

JOURNAL of the AMERICAN VIOLA SOCIETY

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

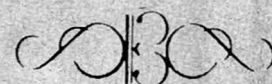
Vol. 4 No. 1

Spring 1988



VIOLIST oder BRATSCHIST.

Die Stim ist etwas rauh, so die Virole giebet.
Doch heißt sie angenehm, dem der sie recht versteht.
ein Stück wird edler geachtet und geliebet.
wann dieser artige Thon zugleich darunter geht.
Rom, so die Mutter-Stadt der Music-Künstler heißet.
ist, die mein Instrument als etwas schönes preißet.



Features

- 3 Teaching: Questioning,
Imagery and Exploration
Kathryn Plummer
- 7 Writing for the Viola
Alan Shulman
- 11 The Story of Viola World
Robert Mandell
- 15 William Magers
Rosemary Glyde



The Journal of the American Viola Society is a publication of that organization, and is produced at Brigham Young University, © 1985, ISSN 0898-5987. The Journal welcomes letters and articles from its readers.

Editorial office: BYU Music, Harris Fine Arts Center, Provo, UT 84602, (801) 378-3083

Editor: David Dalton

Assistant Editor: David Day

Advertising office: Harold Klatz, 1024 Maple Avenue, Evanston, IL 60202, (312) 869-2972. Deadlines are March 1, June 1, and October 1 for the three annual issues. Inquiries can be made to Mr. Klatz. Copy and art work should be sent to the editorial office.

Rates: \$75 full page, \$60 two-thirds page, \$40 half page, \$33 one-third page, \$25 one-fourth page.

For classifieds: \$10 for 30 words including address; \$20 for 31 to 60 words.

Payment to "American Viola Society" c/o Rosemary Glyde, treasurer, P.O. Box 558 Rt. 22, Golden's Bridge, NY 10526.

American Viola Society

OFFICERS

David Dalton
President
Brigham Young University
Provo, Utah 84602
(801) 378-3083

Louis Kievman
Vice-President
1343 Amalfi Dr.
Pacific Palisades, CA 90272

Harold Klatz
Secretary
1024 Maple Ave.
Evanston, IL 60202

Rosemary Glyde
Treasurer
P.O. Box 558, Rt. 22
Golden's Bridge, NY 10526

Maurice W. Riley
Past President
512 Roosevelt Blvd.
Ypsilanti, MI 48197

EXECUTIVE BOARD

Paul Doktor
Milton Katims
Donald McInnes
Robert Oppelt
Joseph de Pasquale
Dwight Pounds
Thomas Tatton
Marcus Thompson
Francis Tursi
Karen Tuttle
Ann Woodward

COORDINATOR WITH CANADIAN VIOLA SOCIETY

A. Baird Knechtel

FOUNDER

Myron Rosenblum

HONORARY PRESIDENT

William Primrose (deceased)





MEMBERSHIP ENROLLMENT FORM

The AVS is an association for the promotion of viola performance and research.

Our personal and financial support is appreciated. As a member, each year you will receive three AVS Journals and The Viola, yearbook of the International Viola Society. You will also receive the satisfaction of knowing that you are a member of a collegial group which is contributing to the furtherance of our instrument and its literature.

Please enroll me/my group as a member of AVS for one year. Begin my subscription to AVS Journal containing the Membership Directory, and an annual copy of *The Viola*.

My check for one year's dues, made payable to the American Viola Society, is enclosed as indicated below:

Renewal Membership ☐ \$20
New Membership ☐ \$20
Student Membership ☐ \$10

☐ I wish to contribute to The William Primrose Memorial Scholarship Fund in the amount of \$_____.

☐ I wish to make an additional tax-deductible contribution to the AVS Endowment in the amount of \$_____.

TOTAL _____

Please indicate appropriate membership category below.

- ☐ Individual
- ☐ Amateur
- ☐ Educational Organization
- ☐ Music Business
- ☐ Library
- ☐ Other

Please send AVS your biographical material, photographs (clearly labelled), brochures, concert programs, posters, press releases, clippings and other related material on a regular basis for our resource files and possible publications. We serve as a clearing house for many viola related requests.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

☐ Check if this is a new address

(If you are a student, in which school are you enrolled?
Please list permanent address above rather than school address.)

Send To: Rosemary Glyde, Treasurer
 P.O. Box 558, Rt. 22
 Golden's Bridge, NY 10526

TEACHING: QUESTIONING, IMAGERY AND EXPLORATION

by

KATHRYN PLUMMER

As a teacher, I am not trying to produce more Primroses. I am looking for progress; period. One student's progress may take him to Carnegie Hall and another's may create an enthusiastic and intelligent concert goer. Both are great rewards for the teacher as I see it.

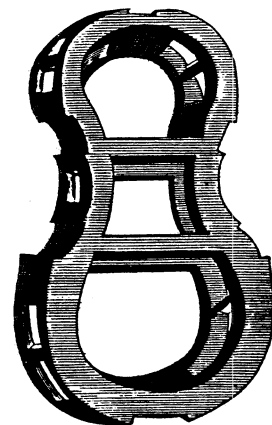
In some respects I am a rather conventional teacher. I use old and tried methods, such as Flesch, Sevcik, Schradieck, and Kreutzer. My teaching repertoire includes most of the standard works, but in tailoring my teaching to meet my students' specific needs, I try to be as creative and imaginative as possible. A teacher has to be willing to run the gamut of ideas from the tested to the unorthodox. I feel there are few truly boring students, only bored teachers who have given up searching for that magical word or idea that a particular student needs. In the teacher's behalf, the student must, of course, be receptive and eager to learn. If those ingredients are not inherent or cannot be awakened, then that student won't fit in my class.

It is impossible for me to encapsulate my teaching methods in a short space, but one aspect I want to address is the use of the Socratic approach in teaching. Teachers have basically two options: telling students what needs to be improved in their playing or questioning them in a manner that will reveal to them a clear understanding of a truth. I feel that if you can lead a student to a revelation, it makes a much greater impact and opens the way to faster progress. In essence you are teaching the student to think for himself. The

Socratic method can be successful with all ages. In the case of a ten year old violist whose first lesson showed signs of very poor concentration, I asked a series of questions beginning with, "Where do you practice and what is the *atmosphere*?" (As I suspected, it was amid the chaos of the typical American family with siblings frequently interrupting and noise from the television or radio inescapably interfering). "When do you practice?" (It was usually later in the evening after he was already tired from homework and a long day). "Do your parents keep a critical ear to the door expecting only 'concert-ready' sounds?" (His affirmative reply indicated concern that he was not pleasing his parents and thus not completely focusing on his practice). "How long do you practice and how many breaks do you take?" (His breaks often exceeded his actual practice time!). After these and a few other leading questions, he smiled at me sheepishly and then together we drew up some guidelines on practicing. I feel it is crucial to involve the student in the process of finding solutions.

Self Criticism

I frequently ask my students where they think their strengths and weaknesses lie, both generally and specifically relating to the particular piece they are playing. Often their responses show an exaggerated concern over relatively minor problems while failing to focus on the major ones. Moreover, they don't recognize and appreciate their strongest points. Their own assessment helps me understand and evaluate them much more effectively and gives me direction on how best to proceed. Some students have no idea how to recognize their those, a gentle mimic can quickly demonstrate the problem. Sometimes I play a game of role reversal. I imitate the student as accurately and fairly as possible and have the student teach me! Another successful method is to tape





JOSEPH SILVERSTEIN
Conductor, Utah Symphony Orchestra, and Former Concertmaster, Boston Symphony Orchestra, uses Sensicore Thin Gauge and Silver D violin strings.



VICTOR AITAY
Member and Former Co-Concertmaster, Chicago Symphony Orchestra, uses Sensicore Medium Gauge violin strings.

Preferred by top concert artists



BOW INSTRUMENT STRINGS

For artists who appreciate superb quality and tone—performance after performance—the choice is Sensicore Synlon Strings.

Synlon, similar to perlon, is the nylon core that's found in every Sensicore violin, viola, orchestral bass and solo tuning bass string. **Synlon** makes the difference!

At better music stores or write for information to:
SUPER-SENSITIVE MUSICAL STRING CO.
6121 Porter Rd., Sarasota, FL 34240-9542

"Over 55 Years of Musical Product Excellence"

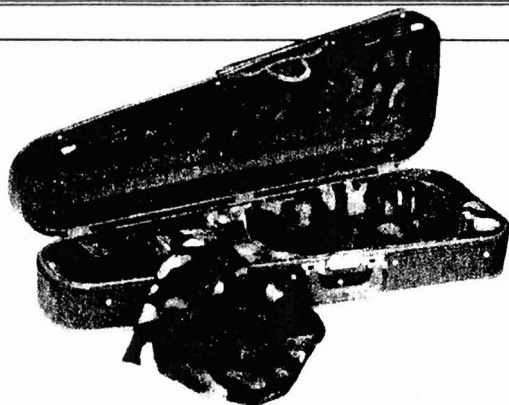


SIDNEY WEISS
Principal Concertmaster, Los Angeles Orchestra, and Former Concertmaster, Chicago Symphony Orchestra, uses Sensicore Medium Gauge violin strings.



SHMUEL ASHKENASI
First Violinist, Vermeer Quartet, and Prof. of Music/Artist in Residence, Northern Ill. Univ., uses Sensicore Thin A, Silver D and Medium G violin strings.

The Finest Viola Cases — By AMERICAN CASE COMPANY



Continental Dart and Suspensionair™

356 Continental Dart—Sleek new design in a luxury case. Screw-attached Duracover™, accessory compartment, string tube, and all other standard Continental features. Blue or burgundy red silk plush interior.
15½ inch—17 inch. Please send a pattern.

List Price \$300.00

357 Continental Dart Suspensionair™
Please send a pattern. List Price \$375.00

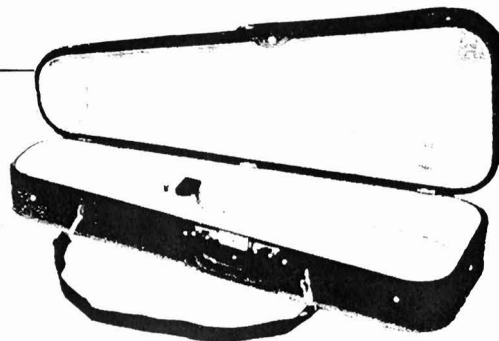


Blue Jay Dart and Suspensionair™

BJ-54 Blue Jay Dart—Blue Cordura® exterior, gray trim, gray velour interior. Ribbon pocket pull, two bow spinners, string tube, shoulder strap, and large music pocket.
15½ inch—17 inch. Please send a pattern.

List Price \$175.00

BJ-57 Blue Jay Suspensionair™ Dart—New for violist wishing to own a compact case with Suspensionair™ security. Includes a matching gray velour blanket and music pocket.
Please send a pattern. List Price \$250.00



Available at Fine Instrument Stores

AMERICAN
CASE COMPANY

2465 South Industrial Highway • P.O. Box 1411 • Ann Arbor, Michigan 48106

record the student and have him try to objectively critique the playing.

I love to ask students how they feel about the music they are playing and whether they think they are interpreting the music as the composer might have intended. Sometimes they are brilliantly articulate and other times totally void of imagination. With repeated questioning I can usually get responses to come forth from even the most reticent student. Asking a student to describe what the piece is *not* saying can be a good first step. By starting with the obvious, I help the student gradually center on more elusive feelings and concepts. I encourage students to try to put themselves "in the composer's shoes" and imagine what he must have felt when writing the piece. Some biographical and general historical knowledge is essential.

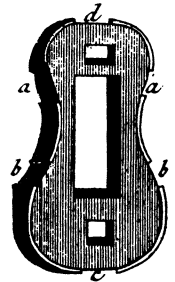
Another exercise is having the student attempt to describe how a certain technical motion is analogous to something unrelated to viola playing or to music in general. If they can isolate the motion and reproduce it *without* the viola, they come back to the instrument with greater understanding and freedom. Finding analogous motions can be very challenging but lots of fun. Sporting events, dancing, cooking, carpentry--you name it--can all be drawn upon. Applying an image to a technical problem can also have a wonderful effect in changing a student's perception. For example, with a student who grips his left thumb and finger during a shift, I tell him to imagine his left hand coated in automotive oil. Coupled with sound technical analysis and advice, the use of imagery can be remarkably helpful.

A Helpful List

One final point I want to emphasize is the teacher's obligation to explore different means to help students. Both the student and the teacher benefit from this and it certainly keeps teaching

from becoming routine. I will list a few varied examples of ideas I have stressed in more recent years. Without the benefit of explanation, some of these ideas may forfeit creditability. I hope that this list serves as an incentive for those teachers who have lost some of their original zest for teaching.

1. I challenge students to search and discover their personal convictions of music.
2. Some students greatly benefit from learning relaxation through yoga or from studying such methods as the Alexander Technique.
3. Related to tension reduction, I instruct students to practice intermittently in a big cushy arm chair or propped up in bed.
4. I insist that they be able to walk in rhythm as they play and be able to count aloud through complicated passages.
5. I teach them various ways to use the metronome without letting it become a crutch. (One student made tremendous progress after practicing with a click track I prepared for her of the Meditation by Bloch).
6. I keep and use a tape recorder at my side when I teach. Sometimes I assign the student to make weekly recordings of his practice.
7. I encourage most of my students to practice special left hand exercises *senza* bow while watching TV or reading. I encourage the same for certain bow grip exercises. These exercises should not take time away from actual practice, for they require minimal, if any, concentration. I myself have made fine progress in my own left hand technique while traveling across





MOES & MOES

VIOLIN MAKERS

Restorers and Dealers

Sale and Repair of fine violins,
violas, cellos, and bows

MAKERS OF PRIZE-WINNING INSTRUMENTS



MOES & MOES, LTD.

225 West 57th Street

New York, NY 10019

(212) 245-0740

country (holding an inexpensive viola, I might add). Some of the train compartments in Europe are also very conducive to good practice. On a train from Berlin to Cologne I gave a mini concert for an East German conductor, i.e., train conductor!

8. In general, I encourage students to utilize "dead time" for something musically constructive. Trying to mentally visualize a piece for the aid of memorization is an excellent use of the time while waiting for a bus or standing in a long grocery store line.
9. For violinists having trouble reading alto clef, I suggest they carry a xeroxed page of viola music in their pocket or purse and look at it several times throughout the day to become familiar with the notes.
10. For students without perfect pitch, I ask them to keep a tuning fork in the car so while listening to the radio they can try to determine the keys of the music being broadcast.

These are but a few examples. There is no magic formula to teaching; no one method that guarantees success for every student. The only assurance I give as a teacher is in the form of a commitment: a promise to do the best possible for each student. I have yet to have two students alike. That is why it is a teacher's obligation to continue searching for new, innovative ways. The imaginative mind is limitless.

Kathryn Plummer teaches at the Blair School of Music, Vanderbilt University, and was for thirteen years the violist of the Blair String Quartet. She was formerly assistant principal violist of the Cincinnati Symphony and a member of the Casals Orchestra in Puerto Rico. Her teachers were David Dawson,

William Primrose, and Walter Trampler. ■

WRITING FOR THE VIOLA, NOT AGAINST IT

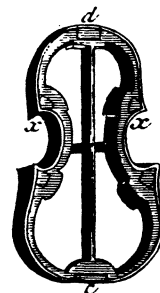
by

Alan Shulman

There is a good reason why the French scores read *alto*; that precisely describes the Viola. I feel the same way about my instrument, the cello: both are *not* exclusively A-string instruments. Entirely too much music is composed for the upper positions on these instruments. As a result of the shortened string length, the sound becomes tight and constrained. Idiomatic writing is the order of the day. If you want the sound of the "95th" position, write for the violin!

At the XIV International Viola Congress in Ann Arbor, I yearned--mostly in vain--for the sound of the two lower strings. When it too infrequently occurred, it was as if I was bathed in velvet. In this regard, Smetana achieved perfection in the quartet *Aus meinem Leben*, Brahms in his quartet, op. 67 and the quintet, op. 111, and Debussy in his quartet. As a composer I always consulted with colleagues as to the playability of a passage (not only violists, but all the instrumentalists of the orchestra). Sometimes the addition or deletion of a note will make for more comfort and will not disturb musical values.

The full symphony is too heavy for a viola soloist to cut through, no matter how big his tone. If you want the violist to be heard, a chamber orchestra or wind octet, or string orchestra with one added instrument--preferably harp--is sufficient, in my opinion. Yes, the reader will ask, but





Guarneri House

*Makers, Purveyors and Restorers of
Fine Stringed Instruments*

Guarneri House is pleased to offer an outstanding collection of rare stringed instruments from the great masters of the past as well as the finest contemporary makers.



Members
Violin Society
of America

221 John St., n.e.
Grand Rapids, Mich. 49503 u.s.a.
(616) 451-4960



Members
Appraisers
Association
of America

BOSTON UNIVERSITY SCHOOL OF MUSIC

Boston University is pleased to announce the appointment of **Peter Zazofsky** as violin instructor and first violinist of the Muir Quartet, in residence at the School of Music. Mr. Zazofsky is recognized worldwide as one of America's outstanding soloists. He has appeared with the Berlin Philharmonic, the Rotterdam Philharmonic, the Vienna Symphony, and the Amsterdam Concertgebouw Orchestra.



Our string faculty includes:

Edwin Barker, *double bass*
Raphael Hillyer, *viola*
Bernard Kadinoff, *viola*
Carol Lieberman, *violin*
Malcolm Lowe, *violin*
Leslie Martin, *double bass*
Yuri Mazurkevich, *violin*,
Chairman of String Department
George Neikrug, *cello*
Mischa Nieland, *cello*
James Orleans, *double bass*
Leslie Parnas, *cello*
Henry Portnoi, *double bass*

Roman Totenberg, *violin*
Max Winder, *violin*
Lawrence Wolf, *double bass*
Michael Zaretsky, *viola*

Muir Quartet, in residence
at the Boston University School
of Music, are:
Steven Ansell, *viola*
Bayla Keyes, *violin*
Michael Reynolds, *cello*
Peter Zazofsky, *violin*

Phyllis Curtin,
Dean, School for the Arts
Robert Sirota,
Director, School of Music

Major scholarships available to
qualified applicants.

For more information contact:
Alan Weiss, *Director of Admissions*
Boston University School of Music
855 Commonwealth Avenue
Boston, MA 02215
Telephone: 617/353-4241

*An equal opportunity,
affirmative action institution.*

what about the Walton, Bartók and Hindemith concertos, for instance? It can be done, but only if there is a sensitive accompanist on the podium, ready to assume a subordinate role--an idea not always easily achieved. I also love a huge tonal palette, but with a viola soloist, it must be as a *SUPPORTING CAST*.

Early Start

I started composing when I was ten years old. I loved chamber music, and we used to have quartets at our house in Brooklyn practically every week. I started to write little arrangements for string quartet. We would play through a quartet by Haydn, or a Beethoven quartet, and then before we broke up, I would generally present a "junior chart." We tried it over, and one thing led to the other until in 1933, our efforts were called to the attention of a producer at NBC and our quartet went on the air with the horrible name of the "Sweet Rhythm String Quartet" playing popular arrangements. I knew and loved Kern, Gershwin, early Rodgers, Cole Porter, and others. These were the giants of popular song. I consider Jerome Kern to be the Franz Schubert of popular song. I was brought up in that atmosphere and I loved jazz, too. I heard all the great black bands, and I think I learned a lot from them.

After graduating from Juilliard, I joined the NBC Symphony under Toscanini, and I also took lessons from the great Emanuel Feuermann. I studied composition with Paul Hindemith and played in the Stuyvesant Quartet.

Among violists, I am known for three works: Suite for Solo Viola (1953, Swanee Press), Variations for Viola and Piano/Orchestra (1940, Chappell), and Variations for Viola, Harp and Strings (1984).

The Suite for Solo Viola is dedicated to my good friend Milton Preves, former

principal violist of the Chicago Symphony Orchestra. The four-movement suite has no program, but the second and third movements were influenced by sounds of nature. In the second movement, the sixteenth note passage followed by an eighth (Pochissimo più mosso, measure 16) is based on a bird call I heard in southwest Maine during a summer I spent composing there. The Vivo is based on the sounds I heard, also in Maine, during a severe windstorm in late August, nearing equinoctial time; thus the reference "wind through the trees."

My Theme and Variations for Viola and Piano/Orchestra was premiered by Emanuel Vardi and Vivian Rivkin at Town Hall, New York City on February 17, 1941. Vardi and the NBC Symphony under Frank Black, gave the first orchestral performance over the NBC network on 11 March 1941. The work has since become standard repertoire. Some of its performers have included William Primrose, David Dawson, Milton Preves, Milton Thomas, Nathan Gordon, Milton Katims, Joseph de Pasquale, Max Aronoff, Michael Tree, Karen Tuttle, Kim Kaskashian, Carlton Cooley, Yizhak Schotten, Paul Doktor, Walter Trampler, Oscar Shumsky, Toby Appel, Paul Neubauer, Ernst Wallfisch, Richard Young, David Schwartz, etc. It's wide acceptance naturally makes a composer feel good.

A Second Set

In the early 1980's I decided to write a second set of Variations. After almost a half century, my style naturally has changed. But there was a desire to write a conservative work as a companion piece to the 1940. Thus the Variations (1981, revised 1984) came into being and had their first performance with orchestra at the Ann Arbor Congress.

The work is dedicated to the

PUBLISHERS OF MUSIC FOR THE SERIOUS VIOLIST

STUDIES

ARNOLD	
Cadenzas for Telemann	
Viola Concerto	\$1.25
ARNOLD	
Three Octave Scales	
And Arpeggios	\$4.15
BLUMENSTENGAL	
Viola Scale Technique	
Vol. I - 1st Pos.	\$4.15
Viola Scale Technique	
Vol. II - 1st to 5th Pos.	\$4.15
TARTINI	
The Art of Bowing	\$5.50

REPERTOIRE

ARNOLD	
The Young Violist Bk. I	\$6.00
The Young Violist Bk. II	\$6.00
BACH	
Chromatic Fantasy and	
Fugue	\$4.15
BEETHOVEN	
Für Elise	\$2.75
BOCCHERINI	
Music Box Menuet	\$2.75
BOHM	
Sarabande	\$2.75
BRAHMS	
Scherzo	\$4.15
CHOPIN	
Nocturne for Viola	\$2.75
CORELLI	
Sarabanda, Giga and	
Badinerie	\$4.15
Sonata #12 - Follia con	
Variazioni	\$4.15
DANCLA	
Carnival of Venice	\$4.15
DEBUSSY	
Girl with the Flaxen Hair	\$2.75
La Plus Que Lente	\$4.15
DVORAK	
Romance Op. 11	\$4.15
Sonatina Op. 100	\$5.50
FAURE	
Fantasy	\$5.50

FIOCCO	
Allegro	\$2.75
FRANCOEUR	
Sonata in A Major	\$4.15
GLUCK	
Melody from "Orfeo"	\$2.75
HANDEL	
Sonata in D	\$4.15
HUBAY	
Hejre Kati	\$4.15
IBERT	
The Little White Donkey	\$2.75
JOPLIN	
Pineapple Rag	\$2.75
Solace	\$2.75
KREISLER	
Praeludium and Allegro	\$4.15
Sicilienne and Rigaudon	\$4.15
Leibeslied	\$4.15
Recitativo and Scherzo Caprice	
(Unaccompanied)	\$2.75
MASSENET	
Meditation from "Thais"	\$2.75
MATTHEWS	
Fantasy	\$5.50
MENDELSSOHN	
Sonata in E Flat	\$4.15
MOUSSORGSKY	
Hopak	\$2.75
MOZART	
Adagio K. 261	\$2.75
Menuetto Divertimento	
K. 334	\$2.75
Rondo K. 250	\$4.15
NOVACEK	
Perpetual Motion	\$4.15
PAGANINI	
Six Sonatas Bk. I	
Nos. 1, 2, 3	\$5.50
Six Sonatas Bk. II	
Nos. 4, 5, 6	\$5.50
Variations on the G String	\$4.15
PUGNANI	
Gavotta Variata	\$4.15
RACHMANINOFF	
Vocalise	\$2.75
RIES	
Perpetuum Mobile	\$4.15
RIMSKY - KORSAKOFF	
Flight of the Bumble Bee	\$2.75

SCHMIDT	
Alla Turka	\$2.75
SHUBERT	
The Bee	\$2.75
TARTINI	
The Devil's Trill	\$5.50
Sonata Angelique	\$5.50
TCHAIKOWSKI	
Canzonetta	\$2.75
Melodie	\$2.75
Serenade Melancholique	\$4.15
Valse Sentimentale	\$2.75
VITALI	
Chaconne	\$5.50
VON WEBER	
Andante and Hungarian	
Rondo	\$4.15
WIENIAWSKI	
Legende	\$2.75
Scherzo - Tarantella	\$4.15
WOEHR	
Bachiana	\$5.50

ENSEMBLES

BACH	
Fifteen Two - Part	
Inventions	\$5.50
MOZART	
Duo Sonata in Bk. K. 292	\$4.15
Twelve Duets K. 487	\$4.15
PACHELBEL	
Canon for Three Violas and	
Piano	\$5.50
TELEMANN	
Concerto #1 in C for Four	
Violas	\$6.60
Concerto #2 in G for Four	
Violas	\$6.60
Concerto #3 in F for Four	
Violas	\$6.60
VIVALDI	
Concerto for Four Violas and	
Piano	\$8.25
Postage and Handling	\$.85

Available from:
VIOLA WORLD
PUBLICATIONS
 14 FENWOOD ROAD
 HUNTINGTON STATION
 NEW YORK 11746

memory of the late David Dawson. Dave and I were fellow students at Juilliard in the early 1930's, and our friendship--and occasional collaboration in chamber music started at NBC--lasted until his death. He was an elegant artist with a sound comparable to Tertis's, and like Bill Primrose (if my memory serves me correctly), he was a crackerjack ping-pong player. His students at Indiana University revered him, and we enjoyed the fruits of his labor in his former student, Kathryn Plummer, who performed the Variations at the congress. The new work compared with the 1940 Variations has one difference, possibly two. It is almost more virtuosic than the first set, and one of the variations has a touch of jazz in it. Also, the harp plays a more prominent part.

The 1940 Variations were scored for full symphony, and subsequently rescored for string orchestra and harp. I decided to utilize the latter scoring in the new Variations so the viola could be more prominently displayed.

In my youth, I was tremendously taken by French impressionists. Subsequently, I have been influenced by many national schools. I feel that the fewer notes I put into a score, the better I like it. I do not approve of the school that camouflages a paucity of music ideas under a barrage of orchestration. I also feel that there is too much "intellectual" music being written today. That doesn't mean that one should necessarily "write down" to an audience; it means that the lay person (who represents the majority of music lovers) wants an aural satisfaction which will arouse his emotions. He must have something to grasp and retain--namely, a tune.

Alan Shulman studied cello with Felix Salmond and composition with Bernard Wagenaar at the Juilliard School. He joined the NBC Symphony under

Toscanini and later became principal arranger for Wilfred Pelletier, director of the Metropolitan Auditions of the Air. As a teacher, he has been associated with Sarah Lawrence College, the Juilliard School, and other institutions. He has enriched the viola repertoire, and of his Theme and Variations (1940), Felix Borowski of the Chicago Sun wrote: "Shulman wrote gratefully and, on occasion, brilliantly, for the instrument. He knew its strongest points and made a great show with them; but he knew the orchestra as well, and caused it to be more than mere background."

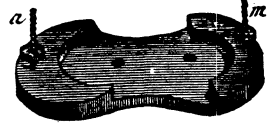
THE STORY OF VIOLA WORLD

Robert Mandell

In the quaint colonial town of Huntington on Long Island, New York, a noteworthy contribution to viola literature is taking place. From the pen of the American composer, arranger, string player and teacher, Alan Arnold, more than sixty publications have flowed in a short nine year period. Devoted entirely to enhancing the repertoire of the viola as a recital instrument, the new publications all appear under the name "Viola World."

All these publications are skillful transcriptions for viola and piano of classic repertoire borrowed from string and non-string sources of music composed between the 18th and 20th centuries.

While the initial reaction of today's purist may be to frown upon the idea of transcriptions, one can immediately point to Bach's transcriptions of Vivaldi, Beethoven's transcription of his D-major violin concerto, Brahms transcriptions of both his clarinet sonatas for viola, and Schubert's "Arpeggione" Sonata written for a now



BERNARD CAMURAT

VIOLIN, VIOLA, CELLO AND ACCESSORIES
RARE AND CONTEMPORARY
RESTORATIONS AND REPAIRS

TUESDAY
THRU
SATURDAY
10-4

708 N. ORANGE GROVE AVE.
LOS ANGELES,
CALIFORNIA 90046
213.658.8937

STRING INSTRUCTION BOOKS
by LOUIS KIEVMAN

PRACTICING THE VIOLA

Mentally-Physically

\$4.50

Also available:

PRACTICING THE VIOLIN,
Mentally-Physically \$4.50
VIRTUOSO VIOLIN TECHNIQUE,
A Systematic Approach \$5.50
INTRODUCTION TO STRINGS
(beginning manual)
Violin-Viola-Cello-Bass each \$3.50
Score \$6.00

In U.K.-ALFRED A. KALMUS LTD.

IN U.S.-AT YOUR LOCAL MUSIC DEALER
OR ADD 75¢ HANDLING TO:

KELTON PUBLICATIONS
Post Office Box 49720
Los Angeles, CA 90049

NEW & RECENT PUBLICATIONS

MUSIC for VIOLA

from Theodore Presser Company & affiliates
for viola & piano unless otherwise noted

Samuel Adler: SONATA Presser	18.50
Ralph Shapey: MANN DUO Presser	15.00
Violins/violas; 2 players	
EVOCATION NO. 3 Presser	18.00
Thea Musgrave: FROM ONE TO ANOTHER (I) Novello	25.00
For viola & tape. Viola/orchestra version on rental.	
Alison Milne: PLAYING THE VIOLA Novello	14.75
Separate piano accompaniment book	15.25
Ellen Taaffe Zwilich: STRING TRIO Merion	22.00
Ronald Caltabiano: LYRIC DUO (& harp) Merion	12.00
Jay Reise: LA CHOUMINE Merion	6.50
Henri Lazarof: INVENTIONS Merion	12.50
Sydney Hodkinson: INTROÏT, ÉLÉGIE	
ET DANSE MACABRE Merion	15.00
George Rochberg: SONATA Presser	18.00
Netty Simons: FACETS 3 Merion	9.75
Elliott Carter: PASTORALE (new ed.) Merion	10.00
William Zinn: ROMANCE Excelsior	4.00
Sousa/Zinn: THE STARS & STRIPES FOREVER Excelsior	8.50
Beethoven: SONATA MOVEMENT (arr. Forbes) Novello	8.75
Philippe Hurel: ALTOMOBILE (solo) Billaudot	4.75
J-P Holstein: 5 ÉPISODES DE LA VIE D'UN ALTISTE	
NOS. 1-5, Billaudot; each:	3.25
Franco Mannino: 3 PIECES (solo) Boccaccini & Spada	8.00

Available from sheet music dealers nationwide or direct from the publisher, Dept. VLA. Prices subject to change without notice.

THEODORE PRESSER COMPANY
BRYN MAWR, PA. 19010

extinct instrument, but kept alive through transcriptions for both cello and viola. Indeed "transcription" was an honored and esteemed practice up until the middle of the 20th century, when, with the coming of the technical revolution in recording via tape and the long playing record, the theorist/performer came to the fore, and with him a reaction of puritan intensity with what was and what was not acceptable in terms of musical presentation.

Between the years 1953-1985 Alan Arnold was a principal teacher of strings in New York City and later on Long Island. An accomplished violist, he quickly became aware of the lack of literature for the various levels of competence required by viola students. His solution was direct and simple. As a skilled composer and arranger he would write material to fill his needs. Equally important was that his young students be exposed to the music of great composers, which led him to transcribe classic violin literature for the viola. He showed transcriptions for his more advanced students to his colleagues in the music profession. The general response was that of admiration and, on occasion, a request was made for the loan of a transcription for recital purposes. School teaching, followed by afternoons of private teaching and performing as an orchestral player, left Arnold little time to nurture the seed he had planted. Consequently, his output was sporadic over the succeeding years.

Lincer's Encouragement

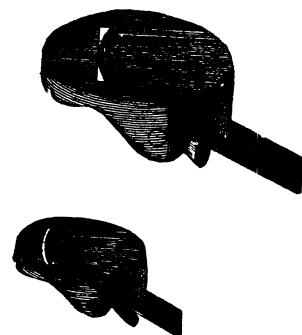
In the mid 1970's, Arnold made the acquaintance of William Lincer. Lincer had only recently retired as principal violist of the New York Philharmonic. Arnold showed some of his viola transcriptions to Lincer and the noted violist's response was immediate, declaring an interest in editing these works, the first edited publications appearing on the Viola World list.

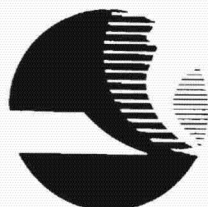
Alan Arnold brought his new publications to the distinguished music house of Joseph Patelson in New York City. Patelson agreed to carry the line on a limited basis to judge general reaction. The response was encouraging, not only for re-orders of existing publications, but for new publications as well.

Arnold had divided his catalogue into three tiers: solo repertoire, ensemble repertoire and pedagogical studies. In the solo repertoire, major classics such as Bach's "Chromatic Fantasy and Fugue," Tartini's "Devil's Trill" Sonata and the six sonatas by Paganini were juxtaposed with lighter works, such as Debussy's "Girl with the Flaxen Hair," Ibert's "Little White Donkey" and Wieniawski's "Scherzo-Tarantella." In the ensemble repertoire, Vivaldi's "Concerto for Four Violins" was transcribed for four violas as were two Telemann concertos and twelve duets of Mozart. The pedagogical side of publishing also proved an immense success with large demand for Tartini's "The Art of Bowing" and Blumenstengel's "Viola Scale Technique."

Broad Response

Alan Arnold now began to attend international viola congresses in the United States and Canada. Arnold's publications were usually sold out in short order. At his home base in Long Island the pattern of daily orders changed to include not only performers and teachers, but music dealers from all over North America. The reputation of Viola World soon began to spread internationally with orders from Central and South American, Europe and the Orient. The increasing demand for Viola World publications brought Arnold to the decision to retire from teaching and devote himself entirely to the international expansion of Viola World. Bosworth & Company of England now distributes Viola World in the U.K. and Europe, and Viola World publications





PAUL MARTIN SIEFRIED
Maker of bows in the French tradition

SPECIALIZING IN REPAIR AND RESTORATION
ACCURATE EVALUATIONS
OUTSTANDING SELECTION OF FINE FRENCH BOWS

*Founder Member of the
American Federation of Bow Makers*

*Member Entente Internationale
des Maitres Luthiers et Archetiers D'Art*

*Awarded six gold medals in
international competition*

*Declared Hors Concourse
by the Violin Society of America in 1982*

*Business Hours: Monday through Friday
10-12 AM, 1-5 PM, or by appointment*

New expanded service facilities

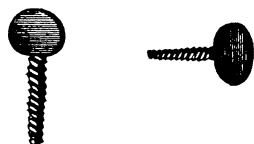
1637 Silverlake Boulevard ■ Los Angeles, California 90026 (213) 662-7256

can be found on the shelves of music stores, libraries and conservatories in Korea, Hong Kong and Japan.

Over the years, the general neglect of the viola literature by international publishers helped to create the climate of success that has greeted Viola World publications. The concept of concentrating a publishing house's output on a single instrument is, however, not in itself new. It was the overall pressing need for publications of quality, drawing upon distinguished repertoire, that formed the foundation of Viola World's sustained success.

The case for Viola World is reinforced if one considers that the artistic basis of its transcriptions of the classics is not merely the reproduction of music from one instrumental form to another to suit a particular performer's talents or a special celebratory occasion. Rather, it is an effort to strengthen a wider and more balanced repertoire for a major instrument whose musical worth has been underestimated for more than 200 years. If, in the future, viola players cease to be viewed cynically as "failed violinists," but rather as great exponents of a great instrument, it will be due in part to the efforts of musicians like Alan Arnold who took a career risk to open up new possibilities for the instrument with his Viola World.

Robert Mandell studied at the Juilliard School and conducted at Tanglewood. He became a special associate to Leonard Bernstein on his award-winning TV series "Omnibus," and his "Young People's Concerts." Since 1968 Mr. Mandell has resided in England where he is today a noted conductor, broadcaster, composer, orchestrator and writer on music. ■



WILLIAM MAGERS

by

ROSEMARY GLYDE

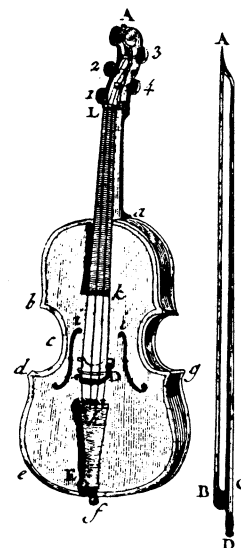
Editor's Note: This is the fifth in a series of articles by the author on prominent violists and those who have had influence in our field.

There is always a first time for everybody. I went to Arizona this last February for the first time, a trip that enabled me to meet one of our distinguished AVS members, Dr. William Magers.

Dr. Magers met me in the lobby of my hotel. A comfortable, silver-haired gentleman, he is immediately likable with a congenial, affable way about him. We left for the half-hour ride from Phoenix to Arizona State University at Tempe.

For a newcomer to Arizona, the ride to Tempe was fascinating--flat plains interspersed with the sudden rise of sharp peaks, first Squaw Peak, then the range in the distance known as the McDowell Range. Definitely western, earth colors abound: beige sand, red clay, imported palms. Great Saguaro cacti shooting up from time to time, flat orphan roofs, adobe-colored homes.

The entrance to the University is strong architecturally. Almost immediately rises the Gammage Auditorium which was designed for the imminently-to-be-dethroned Shah of Iran, but ultimately found its way to the University. The color of deep red clay marks this prominent building with encircling decorative crescents at its apex. The Music Building, just across the way from Gammage, is of the same red clay color and built in the round. Just seventeen years old, it was designed by Wesley Peters (son-in-law at one time of Frank Lloyd Wright.)





A Quarterly Review of String Literature and Repertoire

Are you receiving the only magazine in
the world devoted to string repertoire?

Subscribe now!

1 year—\$25 2 years—\$40

L.F.S. Publications, Inc.
P.O. Box 6046 • Ann Arbor, MI 48106



Newmaking to Order,
Sales, Repairs, Appraisals.

Violins - Violas - Celli - Bows - Accessories

Tuesday through Saturday
1:00 to 5:30 p.m.

Michael and Rena Weisshaar
167 Cabrillo Street
Costa Mesa, California 92627
(714) 548-1287

Violinmakers

Franz Zeyringer

Literature for Viola

New edition 1985
German - English - French

Contents: Foreword

Introductory article
"The Viola and its Literature"

14,000 works for viola:

Viola solo	750
Duos with viola	5000
Trios with viola	4300
Viola with orchestra	1300
Double, triple and quadruple concertos	600
Recorder and viola	50
Voice and viola	1200
Various combinations	200
Methods, studies and exercises	600

Index of 1000 publishers

Index of 5000 composers

Price: 470,— Austrian shillings, 70 German marks,
\$ 28 US

Publisher: Julius Schönwetter jun.
A-8230 Hartberg, Michaeligasse 26, Austria

After a brief elevator ride and walk down the circling hallway, we came to Dr. Mager's office. Bill informed me that the University has 42,000 students, making it one of the largest schools in the West. The Music Department has six hundred students, two-thirds of whom are undergraduates.

Bill's office is lined with Indian wallhangings, one from Mexico, others from Arizona and Guatemala. There is an old Navajo rug and gifts from friends and students. A viola pillow (my first!) adorns a far wall; signed photos of friends and colleagues, including our own AVS Vice-President Louis Kievman, and our English colleague, Nannie Jamieson, are on his desk. A framed copy of Halsey Steven's *Unaccompanied Lullaby* is above the desk. (Halsey Stevens was on Bill's doctoral committee.) There is even a floridly adorned viola thermometer from China atop the vast collection of books and music files.

We toured the music building. The larger concert hall is again in the circular treatment and "favours the treble," Bill told me. The Juilliard Quartet had only just performed there in the last week, and Sam Rhodes had given a master class as well. Bill showed me a program of the class. A large and impressive program, Bill's students played a wide range of repertoire, and "all from memory." The strength of his class is formidable.

The smaller concert hall is inviting, again in the round, slopping to the stage and rising to a wrap-around terrace used for concert receptions. Bill told me it was soon to be refurbished. Though not perfect, it appeared in fine shape. Again as we entered the stairwell, Bill apologized for the lack of "polish," but it seemed not so lacking. For a seventeen-year-old building, it has not of the wear compared to the wear-and-tear suffered by our schools back East.

His Background

I learned that Bill set up residence in Arizona because he feels truly at home in western climes. He grew up in northern California, in Santa Rosa, just north of San Francisco. He presently lives in Tempe, just three-and-a-half miles from the University, though he says he is practically never there owing to his teaching schedule. He had the opportunity to come to Tempe when an opening occurred in the New Art Quartet. The first violinist, Frank Spinosa, had been a colleague at their old school, The University of Illinois, where they were both doctoral students. At present, the New Art Quartet plays extensively and has a local manager for the state. They rarely tour outside Arizona as they prefer to devote themselves to the teaching circuit.

Bill's musical background is very diverse, from a wide range of teachers and schools. Beginning as a piano student, Bill later studied the violin and then quickly moved to the viola. Among his early teachers were Lucien Mitchell, a student of Max Aronoff, and Stefan Krayk, a student of Flesch. Bill was with Krayk at the University of California in Santa Barbara.

A move to Los Angeles brought Bill into contact with Sanford Schonbach, solo violist of the L.A. Philharmonic. This association prompted Schonbach to suggest Bill go to New York to work with Schonbach's teacher, Raphael Bronstein. He lived in Brooklyn and studied with Dorothy Delay. Bill was very impressed at the time with her powers of analysis.

From 1958-63 Bill played with the St. Louis Symphony, and commuted at the same time to Indiana University to work with David Dawson, violist with the Berkshire Quartet. He later moved on to the University of Illinois and underwent vast changes in his playing and thought owing to his work with





Sale and Restoration of Fine Instruments and Bows.

604 Halstead Avenue, Mamaroneck, NY 10543 (914) 381-4616



THE OBERLIN VIOLA WORKSHOP

June 12-17, 1988

For High-School,
College and Professional
Violists



Jeffrey Irvine



Lynne Ramsey

*Technique • Repertoire
Orchestral Excerpts • Viola Ensemble
Faculty & Student Concerts*

Tuition \$125
Housing And Dining \$129 (Single) \$122 (Double)

CONTACT:
CONNIE GEORGAS
OFFICE OF SUMMER PROGRAMS, OBERLIN CONSERVATORY OF MUSIC
OBERLIN, OH 44074
216/775-8044

OBERLIN

Paul Rolland. The emphasis on playing with the least amount of tension and anxiety "opened up new things," Bill recounted to me. Bill also spent three summers with Paul Wolff of the New College Quartet at the Sarasota festival.

Again at the University of Illinois, he studied with John Garvey. This friendship led to Bill's appointment as visiting viola professor, 1969-71, in addition to playing in the Walden Quartet when Garvey left. 1971 brought him to Tempe.

Additional studies took him to the University of Southern California with Milton Thomas from 1975-77, and in 1981, Bill began what he considers his most important work with Louis Kievman. Of the many teachers he has studied with, Bill singles out his repertory work with Garvey and Thomas, his technical studies with Rolland and Kievman. Bill also wrote after our visit that he is a devoted student of the Alexander Technique. Bill is an extremely well-versed professor.

Mager's Class

Not only is he now teaching at Arizona State, but he has also taught for the last three years at the Meadowmount School. A single man, Bill takes the long drive alone each summer to the East.

Bill has sixteen viola majors, hailing from diverse places, such as California, Virginia, Wisconsin, and including one from my native Alabama. I was pleased to meet briefly a fellow Alabamian, who studied with me one summer at the Sewanee Festival, Tennessee. Of the sixteen viola majors, two-thirds are performance majors, the remainder are music education majors, and one a music therapy student. Those who are enthusiastically interested get double lessons a week, the second hour a gift from Bill.

Bill Magers, considers himself "old-fashioned," employing a traditional approach in his lessons, alternating between emphasis on repertoire to emphasis on technique. Bill emphasized certain aspects of his teaching. "I teach older music first. The older the student becomes, the newer the music." He finds his teaching has grown more personalized over the years, while developing his own ways of coaching. He teaches the "violin Bach" for style but not for performance, and he believes in all sizes of violas.

He allows the students to finger their own music because "they have to become independent, but we go over every fingering and every note!" He has the students decide on recital repertoire by including two traditional works and then "a third work must be chosen, a special work that is seldom played and not so well known." I heard two students play the morning of my visit, and I found Bill evincing true pedagogical control laced with a sincere concern and friendliness for each student.

The first student was Denice Haney, a teaching assistant who is presently applying for professional positions. A serious violist, her doctoral recital includes the Reger D Major Suite, the Penderecki Cadenza and the Paganini Gran Sonata. The second student, Hetty Hou, was formerly a student at the Chinese Cultural University in Taipei. A gifted student, she and Bill communicated miraculously with very little common language between them. Bill was introducing the portato stroke to the young Taiwanese. He constantly had the instrument in hand, demonstrating as they went along. He has beautifully formed and trained fingers with abundantly round pads; his thumb is up and he uses a shoulder rest.

I recount some of the specifics of



“QUARTET”

by

Homer Clark



A lyrical, award-winning transparent watercolor in earth tones, and a favorite of William Primrose.

Laser-copied and double-matted.

Image size:

6 x 9 inches

16 x 24 inches

Mat Size:

11 x 14 inches

22 x 30 inches

\$35

\$70

Proceeds in support of the Primrose International Viola Archive
(the official archive of the American Viola Society).

Payment to: PRIMROSE
C-550 HFAC BYU
Provo, UT 84602

the lessons and Bill's language in teaching:

"I would almost do it under the winding; then the weight of the bow will do it for you."

"Do a smooch there, a slide."

"Do an impression of a legato there."

"Hang onto the pivot string."

"What is the dynamic?" "Piano." "Do you think we should be under the winding?"

"The trio needs much more shaping. Shape it like an oboe."

"We shouldn't be able to see a portato, no waves. Just concentrate on the sound."

"Let's try the automatic viola positioner, to keep the viola from coming in too far over the stomach:"



Among his past students are Jim Een, Acting Assistant Principal, Sacramento Symphony; Dr. Leslie Straka, Assistant Professor Viola, University of Oregon; and Li Quo Chang, Chicago Symphony.

Bill has recently published *Shifting Development Studies* with Frank Spinosa and Harold Rusch for the Kjos Music Company of San Diego. A very attractive publication, it covers intermediate shifting work in a very useful and gradual compilation.

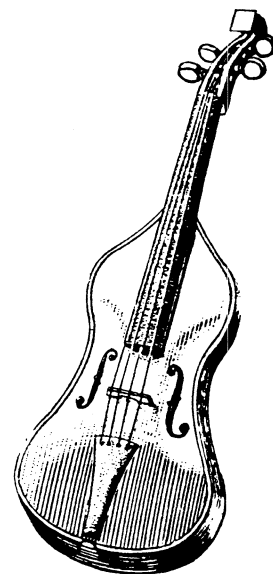
This month Bill will perform Harold with the University Orchestra. He will no doubt play his "concerto viola," the powerful 16 3/4 inch Johannes Gagliano. Perhaps his choice will be his 19th century 16 1/4 inch viola by Felice Guadagnini II that he said is a "dream to play." Others in his collection of instruments include a big Tertis-

Richardson model viola that he uses for his commercial playing, and a modern Brothers Amati copy of a baroque viola by Colin Nicholls made in England in 1980.

My visit with Bill was all too brief. But in that short time together, I glimpsed the totality of his personality, his busy involvement in teaching and in the lives of each student, with vigorous emphasis on performance and research.

One of Bill's students was kind enough to drive me back to my hotel in Phoenix. As we chatted, he shared with me, "Dr. Magers is like a mother hen to all of us."

Rosemary Glyde received her doctorate of Musical arts from the Juilliard school under Lillian Fuchs. She will be on the faculty at the Yellow Barn Music Festival summer of 1988, and is a teaching assistant to Scott Nickrenz at the Hartt School of Music. Ms. Glyde is the treasurer of the American Viola Society. ■



Bein & Fushi inc.

Rare instruments and bows
Expert appraisals

Hours 10-5:30 Tuesday-Saturday
410 South Michigan Avenue
Chicago, Illinois 60605

Telephone (312) 663-0150

Francis Kuttner Violinmaker

Award winning
violins, violas and
cellos made in the
classical Cremonese
tradition.



63 Douglass Street
San Francisco, California
94114
(415) 861-5535

James E. Tegley

Violin Maker and Restorer

WE BUY AND SELL

**VIOLINS, VIOLAS,
CELLOS, DOUBLE
BASSES AND BOWS.**



*all instruments set up **properly** to
achieve the best tonal properties*

Reasonable Prices

**On Repairs, Instruments
and All Accessories**

- Strings
- Bow Re-Hairing
- Appraisals
- In-Stock selection
of cases, shoulder
rests, chin rests,
bows, rosin, etc.

BY APPOINTMENT ONLY
215/779-0665

400 West Thirty-seventh Street Reading, PA 19606

Aspen Music Festival and School

Gordon Hardy, President

**40th Anniversary Season
June 20–August 21, 1988**

Jorge Mester, Music Director

Continuing excellence in a complete curriculum of training and performance

1988 String Faculty:
American String Quartet
Cleveland Quartet
Emerson Quartet
Atar Arad
Bruce Bransby
Earl Carlyss
Stephen Clapp
Carole Cowan

Douglas Davis
Dorothy DeLay
Lillian Fuchs
Robert Gardner
Shirley Givens
Rubén González
John Graham
William Grubb
Yehuda Hanani
Koichiro Harada
Lynn Harrell*
Alan Harris
Leonore Hatfield
Gary Hoffman
Jeffrey Irvine
Lynne Ramsey Irvine

Hyo Kang
Paul Kantor
Masao Kawasaki
Ronald Leonard
Eugene Levinson
Samuel Magad
Zara Nelsova
Sylvia Rosenberg

Stuart Sankey
Kurt Sassmannshaus
Kaoko Tanaka
Karen Tuttle*
Laszlo Varga
Robert Vernon*
Harry Wimmer
Frederick Zlotkin

*Leave of absence 1988.

Aspen Center for Advanced Quartet Studies, Earl Carlyss, Director
Orchestral Leadership Seminar, Rubén González, Director
Orchestral String Program



For audition date, school catalog and calendar of events, write or call:
Aspen Music Festival & School • 250 West 54th Street, 10th Floor East
New York, NY 10019 • (212) 581-2196

Forum

Published recently is the definitive biography of Maud Powell, America's first virtuoso violinist--a long overdue tribute to the violinist who introduced, and sometimes premiered, fourteen concertos (Tchaikovsky, Sibelius, etc.) in the USA. Inasmuch as many violists have been violinists, this book should be of interest to many in the AVS.

When at our Toronto and Boston congresses, I made a point to inquire among our membership. I was amazed to find so many who had never even heard the name Maud Powell! Primrose, when I talked with him in Toronto, said he had heard her when she concertized in Europe. I heard her in 1916, and even as a child of ten, fell under her spell.

The history of our musical forebears should be taught along with the technique of the instruments they played. This book will certainly be of particular interest to the many outstanding women violinists and violists, and is available from the Iowa State University Press, 2121 South State Avenue, Ames, IA 50010.

Kind regards and gratitude for the work being done in the AVS.

Paul K. Stolz
Satellite Beach, Florida

I am a veteran teacher and longtime member of the American Viola Society and believe in the teachings of Kato Havas. The Kato Havas Association for the New Approach has benefitted performers and teachers. Students of the New Approach report release from physical aches and pains, tendonitis, shaky bow arm, stage fright and other

problems associated with string playing. KHANA provides an opportunity for members to meet and keep in touch with each other around the world to exchange ideas and experiences.

KHANA publishes two journals each year which contain an editorial by Kato Havas as well as contributions from physicians, performers, teachers and students on various aspects of the New Approach. Membership forms are available from: Wade Alexander, Greystone Farm, Freeville, NY 13068.

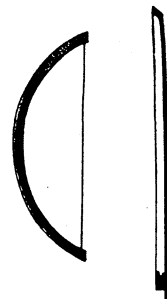
Robert L. Stoskopf
Asheville, North Carolina

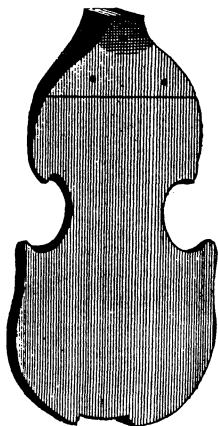
Of Interest

Kassel Viola Congress

The XV International Viola Congress will be held 16-19 June 1988 at Kassel, West Germany. This will be the twenty-year Jubilee Congress of the founding of the International Viola Society. A preliminary list of participants has the following artists, lecturers, and ensembles participating: Paul and Christoph Angerer, Christian Euler, Jerzy Kosmala, Günter Ojstersek, Dwight Pounds, Hariolf Schlichtig, Franco Sciannameo, Martin Straakhaldler, Barbara Westphal, Ann Woodward, Franz Zeyringer, David Dalton, the Düsseldorf Viola Quartet, Habá Quartet of Frankfurt, Schönberg Ensemble of Amsterdam, and the Verdi Quartet from Cologne.

A travel agency which can be helpful to North Americans wishing to attend the Kassel Congress and travel





afterward is:

Bassett Travel
3290 Genesee Street
Buffalo, NY 14225
Tel. (1-800-828-7166)

Further information can be requested
from the host chairperson:

Uta Lenkewitz-von Zahn
Ahornweg 9
D-5308 Rheinbach
West Germany

XVI International Viola Congress

As announced in the previous issue of JAVS, the 1989 Congress will be hosted for the first time on the West Coast by the School of Music, University of Redlands, Philip J. Swanson, Director. The dates have been established as June 21-25. Prof. Lucille Taylor, faculty member of the University of Redlands, will chair this event.

She will work directly with a planning committee for the congress, headed by Louis Kievman, and consisting of several members of the board and officers of the AVS. Proposals for lecturers and performers for the congress, as well as recommendations of new works, will be considered by the committee. Mr. Kievman's address is: 1343 Amalfi Drive, Pacific Palisades, CA 90272.

Redlands, California is located about 75 miles east of Los Angeles, and is convenient to some of the well known attractions of the Southern California area, such as Disneyland.

Viola Marathon

A Primrose Memorial Concert "Viola Marathon" took place on Saturday, 2

April 1988 at Brigham Young University. The concert started at 8:00 a.m. and ran continuously until 5:00 p.m. Clyn Barrus and David Dalton, BYU faculty violists, students, members of the Utah Symphony, Michael Palumbo of Weber State, community professionals and teachers, numbering about twenty-five violists, took part. Viola solo and ensemble works from Bach to Joplin were featured.

ISMA 1989

The International Symposium on Musical Acoustics is announced by the Catgut Acoustical Society for 19-22 August 1989 at the School for Violin Makers in Mittenwald, West Germany. Topics are Acoustics of musical instruments and the human voice, Psychoacoustics, and Musical aspects of room acoustics. For information:

Sekretariat des ISMA 1989
c/o Muller-BBM
Robert-Koch-Str. 11
8033 Planegg
West Germany

PIVA Duplicates

The Primrose International Viola Archive has accumulated about 300 duplicates of published viola works. These titles are already in the collection and so will be sold beginning September. Patrons who wish to examine this list of pieces--mostly new, some antiquariat--should request the list including prices from:

David Day, Music Librarian
PIVA, Lee Library
Brigham Young University
Provo, UT 84602

Some past copies of the Journal of the American Viola Society are available on request by members of the AVS at \$3.00 each. These back issues can be ordered from the editorial office: Newsletter No. 28, April, 1985; JAVS editions: Vol. 3 No. 1, April 1987; Vol. 3 No. 2, August, 1987; and Vol. 3 No. 3, November, 1987.

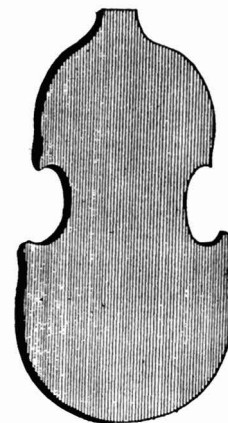
Contained as an insert in *this* issue of JAVS is a membership solicitation mailer. These can be provided free of charge to members of the AVS on request at the editorial office.

Editor's note: *Readers are reminded that any information pertaining to the viola or violists of general interest may be submitted to the editor for inclusion in the JAVS.*

Playing the Viola

Playing the Viola. Conversations with William Primrose by David Dalton. With a foreword by Janos Starker.

"This volume is an invaluable contribution to the string player's bookshelf. The clarity with which Mr. Dalton has distilled the ideas of the great William Primrose forms a wonderful basis for a complete technical approach on both violin and viola. As one who had the rare privilege of studying and performing with this great master, it was very much like a person-



Oxford

Subscribers enjoy a special 20% discount

"This volume is an invaluable contribution to the string player's bookshelf. The clarity with which Mr. Dalton has distilled the ideas of the great William Primrose forms a wonderful basis for a technical approach on both violin and viola. As one who has had the rare privilege of studying and performing with the great master, it was very much like a personal visit..."

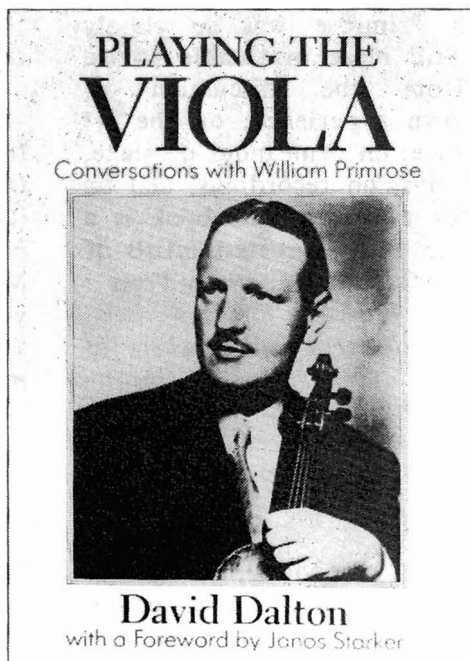
—Joseph Silverstein, eminent violinist, former Concert Master of the Boston Symphony Orchestra and Music Director of the Utah Symphony

To order, send check or money order to:
Humanities and Social Sciences
Marketing Department



Oxford University Press
200 Madison Avenue
New York, NY 10016

Credit card orders accepted: (212) 679-7300
extension 7108



Special price: \$36.00 (includes 20% discount
off \$45.00 list price)

Playing the Viola

Conversations with William Primrose

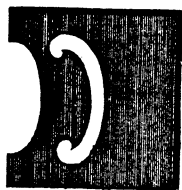
DAVID DALTON, *Brigham Young University*
Foreword by JANOS STARKER

Before the death, in 1982, of the renowned violist William Primrose, David Dalton engaged the musician in a lively series of conversations that touched on almost all aspects of viola technique, performance, repertoire, recording, and history. This book is a transcription of that dialogue, containing illuminating advice on holding the viola, bowing, tone, fingering, and practicing, all supported by copious illustrations and musical examples, as well as insights on repertoire for the viola—"an instrument without tradition"—and on performances of the great concertos by Bartok and Walton. Punctuated with frankness and humor, this book is a tribute to one of the great artists of this century.

Contents:

To the Reader • Viola via Violin? • Teacher and Student • The Lesson • On Practising • Holding the Viola • The Art of Bowing • More on Bowing and Tone • The Matter of Fingering • Left-hand Techniques • Other Left-hand Considerations • About Performing • On Stage • The Repertoire • Performance Practice and Interpretation • Programming • Recordings: How, and What to Make of Them • Competitions • Toward a Career • Eulogy • Index

1988 264 pp.; numerous halftones and music examples



al visit." --Joseph Silverstein, of the Boston Symphony Orchestra, and music director of the Utah Symphony.

"In all areas of human endeavour, time and again an individual appears who, due to a multitude of personal attributes, elevates his or her field to a hitherto unknown height. Such an individual was William Primrose. His name and the viola are synonymous."--Janos Starker

This unique book is the result of a series of conversations with Primrose in the last years before his death in 1982. David Dalton describes how he came to the great artist armed with every question he could think of pertaining to performing on and teaching the viola. Their lively dialogue contains a wealth of illuminating advice for the student on the technicalities of playing the viola. It is, however far more than a technical guide. The two violists discuss the unique position of their instrument -- "an instrument without tradition" is Primrose's bald description. They cover the topic of repertoire with fascinating insights into the performance of the great concertos by Bartók and Walton, with which Primrose was so closely associated. Still more invaluable advice emerges from the discussion of Primrose's own experience, on the art of performance, on demeanour on stage, on competitions, on recordings, and on preparing for a career. The book is a tribute to one of the greatest artists of this century.--Oxford University Press

Readership: *Players and teachers of the viola and of other string instruments, both amateur and professional; musicians and music lovers in general; anyone interested in the life of a prominent musical figure.*

6½ x 9½ inches, hardbound, 256 pages, numerous photos and music examples. Oxford University Press, 1988. \$45.00.

The History of the Viola

The first edition of *The History of the Viola*, published in 1980, is now out of print. The author, Maurice W. Riley, is now working on Volume II, which is due at the printer by May, 1988. One section of the new book will contain short biographies of "20th Century Violists." It will be an extension of the Appendix of the 1980 edition. All violists will be included who have been prominent as soloists, or who were principal violists in professional string quartets, or who were professors of viola in college music departments or conservatories of music, or who distinguished themselves by their contributions to the art of viola playing.

If you qualify, and if you have not received a Questionnaire (which requests information to be used in preparing your biography), please send your name and address immediately to:

Dr. Maurice W. Riley
512 Roosevelt Blvd.
Ypsilanti, MI 48107

Viola da braccio

Franz Zeyringer, president of the International Viola Society, announces the imminent release of a new book (German text) entitled, *Die Viola da braccio*, published by Heller Verlag, Munich. This volume has been five years in the writing in which the author addresses and finds solutions for important problems concerning the viola. Such subjects of general interest as the development of the instrument, history of viola performance, the problem of size, a small lexicon of viola terms, judging an instrument and the bow, etc. are handled. The first edition, clothbound, contains 280 pages written in German. Order forms can be

acquired from:

Rosemary Glyde
P.O. Box 558, Rt. 2
Golden's Bridge, NY 10526

Music for Viola

Editor's note: *Our reader's are invited to submit titles, and when available, reviews of new works for the viola with other pertinent information that will be helpful to the viola community.*

Collection Panorama, Oeuvres contemporaines for viola and piano is a collection of five short pieces by as many French composers, including Alexandre Tansman. They range in difficulty from easy to moderate, and are intended as an introduction for younger students to contemporary music. Published by Gérard Billaudot and available through Theodore Presser Co.

Altomobile for solo viola by Philippe Hurel, published by Billaudot and available through Theodore Presser Co., is No. 34 in a series *Musiques pour l'alto* under the direction of Serge Collet. This piece is about four minutes in length in an advanced modern idiom.

From one to another (I) for viola and tape by Thea Musgrave, is dedicated to Peter Mark. Contemporary idiom for an advanced technique; ten minutes in length. Published by Novello.

Bachiana for unaccompanied viola by Christian Woehr, currently assistant principal viola of the St. Louis Symphony. A seven-movement work of a conservative modern style, medium to advanced technique, as a kind of homage to Bach and the baroque suite. Publisher: Viola World.

Kalamatiano and other works for viola and accordion by Nick Ariondo. Though one might be incredulous about

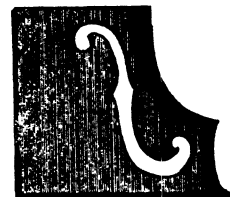
the compatability of these two instruments, on one hearing, any doubts will fade. Unpublished, but available with tape recording from the composer at 4120 W. Avenue 41, Los Angeles, CA 90065, Tel. (213)254-1621.

Sonata for Viola and Piano by Lowell Lieberman. From a recent review in Ottawa: "Lieberman on the strength of this piece alone is a musician and composer of significance. What is so astonishing is not so much the skill with which it has been organized, which is impressive, but the incredible range of emotion it covers. This is music that has something to say." Unpublished, but available from the composer at 155 W. 68th Street, New York, NY 10023.

Sonata for Viola and Piano by Martin Amlin is dedicated to Patricia McCarty and consists of three movements: Chaconne, Inerlude, and Rondo. Conservative modern idiom, requiring an advanced technique. Unpublished, but available from the composer at P.O. Box 887, Prudential Station, Boston, MA 02119, Tel. (617) 536-9276.

Concertino for Viola, Violoncello and Bassoon by Alessandro Rolla. Publisher: Jeronao Music Corporation, P.O. Box 5010, Hackensack, NJ 07606.

Concerto No. 1 in D Minor for Viola and Piano by J. S. Bach. This is a transcription of the familiar Concerto in A Minor for Violin. The editor, N. C. Urrasio, has made several emendations, compared with the violin concerto, based on Bach's own transcription of the same concerto for Clavier in G Minor. Publisher: Henri Elkan, P.O. Box 7720, F.D.R. Station, New York, NY 10150.





GIFT SUBSCRIPTION ORDER FORM

Order a gift membership
at the rate of \$20.00
for three AVS journals and
the annual *Die Viola*

☐ YES, I want to give a year's membership in the AVS to the individuals named below.

☐ In addition to gifts, ☐ or in place of gifts,
please renew my own for 1988 at the regular rate of \$20.00.

I enclose my payment totaling \$_____ for _____ gifts or my renewal.

_____ First Recipient's Name		
_____ Address		
_____ City	_____ State	_____ Zip
_____ Gift Card to Read		

_____ Third Recipient's Name		
_____ Address		
_____ City	_____ State	_____ Zip
_____ Gift Card to Read		

_____ Second Recipient's Name		
_____ Address		
_____ City	_____ State	_____ Zip
_____ Gift Card to Read		

_____ Fourth Recipient's Name		
_____ Address		
_____ City	_____ State	_____ Zip
_____ Gift Card to Read		

We will send a card to you acknowledging your gift plus a letter to each recipient informing them of your thoughtfulness. The gift membership will start with the annual Spring issue. Many thanks.

Rosemary Glyde
Treasurer

P.O. Box 558, Rt. 22
Golden's Bridge, N.Y. 10526

Competitions

Tertis International Viola Competition

The Executive Committee (John Bethell, Harry Danks, Lillian Tertis and John White) are delighted to announce that the Third Lionel Tertis International Viola Competition and Workshop will take place at Port Erin, Isle of Man, U.K. from 27 August to 3 September 1988.

The Jury for the Competition will include Harry Danks and Sidney Griller (both former students of Lionel Tertis), Thomas Riebl, Milan Skampa, Emanuel Vardi and Sir David Lumsden (Chairman). The Workshop is full of very exciting events including recitals by Nobuko Imai, Emanuel Vardi, Thomas Riebl, Yuri Bashmet and Eric Shumsky. The great Russian violist Yuri Bashmet will perform the Walton Concerto with the BBC Philharmonic Orchestra. Masterclasses to be given by Louis Kievman, Nobuko Imai, Zlatko Stahuljak, Thomas Riebl, Milan Skampa, and Eric Shumsky.

Daily Viola Ensemble class with John White. Lectures on instruments and bows by Man Seng Chan and Wilfred Saunders.

Tully Potter will give three talks about Tertis, Primrose and the late Peter Schidlof. Paul Patterson, who has composed a new solo work for the competition, will give a lecture on "The Role of the Composer."

The Bochmann Quartet will present two recitals, and their viola player Martin Outram will give a rare performance of Benjamin Dale's Suite, op. 2, a favorite of Lionel Tertis.

Harry Danks will be featured on the viola d'amore. Traditional Manx Teas and a daily cocktail hour plus the competition newspaper THE DAILY BRATSCHE will be offered. No viola enthusiast should miss this wonderful event!

For further information contact:

The Secretariat
Mananan Festival Office
Port Erin
Isle of Man, U.K.

Vieux Competition

The 3^{ème} Concours International d'Alto "Maurice Vieux" will be held 7-12 March 1989 in Orléans, France. This event is sponsored by the École Nationale de Musique d'Orléans, the Délégation Régionale à la Musique Ministère de la Culture, and the Association Les Amis de l'Alto, which is the French chapter of the International Viola Society. For further information, write:

Les Amis de l'Alto
11 bis, rue Neuve Saint-Germain
92100 Boulogne
France

Washington Winner

The Washington International Competition for Strings was held on March 25-26. First place winner with a \$3,500 prize in viola was Roberto Diaz, age 27, from Santiago Chile who is now living in Boston. Violist Evan Wilson from Los Angeles was also honored. Mr. Diaz will be presented in a debut recital at the Phillips Collection in Washington, D.C. The next Washington competition for strings will be held in 1991.

