

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 7 No. 2

Fall 1991



VIOLIST oder BRATSCHIST.

Die Stim ist etwas rauh, so die Virole giebet.
Doch heist sie angenehm, dem der sie recht versteht.
ein Stück wird edeler 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.



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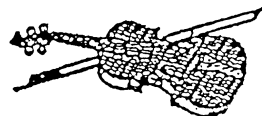
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From the President

The XIXth International Viola Congress: a Memorable Event at Ithaca

It's hard to believe that after many months of anticipation, planning, coordination and anxiety, the XIXth International Viola Congress is now a memory. Ah, but what a memory! Trying to find the words to describe the spirit, the camaraderie and the excitement generated during that week in Ithaca is not only difficult, but next to impossible. I guess you just had to have been there to know.

Our dear friend and colleague, Louis Lievman, to whose memory this congress is dedicated, would have been impressed and extremely pleased with the high level of excellence and diversification achieved throughout the many lectures, panel discussions, exhibits, master classes and performances. Perhaps the only truly recurring complaint from the approximately three-hundred people in attendance was the lack of free or purely social time. In other words, there were times some of us felt that we were suffering from too much of a good thing. I can personally assure all of you that this issue will be carefully considered as part of the planning process of our 1993 Congress.

The overwhelming success of this Congress was due in large part to the cooperation of our host institution, Ithaca College, which provided not only an excellent support staff, but outstanding facilities in a most charming and scenic setting.

There is also no doubt that without the heavy involvement and talent of Mary Arlin, a long time AVS and current Ithaca faculty member, who took over the reins as host chairperson at the eleventh hour, there would very likely not have been an Ithaca Congress.

My heartfelt thanks goes to Rosemary Glyde and Harold Coletta for their work on the organizing and planning committee, Manny Vardi, our 1991 Chairman of the Primrose Memorial Scholarship Competition, and Eric Chapman for his role in developing and presenting the Makers Exhibition. Last, but certainly far from least, a huge thank you and bravo to all our fantastic participants (performers, teachers, lecturers, etc.).

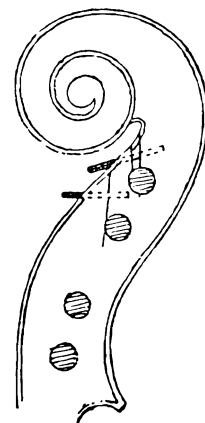
As though the Congress alone was not enough to fill the five days in Ithaca, our schedule additionally included: the finals of the Primrose Memorial Scholarship Competition, two meetings of the officers and board directors of the American Viola Society, a general AVS membership meeting, and a meeting of the international representatives present in Ithaca.

You will find included in this issue of JAVS the minutes of our official meetings in Ithaca, and you will note the major decisions revolved around the issues of long-range planning, budget, fund-raising, membership development and the organization of local AVS chapters.

The AVS leadership was tremendously supportive of an idea brought forth by Tom Tatton to coordinate nationally, days dedicated to the "Celebration of the Viola" at a regional level. However, for this idea to become a reality, it will necessitate the receipt of donations in the neighborhood of \$4,000. Please do not hesitate to contact Tom Tatton at (209) 952-9367 for more information regarding this project.

In closing I wish to thank all of you who took the time and made the effort to attend the Ithaca Congress, for without you, there would not be an International Viola Congress.

Alan de Veritch

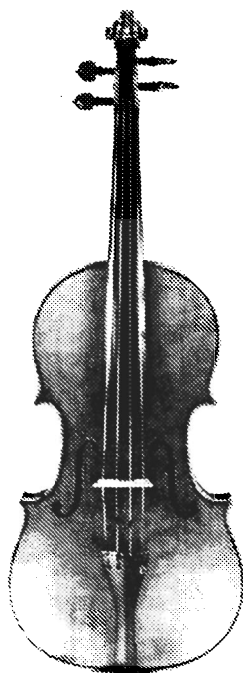




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On Viola Technique

by Maurice Vieux

*Editor's note: This is a translation of the following article which appeared in a French journal in 1928.
(translation by Rick Anderson)*

Viola "technique," in the proper sense of the term, is a recent development. In the past it was completely dependent on violin technique, which for several centuries prescribed its own methods, with no thought of adaption.

Certain 18th century masters, dissatisfied with the oral transmission of playing technique which, at the time, was the basis of traditional violin teaching, had decided to establish once and for all the knowledge that progressive observation would allow them to reveal to their students.

Montclair, around 1712, was one of the first to do so: he took daily note of the ideas and methods his professional experience suggested to him, then classified them in progressive order, including with them appropriate exercises. His undertaking served as the basis for the work of those who followed.

Thus violin methodology and study were born.

The viola was not so favored until much later; for some time, if a work contained a viola part it was played by a second violinist, who would yield to necessity by setting aside his preferred instrument in favor of the viola.

The viola was not frequently used as a solo instrument. Such playing opportunities as those afforded by Schumann, for instance, can hardly be considered, since his *Marchenbilder* was practically ignored and eventually sank into oblivion. Though not difficult, this piece was limited to the middle register of the instrument, never reaching the high positions.

But the laws of nature must be satisfied, and since necessity is the mother of invention, 20th century compositions required the training of violists capable of rivaling their favored ancestors, the violinists.

The development of contemporary viola works created insurmountable difficulties; a formal viola method was necessary. The Paris Conservatory opened its doors, and the first viola class was established. As a result, the viola became a truly expressive voice and rose to the higher spheres of virtuosity in the orchestra. Delivered from its apprenticeship to the violin, the viola gained in stature and voice.

Today, luthiers are establishing a new framework for the viola—a rational one, which is no longer affected by the condescending attitude of other instrumentalists.

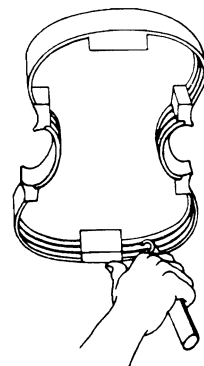
The sound, mechanics and technique of the viola belong to it alone. Its bow is specially weighted. To obtain the correct extension of the left hand, the thumb must execute subtle adjustments of position and movement. Its longer, denser strings require a more vigorous and wholly unique bowing approach; the grip between the thumb and forefinger of the right hand must be somewhat modified.

These considerations do not represent a radical departure from violinistic practice, but are significant nevertheless. The execution on the viola of a bowstroke identical to that on the violin often requires adjustments in the left hand, and when the player is struggling with chromatics, the problem is compounded. The viola's larger intervals and greater stopping pressure require a somewhat modified chromatic technique; for perfect clarity it is best to finger each note—or in other words use a "diatonic" execution (i.e. without sliding) of the chromatic passage. If we were to open a modern score at random, looking at each line of music, we would see similar melodic lines written for each type of stringed instrument. Difficult passages pass indiscriminately from one instrument to another, altered only where they would otherwise be utterly unplayable. The viola is no longer the "poor cousin" of the orchestra, relegated to the musical background. Its unique characteristics give it the right to be heard and to take part in musical discourse on the same level as its associates.

Moreover, the viola shoulders its responsibilities well, and today all large and small orchestras are equipped with top-rate players who rival the best trained violinists.

The problem of furnishing theatre and symphony orchestras with excellent violinists has been resolved; we must now envision the viola's role as a virtuoso instrument. Are its voice and eloquence capable of captivating audiences? Indeed, experience has already shown conclusively that it can; we must continue to explore the possibilities.

The fairly narrow viola repertoire already includes several important works, and the



enrichment of its literature must henceforth be regarded as a necessity born of experience.

Today it is obvious that viola instruction is generally available, and that pedagogical needs are being met.

Also its technical repertoire is being updated, and its recently developed concert repertoire has already been favorably received by the public and has attracted the attention of composers. The passage of time has brought this instrument into greater prominence; the future will see it receive its due.

Considération sur la technique de l'alto

par Maurice Vieux

Au sens propre du mot, la technique de l'alto est récente. Précédemment, elle était absolument dépendante de l'enseignement du violon qui, pendant quelques siècles, lui imposa ses procédés, sans aucun souci de spécialisation. Certains des maîtres du XVIII^e siècle, non contents de transmettre oralement différents moyens de travail et d'exécution qui, à l'époque, constituaient le fondement d'un enseignement traditionneliste du violon, songèrent à fixer définitivement ce qu'un empirisme progressif leur permettait de transmettre à leurs élèves.

Montclair, vers 1712, un des premiers, notant au jour le jour les observations et les moyens d'exécution que son expérience professionnelle lui suggérait, les classait dans un ordre progressif, y incorporant des exercices appropriés. Cette tentative servit de base à des travaux entrepris par ses successeurs.

La méthode et l'étude étaient nées. L'alto ne connut que beaucoup plus tard cette bonne fortune et, pendant longtemps, l'interprétation de toute œuvre où cet instrument entrait en jeu était confiée à un violoniste de second plan qui, commodément, se pliait à la nécessité d'abandonner son instrument de prédilection pour passer à l'alto.

Cet instrument n'était pas spécialement travaillé et des invitations comme celle que formula Schumannurent à peine prises en considération, puisque ses *Märchenbilder* furent pour ainsi dire inexécutées et tombèrent dans l'oubli, sans être cependant difficiles, étant circonscrites dans le registre moyen de l'instrument sans jamais atteindre l'aigu.

Mais les lois de la nature sont impérieuses et comme la fonction réce l'organe, les productions du XX^e siècle dictèrent l'impérieuse nécessité de former des artistes capables de rivaliser avec leurs collègues devantiers les violonistes.

La mise au point de l'œuvre contemporaine plaçait l'altiste en face d'insurmontables difficultés. La création d'un enseignement était nécessaire. Le Conservatoire ouvrit ses portes et une classe d'alto fut fondée.

De ce fait, dans peu de temps, l'alto devenait un organe véritablement expressif et prenait son essor vers les sphères plus hautes de la virtuosité appliquée à l'orchestre.

Délivré de la tutelle du violon, l'alto prenait de la taille et de la voix.

A l'heure actuelle, la lutherie entrant dans le mouvement lui établit un gabarit rationnel et non plus tributaire des dispositions d'un instrumentiste de complaisance.

Son émission, son mécanisme et ses moyens d'expression lui sont particuliers. Son archet est équilibré tout spécialement. Afin d'obtenir l'extension des doigts de la main gauche, le pouce est entraîné à de légères modifications dans sa position et sa manœuvre. La corde plus longue et plus dense exige une attaque plus robuste et toute spéciale. Le levier cons-

titué par le pouce et l'index de la main droite doit être quelque peu rectifié.

Toutes ces considérations, bien qu'elles ne constituent pas une différenciation radicale de l'exécution violonistique, ont cependant une grande valeur. L'exécution d'un trait identique sur le violon ou l'alto impose souvent une modification du doigté et quand l'instrumentiste est aux prises avec le chromatisme, la différence s'accroît. Un glissement plus long avec des appuis plus puissants modifie quelque peu la pratique du chromatisme et afin d'obtenir une unité parfaite il est bon d'avoir recours à l'emploi du doigt par note, autrement dit d'appliquer l'exécution dite diatonique au chromatisme.

Si nous prenons la peine d'ouvrir au hasard une partition d'orchestre un peu moderne, partant de chaque ligne de la nomenclature, nous voyons se dessiner des stries mélodiques semblables pour chaque type d'instrument de la série des cordes. La difficulté passe indifféremment de l'un à l'autre instrument, sans autre souci que les impossibilités radicales. L'alto n'est plus le parent pauvre de l'orchestre relégué à l'arrière-plan des interprètes. Ses caractéristiques toutes spéciales, lui donnent droit à la parole et l'autorisent à prendre part au discours musical au même titre que ses partenaires.

Il supporte du reste allégrement les charges qui lui incombent et aujourd'hui tous les grands et petits orchestres sont pourvus d'exécutants de premier choix, capables de rivaliser avec les violonistes les mieux entraînés.

Le problème qui consistait à unir le théâtre et les groupements symphoniques d'artistes rompus à toutes les difficultés étant résolu à l'heure présente, reste désormais à envisager le rôle que doit jouer l'alto comme instrument de virtuosité. Est-il susceptible de tenir un auditoire sans l'emprise de sa voix et de son élan ? Certes, l'expérience l'a déjà tentée avantageusement et de façon probante. Elle demande même à être poursuivie.

Le répertoire de l'alto s'est restreint compte déjà quelques œuvres de valeur et l'extension de sa littérature doit être désormais envisagée comme une nécessité née de l'expérience.

Aujourd'hui, nous pouvons affirmer que l'enseignement de l'alto est généralisé, que dans le monde il satisfait à tous besoins.

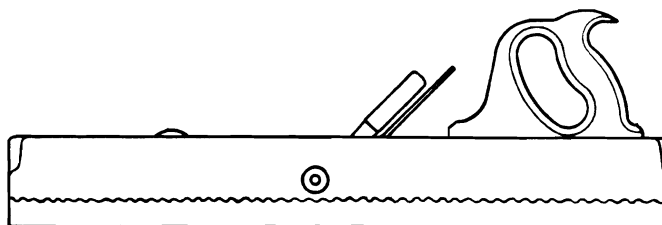
Son bagage technique se constitue au jour le jour d'une manière toute moderne, et son répertoire de concert récemment commencé, a reçu déjà l'accueil favorable du public des grandes salles et attire l'attention les compositeurs.

Le temps a déjà réduit l'ostracisme qui tenait cet instrument à l'écart; l'avenir lui rendra pleinement justice.

MAURICE VIEUX,
alto-solo du Théâtre National de l'Opéra,
professeur au Conservatoire.



MAURICE VIEUX,
par Jacques Baugé.



Maurice Vieux's Vingt Etudes

by
LeeAnn J. Morgan

MAURICE VIEUX has been called “the father of the modern French Viola School”. He studied at the Paris Conservatoire with Laforge where he won first prize in viola in 1902. For many years he was the Principal Violist of the Paris Opera Orchestra. Vieux was appointed head of the viola department at the Conservatoire in 1918 after the death of Laforge. In this position Vieux was influential in setting a high standard of viola performance. Many outstanding French violists were his students, including Francois Broos, Marie-Therese Chailley, Etienne Ginot, Colette Lequien, Alice Merkel, Leon Pascal, Pierre Pasquier and Serge Collot.

In a 1928 article Vieux emphasizes the need for violists of the 20th century to develop a technique comparable to that required for contemporary violinists. He served annually on the juries at the Paris Conservatoire, and frequently as a guest on the juries at the Brussels Conservatoire.

He was frequently a soloist in the Societe des Concerts du Conservatoire and also took part in many prestigious chamber music performances. As a soloist he premiered many viola compositions of contemporary French composers, and all of the viola solo literature composed and dedicated to him by the Belgian composer Joseph Jongen. Among the didactic works Vieux composed for the viola, the following are particularly significant: Vingt Etudes (dedicated to his best students) and Dix Etudes sur des traits d'orchestre (Publisher Leduc), both for the advanced player.

Vieux had a great influence on Joseph Jongen and inspired Jongen to write the following works: Trio for Violin, Viola, and Piano in F# Minor, Op. 30, (1907); Suite in D Major for Viola and Orchestra, Op. 48, (1928); Allegro Appassionato in D Minor for Viola and Piano, Op. 79, (1926); and Introduction and Dance for Viola and Piano, Op. 102, (1935).

The Primrose International Viola Archive at Brigham Young University has all of the etudes of Maurice Vieux with the exception of the Dix Neuen Etuden. The BYU Library call number for the Vingt Etudes is: PIVA - Call No. quarto MT 285 .V54 V65X.

Twenty Etudes (Vingt Etudes pour Alto)

No. 1 Dedication: Jean Gay, Prix d'Excellence du Conservatoire (1919), Professeur au Conservatoire de Lyon

Technical Aspects

Possible Approaches

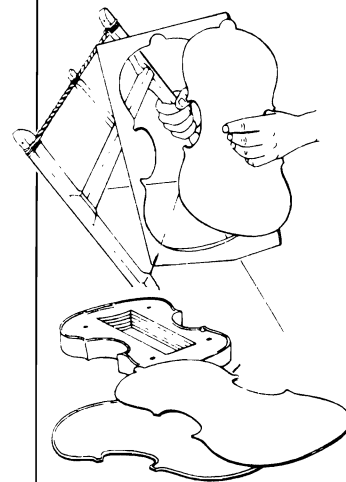


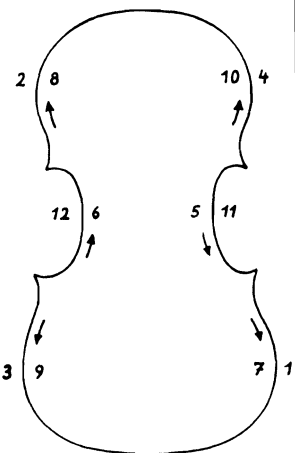
- double stops-mainly sixths
- three and four note chords sustained followed by a run
- fingered harmonics

- practice as broken Appendix

- practice timed bows, take the longest bow possible while still maintaining a good tone.

- know which notes produce what harmonics rule: P4 = 2 octaves above stopped note P5 = 1 octave





Allegramente. $\text{♩} = 152$



- string crossings

- possible problems:
 1. imprecise interval
 2. fourth finger too heavy
 3. first finger too light

- harmonics speak and sound best when played with a fairly heavy stroke of sufficient length and a sounding point near the bridge

- practice Ysaye round bowing exercise (see Appendix C)

- where possible make the string crossings into double-stops to check intonation

- many accidentals, including double-sharps

No. 2 Dedication: Etienne Ginot, Premier Prix du Conservatoire (1921), Alto-Solo du Theatre National de l'Opera-Comique et des Concerts Lamoureux.

Technical Aspects

Possible Approaches

Prestissimo. $\text{♩} = 160$



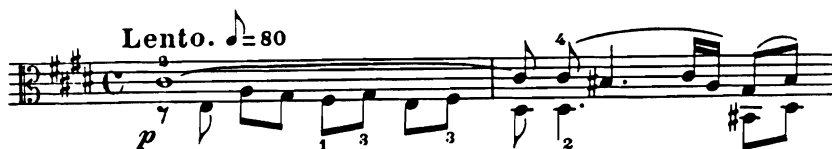
- sautille

- elements involved:
 1. sufficient speed
 2. proper balance (spring) point
 3. combination of vertical and horizontal movement
 4. flat hair

- prestissimo-practice Primrose's "rule of 60" using various bowings, rhythms and articulations (see Appendix B) using a metronome, start slowly and increase the speed as proficiency increases

Technical Aspects

Possible Approaches



- two voices: one voice sustained while the other has moving notes.

- steps to follow:
 1. practice each voice separately
 2. finger both voices but bow only one string
 3. finger and bow both voices as written

- double and triple stops

- for the triple stops decide which style of attack to use: arpeggiated or broken (bottom two notes played then top two); then, practice this style on the open strings.



- high positions

- know both mentally and physically the shifts involved
- use the Primrose "60" exercise (see Appendix B)

Tempo I

- four note chords

- approach as triple stops (see above)

- half-position

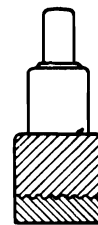
- fingered harmonics

- (see Etude No. 1)



- double stops; sixths and some fifths

- fifths need proper balance of the finger to obtain good intonation (see Appendix A, #1)



No. 4 Dedication: Jacques Desestre, Premier Prix du Conservatoire (1922), du Theatre National de l'Opera

Technical Aspects

Possible Approaches

Tranquillo e molto espressivo. ♩ = 46



- double stops; sixths slurred (also some fifths and thirds)

- (see Appendix A, #1)

- cadenza; fast runs

- the fingers should neither be lifted too high nor banged down too hard nor pressed excessively after contacting the string

- left hand should remain relaxed and flexible

Allegretto animato. ♩ = 69



- fast slurred sixteenths

- "rule of 60" (see Appendix B)

- crescendo and decrescendo

- consider these three fundamental factors:
 1. the speed of the bow stroke
 2. the weight it exerts on the strings,
 3. the point at which it contacts the string ("sounding point")

- second and fourth position sections

No. 5 Dedication: Denise Thoret, Premier Prix du Conservatoire (1921), Alto-Solo des Concerts Pasdeloup

Technical Aspects

Possible Approaches

Modéré. ♩ = 60



- ritardando and a tempo alternating
- double stops; thirds and sixths
- triple stops
- sixteenth note passage in high position
- double or triple stop down bow with three slurred sixteenths up bow (see Appendix A, #2)
- use a metronome for the a tempo passages to check for correct speed
- know minor and major third relationship
- for sixths know the half-step/whole-step relationship
- (see Appendix A, #1)
- (see Etude No. 3)
- the whipped or fouette bowing may be an effective bowing to use; it is derived from the accented detache, but here the accent is produced by quickly (and barely) lifting the bow off the string and striking it down again with suddenness and energy.
- the sixteenths can be executed using the portato or loure bowing

No. 6 Dedication: Pierre Pasquier, Premier Prix du Conservatoire(1922), des Concerts Lamoureux

Technical Aspects

Possible Approaches



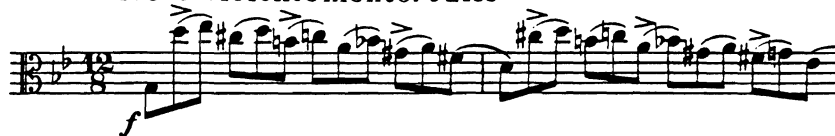
- fast sixteenths with turns
- sautille
- string crossings
- fourth position section
- omit the upper mordent during the first few playings; when accurately executed, add the ornament
- (see Etude No. 2)
- keep bow movement between strings minimal; the bow should be close to the string it is approaching
- coordination problems created by fast passages with string crossings can best be approached by first isolating the string-change pattern and then practicing it on the open strings.

No. 7 Dedication: Robert Boulay, Premier Prix du Conservatoire (1924), du Theatre National de l'Opera et des Concerts Colonne

Technical Aspects

Possible Approaches

Vivo e violentemente. ♩=138



- three-note groups slurred in groups of two with an accent on every other group of two (see Appendix A, #3)
- practice in steps:
 1. play without slurs or accents
 2. add slurs
 3. add accents and slurs
- fingered harmonics
- (see Etude No. 1)

Più lento e espressivo



- thirty-second note runs in duple and triple
- practice Primrose's "rule of 60" (see Appendix B)

No. 8 Dedication: Francois Broos, Premier Prix du Conservatoire (1924)

Technical Aspects

Possible Approaches

Moderato. ♩=80



- high position double stops
- the bow must move closer to the bridge in the high positions in order to produce good tone quality
- triple stops
- use either broken chords or all three notes played together

Vivo e leggiero. ♩=126



- lively tempo with dotted eighth to sixteenth note rhythm (see Appendix A, #4)
- practice Primrose's "rule of 60" (see Appendix B)

- string crossings in high positions

- (see Etude No. 6)

Moderato

(same difficulties as first moderato)

- quasi-cadenza run on one bow

No. 9 Dedication: Louis Artieres, Premier Prix du Conservatoire (1920), de la Boston Symphony

Technical Aspects

Possible Approaches



- trills on sixteenth notes; first note in four note group or second note in four note group

- first, play without the trills
- then, practice trills separately; the trill should be light in execution, the fingers having a feeling of relaxed articulation, and the trilling finger should be kept close to the string
- finally, play section as written

- arpeggios

- practice Ysaye round bowing exercise (see Appendix C)

- frequent accidentals

No. 10 Dedication: Mme. Crunelle-Martinet, Premier Prix du Conservatoire (1923), des Concerts Padeloup

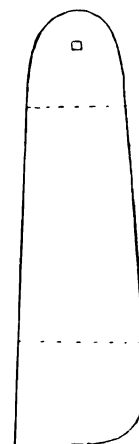
Technical Aspects

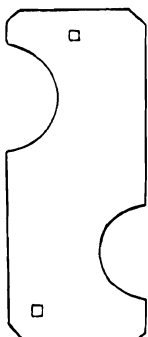
Possible Approaches



- six flats (aargh!) with many accidentals added
- rapid tempo
- half-position passages
- second position double stop passages

- practice scales in the same key
- Primrose 60 (see Appendix B)
- use broken stops exercise (see Appendix A, #1)



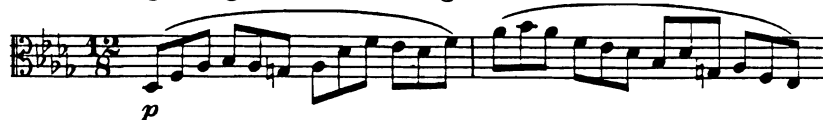


No. 11 Dedication: Louis Chacaton, Premier Prix du Conservatoire (1923), des Concerts Colonne

Technical Aspects

Possible Approaches

Allegro agitato e ben legato. ♩ = 152



- five flats and double flats
- twelve notes to a bow
- fourth and fifth position sections
- practice scales in the same key
- slur in groups of three, six and then twelve
- employ Ysaye round bowing (see Appendix C)

No. 12 Dedication: Alice Goninet, Premier Prix du Conservatoire (1924)

Technical Aspects

Possible Approaches

Moderato. ♩ = 108



- double stops; thirds, fifths and sixths
- for thirds Primrose suggests practicing Kreutzer No. 33 (see Appendix A #5)
- (see Appendix A, #1)



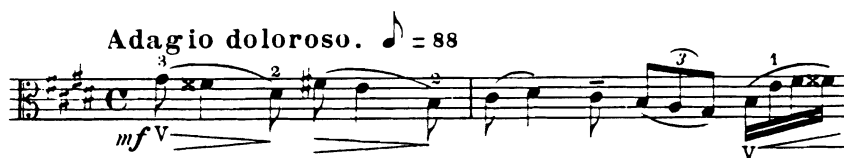
- sixteenth note runs starting with three and four note chords
- the chords must be played fast yet light, so as not to create a heavy accent
- bow distribution should be carefully thought out and practiced
- several accidentals; including "double-stops"
- single bow cadenza-like run

No. 13 Dedication: Jean Lefebvre, Premier Prix du Conservatoire (1924), des Concerts Lamoureux

15

Technical Aspects

Possible Approaches



- fifth position
- several accidentals; including “double-stops”



- staccato; string changes and fourth position
note: staccato = au milieu

- spiccato (see Appendix A, #6)
note: spiccato = a la pointe

- Staccato is practiced most of the time as a series of small, successive martele strokes
- keep bow movement between strings minimal; the bow should be close to the string it is approaching

- a spiccato at or near the point is possible, but it can be only the vertical type, and such a usage is pertinent solely where this special sound effect is desired

Note: In carefully analyzing this section and taking into consideration both tempo and suggested bow placements, it is possible that the terms spiccato and staccato were improperly placed in the score. It seems logical that the spiccato passage should actually be marked staccato and vice versa.

No. 14 Dedication: Albert Bernard, Premier Prix du Conservatoire (1925), de la Boston Symphonie

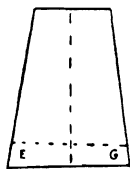
Technical Aspects

Possible Approaches



- sixteenth notes sixteen to a bow; rapid tempo
- accidentals; including “double-sharps” and “double-flats”

- slur four, eight and sixteen to a bow
- “rule of 60” (see Appendix B)



- half position
- treble clef as high as high D

No. 15 Dedication: Jean Cauhape, Premier Prix du Conservatoire (1923), de la Boston Symphonie

Technical Aspects

Possible Approaches



- broken octaves; rapid tempo with crescendo/decrescendo
- octaves are most important in practicing, because they give the hand its frame. It is a good practice routine to play a scale with both fingers placed but sounding only one note; first the lower throughout, then the upper.
- (see Etude No. 4)
- practice the Primrose "60" (see Appendix B)
- string crossings
- (see Etude No. 6)

No. 16 Dedication: Rene Cezard, Premier Prix du Conservatoire (1923)

Technical Aspects

Possible Approaches

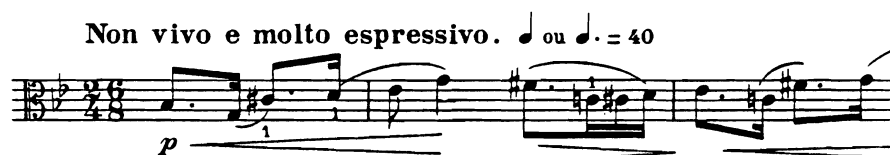


- sautillé with frequent string changes and into the higher positions
- (see Etude No. 2)
- fifth and sixth positions; treble as high as F

No. 17 Dedication: Suzanne Robin, Premier Prix du Conservatoire (1922)

Technical Aspects

Possible Approaches



- second, fourth and fifth positions
- section with six sharps
- complex rhythm 2/4 6/8 (see Appendix A, #7)
- practice scales in the same key
- some helps:
 1. practice mentally without the bow and the viola
 2. vocalize the rhythms and check with a metronome
 3. if necessary, write vertical lines in the music to define main beats and sub beats

No. 18 Dedication: Marcel Quattrochi, Premier Prix du Conservatoire (1925)

Technical Aspects	Possible Approaches
<p>Allegro con spirito. ♩ = 92</p>	

- spiccato
- the weight, speed and sounding point must be adjusted to produce a resonant fullness
- syncopation; middle and end section (see Appendix A, #8)
- (see complex rhythm Etudes No. 17)
- large skip from lower position to high treble clef
- the hand and the arm should move as one unit
- practice "big shift" exercise (see Appendix A, No. 9)

No. 19 Dedication: Emile Amette, Premier Prix du Conservatoire (1925), des Concerts Lamoureux

Technical Aspects	Possible Approaches
<p>Moderato. ♩ = 100</p>	

- arpeggios in various keys
- use Ysaye round bowing for smoothness (see Appendix C)
- check as many notes as possible with double stops for intonation (see Appendix A, #1)
- practice the Primrose "60" (see Appendix B)
- arpeggio up to high E at the end
- move bow closer to the bridge in the high positions

No. 20 Dedication: Alice Merckel, Prix d'Excellence du Conservatoire (1920)

Technical Aspects

Possible Approaches



- four sharps and fifth position



- sections of chromatic triplets; rapid tempo
- practice Primrose's "rule of 60" (see Appendix B)
- broken sixths and sevenths
- high E in treble starting a descending chromatic scale in triplets
- GOOD LUCK!
- triple stop passage with high treble F being the highest note
- use either broken chords or all three notes played simultaneously
- practice using open strings

Appendix A – Musical Samples

1. Broken Double Stops Exercise



2. Double or triple stop down bow with three slurred sixteenths up bow (from etude No. 5)



3. Three-note groups slurred in groups of two with an accent on every other group of two (from etude No. 7)



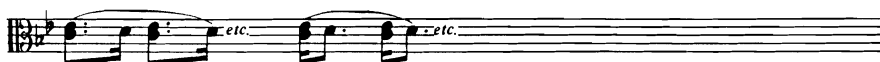
4. Lively tempo with dotted eighth to sixteenth note rhythm (from etude No. 8)



5. Kreutzer No. 33 (Playing the Viola p. 146) Help in playing thirds.



Ex. 56a



Ex. 56b



6. Spiccato passage (from etude No. 13)



7. Rhythmic Example 2/4 6/8 (from etude No. 17)

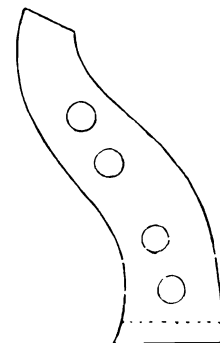


8. Rhythmic Example (from etude No. 18)



9. Big Shift Exercise

The big shift exercise is executed by starting in first position and sliding the hand up the fingerboard into the highest position possible. Then sliding the hand back to its original position. The exercise can be repeated on each string with each finger. The hand should feel free and fluid. The action should be executed smoothly as one motion, going both up and down the fingerboard. Concentration should be very focused on the movement involved with the relationships of the thumb, elbow, hand, and fingers.



The following excerpt is taken from *Playing the Viola*:

I recall from those days, one particular imposition with which I charged myself came with the realization that security might be achieved by repetition, and being a person of some methodicalness, I arrived at sixty repetitions as being an adequate number, hence my 'rule of sixty'. This is hardly a rule, rather more in the nature of a suggestion. But it is a suggestion that has grown out of many years of experience and practical usage. As it turned out, it proved to be timely whether I practised a bowing pattern or was engaged with a left-hand problem. However, I soon became aware that in repeating, I might easily become confused as to the number of times I had indeed repeated a passage unless I marked each off in some fashion. How better than to resort to bowing variants, and thereby organize the confusion? In resorting to an arbitrary series of bowing patterns, I perceived that this would give me bowing practice combined with lefthand practice, an economy that immediately appealed to my Scottish instinct!

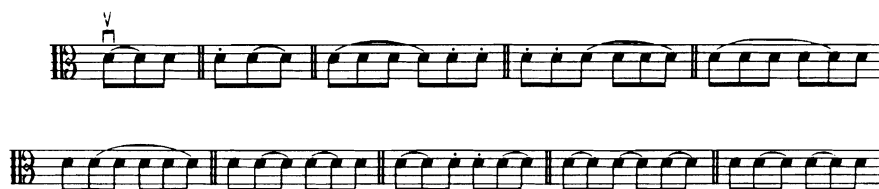
For passages which manifested themselves in groups of four notes, I devised the following scheme (Ex. Ia):

Ex. Ia. Groups of four: to be played at the frog, middle, and point



Likewise, for those which were distinctly grouped in threes (Ex. Ib):

Ex. Ib. Groups of three



In all, ten bowing styles are each repeated six times at the frog, the middle, and the point of the bow, starting with a downbow, and then an upbow. This approach requires considerable concentration, and in working on groups of four if they happen to be in a passage in 3/4 time, or on groups of three in 9/8 time, concentration is more sternly demanded....

The benefits of the scheme are evident: the left hand achieves its end, while the right arm experiences a concomitant discipline. When unevenness in left-hand execution arises, I follow a similar principle, in that I practise deliberately problem passages unevenly. For instance, in a passage of running sixteenth notes, I advise that the rhythm, dotted sixteenth and thirty-second and its opposite be imposed. We can arbitrarily prescribe groupings of notes in an infinite variety of rhythmic patterns, this imposing conscious unevenness on the left hand in another attempt to organize confusion and to discipline our motoric responses.

Such problems, and their solution, added spice and stimulus to my practice, and 'order in variety we see'. So, as I matured and mingled with the sundry talents, talents of varying degree that were enriched under the mastery of Ysaye, so increased by interest in work, which never abased itself to soulless drudgery.

Appendix C – Ysaye Round Bowing

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The concept of the Ysaye bowing is that the bow should follow the arc of the bridge (Fig. 1). Each string crossing should induce an infinitesimal moment of double-stop. The arm should flow smoothly and avoid any jerky 'stair-stepping' motion.

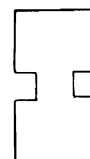
Fig. 1



Example of Ysaye Round Bowing Exercise:



LeeAnn Morgan is completing her Master of Music Degree in Viola Pedagogy/Performance at Brigham Young University where she is a student of David Dalton, she has also studied with Clyn Barrus. She is fulfilling an internship working on a viola discography under the auspices of the Primrose International Viola Archive.



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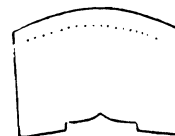
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Preview

The American Viola Society: A History and Reference

by Dwight R. Pounds



EDITOR'S NOTE: Dr. Pounds volume, *The American Viola Society: A History and Reference* will be made available to subscribers at a future date through the AVS Publications Department. The announcement will be made in the next issue of JAVS

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By Dwight Pounds

Communications, Newsletters and The Journal

The International Viola Society (IVG) and later the American Viola Society (AVS) have communicated news and information to their North American membership through periodicals bearing four distinct titles: (1) VFG Communications, (2) VRS Newsletters, (3) AVS Newsletters, and (4) Journal of the American Viola Society (JAVS). These reflect the successful development of the VIOLA-FORSCHUNGSGESELLSCHAFT¹ (VFG) and its evolution to international status and national sections. They also indicate those publications under the American Section's original name, the Viola Research Society (VRS), and the upgrade of the newsletter format to that of a full-fledged journal in 1985.

Four distinguished viola scholars have served as editors of these publications in the first two decades of the organizations, as illustrated in the outline below:

Publication	Sequence	Editor	Years
VFG Communications	No. 1 through No. 4	W. Sawodny	Jun 70-Dec 72
VFG Communications	No. 5	W. Sawodny	Jun 73
VRS Newsletters	No. 6 through No. 14	Sawodny/Rosenblum	Jun 74-Apr 78
AVS Newsletters	No. 15 through No. 20	M. Rosenblum	Nov 78-Apr 81
AVS Newsletters	No. 21 through No. 26	M. Riley	Nov 81-Jun 84
AVS Newsletters	No. 27 and 28	D. Dalton	Nov 84-Apr 85
JAVS	Vol. 1 through Vol. 7	D. Dalton	Aug 85-

VFG Communications

The "VFG Communications Nos. 1-4" referenced above were published by Dr. Wolfgang Sawodny in German and distributed to the international membership without benefit of translation. This took place one year prior to the establishment of an independent American Section, the "Viola Research

Society," licensed in New York in 1971, and three years before the first viola congress.

"Communications No. 1" appeared in June 1970, when Dr. Sawodny wrote a simple one-page newsletter which he called "Mitteilungen (Communications)"² and addressed to the mostly German-speaking membership of the Viola-Forschungsgesellschaft. Neglecting to number the letter, he apparently had little inkling that this document would be the first of a long series of newsletters of a multi-sectional international organization dedicated to the advancement of the viola. It was printed on stationery with the VFG logo showing several little men building (presumably) a viola. All subsequent VFG and American newsletters are numbered from this June 1970 document. The May 1972 issue was titled Mitteilungen No. 3 by editor Sawodny, the first newsletter to be numbered. (English translations of the first four newsletters will appear in Dr. Pounds' book.)

The first newsletter published in English was Communications #5 (June 1973), translated from German by Dr. Sawodny. This letter appeared on European-sized paper with the VFG logo on the front page, and contained a book review by Dr. Myron Rosenblum, President of the American Section. Beginning with Communications #6 (January 1974) and continuing through Communications #14 (April 1978), Dr. Rosenblum attached his own Viola Research Society letterhead to the English translation of the international newsletter, calling it the VRS Newsletter, and included announcements pertinent to the American Section. Walter Wels, Uta Lenkewitz, and Dr. Wolfgang Sawodny provided English translations of the German originals.

In November 1978, Myron Rosenblum's petition to change the name of the American Section from "Viola Research Society" to "American Viola Society" was approved. With it came a new American viola publication, the AVS Newsletter. In the next six issues which Dr. Rosenblum edited, he became increasingly independent of the European format and content.

Myron Rosenblum resigned as AVS President in 1981 and was succeeded by Dr. Maurice Riley, who edited Newsletters No. 21-26. In the respect that it contained five paid advertisements, the first ever in AVS Newsletters, Issue No. 25 (Nov 1983) was historic and set the precedent for the journal format. AVS Secretary Harold Klatz assumed responsibilities for advertising.

Dr. David Dalton succeeded Dr. Riley as AVS Newsletter Editor in 1984 (and as President in 1986), and published Newsletters Nos. 27-28. With the appearance of Vol. 1, No. 1 (August 1985), the Journal of the American Viola Society (JAVS) became the official publication of the society. JAVS Vol. 2 marked the first occurrence of three issues by the AVS in a single year, a format which was used until 1990 when Vol. 6 appeared with four issues.

The following index, quoted from Dwight Pounds' THE AMERICAN VIOLA SOCIETY: A History and Reference, is listed by author, although the book contains the same index in publication order and by title.

Footnotes

1. Viola-Forschungsgesellschaft (VFG) (meaning "Viola Research Society") was the original organizational name for the parent international body, the Internationale Viola Gesellschaft (IVG) (meaning "International Viola Society") as it is known today.
2. Although the word "Mitteilungen" could be translated simply as "Newsletter," "Communications" is retained in the interest of consistency.

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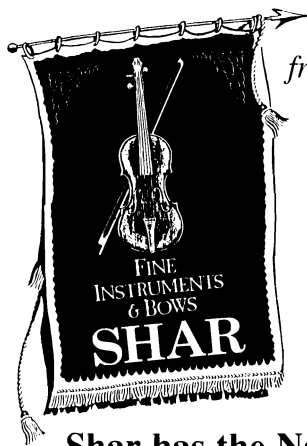
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Ronn ANDRUSCO	AVS: An Analysis of AVS Membership 1990	JAVS 7/1	Fall 91
Ronn ANDRUSCO	CONGRESS XVII: A Survey of Congress Attendees	JAVS 6/1, p 27	Spr 1990
Ronn ANDRUSCO	FORUM Comment: Andrusco Responds	JAVS 6/3, p 33	Fall 90
Steven ANSELL	Musical Maladies	JAVS 5/3, p 25	Fall 89
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Dwight POUNDS	A Visit with Gustav SZEREDI-SAUPE	JAVS 2/3, p 5	Nov 1986
Wm. & Doris PREUCIL	The Evolution of the SUZUKI Viola School	JAVS 1/2, p 18	Nov 1985
Katherine RAPOPORT	CONGRESS XIII: Notes on Intl Viola Congress XIII, Boston, 1985	JAVS 1/1, p 3	Aug 1985
Sven REHER	On the TEACHING Techniques of the Viola	JAVS 2/2, p 3	Aug 1986
Alan RICHARDSON	One of Life's Pleasures (Writing for the VIOLA)	VRS Newslt #13, p 6	Nov 1977
Catherine A. RICHARDS	Adult BEGINNER in New Zealand	JAVS 6/4, p 35	Spr 1991
Maurice RILEY, Ed.	VADIM BORISSOWSKY (1900-1972) Remembered	AVS Newslt #21, p 7	Nov 1981
Maurice RILEY, Ed.	Meet MILTON KATIMS (from British VA Society Newslt #15)	AVS Newslt #24, p 3	Mar 1983
Maurice RILEY, Ed.	Preview: Congress X in Stuttgart, FRG, in 1982	AVS Newslt #22, p 1	Apr 1982
Maurice RILEY, Ed.	Preview: Congress XI in Houston, TX, in 1983	AVS Newslt #24, p 1	Mar 1983
Maurice RILEY, Ed.	Preview: Congress XII in Isle of Man, UK, in 1984	AVS Newslt #26, p 3	Apr 1984
Maurice RILEY, Ed.	A Tribute to MYRON ROSENBLUM	AVS Newslt #21, p 1	Nov 1981
Maurice RILEY	AVS: The American Viola Society, 1976-1986	JAVS 2/3, p 18	Nov 1986
Maurice RILEY	Literature used by Dr. LOUIS BAILLY with his Students	VRS Newslt #14, p 5	Apr 1978
Maurice RILEY	Jeffrey Cooper Solves Mystery of L. CASIMIR-NEY's Identity	AVS Newslt #25, p 21	Nov 1983
Maurice RILEY	CONGRESS IV: Report on Congress IV, Bad Godesberg, 1976	VRS Newslt #11, p 1	Nov 1976
Maurice RILEY	CONGRESS V: Rochester, 1977: An Unqualified Success	VRS Newslt #13, p 1	Nov 1977
Maurice RILEY	CONGRESS X: The Tenth Intl Viola Congress, Stuttgart, 1982	AVS Newslt #23, p 1	Nov 1982
Maurice RILEY	CONGRESS XI: Intl Viola Congress XI, Houston, 1983	AVS Newslt #25, p 1	Nov 1983
Maurice RILEY	Congress XIII: The Boston Congress in Retrospect, 1985	JAVS 1/2, p 22	Nov 1985

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Author	Title	Source	Date
Maurice RILEY	ROBERT COURTE (1910-1979), Remembered	AVS Newslt #17, p 9	Nov 1979
Maurice RILEY	The Contributions of Walter LEBERMANN to Viola Literature	AVS Newslt #18, p 4	Apr 1980
Maurice RILEY	From The PRESIDENCY: Congress XIII in Retrospect	JAVS 1/2, p 22	Nov 1985
Maurice RILEY	Preview: Congress XIII: The 1985 Congress in Boston	AVS Newslt #27, p 3	Nov 1984
Maurice RILEY	The WILLIAM PRIMROSE International Viola Competition	AVS Newslt #17, p 5	Nov 1979
Maurice RILEY	Review: PARAS, Jason: "The Music for Viola Bastarda"	JAVS 2/2, p 21	Aug 1986
Maurice RILEY	Review: PRIMROSE, Wm.: "Walk on the North Side, Memoirs..."	AVS Newslt #16, p 8	Apr 1979
Maurice RILEY	Review: RAMSIER, P.: "Road to Hamlin" for Solo Va, Narrator, Pf	JAVS 3/3, p 29	Nov 1987
Maurice RILEY	Americans win First and Second Prizes in TERTIS COMPETITION	AVS Newslt #19, p 4	Nov 1980
Maurice RILEY	The Maurice VIEUX International Viola Competition	JAVS 2/3, p 12	Nov 1986
Maurice RILEY	Three Recently Published VIOLA Concerti--GRAUN, VANHAL, REICHA	AVS Newslt #15, p 9	Nov 1978
Maurice RILEY	MICHAEL WILLIAMS (1942-1986) Remembered	JAVS 2/2, p 21	Aug 1986
Myron ROSENBLUM, Ed.	From the PRESIDENCY: Myron Rosenblum Resigns	AVS Newslt #20, p 12	Apr 1981
Myron ROSENBLUM, Ed.	Preview: Congress III in Ypsilanti, MI, in 1975	VRS Newslt #8, p 1	Feb 1975
Myron ROSENBLUM, Ed.	Preview: Congress IV in Bad Godesberg, FRG, in 1976	VRS Newslt #10, p 1	Apr 1976
Myron ROSENBLUM, Ed.	Preview: Congress V in Rochester, NY, in 1977	VRS Newslt #12, p 1	Apr 1977
Myron ROSENBLUM, Ed.	Preview: Congress VI in London, UK, in 1978	VRS Newslt #14, p 1	Apr 1978
Myron ROSENBLUM, Ed.	Preview: Congress VII in Provo, UT, in 1979	AVS Newslt #16, p 1	Apr 1979
Myron ROSENBLUM, Ed.	Preview: Congress VIII in Graz, Austria, in 1980	AVS Newslt #18, p 1	Apr 1980
Myron ROSENBLUM, Ed.	Preview: Congress VIII in Toronto, Canada, in 1981	AVS Newslt #20, p 1	Apr 1981
Myron ROSENBLUM	AVS: An Interim Report, 1978	AVS Newslt #15, p 1	Nov 1978
Myron ROSENBLUM	VADIM BORISSOWSKY	VFG Comm. #6, p 5	Jan 1974
Myron ROSENBLUM	The Viola Music in the BREITKOPF THEMATIC CATALOGUE	AVS Newslt #18, p 6	Apr 1980
Myron ROSENBLUM	REBECCA CLARKE (1886-1979), Remembered	AVS Newslt #17, p 9	Nov 1979
Myron ROSENBLUM	CONGRESS VII: Provo, 1979: "You've Come a Long Way..."	AVS Newslt #17, p 1	Nov 1979
Myron ROSENBLUM	CONGRESS VIII: The Ninth Intl Viola Congress, Toronto, 1981	AVS Newslt #21, p 2	Nov 1981
Myron ROSENBLUM	Sometimes We Should Look Back (AVS Congresses)	AVS Newslt #26, p 4	Apr 1984
Myron ROSENBLUM	Review: BARRETT, Henry: THE VIOLA: Complete Guide... (1st Ed.)	VRS Newslt #10, p 6	Apr 1976
Myron ROSENBLUM	Review: NELSON, Sheila: "The Violin and Viola"	VFG Comm. #5, p 3	Jun 1973
Myron ROSENBLUM	RENZO SABATINI (1905-1973), a Tribute	VRS Newslt #8, p 5	Feb 1975
Myron ROSENBLUM	TIBOR SERLY (1900-1978) Remembered	AVS Newslt #15, p 5	Nov 1978
Myron ROSENBLUM	ERNST WALLFISCH (1920-1979) Remembered	AVS Newslt #17, p 9	Nov 1979
Wolfgang SAWODNY, Ed.	Preview: Congress I in Ulm, FRG, in 1973	VFG Comm. #4/Germany	Dec 1972
Wolfgang SAWODNY, Ed.	Preview: Congress II in Bad Homburg, FRG, in 1974	VFG Comm. #7, p 1	Jul 1974
Wolfgang SAWODNY, Ed.	Review: "Forgotten" Composers: Hoffstetter, Fuchs, Wanhal, Kiel	VFG Comm. #3/Germany	May 1972
Wolfgang SAWODNY, Ed.	First Publications of the VFG Available	VRS Newslt #9, p 3	Nov 1975
Wolfgang SAWODNY, Ed.	VFG Comm. #1 (Mitteilungen, Juni 1970)	VFG Comm. #1/Germany	Jun 1970
Wolfgang SAWODNY, Ed.	VFG Comm. #2 (Mitteilungen, Januar 1971)	VFG Comm. #2/Germany	Jan 1971
Wolfgang SAWODNY, Ed.	VFG Comm. #3 (Mitteilungen, Mai 1972)	VFG Comm. #3/Germany	May 1972
Wolfgang SAWODNY, Ed.	VFG Comm. #4 (Mitteilungen, Dezember 1972)	VFG Comm. #4/Germany	Dec 1972
Wolfgang SAWODNY, Ed.	VFG Viola Literature	VRS Newslt #10, p 3	Apr 1976
Wolfgang SAWODNY, Ed.	Viola Literature (from VFG Comm. #4) VIOLA DUOS	VFG Comm. #4/Germany	Dec 1972
Wolfgang SAWODNY, Ed.	New Editions of VIOLA MUSIC	VFG Comm. #7, p 2	Jul 1974
Wolfgang SAWODNY	CONGRESS I: VFG General Meeting and First Va Congress, Ulm, 1973	VFG Comm. #6, p 2	Jan 1974
Wolfgang SAWODNY	CONGRESS II: Report on VFG Congress II, Bad Homburg, 1974	VRS Newslt #8, p 3	Feb 1975

VFG, VRS, AVS NEWSLETTERS and JAVS ARTICLES listed by AUTHOR

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Wolfgang SAWODNY	CONGRESS III: Report on Congress III, Ypsilanti, 1975	VRS Newslt #9, p 1	Nov 1975
Wolfgang SAWODNY	An Anonymous American VIOLA Sonata	AVS Newslt #21, p 15	Nov 1981
Wolfgang SAWODNY	CONGRESS IV: Fourth Intl Viola Congress, Bad Godesberg, 1976	VRS Newslt #11, p 4	Nov 1976
William SCHOEN	Mastering the Difficulties of SIGHT-READING	JAVS 1/2, p 7	Nov 1985
Yizhak SCHOTTEN	Exploring SOUND on the Viola	JAVS 6/1, p 7	Spr 1990
David SCHWARTZ	The Studio VIOLIST--An Endangered Species?	AVS Newslt #28, p 9	Apr 1985
Franco SCIANNONE	Annotated Reading: Lesser Known Wks (28) for UNACCOMPANIED VIOLA	JAVS 4/2, p 35	Sum 1988
Olivier SEUBE	TEACHING the Viola in France	JAVS 3/2, p 16	Aug 1987
Jeffrey SHOWELL	Efficient PRACTICING	JAVS 4/3, p 9	Fall 88
Alan SHULMAN	Writing for the VIOLA, not Against It	JAVS 4/1, p 7	Spr 1988
Eric SHUMSKY	FORUM Comment: Understanding Boredom	JAVS 6/2, p 46	Sum 1990
David SILLS	The Studies, Etudes and Caprices of LILLIAN FUCHS	AVS Newslt #18, p 7	Apr 1980
Robert W. SLAUGHTER	Journeymen VIOLIST	JAVS 6/2, p 3	Sum 1990
Martin SMITH	South African VIOLA MUSIC: The Unknown Phenomenon	JAVS 5/2, p 9	Sum 1989
Paul K. STOLZ, contr.	FORUM Comment: MAUD POWELL, America's First Virtuoso Violinist	JAVS 4/1, p 23	Spr 1988
Rbt. L. STOSKOPF, contr.	FORUM Comment: The KATO HAVAS Assn. for the New Approach	JAVS 4/1, p 23	Spr 1988
Ron STRAUSS	The Primrose Path	AVS Newslt #18, p 4	Apr 1980
Marna STREET	TOSCA BERGER KRAMER (1900-1976) Remembered	VRS Newslt #12, p 4	Apr 1977
Thomas TATTON	American Works for VIOLA ENSEMBLE--a Checklist	AVS Newslt #25, p 13	Nov 1983
Thomas TATTON	ENGLISH VIOLA MUSIC Before 1937	VRS Newslt #11, p 7	Nov 1976
Daniel THOMASON	Hermann RITTER and His Viola Alta	JAVS 6/1, p 3	Spr 1990
Marcus THOMPSON	Paul HINDEMITH: "Der Schwanendreher" for VA and Small Orch	AVS Newslt #17, p 10	Nov 1979
Tomas TICHAUER	The VIOLA in Argentina	JAVS 1/1, p 8	Aug 1985
Michael TREE	From VIOLIN to VIOLA: More than a Fifth Apart	JAVS 2/1, p 17	Apr 1986
Nancy USCHER	The VIOLA in the 20th Century	AVS Newslt #20, p 5	Apr 1981
Emanuel VARDI	Artistry and the VIOLA	JAVS 3/1, p 5	Apr 1987
Maurice VIEUX	On VIOLA TECHNIQUE	JAVS 7/1	Fall 91
John WHITE	Gordon JACOB and the Viola	VRS Newslt #11, p 8	Nov 1976
Trevor WILLIAMS, contr.	Review: MILNE, Alison: "Playing the Viola"	JAVS 5/1, p 39	Spr 1989
Michael WILLIAMS	Wilhelm Gottlieb HAUFF (c. 1755-1817) VA Concerti--a Listing	AVS Newslt #25, p 12	Nov 1983
Channan WILLNER, contr.	DISC: MOZART K364 by Smithsonian Chamber Orch, a Review	JAVS 5/2, p 42	Sum 1989
Jeffrey WOLLOCK	A Note on Alkan, CASIMIR-NEY, and the Viola	VRS Newslt #8, p 7	Feb 1975
Ann WOODWARD	Notes on the COOLIDGE COMPETITION and Berkshire Festival of 1919	AVS Newslt #28, p 12	Apr 1985
Ann WOODWARD	COOLIDGE COMPETITION: Rebecca Clarke's "Sonata;" Bloch "Suite"	AVS Newslt #28, p 13	Apr 1985
Scott WOOLLEY	Milton PREVES: A Remarkable Musical Career	JAVS 5/1, p 9	Spr 1989
John WORKMAN	A Recent Viola Concerto by Normand POULSHOCK	AVS Newslt #15, p 8	Nov 1978
Katrina WREDE	JAZZ IMPROVISATION on the Viola	JAVS 6/4, p 17	Spr 1991
Franz ZEYRINGER	IVFG Portrait: FRANCOIS de BEAUMONT and Viola Discography	VRS Newslt #13, p 7	Nov 1977
Franz ZEYRINGER	CONGRESS V: Report on Intl Viola Congress V, Rochester, 1977	VRS Newslt #13, p 5	Nov 1977
Franz ZEYRINGER	European and American VIOLA CONGRESSES	JAVS 2/1, p 19	Apr 1986
Franz ZEYRINGER	To the Chapters of the International Viola Society: "Farewell"	JAVS 4/2, p 29	Sum 1988
Franz ZEYRINGER	Message of Greetings and Thanks from the new IVG President--1976	VRS Newslt #11, p 3	Nov 1976
Franz ZEYRINGER	Review: UHL, Alfred: 50 Etudes for Viola	VRS Newslt #10, p 4	Apr 1976
Pierre Henri ZUEREB	Composers' Last Works Written for Viola	JAVS 6/4, p 33	Spr 1991

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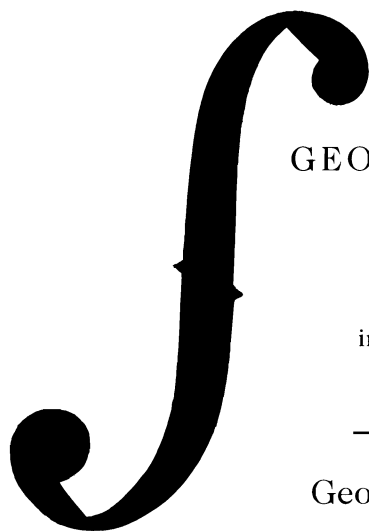
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Norwegian Chamber Orchestra
Vienna Radio Symphony

Ithaca in Review

XIXth International Viola Congress

by
Robert Oppelt

What can be more inspiring than attending a convention which is intimate (about two-hundred fifty registrants), of superb quality, and convened in outstanding facilities on a beautiful campus?

The planning committee of the American Viola Society, consisting of Rosemary Glyde and Harold Coletta with Mary I. Arlin did a superb job in organizing the four-day event. Dr. Arlin, a faculty member of Ithaca College, as Host Chair, accomplished a Herculean work in behalf of the AVS, her school, and all participants.

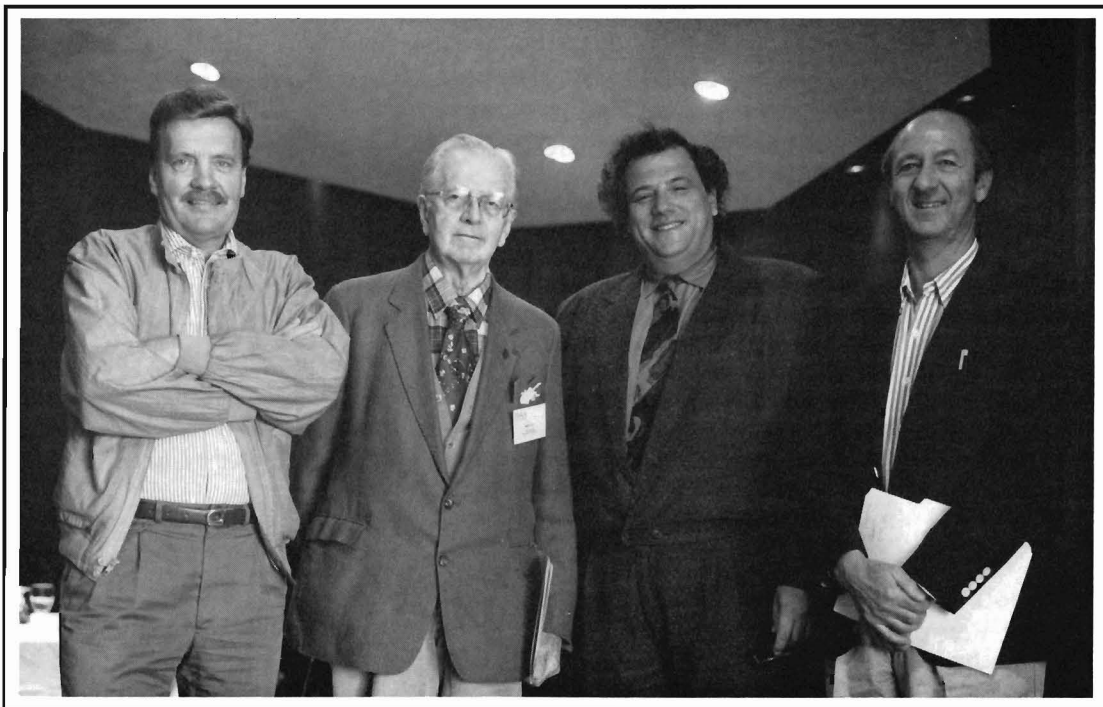
Those in attendance were top performers, attended lectures given by outstanding people in the profession, and browsed through commercial displays and an unusually fine viola makers' exhibition.

The congress, by decision of president Alan de Veritch and the AVS board was dedicated to the memory of Louis Kievman, long-time AVS officer and board member.

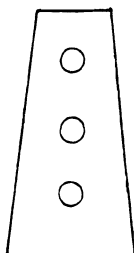
Those fortunate to attend came away enriched by the following well-planned, carefully-chosen events with an excellent program format, balanced, exciting, and scholarly.

Distinguished guests included Myron Rosenblum, founder and first president of AVS; Maurice Riley, AVS past president; David Dalton, immediate past AVS president; John White, professor of viola and head of instrumental studies, Royal Academy of Music, London; Uta Lenkewitz von Zahn, president of the German Chapter of the International Viola Society; and Baird Knechtel, president, Canadian Viola Society.

Outstanding lecturers were John Kella on "The Rehabilitation and Prevention of String



Current and past Presidents of the American Viola Society attend the XIXth International Viola Congress at Ithaca College. L to R: David Dalton (1986-1990), Maurice Riley (1978-1981), Alan de Veritch (1990-), Myron Rosenblum (1971-1981).



Players' Injuries;" Carl Becker, Artist Maker; Katrina Wreede, member of the Turtle Island String Quartet, on "Jazz and Viola;" John White, "British Viola Music Associated with Lionel Turtis;" Rene Morel, "The Physical Possibilities of Viola Sound;" Myron Rosenblum, "The Music of Richard Lane;" Heidi Castleman, "Tartini's The Art of Bowing;" Maurice Riley, "The Making of the History of the Viola;" and William Schoen, "Preparation for Orchestral Auditions" in connection with his led mock orchestral audition.

Numerous viola performers were featured including Misha Amory, Toby Appel, Karen Elaine, John Graham, Jeffrey Irvine, Jerzy Kosmala, Virginia B. Lenz, Patricia McCarty, Donald McInnes, Melissa Micciche, Edward Pettingill, Cynthia Phelps, Lynne Ramsey, Karen Ritscher, Scott St. John, Veronica Salas, William Schoen, and Emanuel Vardi.

Featured composer in attendance was Richard Lane. His Aria and Allegro was the required number for the Congress Competition, and received its world premiere. Other Lane works heard were Duo for Two Violas, his Trio for Clarinet, Viola and Piano, and a piece for four violas. Another world premiere was Michael Daugherty's Viola Zombie. There were over thirty contemporary compositions performed during the congress.

Two panel discussions took place: "The Legacy of the Viola: An Historic Overview" with the past and current AVS presidents, and "Aspects of Teaching and Materials" with a distinguished panel of teachers.

The orchestra in residence was the United States Air Force String Orchestra directed by Captain Kevin Smith. This ensemble, supplemented by winds and percussion from the Ithaca, New York area, performed eight concertos or works with viola solo. The orchestra's Strolling Strings, under the leadership of CMSgt William Slusser, gave a delightful lecture-performance. Similar light-heartedness was provided by the Brigham Young University viola ensemble led by David Dalton.

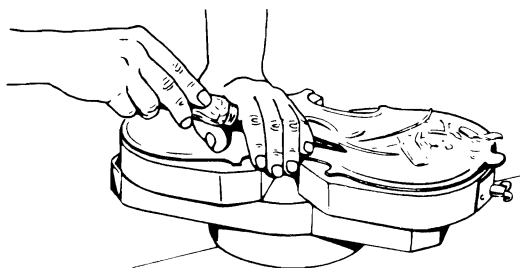
Daily Viola Ensemble Jam Sessions were directed by Tom Tatton. Master Classes were given by Donald McInnes and Roger Bigley of the Royal Northern Conservatory of Music, Manchester, England.

A Viola Maker's Exhibitin, organized by Eric Chapman, showed instruments and bows by over twenty contemporary craftsmen. Misha Amory, recent Naumberg Viola Competition winner, demonstrated numerous examples to conference attendees.

The Third Primrose Scholarship Competition saw nine finalists perform, they were: Heather Bently, Amalia Daskalakis, Kirsten Docter, Susan Dubois, Gilad Karni, Kin-Fung Leung, Ming Pak, Carol Roddland, and Man-Qin Zhang. The first-place award of \$1750 was given to Kristen Docter, student of Lynne Ramsey and Jeffrey Irvine; the recipient of the second-place award of \$1,000 went to Kin-Fung Leung, student of Emanuel Vardi.

The Congress got off on the proper note at the opening banquet when Alan de Veritch, assisted by his wife Evelyn, performed themes from Phantom of the Opera, complete with cape and mask.

Robert Oppelt was a student of Francis Tursi at the Eastman School of Music. He is a past president of the American String Teachers Association, and currently teaches in the Detroit, Michigan area. A past AVS board member, he has been appointed to fill out the term on the board formerly occupied by the late Louis Kievman.



**AMERICAN VIOLA SOCIETY
MINUTES
ANNUAL MEETING OF THE EXECUTIVE BOARD
JUNE 11, 1991**

In attendance: Alan de Veritch, President; Harold Coletta, Vice-President; Pamela Goldsmith, Secretary; Rosemary Glyde, Treasurer; David Dalton, Past President; Maurice Riley, Honorary Member

Board Members: William Magers (arrived at 9:40), Donald McInnes, Robert Oppelt, William Preucil, Dwight Pounds, Thomas Tatton, Emanuel Vardi

Representing the Canadian Viola Society: Ann Frederking, Secretary-Treasurer

Absent: Kathryn Plummer, Michael Tree, Karen Tuttle, Robert Vernon, Ann Woodward

I. Meeting called to order at 8:40 PM by President Alan de Veritch

Welcome

Robert Oppelt officially appointed to Board of Directors, to replace the late Louis Kievman. Said appointment effective through June 30, 1992.

Moved and seconded that Robert Oppelt be appointed to the Board of Directors. Motion carried.

The XIXth Viola Congress dedicated to the memory of Louis Kievman.

Moved and seconded to dedicate the XIXth Viola Congress to the memory of Louis Kievman. Motion carried.

II. 1992 Elections.

Biennial in Spring

6 Director positions open for election

Oppelt

McInnes (served 8 years)

Woodward

Pounds (served 6 years)

Tatton (served 6 years)

Tuttle (served 4 years)

Discussion. de Veritch: For purposes of elective eligibility under current By-Laws, when did these terms begin? How big a gap can occur between new appointments? Riley: The idea was to infuse new blood by limiting terms to two consecutive only. de Veritch recommends limitations of two terms to begin with 1989, when this process began. Also recommends clarification of By-laws on this point.

Moved and seconded with reference to Article V, Section 1, (adopted at the Redlands Congress in 1989), for purposes of determining elective eligibility of the six members whose terms end June 30, 1992, said six members will be considered to have completed one term as of June 30, 1992. Discussion. Motion carried.

Moved and seconded that members of the Board cannot succeed themselves after two terms, until a two year interim elapses. Officers to be excepted from the above. Discussion. Motion withdrawn.

III. Fiscal Year

de Veritch: must be the calendar year

IV. Approval of Minutes

Moved and seconded that the Minutes of the 1990 Board Meeting be approved. Motion carried.

V. Primrose Competition

Vardi provides Official Judge's form

Vardi commended for organization and success in attracting talent
nine semi-finalists to be heard

Moved by Vardi to appoint judges: Glyde, Coletta, Dalton, Phelps, White, alternate Goldsmith. Seconded. Motion carried.

VI. Ithaca Congress

Philip Clark resigned as host Fall of 1990, Mary Arlin took over end of 1990

All schools are becoming much more conservative about financial liability, making presentation of Congresses more difficult and expensive in the future. Ithaca College, while cooperative, was an example of this trend.

It is more and more difficult to find supportive institutions

AVS will have to take a more active role

In 1993, possibilities are U. of Washington and Northwestern

We need to evaluate whole procedure of Congress production

Vardi offers recordings at cost to be sold for \$25 each, benefit to AVS

IV. Treasurer's Report

Glyde recommends all Board Members and participants to absorb as much of their expenses as possible

Finance Committee to check figures three times a year
Endowment: all bonds are paying low interest at present, so was
invested in a Guaranteed Annuity of 8.6% for 5 years
Glyde submits income statements

V. Secretary's Report

As of June 1, 1991

Full (\$25.00) Members 526
Student (\$15.00) Members 88
International (\$30.00) Members 20
Complimentary Members 29
Total Members 663

Trimester System

Each member's dues are payable in one of three trimesters
Trimesters correspond to issues of JAVS
Notice will be sent requesting payment
Dues not received by end of trimester, reminder notice and
courtesy issue of JAVS
Dues not forthcoming, dropped from roster

Membership Problems

definition of Student, Complimentary and Honorary Members
400 hours spent last year administering membership
40-50 letters written
membership cards, acknowledgements, welcome letters sent
postal rates much higher, especially international rates

VI. Mary Arlin

arrives at 10:20 to greet us
is thanked for her great help at the Congress

VII. Regional "Viola Celebrations"

Tatton submits proposal
Discussion to be continued

Meeting adjourned at 10:40 P.M.

**AMERICAN VIOLA SOCIETY
MINUTES
ANNUAL MEETING OF THE EXECUTIVE BOARD
JUNE 12, 1991**

In attendance: Alan de Veritch, President, Harold Coletta, Vice-President, Pamela Goldsmith, Secretary, Rosemary Glyde, Treasurer, David Dalton, Past President, Maurice Riley, Honorary Member

Board Members: William Magers, Donald McInnes, William Oppelt, William Preucil, Dwight Pounds, Thomas Tatton, Emanuel Vardi

Absent: Kathryn Plummer, Michael Tree, Karen Tuttle, Robert Vernon, Ann Woodward

Representing the Canadian Viola Society, A. Baird Knechtel, President; Ann Frederking, Secretary-Treasurer.

Representing the German Chapter of the IVS, Uta Lenkewitz-von Zahn, Chair.

Meeting called to order at 2:20 PM by Alan de Veritch, President

I. JAVS Report by David Dalton

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new secretary to work on advertisers
last issue cost \$1400 to produce

II. PIVA Report by David Dalton

possible separate 'Primrose Room' of approximately 800+ sq. ft. in new library at BYU
David Day, librarian is present at Congress

III. Report from the International Society by Uta Lenkewitz-von Zahn

G. Ojstersek invites us to Dresden, Sept. 20-22, 1991 for the German Chapter "Bratschisten-Tag"

June 25-28, 1992 in Vienna is the International Congress

Jahrbuch

apologizes for no new Jahrbuch since 1986
many reasons for delay, primarily authoring
promised now for this summer
de Veritch sends message back to Ojstersek that we are very concerned about the issue of the Jahrbuch

IV. Regional Chapters

Do we have State Chapters or Local Chapters or both?

Do we insist on a strict structure independent of national AVS or

An informal loose group that reports directly to us

Tatton says more structure is too much trouble for members

MINUTES 6/12/91

Vardi suggest Committee of heads of Regional Chapters
 Glyde states we don't have to file Tax Returns because we are
 a non-profit organization with income under \$25,000
 Dalton, Riley, Oppelt, Preucil state fewest responsibilities and
 structure the better
 Pounds mentions Student Chapter at Ann Arbor already exists

General Consensus

go forward with Chapter development
 focus on local not state level
 keep Chapter structure as informal as our By-laws will allow
 national AVS to be responsible for IRS reporting of financial
 activities of local Chapters
 make it as simple as possible to become a local Chapter
 Tatton reports on 'Viola Day' Celebrations
 Discussion of logistic, legal and financial considerations
 Oppelt cautions financial considerations
 Fund raising a first priority
 Glyde reminds us that the money belongs to our members
 the money for the year has been spent already on the
 Congress
 we will need money later in the year to publish the JAVS
 de Veritch will announce Committees at General Membership
 meeting and invite participation
 Vardi wants to know who is going to perform and at what level

Moved and seconded that AVS Board supports the concept of the plan of Tatton as submitted, June 13, 1991 for Viola Day Celebrations. Motion carried.

Moved and seconded that we go forward with the Viola Day Celebration as presented subject to raising the money (\$3700) from independent sources, money specifically earmarked for this event. Motion carried.

V. Finance Committee

Moved and seconded that the Finance Committee consist of 5 members to oversee financial transactions of the AVS.

Amended: 3 members and 2 advisors (to be appointed by the President). Motion carried.

VI. Long Range Plan

de Veritch proposes AVS "Long Range Plan"

Moved and seconded to accept the draft of the Long Range Plan. Motion carried.

MINUTES 6/12/91

VII. 1992 Board Meeting

- suggest West Coast location
- belt tightening is in order

de Veritch and Coletta excused, Dalton presides

VIII. Riley report on Competitions

- Recommendations for Primrose Competition
 - know where the money is coming from
 - more prizes (including books, etc.)
 - international jury will give more prestige
 - larger awards
- Vardi suggests winners need a recital opportunity

IX. Old Business

- Naumberg Competition
 - general discussion of this year's competition
- Dalton volunteers to send his book to each of the Primrose Competition contestants

Moved and seconded that we have trimester reports compiled by the Treasurer and Accountant to be submitted to the Finance Committee for its approval and recommendations each trimester. Amendment: this motion subject to the approval of the President. Amendment carried. Motion carried.

X. New Business

- Pounds presents his project: The American Viola Society. A History and Reference
 - when completed will be submitted to the Publications Committee
 - petitions Board for approval to use the name of the society in the title
 - petition granted by acclaim

Meeting adjourned at 5:30 PM

**AMERICAN VIOLA SOCIETY
MINUTES
GENERAL MEMBERSHIP MEETING
JUNE 13, 1991**

In attendance: Alan de Veritch, President; Pamela Goldsmith, Secretary;
Rosemary Glyde, Treasurer; David Dalton, Past President
Approximately 40 General Members

Meeting called to order at 10:05 AM

I. Welcome by Alan de Veritch

Asks those present to share information presented with their
colleagues

Introduces and acknowledges officers and board

Introduces Myron Rosenblum, founder and first President of AVS

II. Secretary reads Summary of Action Items from Board Meetings, June 18-19, 1990

III. Membership Report

As of June 1, 1991, Total Members 663

Full Members 526

Student Members 88

International Members 20

Explanation of Trimester system

Secretary asks for telephone numbers where possible

President defines categories of membership

IV. Treasurer's Report

States major expenses and intakes

Primrose fund remains stable at \$11,000

Endowment Fund stable at \$7,000

Goal is a self-supporting organization

general economy is changing, reflecting the condition of the
U.S.

host institution is less supportive and participatory than in
previous years

Answers questions from membership

no fees are paid to any artists, only expenses

members suggest a "Plea for Contributions" at the end of the year

Dalton asks membership if dues are appropriate and how would

raising dues affect people

Straw poll:

How many members would support a dues increase? 5-7.

How many members would support a solicitation? the majority.

How realistic would it be to ask for a \$25.00 contribution from
each member? About half.

possible new categories

patron, with higher dues

associate member
sponsorship-gift members (already present)

V. JAVS Report

Cost of producing Journal reduced by 40%

VI. PIVA Report

Librarian David Day introduced and speaks
Aim is to acquire all newly published music for viola, and chamber
music where the viola has a significant part
Copies may be acquired by individuals through interlibrary loan or in
some cases, by personal request
financial conditions stable
discography being developed
actively acquiring original manuscripts
also interested in memorabilia of other important violists
e.g. Franz Zeyringer collection recently acquired
In Literatur für Viola, a plus by listing indicates PIVA
Jahrbuch should contain listing of new acquisitions by PIVA

VII. President's Report

Long Range Plan
Committees established
solicits volunteers for committees
Chapter Formation
Regional 'Viola Day'
straw poll
\$25 fee for Viola Day reasonable? Majority yes
Moving date of Congress: Straw Poll
July: 0
August: 3
later in June: 50% OK
vast majority pleased with present scheduling

VIII. New Business

Viola Makers Exhibition, Charles Ruffino, spokesperson
no open time for instrument inspection and sales
not enough room to display (sq. footage)

Meeting adjourned at 11 AM.

Viola at MSM

Daniel Avshalomov
American String Quartet

Leonard Davis
Principal, New York Philharmonic

Karen Dreyfus
Concert/Chamber Artist

Paul Neubauer
Concert Artist; Member, Chamber Music Society of Lincoln Center

Karen Ritscher
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Emanuel Vardi
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Mischa Elman Chair, 1991-92
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Variations on the	Ö.S.	60.00
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The American Viola Society: A Comparison of Its Membership for 1989 and 1990

by
Ronn Andrusco

Information of the 1989 AVS membership as of November 1989 (1) and on the 1990 AVS membership as of December 1990 (2) was utilized for this study. Memberships consisted of professional musicians, teachers, amateur musicians, instrument and bow makers, music businesses and libraries from countries around the world, in addition to those from the U.S.A.

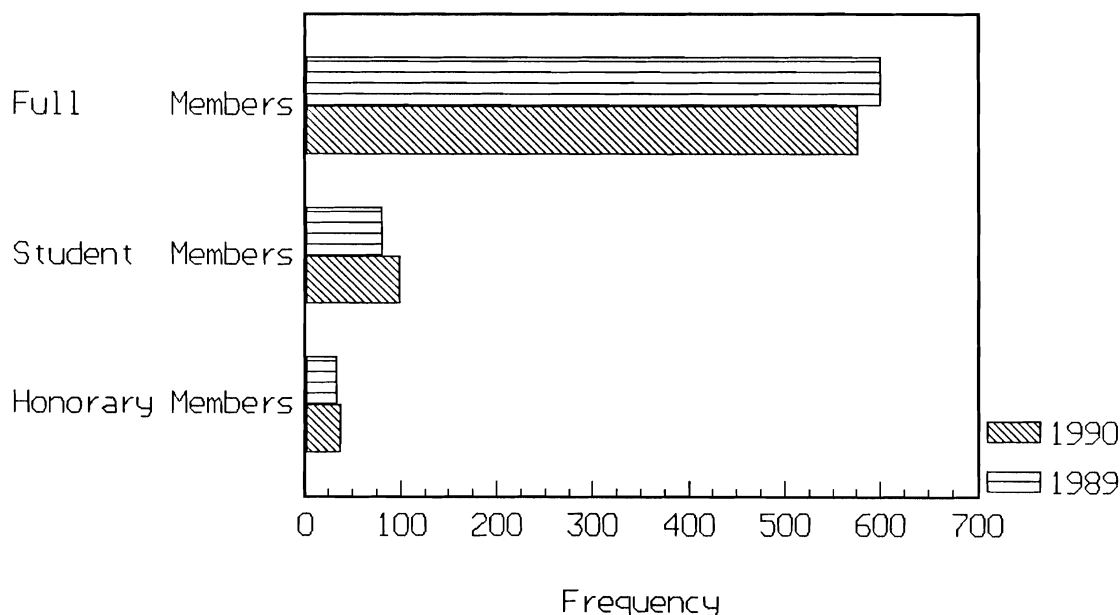
There was an eight percent increase in AVS foreign membership from 1989 to 1990. In 1990, the United Kingdom, Australia, Canada, and Germany have 56% of the non-U.S.A. members.

Of the seven members from Canada in 1989, five came from the province of Ontario and two from Alberta. In 1990, five come from Alberta and one from British Columbia.

The number of members in 1990 from each state varies from a minimum of zero to a maximum of 123, while the range was zero to 129 in 1989. The six states of California, New York, Illinois, Pennsylvania, Texas and Massachusetts, have 48% of the members in 1990 versus 50% in 1989. Each of these six states experienced a net decrease in their membership in 1990. This decrease represented 5% of the 1989 U.S.A. membership. In 1990, Arkansas and West Virginia have joined Rhode Island, Delaware and Mississippi with no members, while North Dakota now has a member.

For the most part, the residence of Executive members reflects the AVS membership, as California and New York have the highest Executive representation and have 30% of the AVS membership.

Figure 1
American Viola Society Membership
1989 and 1990



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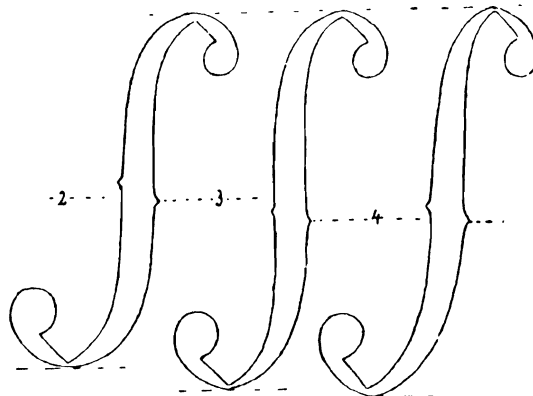


Table 1

American Viola Society Membership 1989 and 1990

		1989	1990	Percent Difference
Full	Members *	599	576	-3.8
Student	Members	81	99	22.2
Honorary	Members	33	37	12.1
Total Active Members		713	712	-0.1

* 1989 Number has been adjusted for duplicates

Figure 2
AVS Non-U.S.A. Membership
1989 and 1990

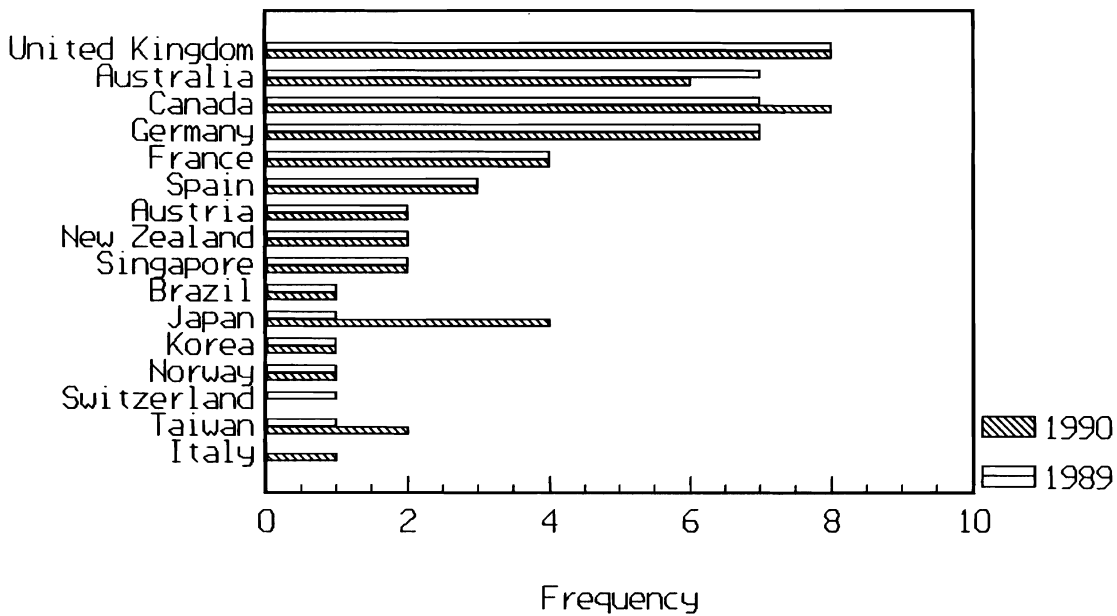




Figure 5
AVS Membership Retention 1989 to 1990

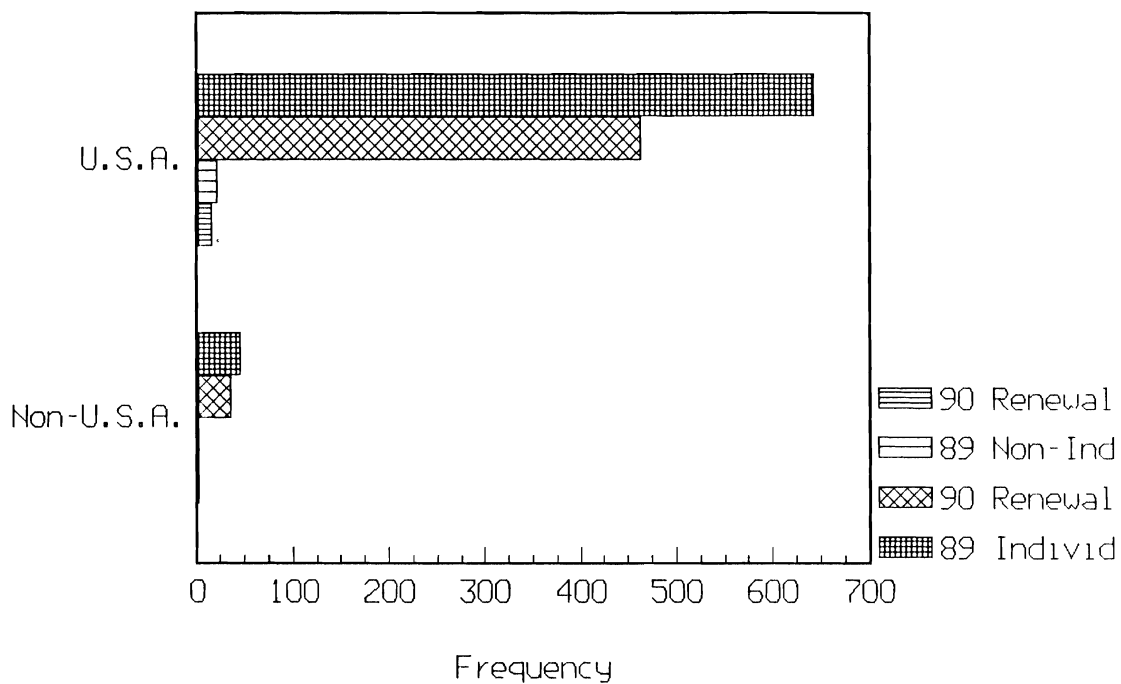


Figure 8
1990 AVS Membership Retention
For Most Active States
in 1989

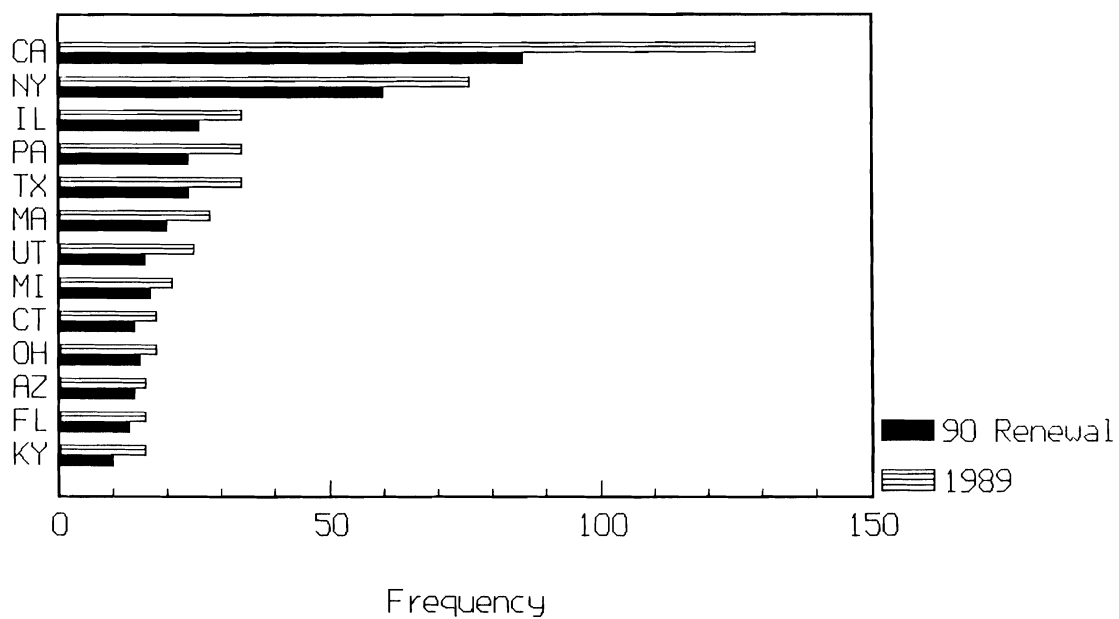
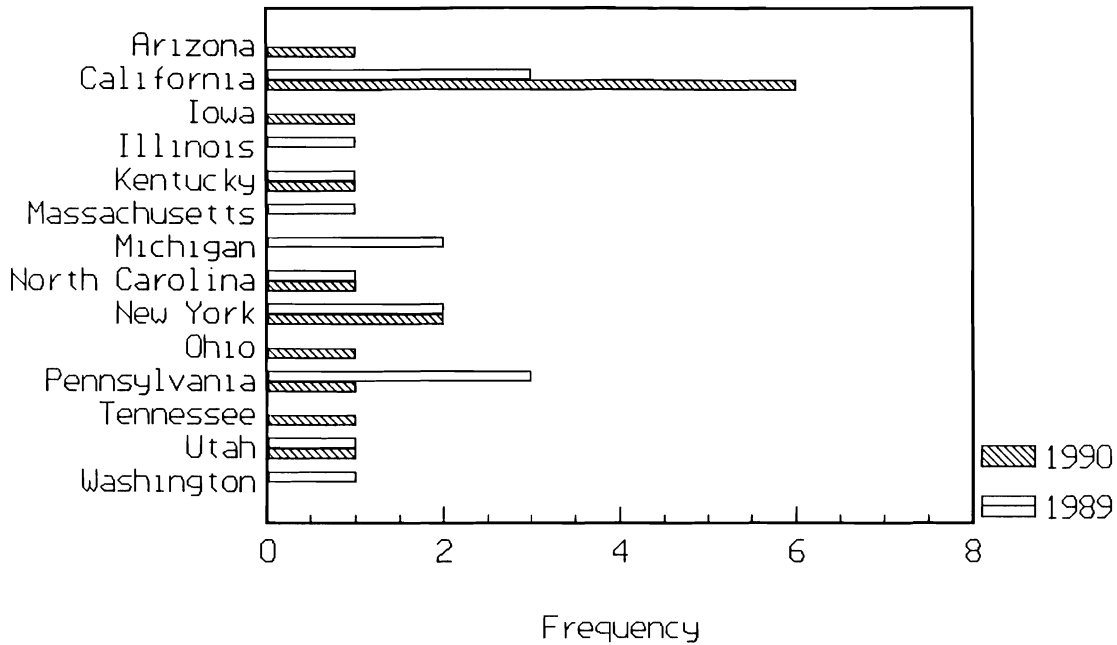
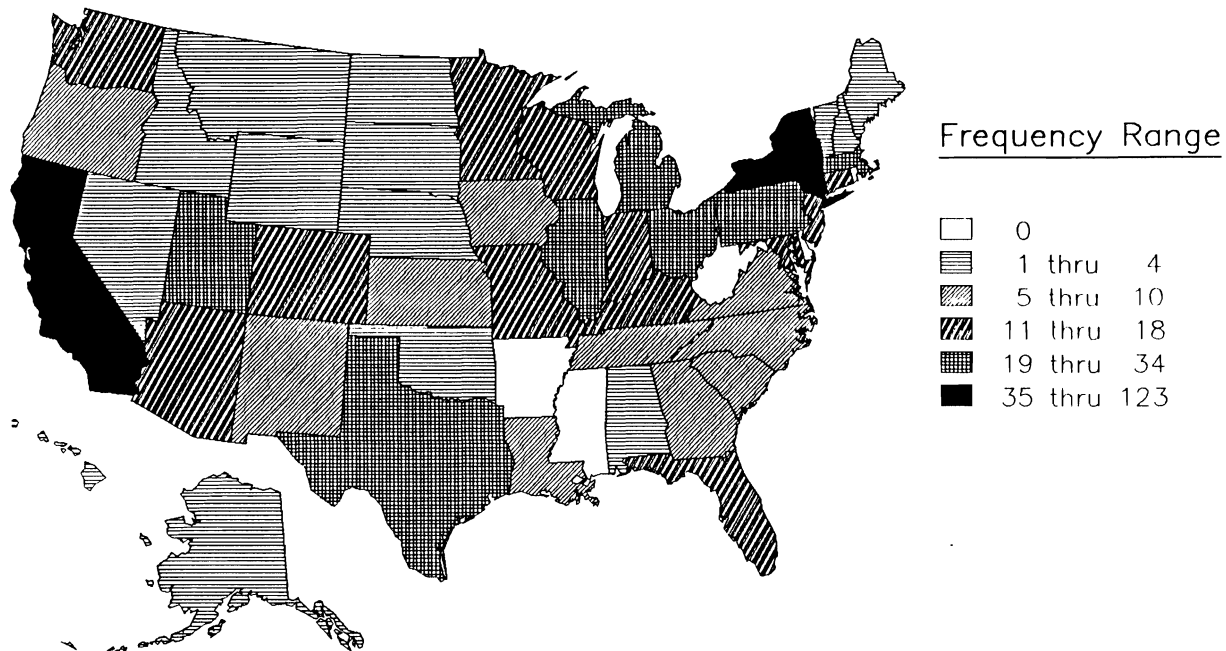


Figure 9
Residence of AVS
Officers and Board Members 1989 and 1990

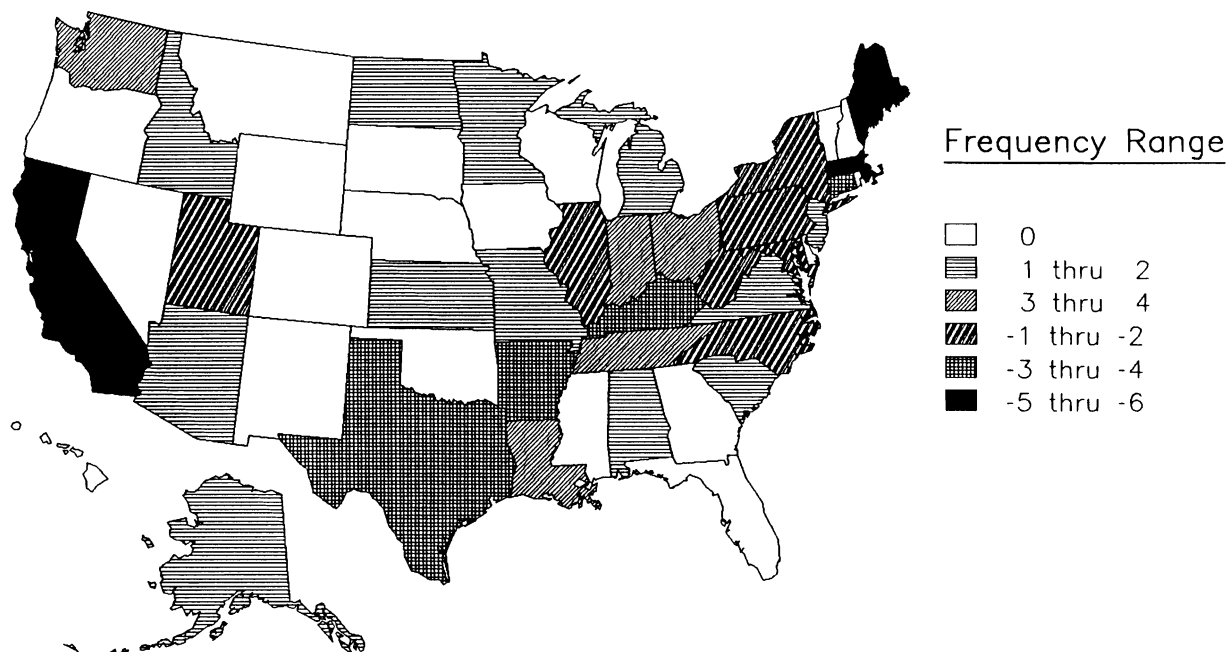


American Viola Society
U.S.A.
1990 Membership



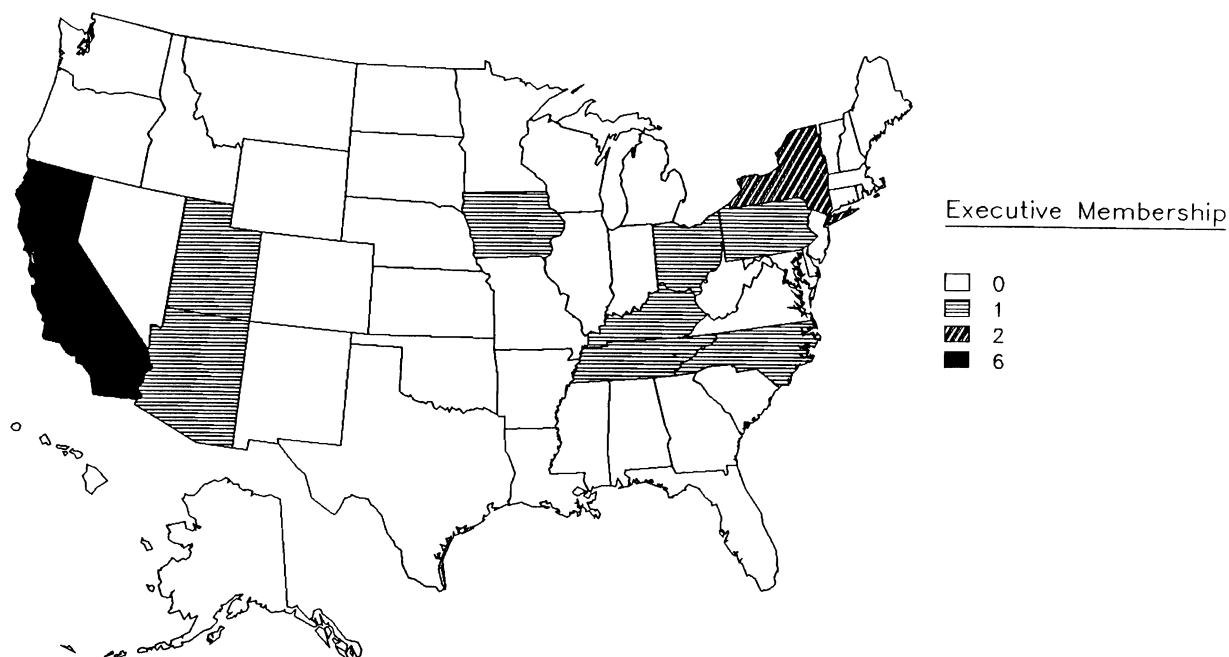
Source: Journal of the American Viola Society, Vol. 6 No. 3, 1990

American Viola Society U.S.A. 1990 Membership Net Increase/Decrease



Source: Journal of the American Viola Society, Vol. 6 No. 3, 1990

American Viola Society 1990 Executive



Source: Journal of the American Viola Society, Vol. 6 No. 3, 1990

American Viola Society
World Wide
1990 Membership



Source: Journal of the American Viola Society, Vol. 6 No. 3, 1990



ERRATUM!

The Spring 1991 Issue of JAVS was numbered incorrectly on the cover as "Vol. 7 No. 4." It should have appeared as "Vol. 7 No. 1" meaning that JAVS is in its seventh year of publication and this was the first of the yearly three issues. The typo "No. 4" will stand, however, even though this present issue will resume the normal and logical numbering of "Vol. 7 No. 2."



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Bridge's Chamber Works

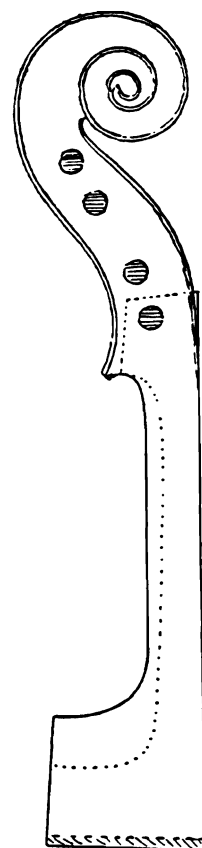
In the Fall 1990 and Spring 1991 issues of JAVS, *Two Pieces for Viola and Piano* and *Lament for Two Violas* by Frank Bridge received favorable reviews. Although he wrote no major works for viola, his writing for this instrument is so rich and rewarding to play that I would like to describe some of his chamber music.

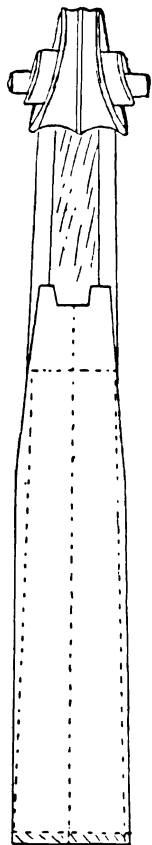
"The kindly Frank Bridge, who was just as expert on the viola as he was at writing music," (*Suite in Four Movements* by Eric Coates, Thames, London, 1986) died fifty years ago at the age of sixty-two. He left considerable output of chamber music and orchestral works, but no symphonies or operas, which may partly explain his lack of prominence as a British composer.

Throughout the 1950's when I was a viola student at the Royal Academy in London, and then in the following decade when I played in the City of Birmingham, Halle and BBC Radio Orchestras, I never encountered a note of his music. However, in 1970 I came across his *Trio* (*Rhapsody*) for Two Violins and Viola, written in 1928, published by Faber in 1965 and described as "belonging to his last creative phase when he was exploring and absorbing influences from the continent in a way that few if any English composers then were" (LP notes by John Bishop). At that time I found the *Trio* complex and challenging; more recently I fully appreciated this one movement piece with its rhythmical passagework and contrasting lyricism. The following theme demonstrates the rhapsodic elements:

(Example 1 - *Rhapsody Trio*)

A few years ago the String Sextet was given a fine performance in New York when the Guarneri Quartet included it in a series at the Metropolitan Museum. Bridge began this work in 1906, after he had performed one of the Brahms sextets with the Joachim Quartet. It was completed in 1912 and published by Augener. A contemporary program annotator wrote, "As in the string sextets and quintets of Brahms, which seem in some ways naturally enough to have served as technical models, the texture of the music is notably clean throughout. . . in certain respects Bridge secures attractive contrasts of timbres about which Brahms does not seem to have cared" (Cobbett's *Cyclopedic Survey of Chamber Music*). Nowadays, this critical comparison seems curious in light of the rare performances of Bridge's music. I became familiar with this piece about twenty years ago and the soaring melodies and haunting second movement make it a welcome addition to the repertoire. Achieving a good balance among the instruments is not too problematic, especially when the viola themes are doubled by the first violin, as in this example:





Allegro moderato (♩ = 108)

f espress.

mf *cresc.* *ff pesante*

①

②

mf

On 27 September 1923, the Sextet was played at the Berkshire Festival organized by Mrs. Elizabeth Sprague Coolidge in a performance that was apparently "adequate, if not spectacular." (The concert on the following day must have been very interesting for violists!)

Bridge wrote four string quartets in addition to "Novelletten 3 Idylls," and settings of four folk songs for this combination.

Another violist-composer Eric Coates describes Bridge's "Londonderry Air:" "This was a beautiful piece of quartet writing with a very effective viola solo at the opening, which gave me quite a thrill whenever I played it."

(Example 3 - Londonderry Air)

4 a tempo

p

mf

5



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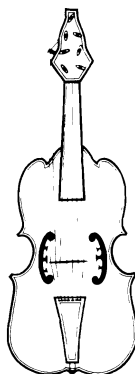
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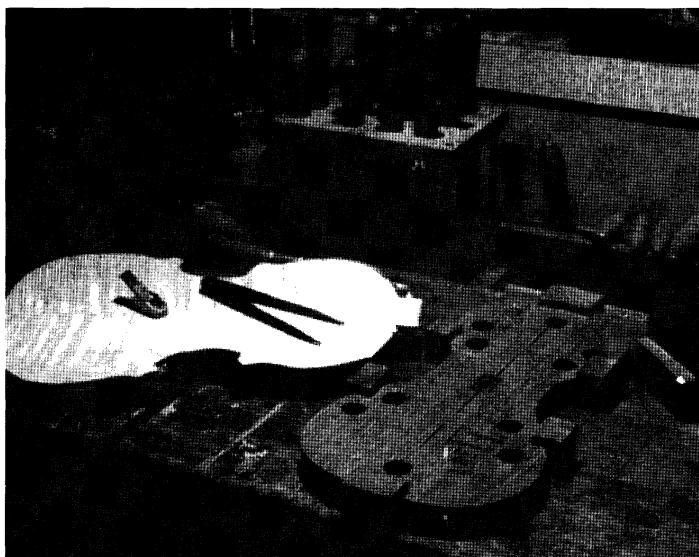
CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota Orchestra. He has been heard frequently as a soloist and recording artist, and is now director of orchestras at BYU.

The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the BYU Library. BYU graduates find themselves in professional orchestras and as teachers at institutes of higher learning. B.M., B.A., and M.M. degrees in performance-pedagogy are offered viola students.

BYU is one of the best buys in college education.
 —Edward B. Fiske
The New York Times

DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.

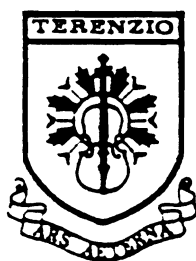
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The first two Quartets belong to Bridge's more accessible style of composition. The first, completed in 1906, contains some beautiful moments for the viola:

(Example 4 and 5 - String Quartet No. 1, first and fourth movements)

The image displays musical notation for the Viola part in two movements of String Quartet No. 1. The first movement (Example 4) is marked 'Con molto tenerezza' and includes dynamics like *dim.*, *p*, *espress.*, and *mf*. The second movement (Example 5) is marked 'a tempo' and includes dynamics like *dim.*, *poco rit.*, and *p*. Below these, a third example (Example 16) is marked 'Lento. espress.' and includes dynamics like *pp* and *ppp*. The notation includes various musical symbols such as notes, rests, and slurs.

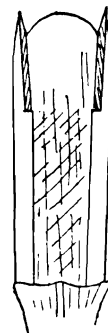
I am not so familiar with the Third and Fourth Quartets written during the 1920's when Bridge, greatly affected by the First World War, wrote music that was more dissonant than before, although never losing his passionate sincerity which I find so appealing. During the 1970's and 1980's, most of his chamber music was recorded, and in 1983 a Thematic Catalogue was compiled by Paul Hindmarsh. Frank Bridge: radical and conservative by Anthony Payne, (Thames, London, 1984) is also a useful book, particularly as it describes the Frank Bridge Trust administered by the Royal College of Music, where many manuscripts can be found including a 1901 Quintet with two violas.

In 1966, Benjamin Britten (a third violist-composer in this article), in a tribute to his mentor, said "Bridge would play what I had written and demand if it was what I'd really meant. He taught me to think and feel through the instrument I was writing for; he was most naturally an instrumental composer and as a superb viola player, he thought instrumentally."

Bridge's talents as violist, teacher, conductor and pianist may have hindered as well as helped his composing career. He was kept busy earning a living. He was a founding member of the English String Quartet which gave the first British performance of the Debussy String Quartet.

I judge he knew the music of Scriabin and Faure; and his later works show considerable interest in atonal music and the influence of Berg whom he admired. He maintained a truly musical and personal idiom, and his contribution to twentieth-century music offers opportunity to assess changing styles during his lifetime.

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Fall 1990, Vol 6. No. 3 _____

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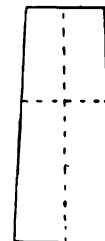
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South Bend, IN 46601

Section

Jacksonville Symph. Orch.

Merryn Corsat, Personnel Mgr.
Jacksonville Symph. Orch.
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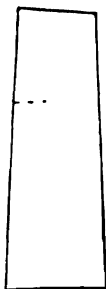
Irving Bush, Personnel Mgr.
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Vienna Viola Congress

The 1992 International Viola Congress will take place 25-28 June 1992 at the Hochschule fur Musik in Vienna, Austria. For further information, contact the IVS President Ginter Ojstersek, Fritz-von-Willestr. 17, W-4000, Dusseldorf, Germany.

Vienna Day in Dresden

A *Deutscher Bratschistentag* will be held in Dresden, Germany under the sponsorship of the International Viola Society, German Section, and the Dresdener Hochschule fur Musik from 20-22 Sept. 1991. For further information write: Hochschule fur Musik, "Carl Maria von Weber", Blochmannstrasse 2-4, E-8012 Dresden, PSF 079, Prorektorat.



About Violists

The Viola Today Around L.A.

The string-quartet continued to be the dominant vehicle for violistic prominence in Southern California, during the period March through May, 1991. Other types of chamber music opportunities abound also, such as the activities of the Southwest Chamber Music Society, which promotes a repertory focused on 20th century music using flexible combinations. But the string-quartet seems to be the place where the violist gets the most exposure. Public appetite for the ensemble seems to be at a high-point.

The following list of appearances is restricted to the most well-known quartets, and makes no pretense at completeness: (Some of these groups made multiple appearances in the area with the same or nearly the same program.)

March 3rd Pasadena	The Lafayette Quartet
March 9th Chapman College, Orange	Chapman Chamber Players
March 12th Biltmore Hotel	The Tokyo Quartet
March 14th Laguna Beach	The Talich Quartet
March 24th UCLA	The Schoenberg Quartet
April 2nd Mount St. Mary's College	The Armadillo Quartet
April 3rd Irvine Barclay Theater	The Angeles Quartet
April 16th USC	The Arditti Quartet
April 17th Wilshire Ebel	The Mendelssohn Quartet
April 30th Costa Mesa	The Juilliard Quartet
May 18th Santa Monica	The Orion Quartet

Some of these concerts were less than traditional. The Lafayette Quartet combined with the Borodin Piano Trio for their Coleman Concert appearance in Pasadena. The Schoenberg Quartet played after the showing of a film "My Evolution" which features a speech given by Schoenberg in 1949. The Schoenberg Quartet is from Holland. The Armadillo Quartet played works by Peter Schickele. The Arditti Quartet is from New York, and specializes in "new music". The Juilliard Quartet appeared on the main stage of the Orange County Performing Arts Center (seating approximately 3,000), with the Billy Taylor Trio, in another attempt to mix disparate elements. The Talich Quartet is a Czech ensemble. The violist is named Jan Talich, so it was assumed the quartet was named for its violist, which would be an unusual triumph. Wrong! It's named for the violist's uncle, who founded the Czech Philharmonic.

With all this chamber music, and no Grand Coordinator, there are bound to be some oddities. One could probably go for years and not encounter a performance of "Verklaerte Nacht", but Schoenberg's moody masterpiece was heard in the sextet version twice within two weeks: at the Chamber Music/LA Festival on May 19th and June 1st at the Unitarian Community Church in Santa Monica, played by the Emma String Sextet.

Even more strange, the great E-flat Trio by Mozart, K. 498 was played by Gary Gray, clarinet, Dr. Raymond Tischer, viola, and Raul Herrera, piano, at the Biltmore Hotel on May 19th. The same work was heard at the Southwest Chamber Music Society concert at Chapman College on May 16th, played by clarinetist Michael Grego, violist Jan Karlin and pianist Albert Domingues.

But the really odd coincidence is that the Quartet in C Major, K. 465 "Dissonance", was presented by five different quartets between March 12th and May 12th . . . Tokyo, Emerson, Angeles, Mendelssohn, and at the Chamber Music/LA Festival.

Laura Kuennen, viola instructor at California Institute of the Arts and University of California at Irvine and member of the L.A. Chamber Orchestra, presented a new work for viola on a Concert of the New Cal Arts Twentieth Century Players on the 4th of March.

On the 6th of March she had a serious auto accident, which made it necessary for her to stop playing this spring. She is better, and has scheduled appearances in the Hollywood Bowl for summer (playing the Sixth Brandenburg Concerto!) and a solo recital for November.

On March 19th, Carolyn Broe, music director and founder of the Orange County Four Seasons Orchestra (which has merged with the also-fledgling Irvine Chamber Orchestra) performed Concerto for Flute and Viola by Orange-County composer Kenneth Friedenreich, at a Four Seasons concert, conducted by John Elg. The Orchestra commissioned the concerto, and the flutist was Mary Palchak.

On March 22nd, Milton Thomas gave a viola recital at USC assisted by Kevin Fitzgerald, pianist and Anita Krause, Mezzo-soprano. On the touring front, Philippe Entremont and the Vienna Chamber Orchestra got rave reviews for their performance of the Sinfonia Concertante of Mozart with Ilse Wincor, violist and Ola Rudner, violinist. The performance was given under the auspices of Chamber Music in Historic Sites, in the Orpheum Theater, a wonderful old movie palace with French renaissance architecture, in downtown Los Angeles. Apparently the acoustics are outstanding. The neighborhood definitely isn't.

Pinchas Zukerman, conductor, violinist, violist, played the "Trauermusik" by Hindemith with the English Chamber Orchestra, at Ambassador Auditorium in Pasadena on April 18th. The Chamber Music/LA Festival used three violists for its ambitious five-concert series: Toby Hoffman, Marcus Thompson and Milton Thomas, husband of the festival director, Yukiko Kamei. Joel Lish, Los Angeles violist, continues his career as conductor of the Los Angeles Mandolin Orchestra, which gave a concert on May 5th, at Fairfax High School.

Although it has little to do with Los Angeles, it seems appropriate to point out that the new managing director of the New York Philharmonic is violist Deborah Borda. Perhaps this holds importance in Los Angeles because the Executive Director of the Los Angeles Philharmonic exerts such strong musical influence in our city. At this writing, the post of principal violist of the Los Angeles Philharmonic is still vacant.

Tom Hall - Chapman College

New Works

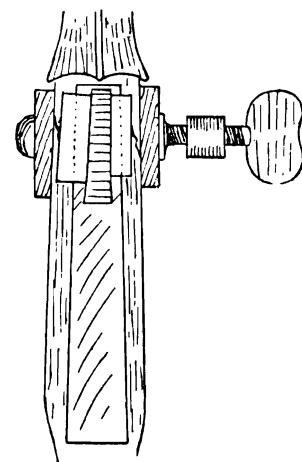
Concerto in G Major for Viola and Orchestra by *Georg Philip Telemann*, edited by William Primrose. Published by G. Schirmer, Inc., New York, 1991 • \$12.95

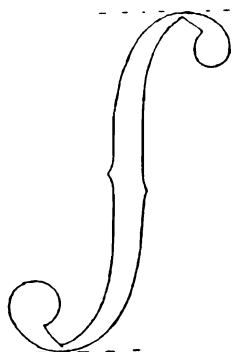
The most welcome edition to cross this desk in a long time is this new treatment of the Telemann Concerto. It was constructed by David Dalton (who supplied a useful historical preface) from performance editions Primrose prepared, but never published. As noted on page 1, the viola part shown in the piano reduction is the original version. The soloist's part contains Primrose's embellishments and alterations.

The great value of the edition comes from Primrose's addition of ornamentation, which is copious, stylistically informed, and tasteful. From the standpoint of the teacher, we now have an edition which makes the task of explaining and notating ornaments for this pedagogic standard unnecessary, as it is now done for us. We have the original in the piano part; in the solo part there is the realization, done by an artist widely considered the finest violist of the twentieth century. This edition is rather like the rosetta stone.

Fingerings and bowings are helpful, natural, and logical solutions; artistic but not idiosyncratic. Even the page-turns are worked-out so that no scrambling is necessary. The cadenzas are harmonically sensible and in proportion to the length of the movements they grace (short). Primrose suggests omitting the cadenza of the third movement which brings us to the obvious point that one might not agree with everything Primrose suggests, but this is by far the best starting point we have. At the very least, stylistically possible performance-practice options are presented.

There are some minor printing mistakes, the most serious of which is an F-natural shown as the first note of the cadenza of movement I. Obviously, it should be an F-sharp, the leading-tone in G-major. In measure 36 of movement II, two fingering numbers are reversed; it should read 1 on D-sharp and 3 on F-sharp. In measure 16 of the same movement, there is a recognizable natural sign on the first note, but it is very lop-sided. The last measure of





movement III needs an alto clef after the first beat, or better still, the last three notes should be corrected. These are not major problems, but probably are serious enough to merit an errata sheet, if not a new printing.

This is, by far, the most useful edition of the lovely, indispensable, Teleman Concerto available. Our thanks should go to G. Schirmer for bringing out a new edition of a work we all use, an edition which will doubtless become a classic.

Concerto for Viola and Orchestra by Maurice Gardner, Available from: Staff Music Publishing Co., 1750 North East 33rd Street, Fort Lauderdale, Florida, 33334.

Commissioned by the Primrose International Viola Archive, the Concerto for Viola and Orchestra by Maurice Gardner was published in 1981. An acknowledgement explains that it was "made possible by The State of Florida Individual Artist Award". Florida has every reason to feel good about how it spent its money, if that is what "made possible" means. The Concerto was presented for review in three different versions: full orchestral score, a solo viola part with piano reduction, and a tape-recording of an excellent 1989 performance of a version for string quartet, played by The Miami String Quartet.

The four-movement Concerto is a major work by a highly accomplished, technically mature composer, completely at ease with his style and the considerable resources at his disposal. It's scored for full orchestra (winds in threes, with four horns), ample percussion, harp and strings. All of this never competes with the soloist and it is fair to say that the important musical material is not exclusively presented by the soloist. The orchestra is not an accompanist, except in the third movement, titled Serenade, where only strings, pizzicato, support the viola.

Mr. Gardner is a member of the American Viola Society, and was a composer featured at the 1991 Congress. His Concerto certainly demonstrates a wonderful knowledge of the instrument . . . how to make it sound good and how to write double-stops and chords with logic, even if they are highly dissonant or contain notes in unexpected combinations. This is not to say the piece should be undertaken by anyone but a virtuoso, but it is written with profound understanding of the instrument.

The harmonic style is reminiscent of the later

Bartok quartets . . . mostly atonal, but with glimpses of tonal centers shifting past, dreamlike. Perhaps the Concerto is in C-major. Every movement ends on a C-major chord, and in the midst of the first movement there is a march-like section where the violist plays the C-major, four string chord (using open c and g strings) for 20 measures, without intervening notes. But, except for the march, the prevailing harmony seems to be atonal. A rich and fluid rhythmic texture is achieved with a minimum of exotic rhythmic vocabulary and a minimum of meter changes. A feeling of rhythmic drive or forward thrust is a prominent feature.

Formal organization is less easily grasped. Except for a literal repeat in the last movement, continuity seems to be the result of contrapuntal motivic manipulation, and compositional devices which happen frequently enough to catch the listener's attention, e.g.: similarly built vertical structures, chromatic sequences ascending or descending in fairly long patterns, octave displacement of whole motives, repeated rhythmic patterns which fragment into nothing. There is really not a hint of tunefulness or melodically memorable material. Melodic tendency or predictability seems to be deliberately avoided. The ten-minute first movement perhaps seems wandering or directionless without the benefit of recognizable melody, form or tonality. The colorful orchestration provides some glue, but it is a long ten minutes. The other movements are much shorter, and have their own character or personality to sustain them.

As a big virtuoso work, for full orchestra, this Concerto is likely to be in the repertory of few violists. For those who play it, melodic content aside, the Concerto will provide a generous showcase for display of performance accomplishment and a source of genuine delight in the expressive, eloquent, articulate, perspicuous, twentieth century idiom.

Meditation on What Wondrous Love
arranged by Dwight Gustavson, Available from: Pinner Publications, Post Office Box 283, Greenville, South Carolina, 29602

This brief but lovely arrangement is for viola and piano, or 'cello and piano, and also has a string orchestra accompaniment available (with harp). The hymn tune, identified as "Appalachian" on the music, is named What Wondrous Love Is This in American Hymns Old and New by Christ-Janer, Hughes and Smith (Columbia University Press, New York,

1980). The tune is not in every American hymnal, and one setting in American Hymns is in the shaped-note or Sacred Harp style . . . completely modal (aeolian) full of parallel fifths and octaves with only an occasional full triad. The phrases are delightfully uneven in length.

Much of this folk-music flavor has been retained in the viola arrangement, which in the string orchestra version sounds like it had come from the pen of Ralph Vaughan Williams without doubt. The tune is stated twice, once in the viola, then in the accompaniment, with the viola playing obbligato. This, at one point, goes into seventh position, which is probably why the publisher lists Wondrous Love as advanced grade-level. The closing phrase of the hymn tune, as presented in American Hymns, is not used in the arrangement, which shows good judgment, since it is not as strong as the rest of the melody deserves.

The publisher, Jay-Martin Pinner is a member of the American Viola Society, and is a fine player, as is shown on the review tape. Both he and Dwight Gustafson are employed at Bob Jones University. The Pinner Publication Catalog lists twenty-some other string arrangements suitable for church performance. These are edited for student use, and if they are as artistically presented as *What Wondrous Love*, this is a fine source to answer the question, "What can I play in church?"

The Fall of a Man-made Star and Lamentations of Jeremiah by Ernedt Richardson. Unpublished

These two works were submitted for review as photo-copies of manuscript, accompanied by a tape-recording of performances by Mr. Richardson playing viola and an absolutely wondrous soprano named Anne DeVries. Separated by a period of four years, these songs are stylistically similar, and the approach to setting the poetry is similar. Oddly enough, they begin with exactly the same notes in the viola, four measures of high double-stop glissandos, pianissimo, sounding a lot like distant wind. But the *Lamentations* is scored for chamber orchestra with viola and soprano soloists, while the *Fall of a Man-made Star* is for viola and soprano only.

The *Man-made Star* poem, author unidentified, seems to be an impassioned anti-

nuclear war statement, with phrases about burnt flesh and grieving children and blind idolatry. A note stating it was first performed at the Swedish Embassy in Warsaw Poland, in 1983, seems to confirm some political association, as does the quote "Blessed are the peacemakers..." at the end of the score.

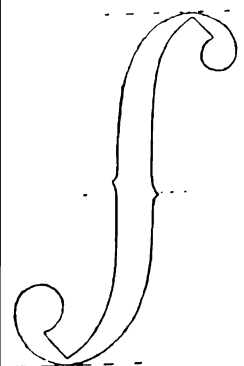
The form of both these pieces derives from the sentences of the poems, with the viola or orchestra setting the mood or somehow strengthening the meaning of the phrases as an introduction to the voice, declaiming text. Rhythms of the vocal line are largely derived from the syllables of the words. Melodic motion features many half-steps, and in both these performances, Miss DeVries is uncannily accurate in both intonation and pitch delivery. The harmonic style is completely atonal and the rhythmic content is irregular, fluid, and complex. The lines are very independent.

An interesting aspect of these pieces is the fresh use of viola techniques . . . lots of pizzicato, left-hand pizz., bowing behind the bridge, double-stops abound, lots of glissando, unusual harmonics, use of extreme range, and rapid changes of tessitura, unusual chords and grace-notes. Some of this ends up like sound effects, but some is effectively expressive.

The *Lamentations of Jeremiah* is a much more ambitious piece than *The Fall of a Man-made Star*. The poetry is in English and consists of fragments extracted from the Old Testament, poetically arranged into seventeen verses, ranging in length from one line to five. This treatment of the poetry seems to have little relationship to the highly organized five sections of the original book. Possibly it is coincidence that the score has twenty-two pages, a number which figures strongly in the acrostic construction of the original poem. (There are twenty-two letters in the Hebrew alphabet.)

Once again, the mood of the poem is grizzly, full of suffering and weeping . . . "Women have boiled their own children", presents an especially compelling picture. The spirit of the music matches well. The poem ends with some hope for the future, and the work ends quietly and more or less consonantly. The overall effect, especially with brilliant performers, is quite powerful.

Technically, both these works are hardy products of a sure-handed composer. There



might be aesthetic quarrels, but from the standpoint of craft, they are well-done, interesting treatments of the viola and voice.

—Tom Hall, Chapman College

Recordings

Primrose re-issues on CD

Biddulph Recordings of London announces a fall release of a CD of 15 vintage Primrose recordings. These are on RCA Victor masters and are pieces recorded in the 1930's and 1940's which were never released. Following this CD containing Primrose solo numbers, Biddulph will release in a set, four recordings by the Primrose Quartet—the Brahms Bb Quartet, Schumann Piano Quintet, Smetana E Minor Quartet, and the "Seven Last Words" by Haydn. JAVS will carry further details regarding these significant re-issues in the fall journal.

The following releases are other Primrose recordings currently circulating and recommended for investigation:

Sixty-four minutes and thirty-nine seconds of Primrose's earliest violin recordings from the 1920's along with his Boccherini A Major Sonata on viola are now available on an LP

from "Discopaedia Present: Masters of the Bow, Edition 2," record number MB1030 (made in Canada).

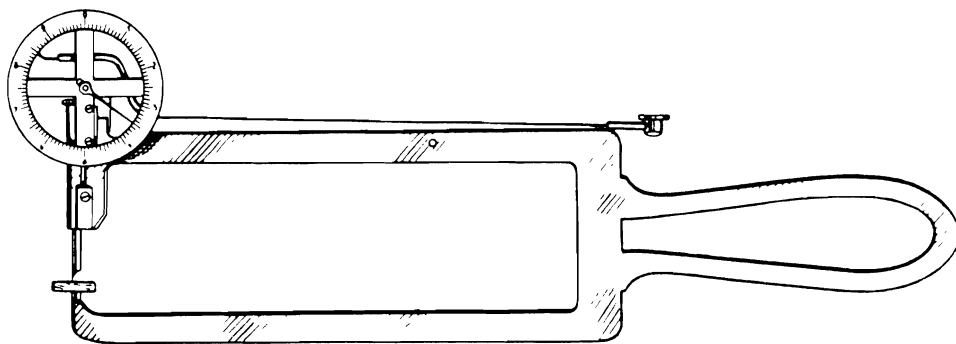
The Strad Magazine in 1987 pressed and release an LP called "The Strad Collection." It includes Primrose playing Pagannini Caprices No. 13 and 5, and Lionel Tertis playing Kreisler Praeludium and Allegro. The remainder of the LP includes performances by Joachim, Sarasate, Maude Powell and others. It is available directly from the magazine.

"The Smithsonian Collection of Recordings" on Washington, D.C. released a 7 LP set entitled "Virtuosi." Primrose is represented by his long, out of print, recording of Brahms Sonata No. 1 with William Kapell, piano. Other artists include Milstein, Szigeti, Kreisler, Heifetz, Menuhin, Enescu, Casals, Feuermann, Schnabel, Rachmaninoff, Lipati, Rubenstein and others. Available directly from the Smithsonian, the record number is R 032 (LGR-9265).

Additionally, the Heifetz/Primrose recordings of chamber music (with violinist Virginia Majewski) are currently available on RCA compact discs featuring the Brahms G Major Sextet, Schubert Quintet and other works.

Also out: Berlioz: Harold in Italy, Op. 16, Yuri Bashmet (viola), Frankfurt Radio Orchestra, Eliahu Inbal, DEMON CD CO-73207.

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