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In Quest of a Repertoire

by Watson Forbes

As a young boy learning to play the violin, I was fascinated by the arrangements of Kreisler, Joachim and others. Here was good non-violin music adapted for the violin, really sounding like original violin music. Then I became a viola player. Alas, I had to say goodbye to not only a wonderful repertoire of original music but also these skillful arrangements. In those days we were to play exclusively the viola, and never touch the violin, each musician remaining firmly entrenched in the individual instrument's problems. Ideas have changed since then, thank goodness. Nowadays you are expected to specialize, but not to the extent of being exclusively a violinist or a viola player.

Fashions do change, but the viola repertoire is still limited. True, it has been expanded by the publication of much classical music for the viola, but real viola masterpieces can still be counted on ten fingers. If you are to get real enjoyment from playing the viola, and if you intend to give real enjoyment to other people, you must occasionally revert to arrangements of works written for other instruments. Not everyone will agree with this statement; I am aware of the amount of prejudice against any form of arrangement. But good tunes are scarce, and good music is what people want to hear. An audience wishes to appreciate the viola as an instrument; it wishes to have the pleasure of listening to a skilled performance; it wishes to hear good music. And no matter how much viola players treasure their limited repertoire, a program of second class classics will not be acceptable for long.

My failure to discover a worthwhile viola repertoire of any extent led me to making my own arrangements. There is enough good music already—why create more unless you have some original idea to convey? My harmony professor—who was only interested in my passing the annual exams—discouraged me in my early efforts, but I persevered. I started by adapting the violin transcriptions I already had in my repertoire. These proved to be only somewhat satisfactory. I soon realized that to be any good, the music had to be recast in terms of the viola. It took me some time to learn what would sound well on the viola, what modifications I could make without changing the intentions of the composer, and what piano accompaniments I could write which would allow the viola to make its appeal. Selecting a piece of music as a possibility for the viola usually solved my first problem. Thereafter, it was a process of trial and error to achieve the ideal setting. I had many failures. Such success as I had encouraged me to persevere, and all along I was increasing my own repertoire.

My task was fourfold:
1) Making direct transcriptions and editing the results.
2) Making arrangements to increase the solo repertoire.
3) Editing works that were written especially for me by others.
4) Making arrangements for educational purposes.

In the first group came arrangements of the Bach Gamba Sonatas, the Sonatinas and "Arpeggione" Sonata by Schubert, sonatas by Mozart, Beethoven and Brahms, the Bach Solo Cello Suites, and the Violin Solo Sonatas and Partitas, and works by Dvořák, Franck, and others. In all these arrangements the piano part remained unchanged, with only the violin part adapted so that it sounded like real viola music. I had to take care that the viola made its effect without extending the compass beyond acceptability and without going below the bass line of the piano—no easy task. I would start with the composer's unedited score, and edit not always in line with the edited violin part, but rethought in terms of the viola. From the point of view of repertoire this was the most rewarding kind of arrangement, yet also the most controversial. I always had the disclaimer, "If you don't like it, you can always listen to the original." I altered as little as possible. I tried not to offend, and most times I think I succeeded.

In the second group, I made arrangements of smaller pieces for the solo viola repertoire and cast my net wider. I adapted songs—pieces originally written for other instruments, especially the piano—and raided also the woodwind and orchestral repertoire. The arranged form had to have as much appeal as the original version. Here there was much trial and error, and occasional disappointment, in my results. The viola version often required major adjustments and frequently
required a new piano part as well. But I persevered and often felt that I had succeeded in particularly
difficult situations.

I had the greatest joy in working in the third category with composers who had written
works especially for me: Robin Orr, Theodore Holland, Norman Fulton, John B. McEwen, William
Alwyn, Alan Rawsthorne, Lennox Berkeley, Alan Richardson, and others. I was always grateful for
their efforts and for the way they would listen to my ideas. As to the various versions I made of
unsatisfactory passages, they naturally had the final choice. Problems of technique and especially of
balance would often come up for discussion, because the viola is a strange instrument, occupying a
very individual tessitura. It can easily become submerged—more easily than the violin or cello. The
viola has an effective range of only three octaves, and any writing above top C must be judged with
the greatest care. Unlike the violin or cello, the upper register of the viola is weak in sound and apt
to lose quality of tone. The lower strings are the most colorful, especially the C string that gives the
viola its special appeal. Furthermore, the viola tends to sound strident under pressure. These
characteristics have to be kept in mind and carefully evaluated, especially in relation to piano
accompaniments. I found the composers with whom I worked most cooperative and understanding.

My interest in educational music, the fourth group, grew when I became a professor at the
Royal Academy of Music in London. I was interested not only in teaching my pupils, but also in
providing books of pieces they could use in teaching their students. For this purpose I arranged
music for absolute beginners, right up through the various grades of difficulty. This is where
arrangements really serve a purpose.

At first I thought that what had proved successful on the violin merely required
transposition to become equally successful on the viola. In this I was wrong. Even from the earliest
stages, the viola poses individual and characteristic problems that require special treatment. In tone
production, especially in the use of the bow, the basic actions have to be modified; then the greater
gap between the fingers of the left hand discourages the use of extensions. It is often better to cross
strings than to change position, since each string on the viola is not as individual as on the violin. I
felt that a new repertoire had to be created, and it was my joy to try to provide one.

Although I spent much of my time in these various categories of arrangements, devising a
more extended repertoire for the viola, I always kept in mind that the ideal is a viola repertoire of
original works. Arrangements are not to be despised, but to be used with discretion. To discard
arrangements altogether, on principle, is to be foolishly intolerant. Of course, the young viola player
of today has to explore the possibilities of the original viola literature, but while this literature
continues to show such glaring gaps, there must be room for arrangements.

Watson Forbes, distinguished British violist, has written extensively for and about the viola. His editions and
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**Don Ehrlich**, former principal viola of the Toledo Symphony and a former member of the Stanford String Quartet, currently serves as assistant principal viola of the San Francisco Symphony. He received his B.M. from Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A. from the University of Michigan.

**Leonid Gesin** is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic and taught before emigrating to the United States.

**Paul Hersh**, former violist and pianist of the Lenox Quartet, studied viola with William Primrose and attended Yale University. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups. He has also made a number of recordings and has been artist-in-residence at universities and music festivals in the U.S. and Europe.

**Isadore Tinkleman** studied with Kortschak and Weinstock at the Manhattan School of Music and with Raphael Bronstein in private lessons. He headed the Violin Department at the Portland School of Music before becoming director of the Portland Community Music Center.

**Geraldine Walther**, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979. On leave 1991–92.

**Denis de Coteau**, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.

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Vieux's Other Etudes

by LeeAnn J. Morgan

Editor's Note: This article is the second in a two-part series on Maurice Vieux's etudes. The first article appeared in JAVS, Vol. 7 No. 2 1991, and dealt with the Twenty Etudes.

Maurice Vieux made an important contribution to etudes for his instrument with his Twenty Etudes. His other pedagogical works are also significant. These include his Ten Orchestra Etudes, Ten Interval Etudes, Ten New Etudes and Six Concert Etudes. This article will survey Vieux's remaining etudes, highlighting unique features in each set.

In a brief article written in 1928 (see JAVS, Vol. 7 No. 2, 1991) Vieux emphasized the need for violists of the 20th century to develop a technique of the same dimensions as that required for contemporary violinists. His set of etudes can be a catalyst to accomplish this aspiration.

A study of each set of etudes serves as a detailed preparation for the advanced student or the professional. They are comprehensive in their depth of technical study as well as in their breadth of genres addressed i.e., concert pieces, technical studies, concert pieces, intervallic studies. Vieux took all aspects into account and was brilliant in his preparation of these etudes. The viola world owes a debt of gratitude to this insightful man.

In his lifetime Maurice Vieux made such an outstanding contribution to viola pedagogy that he has been named "the father of the modern French Viola School." He studied with Laforge at the Paris Conservatoire and in 1918, after the death of Laforge, Vieux was appointed head of the viola department at the Conservatoire. Many accomplished French violists were his students, including François Croos, Marie-Thérèse Chailley, Étienne Ginot, Colette Lequien, Alice Merkel, Leon Pascal, Pierre Pasquier and Serge Collot.

He was a frequent soloist in the Société des Concerts du Conservatoire. As a soloist he introduced viola compositions of French composers, and all of the viola solo literature composed and dedicated to him by the Belgian composer, Joseph Jongen.1

The Primrose International Viola Archive at Brigham Young University contains all of the etudes of Maurice Vieux. The BYU Library call numbers appear in boldface following each etude description.

Six Concert Etudes
(Six Études de Concert pour Alto et Piano)

Each etude in this set of six is dedicated to a violist. As the title suggests, these are concert etudes with piano accompaniment. They are musically engaging and could be used as short concert pieces. Technically difficult, each focuses on at least one or two technical aspects, such as fouetté bowing, string crossings, high sections in treble clef, four note chords, spiccato and triple stops.

Level: Advanced

Contents:

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| 1 Étude en ut(C) majeur | Madeleine Martinet  
Premier prix du Conservatoire (1930) |
| 2 Étude en si(b) mineur | Valter Poole (mon eleve)  
de la Symphonic Orchestra de Detroit |
3 Étude en sol(G) majeur  Gaston Despiau  
   Premier prix du Conserv.(1927) des  
   Concerts Colonne

4 Étude en fa(f) mineur  Raymond Belinkoff  
   Premier Prix du Conserv.(1927)

5 Étude en ut dieze(c#) min.  Giselle Deforge  
   Premier Prix du Conserv.(1929)  
   Alto Solo des Concerts Poulet

6 Étude en fa dieze(f#) min.  Marcel Laffont  
   Premier Prix du Conserv.(1930)

Excerpt 1. Concert Étude No. 1

Excerpt 2. Concert Étude No. 3

Excerpt 3. Concert Étude No. 4

PIVA - Call No.  
M 226 .V52 E88x
Ten Interval Etudes
(Dix Etudes pour Alto sur les Intervalles)

Each etude in this set emphasizes a specific interval.

Level: Advanced

Contents:

1. Intervalles Chromatiques
2. Secondes
3. Tierces
4. Quarts
5. Quintes
6. Sixtes
7. Septèmes
8. Octaves
9. Neuvièmes et Dixièmes
10. Intervalles Variés

Excerpt 4. Interval Etude No. 1 - Chromatic Intervals

Vivo e molto leggiero \( \text{\textit{J}} = 160 \)

Excerpt 5. Interval Etude No. 5 - Fifths

Allegro moderato e espressivo \( \text{\textit{J}} = 100 \)

Excerpt 6. Interval Etude No. 6 - Sixths

Vivo e leggiero \( \text{\textit{J}} = 158 \)

PIVA - Call No.
MT 285 .V54 D48x 1931

Ten New Etudes
(Dix Études Nouvelles)

The Ten New Etudes are similar to the Twenty Etudes in that they address a variety of technical problems. Some of the technical aspects include: double and triple stops, many accidentals, high positions, rapid passages, spiccato and staccato. Etude No. 4 is a particularly good etude on which to practice the Ysaye round bowing (see JAVS, Vol. 7 No. 2 for an example of the
Ysaye bowing).

Level: Advanced

Dedication: Jacque Balout of the National Opera Theater and Viola soloist of the Concert Society of the Conservatoire

Contents:

Excerpt 7. New Etude No. 4  Maestoso

Excerpt 8. New Etude No. 5  Allegretto

Excerpt 9. New Etude No. 8

Ten Orchestra Etudes  
(Dix Études pour Alto sur des Traits D'Orchestre)

Vieux expands technically challenging orchestral excerpts to create this set of études. Although these are study pieces, Vieux makes them interesting and musical. These would be beneficial to either the professional symphony violist or the student violist preparing for symphony auditions.

Level: Advanced

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Presto

Excerpt 11. Orchestra Etude No. 6 - IX Symphonie
Excerpt 12. Orchestra Etude No. 10 - Tannhäuser

Maurice Vieux

Bibliography

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PIVA Call No. MT 285 .V54 D47x 1956


PIVA Call No. quarto MT 286 .V54 V58X


PIVA Call No. MT 285 .V54 D48x 1931


PIVA Call No. M 226 .V52 E88X


PIVA Call No. quarto MT 285 .V54 V65X

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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 compiling a viola discography and cataloguing Primrose’s personal letters under the auspices of the Primrose International Viola Archive.

FOOTNOTES

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Zeyringer’s Die Viola da Braccio

by Klaus Zeyringer

“In a very quiet and peaceful area of Austria near the musically renowned city of Graz, a certain man has set about to collect and organize the viola literature of the entire world.”

This sentence from the beginning of an article published in the early Sixties sticks in my memory. The “certain man” is my father, and since then he has in his own words lived “a life for the viola” and served the subject of “his” viola in over forty publications. Therefore, those music scholars who concern themselves with this instrument can no longer ignore him, for he has become an authority, to be counted among the most acknowledged—if not the most acknowledged—in this area. Viola aficionados from around the world can no longer do without references to and quotes from the man who works there in the small Austrian village of Pollau.

My image of him, that of a son, shows him in his workroom and how he takes pleasure in violas—feeling, tapping, repairing, and stringing them in order to get them to sing! And at his desk, where he also tirelessly “feels and taps” with theories. Tirelessly, yes, but always, no. There are tennis tournaments, hunting and fishing trips, and hiking. But in the center of his head there well may always lie an instrument with the perfect body length of 412 milliliters. Sometimes he, my father, appears to be far away in concentration. “Sir, come to you yourself,” said someone in a cafe to Peter Altenberg who, stirring a bit where he sat, replied, “That is just where I was.” My father would have replied, “I was just with the viola.”

He has been “with the viola” already over thirty years and has led many people to the instrument in terms of deeper knowledge, excitement, and enthusiasm, and a more precise thinking about it. He pursues these goals with his books and articles, with his concerts and lectures, in letters and speeches, at home and abroad, at Viola Congresses and on the terrace of our house which my mother calls “The Inn with the View of Pöllau Mountain,” known as much for its well-known hospitality in viola circles as its excellent location.

He flies a banner which declares, “The Viola is in my Encampment!” It would be more accurate if stated, “The Viola has me in its Encampment!” And how insignificant this camp would have been regarded thirty years ago by its opponents, even by neutrals, comparatively speaking! Yet he, my father, and others have moved the viola into the light and demonstrated how beautifully it can shine; they have defended it and built its stature, made people aware of it, and served notice on its behalf.

How much there was to do! There stood for some thirty—despite Tertis, Primrose, and others—that general school of thought that the viola was not a solo instrument. This went against and against the interests of the man from East Styria who although not an academically trained scholar, nevertheless possessed exceptional enthusiasm for his work, considerable organizational talent, extensive knowledge of his subject, and also a notable quantity of perseverance. And so he “set about” furnishing the proof in and with his book, Literatur für Viola (2nd Edition, 1985, Hartberg: Schönwetter), that there exists an extensive and high quality literature for “his” viola, that it quite truly is a first class solo instrument, and that the prevailing “school of thought” was rather a “school of ignorance.” He also tackled further tricky problems, like the Problem of Viola Size, and the Morphology and Etymology of the Viola, with similar enthusiasm—and with success!

My father, the organizer of small events like tennis tournaments as well as great undertakings, knew that the “strings were strung differently and to a higher pitch” for the latter; it was clear to him that such a task could not be managed alone. In the defense of the “Viola Encampment” a “corps” of standing associates and approximately 1200 correspondents from all over the world were a much appreciated source of assistance. And for the reinforcement and extension of the “Viola Encampment” a world-wide organization was created: the IVS (International Viola Society). What was originally a very narrow circle around my father and Dietrich Bauer, From Kassel, Germany, became an enormous organization dedicated to furthering viola performance and research. From the smallest origins in Kassel and later from a tiny chamber in the Salzburg Mozarteum (neither the West German nor the Austrian authorities were able to resolve the question of consequential or financially sound support for viola research) grew to what is now the “Primrose International Viola Archive (PIVA),” this with the cooperation of David Dalton and the Harold B. Lee Library of Brigham Young University in Provo, Utah, USA. At last, a Viola Center for the entire world! Here the work of the man from Pöllau, my father will be carried on someday in full, as it already is in part.

Another image of my father that I carry about within me is one in which he simply is not...
there! I see him from afar, a pilgrim in the name of the viola—attending congresses, and searching through libraries and private archives in Europe and North America. That takes both time and money, and for that reason he is missing in many of our pictures, and these are in black and white and on cheap paper. He returns with new impressions, ideas, plans, thoughts—also burdened with problems—and always with new incentives in his viola case. On at least one occasion, someone in the United States asked to see a picture of his family, his wife, and of us, his children. “Sorry,” he would have to say, but he did not have one. On the day after his return we all went to the photographer.

So now he has worked over three decades for and about the viola, during which time he has also has served as soloist, chamber musician, and director, and led the Music Academy in Pollau which he founded. Some might chide him for premature decisions, yet as the saying goes of mistakes—they always cause him and others to continue searching and do so with greater consequence. “He who continually strives can be redeemed.”

—Klaus Zeyringer
St-Mars las Jaille, France, 1987

1) German pun, based on homonyms "Lehremeinung," and "Leermeinung," could also be translated "...'school of thought' was a 'void of thought.'" Translator's note.  
2) The metaphor on "strings," those of a viola and a tennis racket, is difficult to put into an English context. Literal translation would be, "...where other strings become strung differently ..." Translator's note.

About This Book

What enthusiastic musician would not like to hold in his hands a book which places his instrument in the focal point and illuminates it from page to page? Like a small lexicon, or like a detailed explanation from the long life of his instrument? Or perhaps like a documentary film, with panorama and panned shots, with slow motion and detailed studies?

The many works of my father on viola subjects, some already published, others not publicized, combined with new writing could result in such a book, we thought. We also wanted to produce it in a clear and understandable structure for the less technically oriented reader, and consciously depart from the tedium of academic subject jargon and its paucity of footnotes.

Certain repetitions cannot be entirely avoided since they assure intelligibility in the closely related chapters of Morphology, Etymology, the Bow, and the IVS-PIVA.

Greatest caution was taken with source material. Since no original instruments from antiquity are extant, one is forced to rely on literary sources, which in many instances permit different interpretations, or graphic depictions which more or less differ from reality in "artistic freedom." How many drawings we possess which depict an instrument in a configuration which is totally unplayable(!), or in which the proportions do not correspond to reality! Besides, some consideration must be given to the technically untrained public: at the time of the origin of the sources, be they pictures, sculptures, or scripts—the objects—in our case, instruments—must have already existed. An instrument could not have been developed or "discovered" in the same year that its performance practice was integrated, or that it was first precisely described, drawn, or carved in stone. Knowing medieval conditions, we can assume that an instrument had existed for an extended period before it was described or illustrated. For several of our sources and objects we still do not have historically accurate connections. For example, the oldest European sources which show a string instrument's bow are dated from the year 860 A.D. But it is possible that the Bishop of Poitiers, Venantius Fortunatus, had already mentioned the bow around the year 600. That is a gap in excess of 200 years which might close more and more. It is becoming clear that there were stringed instruments in Europe certainly before the presently known sources indicate.

For the sake of clarity:

The section “Literatur fur Viola” in Chapter V is not a bibliography of viola literature; it is only a brief summary about the origin of the compendium, “Literatur fur Viola,” published in 1963, 1976, and 1985 by Franz Zeyringer.

The section “Literatur uber Viola” in Chapter V is a Bibliography which lists approximately 1000 titles from books, brochures, articles, and dissertations (among others) about the viola.
Portrait of Paganini with viola. (Submitted by Harold Coletta)
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The section "Violadiscographie von Francois de Beaumont" in Chapter VI is a brief summary of the origin of de Beaumont’s research rather than a listing of viola recordings.
The section "Die Bratschisten-Biographie" in Chapter VI contains no biographies, rather it reports the intention to publish a Biography of Violists.

-Klaus Zeyringer
translated from German by Dwight Pounds

Die Viola da Braccio by Franz Zeyringer
A Review by Dwight Pounds


About Franz Zeyringer: The author began violin instruction in his tenth year and in three years played violin, viola, and cello with a church choir. Thrice wounded in World War II and determined to put the strife of that era behind him, he resumed his study of the violin in late 1945 at the Graz Conservatory and later studied viola with Prof. Ernst Morawec in Vienna, passing state exams on both instruments. In 1955 he founded the Music Academy (1955) in his home city of Pöllau, Austria, and served as its director for many years. He concertized both as a viola soloist and chamber musician with the Styrian Trio, which he also founded. Franz Zeyringer came to international prominence among violists and music scholars alike with the expanded edition of Literatur für Viola in 1976 which listed some 12,000 works for the viola, an instrument traditionally thought lacking in literature. (The 1985 edition of this compendium lists 14,000 viola works!) With Dietrich Bauer, he co-authored the "Pöllau Protokol," upon which the organization and function of the International Viola Society is based, and was one of the driving forces in the establishment of the Primrose International Viola Archive (PIVA). Zeyringer has either concertized or lectured at all but one of the International Viola Congresses with thousands of correspondents all over the world, he constituted a "viola center" on his own time and at his own expense. Franz Zeyringer served as President of the International Viola Society for 17 of its 20 year existence and was elected Honorary President soon after his resignation in 1988.

Nearing his 70th year, Zeyringer is now retired from viola research. He still lives near Pöllau where he enjoys an active life of hunting, fishing, family activities, and organizing his private archive, which he plans to donate to the PIVA by 1991.

Those readers familiar with Maurice Riley’s excellent History of the Viola will doubtless ask what Zeyringer’s Die Viola da Braccio has to offer that Riley has not already covered. Actually the intent of the two authors is quite different. Devoting only twelve pages to the evolution of the viola, Riley concentrates on constructing its history from the 16th century to the 20th centuries, includes many pictures and descriptions of instruments, and concludes with an extensive bibliography of violists. Both Riley and Zeyringer discuss problems with the instrument: Zeyringer writes "Attempts at Improving the Viola," and Riley presents "Problems in Construction and Renovation of Violas." It will interest the reader to know that the two writers are close friends, and each is referenced several times in the other’s book.

Zeyringer’s Die Viola da Braccio is several books in one. He begins in antiquity and traces the evolution of the viola up to the 16th century. He discusses the origin of the bow and its adaptation and use with Western instruments. He includes additional chapters on viola pedagogy, viola discography, and literature for and about the viola. The second portion of this book contains what is probably the definitive history of the International Viola Society and establishment of the PIVA.

CHAPTER ONE

Chapter one of Die Viola da Braccio, “Morphology” and “Etymology,” constitutes interesting reading for any string musician-performers or devotees of bowed and plucked instruments.
alike—as Zeyringer traces the development of modern string instruments from the bowed Rabab and Rebec from Asia and the Plucked Chrotta of Europe. How often during my reading did the reviewer think, “Our guitarist would be interested in that aspect of lute construction!” or, “What an interesting observation on the cello or double bass!”

Concurrent with tracing the viola’s development from ancient instruments, Zeyringer’s emphasis in the first half of the book is an historical account of the “viola da braccio” family of instruments (the “arm-held viols: and progenitors of contemporary stringed instruments) as opposed to those in the “viola da gamba” group (the “leg-held viols”).

Quotes of interest:

Although the bow did not exist in Europe during the early Middle Ages, plucked stringed instruments were available (and made it possible) for the oriental bow to gain entry into Western musical tradition. From the east, south, and southwest the bow pressed toward Middle Europe and was mated with the Western plucked instruments. In this manner the Chrotta (Crwth) became the first (bowed) Western stringed instrument (p. 15).

...the European Chrotta in morphological hindsight is the forerunner of the viola in terms of its resonance chamber. ...All facts speak for the Chrotta as the forerunner of the fiddle. The fiddle moreover is to be considered the forerunner of the viola. ...The essential development of the resonance chamber took place in this sequence: Chrotta-Fiddle-Viola. (p. 18)

We indeed find the origin of the pegbox and scroll in the Rebec forms. (p. 31)

The viola is neither a bastard, as it is often considered, nor a product of chance. It is a product of a continuously inquiring and searching human spirit, a creative work of art by Man for his musical use. (p. 28)

It is no accident that the Viola da braccio has a curved top and a curved back: flat tops and flat backs would not have been capable of withstanding the ever-increasing string pressure. (p. 26)

On the ascent of the violin as the most prominent instrument of the Viola da braccio family:

With the expansion of the monodic style after 1600, the violin—the descant instrument of the ‘Viola da braccio’ family—advanced more and more to the foreground. Everything began to be organized around the descant line. It is understandable that people chose the violin as the “Mother” of contemporary stringed instruments; however, that goes against the morphological, the etymological and the nomenclature history of these instruments. The violin is not the “Mother” of contemporary stringed instrument, rather it is the viola! It is therefore correct to speak of the Viola da braccio Family as that to which the violin, viola, cello and some string basses belong. (p. 63)

On the alto clef and switching from violin to viola:

The greatest problem is switching from violin to viola is the problem with the clef. Although this problem could be solved, the solution would quite difficult to realize. If one were to notate the viola voice in the Mezzo Soprano clef (“middle c” on the second line), the viola voice would read exactly like the violin voice in the Treble clef. It would also sound as written, without resorting to transcription. (p. 122)

Should one start the violin or viola? I think with the violin... Prof. William Primrose was of the same opinion. ...Starting with the violin means that there is an interrupted row of sizes from the quarter, to the half, three quarter and full size up to the viola. It must be borne in mind that not only should the size of the instrument conform with the physical assets of the student, but also that the smaller instruments with violin strings sound better than with viola strings which are a fifth lower. (p. 118-120)

ON BOWS

In his discussion on bows and bowing (Chapter Two) Zeyringer predictably accounts for the outstanding contributions of Francois Tourte and Jean Baptiste Vuillaume, but surprises his readers in mentioning a name that the vast majority have never heard—Bishop Venantius Fortunatus from Poitiers, who may have inadvertently made the first reference to the bow being used in the
West. Zeyringer concedes that ultimately it is impossible to ascertain the origin of the bow, and offers three hypotheses on how it got to the West and specifically Ireland, which may have had the bow as early as the 6th century:

(1) The bow could have come from Byzantium over Western Europe to England. The Bishop of Poitiers, because of his intensive religious bonds with England, could have been the source of its introduction. (2) The bow could have developed in Scandinavia independently of the Asian bows, or it could have come from India to Scandinavia and from there to England. (3) The bow could have developed in England independent of the Asian bows, agreeing with Ruhlmann's theory of the independent development of bows in different lands. The high musical medium of the Celtic bards is well known. However, this theory finds no confirmation to this point. (p. 97)

On violas and bows:

It is interesting that there are no important Italian bow makers, so that the ideal combination is an Italian viola and a French bow. (p. 108)

On the "Viola Renaissance":

The violist...was the sacrifice of the monodic style; he had to tread in the background and be satisfied with rhythmic and harmonic fill-in voices, even in the bass line, a characteristic of this style. As a result, the art of viola playing from that point on developed not with the viola itself, but exclusively with the violin, the descant instrument of the Viola da braccio family. This development lasted until the second half of the 19th century, when a viola Renaissance began which continues to this day, and in which the viola in every respect, musically, and technically, stands side by side with the violin. (p. 115)

VIOLA SIZE

The Problem with Viola Size: The most memorable contribution of Franz Zeyringer to the viola may lie beyond Die Viola da Braccio, even beyond Literatur für Viola, and beyond the International Viola Society and PIVA, as significant as these are. Franz Zeyringer ultimately may be remembered as the individual who put to rest the myth perpetuated by Herman Ritter (1849-1926) and others that the ideal viola should be much larger, 54 cm (21.26 in.) body length, to be acoustically correct. Zeyringer argues that Ritter committed "a disastrous error" by basing his calculations on body length instead of the three dimensional resonating air space. With the assistance of a professional mathematician, and using the known three dimensional space of the violin as the starting point, it was determined that the ratio of the violin to viola should be 1:1.14471, meaning that the ideal viola should be 41.2 cm (16.22 in) in length. Violas of these mathematically determined dimensions one day may be known as the "Zeyringer Model," if indeed they are not already.

This section comprises one of four essays from Die Viola da Braccio which have been translated into English.

Criticizing a person of Zeyringer's stature in the viola playing world is somewhat like having the temerity to say that Primrose or Tertis had a bad evening on stage. Still, some critical observations seem justified.

Klaus Zeyringer stated in the Foreword, "Some might chide him for premature decisions..." One such area concerns Zeyringer's evaluation of the Tertis Model viola. Commenting on the controversy caused by luthiers such as Walter Blobel, whose efforts to improve the viola were ultimately ineffective, he writes:

This is also true for Alexander Buchner and for the design of the viola pioneer, Lionel Tertis, whose model remained without success because of unplayable size. (p. 53)

The Tertis Model was indeed large (16.75"), but it certainly had its adherents, especially in the English-speaking world. In a three-page list of luthiers who crafted the Tertis Model viola, Lionel Tertis listed only two in Germany, two in Czechoslovakia, two in France, none in Austria, but six craftsmen in Great Britain and 43 in the United States. In the sense that the Tertis Model did not replace all other viola designs and was not universally adopted as the "final viola solution," Zeyringer is correct. The model did, however, enjoy more success than credited by the author.

With the exception of the reference to the Tertis Model and the Canadian Otto Erdesz' asymmetric viola, Zeyringer's illustration in the section, "Attempts at Improvement," cite only
European attempts to improve the instrument. Certainly, the work of the American scientist/violinist, Dr. Carleen M. Hutchins, of acoustical research on the viola\(^6\), is worthy of mention by Zeyringer. The probability that Hutchins' work has not been translated into German is the most likely reason for this omission.

IVS

In “The International Viola Society,” Chapter Four of this book, Zeyringer allows himself to become autobiographical. Much of the information on Zeyringer's career in the early part of the review was derived from this section. The “Pöllau Protokol,” upon which the entire movement toward an “international” viola organization is based, is printed here, as are the “Statues of the International Viola Society.” He correctly credits Dietrich Bauer, Myron Rosenblum (founder of the American Viola Society), and Wolfgang Sawodny for their influence and contributions to the society.

This section constitutes what at this time has to be the definitive history of the first twenty years of the parent international organization. Zeyringer shares both the successes and failures of starting such an organization: his very long and frustrating efforts to found an international viola archive, describing the transfer of a growing archival collection from Kassel to Salzburg in search of a home, the negotiations with David Dalton and the Harold B. Lee Library personnel at Brigham Young University, and the final establishment of the Primrose International Viola Library.

Zeyringer’s language describing his long-sought goal of a viola archive is passionate, leaving the reader with the conviction that the establishment of the PIVA, despite the fact that it was not in a German speaking country, is the pinnacle of his professional accomplishments and that of which he is most proud. This section is carefully written in great detail, sometimes more detail than that to which the English reader is accustomed.

BOOK AND AUTHOR

Regarding the book itself, the print is quite small and the German paragraph system (which neither spaces or indents) may cause some initial confusion to English language readers unless they are in the habit of reading German publications. The illustrations, many hand-drawn by the author, maps, and graphs are very well done and quite adequately convey the author's intent. Some black and white photographs are used, and while basically satisfactory, a few of the images are lacking in detail.

Zeyringer is what he is—a very affable and unassuming man who is very content living in the small Austrian town in which he was born rather than the musical centers of Vienna or Graz. Though not academically trained in musicological research or in languages, and somewhat rustic by nature, he is a surprising scholar in some respects. He overcomes these conditions as his son, Klaus, says through “exceptional enthusiasm for his work, considerable organizational talent, extensive knowledge of his subject, and also a notable quantity of perseverance.” (p. 9) Occasionally, he may tend to derive assumptions from historical trends and known documents to support his point of view, but in so doing Zeyringer remains quite willing to be proved incorrect. Quick judgments such as that on the Tertis Model viola and the omission of an exceptional acoustical researcher like Carleen Hutchins reflect somewhat on his knowledge of events and his access to information pertaining to the viola in the English-speaking world. However, Franz Zeyringer’s successes and contributions outweigh his shortcomings enormously, both in his career and in his latest book.

“What enthusiastic musician would not like to hold in his hands a book which places his instrument in the focal point and illuminates it from page to page!” (p. 11) This statement by Klaus Zeyringer in the introduction accurately describes the result of his father’s five-year effort to write a comprehensive history of the viola and provides a fitting close to this review. Die Viola da Braccio is indeed such a book. Just as it inevitably will be measured with musicological scrutiny, so should Franz Zeyringer’s book eventually find a secure and honored place among instrumental treatises, especially for the descriptions of the International Viola Society and the Primrose International Viola Archive, which are unique to this work. Franz Zeyringer’s Die Viola da Braccio should be translated not only into English, but any other language read by instrumental scholars and aficionados of the viola.
FOOTNOTES


2 The reader must bear in mind that Zeyringer’s Die Viola da braccio currently is published only in German. All quotes in English have been translated by the reviewer.

3 Both Riley and Zeyringer note that there are more extant 16th century violas than violins. Neither claims that the viola preceded the violin, although Zeyringer perhaps comes closer to suggesting this. Each author concludes that the violin, viola and cello probably evolved concurrently.


Dwight Pounds is an associate professor of music at Western Kentucky University, Bowling Green, Kentucky, and a member of the Executive Board of the American Viola Society. He has done extensive research on the development of the International Viola Society and its international congresses. Dr. Pounds took his doctor’s degree in Music Education at Indiana University where he studied viola with William Primrose.

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The Extinction of the Brazilwood Tree, also Known Abroad as Pernambuco Wood

There are only a few years before we run out of the last native species of brazilwood and the tree that almost five hundred years ago gave its name to this country. Brazilwood became the first commodity to appear on our exports list and is, still today, sold abroad for the manufacture of violin bows.

Whatever is left of this wood in the plundered Atlantic forest of the Bahia coastland (in the state of Espírito Santo, where the brazilwood could be found) is now being developed by myself. I am the owner of a brazilwood ecologic station with more than 30,000 trees used for scientific studies. Of the brazilwood tree only BRAZIL is left.

In 1500, when the Portuguese arrived here, brazilwood was so plentiful that it didn't take much thinking to name the new land after it. In 1800 the picture was quite different, and there was very little left of those red-dyed trunk trees, once counted among our riches. And should Brazil be discovered today, it would probably not have such a beautiful, singular name.

The brazilwood is closely linked to the history of Brazil and can be found from Piauí down to Rio de Janeiro, prevailing in the littoral from Pernambuco to Rio de Janeiro. If the brazilwood gave its name to the newly-discovered land, the Botanist Lamark gave the tree its scientific name: Caesalpinia echinata. And it was also known by other names, such as Ibirapitinga (red wood in the Tupian language), pernambucan wood, dye-wood, "arabutã" and "brasileto." But the popular name that remained defines well this tree that conceals within its trunk a wood as red as an ember.

For three-hundred years the brazilwood tree was sold to the whole world by the Portuguese who controlled a monopoly. The tree could be found almost all over the country, especially in the coast. Three centuries of incursions by the Portuguese as well as by many smugglers, have brought the forests to a point of exhaustion. Were this not enough, in the beginning of the 18th century, the wood merchants started to invade the inland. Only in 1810 did Portugal begin to be concerned with the depletion of one of its most important sources of wealth and issued a series of acts restricting the exploitation of the brazilwood tree. Quite ironically the beginning of the end came in 1826 with the discovery, in Germany, of anilines of chemical origin: the brazilwood tree was no longer needed as the main source of raw material for the dyeing industry.

Thus, from the wholesale cutting down of trees, we came to a state of disinterest and forgetfulness. Today, few children or adults know what a brazilwood tree looks like. The tree grows very slowly, but when fully grown can reach a formidable height. The trunk is thorny and the perennial leaves are fragrant and oval-shaped. The yellow and red flowers form conical bunches, but they only appear when the tree is over twenty-five years old.

To grow, to flower, and for everything else the brazilwood tree demands time, a sad irony for a species on the verge of extinction.

—Horst John
Caixa Postal, 606
Rio de Janeiro, Brazil
The Shoulder Rest

For several years I have been letting my magazine reading get away from me. Therefore it was only recently that I read Darrel Barnes' article, *A Practical Approach to Viola Technique* in the Spring, 1990 volume of the *Journal of the American Viola Society* (Vol. 6, No. 1).

In his article, in a parenthetical comment, Mr. Barnes says, "No shoulder pad or sponge need be used, only a small piece of chamois to prevent slipping." I would like to rebut that statement, even if it is eighteen months late.

In his article, *On Tour: Eastern Europe with the Chicago Symphony Orchestra* in the Summer, 1991 volume of the *American String Teacher* magazine, Jerry M. Kupchynsky tells of his experiences in accompanying the Chicago Symphony on their tour. In it he writes: "My pedagogical curiosity led me to discover that most of the string players use shoulder rests (food for thought for those recalcitrant string teachers who still resist shoulder rests!)."

In my own orchestra, the San Francisco Symphony, I note that those violists who do not use shoulder pads tend to make up for that lack by raising their shoulders and pulling down on their hands and necks. Just noting how uncomfortable that looks, I feel certain that that combination will contribute to neck and back problems in the future.

One time when I was on tour with the San Francisco Symphony I suffered an injury (minor, thank heavens) to my ulnar nerve. Fortunately, the next day we flew into Chicago, and I was lucky enough to get an appointment with Dr. Alice Branfonbrenner, a major voice in the Music Medicine movement. During my appointment, Dr. Branfonbrenner asked me if I used a shoulder pad. When I replied affirmatively, she said, "Good! And your students?" When I told her that I encourage use of shoulder pads among all my students, she again replied, "Good!". I suspect Dr. Branfonbrenner has seen a lot of the people who have had problems because they did not use shoulder pads.

I have never seen Mr. Barnes play, and I don't know how long his neck is. And of course I can never know how comfortable or uncomfortable it is for him to hold up his viola. However, if a person has a medium to long neck, if there is any discomfort, if the back, neck, shoulders are in any way distorted because of a lack of a shoulder pad, I would highly recommend that one be used. To recommend otherwise is to court injury.

—Don Ehrlich
San Francisco, California

View From the South

It is holidays here (and midsummer!) therefore I have not felt constrained to do much letterwriting, and I have even become lazy at viola playing for the first time since I began, nearly a year ago. Yehudi Menuhin recommends practicing or playing on six days out of every seven (resting on the Sabbath, I suppose) with a complete break of two weeks every six months. As an early enthusiast there was hardly a day that I didn't play. Now, feeling more comfortable both at physically holding the instrument AND at sight-reading with reasonable accuracy I don't seem to have the same urgency—which is not to be confused with viola passion which I have increased quantity.

I hadn't any idea that such a divine institution as the American Viola Society existed, and I think it is marvelous. I liked the comments of the musicians on the back of the enrollment envelope so much that I have kept it for myself. I particularly liked Emanuel Vardi's: "What is a viola?"

In this regard, the following may interest you. Every year in New Zealand there is a Young Musician's Contest, when outstanding young players have the opportunity to compete for a
considerable prize which will enable them to study overseas at a leading institution: e.g., the Juilliard School, Curtis Institute, Eastman School, etc. The leading dozen, or so, are featured in a series of TV programs. (In all the years this competition has been held—ten or twelve years, I suppose—every winner has been either a pianist or a violinist. What does this tell you about the music in NZ and the judges?) In the 1990 competition held toward the year's end there appeared who I considered a very talented violist named Christine Bowie. When she appeared and started to play, I said to my daughter: "She's great; she'll be the winner...no question of it...miles ahead of anyone else..." I felt this about the way she played: In relation to the instrument, she was completely at one with it in a way that none of the other competitors were. When the results were announced I couldn't believe it: Two violinists and a flutist had won the major prizes.

Later, still feeling disquiet about the whole thing, I dredged up from the depths of my mind, a statement made many years ago by the wife of Everest conqueror Sir Edmund Hillary, a gifted violist who gave up playing for marriage in the 1950's (girls did so in those days). She said, "People don't understand the viola, they think it is just another, slightly larger, violin." This of course is a great truth, but no one would know it unless they had played it. I was very surprised when I began to play it myself. The whole character of the instrument, the feel of it, the relationship which one forms with it, even the type of music played hardly bear any relation to the violin at all.

Once I am back into the swing of the normal day-to-day year, I shall certainly give attention to what is available on the Primrose International Viola Archive. It is a wonderful thing to have this valuable archive in such a place. I consider it to be very reckless, culturally, to have all such things stored in European sanctuaries.

—Catherine A. Richards
North Otago, New Zealand

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Windy City Viola News
Events for Bratsche lovers have been plentiful here in Chicagoland since February (1991). Over the last year, this area has had many wonderful masterclasses given by topnotch musicians, and it has really been to everyone’s benefit, both young and old. Special mention and appreciation should be given to those teachers who have shared their time and knowledge.

On March 23rd Rami Solomonow, Professor of Viola at DePaul University and Principal Violist of the Lyric Opera Orchestra, gave a masterclass at Illinois State University at Normal. Students from the Wisconsin and Illinois area were invited to perform and watch. The day after, also in Normal, Mr. Solomonow was involved in playing Mozart’s C Major Viola Quintet and the Kegelstadt Trio.

Upcoming events involving Rami Solomonow are on January 25 when he will appear with Concertante di Chicago playing Hindemith’s Travermusik, April 10, when he will be giving a faculty recital at DePaul University, and May 17 when, with the Highland Park Strings, he will play the Britten Lachrymae and the Telemann Viola Concerto.

Bein and Fushi continue to hold well-attended lectures and masterclasses at their premises on Michigan Avenue. They are attempting to have at least one such event every month. Yizhak Schotten taught a masterclass on April 20 and also Donald McInnes came back for the second time this year to hold a class on November 20.

Over the summer, Peter Slowik (Professor of Viola at Northwestern University) held his annual week-long masterclass workshop at Northwestern. From July 15 to July 19, selected advanced high school, college, and pre-professional students worked on everything from vibrato and bow arms to stage fright and orchestral excerpts.

Upcoming masterclasses to be held at Northwestern University include Richard Young (Professor of Viola at Northern Illinois University and Violist with the Vermeer Quartet) on January 8 and Yizhak Schotten, some time before June. Also Peter Slowik will be giving a masterclass at Northern Illinois University on January 17.

Over the summer, Paul Neubauer made his Grant Park Symphony debut with conductor Marin Alsop on July 10 and 12 playing Hindemith’s Der Schwanendreher. The Chicago Tribune said of the July 10 concert, “When you hear a violist as superb as Neubauer, you have to regret that more composers did not write for the instrument.”

Lastly, at Northwestern University’s Lutkin Hall, in an almost empty auditorium, a solo recital was given by Norwegian violist Lars Anders Tomter. Mr. Tomter is the Professor of Viola and Conductor of the Chamber Orchestra at the Norwegian State Academy of Music. His program included the Bach Gamba Sonata in G minor, BWV 1029, the Britten Lachrymae, Elegy and Capriccio for Solo Viola by Norwegian composer Johan Kvandal, the Paganini Sonata per la Gran Viola, and the Brahms E-Flat Major Sonata. He was ably accompanied by pianist Haarvard Gimse and afterward played the Massenet Meditation from Thais as an encore, which I must say sounds more beautiful on the viola. Mr. Tomter said that he has recorded the Brahms Sonatas for Virgin Classics. Keep your eyes open for this recording, because his recital was fantastic!

—Stephen Moore is a student at Northwestern University and studies with Robert Swan.

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In Memoriam
As this issue of JAVS goes to press, word has been received of the passing of Francis Tursi on 29 December, 1991 of a lingering illness. Tursi was for many years professor of viola at the Eastman School of Music. He was a former member of the AVS Board. Professor Tursi will be eulogized in the next issue of JAVS.

The Viola Today Around L.A.
The Los Angeles thirst for chamber music, particularly the string quartet, seems to know no bounds. During October and November, 1991, no fewer than fifteen different quartets gave major concerts in the Los Angeles area. Some were local groups but most were from afar. Some made more than one appearance. All used violists. This list makes no pretense of being complete.

October 2 Cavani String Quartet, Orange County Performing Arts Center
October 5 Aquari String Quartet, Sherman Oaks Library
October 9 Vermeer Quartet, L.A. County Museum of Art
October 14 Fidelio String Quartet, Ambassador Auditorium, Pasadena
October 15 Mexico City String Quartet, U.C.L.A.
October 20 Emerson String Quartet, Coleman Concerts, Pasadena
October 26 Orion String Quartet, Santa Monica Unitarian Church
October 30 Stamic Quartet, Wilshire-Ebell
November 2 Guarneri String Quartet, Ambassador Auditorium, Pasadena
November 2 Turtle Island String Quartet, U.C.L.A.
November 3 Stamic Quartet, Orange County Performing Arts Center
November 7 Angeles Quartet, Irvine Barclay Theater, U.C.I.
November 10 Angeles Quartet (different program), Fullerton Friends of Music
November 15 New York Chamber Soloists, Mt. St. Mary's College
November 17 Ames Piano Quartet, Coleman Concerts, Pasadena
November 24 Viklarbo Chamber Ensemble, Loyola Marymount College

Then there were the various irregular chamber music groups, like the Music for Mischa Ensemble at U.C.L.A. on October 6th, with Michael Nowak, violist, and the Chamber Ensemble at Cal State Dominguez Hills on October 26th, with Karen Elaine as violist. The Almont Ensemble gave a concert in Pasadena on November 3rd, which featured the Lachrymae of Britten. The publicity for this event did not tell who the soloist was . . . the ultimate in slighting the violist.

On the other hand, there were some events which featured the violist. Laura Kuennen, viola teacher at California Institute of the Arts in Valencia, gave a complete recital, with Kevin Fitz-Gerald, pianist, on November 7th. This was a 20th century affair, as most things are at Cal Arts, with music by Rochberg, Colgrass and Rebecca Clark. Laura Kuennen also received billing for a performance of the Mozart E-flat Kegelstatt Trio, at the L.A. County Museum on the 24th of November. The Occidental Caltech Symphony, Allen Robert Gross, conductor, gave performances of the Bartok Concerto, with Valerie Dimond as soloist, November 25th, at Oxy and the 26th at Caltech.

On the 29th of September, Andrew Picken was presented as soloist in the Telemann Concerto, accompanied by the L.A. Baroque Orchestra, of which he is principal violist. This is an orchestra of "period" instruments. The L.A. Times reviewer didn't like the Concerto. He thought it ordinary. In late October, Jan Karlin of the Southwest Chamber Music Society played Redwood by Paul Chihara, with percussionist Deborah Schwartz, in a pair of concerts by the Southwest Society, at Chapman University and the Pasadena Library. They were showered with critical praise.

—Thomas Hall, Chapman University
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Amory Recital

Editor’s note: In the absence of a review in the New York Times of this important recital, Paul Coletti wished to submit his views on this performance for the interest of our readers.

Misha Amory, together with Tom Sauer, opened his debut recital, 11 November 1991 in Alice Tully Hall (one of two recitals afforded him as 1st prize winner of the 1991 Naumburg Competition) with the Gamba Sonata No. 1 in G Major by J. S. Bach. From the first notes it was clear that the near capacity audience was in for a special treat; meticulous preparation, adherence to style and intelligent phrasing from both musicians would mark a pattern of excellence for the entire evening. The Hall Overton Sonata which followed provided ample opportunities for variety, and the two committed performers delivered the considerable complexities with ease. After intermission, Amory and the excellent Sauer gave an utterly beautiful account of Schumann’s Fantasiestücke. The melancholy and compassion of this open-hearted composer was illuminated with honesty, subtle colors and impeccable intonation, making a persuasive argument for the appropriation of this work into the standard viola repertoire. The two twentieth century works which concluded the recital, Britten’s Lachrymae and Hindemith’s Sonata, opus 11, no. 4, offered further proof of an elegant musician who has already achieved much and promises much more. The Britten in particular was masterfully structured, as was the pacing of the variations in this gentle atmospheric piece. For all associated with the viola, this magnificent recital was a triumph. For Misha Amory one hopes it is simply a beginning toward greater attainment.

—Paul Coletti, Peabody Conservatory

In Memoriam, Max Rostal

Uta Lenkewitz, president of the German Chapter of the IVS, reported of the memorial service held for Max Rostal. Rostal had been a student of Carl Flesch, and after World War II built his reputation as one of the foremost teachers of violin and viola in England. "On Friday, 16 August 1991, I attended the memorial service for Max Rostal who died 6 August. It was held in Bern in the Konservatorium. The first speaker was Sir Yehudi Menuhin. That was quite moving. He has a wonderful deep, clear voice, and a very philosophical way of looking at life. The service began with the slow movement from Schubert’s String Quintet in C, and the final music was played by the prize winner of the Max Rostal Violin/Viola Competition concluded the day before. She performed Lachrymae, and played so well that at the end, no one dared move for at least two minutes. It was said that Rostal himself planned the program of his memorial service. He hardly could have chosen better.”

80th Birthday Tribute

This tribute to Harry Danks, eminent British violist, will take the form of a viola festival on 21-23 February 1992. It will be given by students of John White, professor of viola at the Royal Academy of Music, London, at St. John’s Arts and Recreation Centre in Old Harlow, Essex. Special guests will also include Mrs. Lillian Tertis, Tully Potter and Michael Freyhan. Best wishes are extended to this notable British violist from his American colleagues with a traditional “Happy Birthday.”

New Principal

Cynthia Phelps, principal violist of the Minnesota Orchestra, has been named principal of the New York Philharmonic. She is a past winner of the Tertis International Viola Competition.

From and to China

Shen Xi-Di, professor of viola at the Shanghai Conservatory, spent several weeks during the past summer in the U.S. teaching and performing. She coached at the Quartet Program in Massachusetts at the invitation of Charles Castleman, and performed at the Deer Valley Chamber Music Festival in Utah which is directed by violist, Leslie Blackburn. For three weeks in September she instructed the viola class at Brigham Young University and performed. David Dalton, BYU professor of viola, taught during November all of the violists at the Shanghai and Central (Beijing) Conservatories in a master class setting. He also lectured on the “Art of Primrose” and presented copies of videos and books plus other Primrose memorabilia to the two conservatories. Together with Donna Dalton, they performed repertoire in concert for
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voice, viola and piano. Dalton was in China at the invitation of the Chinese Cultural Ministry.

**New Works**


David Dalton's transcription of three of Aaron Minsky's Ten American Cello Etudes grants the wishes of many violists who have desired material in the popular music style but who might not feel ready to improvise. Aaron Minsky, a cellist who brings a background of rock, folk and jazz guitar performance to his compositions, currently works in New York in both classical and popular styles.

Like Crazy outlines the familiar harmonic progressions of a rock song with syncopation and virtuoso arpeggios, inviting the violinist (according to Minsky's note) to play in a manner inspired by the title. Incorporating treble clef, higher positions, and varied articulations in a brisk tempo filled with syncopation, this movement offers challenging material to the student and professional alike.

Reminiscent of blues style, Truckin Through the South uses extensively a pattern of a doublestop alternating with a single bass note, and presents the opportunity for practice of string crossings in an unusual musical context. The composer's instructions concerning accented notes and the need to keep the bow close to the strings while executing this gently articulated pattern enable the player to truly capture a blues feeling.

Minsky describes the Flag Waver as a "barnyard stomp with a touch of elegance." Chords (some three and four-note), melody and country dance rhythms combine to make this brilliant finale an unmistakable American hoedown.

—Patricia McCarty
*Boston Conservatory of Music*

The Greeting Cadenza, a three-minute-plus work for solo viola by the distinguished Chilean composer-musicologist Juan Orrego-Salas, was commissioned in 1970, to help celebrate Primrose's sixty-fifth birthday. An explanatory note by the composer states: "The piece has rhapsodic character, and highlights both the virtuosic and expressive qualities of the viola."

Largely, this is true. The relationship to "Happy Birthday" is rhythmic only, and is far from being used continuously. The harmonic-melodic style is, if not atonal, at least highly modal, although it seems to end in F-major. It's in short sections, contrasting in mood, and uses no bar-lines, like a cadenza. There are no fingerings, but bowings are indicated. There is a fast section that uses a good deal of saltando, and some left-hand pizzicato.

Although there are some merry elements, (silly pizzicato, unexpected harmonics, long glissandi) the general spirit of the work seems to miss the lighthearted nature of "Happy Birthday."

Sonata for viola and piano by Raymond Luedeke, is a major work for this medium. Not only is it substantial in its twenty-five minute length, but its notation provides a model of clarity for those composers who want to explore "extended techniques." Mr. Luedeke's beautifully executed manuscripts make use of a wide gamut of rhythmic, aleatoric, and special execution methods, presented without fussy wordage or excessively personal symbolism.

The work is in three movements, each successively longer and more complex than the previous one. These movements seem to be built of phrases, of six to twelve measures, or so, more
or less conventionally marked, which explore rhythms or figures or successions of notes, or rapid repetitions... musical events different from those encountered before. These may involve extremes of range, or new timbers, or periods of silence, unusual combinations of viola and piano interactions, or sudden changes of dynamic, or tone quality. Perhaps needless to say, conventional approaches to basic concepts of rhythm, harmony, melody and form are not present, and although the music is consistently dissonant, the overall effect is not ugly, but interesting and somehow fresh. Each movement ends with a passage of long rather inactive notes held by the viola, suggesting the composer is fond of the beautiful tone of the instrument.

The piano is at least an equal partner here, and extended techniques involving plucking and rubbing the strings, producing harmonics, tapping the soundboard and forearms on the keys are called for. Some of the piano writing seems less original than the viola, or perhaps just a little overdone, such as highly chromatic figurations of different pitches in widely spaced tessitura, played as fast and loud as possible, or as in the last movement, thirty-eight insistent repetitions of the same widely spaced two pitches.

Some of the viola writing, too, explores a particular performance possibility with great frequency. There is a lot of tremolo, and very fast notes (like grace-notes) played jeté. Rapid dissonant double-stops abound, as do abruptly shifting tessituras, which require largely unguided left-hand shifts to highly dissonant pitches.

The viola and piano scores are different, probably to facilitate page turns for the violist. The viola part has no editing in the way of fingerings or bowings. But with few exceptions, the viola writing lies within the realm of possibility, if it's not always idiomatic. The generous use of harmonics is especially effective.

The biggest performance problems doubtless lie in the area of coordination between the two performers. In spite of the care the composer has taken to indicate where exact togetherness is expected, this Sonata would call for some sincere dedication on the part of secure musicians for a good performance. There are some moments of real highpoint... notably rich and imaginative. All the unexpected effects doubtless would be great fun to play, and a sympathetic audience would find the Sonata interesting, at the very least. This is not a standard recital favorite, but in the right setting, for the right audience, it would certainly make an impression.

### Scène de Ballet

by Charles de Bériot, opus 100, transcribed for Viola by Alan Arnold. Published by Viola World Publications, 14 Fenwood Road, Huntington Station, New York, 11746, 1991

Alan Arnold, through his Viola World Publications, has made available to violists a good deal of standard violin repertory in solid, workmanlike, uncluttered transcriptions for viola and piano. He has continued that tradition with this new treatment of Scène de Ballet.

The gist of the transcription is that the key has been moved down a fifth, from A to D. A comparison of this editions and the 1901 G. Schirmer violin and piano score shows that many of the transcription decisions involved the piano part. Octave transposition, pedal marks not used, some phrasing eliminated, some left-hand octaves thinned out, some illogical or unnecessary dynamics changed, and in one crucial place, at the beginning of the Bolero section, a helpful piano fingering is shown.

The viola part is meticulously edited, with idiomatic bowings and many practical fingerings which clarify the 19th century, Franco-Belgian virtuoso style. Ornamental runs and figures are shown in the context of mathematically correct measures. It's easy to figure out what is intended. Occasionally, the suggested bow changes seem a little stingy, but this is a highly personal matter.

There are a couple of fingering mistakes: two measures before the "Valse" section, there is an inexplicable "4" indicated, and thirty-three measures before the Adagio, there is a "3" over the wrong note (more clearly shown in the piano score). The piano part is missing a tie on page 3. Perhaps a more serious problem is the lack of measure numbers; an indication of the actual pitch desired when harmonics are called for would be a practical help also.

Scène de Ballet could be a recital piece, if you wanted contact with the 19th century spirit, in terms of both the dance-fantasy (Bolero, Valse, Allegro appassionata, etc.), and the violin virtuoso. This is music of charm, grace,
technical display (but not impossibly demanding), but of no great depth or importance. Probably this edition is intended for technical study, and the fact that it is fun, pretty and satisfying to play will only make such study more attractive.

The New Grove Dictionary (Macmillan, 1980) says of Bernhard Romberg's (1767-1841) numerous cello compositions, "... they have no enduring musical value, but for a long time proved good practice material." Perhaps, even that evaluation is generous, if applied to this Milton Katims transcription of Romberg's D Major Concerto No. 2 for Cello and Orchestra. The edition itself is not without virtue, what with Katims' fingerings and bowings, good paper quality, page-turns handled well, measure numbers present, sensible dynamics, and the like. But the music itself is as vacant, repetitious, lacking in style, imagination, and harmonic or rhythmic interest, as will be found in published form. This is not a quarrel with a certain esthetic orientation; this music is dull, from any standpoint.

The Concerto is at the technical level of a good high-school student, but it would take an artist of the highest calibre to sustain musical interest in its considerable length. It does present some problems of range (high notes), and metrical placement of ornamental figures, so it might be useful as a teaching piece in those areas. Probably it's just a problem with the review copy, but the print quality of the piano score is not what it should be. Perhaps this is something to watch for when buying International editions.

—Thomas Hall
Chapman University

Riley Vol. II
The long-awaited Vol. II of History of the Viola by Maurice W. Riley is now in print. It is a supplement to Vol. I of the same book which appeared in 1980 and is available from Dr. Maurice W. Riley, 512 Roosevelt Blvd., Ypsilanti, Michigan 48197. Phone: (313) 482-6288. (See advertisement in this issue.) Dr. Riley is a past president of the AVS and has labored long and tenaciously to bring this illuminating volume to print.

Volume II of The History of the Viola is a supplement to the original History of the Viola, published in 1980. At that time there was no plan to publish a Volume II, and therefore the first publication was not listed as Volume I. The first edition, 1980, is now out of print. The demand for this book and the accumulation of new material related to viola history dictates the publication of the present edition, entitled Volume II, and the eventual reprinting of the original book in a revised form as Volume I.

The 1980 edition included violas from the shops of such masters as the members of the Amati family, Gasparo da Salô, Paolo Maggini, Andrea Guarneri, Antonio Stradivarius, J.B. Guadagnini, and others; as well as information about 19th and 20th century craftsmen who attempted to "improve" the instrument. Volume II contains photographs and descriptions of 65 important violas that did not appear in the 1980 edition.

When the 1980 edition was published, there was a limited amount of information available to the author. Ince the book was published, however, museums, dealers, and individual owners of violas volunteered information and photographs in such quantity that it soon became evident that there had to be a Volume II in order to better deal with the instruments and other aspects of The History of the Viola.

More information and biographies were volunteered regarding Violists in Argentina, Czechoslovakia, France, Italy, the Orient, Yugoslavia, and elsewhere. Scholarly research also has uncovered important information related to the music written for the viola, and the violists who performed this music. There has been also much accelerated activity of the organizations promoting the viola.

The decade between the publication of Volume I in 1980, and the writing of Volume II, in 1990, has been one of the most eventful and productive periods in the history of the Viola. It has been a period that is chronicled in the present edition. Many deserving violists had been unintentionally omitted from the biographies in the "Appendix" of the 1990 edition. There has been an EXHAUSTIVE ATTEMPT to rectify these omissions in the present edition. Volume II contains brief biographies of more than 300 violists who were not included in the 1980 edition, and with those in the 1980 edition having been brought...

Tertis Autobiography

Kahn & Averill, British publishers, announce the availability of the Lionel Tertis memoir My Viola & I. The author describes his prodigious career with vigor and a remarkable recall of detail. The musicians and composers, many of them his close friends of whom he writes, include some of the most important in 20th century music. He also addresses the string player with chapters on “Beauty of Tone in String Playing,” “The Art of String Quartet Playing,” “The Tertis Model Viola,” etc. A bibliography of works written for solo viola is included, as is also a discography of the author’s solo recordings. 200pp illus/20 half-tones ISBN 1 871082 British pounds 9.95.

Ensembles for Viola

These are additional publications in the Supplementary Suzuki Series edited and prepared by Elizabeth Stuen-Walker. They are transcribed directly from the earlier publication Duets for Violin in two volumes in both viola-violin and viola-viola format. Published by Summy Birchard Inc. and distributed by Warner Bros. Publications Inc. ISBN 411 & 412 $6.50 & $6.95. Summy-Birchard also announces the availability of a second volume of String Quartets for Beginning Ensembles. ISBN 282 Vol. II $19.95. Contact Lynn Sengstack at Warner Bros. Publications, tel. (201) 348-0700.

Gardner Commission

Maurice Gardner has been commissioned through the Barlow Foundation to compose a double concerto for two violas for Clyn Barrus and David Dalton. The work is in five movements and is entitled “Five Bagatelles” with chamber orchestra (or piano). At the suggestion of the dedicatees, the prevailing mood of the concerto will be light-hearted and capricious, even jazzy in an effort to add a work to the viola repertoire that is not serious or somber. The concerto will be performed at the Vienna International Viola Congress in June. (Addendum: Maurice Gardner’s works for viola, including his Viola Concerto reviewed in JAVS, Vol. 7 No. 2, are available from Staff Music Publishing Co., 170 N.E. 33rd St., Ft.Lauderdale, FL33334.)

Recordings

Primrose Quartet Reissue

(Oscar Shumsky & Josef Gingold, violins, William Primrose viola, Harvey Shapiro, cello) 2-CD set with Haydn Seven Last Words, Schumann Piano Quintet (with Sanroma), Brahms B-flat Quartet, op. 67 (previously unissued), and Smetana Quartet in E Minor “From My Life.” Biddulph Recordings, just released.

Lionel Tertis Reissue

Bach Chaconne, Brahms Sonata in F Minor (Harriet Cohen, piano), Delius 2nd Sonata for Violin (George Reeve, piano), Bax Sonata (Arnold Bax, piano). Pearl GEMM CD 9918

Yuri Bashmet

Schnittke Viola Concerto, Schnittke Trio Sonata with London Symphony Orchestra, Mstislav Rostropovich, conductor. BMG RCA Red Seal 60446

Jerzy Kosmala

Bloch Suite (1919), Vaughan Williams Flos Campi with Cracow Radio Symphony Orchestra and Chorus, Szymon Kawalla, conductor. Centaur CRC 2094

Simon Rowland-Jones

Bloch Suite (1919), Meditation & Processional, Suite Hebrewique, In the Night, Five Sketches in Sepia (Noel Immelman, piano). Etcetera KTC 1112

James Creitz

Enesco Concertpiece, Stravinsky Elegie, Shostakovich Sonata, Kodály Adagio, Pender-ecki Cadenza, Britten Lachrymae (Mihail Sarbu, piano). Dynamic CDS 61
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Brahms Sonatas, op. 120 (Ursula Oppens, piano BCD 902). Bridge Records Inc., GPO Box 1864, New York, NY 10116, Tel. (516) 487.1662 Fax: (516) 773.3397

Competition Announcements
1992 Concours International d'Alto "Maurice Vieux" Ville Nouvelle de Melun-Senart, France, 2-8 March: Write to Concours International d'Alto "Maurice Vieux," S.A.N. de Scort Ville Nouvelle, 100 rue de Paris, BP 6, 77567 LIEUSAINTE CEDEX FRANCE, Tel. (17-1) 60 60 32 32 Fax. (16-1) 64 88 69 69

Julius Stulberg Auditions, 29 Feb 92, Kalamazoo, Michigan: violin, viola, cello and double bass. Applicant, 19 years or younger by 1 Jan 1992. Prizes—$3,000, $1,500, $1,000. Tel. (616) 375.2808.


Santa Barbara Symphony String Competition, California, 13-14 Nov 92: 28 years old before 1 Nov 92. Prizes: $5,000, $2500, $1500. Write to James L. Wright, Santa Barbara Symphony, 214 E. Victoria St., Santa Barbara CA 93101.

Competitions
Naumburg, New York City. The winners of the Naumburg Viola Competition, 1991, were announced as follows: 1st place, Misha Amory; 2nd place, Paul Coletti; 3rd place, Roberto Diaz. Runners up were Sabina Thatcher Hsin-yun Huang and Harmut Rhode.

Tertis, Isle of Man, U.K. Winners of the 1991 Lionel Tertis International Viola Competition were 1st prize, (no award); 2nd prize (joint) "Artur Rubinstein Memorial Prize," Tomoko Ariu (Japan) and Andra Dzains (Australia); 3rd prize "Lillian Tertis Prize," Esther Geldard (UK). Special Prizes: "Peter Schidlof" Gilad Kami (Israel); "Sir John Babiorli" Rachel Bolt (UK); "John & Arthur Beare" Tatiana Mazurenko (USSR); "Musicians Union Prize" Sofia Krashova (USSR); "Pennyccrest Trust Prize" Radim Semidubsky (Czechoslovakia); "Boosey & Hawkes" Boris Faust (Germany); "Novello Publishers" Diederich Suys (Belgium); "Oxford University Press" Susan Dubois (USA); "Universal Edition" Jonathan Craig (Canada).

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To order the viola/piano version to David Baker's Concert Piece for Viola please note the CORRECTED phone numbers:

(314) 427-5660 in St. Louis
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My apologies for the mistake printed in Volume 7, Number 4 Journal article titled "The Cadenzas to David Baker's Concert Piece for Viola". Again, ask for Marsha Goldberg when placing your order, or write: MMB Publishers 10370 Page Industrial Boulevard St. Louis, MO 63132. I sincerely hope that those of you who heard and enjoyed my recital at the 1991 Congress (featuring Concert Piece for Viola) will be inspired to learn and perform this challenging and totally rewarding new work for the viola!

Karen Elaine, San Diego
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The premier publication by the American Viola Society, under the direction of the AVS Publications Department, for the benefit of its members and their society.

The American Viola Society: A History and Reference

by Dwight R. Pounds

This publication was previewed in JAVS, Vol.7 No.2, Fall 1991, pp. 23-27.

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Sally Peck has been a master teacher in viola at the North Carolina School of the Arts since 1975. She is currently the violist with Razumovsky Plus Larsen! a piano quartet-in-residence at the School.

During her career, she has performed chamber music with Jascha Heifetz; Gregor Piatigorsky; and the Paganini, Roth and Griller string quartets. She has also performed all the major solo repertoire. As principal violist of the Utah Symphony, she toured the United States, Europe and South America, and recorded more than 100 major symphonic works. Her solo recordings include Vaughan Williams' "Flos campi" on Vanguard CD. She has also recorded with the Razumovsky Quartet on Musical Heritage. Her summer residencies have included music schools across the country.

Ms. Peck's former students may be found performing in major symphony orchestras, where many hold principal positions, as well as in prizewinning string quartets.

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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.

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