

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 7 No. 3

Winter 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.
Dem so die Mutter-Stadt der Music-Künstler heißet.
für die mein Instrument als etwas schönes preißet.



Features

- 3 In Quest of a Repertoire
by Watson Forbes
- 7 Vieux's Other Etudes
by LeeAnn J. Morgan
- 15 Zeyringer's Die Viola da Braccio
by Klaus Zeyringer
- 19 Die Viola da Braccio by Franz Zeyringer
a review by Dwight Pounds
- 45 American Viola Society
Membership 1991



The Journal of the American Viola Society is a peer-reviewed publication of that organization, and is produced at Brigham Young University ©1985, ISSN 098-5987. The Journal welcomes letters and articles from its readers.

Editorial and advertising office: BYU Music, Harris Fine Arts Center, Provo, UT 84602, (801) 373-3083

Editor: David Dalton

Assistant Editor: David Day

JAVS appears three times yearly. Deadlines for copy and artwork are March 1, June 1, and October 1, and should be sent to the editorial office.

Rates: \$75 full page, \$60 two-thirds page, \$40 half-page, \$33 one-third page, \$25 one-fourth page. For classifieds: \$10 for 30 words including address; \$20 for 31 to 60 words. Advertisers will be billed after the ad has appeared.

Payment to "American Viola Society" should be remitted to the editorial office.

American Viola Society

OFFICERS

Alan de Veritch
President
School of Music
University of So. California
830 West 34th Street
Ramo Hall 112
Los Angeles, CA 90089
(805) 255-0693

Harold Coletta
Vice-President
5 Old Mill Road
West Nyack, NY 10994

Pamela Goldsmith
Secretary
11640 Amanda Drive
Studio City, CA 91604

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

David Dalton
Past President
Editor, JAVS
Brigham Young University
Provo, UT 84602

BOARD

Louis Kievman
William Magers
Donald McInnes
Kathryn Plummer
Dwight Pounds
William Preucil
Thomas Tatton
Michael Tree
Karen Tuttle
Emanuel Vardi
Robert Vernon
Ann Woodward

PAST PRESIDENTS

Maurice Riley (1981-86)
Myron Rosenblum (1971-81)

HONORARY PRESIDENT

William Primrose (deceased)



Idyllwild School of Music and the Arts
ISOMATA SUMMER PROGRAMS

presents

1st ANNUAL
WORLD of VIOLA PERFORMANCE
August 16 - 22, 1992

Spend an intense week of private lessons, master classes and mock orchestral auditions at one the most charming mountain locations in Southern California with internationally acclaimed violist and

President of the American Viola Society

Alan de Veritch

Limited space available for both outstanding performers and auditors.

For applications and more details, please contact:

ISOMATA SUMMER PROGRAMS
P.O. Box 38
Idyllwild, California 92549

(714) 659-2171
(213) 622-0355

In Quest of a Repertoire

by Watson Forbes

3

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.

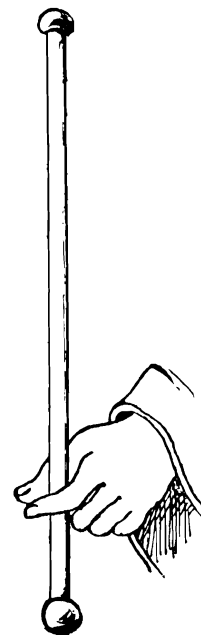
My failure to discover a worthwhile viola repertoire of any extent led me to making my own arrangements. There is enough good music already—why create more unless you have some original idea to convey? My harmony professor—who was only interested in my passing the annual exams—discouraged me in my early 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.

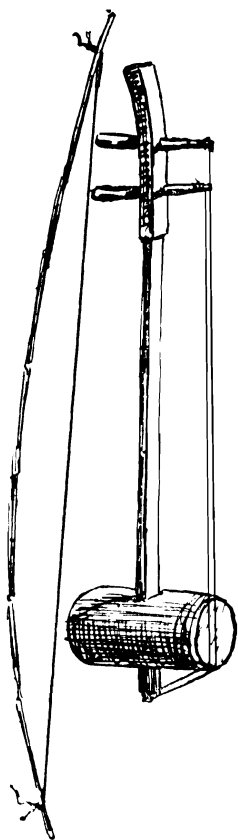
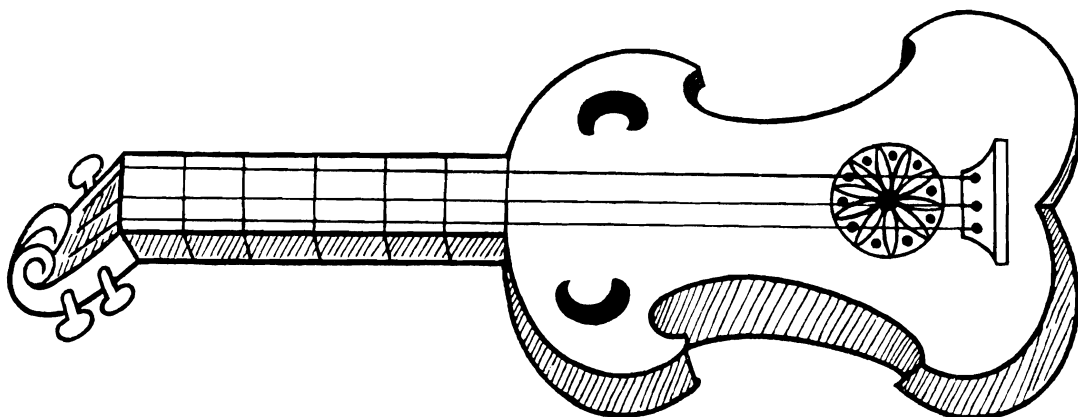
I had the greatest joy in working in the third category with composers who had written works especially for me: Robin Orr, Theodore Holland, Norman Fulton, John B. McEwen, William Alwyn, Alan Rawsthorne, Lennox Berkeley, Alan Richardson and others. I was always grateful for their efforts and for the 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 arrangements for the instrument number over one-hundred examples.
Hon. Dr. Music (Glasgow), F.R.S.A.M., F.R.S.A.M. & D.



Viola Faculty and Orchestra Conductor

At the San Francisco Conservatory,
we have a faculty for great music.



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.

Students from around the world come to the San Francisco Conservatory of Music for several reasons:

- A student-teacher ratio of 6 to 1.
- The opportunity to study with an exceptional faculty in one of the world's most diverse and exciting cultural centers.
- Extensive performance opportunities both on campus and around the city. Concerts and recitals are presented at the Conservatory's Hellman Hall nearly every day of the school year

*Offering the Master of Music, Bachelor of Music, and Music Diploma. Founded 1917 Milton Salkind, Acting President
Colin Murdoch, Dean*

For more information contact the Office of Student Services.
AA/EOE



San Francisco Conservatory of Music

415-759-3431 Fax 415-759-3499

1201 Ortega Street, San Francisco, CA 94122-4498

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
Performances: Orpheus Chamber Orchestra, Opera Orchestra of New York,
American Chamber Players, Killington Music Festival, Library of Congress Chamber Festival

Emanuel Vardi
Former Member, NBC Symphony; Former Music Director, South Dakota Symphony;
Recordings on CBS Masterworks, Vox, Musical Heritage Society, Audio Fidelity,
MGM, Dorian, Chandos, Collins, Kapp

Artists-in-Residence
American String Quartet
Mischa Elman Chair, 1991-92
Michael Tree, viola

Offering Bachelor and Master of Music and Doctor of Musical Arts degree programs
in Performance; Master of Music in Orchestral Performance; and Bachelor and
Master of Music degree programs in Jazz/Commercial Music.

For more information contact: James Gandre, Director of Admissions 212-749-3025


MANHATTAN
SCHOOL OF MUSIC

120 Claremont Avenue, New York, New York 10027-4698

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 Broos, Marie-Thérèse Chailley, Etienne 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

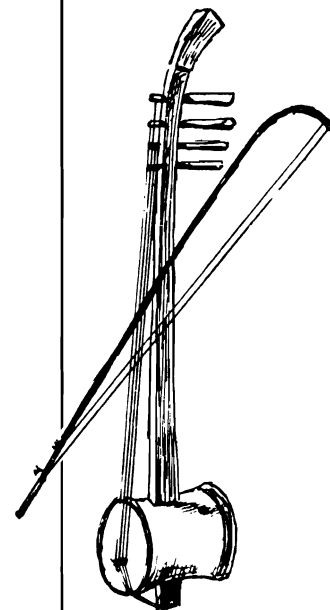
(Six Études de Concert pour Alto et Piano)

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:

	Key	Dedication
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

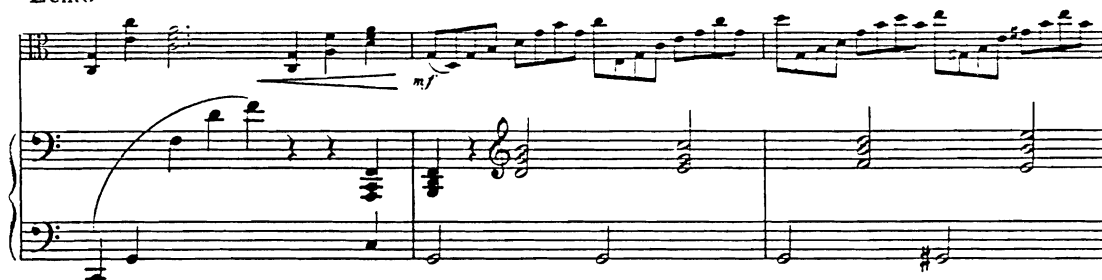




- | | | |
|---|----------------------------|--|
| 3 | Étude en sol(G) majeur | Gaston Despiau
Premier prix du Conserv.(1927) des
Concerts Colonne |
| 4 | Étude en fa(f) mineur | Raymond Belinkoff
Premier Prix du Conserv.(1927) |
| 5 | Étude en ut dieze(c#) min. | Giselle Deforge
Premier Prix du Conserv.(1929)
Alto Solo des Concerts Poulet |
| 6 | Étude en fa dieze(f#) min. | Marcel Laffont
Premier Prix du Conserv.(1930) |

Excerpt 1. Concert Etude No. 1

Lento



Excerpt 2. Concert Etude No. 3

Allegro con spirito

ALTO

PIANO

Allegro con spirito ♩ = 80

f

Excerpt 3. Concert Etude No. 4

Moderato

mf leggiero

Moderato ♩ = 100

Ten Interval Etudes

(Dix Études 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 Quartes
- 5 Quintes
- 6 Sixtes
- 7 Septièmes
- 8 Octaves
- 9 Neuvièmes et Dixièmes
- 10 Intervalles Variés

Excerpt 4. Interval Etude No. 1 - Chromatic Intervals



Excerpt 5. Interval Etude No. 5 - Fifths



Excerpt 6. Interval Etude No. 6 - Sixths

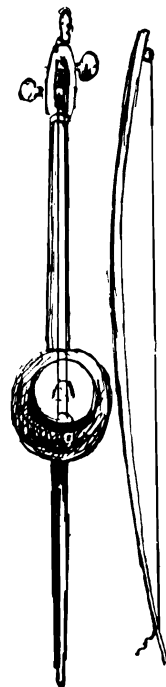


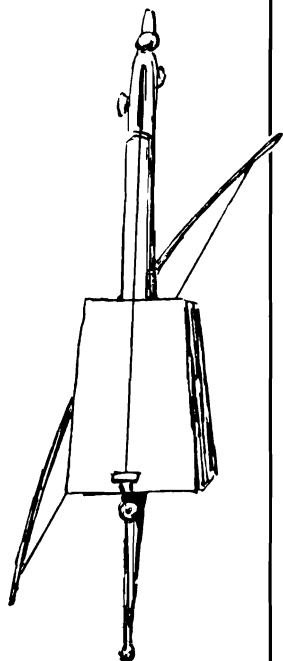
PIVA - Call No.
MT 285 .V54 D48x 1931

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 Ysaÿe round bowing (see JAVS, Vol. 7 No. 2 for an example of the





Ysaÿe 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



Excerpt 9. New Etude No. 8



PIVA - Call No.
MT 285 .V54 D47x 1956

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

Contents:

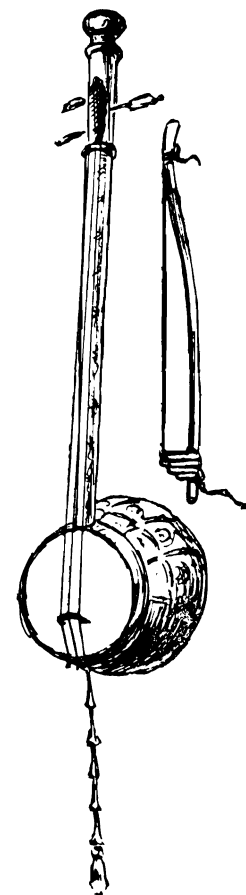
	Work	Composer
1	<i>Coriolan</i>	Beethoven
2	<i>Preciosa</i>	Weber
3	<i>Le Barbier De Séville</i>	Rossini
4	<i>Le Noces De Figaro</i>	Mozart
5	<i>Euryanthe</i>	Weber
6	<i>IX Symphonie</i>	Beethoven

- | | | |
|----|---------------------|-------------|
| 7 | Benvenuto Cellini | Berlioz |
| 8 | La Grotte De Fingal | Mendelssohn |
| 9 | La Fiancée Vendue | Smetana |
| 10 | Tannhäuser | Wagner |

Excerpt 10. Orchestra Etude No. 4 - Le Noces de Figaro

Presto

Excerpt 11. Orchestra Etude No. 6 - IX Symphonie



Excerpt 12. Orchestra Etude No. 10 - Tannhäuser

Allegro

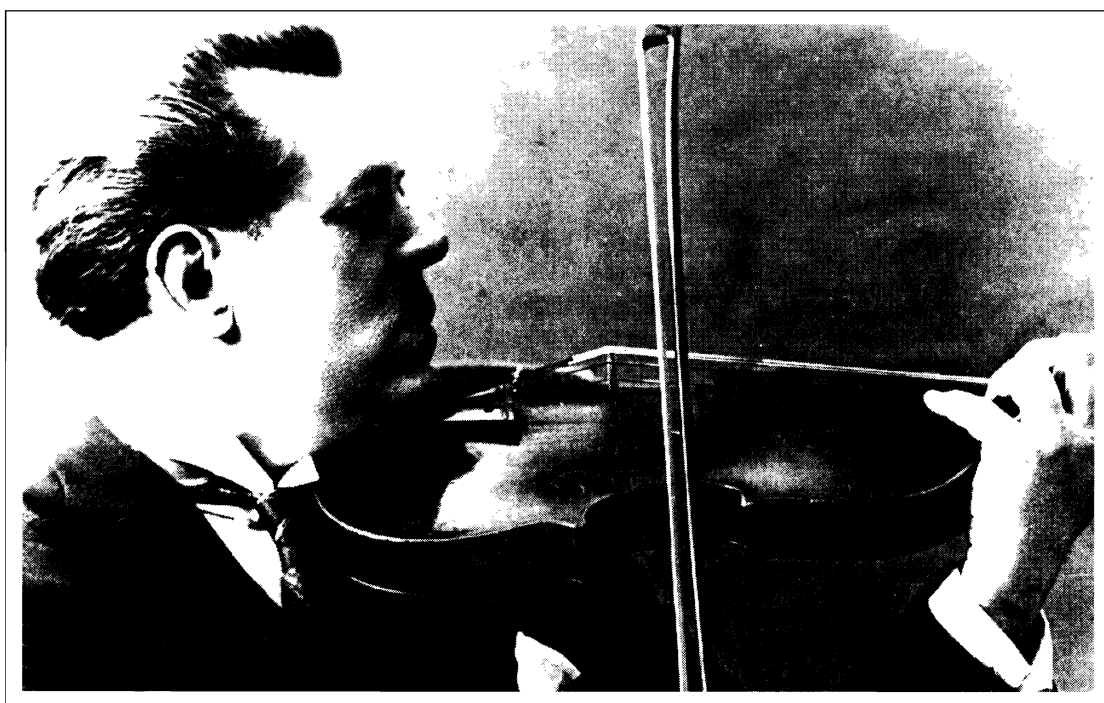
p

crescendo

ff

p

PIVA - Call No.
quarto MT 286 .V54 V58x



Maurice Vieux

Bibliography

BOOKS

Riley, Maurice W. The History of the Viola. With a Foreword by William Primrose. Ann Arbor, Michigan: Braun-Brumfie Id, 1980.

SCORES

Vieux, Maurice. *Dix Études Nouvelles*. Paris: Max Eschig, 1956.

PIVA Call No. MT 285 .V54 D47x 1956

_____. *Dix Études pour Alto sur des Traits D'Orchestre*. Paris: Alphonse Leduc, 1928.

PIVA Call No. quarto MT 286 .V54 V58X

_____. *Dix Études pour Alto sur les Intervalles*. Paris: Alphonse Leduc, 1931.

PIVA Call No. MT 285 .V54 D48x 1931

_____. *Six Études de Concert pour Alto et Piano*. Vol. 6. Paris: Eschig, 1932.

PIVA Call No. M 226 .V52 E88X

_____. *Vingt Études pour Alto*. Paris: Alphonse Leduc, 1927.

PIVA Call No. quarto MT 285 .V54 V65X

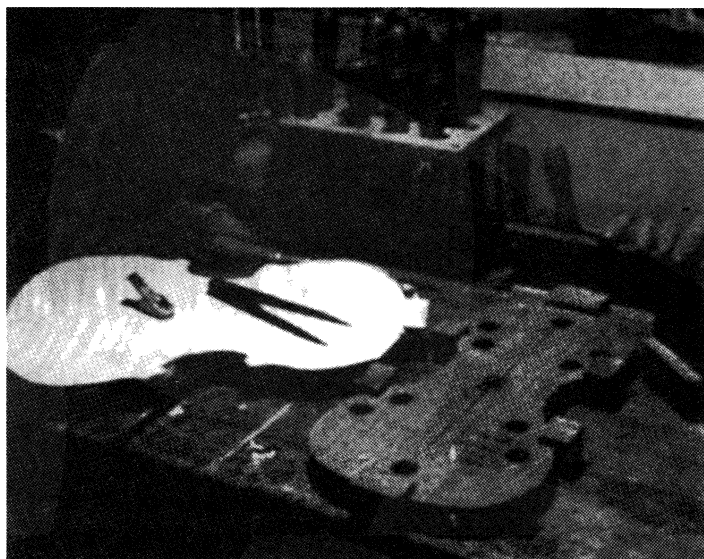
Primrose International Viola Archive
Attn. David Day
Brigham Young University
Harold B. Lee Library
Provo, UT 84602

(801)378-6119

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

1 Maurice W. Riley, *The History of the Viola* (Ann Arbor, Michigan: Braun-Brumfield, 1980), 258-60.



ARTIST QUALITY • HAND MADE VIOLINS VIOLAS CELLOS

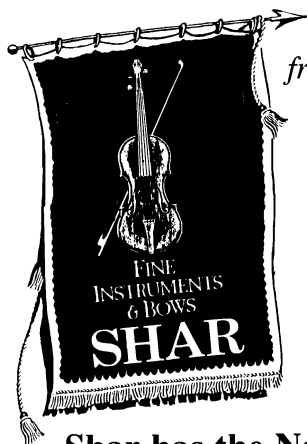
Constructed in the classical Italian
tradition for demanding amateur
and professional musicians.

Free literature available upon request.



TERENZIO RIEGEL

1019 West Main Street
Box 364
Valley View, PA 17983
717-682-3853



from the Shar Violin Shop . . .

Especially for the Violist

Shar offers fully warranted instruments and bows.

Our varied collection includes violas and viola bows by:

Antoniazzi, Barbieri, Bearden, Burgess, Collin-Mezin, Fetique, Finkel, Gand & Bernardel, Grünke, Martin, Mohr, Moinier, Panhaleux, Sirleto, Vettori, Watson, and more. **Authenticity is guaranteed.**

Shar has the Nation's Only Written 60-Day No-Risk Instrument Return Policy!

Your concern over the purchase of a new instrument is understandable. That's why Shar offers you a hassle-free way to make that purchase. Our policy **guarantees satisfaction with your new instrument or your money back.** This policy applies to any violin, viola, or cello over \$300.00 when returned within 60 days from the date of purchase.



Call Toll-Free 1-800-248-7427 from all 50 states and Canada!

We invite your inquiry. Our professional staff is at your service to help you in making a selection.

Shar Products Company • P.O. Box 1411, Ann Arbor, MI 48106 • (313)665-7711

THOMASTIK DOMINANT

THE NEW STANDARD OF EXCELLENCE

WHEN great artists like Pinchas Zukerman, Itzhak Perlman and the Fine Arts Quartet choose their strings, they choose the best. That's why they use 'Dominant' strings for violin, viola, and cello. They have a rich powerful tone, unmatched response and they stay in tune unlike old-fashioned gut strings. They last far longer and are the closest thing to a perfect string ever made.

Now available in Full, 3/4, 1/2, 1/4, 1/8 and 1/16 sizes.
Sold in Better Music Stores

For further information or the name of your nearest
dealer contact the exclusive U.S. Importer

JOHN M. CONNOLLY & CO., INC.
P.O. BOX 93 • NORTHPORT, NEW YORK 11768

Zeyringer's Die Viola da Braccio

by Klaus Zeyringer

15

"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 Pöllau.

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."

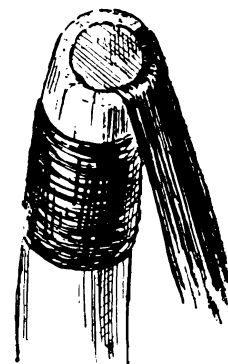
He has been "with the viola" already over thirty years and has led many people to the instrument in terms of deeper knowledge, excitement, and enthusiasm, and a more precise thinking about it. He pursues these goals with his books and articles, with his concerts and lectures, in letters and speeches, 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.

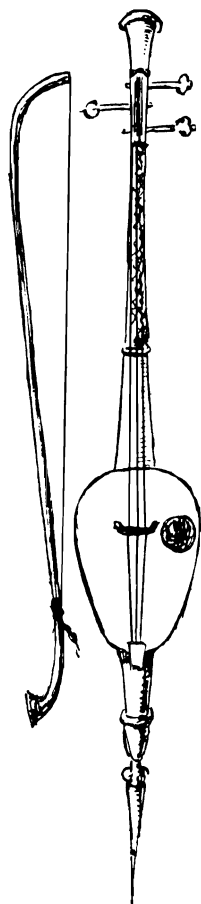
He flies a banner which declares, "The Viola is in my Encampment!" It would be more accurate if stated, "The Viola has me in its Encampment!" And how insignificant this camp would have been regarded thirty years ago by its opponents, even by neutrals, comparatively speaking! Yet he, my father, and others 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 it 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."¹ 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"² 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 Pöllau 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 für Viola” in Chapter V is not a bibliography of viola literature; it is only a brief summary about the origin of the compendium, “Literatur für Viola,” published in 1963, 1976, and 1985 by Franz Zeyringer.

The section “Literatur über 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)



The History of the Viola

Volume II

Available NOW.

This book is a new supplement to Volume I (published in 1980, now out of print).

For price and descriptive brochure, write to:

Dr. Maurice W. Riley

Author — Publisher

Professor Emeritus of Violin-Viola

512 Roosevelt Blvd., Ypsilanti, Michigan 48197

Phone (313) 482- 6288

Francis Kuttner Violinmaker

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



63 Douglass Street
San Francisco, California
94114

(415) 861-5535



New!

Aaron Minsky Three American Pieces

for unaccompanied viola transcribed by
DAVID DALTON from Ten American Cello
Etudes

(385845-2) \$8.95

Minsky's two sets of cello studies have been warmly welcomed by cellists. The fusion of classical technique with the idiom of American popular music took the cell into a familiar musical world in which it had been a stranger.

David Dalton has transcribed three of the most suitable studies-

LIKE CRAZY

TRUCKIN' THROUGH THE SOUTH

THE FLAG WAVER

-for viola.

Now, as Minsky writes in his introduction, "Violists will also be encouraged to improvise, play chords and syncopation, and participate in popular music forms through the reinforcement and expansion of traditional techniques which I have tried to incorporate into these studies."

- Excellent recital pieces
- Stimulating teaching material
- Fine encore music

At all fine music stores. In case of difficulty, or if an approval copy is wanted, write to Dept. V-A.

Music Department
OXFORD UNIVERSITY PRESS, INC.
200 MADISON AVENUE, NEW YORK, N.Y. 10016

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

pp. 11 + 276. ISBN 3-88863-007-X. (Verlag Heller, Munich, Germany, 1988, \$60 U.S.).

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 Protokoll," 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.

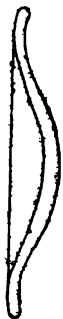
Those readers familiar with Maurice Riley's excellent *History of the Viola*¹ will doubtless ask what Zeyringer's *Die Viola da Braccio* has to offer that Riley has not already covered. Actually the intent of the two authors is quite different. Devoting only twelve pages to the evolution of the viola, 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 instrument² (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 nomenclative 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.³ (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.⁴

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.⁵ 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 it 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/violist, Dr. Carleen M. Hutchins, of acoustical research on the viola⁶, 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 Protokoll," upon which the entire movement toward an "international" viola organization is based is printed here, as are the "Statutes 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

1 Maurice W. Riley: *The History of the Viola*, published by Maurice W. Riley, Ann Arbor, Michigan, Edition 1, 1980. (The second edition was released in October, 1991.)

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.

4 (1) *Mensurproblem* ("The Problem of Viola Size"), translated by Louise Goldberg, was published in pamphlet form by the American Viola Society in 1979.

(2) *"Stimmlagenproblem"* ("The Problem of Register"), co-authored by Wolfgang Sawodny and translated by Uta Lenkewitz and Hugh Maskell, was published in the 1979 Yearbook of the International Viola Research Society. (3) *"Beurteilung von Violon"* ("The Evaluation of Violas"), translated by Walter Wels, was published in the 1980 Yearbook of the International Viola Research Society. (4) *"Organisation des elementaren Violaunterrichtes"* ("The Organization of Elementary Viola Instruction"), translated by Walter Wels, was published in the 1983-84 Yearbook of the International Viola Society.

5 Lionel Tertis: *My Viola and I*, Elec Books, Ltd., London, 1974, pp. 167-170.

6 See *Journal of the American Viola Society*, David Dalton, Ed., Summer 1988, Volume 4, Number 2, pp. 3-17.

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.

The above article courtesy of *The Viola-exchange*, Vol. 5, No. 2, 1990.

Schirmer Editions

edited by William Primrose

Telemann- New!

Concerto in G Major for Viola and Orchestra

50481381/\$12.95

Heitor Villa-Lobos

Aria from: *Bachianas Brasilieras*, No. 5 for Viola and Piano

50224430/\$7.50

Karl Stamitz

Concerto in D for Viola and Piano

50335760/\$9.50

Johannes Brahms

Sonata in Eb, Op. 120, No. 2 for Viola and Piano

50335900/\$11.50

Sonata in F, Op. 120, No. 1 for Viola and Piano

50335910/\$11.50

Johann Sebastian Bach

Five Suites for Viola

50334250/\$11.50

For more information, contact your local music dealer or:

HL Hal Leonard Publishing Corporation

7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213



ROBERTO DIAZ

The Peabody Conservatory of Music

is pleased to announce
the appointments of

ROBERTO DIAZ, *viola*
Principal Viola,
National Symphony Orchestra



HERBERT GREENBERG

HERBERT GREENBERG, *violin*
Concertmaster,
Baltimore Symphony Orchestra

VIOLAINE MELANCON, *violin*;
The Peabody Trio
to the String Faculty.



VIOLAINE MELANCON

FACULTY

Violin

Yong Ku Ahn
Shirley Givens
Herbert Greenberg
Violaine Melancon
Sylvia Rosenberg
Berl Senofsky

Viola

Paul Coletti
Roberto Diaz
Richard Field

Double Bass

Timothy Cobb
Harold Robinson

Violoncello

Stephen Kates
Ronald Thomas
Mihaly Virizlay

*For application and scholarship information,
please contact:*

DAVID LANE, Director of Admissions

The Peabody Conservatory of Music

PEABODY INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY

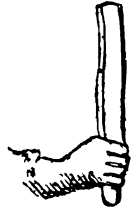
One East Mount Vernon Place
Baltimore, Maryland 21202-2308

Toll Free 800/368-2521

In Maryland 301/659-8110

Peabody Conservatory/*Fine Tuning*

Please note that as of November 1, 1991,
our area code will change to 410.



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 Lamarck 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 Branfobrenner, a major voice in the Music Medicine movement. During my appointment, Dr. Branfobrenner 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. Branfobrenner 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.

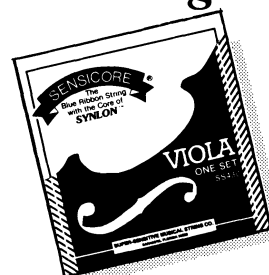
Once I am back into the swing of the normal day-to-day year, I shall certainly give attention to what is available on the Primrose International Viola Archive. It is a wonderful thing to have this valuable archive in such a place. I consider it to be very reckless, culturally, to have all such things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

—Catherine A. Richards
North Otago, New Zealand



At better music stores or write for information to:
SUPER-SENSITIVE MUSICAL STRING CO.
6121 Porter Rd., Sarasota, FL 34240-9542
"Over 60 Years of Musical Product Excellence"

Sensicore® Strings?
Harold Klatz says:
"I am delighted!"



"I am delighted with the responsiveness and quality of 'Sensicore' strings. The heavier gauge C string, especially, has the tension that I have been looking for."

Harold Klatz
Conductor, Hyde Park (Ill.) Chamber Orchestra;
Former Principal Violinist, The National Symphony,
Washington D.C.; Lyric Opera Orchestra, Chicago;
and the Dallas Symphony

Tradition, Quality, Excellence



WILLIAM SALCHOW, *Bowmaker*
250 W. 54 Street
New York, N.Y. 10019
(212) 586-4805



Of Interest

Vienna Viola Congress

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

About Violists

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 *Thaïs* 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.

First Biannual Midwest Viola Day

A day of recitals and masterclasses featuring many of the Midwest's leading violists and viola instructors including: Atar Arad, Richard Ferrin, Matthew Michelic, Anne Mishakoff, Charles Pikler, William Preucil, William Schoen, Peter Slowik, Rami Solomonow,





Robert Swan, Richard Young, and Christian Woehr. 1992 location: Lincoln Park Campus of DePaul University, Chicago, Illinois. Date: May 30, 1992

To request further information contact:
Midwest Viola Day
DePaul School of Music
Room 306
DePaul University
804 West Belden
Chicago, IL 60614
(312) 362-6844

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 Bartók 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 Teleman 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



A Quarterly Journal of String Literature and Repertoire Published by the
Department of Music, Carnegie Mellon University

YES! I WISH TO SUBSCRIBE TO THE VIOLEXCHANGE!

	DOMESTIC		FOREIGN*	
I would like:	<input type="checkbox"/>	1 Year at \$25	<input type="checkbox"/>	1 Year at \$35
	<input type="checkbox"/>	2 Years at \$40	<input type="checkbox"/>	2 Years at \$50

Name _____

Address _____

City _____ State _____ Zip _____

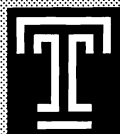
I would also like information about:

☐ Advertising in THE VIOLEXCHANGE.

☐ Writing articles for THE VIOLEXCHANGE.

* Please send check or money order in U.S. funds

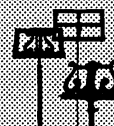
Mail to: The Violexchange • P.O. Box 6046 • Ann Arbor, MI 48106



TEMPLE UNIVERSITY

Esther Boyer College of Music

Helen Laird, Dean



*Voilà,
violas!*

Sidney Curtiss
Evelyn Jacobs Luise
Leonard Mogill
Emanuel Vardi
Ira Weller

Temple's distinguished viola faculty

Comprehensive music programs -- baccalaureate
through doctorate
Substantial scholarships for qualifying applicants

FOR INFORMATION;
Steven Estrella
(215) 787-8328
Temple University, Box VLA
Esther Boyer College of Music
Philadelphia, PA 19122

A BRAND YOU CAN TRUST.

JOHN-BRASIL

Quality, Capacity, Sincerity is our Success.

BOWS and WOODS for violin, viola, cello, bass, gamba etc.

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

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 Konserv-

atorium. 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





MEMBERSHIP ENROLLMENT FORM

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

Our personal and financial support is appreciated. As a member, you receive the three annual issues of JAVS, the Society's Journal, and The Viola, as it is published by the International Viola Society. You will also receive the satisfaction of knowing that you are a member of a collegial group which is contributing to the furtherance of our instrument and its literature.

Please enroll me/my group as a member of AVS for one year. Begin my subscription to JAVS and *The Viola*.

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

Renewal Membership ☐ \$25
New Membership ☐ \$25
Student Membership ☐ \$15
International Membership ☐ \$30

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

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

TOTAL _____

Please indicate appropriate membership category below.

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

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

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

☐ Check if this is a new address

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

Send to: Pamela Goldsmith, AVS Secretary
11640 Amanda Drive
Studio City, CA 91604

Samuel Kolstein & Son Ltd.

International Luthiers & Bowmakers
Custom Made Instruments & Bows

VIOLIN - VIOLA - CELLO - BASS



*Extensive Sales Repairs Accessories Department
Student or Professional Requirement*

Members of the Appraisers Association of America

795 Foxhurst Road, Baldwin, New York 11510 Phone (516) 546-9300
Fax # 516 546-9309

Become a
member of the
American
Viola Society.



We invite you
to fill out
our membership
form on page
22 of this
issue.

Todd Goldenberg
Violin Maker

*Construction, Repair,
and Restoration*

855 Islington St.
Portsmouth, NH
03801

(603) 433-7592

Please call for an appointment





voice, viola and piano. Dalton was in China at the invitation of the Chinese Cultural Ministry.

New Works

Three American Pieces by Aaron Minsky, for unaccompanied viola from *Ten American Cello Etudes* transcribed and edited by David Dalton. Published by Oxford University Press, Inc., New York, 1991. \$8.95.

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

A Greeting Cadenza for William Primrose, Op. 65, by Juan Orrego-Salas. Frangipani Press, Bloomington, 1984. Available from Alfred Publishing Co., Inc., 16380 Roscoe Blvd., P.O. Box 10003, Van Nuys, California, 91410-0003. \$2.95.

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. Unpublished. Available from the The Canadian Music Centre, 20 St. Joseph St., Toronto, Ontario, M4Y 1L9, Canada. Copyright, 1975. Review tape performance by Jack Abell, viola and Donald Freund, piano.

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

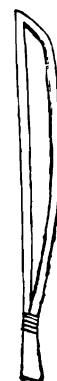
Alan Arnold, through his Viola World Publications, has made available to violists a good deal of standard violin repertory in solid, workmanlike, uncluttered transcriptions for viola and piano. He has continued that tradition with this new treatment of *Scène de Ballet*.

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.

Concerto No. 2 in D Major, Opus 3 by Bernhard Romberg. Transcribed and Edited by Milton Katims. Published by International Music Company, New York, 1990.

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., Ypsil-

anti, 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 Saló, 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

up to date.

Volume II is comprised of four principal sections: PART ONE, THE VIOLA AND ITS LUTHIERS, Chapters I—VI; PART TWO, RECENT RESEARCH RELATED TO THE VIOLA, Chapters VII—XVII; PART THREE, THE HISTORY OF THE VIOLA IN THE DECADE 1980–1990, Chapters XVIII—XXXI; and PART FOUR, APPENDIX, BRIEF BIOGRAPHIES OF VIOLISTS.

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 Violins* in two volumes in both viola-violin and viola-violola 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, FL 33334.)

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

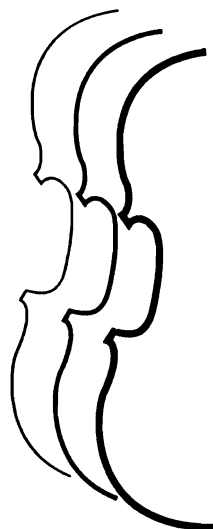
Simon Rowland-Jones

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

James Creitz

Enesco Concertpiece, Stravinsky Elegie, Shostakovich Sonata, Kodály Adagio, Penderecki Cadenza, Britten Lachrymae (Mihail Sarbu, piano). Dynamic CDS 61





GEOFFREY OVINGTON

MAKER OF VIOLINS,
VIOLAS AND 'CELLI

Instruments of Distinction
Played Internationally

GEOFFREY OVINGTON VIOLINS

EAGLEVILLE ROAD
SHUSHAN, NY 12873
U.S.A.
518-854-3648

VIENNA PHILHARMONIC
COLORADO QUARTET
DEUTSCHE KAMMERPHILHARMONIE
NEW YORK PHILHARMONIC
JOACHIM-KOECHERT QUARTET

LOS ANGELES CHAMBER ORCHESTRA
BUFFALO PHILHARMONIC
LAFAYETTE QUARTET
BAVARIAN RADIO SYMPHONY
ST. CECILIA CHAMBER ORCHESTRA

OSLO PHILHARMONIC
FRANCISCAN STRING QUARTET
VIENNA RADIO SYMPHONY
NORWEGIAN CHAMBER ORCHESTRA

String Renaissance

Eight generations of string making gives us the experience. Computer technology and advanced winding techniques give us the advantage. The result is a rebirth of the Viola string.

For a FREE catalog write to:
J. D'Addario & Co., Inc
PO Box J
E. Farmingdale, NY 11735 USA

D'Addario®
E. Farmingdale, NY 11735 USA

D'Addario
Pro-Arté
Viola Strings
J58 Normal Tension
Blended Polymer Core
Long Scale - Over 16"



Kim Kashkashian

Bouchard Pourtinade, Chihara Redwood, Shostakovich Sonata (Robert Levin, piano, Robyn Schulkowsky, percussion). ECM New Series 1425 847 538-2

Patricia McCarty

Rebecca Clarke, Music for Viola: Sonata for Viola and Piano (1921); Prelude, Allegro and Pastorale for Viola and Clarinet (1941) for Viola and Clarinet; Two Pieces for Viola and Cello (1930); Lullaby & Grotesque, Passacaglia on an Old English Tune (1941) for Viola and Piano. NR212-CD, Northeastern Records, P.O. Box 3589, Saxonville MA 01701

Barbara Westphal

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

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. Runnerups 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 Darzins, (Australia); 3rd prize "Lillian Tertis Prize," Esther Geldard

(UK). Special Prizes: "Peter Schidlof" Gilad Kami (Israel); "Sir John Babirotli" Rachel Bolt (UK); "John & Arthur Beare" Tatiana Mazurenko (USSR); "Musicians Union Prize" Sofia Krashova (USSR); "Pennycress Trust Prize" Radim Semidubsky (Czechoslovakia); "Boosey & Hawkes" Boris Faust (Germany); "Novello Publishers" Diederich Suys (Belgium); "Oxford University Press" Susan Dubois (USA); "Unversal Edition" Jonathan Craig (Canada).

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 Seart Ville Nouvelle, 100 rue de Paris, BP 6, 77567 LIEUSAINT 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.

Irving M. Klein String Competition, 13-14 June 1992, submit by 15 Feb: Ages 15-23 by 13 June 1992. Prizes—\$7000, \$2000, \$1000, \$500. Write IMK Competition, S.F. State Music Dept., 1600 Holloway Ave., San Francisco CA 94132.

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.

Margin Graphics from *The Bow, It's History, Manufacture and Use* by Henry St. George, Broude Brothers Limited, New York.

Do you play violin, viola, cello, or bass? Subscribe to

STRINGS

"One can't imagine a more authoritative, better-written magazine than this for the stringed instrument enthusiast," says *Library Journal*.

Each issue of STRINGS takes you to a "Master Class"—with the Guarneri String Quartet, violinist Sigiswald Kuijken, the Tokyo String Quartet, cellist Zara Nelsova, and many other world-class artists.

You get the *player's* point of view on chamber music workshops . . . higher education for young string players . . . ideal places for summer study . . .

Insider's advice on selecting a new bow. Common sense instrument care. The best insurance. Medical tips for musicians.

Plus reports of instrument and bow auctions with complete results. You can

follow the market, compare prices, save money.

And there's more. See STRINGS for yourself: A "first class music journal with numerous well-illustrated articles on the violin, viola, cello, and bass," in the words of *Choice: The Magazine for College and Research Libraries*.

Subscribe by returning the coupon.

STRINGS PO Box 767
San Anselmo, CA 94960

Send me a year's subscription—4 quarterly issues—to STRINGS for just \$20.00. ☐ Payment enclosed.

☐ Bill me later.

SIZ

Name _____

Address _____

City _____

State _____

ZIP _____

Please allow 6-8 weeks for your first copy.

Viola study at the

University of Southern California

Donald McInnes

Alan De Veritch

Milton Thomas

Pamela Goldsmith

USC
School of Music

For further information, please write:
School of Music

University of Southern California
Los Angeles, California 90089-0851

Or call:

Outside California:
(800) 872-2213

Inside California:
(213) 743-2741

VIOLA WORLD

PUBLISHERS OF MUSIC FOR THE SERIOUS VIOLIST

Studies

ARNOLD	
Cadenzas for Telemann	
Viola Concerto	\$1.40
ARNOLD	
Three Octave Scales	
and Arpeggios	\$4.50
BLUMENSTENGAL	
Viola Scale Technique	
Vol.I-1st Pos.	\$4.50
Viola Scale Technique	
Vol.II-1st to 5th Pos.	\$4.50
SEVCIK	
Preparatory Studies in Double	
Stopping Op. 9	\$7.95
TARTINI	
The Art of Bowing	\$6.00

REPERTOIRE

ARNOLD	
Basic Bach For The	
Young Violist	\$6.60
Mozart Miniatures	\$6.60
The Young Violist Bk. I	\$6.60
The Young Violist Bk. II	\$6.60
BACH	
Chromatic Fantasy and	
Fugue	\$4.50
BEETHOVEN	
Für Elise	\$3.00
BOCCHERINI	
Music Box Menuet	\$3.00
BOHM	
Sarabande	\$3.00
BOROWSKI	
Adoration	\$3.00
BRAHMS	
Scherzo	\$4.50
CHOPIN	
Nocturne for Viola	\$3.00
CORELLI	
Sarabanda, Giga and	
Bandinerie	\$4.50
Sonata #12-Follia con	
Variazioni	\$4.50
DANCLA	
Carnival of Venice	\$4.50
DEBERIOT	
Scene de Ballet	\$6.00
DEBUSSY	
Girl with the Flaxen Hair	\$3.00
La Plus Que Lente	\$4.50
DVORAK	
Romance Op. 11	\$4.50
Sonatina Op. 100	\$6.00

FAURE	
Fantasy	\$6.00
FIOCCO	
Allegro	\$3.00
FRANCOEUR	
Sonata in A Major	\$4.50
GLUCK	
Melody from "Orfeo"	\$3.00
HANDEL	
Sonata in D	\$4.50
HUBAY	
Hejre Kati	\$4.50
JENKINSON	
Elfentanz	\$3.00
JOPLIN	
Pineapple Rag	\$3.00
Solace	\$3.00
KREISLER	
Praeludium and Allegro	\$4.50
Sicilienne and Rigaudon	\$4.50
Liebesleid	\$4.50
Liebesfreud	\$4.50
Recitativo and Scherzo Caprice	
(Unaccompanied)	\$3.00
MASSENET	
Meditation from "Thais"	\$3.00
MATTHEWS	
Fantasy	\$6.00
MENDELSSOHN	
Sonata in E Flat	\$4.50
MOUSSORGSKY	
Hopak	\$3.00
MOZART	
Adagio K.261	\$3.00
Menuetto Divertimento K.334	\$3.00
Rondo K.250	\$4.50
Serenata Cantabile K.283	\$3.00
NOVACEK	
Perpetual Motion	\$4.50
PAGANINI	
Six Sonatas Bk.I	
Nos.1, 2, 3	\$6.00
Six Sonatas Bk.II	
Nos.4, 5, 6	\$6.00
Variations on the G String	\$4.50
PUGNANI	
Gavotta Variata	\$4.50
RACHMANINOFF	
Vocalise	\$3.00
RIES	
Perpetuum Mobile	\$4.50
RIMSKY-KORSAKOFF	
Flight of the Bumble Bee	\$3.00

SCHMIDT	
Alla Turka	\$3.00
SHUBERT	
The Bee	\$3.00
TARTINI	
The Devil's Trill	\$6.00
Sonata Angelique	\$6.00
TCHAIKOWSKI	
Canzonetta	\$3.00
Melodie	\$3.00
Serenade Melancholique	\$4.50
Valse Sentimentale	\$3.00
VITALI	
Chaconne	\$6.00
VON WEBER	
Andante and Hungarian	
Rondo	\$4.50
WIENIAWSKI	
Legende	\$3.00
Scherzo - Tarrantella	\$4.50
WOEHR	
Bachiana	\$6.00

ENSEMBLES

BACH	
Fifteen Two - Part	
Inventions	\$6.00
MOZART	
Duo Sonata in Bk. K.292	\$4.50
Twelve Duets K.487	\$4.50
PACHELBEL	
Canon for Three Violas and	
Piano	\$6.00
TELEMANN	
Concerto #1 in C for Four	
Violas	\$7.25
Concerto #2 in G for Four	
Violas	\$7.25
Concerto #3 in F for Four	
Violas	\$7.25
VIVALDI	
Concerto for Four Violas and	
Piano	\$9.00

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

JAVS Special Offer to AVS Members!

A good gift to students and friends. \$2.00 for any of the following back issues of the Journal of the American Viola Society.

April 1987, Vol. 3 No. 1 _____
Fall 1987, Vol. 3 No. 3 _____
Summer 1988, Vol. 4 No. 2 _____
Fall 1988, Vol. 4 No. 3 _____
Spring 1989, Vol. 5 No. 1 _____
Summer 1989, Vol. 5 No. 2 _____

Fall 1989, Vol. 5 No. 3 _____
Spring 1990, Vol. 6 No. 1 _____
Summer 1990, Vol. 6 No. 2 _____
Fall 1990, Vol. 6 No. 3 _____
Spring 1991, Vol. 7 No. 4 _____
Fall 1991, Vol. 7 No. 2 _____
Viola Yearbook 1985/86 _____

Name _____ Tel _____

Address _____

City _____ State _____ Zip _____

Make Check to the American Viola Society and submit to:
David Dalton, Editor JAVS, BYU Music HFAC, Provo, UT 84602

C O R R E C T I O N !

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

(800) 543-3771 TOLL FREE nation-wide

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

American Viola Society Membership

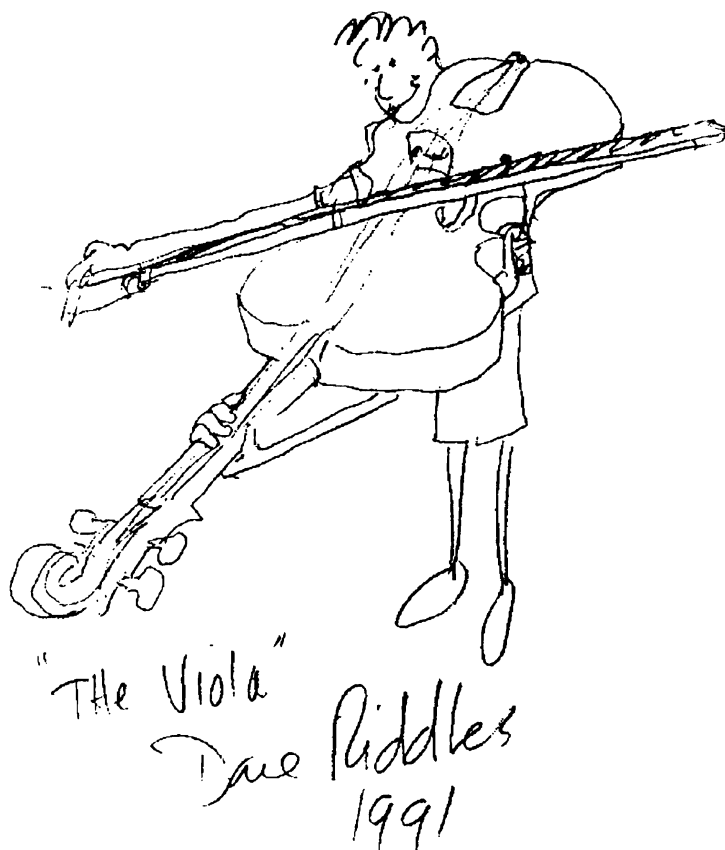
December 24, 1991

Complimentary Members	24
International Members	21
Student Members	147
Full Members	572
Total Members	764

A Message From Your Secretary:

Please check that your address is correct in this listing. And, if you move, please let me know immediately, or your Journal may be lost forever.

*Thank You, Pamela Goldsmith
11640 Amanda Drive, Studio City, California 91604*



Aagaard , Kathie J. 4611 Kensington Ave. Tampa, FL 33629	Anderson , Elizabeth 2521 Bryant Ave So. Minneapolis, MN 55405	Ast , Fatima 6212 Summertime Lane Culver City, CA 90230	Bauer , LeRoy 242 Circle Dr. Moscow, ID 83843
Abell , Jack 1216 Elkwood St Memphis, TN 38111	Anderson , Sandra J. 863 Brook Road Boulder, CO 80302	Austin , John HM 275 West St Harrison, NY 10528	Beagley , F. Craig 550 East 600 North #11 St George, UT 84770
Acevedo , John 501 N. Hidalgo Alhambra, CA 91801	Anderson , Stella N. 4744 Lyndale Ave. S. Minneapolis, MN 55409	Ayres , Carol Rt. 1 Box 812 Newton, TX 75966	Beaudette , Eileen 732 Centre St Kingston, Ont K7M5E4 CANADA
Adams , Anne 1400 Olive Springs Rd. Soquel, CA 95073	Andrusco , Ronn Box 468 Postal Station J Toronto , Ont M4J 4Z2 CANADA	Baczewski , Joni 3219 Meadowview Dr. Corinth, TX 76205	Beck , Thomas 2729 Dale Ave Rocky River, OH 44116
Adams , Julia F. 32 May Street Portland, ME 04102	Angell , Mitta 2507 Hillside Dr. Dallas, TX 75214	Bailey , Eva Dunbar Pearl Star Rte Box 190 Gatesville, TX 76528	Beck , Wanda G. P.O. Box 3652 Evergreen, CO 80439
Akers , Mike 1305 Bush Blvd. Birmingham, AL 35208	Antonik , John 1060 Oldstone Rd. Allentown, PA 18103	Baker , Marilyn H. 1630 S. Garth Ave. Los Angeles, CA 90035	Beckerman , Bernice 5242 Indigo Houston, TX 77096
Albrecht , Hannah 3852 Paseo de las Canches Tucson, AZ 85716-1081	Appel , Barbara 15 Redwood Lane Ithaca, NY 14850	Banducci , Brett 912 Haverhill Dr. Modesto, CA 95356	Bender , Hans 1619 Alamosa Ave Monrovia, CA 91016
Alexander , Judy MacGibbon 4880 County Rd. 6 Maple Plain, MN 55359	Appel , Toby 115 West 73rd St. Apt. 7A New York , NY 10023	Barela , Robert E. 5711 Simpson Ave North Hollywood, CA 91607	Bender , Leland M. 10395 Elk River Ct. Fountain Valley, CA 92708
Alf , Gregg T. 1221 Prospect St Ann Arbor, MI 48104	Apperson , Laura 15420 S. 38th St. Phoenix, AZ 85044	Barnes , Daisy M. 14048 Asbury Park Detroit, MI 48227	Benjamin , Adria 393 West End Ave. Apt. 15E New York, NY 10024
Allen , Laurie 99 Cambridge Ct. Dubuque, IA 52001	Arad , Atar 1657 Bellemeade Ave. Bloomington, IN 47401	Barnes , Darrel 711 W 9TH ST Anderson, IN 46016	Bennett , David W. 1601 Sunnydale Lane Salt Lake City, UT 84108
Allison , Moonjun 362 Golden Vine Ct. Simi Valley, CA 93065	Arlin , Mary 623 Utica Street Ithaca, NY 14850	Barrett , Emily 418 E Stadium Ave Provo, UT 84604	Benoit , Jimmie R 811 E Convent St Lafayette, LA 70501
Allyn , Dorothy PO Box 8595 Reading, PA 19603	Arnott , J. David 440 Cross Park Drive #1204 Pearl, MS 39208	Barrus , Clyn 1669 Oak Lane Provo, UT 84604	Benson , Wilma 6610 St. Mary's Road Floyds Knobs, IN 47119
Ames , Archer 497 Durham Q Century Village Deerfield Beach, FL 33442	Artley , Nathan M. 150 Homeplace Dr Fayetteville, NC 28311	Bastian , William K 4108 W 6th St Duluth, MN 55807	Bentley , Heather 8715 Dayton Ave. N. Seattle, WA 98103

Benton , Debora 32 Aldridge Ln. Corralitos, CA 95076	Black , Anne 56 Margaret Street Arlington, MA 02174	Brandfonbrener , Amy 1606 S. Julian Blvd. Amarillo, TX 79102	Bunner , Bryce 718 Mels Drive Evansville, IN 47712
Bergman , Claire 854 W 181 St Apt 6B New York, NY 10033	Black , Katherine 3916 Mockingbird Lane Orlando, FL 32803	Bravar , Mimi D. 117 Drinkwater Road Kensington, NH 03833	Burgess , Laura 240 Clinton Rd. Brookline, MA 02146
Berk , Annabel 6971 E Calle Cavalier Tucson, AZ 85715	Blair , Harold L. 80 Hunter Ln Morehead, KY 40351	Bren , Cheryl 13511 Bellevue Drive Minnetonka, MN 55345	Burke , Dennis E. Rt. 2, Box 111 Coloma, WI 54930
Berkowitz , Lori 170 Second Ave. Apt. 10-B New York, NY 10003	Blankleder , Jose 1240 Ala Kapuna, #409 Honolulu, HI 96819	Brest , Paul 814 Tolman Drive Stanford, CA 94305	Burkhart , Jason 286 Rich Valley Rd. Carlisle, PA 17013
Berlet , Patricia M 992 Ash St. Winnetka, IL 60093	Bloom , Deborah J. 3828 Drew Ave. S Minneapolis, MN 55410	Brieff , Frank 225 Lawrence Street New Haven, CT 06511	Burton , Janene 3245 E. Fortuna Drive Salt Lake City, UT 84124
Betancourt Smith , Cindy 605 E Dunn Ave Muncie, IN 47303	Bob , Joan 6602 Shelrick Pl Baltimore, MD 21209	Brooks , Davis 716 Wooded Crest Dr. Waco, TX 76712	Burton , Natalie 2375 East 3510 South Salt Lake City, UT 84109
Bethell , John 19 Derby Rd. Urmston, Manchester M31 1VF UK	Bodman , Alan 338 Castle Blvd. Akron, OH 44313-6504	Brown , David O. 9 Grouse Dr. Brentwood, NY 11717	Burward-Hoy , Kenneth 4912 Llano Dr. Woodland Hills, CA 91364
Bettigole , Marcia 53 Wiltshire Road Williamsville, NY 14221	Booth , Margaret 3023 Bernice Rd. Apt. #-South Lansing, IL 60438	Brown , Elsa P. 54 Jeffrey Lane Amherst, MA 01002	Busch , Cynthia 5841 Morrowfield Ave. No. 302 Pittsburgh, PA 15217
Bigelow , Claudine 91 W. 800 N. #5 Provo, UT 84601	Bosh , Joni 3708 E. Cholla Phoenix, AZ 85028	Brown , Louis M. 1901 Ave of the Stars, Suite 85 Los Angeles, CA 90067	Buss , Jeanne Eigenmann Hall Rm. 1424 Bloomington, IN 47406
Bill , Susan B 10 Clive St N Quincy, MA 02171	Bourret , Dennis R. 6426 E. Eli Dr. Tucson, AZ 85710	Bruderer , Conrad D 7405 Orien Ave. La Mesa, CA 91941	Bustard , James S. 372 Red Fox Ln Phoenixville, PA 19460
Bingham , Sharon D. 4410B Groombridge Way Alexandria, VA 22309	Boyd , Blythe Anne 1111 W. Washington Fayetteville, TN 37334	Bryan , Nancy Nichols 2011 Drexel Dr. Houston, TX 77027	Butler , Janis 332 Coddington Rd. Ithaca, NY 14850
Bingham , Sybil M. 1544 Wintergreen St. Anchorage, AK 99508	Bradford , Lawrence F. 302 Schneider St S.E. North Canton, OH 44720	Buffum , Denyse Nadeau 8823 Shoshone Ave. Northridge, CA 91325	Butterly , Margaret Pardee 268 Parkway Drive Westbury, NY 11590
Bishop , Catherine 28 Parramatta Rd Keilor, Victoria 3036 AUSTRALIA	Bramble , Marcia 235 "A" Street Salt Lake City, UT 84103	Bukstein , Katherine 790 Clydesdale Dr. Hillsborough, CXA 94010	Buttrely Burke , Gertrude 50 West 96th Street New York, NY 10025

Bynog , Michael Rt 5 Box 267 BA Natchitoches, LA 71457	Childrey , Sean 11055 NW 38 St Coral Springs, FL 33065	Colburn , Richard 1120 La Collina Beverly Hills, CA 90210	Cote , Sarah 225 West Norwood San Antonio, TX 78212
Cain , Donna Wolff 755 Vanessa Lane Neshanic Station, NJ 08853	Childs , Gordon 1552 North 18th St Laramie, WY 82070	Coletta , Harold 5 Old Mill Road West Nyack, NY 10994	Council , Elizabeth Rte 4 Box 256 Independence, KS 67301
Canel , Eric 2130 Broadway Apt. 1805 New York, NY 10023	Chopp , Clare 701-16th St. N. Virginia, MN 55792	Coletti , Paul 47 West 84th St Apt 3N New York, NY 10024	Cox , Virginia Y. 205 Chestnut Hill Apts Morgantown, WV 26505
Caputo , Janette S 5651 North Luce Road Alma, MI 48801	Chow , Linda 826 Cambridge Stockton, CA 95207	Collins, Jr , W Ovid 4400 Belmont Pk Terr No. 164 Nashville, TN 37215	Crane , Adam 3550 Kenesaw 58 Lexington, KY 40515
Casabona , Virginia 1516 Coursin St. McKeesport, PA 15132	Chrapkiewicz , David Ludvik 287 Browning Rd Nashville, TN 37211	Collot , Serge "La Loussiniere" Saint Aubin le Guichard F.2741 FRANCE	Crawford , Carter D 468 Wilcrest Houston, TX 77042
Castleman , Heidi 3330 Warrensville Ctr. Rd. #706 Shaker Heights, OH 44122	Clark , Donna Lively 4820 Buttonwood Crescent Indianapolis, IN 46208	Conant , Keith 3317 W. Palmer Chicago, IL 60647	Crawford\ , Roberta 102 First St. Apt. 3 Ithaca, NY 14850
Chailley , Marie Therese 17 Rue Th. de Banville XVIIe F-75017 Paris FRANCE	Clark , Glenn William PO Box 474, 118A Margaret St Launceston , Tasmania 7250 AUSTRALIA	Conrad , Joseph F. 15 A North Rd Warren, NJ 07059	Crouse , Wayne 3002 Plaza Blanca Santa Fe, NM 87505
Chao , Philippe 1615-4th St. S. M3303 Minneapolis, MN 55454	Clarke , Mary 13535-83 St Edmonton, Alberta T5E 2X4 CANADA	Cook , David W. 3583 Ross Lane Central Point, OR 97502	Crowell , Helen 18655 W Bernardo Dr #243 San Diego, CA 92127-3003
Chapman , Eric 604 Halstead Ave. Mamaroneck, NY 10543	Clarke , Terry J. 120 Riverside Dr New York, NY 10024	Coppenhaver , Dorian 1309 Plantation Dr. Dickinson, TX 77539	Curtin , Joseph 1221 Prospect St Ann Arbor, MI 48104
Chariap-Evans , Valentina 114 Prospect St. Newburgh, NY 12550	Cluxton , Everett W. 1020 Superior St. Oak Park, IL 60302	Cords , Nicholas 3964 Van Dyke St. White Bear Lake, MN 55110	Curtiss , Sidney 618 Spruce St Philadelphia, PA 19106
Cheilek , Hazel K. 3039 44th St. NW Washington, DC 20016	Coad , Caroline E 4037-91 Porte de Palmas San Diego, CA 92122	Cornish , Wendy 651 Kendall Ave. Palo Alto, CA 94306	D'Andrea , Daria 1560 Fell St. #2 San Francisco, CA 94117
Cheung , King-Siu 452 Eldert Lane Brooklyn, NY 11208	Code , Karin 168 Pulteney St. Geneva, NY 14456	Corsat , Merryn L. 3970 San Bernado Dr. Jacksonville, FL 32217-4611	Daetsch , Melinda Beth 1344 Danby Rd. Ithaca, NY 14850
Chiang , Victoria 1551 N. Oak Hill Drive South Bend, IN 46637	Cok , Kathryn M. 82-49 166 St. Jamaica, NY 11432	Cosart , Jann 1303 S. Washington Bloomington, IN 47401	Dakin , Deborah 206 2nd Ave. N. Mt. Vernon, IA 52314

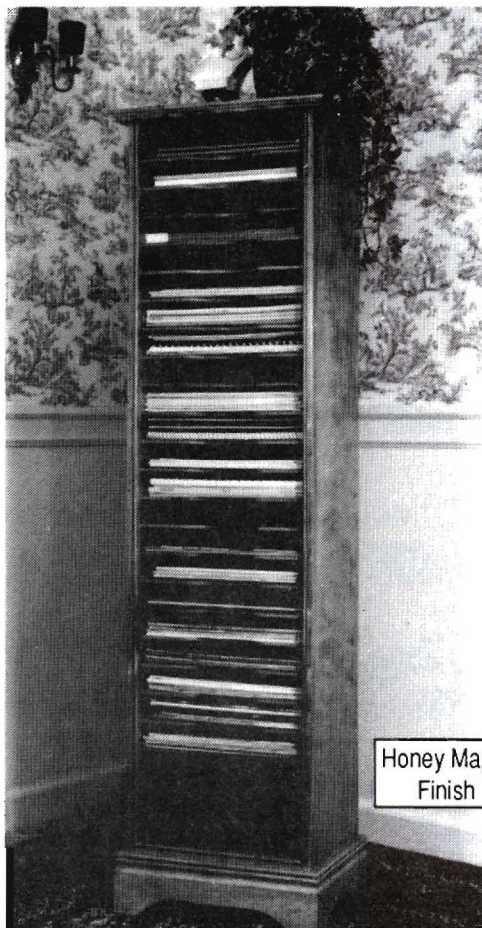
Dalton , David 939 North 1550 West Provo, UT 84602	Diaz , Roberto 4615 North Park Ave.No. 1616 Chevy Chase, MD 20815	Eisner , Leonard 93 Woodridge Drive Stamford CT 06905	Everett , William 1151 Collins Topeka, KS 66604
Danks , Harry 12 Beverly Gardens, Wembley Middlesex HA9 3QZ UK	Dinken , Harold 5810 Echo Canyon Ln. Phoenix, AZ 85018	Ekholm , Susan 1163 Cedar Ave. Elgin, IL 60120	Fall , Helen F. 2307 E Randolph Ave Alexandria, VA 22301
Daskalakis , Andrea 225 Marlborough St. Boston, MA 02134	Donlon , Chris 836 W. Brown StreetApt. B Tempe, AZ 85281	Elaine , Karen 208 Welling Way San Diego, CA 92114	Feltner , David 57 Commonwealth Ave.#16 Boston, MA 02116
Daugharty , Harry 329 Hightower Trail Stone Mountain, GA 30087	Doughty , Chungna 937 Charter Circle Elkins Pk, PA 19117	Elder , Louise 308 Halsey Rd. Annapolis, MD 21401	Filosa , Albert 722 Harriton Rd Bryn Mawr, PA 19010-1707
Davis , Leonard 185 West End Ave.Apt 7C New York, NY 10023	Dreher , Judith 4220 Mill Run Road Liverpool, NY 13090	Eldredge , Daniel G. 6527 Roosevelt Ave.2nd Floor Pennsauken, NJ 08105	Fine , Marshall J 670 Spottswood Manor Lane Memphis, TN 38111
Day , David 50 E. 2050 N. Provo, UT 84604	Dubois , Susan L 2188 Balfour Ct San Diego, CA 92109	Ellersick , Joan 157 Grand NE Grand Rapids, MI 49503	Fine , Michelle Walker 670 Spottswood Manor Lane Memphis, TN 38111
de lange , Fritz 817 Gregg St. Columbia, SC 29201	Duckles , Andrew 1215 S. Forest Ave./Box 139 Tempe, AZ 85281	Emmons , Marilyn 1408 W. Oak St. Fort Collins, CO 80521	Finkel , Sheldon J. 3026 Merrimac Ct. Montgomery, AL 36111
De Pasquale , Joseph 532 Lafayette Road Merion Station, PA 19066	Due , Christine M. 1518 Waveland Chicago, IL 60613	Ensor , G. Benjamin 5308 Barkwood Dr. La Grange, KY 40031	Fisch , Burt 5030 Mycenae Way Oceanside, CA 92056
de Veritch , Alan 24833 Sagecrest Circle Newhall, CA 91381	Dunham , James 260 Bonnie Brae Ave. Rochester, NY 14618-2133	Epstein , Herbert 199 Coolidge Avenue Unit 801 Watertown, MA 02172-1521	Fisher , Marlow 831 Pacific St Unit #6 Santa Monica, CA 90405
Demer , Thomas 115 Cimarron Ln Arlington, TX 76014	Dunning , Sharon 655 E. 600 N.#6 Provo, UT 84606	Erdelyi , Csaba P.O. Box 1892 Houston, TX 77251	Forbes , Watson Great Wolford, Shipston-on-Str Warwickshire CV, 36 5NQ UK
DerHovsepian , Joan 1624 Menomonee Ave. South Milwaukee, WI 53172	Edge , Anne 2902 Sherwood Dr Olympia, WA 98501	Erlandson , Carol E. RD #1 Box 98 Walton, NY 13856	Forer , Florence 711 Horton Dr. Silver Spring,, MD 20902
DeSanctis , Gabriel 97 Continental Ave Forest Hills, NY 11375	Edwards , Stephen P 800 Ethel St Austin, TX 78704	Evans , Amy Ryor 21 Foxcroft Drive Holbury, Southampton 504 1FE UK	Forestieri , Jerry G. 2375 Roxboro Rd. Cleveland Heights, OH 44106
Di Fiore , Joseph 3840 Central Park Drive #2 Las Vegas, NV 89109-4624	Ehrlich , Don A. 806 Shrader Street San Francisco, CA 94117	Evans , Stanley R. 188 Lois Lane Palo Alto, CA 94303	Forsythe , Georgia 5840 O'Malley Rd. Anchorage, AK 99516

This beautiful piece of furniture keeps all your music well organized and easy to find.

An attractive addition
to any room as a unique
piece of furniture,
The Music Organizer
will be used and enjoyed
from the very first day!



or 1-(203)-453-1973



Honey Maple
Finish

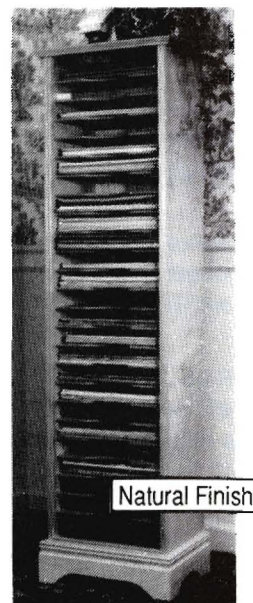
*A special gift for
teachers and friends.*

\$365.

Unfinished	\$335.
------------	--------

* * * * *

House of Arts
282 Stepstone Hill Rd.
Guilford, CT 06437
1 (203) 458-2533
or 1 (203) 453-1973



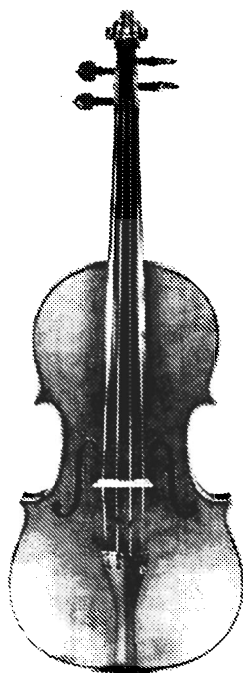
Fort Manero , Abili Diputacio, 327-3er. la u Barcelona 08009 SPAIN	Gerber , Melissa Simone 324 Catherine St.Apt. 1 Ann Arbor, MI 48104	Graham , John 291 Barrington St Rochester, NY 14607	Grohs , Carol 222 Linn St Ithaca, NY 14850
Foster , William 7717 14th St. NW Washington, DC 20012	Gerhard-Rounds , Jennifer 49A Washington Rd Bradfordwoods, PA 15015	Granat , J. Wolfgang 4738 Osage Avenue Philadelphia, PA 19143	Grossman Abel , Colette 5224 Oak Leaf Dr A-11 Indianapolis, IN 46220
Fox , Sidney 2607 Winston Rd. Bethlehem, PA 18017	Gibson , Craig 305 17th Street Seal Beach, CA 90740	Grand , Louis 202 Plutarch Rd. Highland, NY 12528	Gruber , Gabriel 8607 E. Berridge Lane Scottsdale, AZ 85253
Frederking , Ann 2030 Woodglen Cres. Ottawa, Ont. K1J 6G4 CANADA	Gilleland , Ken 10077 San Juan Dallas, TX 75228	Gray , Elizabeth 888 Clinton Ave. #2025 Phoenix, AZ 85020	Gruber , Scott B. 3606 Catamaran Drive Corona del Mar, CA 92625
Frisk , Nora R 1114 Ann St #10 Madison, WI 53713	Glyde , Rosemary PO Box 558 Golden's Bridge, NY 10526	Gray , Lucia 6832 Windwood Drive Cincinnati, OH 45241	Gulkis , Susan 1626 Pierce St. #416 San Francisco, CA 94115
Gains , Gerald D. 5 Harbor Point Drive Apt. 301 Mill Valley, CA 94941	Goldenberg , Isabella Z. 56-32 Bell Blvd. Bayside, NY 11364	Green , David 344 Stewart Dr. El Paso, TX 79915	Gullerud , Lois E. 1208 W. Daniel Champaign, IL 61821-4514
Gardner , Maurice 5640 Collins Avenue Apt. 7-D Miami Beach, FL 33140	Goldsmith , Pamela 11640 Amanda Dr Studio City, CA 91604	Green , George 638 Sunny Lane Ballston Spa, NY 12020	Gunderson , Douglas E 760 Dodge Dr La Jolla, CA 92037
Garner , Crystal 351 W. 114th St. 4A New York, NY 10026	Goranson , Nancy PO Box 1163 Pocasset, MA 02559	Green , Linda 127 Harvard Place Syracuse, NY 13210	Haanstad , John O. 3340 Fourth Ave Racine, WI 53402
Garrett , Marta 520 Sunset Dr Spartanburg, SC 29302	Gordon , Nathan 24 Del Rio Blvd. Boca Raton, FL 33432	Greene , Dee Ann 1970 N. Hartford #23 Chandler, AZ 85224	Halen , Walter J 410 Mill Cir., SW Lee's Summit, MO 64081
Gates , Lenore 115 Valley View Rd RD1 Phoenixville, PA 19460	Gordon , Sharon 1040 Van Buren Eugene, OR 97402	Greene , Keith A. 1825 Pelham Ave. No.4 Los Angeles, CA 90025-4759	Hall , Thomas G. 3843 East Kirkwood Avenue Orange, CA 92669
Gaul , Gerald 702 Reeves Dr Grand Forks, ND 58201	Gorrill , W. Sterling 7 Bayview Court Manhasset, NY 11030	Greene , Kenneth 1532 South Ridge Beloit, WI 53511	Halsey , D. William 132 W. South St. Kalamazoo, MI 49007
Geidel , Linda S 2008 N. Wheeling Ave. Muncie, IN 47303	Gosper , Juanita 1211 Overview Dr Pasadena, MD 21122	Gregory , Melissa 5030 N. Winchester Chicago, IL 60640	Hametz , Michelle L 44 Wintercress Ln E Northport, NY 11731
Gerard , Mary 1414 Galveston St. San Diego, CA 92110	Goward , Marion E. 2419 W. 22 St. Minneapolis, MN 55405	Gregory , Myra M. P.O.Box 130041 Brooklyn, NY 11213-0001	Hamilton , Barbara 16 Laurel Ave Summit, NJ 07901



ERIC CHAPMAN VIOLINS, INC.

VIOLINS • VIOLAS • CELLOS • BOWS

**Sales • Restoration • Accessories
Bow Repair While You Wait •
Appraisals**



**604 Halstead Avenue
Mamaroneck
NY 10543
914-381-4616**

Hanley, John
5225 Shalem Colony Trail
Las Cruces, NM 88005

Harris, Mary E M
1007 Arrowhead Dr Apt 22C
Oxford, OH 45056

Hill, David
P. O. Box 41031
Mesa, AZ 85274

Hook, Claudia L.
1231 Manorwood Circle
Bloomfield Hills, MI 48304

Hanna, James R
523 W. Taft Street
Lafayette, LA 70503

Harrison, Lucretia M.
99 Bayview Avenue
Port Washington, NY 11050

Hirschmugl, Lisa
1237 Elmwood 1E
Evanston, IL 60202

Hoolihan, Carolyn M.
16310 Dahl Rd.
Laurel, MD 20707

Hanna, James F.
1135 Seyburn Drive
Baton Rouge, LA 70808

Hatchaard, Mark
PO Box 3232
Ventura, CA 93006

Hirtz, Albert
3721 Provost Rd
Pittsburgh, PA 15227

Horst, John & Cia
Caixa Postal,606
Rio de Janeiro 20001
BRASIL

Hanna, Tamara
4925 N. Capitol
Indianapolis, IN 46208

Haviland, Margaret
1320 S. Ash Ave.
Tempe, AZ 85281

Hirtzel, Robert L.
123 W. 37th Street
Vancouver, WA 98660

Horwich, Joel
703 Russell Rd
Alexandria, VA 22313

Hansen, Jo Plum
Box 5358
Greensboro, NC 27435

Heard, Laura C.
4245 NE 74th
Seattle, WA 98115

Hix, Jo
204 Pocahontas Ct,
Pineville, LA 71360

Hosmer, Tom
120 Julian Place
Syracuse, NY 13210

Hard, Wallace
3708 Wenzler Drive
Kettering, OH 45429

Heath, Ethan
1739 Walden Ln. SW
Rochester, MN 55902

Hoffmann, Mary Kay
30 Elm St
Glenview, IL 60025

Hoxie, Jonathan
816 W. 2nd St. Apt. D
Tempe, AZ 85281

Hardin, Barbara G.
824 Franklin Drive
Charleston, IL 61920

Hedin, Keith A.
13 Old Town Road
Newtown, CT 06470-2521

Hogendorp, Leo R.
2128 California St.
Oceanside, CA 92054

Humphreys, Megan
681-A Middle Turnpike
Storrs, CT 06268

Hardin, Burton
824 Franklin Dr
Charleston, IL 61920

Heflin, J. Elizabeth
1915 S Topeka
Wichita, KS 67211

Hogg, James
2504 E Geneva Dr
Tempe, AZ 85282

Hung, Hsin
46 Tiemann Place Apt. 3K
New York City, NY 10027

Harman, Charles E
PO Box 4031
Brookings, OR 97415

Henderson, David Long
8740 Potts Ct.
Orangevale, CA 95662-3410

Holian, Michael
1825 N. 78th Ct.
Elmwood Park, IL 60635

Hustis, Barbara S.
3337 Stanford
Dallas, TX 75225

Harms, Lauren
186 Bergen St.
Brooklyn, NY 11217

Henry, Rebecca E
3107 Shannon Dr
Baltimore, MD 21213

Hollander, Ralph
P.O. Box 493 Radio City Statio
New York, NY 10019

Hutchins, Carleen M.
112 Essex Avenue
Montclair, NJ 07042

Harnish, Beverly
101 Haskin Rd
San Antonio, TX 78209

Higgs, Maureen
7 Dover Place
Parkdale, Victoria 3194
AUSTRALIA

Holm, Margaret
241 Troy Rd.
Ithaca, NY 14850

Hutter, Carol
40 Barrett Pl
Northampton, MA 01060

Harper, L. Alexander
144 Gillies Lane
Norwalk, CT 06854-1009

Higham, Ellen C
7239A Amherst #A
St Louis, MO 63130-3032

Holvik, Martha
2515 Iowa Street
Cedar Falls, IA 50613

Ievins, Janet
142 Woodbine Ave.
Rochester, NY 14619

Harriman, J. Kimball
120 Ashton Ct.
Athens, GA 30606

Hildreth, Helen M.
1910 W. Alameda
Burbank, CA 91506

Homb, Sandra
1453 Greenock Ln.
Ventura, CA 93001

Ims, Christine
740 W. 187 St.
New York, NY 10033

Irvine, Jeffrey 402 Morgan St. Oberlin, OH 44074	Johnson, Katrenna 1124 S Cuyler Oak Pk, IL 60304-2204	Kensta, Monica 73 County Home Road Thompson, CT 06277	Koster, Melinda 1564 Parr St Amarillo, TX 79106
Ito, John 4800 S.Lake Park Apt. 1605 Chicago, IL 60615	Johnson, Leslie 823 W. Garfield St. Seattle, WA 98109	Kerr, David 135 Cooper St. Nacogdoches, TX 75961	Kramer, Karen 3641 Beech Flossmoor, IL 60422
Ives, Lori 264 East Green Street Claremont, CA 91711	Jones, Jean 1205 Colusa St.#2 San Diego, CA 92110	Kimber, Michael 1-1 Regency Pl Lawrence, KS 66049	Krovoza, Rosemarie 3875 Landfair Road Pasadena, CA 91107
Jaakkola, Leo T. 5440 N. Ocean Dr. #1106 Singer Island, FL 33404	Kahane, Peter 1 Allens Rd. Montmorency, Victoria 3094 AUSTRALIA	Kingston, Elizabeth 177 Little Park Rd Grand Junction, CO 81503	Kruse, Steven 5000 Baltimore Apt 302 Kansas City, MO 64112
Jacob, Elizabeth 127 West 1700 South Orem, UT 84058-7451	Kalal, Gladys S. 111 Marinette Trail Madison, WI 53705	Kirkwood, Linda 30 Livingston St. Geneseo, NY 14454-1106	Kuennen, Laura 1745 No Mariposa Ave Apt 2 Los Angeles, CA 90027
Jacobs, Veronica 1111 Park Avenue Apt. 4E New York, NY 10128	Kallaur, Gregory Newing College SUNY Binghamton, NY 13902	Klatz, Harold 1024 Maple Avenue Evanston, IL 60202	LaCourse, Michelle 3917 Chadam Lane 2A Muncie, IN 47304
Jacobson, Thomas A 1196 Magnolia Ave Carlsbad, CA 92008	Kaltinger, Chad W. 101 N. Ahrens Lombard, IL 60148	Klein, Marlise 111 E. Lorain #22 Oberlin, OH 44074	Laffredo, Warren 317 W. 74th Street Apt. 2-D New York, NY 10023
James, Mary E. P.O. Box 1085 Cambria, CA 93428	Karchem, Linda A. 350 E. University/Box24 Tempe, AZ 85281	Knechtel, A. Baird 103 North Drive Islington, Ont M9A 4R5 CANADA	Lakatos, Janet 1329 Raymond Ave. Glendale, CA 91201
Jeanneret, Marc 61 Babcock Street Brookline, MA 02146	Kass, Philip 209 Park Rd. Havertown, PA 19083	Koblick, Daniel C. 5436 S. East View Park Chicago, IL 60615	Lampert, Martha 61 A Willow Avenue Fairfax, CA 94930
Jewell, Mary E. 1100 East 38th St. Sioux Falls, SD 57105	Katims, Milton 8001 Sand Pt.Way NE Apt. C44 Seattle, WA 98115	Kolpitcke, John 1970 Friendship Dr. New Concord, OH 43762	Landrum, Casey 4402 N. 28th St.Apt. C Phoenix, AZ 85016
Johansen, Carl 3 Stoneleigh Plaza Bronxville, NY 10708	Kato, Roland 4325 Cedarhurst Circle Los Angeles, CA 90027	Koodlach, Marion 4110 S. W. Charming Way Portland, OR 97225	Lanini, Henry 10200 Anderson Road San Jose, CA 95127
Johnson, Christine 10700 Academy Rd. N.E. 1324 Albuquerque, NM 87111	Kelley, Dorothea 4808 Drexel Drive Dallas, TX 75205	Korda, Marion 3111 Talisman Road. Louisville, KY 40220	Lau, Robert 1501 St. Johns Road Camp Hill, PA 17011
Johnson, Jaime 57 N. Alma School #315 Mesa, AZ 85201	Kempke, Camille 1012 Crestwood Drive Hancock, MI 49930	Kosmala, Jerzy 822 Wylie Drive Baton Rouge, LA 70808	Lavetsky, Phyllis K 738 Doloff Dr Dickson City, PA 18447

Lawrence , Denise
Springfields 38 Bangalla St
Warrawee , NSW 2074
AUSTRALIA

Layman , Sandra H.
8033 - 14th Ave. NE
Seattle, WA 98115

Lee , Allan
1724 Wilson Ave
Arcadia, CA 91006

Lee , Duke
12147 Huntington Venture
Houston, TX 77099

Leizman , Lydia
859 S. Shenandoah St. #4
Los Angeles, CA 90035

Lenkewitz-von Zahn , Uta
Ahornweg 9
D5308 Rheinback
GERMANY

Leonard , Aviva
17124 Hillside Dr NE
Seattle, WA 98155

Lerdahl , Unni
M Fryd 13B
N 6500 Kristiansund N
NORWAY

Lesem , Kenneth
90 James Ave.
Burlington, VT 05401

Leuchter , Marvin
P.O. Box 365
New York, NY 10040-0365

Levin , Leonard
7220 Pershing
St. Louis, MO 63130

Levy , Jane
689 Cornell Rd
Pasadena, CA 91106

Lewis , Arthur
RR 1, Box 148
Bloomington, IL 61704-9739

Lewis , Beatrice
22 Burning Tree Lane
Lawrenceville, NJ 08648

Lewis , Lisa
3331 S. Roosevelt
Tempe, AZ 85281

Lim , Soon-Lee
69, Bodmin Drive
Singapore 1955
Rep of Singapore

Lin , Jackson Zheng
3019 Allgeyer Ave. #B
El Monte, CA 91732

Lind , Dan Michael
1622 Cambridge Cir,
Charlottesville, VA 22903

Little , Carrie Holzman
1424 N. Chester Ave.
Pasadena, CA 91104

Little , Jean
752 E.Valley View Ave. #B
Monrovia, CA 91016

Littleton , John E.
331 Station Rd.
Wynnewood, PA 19096

Liu , Brenda
16140 SW Lindsay Court
Lake Oswego, OR 97035

Liu , Je-Ru
1050 So. Stanley #P202
Tempe, AZ 85281

Lo , Adrian H.
418 North Third St
St Peter, MN 56082

Locketz , Seymour
2613 Inglewood Ave.
Minneapolis, MN 55416

Loeb , Herman M.
29 Tiessen Terr.
West Paterson, NJ 07424

Loo , Michael
39 Butler St.
Salem, MA 01970-1361

Loughran , Hugh S.
213 Beattie St. Apt 25C
Syracuse, NY 13224

Luce , Joan
415 Hazel St.
Oshkosh, WI 54901

Lutter , Denise
98 Pearsall Dr #2C
Mt Vernon, NY 10552

Lynch , Janet
4322 S Scenic Rd.
Springfield, MO 65810

MacCallum , Deborah
332 E Anapamu #6
Santa Barbara, CA 93101

Mack , Nancy E
335 E Glen Ave
Ridgewood, NJ 07450

Mackler , Robert D.
157 Mesa Ct.
Hercules, CA 94547

MacLaine , Margot
5903 Gleam Ct
Agoura, CA 91301

MacLean , John T.
146 Woodhaven St.
Spartanburg, SC 29302

MacPhillamy , Marjorie Bram
3614 22nd Ave. West
Bradenton, FL 34205

Maddox , Theresa
2215 Sarah Marks Ave
Charlotte, NC 28203

Magers , William D.
Mus. Ariz. St. 5305 S Palm Dr
Tempe, AZ 85283-1918

Majewski , Virginia
3848 Franklin Ave.
Los Angeles, CA 90027

Manning , Irving
665 Via Santa Ynez
Pacific Palisades, CA 90272

Manthos , Jeff
527 SE 62nd Ave.
Portland, OR 97215

Marcum , Kathryn A.
2180 Crystal Drive
Santa Maria, CA 93455

Marfurt , Lisa
12754 Flatmeadow Lane
Herndon, VA 22071

Marsh , Susan
199 Ash Street
Denver, CO 80220

Martin , Christopher
U. of Melbourne, Music
Parkville , Victoria 3052
AUSTRALIA

Martz , Dee
2108 Ellis St.
Stevens Point, WI 54481

Mascaro , Carrie
388 Northfield Way
Camillus, NY 13031

Maslowski , Henryka
3002 Lansbury
Claremont, CA 91711

Mason , Philip
815 Hall St
Albion, MI 49224

Mathewson , Michelle J.
3925 SE Ivon St.
Portland, OR 97202

Matthews , Ann C
7542 E. Minnezona Ave.
Scottsdale, AZ 85251

A n n o u n c e m e n t

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.

Table of Contents The International Viola Society

Founding: IVG and AVS—The Early Years
Pöllau Document as Genesis Document
Myron Rosenblum and Franz Zeyringer
Maurice Riley and the Ypsilanti International Viola Congress
David Dalton and PIVA

Outline History (1963-1991)

Publications

INDEX: VFG communications, VRS and AVS Newsletters, JAVS
in Publication Order
by Author (Reproduced in this JAVS Issue)
by Title

INDEX: International Yearbook (DIE VIOLA/THE VIOLA)
in Publication order
by Author
by Title

The International Viola Congresses

Congress I through Congress XX

Organization of the REFERENCE
Participants and Literature
Function Codes

REFERENCE: Individual Congress...

Participants listed by Function
Literature by Performer
Literature by Composer
Literature by Title
Programmed Literature by Composer
REFERENCE: Alpha Roster—Combined Congress...
Participants listed by Function
Literature by Performer
Literature by Composer
Literature by Title
Programmed Literature by Composer

Appendices

Appendix A: "Pöllau Protokol"
Appendix B: English Translations of Newsletters 1-4
Appendix C: Commissions and Premiers at North American Viola **Congresses**
Appendix D: AVS Officers, Board Members; Honors and Recognitions

plus

Index of AVS Publications:

**Communications, Newsletters and The Journal Available July, 1992.
8x11 in., 260 pages. Special to members of the AVS and by subscription only.**

☐ **YES**, please send me the American Viola Society: A History and Reference.
I have enclosed a check or money order for \$19.50, payable to: The American Viola Society.

Name _____

Address _____

City _____ State _____ ZIP _____

Phone Number (_____) _____ - _____

Please submit this form and check, by June 1, 1992, to:

**David Dalton
Brigham Young University
Dept. of Music – HFAC
Provo, UT 84602**

Mattis , Kathleen
127 Jefferson Rd
St Louis, MO 63119

McCann , Darrin E.
26867 N. Claudette St. #122
Canyon Country, CA 91351

McCarty , Patricia
25 Carruth St
Boston, MA 02124

McCrary , Laura
3100 A Vista St
Long Beach, CA 90803

McCullough , Carol Porter
1104 N. Hinshaw
Bloomington, IL 61701

McDermott , Laura
2445 S. Ash St.
Denver, CO 80222-6006

McDonald , Marjorie
35 Potter Pond
Lexington, MA 02173

McGlone Gerard
150 Terrace St.
Honesdale, PA 18431

McInnes , Donald
5 Halstead Circle
Alhambra, CA 91801

Melanson , Raymond
47 Briercliff Rd.
Fairhaven, MA 02719

Mele , Frank
12 Hillcrest Ave.
Woodstock, NY 12498

Mendez , Carlos
318 N. Plain St. 1N
Ithaca, NY 14850

Merrill , Amy E.
605 Park Plaza #1
Glen Ellyn, IL 60137

Meyer , Miriam
3400 Ave of the Arts #B-221
Costa Mesa, CA 92626

Michelic , Matthew
835 E. Winnebago St.
Appleton, WI 54911

Miller , George P.
22700 Cass Ave.
Woodland Hills, CA 91364

Millett , Maxanne
5222 N. Cliffside Dr.
Phoenix, AZ 85018

Milley , Barbara J
486 C Main St
Hingham, MA 02043

Miloradovitch , Hazelle A
2190 Monterey Ave
Menlo Park, CA 94025

Moellmann , Alexandra
561 Gilbert Ave.
Hamden, CT 06514

Moffett-Smith , Adrienne
114 E Boulevard St.
Shreveport, LA 71104

Moll , Elizabeth Bonta
85 Pioneer St.
Cooperstown, NY 13326

Moody , David A.
1812 Canada Blvd. Suite D-2
Glendale, CA 91208

Moore , Christine
6045 Lyndale Avenue S #206
Minneapolis, MN 55419

Moore , Stephen A.
2010 Orrington Ave
Evanston, IL 60201

Moraga , Jorge
1311 Lodgewood Way
Oxnard, CA 93030

Morgan , Nancy E
3240 Rosie Cr Rd
Fairbanks, AK 99709

Morrow , Cynthia
6325 Paseo Canyon Dr.
Malibu, CA 90265

Mosbo , Jon
171 Groton Ave.
Cortland, NY 13045

Moss , Phyllis
7848 Melita Ave
N Hollywood, CA 91605

Mukogawa , Carole S
P.O. Box 27819
Los Angeles, CA 90027

Muller , Albert C.
6754 Maywood Way
Sacramento, CA 95842

Munro , Jennifer
85 Cleveland Ave.
Fredonia, NY 14063

Murphy , Ellen
43 Pearl St.
Wellsboro, PA 16901

Myers , Roger
71 North Greenwood Ave.
Pasadena, CA 91107

Neaveill , Heather
10507 Lawrence Kirk Court
Louisville, KY 40243

Neidhold , Caryn Wiegand
1350 Grand Summit Dr.
Reno, NV 89523

Nelson , Suzanne
5 Ivy Trail
Greenville, SC 29615

Neubauer , Paul
345 W. 88 Street Apt. 2D
New York, NY 10024

Neubert , Peter
4305 Broadway Apt. 41
New York, NY 10033

Neufeld , Dan
11750 Sunset Blvd. #322
Los Angeles, CA 90049

Neumann , Daniel M.
P.O. Box 1384
Santa Rosa, CA 95407

Neumann , Genevra
1150 Lincoln Ave. Apt. 3
Walnut Creek, CA 94596

Nichols , Michael L
6 Porchester Court
Columbus, GA 31907

Nickolaus , Melanie Rae
514 Wilson Pike
Brentwood, TN 37027

Nielson , Carol
PO Box 456
Los Alamos, NM 87544

Nisbet , Meredith W.
1908 Sylvia
Arkadelphia, AR 71923

Nordstrom , Harry
611 E. 5th St.
Northfield, MN 55057

Nowenyama , Nokuthula
15256 Friends St.
Pacific Palisades, CA 90272

O'Brien , James B.
3121 W. 19th
Kennewick, WA 99337

Oaks , Leticia
2051 N. Stadium Ln
Provo, UT 84604

Odum , Emma Louise
390 Edgebrook Drive
Centerville, OH 45459

Ohlsen, Linnea D.
1169 E. Alameda
Santa Fe, NM 87501

Ojstersek, Gunter
Fritz von Willestr.
400 Dusseldorf 30
GERMANY

Olsen, James
1718 E. Geneva Place
Milwaukee, WI 53211-3557

Olson, Karen
48 Edward St.
Demorest, NJ 07627

Oppelt, Robert L
988 Madison
Birmingham, MI 48009

Ormai, Gabor
1035 Orange Pl
Boulder, CO 80304

Ortiz, Jolene
705 Bolton Walk #204
Goleta, CA 93117

Orynowka, Leo
2278 Long Road
Grand Island, NY 14072

Orzechowski, Keegan Derek
2406 Lindale Drive
West Lawn, PA 19609

Osborne, C. Jill
1617 Speakman Dr. SE.
Albuquerque, NM 87123

Oshtory, Rayshad
2408 Bonniebrook Dr.
Stockton, CA 95207

Oswell, Simon
303 Grenola St.
Pacific Palisades, CA 90272

Ouzounian, Michael
170 West End Ave #30-S
New York City, NY 10023

Ovington, Geoffrey
Eagleville Rd
Shushan, NY 12873

Owens, Tammy Lynn
1459 St. James Ct.
Louisville, KY 40208

Paakkari, Donna Panero
933 E San Jose Ave
Burbank, CA 91501

Palacios, Carol
6922 Atlanta Cir.
Stockton, CA 95209

Palumbo, Michael A.
5171 S. Fillmore Ave.
Ogden, UT 84403-4612

Panner, Daniel
330 Wilmod Rd.
Rochester, NY 14618

Papich, George
2216 Vanderbilt
Denton, TX 76201

Paulson, Joshua M.
3057 N.W. Greenbriar Place
Corvallis, OR 97330

Pech, Kay
10711 Ashworth Circle
Cerritos, CA 90701

Pellett, Jill
5 Webb Road
N. Tarrytown, NY 10591

Perdikis, Petula
6 Withers Lane
Hockessin, DE 19707

Peresson, Sergio
430 Kings Highway West
Haddonfield, NJ 08033

Perich, Guillermo
601 Sunnycrest Ct. East
Urbana, IL 61801

Perkins, Jane
518 Ironwood Terr #1
Sunnyvale, CA 94087

Pescor, James M.
5011 Waw Ban See
Clarkston, MI 48348

Peters, Karen L.
1714 Oregon St
Orlando, FL 32803

Pettengill, Edward H.
3639 Saddlemire Rd.
Binghamton, NY 13903

Petty, Loreen
1428 Queen Anne N #306
Seattle, WA 98109

Pfannschmidt, Mark
3060 Bel Pre Rd #301
Silver Spring, MD 20906

Phelan, Jeanie
Stetson U. Campus Box 7187
Delano, FL 32720

Phillips, Matthew
281 Wardman Rd
Kenmore, NY 14217

Piltz, Hans-Karl
4523 W. 1st Ave
Vancouver, BC 617
CANADA

Pinner, Jay-Martin
11 Tassel Trail
Greenville, SC 29609

Pitkin, Marie
57 N. 750 E.
Bountiful, UT 84010

Plummer, Kathryn
3416 Benham Ave.
Nashville, TN 37215

Polashek, Mary Kay
108 Sandburg Ct.
Ames, IA 50010

Ponder, Michael
101 Selborne
London N14
UK

Posset, John R.
2604 Steffin Hill
Beaver Falls, PA 15010

Pounds, Dwight
1713 Karen St.
Bowling Green, KY 42104

Powers, Pamela S
521 N. Institute
Colorado Springs, CO 80903

Powley, Martha E.
2220 N. 1400 E.
Provo, UT 84604

Prentice, Cynthia S.
77 Dogwood Lane
Trumbull, CT 06611

Preucil, William
317 Windsor Drive
Iowa City, IA 52245

Preves, Milton
721 Raleigh Rd.
Glenview, IL 60025

Primrose, Hiroko
1013 Prospect St. #1112
Honolulu, HI 96822

Quiroz, Janet Maney
1712 W. Roma Ave.
Phoenix, AZ 85015

Rabin, Marvin J.
4219 Mandan Crescent
Madison, WI 53711

Racine, Nina
188 Vineland Ave.
E. Longmeadow, MA 01028

Radmer, Robert
1701 S Ave A
Portales, NM 88130

Raph , Mary Ann
Candlewood Isle, Box 292
New Fairfield, CT 06812

Rashed , Denise Haney
4750 N. Central Ave. #61
Phoenix, AZ 85012

Ray , David
707 Greenridge Lane
Louisville, KY 40207

Reiher , Stephanie K
6519 Greenfield Court
Lanham/Seabrook, MD 20706

Reinker , Daniel
442 Bryn Mawr
San Antonio, TX 78209

Renner , Theresa
PO Box 15430
Washington, DC 20003

Rettig , E. Reade
5402 Whitcomb Dr
Madison, WI 53711

Reuning , Belinda
2882 Markbreit Ave. #2
Cincinnati 34209

Reuter , Fritz
1565 W. Howard St.
Chicago, IL 60626-1707

Rhodes , Samuel
89 Booth Avenue
Englewood, NJ 07631

Rich , Stuart
18 Webb Ave.
Ocean Grove, NJ 07756-1334

Richards , Catherine A.
Durham Street
Hampden N Otago 8950
NEW ZEALAND

Richter , Claude B.
P.O. Box 33
West Southport, ME 04576

Riegel , TD
1019 West Main St PO Box 364
Valley View, PA 17983

Riggin , Dennis
1140 N. Pitt St.
Alexandria, VA 22314

Riggs , Cynthia
150 Highland
Oskaloosa, IA 52577

Riley , John H.
2463 Montrose Ave #6
Montrose, CA 91020-0000

Riley , Leila
512 Roosevelt Blvd.
Ypsilanti, MI 48197

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

Ritscher , Karen
241 W 97 St Apt 13M
New York, NY 10025

Robak , Brenda
111 East Ave. Apt. 341
Rochester, NY 14604

Robbins , Sandra
6 Quaker Hill Court East
Croton-on-Hudson, NY 10520

Robertson , Marie C
3003 Monte Vista, NE
Albuquerque, NM 87106

Rodden , Jenell
1570 Thoroughbred Ln
Florissant, MO 63033

Rodgers , Oliver E.
Kendal-at-Longwood #179
Kennett Square, PA 19348

Rooks , Naomi
419 Mitchell St.
Ithaca, NY 14850

Rose , Ellen Catherine
2807 Lawtherwood Pl.
Dallas, TX 75214-3808

Rosenbaum , George G.
615 Rue St. Martin
Hammond, LA 70403

Rosenblum , Myron
39-23 47th Street
Sunnyside, NY 11104

Rosky , Jacqueline
2304 Speed Avenue
Louisville, KY 40205

Ross , Patricia
320 Franklin St.
Houghton, MI 49931

Rudin , Joel
2109 Broadway #831
New York, NY 10023

Rufino , Charles
24 Balsam Dr
Huntington Stn, NY 11746-770

Russell , Ian
5 Oakridge Road
Aberfoyle Park, S. Aus 5159
AUSTRALIA

Rust , Joanne
11473 Beirut Ct. No. 202
St. Louis, MO 63126

Ruzza , Catherine D.
574 Langley Rd.
Fall River, MA 02720

Sacchi , Carolyn
3768 Rice Blvd.
Houston, TX 77005

Salmansohn , Adina
604 Halstead Ave.
Mamaroneck, NY 10643

Sandford , Donald
205 Alco Avenue
Maryville, MO 64468

Sandler , Myron
3756 Hayvenhurst Ave.
Encino, CA 91436

Sasson , Carol
219-4 Highbridge St.
Fayetteville, NY 13066

Satina , Albert
912 West Verde Lane
Phoenix, AZ 85013

Saul , Thomas
207 Parklands Drive
Rochester, NY 14616

Sawodny , Wolfgang
Eichenweg 27
Oberelchingen D 7911
GERMANY

Scalabrin , Fabrizio
via Tavoni 3
31021 Mogliano V.to, Treviso
ITALY

Schatz , Harold
641-D Skinnersville Rd.
Amherst, NY 14228

Schelly , Robert S.
1200 W. Loucks Ave.
Peoria, IL 61604

Schmitz , Margery M.
3612 Kerry Ct.
Denair, CA 95316

Schnaper , Morton J.
5191 Linnean Terrace, N.W.
Washington, D.C. 20008

Schnapp , Ann B
5636 Montevideo
Westerville, OH 43081

Schneider , Virginia
1800 S 2nd St. #42
Louisville, KY 40208

Schoen , William
3180 N. Lakeshore Drive #4G
Chicago, IL 60657

NOW PLAYING

at the NORTH CAROLINA SCHOOL OF THE ARTS

Violist Sally Peck

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 Razoumovsky 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 Razoumovsky 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.



Robert Yekovich, Dean

School of Music

Alex C. Ewing, Chancellor

North Carolina School of the Arts

**Graduate, Undergraduate and High School Programs
Summer Session: June 21-July 24, 1992**

For more information, write or call: Director of Admissions
North Carolina School of the Arts, P.O. Box 12189, 200 Woughtown St.
Winston-Salem, NC 27117-2189, (919) 770-3291 or 1-800-282-ARTS

**NORTH CAROLINA
SCHOOL
OF THE
ARTS
THE UNIVERSITY OF
NORTH CAROLINA**

The North Carolina School of the Arts is an equal opportunity institution of The University of North Carolina.



BOSTON UNIVERSITY SCHOOL OF MUSIC

Outstanding Programs in Performance and Music Education

Conservatory Training in a University Setting

PROGRAMS:

Bachelor of Music
Master of Music
Doctor of Musical Arts
Artist Diploma
Opera Institute

Our viola faculty includes:

Steven Ansell
Raphael Hillyer
Michael Zaretsky

In Residence:

MUIR STRING QUARTET

The Boston University
School of Music offers:

- the finest training for the serious string performer
- instruction with acclaimed professionals
- location in Boston, one of the most culturally vibrant cities in the country
- personal attention in small classes

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

Financial assistance is
available to qualified
string applicants.

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

*An equal opportunity,
affirmative action institution.*

*Please Patronize
our JAVS
advertisers who
help make this
publication possible.*



*New works should be
submitted to the
editor by composers and
publishers for
possible reviews in JAVS
and deposit in PIVA*



MUSIC PUBLISHERS

RBP is pleased to announce a unique new line of exceptional arrangements for viola, transcribed and edited by ROBERT BRIDGES. This collection has been thoughtfully crafted to fully exploit the special strengths and sonorities of the viola. We're confident these arrangements will be effective and useful additions to any violist's recital library.

1001 Biber Passacaglia (violin)	\$ 5.75
1002 Beethoven Sonata op.5 #2 (cello)	\$ 9.25
1003 Debussy Rhapsody (saxophone)	\$14.25
1004 Franck Sonata (violin)	\$10.75
1005 Telemann Solo Suite (gamba)	\$ 6.75
1006 Stravinsky Suite for Vla and piano	\$28.00
1007 Prokofiev "Cinderella" Suite for Viola and Harp	\$25.00

Include \$1.50/item for shipping and handling

*To order, send your check or money order to:

send for
our FREE
catalogue!

RBP Music Publishers
2615 Waugh Dr., Suite 198
Houston, Texas 77006

Schoenfeld , Susan 2322-56TH St. Lubbock, TX 79412	Shallenberger , Jennifer 17 Easton St #2 Allston, MA 02134	Sloan , Michael 619 Oneida St NE Washington, DC 20011	Stein , Kenneth 1320 Sherman Ave. Evanston, IL 60201
Schoer , Norman 2825 W 99th Pl Evergreen Pk, IL 60642	Shaughnessy , Christopher P.O. Box 14 Sagaponack, NY 11962	Slosser , Ann Perry 4602 Browndale Avenue S. Minneapolis, MN 55424	Stein , Lillian Fuchs 186 Pinehurst Ave New York, NY 10033
Schotten , Yizhak 3970 Ridgmaar Sq. Dr. Ann Arbor, MI 48105	Sheffield , Kathleen 1908 Rowley Ave Cleveland, OH 44109	Slosser , Margit Lerchengasse 13/6 Vienna A-1080 AUSTRIA	Stenzen , Adrian 3102 Diablo View Rd Lafayette, CA 94549
Schwartz , David 12230 Iredell St. Studio City, CA 91604	Sheie , Eva 3715 E. Mineral Pond Blvd. Anoka, MN 55303	Slowik , Peter 3968 Oak Ave Northbrook, IL 60062	Stern , Paula 3150 N. Sheridan Rd. Apt. 11D Chicago, IL 60657
Schwartz , Richard S. 2119 Thornwood Ave. Wilmette, IL 60091	Shubin , Bess Z. 4976 NW 39th St Lauderdale Lakes, FL 33319	Smith , David W. 1411 Silva Street Long Beach, CA 90807	Stevenson , Bertha E 3258 Austin Dr Colorado Springs, CO 80909
Scott , Susan H. 2865 Valle Vista New Hope, MN 55427	Shumway , Sally 6038 Fieldston Rd Riverdale, NY 10471	Smith , Jennifer 12391 Cedar Rd. #16 Cleveland Heights, OH 44106	Stierhof , Karl Linzerstr.352/IV/1 A-1140 Vienna AUSTRIA
Scruggs , William N. 1137 Los Serenos Fillmore, CA 93015	Silberman , Daryl 15051 Moorpark St #209 Sherman Oaks, CA 91403	Smith , Vivien D'Andrea 1481 Cameo Dr. San Jose, CA 95129	Stitt , Virginia K. 995 Three Fountains Cedar City, UT 84720
Sefcik , Shirley 1024 Twilight Dr Seven Hills, OH 44131	Simon, Jr , Ralph E. 807 E University El Paso, TX 79902	Solomon , Stanley 290 Berkeley St Toronto, Ont 525 CANADA	Stoicescu , Ciprian c/. Sagunto 160, B, 3º, 5 Valencia 46009 SPAIN
Sego , David 808 E. June St. Mesa, AZ 85203	Skerlong , Richard 2236 137th Pl., SE Bellevue, WA 98005-4032	Song , In-Sik 14-505 Shindong-a Apt Seobing-go Yong San, Seoul 1 KOREA	Stoll , Barrett RR 1 Box 227C Atalissa, IA 52720
Selden , William 5 Riverfield Dr Westport, CT 06880	S Kernick , Abraham 126 Hampton Ct. Bloomington, IN 47408	Stanbury , Jean C. 43 Circuit Rd. Chestnut Hill, MA 02167	Stoltenberg , Robert W. 1490 MacArthur Blvd. Oakland, CA 94602
Sengstack , Lynn 265 Secaucus Rd Secaucus, NJ 07096-2037	Skipper , Mark 5313 Cannan Valley Ave. Virginia Beach, VA 23464	Starkman , Jane Emily 106 Gibbs Street Newton Centre, MA 02159	Stone , Susan E. 2501 26th Ave Ct. #1A Rock Island, IL 61201
Seube , Olivier 26 rue de Rimbach 67100 Strasbourg FRANCE	Sklar , Arnold 7135 Keystone Lincolnwood, IL 60646	Stecher , Gertrud 1011 E. Orange Apt. 64 Tempe, AZ 85281	Stoskopf , Robert 4026 Hamilton Circle #175 Arlington, TX 76013
Sevilla , Fidel G. 14740 Chamy Dr. Reno, NV 89511	Slaughter , Robert W. 1030 De Haro St San Francisco, CA 94107	Steele , Nancy 842 W. Laird St. Tempe, AZ 85281	Stovner , Kregg Bertram 10437 Todman Landing Ct. Burke, VA 22015

Straub, Brad 1151 E. Orange St. Tempe, AZ 85281	Temple, Suzanne 1812 Essex Drive Ft. Collins, CO 80526	Towns, Catherine M. 3093 Huntington Rd. Shaker Hts., OH 44120	vandenBerg, Mary Beth 1001 Franklin Grand Haven, MI 49417
Straub, Dorothy A. 16 Wakenor Rd. Westport, CT 06880	Thayer, Delores 18 Kosior Dr Hadley, MA 01035	Tozaki, Masayuki & Etsuko 23 Sussex Rd. Murray Hill, NJ 07974	Vann, Judith Ablon 4911 California St Omaha, NE 68132
Subotnick, Linn 11750 Moorpark St No.G Studio City, CA 91604	Thiele, Barbara C. 11000 W. 79th Place Arvada, CO 80005	Trainer, Ellen 724 Oak Way Havertown, PA 19083	Vardi, Emanuel P.O. Box 727 McGregor Lane Crompond, NY 10517
Summers, Carol 1131 Church St Pasadena, CA 91105	Thomas, Milton 2207 - 14th Street Santa Monica, CA 90405	Trampler, Walter 2170 Broadway #500 New York, NY 10024-6642	Vemer, Randall 1515 SW Skyline Portland, OR 97221
Sunderman Jr., F. William 13 Mountain Rd. Farmington, CT 06032	Thomason, Daniel 10917 Pickford Way Culver City, CA 90230	Tree, Michael 45 E.89th St. New York, NY 10128	Vernon, Robert 32340 Burlwood Dr. Solon, OH 44139
Swanson, Christina 1000 Pine Ave. Apt. 216 Redlands, CA 92373	Thompson, Marcus A. 19 Florence St. <i>not a resident</i> Cambridge, MA 02139	Treter, Christine W. 5791 Fern Court Greendale, WI 53129	Vidulich, Michael L. P.O. BOX 47-126, Ponsonby Auckland 1 NEW ZEALAND
Sweany, Daniel 4726 Windflower Circle Tampa, FL 33624	Thorberg, Mildreth C. 2475 Virginia Ave. NW Apt. 527 Washington, D.C. 20037	Turner, Nils 900 Mell Ave. Apt. 20-A Clarkston, GA 30021	Von Knight, Reginald 4902 N MacDill Ave #1908 Tampa, FL 33614
Sywak, David 34 Melony Ave. Planview, NY 11803	Thornblade, Gwendoline PO Box 22 Auburndale, MA 02166	Turner, Thomas 7116 Madera Drive Goleta, CA 93117	Vukovic, Iloma 2672 E. Stratford Drive Tucson, AZ 85716
Szoke, Heidi 3124 S 2800 E Salt Lake City, UT 84109	Thornton, Douglas 1019 Lancaster Dr Warrenton, VA 22186	Tursi, Francis A-202 Summit Dr. Bryn Mawr, PA 19010	Wagoner, Gracie L. P.O. Box 2544 Sioux City, IA 51106
Tamblyn, Suzanne 2145 W. Broadway Rd. #237 Mesa, AZ 85202-1034	Timblin, William S. 1303 First Avenue Sterling, IL 61081	Tuttle, Karen 2132 Pine Street Philadelphia, PA 19103	Waldorf, Elbert J. 6470 Auburn Rd. Painesville, OH 44077
Tang, Kai 1419 Ernest St #105 Honolulu, HI 96822	Tinklenberg, Anne 1215 S. Forest Ave. #17 Tempe, AZ 85281	Urrasio, Nancy C. 231 N. 3rd St. Apt. 321 Philadelphia, PA 19106-1233	Walker, Noralee Anne 130 Park St. Medford, MA 02155
Tatton, Thomas 2705 Rutledge Way Stockton, CA 95207	Tischer, Raymond J. 3313 Community Ave. La Crescenta, CA 91214	Van Citters, Mary Barnes Lane Plymouth, MA 02360	Walter, Eniko 3529 South Dr. Fort Worth, TX 76109
Taylor, Charlotta 9634 Knight Lane Stockton, CA 95209	Tobey, Marta 1510 Sonoma Ave Albany, CA 94706	Van Hamel, Diederik A 6 Lower Byrdcliffe Rd. Woodstock, NY 12498	Warshaw, Marvin 177 Howard Ave New Haven, CT 06519

Washell , Arthur 450 Chrysler Rd Endwell , NY 13760	White , Donald O. 7 Alyssum Dr Amherst , MA 01002	Woods , Laury Jarvis 6428 Valmont St. Tujunga , CA 91042	Zaslav , Bernard 32 Peter Coutts Circle Stanford , CA 94305
Watson , Michael 7047 Mary Ave NW Seattle , WA 98117	White , John 36 Seeleys, Harlow Essex CM17 OAD UK	Woodside , Laura Adams 7531 SW 137 Street Miami , FL 33158	Zeyringer , Franz Musik Hochschule A-8225 Poellau AUSTRIA
Weaver , Ann 135 N. Fraser Drive Mesa , AZ 85203	Whitney , Melvin K. 2847 Booth Rd. Honolulu , HI 96813	Woodward , Ann 209 W. University Dr. Chapel Hill , NC 27516	Zielinski , Amy 209 Brow St. Liverpool , NY 13088
Weber , Marie C Box 358 118 W Main St Campbelltown , PA 17010	Wieck , Anatole 20 Westwood Dr Orono , ME 04473	Wreede , Katrina 2884 Carmel St Oakland , CA 94602	Zielinski , Kathie 209 Brow St. Liverpool , NY 13088
Weeks , Mary Ann 14 Morrison Rd. Wakefield , MA 01880	Wiens , Phyllis 1405 Collegeview Ave. Raleigh , NC 27606-2010	Wright , Carla F. 302 Normandy San Antonio , TX 78209	Zinovyev , Mihail 16103 Bryant St. Sepulveda , CA 91343
Weinberger , Rozanna 2350 Broadway #1111 New York , NY 10024	Williams , A. Daryl 300 College Hill Rd. Clinton , NY 13323	Wright , Margaret 4604 Stoneleigh Ct. Rockville , MD 20852	Zupicich , Aimee 929 E. Vista Del Cerro #215 Tempe , AZ 85281
Weinstock , Lenore Box 727 Crompond , NY 10517	Williams , Eric T. 1115 Circarama Dr. Murray , KY 42071-3035	Wu , Chen-Lin 501 W. 122nd St. Apt. 3 New York , NY 10027	Anderson Music Library 2301 S. Third Street Louisville , KY 40292
Wells , Patricia 1087 12th St Arcata , CA 95521	Williams , Jeffery D. 461 Frazier Ave. Akron , OH 44305	Wu , Ming-Li 1195-16 56th Ave. Fresh Meadows , NY 11365	Baker Library-Serials Dartmouth College Hanover , NH 03755
Wels , Walter 146-35 59th Avenue Flushing , NY 11355-5422	Williams , Sam 1922 10th Ave West Seattle , WA 98119	Wyman , Carolyn 2727 104th S.E. Bellevue , WA 98004	Bayerische Staatsbibliothek DFG/ZS Biblio. Ludwigstr.16 D-8000 Muenchen 34 GERMANY
Werne , Patricia Daly 108 Wood Pond Road West Hartford , CT 06107	Winslow , Barbara 10225 Kensington Pkway #902 Kensington , MD 20895	Yanagita , Masako 838 West End Ave Apt 2B2 New York , NY 10025-5351	Boston U. School of Music 855 Commonwealth Ave. Boston , MA 02215
Wernick , Stephen 50 Bellevue Ave. Bristol , CT 06010	Wituszynski , Sally J. 107 Indigo Hill Rd. Somersworth , NH 03878	Young , Alice E. 1273 Meridene Dr. Baltimore , MD 21239	Central Serials Records U. Kentucky Library Lexington , KY 40506
Westphal , Barbara Blasfeld 27 2400 Lubeck-Wulfsdorf GERMANY	Woehr , Christian 4051 Magnolia Pl. St Louis , MO 63110	Young , Jacqueline 400 S. Logan Ave. Trenton , NJ 08629	Chapman College Library 333 N Glassell Orange , CA 92666-1031
Whaley , Patricia Lynn 3134 Lewiston Ave Berkeley , CA 94705	Womack , Mark 9326 Steeplechase Drive Indianapolis , IN 46250	Zalkind , Roberta 1882 Yuma St Salt Lake City , UT 84108	Cincinnati Library 800 Vine St Library Sq Cincinnati , OH 45202-2071

Cleveland Inst Music Library
11021 East Boulevard
Cleveland, OH 44106

N. Carolina Sch. of the Arts
P.O. Box 12189
Winston-Salem, NC 27107

Temple University
Philadelphia, PA 19122

Free Library of Philadelphia
Logan Square
Philadelphia, PA 19103

Natl Taiwan Univ
Air Fr. (03966)P.O. Box 961
Ann Arbor, MI 48106

The Harid Conservatory
2285 Potomac Road
Boca Raton, FL 33431

Harmonie Park Press
23630 Pinewood
Warren, MI 48091

NTSU Library, North Texas St.
P.O. Box 5188 NT Station
Denton, TX 76203-0188

The Johns Hopkins University
Baltimore, MD 21218-2693

Holden Advertising, Inc.
619 Glenview Ave. Suite 403
Highland Park, IL 60035

O'Leary Lib. Serials, Lowell Lib
Wilder St.
Lowell, MA 01854

U. of Alberta Dept. of Music
Fine Arts Bldg. Room 3-82
Edmonton, Alt T6G2C9
CANADA

J.S. Mack Library-Periodicals
Bob Jones University
Greenville, SC 29614

Oberlin College
Main Library Mudd Center
Oberlin, OH 44074-1532

U. of Rochester Sibley Mus. Lit
27 Gibbs Street
Rochester, NY 14604

John M. Connolly & Co., Inc.
1032 Ft. Salonga Road
Northport, NY 11768

Periodicals Dept. U. Libraries
Memphis State U.
Memphis, TN 38152-0001

Univ of Calif Library
Serials Dept
Davis, CA 95616

Kolstein Music, Inc.
795 Foxhurst Road
Baldwin, NY 11510

R M Strozier Lib. Serials Dept
Florida State U
Tallahassee, FL 32306

Univ of Iowa Library
Serials Dept
Iowa City, IA 52242

L A Wallace Library
Juilliard School, Lincoln Ctr
New York, NY 10023-7498

RBP Music Publishers
2615 Waugh Dr. Suite 198
Houston, TX 77006

Univ of Michigan
Music Lib. 3235 Sch of Music
Ann Arbor, MI 48109

Library of Congress
Gift Sect/Exchange & Gift Div
Washington, DC 20549

Serial Dept. Library
Northwestern University
Evanston, IL 60208

University of Oregon Library
Serials Section
Eugene, OR 97403

Library Serials Dept.
U. of Connecticut
Storrs, CT 06268

Serials Dept., Univ. of N.C.
Davis Library CB# 3938
Chapel Hill, NC 27599-3938

Yale Univ. Music Library
PO Box 5469 Yale Station
New Haven, CT 06520

Murray State U. Library
Periodicals Dept.
Murray, KY 42071

Shar Products
P.O. Box 1411
Ann Arbor, MI 48106

Music Article Guide
PO Box 27066
Philadelphia, PA 19118

Super-Sensitive Mus. String Cc
6121 Porter Rd.
Sarasota, FL 34240-9542

Music Library, U. of Illinois
1114 W Nevada St
Urbana, IL 61801

Syracuse U. Library
Serials Division
Syracuse, NY 13244

INDIANA UNIVERSITY School of MUSIC

"Maybe the most powerful musical impression
of my life was a visit to the Indiana University
School of Music."

—Mstislav Rostropovich

VIOLA FACULTY:

Atar Arad, Joseph de Pasquale, Mimi Zweig

OTHER STRING FACULTY:

Paul Biss, *violin*; Bruce Bransby, *bass*;
Rostislav Dubinsky, *violin*; Miriam Fried,
violin; Josef Gingold, *violin*; Franco Gulli,
violin; Lawrence Hurst, *bass*; Henryk
Kowalski, *violin*; Nelli Shkolnikova, *violin*;
Janos Starker, *cello*; Tsuyoshi Tsutsumi, *cello*;
Helga Winold, *cello*; Yuval Yaron, *violin*

Audition dates:

April 3-4, 1992

For information, contact:

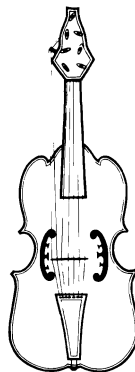
Music Admissions

Indiana University School of Music

Bloomington, IN 47405

(812) 855-7998

THE VIOLA



AT

BRIGHAM YOUNG UNIVERSITY

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.

For information, write: Walter Birkedahl

Department of Music, C-550 HFAC

Brigham Young University

Provo, UT 84602 TEL 801.378.3294



GIFT SUBSCRIPTION ORDER FORM

Order a gift membership
at the rate of \$25.00
for three AVS Journals
and *The Viola*

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

☐ In addition to gifts,

☐ or in place of gifts,

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

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

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

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

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

We will send a card to you acknowledging your gift plus a letter to each recipient informing them of your thoughtfulness. Many thanks.

Pamela Goldsmith
AVS Secretary
11640 Amanda Drive
Studio City, CA 91604

MUSICAL INSTRUMENT INSURANCE



**The leading choice of soloists, ensembles
and orchestras throughout the country.**

- Incredibly Low Rates
- All Risk—Worldwide
- \$100 Deductible
- Major U.S. Insurance Company
- One Policy—No Limit
- Broadest Policy Conditions Obtainable

Special Group Rates for Members of
CHAMBER MUSIC AMERICA
THE VIOLIN SOCIETY OF AMERICA

CLARION ASSOCIATES, INC.
30 Lincoln Plaza, Suite 18-L, New York, NY 10023
(Across from Lincoln Center)
212-541-7960