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FROM THE PRESIDENCY

XXI INTERNATIONAL VIOLA CONGRESS

“A True Success in Every Way!”

This past June over two hundred-fifty violists stormed the lovely campus of Northwestern University in search of inspiration, education, repertoire, recordings, musical products, instruments, bows, advice, artistry, ideas, camaraderie—and they were not disappointed!

For the five-day period from June 23–27, Evanston, Illinois, became the center of the viola world.

Just imagine outstanding Luthier exhibits, commercial displays, viola ensemble readings, mixed solo recitals, featured artist and chamber music recitals, master classes, lectures, demonstrations, panel discussions, a gala orchestral and chamber orchestra concert, and the Primrose International Scholarship Competition, all in one place at one time!

What a week! These weeks don’t just happen over night, nor are they the result of the effort of a single person. This year’s congress was a collaborative venture between the American Viola Society and the Northwestern University School of Music and was approximately twenty months in the making.

The tremendous success of this event was due primarily to the blood, sweat, and tears of many active and dedicated individuals. Unquestionably at the forefront of this effort was congress host chair, Peter Slowik. Peter’s organizational skills and leadership abilities, combined with his imagination, flair for the artistic, and just plain personal energy, made him the ideal orchestrator.

Working closely with Peter for many months were the AVS Liaison Committee (William Preucil, Mary Arlen, Lisa Hirschmugl and Baird Knechtel) and the Luthiers Committee (Eric Chapman, Greg Alf and William Lee). Due to the limited space of this column, it is unfortunately impossible for me to list by name the myriad of other wonderful individuals, representing the AVS and Northwestern University, whose talents and efforts added greatly to the success of the historical week. But to those colleagues and friends, as well as to the tremendous performers, lecturers, teachers, and exhibitors taking part in the XXI International Viola Congress, goes a huge personal THANK YOU!

I would be remiss if I did not take a moment to elaborate on a couple of other noteworthy happenings that took place during the Congress in addition to those already itemized above.

First, at our official banquet not only did I have a chance to acknowledge and make presentations to the chairpersons of our various congress organizing committees, but those of us in attendance had the opportunity to see Maurice Riley bestow the very first “Maurice W. Riley Award” on David and Donna Dalton.

This award was originally conceived by Rosemary Glyde, who made the initial contribution as well. The intent of this award is to honor an individual or individuals for their extensive contributions to the world of the viola. David and Donna are certainly worthy of being the charter recipients of this award. CONGRATULATIONS!

Congratulations go also to our beloved colleague Maurice Riley. To him and his wife, Leila, and their children, the XXI Congress was dedicated by vote of the AVS board.

Finally, it was my great pleasure at the congress to formally announce AVS plans to go forward with the formation of local chapters. At this very moment we are in the process of
developing and printing applications and information packages which hopefully will be ready for distribution upon request in a few weeks.

I truly believe that this project will be the key to the future growth and success of our organization.

In closing, I wish you all a safe and happy holiday season and the greatest of New Years.

Alan de Veritch

ANNOUNCEMENTS

The XXII International Viola Congress

will take place in conjunction with the

Lionel Tertis International Viola Competition

27 August–3 September 1994 on the Isle of Man, British Isles.

(See under COMPETITIONS in this issue of JAVS.)

Further information forthcoming.

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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE)

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AVS is a peer-reviewed publication. For college students and others who have written articles, papers, documents and dissertations, which have not been published, JAVS and the Viola Yearbook offer the possibility for publication. Submit any of your writing on the broad subject of “viola” to the editor:

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FIVE GIANTS OF THE VIOLA

by

Ben Carl Riley

Maurice Vieux, Paul Hindemith, William Primrose,
Vadim Borrisovskv, and Lionel Tertis

Prints from the original multi-colored acrylic painting on canvas, as seen in the frontispiece of The History of the Viola, Vol. II by Maurice W. Riley.

Proceeds in support of the new Riley Award sponsored by the American Viola Society in recognition of a person who has made an outstanding contribution to the viola.

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Some interesting numbers appeared at the XXI International Viola Congress in Chicago this past summer:

- 54 greatly talented and generous violists shared their talents with
- 300 people who attended the congress and were treated to
- 37 20th century,
- 5 19th century, and
- 13 18th century pieces, of which
- 12 were for solo viola,
- 13 for viola and piano, and
- 8 for multiple violas. In addition,
- 5 were concertos,
- 2 were for viola and tape, and
- 10 for interesting chamber groups.

26 fine young violists competed in the Primrose Competition,
19 professionals participated in lectures and/or panel discussions, and
4 artist teachers gave master classes featuring
16 students.

The XXI Congress ran for five days, Wednesday, June 23 through Sunday, June 27, on the campus of Northwestern University in Evanston, Illinois, under the direction of Peter Slowik, host chair.

The early part of each day featured master classes, lectures, and panel discussions. Artist teachers included Jeffrey Irvine, Robert Vernon, Michael Tree and Heidi Castelman. Lecturers included violists Alan De Veritch ("The Sensual Viola: A Unique Approach to Musical Interpretation"), Thomas Tatton ("Games High School Violists Should Play"), Milton Preves ("My Collaborations with Ernest Bloch"), Frank Babbitt ("Understanding Hindemith's Harmonic Language"), and Donald Maurice ("New Light on the Bartók Concerto"); violist/composer Nathaniel Tull Phillips ("Live Interactive Performance—the Viola and Computer"); and medical doctor Alice Brandfonbrener, a performing artist's specialist.

Panel discussions featured Aliza Appel, Pamela Goldsmith, Judson Griffen, and David Miller with Peter Slowik as moderator ("Historically Informed Viola Performance"), and Valerie Diamond, Richard Ferrin, Ralph Fielding, Lynne Ramsey, and Robert Vernon with Alan De Veritch as moderator ("Current Issues Facing Orchestral Violists"). Charles Pikler was featured in the luthiers demonstration playing the instruments of many fine contemporary makers, and Paul Coletti demonstrated several historic violas at the Bein and Fushi String Instrument Shop ("Great Violas of the World: A Tonal Demonstration").

CONCERTS

The afternoons and evenings each featured a series of concerts. Three performers presented full length recitals. Atar Arad, assisted by violist Amadi Hummings and pianist Jeremy Denk, gave a stunning performance of works by Leclair, Ravel, Bridge, Khachaturian, Schumann and Bartok, as well as a fine piece of Arad's own composition Solo Sonata for Viola. Yitzak Schotten treated the audience to a variety of beautiful sound combinations in his chamber recital, featuring works by Hindemith (Trio for Viola, Saxophone and Piano, op. 47), Brahms (Trio in A for Viola, Cello and Piano, op. 114), and a wonderful piece by Jan Bach, who gave a short talk before the work was performed ("Eisteddfod: Variations and Penillion on a Welsh Harp Tune, for Viola, Flute and Harp"). Schotten was joined by Donald Sinta, saxophone; Katherine Collier, piano; Anita Miller-Rieder, flute; Faye Seeman, harp; and Anne Martindale Williams, cello. Paul Coletti presented a delightful recital featuring music of Bach, Bolling, Bax and Clarke. Coletti was joined by Peter Slowik in a Bach duo concerto, and by the trio of Jeffrey Bradetich, bass; Sylvia Wang, piano; and David O'Fallon, drums, for the Bolling. Wang also collaborated with him in the Rebecca Clarke Sonata.
The United States Air Force Orchestra, directed by Captain Mark R. Peterson, presented a full-length concert featuring several members of the orchestra's viola section in addition to several guest artists. TSgt. Judy Thompson and MSgt. Donald R. Harrington performed a Telemann Concerto for Two Violas, and MSgt. Paul J. Swantek performed Shulman's Theme and Variations for Viola and Orchestra. Rosemary Glyde was the principal soloist of the evening presenting two masterful premier performances, York Bowen's Concerto in C minor (U.S. premiere) and Bernard Hoffer's Concerto for Viola and Orchestra (world premiere). William Schoen was scheduled to present the premiere of Maurice Gardner's Concerto for Viola and Orchestra but was unfortunately unable to perform. Violists Lawrence Neuman, Roseanne Weinberger and Jerzy Kosmala graciously dedicated their time during the congress to learning a movement each and gave a fine performance.

MIXED RECITALS


Distinguished guests of the congress included Maurice Riley, Günter Ojstersek, David Dalton, Milton Thomas, Dwight Pounds and Milton Preves. The congress was dedicated to Maurice and Leila Riley and their family. The Rileys have been a guiding light to the viola community since the first congress in Ypsilanti. The American Viola Society awarded David Dalton the first Maurice W. Riley Award for his many contributions to the viola. Donna Dalton was also cited.

Both of these presentations were made at the banquet by Alan De Veritch who functioned admirably in each of his various roles as lecturer, moderator, speaker and AVS spokeman. Recognition was also given to the host chair, Peter Slowik, and the members of the Liaison Committee, William Preucil, Mary Arlin, Baird Knechtl and Lisa Hirschmugl. Eric Chapman was given special thanks for his many years of organizing luthiers’ displays and demonstrations.

PRIMROSE EVENT

The Primrose Scholarship Competition administered by the AVS had five finalists: Mike Kelly, Kathryn Lockwood, Nukuthula Ngwenyama, Matthew Phillips and Lembi Veskimets. The first prize was awarded to Ngwenyama, who gave a stunning performance of Hindemith’s Der Schwanendreher at the congress. Second prize went to Kathryn Lockwood.
Events went smoothly due in part to people behind the scenes. Slowik's support staff was always in gear and effective. Many instrument makers, repairers and dealers, as well as music dealers and publishers supported the congress. Fine instruments and publications were available at the exhibits. (This part of each congress is a gold mine of opportunity for those who seek it out—a chance to chat at length with professionals who have expertise in these fields.)

The Concilium Musicum of Vienna gave the final concert. Christoph Angerer (the organizer of the Vienna Congress, 1992) and his father, Paul Angerer, led the group in works by Aufschnaiter, Hummel, Radalescu, Fuss, Albrechtsberger and Paul Angerer. As an encore, the Angerers and Karl Waldl offered Mozart's Adagio, K. 356 arranged for three violas. The closing notes of the 1993 Congress were a present from Vienna, home of the 1992 Congress—Mozart's music performed by his countrymen on Viennese period instruments. This was a magic moment.

Lisa L. Hirschmugl is an active teacher in the Chicago area. Her students range in age from three years to college age. She presented the youngest performers at the XXI Congress when a group of thirty young violists played preceding the Viola Ensemble Concert.
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SELECTED BIBLIOGRAPHY IN VIOLA PEDAGOGY

by Claudine Pinnell Bigelow

Editor's note: This is the second and final installment of this article. The introduction and commentary appeared in JAVS, Vol. 9 No. 1, 1993, page 19.


This brief article introduces concepts on how to make the viola physically comfortable, and how to alleviate the physical and emotional stresses it brings.


Bennett gives historical background and explains why these works are appropriate for the viola. He emphasizes the importance of Joachim's influence on Brahms.


The ten topics Berg briefly covers are bow placement, bow speed, bow pressure, amount of bow, bow angle and contact point, finger pressure, finger articulation, thumb placement, finger distance from fingerboard, and relaxation.


Primrose discusses the importance of economy of motion in the right arm. He also talks about the way violists should shift, use the left thumb, and use positions.


Bridges asks four main questions of the viola teacher: "Are you looking? Are you creating? Are you asking? Are you promoting?" He suggests that using repertoire with these questions in mind will keep pedagogues moving on to new areas.


Butler emphasizes the importance of not wasting practice time by discussing how to practice constructively. The mirror is an important aid, as well as the movie camera
(or camcorder). She also reinforces Lionel Tertis's ideas on intonation.


A reference for finding out about dance styles in Bach. It includes information on the correct way to do bowings and fingerings and a bibliography for further reference.


Castleman discusses the lecture demonstration she uses to teach her students basic skills such as fingerings, shifting, vibrato, and practicing. She explains the three-part format of theory, demonstrations, and questions, and gives a sample outline of one of them.


Chailley introduces her etudes and tells how to practice them, offering suggestions for basic aspects of playing.


Chick talks from personal experience about injuries viola playing can cause. She encourages preventive habits, such as taking short breaks and carrying reasonable loads. If there is any pain, she suggests medical attention and compassionate care. The article contains a bibliography of other helpful articles.


A basic introduction for school teachers on the differences between violin and viola playing.


A summary of the First International Viola Congress. Of particular interest is the summary of two panel discussions on teaching led by William Primrose.


Davis suggests how to teach the violinist switching to the viola: the viola clef, viola vibrato, changing volume, and left-hand control.


Eisler interviews Lehner on his experiences as a member of the Kolisch Quartet and as a teacher.


An interview about teaching, with William Primrose, Percy Kalt and Ralph G. Laycock.


An argument for starting violists on the violin and then switching once technique is strongly developed.

——. “The Teacher, the Student, the Audition.” American String Teacher 31 (Winter 1981): 42-43.

Fine believes that the best way a teacher can prepare a student for an orchestral career is to give the student training in rhythmic precision. He emphasizes the importance of careful planning of bow use so that complicated rhythms
can be articulated clearly and with complete accuracy. A few examples of rhythms that tend to cause problems are given.


In the question-answer format, the topics of vibrato, left-hand fingertip pressure, pizzicato and the teacher-student relationship are briefly covered.


A biography of Castleman and her teaching style in both private and class situations.


A biography of Nickrenz and his philosophies of teaching; includes his comments during a private lesson.


A background on Henri and Francis Casedesus; detailed information on how Glyde plays this pedagogical work.


A biography of Magers, with Glyde’s observations on his class and lessons.


A brief historical background and selected list of repertoire available to violists between 1779 and 1834.


A summary of Goldsmith’s first year as teacher of the new viola pedagogy course at USC; an outline of their activities and a bibliography of books important in their study.


Excellent suggestions on how to prepare the student for a good recital situation; also, many practical ideas for teachers on the best times and types of places to use.

____. “Practicing for Fluency: How to Develop an Inner Teacher.” *Strings* 3 (Spring 1989): 30-33.

Excellent article on understanding the way students practice in order to help them teach themselves. Suggests that teachers need to find a way to listen to how the student practices. This enables the teacher to help the student find ways to be more aware during practice time and make better use of it. Lists some suggestions on how practice time should be spent.


Summarizes some of his ideas about two different kinds of playing—solo and ensemble performance.


Discusses the differences between the violin and the viola.


An introduction and repertoire list for school string teachers to use with beginning violists.


Inspired by Paganini, Iotti gives his philosophies behind virtuosic fingering using many musical examples. Very violinistic.
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Bruce Uchimura, cello; chamber music
David Updegraff, violin
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Metta Watts, cello
Richard Weiss, cello
Lawrence Wheeler, viola; chamber music

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Tells how to find access to biofeedback equipment and how to use it to reduce tension in the left hand.


The article begins with a list of specific instructions on how to warm up and practice well in order to take good care of the body. Irvine continues with a warning that a player should use no more effort than necessary, especially in the left hand. He also emphasizes the importance of appropriate rotation. Irvine concludes with a list of guidelines on what to do when pain develops.


Kass explains the different kinds of strings (and their qualities) available to violists. He explains to the teacher which economical strings will sound best on certain kinds of violas.


The violist needs to study more than solo repertoire in order to be prepared for a musical career. Kievman recommends sight reading and ensemble playing as equally important areas of preparation.


The author categorizes three types of students and how they go about practicing. Kievman suggests how each of these groups could use their time better.


Kievan reminds the teacher that a student needs to be taught how to care for an instrument. He reviews some of the basics of instrument maintenance.


A summary of recent developments in viola making, their sizes and changes in design. A discussion of how the repertoire is changing. It is increasingly important to have an instrument that is easy to play. Also, due to the expense of older instruments, modern ones are more desirable.


Kievan describes in detail what a typical lesson with D. C. Dounis was like.
Kievman discusses how to improve coordination, finger control, playing freely, rhythm, practicing at the right tempos, getting a straight bow stroke, posture, listening and phrasing in the practice room.

Kievman talks about the reasons for the "non-study" of viola of a generation or two ago and why that has changed.

An argument for why violists should start on viola and not on violin.

McInnes covers as important to a violist's tone color are the production of good sound, good bow distribution, and variance of bow speed. He concludes with a discussion of the vibrato, its many types, and its potential to enhance the personal expression of the violist.


The three areas McInnes covers are described as: tone color, production of good sound, and bow distribution.

An introduction to Vieux's etudes. Includes musical examples, a listing of the technical aspects found in each selection, and a list of possible approaches to it.


A continuation of the previous article.


Problems of the viola in the context of how it differs from the violin are discussed. The article advises school orchestra conductors on how to help fit students with the right size viola and how viola accompaniment figures, typically found in repertoire, should be played.


Common faults of the bow stroke and ways to correct them. Oppelt also discusses the position of the elbow in detail and how the hand and fingers should respond in the different positions. This article includes photographs to illustrate the points.


Oppelt tries to clear up general misconceptions that teachers have when approaching vibrato. He defines the different levels at which vibrato needs to be nurtured by the teacher in the student's playing and suggests how to do it.


A list of basic guidelines for the student interested in auditioning for an orchestral position. Repertoire lists of four major American orchestras conclude the article.


An introduction to the viola, who has composed for it, and how it is played differently from the violin, particularly with tone production and finger positions. It focuses on how the viola is a unique member of the string family.


Tells the viola teacher what resources and repertoire are available in the area of Latin American music. It includes a list of pieces, their composers and publishers, and the Latin American country they represent.


Includes a brief list of symbols and their definitions, for use when marking music. Pettengill's concern is to keep the music clean and readable; he has played with many violists that overmark and clutter parts.


Plummer gives a list of the kinds of questions she asks students and what interaction takes place when these are discussed. She explains why questioning is such an important exercise in the teacher-student relationship and why the teacher is obligated to search for the best means to help a student.


Palumbo addresses the problems he sees in his weekly visits to string programs in high schools. The most noticeable problem is a lack of violists. He discusses what he thinks is the cause of the problem and makes suggestions to teachers on how to choose and teach violists.
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A basic introduction for school music educators to the differences between violin and viola and the way they should be played.


A biography of Frederick Riddle, important British orchestral violist and teacher. The article tells about his career, his relationship with Tertis and Beecham, his recordings, and his teaching style.


In the question-answer format, Erdélyi discusses the philosophies behind his teaching. He is primarily concerned with body gravity and how the violist lifts and drops weight.


Preucil describes how the need for a viola method arose, how a teacher can use the books and tapes, and what teaching opportunities each volume contains.


Primrose persuaded Tertis to write a few lines for ASTA. Tertis talks about his first encounters with the viola and with Primrose and gives advice about viola size and enlarging the viola library.


Primrose gives brief advice about teaching vibrato and avoiding transcriptions.


Primrose champions the viola as a solo instrument and discusses the ample and growing repertoire of the instrument.


A brief outline of the etudes and technical ideas that William Primrose emphasized during the author’s studies with him at Indiana University.


A conversation between a student and teacher addresses proper use of the bow and indirectly reveals how the teacher can help the student teach him or herself.


Especially helpful with ideas for interaction with younger students. Gives hints on how to tap what students are really comprehending and how to help them improve their conception.


Reher gives advice on how to help viola students become good musicians through exposure to chamber music and Bach’s ensemble music.


Specific instructions on how to prepare the student to learn spiccato followed by actual teaching techniques. Includes photographs and diagrams to demonstrate placement and movement of the bow.


Includes a section on ways teachers can help students use their bow wisely for good tone production.


A detailed outline of important posture requirements a beginning string player must have in order to get good tone. Fingering, bowing and coordinating both hands are discussed.


Showell tells how to use (or not use) vibrato during practice. He also gives instructions on how to practice in groupings with the metronome for rhythmic accuracy and stability of passages. His third suggestion makes use of crossed bowing to reveal hidden problems in passages with lots of shifts and unusual intervals.


This is a brief description of Fuch's studies, etudes and caprices and gives some of the teaching merits and technical problems encountered in them.


An autobiography of Slaughter's productive career. Includes some of his frustrations with the current trends in viola teaching and his ideas about what is most important for a teacher to impart.


Primrose's ideas about left- and right-hand matters, very briefly discussed, along with concise backgrounds on concertos written for Primrose.


In question-answer format, Katims talks of his making an edition of the Bach Suites for viola.


Thompson discusses basic questions of viola technique with Evelyn Jacobs, Martha Katz, William Preucil and Michael Tree.

Thompson explains how he helps his students gain a love for Hindemith's work by helping them understand its background. The article includes translations of text and brief analysis.


A summary of Trampler's lecture given at the Fifth International Viola Congress. His main comments address listening carefully when practicing, how to best hold the viola, and a list of the most difficult repertoire for viola.


Tuttle talks about how a person projects musical feelings. She emphasizes that a child should not be forced to imitate others but be able to freely try his or her own directions first. She also talks about allowing the musculature to be free. She is somewhat unclear and hazy in her applications for teaching musical sensitivity to violists.


Vardi tells the student to develop artistry by learning from others at recitals and through recordings, and by setting very high goals.


Vieux explains how a viola method separate from violin became necessary with twentieth-century repertoire. He demonstrates how the size of the instrument calls for a modified technique and states that we must continue to explore the possibilities as it becomes a virtuoso instrument.


Claudine Pinnell Bigelow is a graduate student at Brigham Young University working toward a masters degree in viola performance and pedagogy. Her teacher is David Dalton.
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J ohn Kochanowski
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K athryn Plummer
Associate Professor of Viola studied at Indiana University and Juilliard with David Dawson and Walter Trampler. She is a former member of the Cincinnati Symphony and the Blair String Quartet. She plays regularly with music festivals in the United States and Europe.

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**NEW ACQUISITIONS IN PIVA**

*Editor’s Note: This is the first in a series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer’s Literatur für Viola (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985) where they are identified with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.*

### 1984 Acquisitions

**Klavier und Viola**


**Violine, Viola und Violoncello**


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### 1985 Acquisitions

**Viola-Solo**


Brustad, Bjarne. Partita for viola. [Oslo]: Norsk Musikkinformasjon, [1931?].


1985 Acquisitions (cont.)


Sciarrino, Salvatore. Tre notturni brillanti, per viola sola. [Milano]: Ricordi, [1975].


Viola-Solo (arr.)


Flöte und Viola


Klarinette und Viola


Violine und Viola


Gastoldi, Giovanni Giacomo. Six duets for violin and viola. Melville, N.Y.: Belwin Mills, [198-?].


Mozart, Wolfgang Amadeus. Two duets for violin and viola, K. 423, 424. Melville, N.Y.: Belwin Mills, [197-?].


Rolla, Alessandro. Serenata, op. 8, for violin and viola tuned one third below; edited by Franco Sciannameo. Bristol, Conn.: Rarities for Strings Publications, 1980.


Violine und Viola (arr.)


Bach, Johann Sebastian. 15 duets after 2-part inventions, for violin and viola; [transcribed by F] David. New York: International Music, [197-?].

Beethoven, Ludwig van. Three duets for violin and viola. Melville, N.Y.: Belwin Mills, [198-?].


Mozart, Wolfgang Amadeus. Twelve duets, for violin and viola, K.487; arranged for violin and viola. Melville, N.Y.: Belwin Mills, [197-?].

Zwei Violen


Zwei Violen (arr.)

Violoncello und Viola

Beethoven, Ludwig van. Duet with two eyeglasses obligato, for viola and cello; [edited by Fritz Stein]. New York: International Music, [197-?].


Gitarre (Laute) und Viola (arr.)

Harfe und Viola


Cembalo und Viola


Tómasson, Jónas. Notturno III, per cembalo e viola. Reykjavik, Iceland: Íslenzsk Tönverkamistöð, [197-?].

Cembalo und Viola (arr.)


Orgel und Viola


Klavier und Viola


Boisdeffre, René de. Berceuse, for viola and piano, op. 23. Melville, N.Y.: Belwin Mills, [197-?].
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Cruft, Adrian. Impromptu, for clarinet or viola and piano, op. 22. London: Joad Press, 1982.


Domäżlicky, František. 5 bagatelle, per viola e pianoforte, op. 41. Praha: Tisk Dilia, [196-?].


Glasunov, Aleksandr Konstantinovich. Elegie für Viola und Klavier = Elegy for viola and piano, op. 44. Frankfurt: M.P. Belaieff, [197-?].


Nardini, Pietro. Sonata in F Minor for viola and piano. Melville, N.Y.: Belwin Mills, [198-?].


Slovenská violová tvorba = Slowakische Kompositionen für Viola und Klavier; revidoval Jan Albrecht. [Czechoslovakia]: Opus Bratislava, 1983.


Sveinsson, Atl Heimir. Cathexis, für Viola und Klavier. Reykjavik, Iceland: Islensk Tónverkamidstöð, [197-?].


Thorkell Sigurbjörnsson. Six Icelandic folksongs, for viola and piano. Reykjavik, Iceland: Islensk Tónverkamidstöð, [1959-?].


Vierne, Louis. Légende, for viola and piano. Melville, N.Y.: Belwin Mills, [198?].

Vierne, Louis. Le soir, for viola and piano. Melville, N.Y.: Belwin Mills, [19-8-?].


(to be continued next issue)
The following videotapes are available from the XXI International Viola Congress. Tapes are $18, which includes postage in a cardboard mailer. Allow 2–4 weeks delivery.

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- Paul Coletti recital—J.S. Bach/Hsu, J.S. Bach, Bolling, Bax, Clarke
- Concilium Musicum Wien—Aufschnaiter, Angerer, Hummel, Radulescu, Fur, Albrechtsberger, Mozart
- Panel—Current Issues Facing Orchestral Violist
- Alan de Veritch—The Sensual Viola
- U.S. Air Force Orchestra Concert (2 vol. set—$36)
- Frank Babbitt—Hindemith's Harmonic Language
- Jeffrey Irvine master class
- Panel—Historically Informed Viola Performance
- Yizhak Schotten recital—Hindemith & Brahms
- Thomas Tatton—Games High School Violists Should Play
- Michael Tree chamber master class
- Robert Vernon—Orchestral Preparation
- Viola Ensemble—Raimi, Phillips, French, Mozart
- Mixed 1—Adelson, Irvine, Goldsmith, McInnes, Ramsey, Solomonow
- Mixed 2—Irlmer, Kosmala, Thomas, Weinberger
- Mixed 3—Brandfonbrener, Ojstersek, Ritscher, Verebes, Young
- Mixed 4—Greipp, Michelic, Perry, Swan, Vendryes

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I have a student named Robert who asks questions, lots of them, many of which stimulate my thinking in new directions. His questions are not the usual ones: "Do you start this phrase up bow or down bow?" and "How fast does this piece go?" His questions are rather more significant: "What is the deep structure of this musical phrase?" "In a musical phrase structure, what are its interpretive boundaries?" "How do you learn to sight-read?" This last question led to my article "Let's Review: Sight-Reading for String Players" published in American String Teacher, Winter 1993. Robert's latest big question was, "What does it really mean to be a violist?" Here is my reply:

Why play the viola? Why not the violin, where the student can become a star with an enormous solo repertoire? Why not play a wind or brass instrument? What about the percussion instruments?—at least the performer will always be heard.

We who chose the viola know that it was for the sound—the distinctive, beautiful, mellow quality that only a viola can produce. Most of us started on the violin and soon learned that its often piercing, sometimes strident quality left us edgy and unsatisfied. Some of us tried other instruments as well, the piano, for example, and found its mechanistic response not human enough. In fact, the viola is our voice—the only voice we will ever need to express ourselves.

The sound of the viola has been variously described as dark, woody, autumnal. Yes, it is all of these, and sometimes sorrowful, melancholy. But it can also be joyful, playful, and lighthearted. A violist can express a multitude of emotions through the instrument: calm and repose as well as anxiety and excitement. Our range is wide; we can enjoy the higher tessituras, but there is nothing as satisfying in this world as a resounding open C!

The vibrations of the C string go right up through the jaw into the head; the entire skull resonates with this note. It is at the moment this note is played that the violist experiences the most instantaneous knowledge of selfhood, of personal validation.

A few years ago I played an outdoor chamber music concert, and just before the beginning of the concert, a bee flew into my viola. It was buzzing around inside. What to do? I grabbed the bow and played the loudest open C I could muster. In a few seconds, the buzzing stopped, and I shook the insect out of the body of the viola. The vibrations had stunned it into submission. Need I say more?

A violist knows the physical effort necessary to produce music. The instrument is bigger and heavier than the violin, and requires considerably more effort to play. (The last time I tried to play the violin, it seemed like a toy in my hands.) Violists know about fatigue, about sore fingers and tired muscles. A sports medicine consultant will tell you that repetitive motions are the most difficult for the human body to sustain, and the most injurious. Look at the viola part in any ensemble composition. What do you see? Repetitive motions. Finger placement and stretching are more demanding than on the violin because of the greater distance between the notes. Applied bow pressure and weight are also more effortful because the strings are thicker, and have more mass to set into vibration. These technical details we learn through experience, through constant seeking of new and better ways to improve the physical performance of the music.

What about the role of the violist in the musical kingdom? It is true that we seldom have a chance to be the star, but for most of us the supporting role feels right. We understand the responsibility of making the violinist and cellist look good in the chamber music ensemble by giving them the most support possible. When playing the accom-
panying musical figures, we know how to accommodate; we know when to play forte and when to hold back, when to push the tempo and when to hold steady. We listen! We know the inner parts and how, without them, there would be almost no music at all. In fact, violists usually know more about the complete symphony or musical work than anyone else. Being in the auditory and geographic middle of the ensemble, we listen to everyone, all the time. We are aware of all that is going on, not just our part. We are good musicians!

Perhaps it is egotistical, but I have always felt that violists were among the most intelligent humans. Certainly we are among the most interesting. Violists are involved with all sorts of projects. Among my colleagues are pilots, realtors, politicians, artists, doctors, lawyers, microbiologists, and so forth. Of course, many of us are teachers. It seems part of the personality profile of the violist to be a teacher, to want to share the musical experience and to encourage others, particularly young people, to enjoy music and the viola in particular.

Learning to play the viola is a lesson in self-reliance. Whatever comes out of the viola is ours: if it is bad, we must assume responsibility for it; if it is good, we can be warmed by the pleasure of accomplishment. No one can do it for us and no one can take away the personal pride of a performance well done.

Perhaps the violist’s greatest attribute is commitment. We are committed to music and to the viola in particular. I will be listening to the radio or television and hear that distinctive tone. “Listen to that!” I exclaim. “Listen to the violas.” Isn’t it wonderful? How perfectly that special sound works in the musical situation. Over the years we constantly seek new repertoire, and ask composers to write something special for us. We discuss repertoire amongst ourselves all the time, and trade music. A new recording by a violist is an event. We share the experience of “what it means to be a violist” with each other, and are supportive of one another. However, it is not always easy to be a violist—sometimes we take unnecessary harassment from others, and much of the time we are ignored and our importance goes unrecognized. But we love the viola fervently and can not imagine playing any other musical instrument. This is what it means to be a violist.

—Pamela Goldsmith
Los Angeles

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Minutes of the AVS Board
XXI International Viola Congress, Chicago

JUNE 22, 1993
7:05 p.m.

In attendance: Alan de Veritch, Pamela Goldsmith, David Dalton, Maurice Riley, Mary Arlin, Jeffrey Irvine, William Magers, William Preucil, Dwight Pounds, Peter Slowik, Thomas Tatton

Absent: John Kella, Donald McInnes, Kathryn Plummer, Michael Tree, Emanuel Vardi, Robert Vernon, Ann Woodward

Guests: Günter Ojstersek (President, IVS); Ann Frederking (Secretary, CVS)
Meeting called to order at 7:05 PM by President Alan de Veritch

I. Introductions and welcome
de Veritch welcomes Ojstersek
Ojstersek brings greetings from International Viola Society
U.S. congresses have a high standard
a new Finnish section of IVS with 72 members
next congress at Isle of Man, directed by John White

II. Discussion of Primrose Competition

III. Pounds announces American Viola Society: A History and Reference; 40 available for purchase at congress

IV. de Veritch acknowledges new board members Arlin, Irvine, and Slowik

V. Minutes of 1992 board meeting

Moved and seconded that the minutes of 1992 AVS Board Meeting at Idyllwild, California be approved. Motion carried.

VI. Discussion of mail balloting dated 4/4/93.
ratification of Tatton as vice-president
Kella appointed as board member to replace Tatton
chapterization business

Moved and seconded to approve the mail ballot response to de Veritch letter of April 4, 1993. Motion carried.

VII. Membership report: Pamela Goldsmith
as of June 20, 1993: Total membership 688
Regular ($30) members: 511
Student ($15) members: 119
International ($35) members: 31
Canadian ($20) joint members: 10
Complimentary members: 17
By Trimester:
First: 375; Second: 213; Third: 83
Percentages: Regular (76%); Student (18%); International (6%)
membership numbers remain stable; attrition rate matched by new members
discussion of membership development
discussion of complimentary issues being sent after expiration

VIII. Discussion of Northwestern Congress
Slowik reports
break even point financially
attempt to balance classes, concerts, seminars, etc.
acknowledges liaison committee: Preucil (chair), Arlin, Slowik, Knechtel, Hirschmugl (Primrose Competition chair), Chapman (exhibitions, with Lee and Alf)

IX. President’s report

recommends a congress manual be written by Arlin, Slowik and Dalton

differences between Ithaca and Northwestern

Ithaca required heavy overhead (ultimately 12%); Northwestern no direct overhead

NW contributes $2500, AVS contributes $1500

acknowledges contribution of Bein and Fushi ($2500 for Brochure)

acknowledges contribution of Curtin and Alf (pizza bash for Air Force Orchestra)

at beginning of congress, income is more than projected outgo

reports on 1992 Congress in Vienna

de Veritch appointed to head an international task force to review and recommend possible IVS By-Laws revisions

announces new Vice-President Tatton

announces new Treasurer Woodward, who sends apologies for absence

chapterization

most important item to AVS

minimize attrition and build membership and leadership

fully incorporated chartered chapters

10 may request chapters as an arm of AVS

discussion of New York Viola Society

X. Financial report (presented by de Veritch)

we are healthy financially (see Exhibit A)

XI. Journal report: David Dalton

next issue joint with PIVA, followed by a double issue (Vol. 9, Nos. 2/3 1993)

recognizes Magers for help with advertising revenue

XII. 1994 Elections

6 board openings plus officers

XIII. 1995 Congress discussion of geographic location

XIV. By-law revisions

XV. Canadian Viola Society

possibility of financial involvement in congress because of benefit to them

XVI. Old business

Congress XI (1983) dedicated to William Primrose on cover of program, but not officially by board

Moved and seconded to dedicate Congress XI (1983), to the life and artistry of William Primrose. Unanimously carried.

XVII. New business

Riley believes Primrose Competition awards disgracefully low

must increase first prize

must develop funds

possible Russian trip of 10 days to Moscow and St. Petersburg at cost of $2000

travel from New York

visit conservatories with exchanges of recitals, lectures, etc.

need 25 participants

Meeting adjourned at 10:45 p.m.

JUNE 23, 1993

12:45 p.m.

In attendance: Alan de Veritch, Pamela Goldsmith, David Dalton, Maurice Riley, Mary Arlin, Jeffrey Irvine, William Magers, Donald McInnes, William Preucil, Dwight Pounds, Peter Slowik, Thomas Tatton

Absent: John Kella, Kathryn Plummer, Michael Tree, Emanuel Vardi, Robert Vernon, Ann Woodward
Guests: Günter Ojstersek (President, IVS); Baird Knechtel (President, CVS); Ann Frederking (Secretary, CVS)

I. McInnes describes viola collection at Bein & Fushi available to see on Saturday

Moved and seconded that the practice be discontinued of sending a Journal beyond the paid trimester. Instead, an insert shall be placed warning "this is your last journal." Delinquent members to receive a phone call from board member. Motion carried.

Moved and seconded that the 1993 budget as submitted by Woodward be approved. Motion carried.

Moved and seconded that the 1994 budget as submitted by Woodward be approved. Motion carried.

Moved and seconded: It is strongly recommended to the nominating committee that the office of president be held by a member who, as of the date assuming office, has completed four years experience as an officer or board member within the past 8 years. The vice-president to have had 2 years experience as an officer or board member. Motion carried.

II. Geographic areas to pursue for 1995 Congress
   Arizona State, Tempe
   U. of Oregon, Eugene
   U. of Texas, Austin
   Indiana U.
   Texas Tech, Lubbock
   Banff Center, Canada
   U. of Western Ontario, London, ONT.

Tatton suggests 1994 board meeting be held at prospective location for Congress

III. Canadian participation in N. American congresses discussed.
   Canada has been very involved in Northwestern Congress
   what financial support can they offer
   IV. Discussion of dedication of XXI Congress

Moved and seconded that Congress XXI be dedicated to Maurice and Leila Riley and family for their innumerable contributions to the viola and the American Viola Society. Carried unanimously.

Meeting adjourned at 1:45 p.m.

Minutes of the General Membership Meeting
XXI International Viola Congress, Chicago

JUNE 25, 1993
4:10 p.m.

Executive Board in attendance: Alan de Veritch, Thomas Tatton, Pamela Goldsmith, David Dalton, Maurice Riley, Mary Arlin, William Magers, William Preucil, Dwight Pounds

Executive Board absent: Donald McInnes, Jeffrey Irvine, John Kella, Kathryn Plummer, Peter Slowik, Michael Tree, Emanuel Vardi, Robert Vernon, Ann Woodward

Approximately 40 general members of the AVS were in attendance

I. Welcoming remarks by Alan de Veritch, President
   introduces officers and board members
   explains absence of Ann Woodward, Treasurer
   describes two board meetings just completed
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"It was a pleasure to share our facilities, faculty,
students, and cultural environment with the
members of the American Viola Society
during your recent visit to our campus."

Peter Slowik, host chair for the
XXI International Viola Congress

Northwestern University School of Music, 711 Elgin Road, Evanston, Illinois  60208-1200
II. Congresses

1991 Congress, Ithaca
- recognizes enormous help of Mary Arlin
- Ithaca College required us to pay $4000 in costs
- insisted on 12% overhead factor ultimately

Northwestern has waived overhead requirements, but is not willing to absorb financial risk
- we keep 75% of profits
- as of beginning of congress, we had money to cover expenses of congress
- $600 in ticket sales, to be used as income in budget
- we are in outstanding shape, financially

future congresses need to be financially secure
- the hunt for a future host is underway; economics are more important than geography

III. Last two years in review

- cost of Ithaca Congress: $4000 total
- Primrose Competition, a separate budget

Vienna Congress, 1992
- de Veritch and Dalton performed and participated
- attended business meeting of IVS
- de Veritch appointed to head international task force to review and recommend possible IVS by-laws revisions

Idyllwild board meetings, 1992
- Glyde reported AVS on financially shaky grounds
- board did not agree; her proposals were rejected
- Glyde resigned, and Woodward appointed Treasurer

Colletta resigned for personal reasons
- Tatton appointed vice-president, through June 1994
- Kella appointed to take Tatton's position on board
- elections of officers and 6 board members, spring 1994

IV. State of the society
- financially sound
- systems running efficiently
- business oriented
- budgets balanced
- clean-up of by-laws
- board meetings in off-years
- mission statement and long range plans created
- PIVA
- chapterization

V. Dalton reports on PIVA
- 5,000 pieces of information (ms. etc.)
- copies of music available through inter-library loan service
- extension to library at BYU for 'Primrose Room'
- memorabilia and library
- financial and in-kind donations would be appreciated

VI. Financial statement (presented by de Veritch)
- budget is balanced and we are financially healthy

VII. Membership report (presented by Goldsmith)

VIII. By-laws changes
- will be discussed at 1995 General Membership Meeting
- dues structure changed to trimester system
- office of secretary expanded to include membership chair
- nominating committee is appointment of president
- double slate of 8 refers specifically to officers
- fiscal year is calendar year
IX. Chapterization
build enthusiasm of potential members
recitals, competitions, social events locally
build future leadership
last Journal (Vol. 9, no. 1) carried article containing details
Tatton, Chair of Chapter Formation

X. Dwight Pounds, official historian of AVS
announces publication of *American Viola Society: A History and Reference*
available for purchase
presents copies to Riley and Dalton in honor of their contributions

XI. General membership discussion
Dalton announces composers to send copies of new works for viola to PIVA
possibility of AVS tour to Russia (Moscow and St. Petersburg)
Tatton encourages members to give gift memberships to students and young people
members suggest
recognize Crown Prince of Japan as a violist
should have feature article and demonstrations of electric violas
there is a local viola club in Portland; Judith Adams is contact
need for fund raising, especially Primrose Fund to increase prizes
fund raising needed for PIVA
tremendous volunteer labor makes this organization possible
Hirschmugl acknowledges viola makers and dealers and their financial support of AVS
Bein and Fushi contributed $2500 to print brochure

Meeting adjourned at 5:40 p.m.

SATURDAY EVENING
BANQUET

President de Verich addressed the guests, as did IVG President Ojstersek. Standing in for
Maurice W. Riley at his request was Dwight Pounds who presented the first Maurice W. Riley Viola Award to David Dalton and an ancillary award to Donna Dalton. Recognition and mementos were presented to Peter Slowik for his role as host chair of the XXI Congress, Lisa Hirschmugl for organizing the Primrose Memorial Scholarship Competition, Eric Chapman for his role with the luthiers and their exhibition, and William Preucil for his work as jury chair. Presentation copies of the *American Viola Society: A History and Reference* were given by author Dwight Pounds to David Dalton and Maurice Riley, two of the four violists to whom the book is dedicated.

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*New works should be submitted to the editor by composers and publishers for possible reviews in JAVS and deposit in PIVA*
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Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world. 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.

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

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OF INTEREST

Voilà Viola!

All in one day, on October 3, a dozen prominent New York area violists, together with supporting instrumentalists, presented a stunning trio of concerts at Merkin Hall—all featuring the viola. Paul Neubauer was Artistic Director and organizer of the wittily titled Voilà Viola.

Violists in the marathon included Misha Amory (1991 Naumburg winner), Toby Appel (Juilliard), Paul Coletti (Peabody), James Dunham (Eastman), Toby Hoffman (Marlboro, etc.), Katherine Murdock (Mendelssohn Quartet), Paul Neubauer (Juilliard, Manhattan), Cynthia Phelps (principal, New York Philharmonic), Samuel Rhodes (Juilliard Quartet), Marcus Thompson (M.I.T.), Michael Tree (Guarneri Quartet), and Karen Tuttle (Curtis, Juilliard). Curiously, no less than four of these played Brothers-Amati instruments—a great concert kinship perhaps not heard together since their Cremona days.

There were familiar oldies-but-goodies, some little known works, early and late works, and a few premieres in the concerts. The three programs were called Viola and Voice, The Versatile Viola, and The Viola in All Its Glory. Songs with viola by Vaughan Williams, Brahms, Rachmaninoff, Macheroni, and Greene were supplemented by instrumental works. ( Didn't planners know the songs with viola of Charles Loeffler or Bach obligato arias?)

The Versatile Viola, when first billed as The Viola and Humor, had us all guessing. Beyond P.D.Q. Bach, what? Peter Schickele was there, predictably, as P.D.Q. Bach’s discoverer and amusing commentator. There were concerted works featuring the viola by Turina, Hindemith and Brahms (“Clarinet Trio”). A New York premiere by Marcus Thompson was heard for Roger Bourland’s quite accessible and tonal Portable Concerto No. 1, with easily synchronized tape (according to information from Thompson, Dunham, or Trampler, who commissioned it in 1989—it’s published with cassette). Equally interesting was John Biggs’s six-minute Invention for Viola and Tape, played by Cynthia Phelps.

The final program, The Viola in All Its Glory featured larger concerted works. Two of these were little-known: Schickele’s Monochrome IV for Six Violas (Prelude, Nocturne, Blues), and Gordon Jacob’s brilliant and tonal Suite for Eight Violas (Dedication, Scherzo and Drone, Chorale, and Tarantella). To this reviewer’s taste, the Jacobs was the hit of the day (the “I-must-have-it” piece)—not too virtuosic for symphony-level violists to read at sight.

For the grand finale, J. S. Bach had the last word, or at least his modern arrangers and interpreters. Paul Coletti led a modern ensemble (cellos instead of gambas, bass instead of violone) in a vigorous performance of John Hsu’s delightful arrangement of the Third Gamba Sonata in G Minor, BWV 1029. This is skillfully arranged as if it were another “Sixth Brandenburg,” which in fact followed the Bach-Hsu to conclude the day. Hsu, Cornell’s Baroque specialist and gambist, suspects that such a version of the Gamba Sonata might have existed, and for other sonatas as well. His concerted arrangement is published with optional gamba or cello parts.

Voilà Viola indeed!

—Alexander Harper
Norwalk, Connecticut

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Viola and Voice

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The Versatile Viola

8 pm
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Misha Amory, Toby Appel, Paul Coletti, James Dunham, Toby Hoffman, Katherine Murdock, Paul Neubauer, Cynthia Phelps, Samuel Rhodes, Marcus Thompson, Michael Tree, etc.

SPECIAL GUESTS
Karen Tuttle, Deborah Borda and Peter Schickele

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Karen Tuttle, Deborah Borda and Peter Schickele
**XXII International Viola Congress**

This 1994 Viola Congress has been announced to take place 27 August–3 September on the Isle of Man, United Kingdom in conjunction with the Tertis International Viola Competition. At the time of this publication of JAVS, no further information was available. Details, when obtained, will be published in JAVS in the April 1994 edition.

**Paul Doktor Collection**

The late Paul Doktor's wife, Caryn, has recently donated the remainder of his viola music library to the Primrose International Viola Archive. This was brought about through the instrumentality of Paul Neubauer who was allowed the first option of some of Doktor's rarer and more personalized scores. PIVA is grateful to these two patrons and others who see this archive as a logical repository for collections pertaining to the viola.

**Prodigy**

"I 'met' Jennifer Widders of Fort Dix, New Jersey on Prodigy, the computer information service on the classical music bulletin board discussing viola matters. I suggested that she might be interested in joining the AVS, and sent her a membership form. She told me recently that she has joined. I know there are several other members on the music bulletin board. I have exchanged messages with Michael Kimber (University of Kansas) who has told me that Kathryn Plummer (Vanderbilt University) is also on the service. It would be interesting to know how many other AVS members utilize computer networks to communicate with one another. Michael and I have done a good bit of "teaching" and information-sharing on Prodigy. Maybe a survey could be run through JAVS."

Submitted by Robert Stoskopf
2405 Windy Pine Lane
Arlington, TX 76015-1158

*Editor's Note: Please submit to the editor your name and information if you are included or interested in the Prodigy network, or contact Mr. Stoskopf.*

*Please submit photos to the editor—any license plates with a viola connotation.*
Viola players

Cinderella story

"SO YOUNG and already a viola player?" Question: "What do you do when a viola player dies?" Answer: "Move him down one desk." After years being the butt of jokes like these viola players are coming back into favour. An outstanding case in point is Tabea Zimmermann, a young German, who has just starred in a series of evening chamber-music concerts at the Berlin Art Festival. She has been called "the Kathleen Ferrier of the viola", and her attractive presence on stage is confirmed by her video of the Mozart "Sinfonia Concertante" (EMI MVD 99 1300 3). Audiences are, however, equally attracted to Miss Zimmermann's passionate playing, and to the particular sound of the instrument she plays. Midway between violin and cello in tone, the viola perhaps comes the closest among string instruments to the sound of the human voice.

Another of the new viola stars is a Russian virtuoso, Yuri Bashmet. He tours the world tackling such extremely difficult music as Schnittke's "Viola Concerto" (BMG RD 60446) and Reger's "Viola Suite" (BMG RD 60464). Mr Bashmet is undaunted by the challenge and seems to toss this music at the public with a shake of his Paganini-length hair.

The viola was not always such a glamorous instrument. For many years it fulfilled a role of discreet but co-operative service to other instruments. A great 1920s violist, Paul Hindemith (who was also a noted composer), recorded magnificent versions of chamber music with his "Hindemith Trio". They include such works as Beethoven's "Serenade in D", where Hindemith blends in joyously with his colleagues in the delicious rustic polka movement (EMI CDH 7 64250 2). An equally great virtuoso, Milton Katims, was Toscanini's first violist in New York. He also made such unforgettable chamber-music recordings as the Schubert "Quintet" with Pablo Casals (SONY CBS MPK 44853) and duets with Eddy Brown (on Appian Records, CDAPR 7016).

Both Hindemith and Katims placed more emphasis on individual tone of voice than on glamorous presentation of personality. It took William Primrose, a British viola player of great musicianship and star quality, to transform the scene. Primrose (1904-82) began to make recordings in 1935, and some of his best are available on CD in a series of historical performances published by Peter Biddulph, a violin maker in London's Hanover Square.

They include performances with the Primrose Quartet, formed by four members of Toscanini's NBC Symphony Orchestra. Primrose himself recalled: "I suppose there might have been a few occasions when a quartet adopted the name of the violist, but it was most unusual." It is to the credit of Primrose's colleagues that they did not complain. Their series of recordings of Haydn and Smetana, cut short by the second world war, are among the best ever made by any string quartet (Biddulph LAB 052-53). Nonetheless Primrose is even better remembered as a soloist and for his breathtaking duos—especially with Jascha Heifetz, with whom he recorded Handel's "Passacaglia" (Biddulph LAB 074).

Is the sudden resurgence of interest in Primrose part of the increased visibility of such players as Miss Zimmermann and Mr Bashmet, or do these latter-day stars benefit from trails blazed by their illustrious predecessor? Probably a bit of both—a cross-fertilisation of musical inspiration. Miss Zimmermann and Mr Bashmet have both recorded "Lachrymae", which Benjamin Britten dedicated to Primrose.

The Economist (London) 9 Oct. 1993
—Submitted by Milton Katims, Seattle

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ABOUT VIOLISTS

The Viola Today in Greater L. A.

During spring and summer of 1993, violists have appeared in unusual numbers as soloists or featured participants in chamber music in the Los Angeles area. Chamber music in Los Angeles is healthy, but violists have enjoyed a particularly high profile at the following concerts.

On March 31, under the auspices of the Chamber Music in Historic Sites series, Musicians from Marlboro presented violists Daniel Foster and Carla-Maria Rodrigues in the seldom-heard Quintet in E-flat, opus 97 by Dvorák. They were joined by violinists Zhen-Rong Wang (from Beijing), Isidore Cohen (from the Beaux Arts Trio), and cellist Jean-Guihen Queyras. The site was the Crystal Ballroom of the Biltmore Hotel. Also appearing on that concert was Ignat Solzhenitsyn, pianist, who is the son of Aleksandr.

On Monday evening, April 12, Donald McInnes with the help of Brooks Smith, distinguished and ageless pianist, presented a full viola recital at U.S.C. Considering the threat of rain, and the possible eruption of civil unrest near the campus, it is a tribute to Professor McInnes's reputation that a large and enthusiastic audience congregated, including middle-fiddlers Janet Lakatos, Carrie Holzman Little, Simon Oswell (and bride), Myron Sandler, Linn Subotnick, Milton Thomas, Dan Thomason, and Ray Tischer. Doubtless there were other violists present, but the attendance of these well-known personalities assured a memorable gathering.

The program included Beethoven's Seven Variations on the duet “Bei Männern, welche Liebe fühlen” from The Magic Flute, WoO 46. This is originally for cello and piano, but it makes a fine, cheerful overture. During the Finale of Hindemith's 1939 Sonata the A-string popped—quite dramatically. Bach's G-major Solo Cello Suite was done with all repeats, no improvised ornaments, and elicited great appreciation from the audience. It was generally fast and very dancy. Two encores followed the Enesco Concertpiece. The whole evening was a rewarding display of the two artists. Donald McInnes has not played in public a great deal since moving to Los Angeles, and it is hoped his schedule will allow him greater visibility. He helps enrich the community with his high performance standard.

On May 5, David Shifrin, clarinet, Margot Garrett, piano, and Paul Neubauer, former principal violist of the New York Philharmonic, gave a concert at the L. A. County Museum of Art, with an engaging program: Mozart's KegelstattTrio, at the beginning, and, at the end, Schumann's Märchengeschichten (Fairy Tales), opus 132, also for clarinet, viola, and piano. The middle of the program offered the Arpeggione Sonata by Schubert and Debussy's Prélude à l'après-midi d'un faune. The Los Angeles Times reviewer called the Schubert, played on the viola, "a novelty," and identified the trio as "East Coast," which probably is where it's based, but Paul Neubauer is surely a West Coast product.

On May 14, Cynthia Kempf, viola, and Ernest Salem, violin, played the Mozart Sinfonia Concertante in E-flat, K. 364 at California State University, Fullerton. The following Sunday, Karen Lak played the Telemann Concerto in G Major with the Orchestra at Orange Coast College in Costa Mesa. Also, on May 16, the Angeles Quartet played a program at Caltech in Pasadena under the auspices of The Coleman Concerts, which included Beethoven's Serenade, opus 25, for flute, violin, and viola. Flutist Carol Wincenc joined Kathleen Lenski and violist Brian Dembow. The Serenade is a considerable technical challenge, and rarely performed—perhaps because it follows after the lighter muse. Dembow was critically praised for "sheer virtuosity."
There is no clearinghouse for chamber-music programming in Southern California, so occasionally we are treated to repeat performances of the same music. The Chamber Music/L.A. Festival managed to program the Kegelstatt Trio just eighteen days after Neubauer and friends played it. This second performance featured Marcus Thompson, viola. The program began with yet another performance of Dvořák's two viola Quintet, op. 97, performed this time by Marcus Thompson and Milton Thomas. Both the Trio and the Quintet are in E-flat; could this have anything to do with planetary convergence or maybe simple number mysticism?

On August 12, Esa-Pekka Salonen, the music director of the L.A. Philharmonic led the orchestra and its principal violist, Evan Wilson, in a reading of Berlioz' *Harold in Italy* at the Hollywood Bowl. The Bowl was nearly full, which means the audience numbered over 10,000. Other than the fact that the amplification made the viola sound quite like a saxophone, the performance was a thorough pleasure. There were some nice touches: the solo trio in the last movement was placed far to stage right, and in the last movement the soloist used a stool from which he struck heroic poses during the long orchestral sections. The harp was placed far to the front, close to the first violins. The "March of the Pilgrims" (second movement) was perhaps too fast, giving the impression that the pilgrims were being chased . . . running. But there were only two serious distractions: at one point an airplane flew overhead and, at another, a bottle rolled down the concrete stairs. Nevertheless, the sight of that huge audience—out of doors, yet completely quiet—was extraordinary. Caught up in the dramatic musical depiction, all payed rapt attention to the viola soloist.

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**Four Viola men jailed in string of burglaries**

**ALEDO** — Four people remained in custody Saturday at the Mercer County Jail for their alleged involvement in a string of burglaries that have taken place over the last 10 months here, sheriff's police said.

Bob E. Motz, 24, and John W. Bohlander, 18, both of Viola, remain in custody on $25,000 bond.

Cory J. Engels, 22, of Viola is being held on $50,000 bond and John W. Palmer, 20, of Aledo is being held on $100,000 bond for two previous criminal charges, according to State's Attorney Michael Herr.

Police said three area businesses — Green Township Shed, the Crop Productions plant and Jack Masters Garage — had been burglary targets.

Police are still conducting an investigation as to the value of the merchandise recovered and the amount that remains at large. Police also said more arrests are pending.

Police said they recovered stolen property from at least five burglaries in Viola when they executed a search warrant at the home of Bob Motz and Robin Russell on Jan. 20.

Assisting Mercer County sheriff's deputies in the arrests Wednesday were the Viola and Aledo police departments.

—Submitted by Robert S. Schelly, Peoria, Ill.

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**Utah Viola Society**
The UVS, under the direction of its president, Michael Palumbo, sponsored Alan de Veritch in a master class on 21 September in Salt Lake City. On the previous day, de Veritch gave a lecture to the music majors at Brigham Young University on "Now I've Graduated. What Now?" He also presented a master class to viola majors on orchestral repertoire.

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INDIANA UNIVERSITY
Elegy was premiered by Patricia McCarty and pianist Ellen Weckler in 1990. The piece lasts a bit over eight minutes, is broody, and attractive in many ways. The tessitura of both viola and piano is low, with the majority of the piano writing using two bass clefs, and the lower string sonorities of the viola definitely emphasized.

The work begins with an introduction for both instruments followed by a cadenza for viola alone. The bulk of the piece involves a series of phrases which sound improvisatory, usually six to eight measures long, during which the two instruments engage in dialogue, usually with the piano in a secondary role. The piano writing is quite sparse, so the viola can be soft, eloquent, and non-competitive. Cadences are usually established by longer notes in the viola part. Now and then a recognizable theme or motive appears, but mostly this music seems to grow out of itself using figuration and rhythmic cells as unifying elements. The harmonic style is atonal, but not abrasively dissonant. Toward the end, a tonal center on A-natural emerges.

The viola writing is traditional with nothing more daring than a passage of artificial harmonics. There are some passages that require rapid and unusual finger patterns. Bowings and fingerings, supplied by Patricia McCarty, are most helpful. The rhythmic notation is traditional and extremely detailed. Although the work is presented in manuscript notation, the spacing is precise, and it is easy to read.

This is a moody, somber, interesting short work with moments of real beauty, couched in a late twentieth-century idiom that is fresh and apparently not derivative at all. It should be a useful addition to a violist’s repertory.


These two works have a striking amount in parallel, not the least of which is their common publisher and relatively recent publication. Both are about six minutes long and make use of conventions (clichés?) of the day, such as showing accelerando with diverging beams, avoiding the feeling of meter, and using extremes in dynamics. Both are written in such a way as to take advantage of the unique capabilities of the viola.

From My Garden is edited by David Sills, who has provided helpful fingerings, bowings and other explanations that seem to make the composer’s intentions clear. The piece is notated in three-four time with the quarter at 48. But there are rows of grace notes to be played “as fast as possible.” The form looks like traditional incipient two-part, complete with double bar, and the return of opening material. There are many harmonics (with the intended pitches clearly shown, which is not the case with many composers), and much left-hand pizzicato. The melodic material, if that is the proper word, seems designed to answer the question “How many ways can I present and ornament a single pitch?” We start with a D-natural, as a harmonic, in three octaves, with different dynamics; then an F-natural, now with a few grace-notes, then B-flat and G-natural. Now we’re in bar 31. It’s an original approach;
some might think it very sensitive. It certainly is melodically economical, but then it's a very short piece. It's also very playable.

*L'etude du coeur* comes from a different emotional plane. "Passionate" is the indication at the beginning. Written without bar lines, it is otherwise conventionally notated (except for the diverging beams). It seems to be a string of through-composed, rhapsodic, unrelated phrases, the ends of which are indicated with longer notes and commas or fermatas or both. The effect delivered—the mood of the piece—is angry and unpredictable because of nearly unremitting dissonance, both melodic and harmonic. Edited by Rosemary Glyde, the music looks like normal engraving, and is very easy to read.

There are fingering mistakes: page 3, line 6, a finger mark "3"should be a "2"; on page 6, a clearly marked "5" is for a very unusual violist indeed, and on page 7, line 2, a Roman numeral III (calling for G-string) with a "3" over A-natural is no help at all. It should be IV. These things happen.

During the winter of 1954-55, the English composer and violist, Ralph Vaughan Williams visited the U. S. and was asked for advice by a composition student at Yale. "If a tune should occur to you, my boy, don't hesitate to write it down" (James Day. *Vaughn Williams*. J.M. Dent and Sons: London [1961]: 69) is probably excellent counsel, as valid today as it was then.


It's good to see that Boosey & Hawkes, publisher of the Bartók Viola Concerto, is continuing to put out ambitious large works for viola. The Druckman Concerto was commissioned by The Philharmonic-Symphony Society of New York, and finished, according to the score, on 3 October 1978. The premiere was on 2 November 1978, by Sol Greitzer and the New York Philharmonic with James Levine conducting. The Primrose International Viola Archive has been provided a "promotional tape" with the performers unidentified, which surely must be a recording of that performance. If it is, Mr. Greitzer deserves high praise for coming to grips with this difficult, twenty-minute work in less than a month.

The Concerto is scored for normal large orchestra (including tuba, bass clarinet, harp, piano and alto flute), with four percussion parts and twenty seven percussion instruments specified. The orchestra is used to make music as you might hear it in a strictly electronic medium, which is not surprising, as Mr. Druckman has worked in that form extensively. In fact, it’s hard to hear why this orchestra part was not presented electronically, as he has written for instruments and tape in the past. Of course, it was commissioned by an orchestra, not Con Edison. To try to reduce this approach to orchestral color on the piano, for instance the shimmering effect of ringing percussion, the sustained broadcast of four horns or the rasps of heavily muted brass, is a task that will demand great compromise from the outset. If you add the problem of a huge rhythmic vocabulary and the complication of considerable simultaneous improvisation by many players, you might end up with a really pale imitation of the orchestral version.

This reduction is a fine effort. Presented in some sort of manuscript, but clearly readable, it plainly shows the rhythmic relationship between the viola and ensemble, which is a feature absent in the soloist's part. As the score states, the rhythmic notation moves between traditional and "analog" notation. There is brief explanation of the rhythmic signs used, and most are easily interpreted. There is wide use of one symbol not explained; a triangle on its apex on top of a bar-line extending through the staff, which may or may not enclose a number. Dynamics and expression marks are clearly shown and abundant. The reduction would be a huge aid in preparing this concerto for performance.
It probably would not be effective in performance as a substitute for an orchestra.

The Concerto itself is a large, virtuosic, eloquent vehicle, well suited to the concert hall, if you have a sophisticated audience. The viola writing makes use of "extended techniques," but reasonable ones for the most part. There is a lot of left-hand pizzicato and jeté, and a fresh trick involving a normal-note glissando terminating in a distant harmonic. The cliché of many "as fast as possible" notes in ascending strange patterns of leaps and steps, (like quasi arpeggios of fourths or fifths with an occasional half-step), terminating in a long note or silence, is present, but this seems inevitable in much recent viola music.

The composer states in the score that the single movement work is in seven sections, alternating between viola sections and orchestral. These are hard to find. There are eleven double bars, counting the last one, and if change of texture indicates a new section, there could well be ten sections.

There is a possibility of influence from Wozzeck toward the end, where an orchestrated crescendo occurs on a single tone, and later a rhythmic ostinato, reminiscent of the very close of the opera, (where the child sings "hop-hop"), is a main feature of what appears to be a coda. This probably is just coincidence due to style, but it's present. At any rate, the Druckman Concerto is an exciting, interesting, at times expressive, and demanding work, which certainly deserves a piano reduction. Our thanks to Boosey & Hawkes.

—Thomas G. Hall
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Viola Sonatine, op. 19, no. 3. By Horst Ebenhöß. Doblinger/Foreign Music Dist., 1990. $6.90

This short work (about eight minutes) consists of four movements that explore a few aspects of modern viola technique. The first movement is of a playful nature and has some signing gestures achieved through glissandi. Pizzicato and col legno are featured in the second movement. The third is very slow and lyrical, while the fourth and final movement is fast and rhythmical. One can’t help but be reminded of the solo works for viola by Paul Hindemith and Max Reger when listening to and studying this piece. The structure of “Sonatine” is quite formal, and tension and relaxation play a dominant role in its shaping. Rhythm and the influence of the Orient are notable aspects of Ebenhöß’s compositional style.—Korey Konkol


A violin student of Ferdinand Spohr, Richard Hofmann (1844-1918) was highly regarded in Leipzig at the turn of the century as a teacher, performer, and composer of didactic material for both brass and stringed instruments. Editor Pauler suggests that these studies aim “to make the proficient violinist’s introduction to viola playing as attractive as possible…” In that regard, they could be seen as a low-impact workout in reading alto clef, since there is little use of treble clef or positions higher than fourth, and key signatures do not venture beyond four sharps or three flats.

These studies could be useful to viola students past the level of Mazas and ready to begin Kreutzer. Several studies offer material for creative application of bowing and articulation variations, and some may be particularly therapeutic for introducing practice of thirds and sixths, string crossings, ornaments, chromatic scales, and octaves.—Patricia McCarty

Since the autograph manuscript exists for only the first suite, Beyer relied upon the first printed edition issued by Simrock in 1916 for this urtext version. Welcome for the absence of bowings and fingerings as well as for the correction and discussion of printing errors in previous editions, this edition is beautifully engraved on fine quality paper and offers to both advanced student and professional a fresh perspective on this warhorse of the viola repertoire.—Patricia McCarty


This volume of approximately 50 pages presents a comprehensive approach to intermediate-level viola technique. The text is organized into 10 sections, progressively introducing exercises on single strings (extensive), on all four strings, in seven positions, scales and arpeggios (minimal), and double stops in thirds, fourths, fifths, sixths, sevenths, and octaves. The exercises are generally notated as arhythmic note groups excluding accidentals (with instructions to repeat appropriate exercises with a variety of prescribed key signatures and bowing variants). These materials are intended to constitute a rotating, five-day routine requiring approximately one hour per day. A student who diligently adopted this excellent course of study would be assured of outstanding technical development. Unlike the excellent Kreutzer edition in this same series, the explanatory text is provided here in Italian and English.—James Richards


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

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The New York Times

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

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