FEATURES

7 Conversations with Donald McInnes
   By Thomas Tatton

11 New Acquisitions in PIVA

19 Letter from the Isle of Man
   By Thomas Hall

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

**Editorial Office:**
Department of Music
Harris Fine Arts Center
Brigham Young University
Provo, UT 84602
(801) 378-4953
Fax: (801) 378-5973

**Editor:** David Dalton
**Associate Editor:** David Day
**Assistant Editor for Viola Pedagogy:** James Irvine
**Assistant Editor for Interviews:** Thomas Tatton
**Production & Advertising:** Jane Clayson

**Advertising Office:**
Crandall House West
Brigham Young University
Provo, UT 84602
(801) 378-4455

*JAVS* appears three times yearly. Deadlines for copy and artwork are March 1, July 1, and November 1; submissions should be sent to the editorial office.

**Ad rates:** $100 full page, $65 half page, $50 one-third page, $35 one-fourth page.
**Classifieds:** $25 for 30 words including address; $40 for 31–60 words.
Advertisers will be billed after the ad has appeared.
Payment to "American Viola Society" should be remitted to the advertising office.
OFFICERS
Thomas Tatton
President
2705 Rutledge Way
Stockton, CA 95207
(209) 952-9367

Pamela Goldsmith
Vice-President
11640 Amanda Drive
Studio City, CA 91604

Donna Lively Clark
Secretary
4820 Buttonwood Crescent
Indianapolis, IN 46208

Mary L. Arlin
Treasurer
School of Music
Ithaca College
Ithaca, NY 14850

Alan de Veritch
Past President
School of Music
Indiana University
Bloomington, IN 47405

BOARD
Atar Arad
John Graham
Jeffery Irvine
Jerzy Kosmala
Patricia McCarty
Donald McInnes
Paul Neubauer
Dwight Pounds
Karen Ritscher
Pamela Ryan
William Schoen
Peter Slowik

EDITOR, JAVS
David Dalton
Brigham Young University
Provo, UT 84602

PAST PRESIDENTS
Myron Rosenblum (1971-81)
Maurice W. Riley (1981-86)

HONORARY PRESIDENT
William Primrose (deceased)
For Collectors and Violists

PANTHEON LEGENDS RECORDS

PROUDLY OFFERS THESE LIMITED EDITION COMPACT DISCS
FEATURING

MILTON KATIM, VIOLIST

<table>
<thead>
<tr>
<th>Song title</th>
<th>Artists</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milton Katims &amp; Colleagues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Single</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debussy, Sonata No. 2</td>
<td>John Wummer, flute, Laura Newell, harp</td>
<td>M. Katims, viola</td>
</tr>
<tr>
<td>Villa-Lobos, String Trio</td>
<td>Alexander Schneider, violin, Frank Miller, cello</td>
<td>M. Katims, viola</td>
</tr>
<tr>
<td>$14.00</td>
<td>Loeffler, Two Rhapsodies</td>
<td>Dimitri Mitropoulos, piano, Harold Gomberg, oboe</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Song title</th>
<th>Artists</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonatas for Viola &amp; Piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Orig. Viola da Gamba &amp; Harpsichord)</td>
<td>Milton Katims, viola</td>
<td>Bela Siki, piano</td>
</tr>
<tr>
<td>Single</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J.S. Bach, Sonata No. 1 in G Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata No. 2 in D Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata No. 3 in g Minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$14.00</td>
<td>W.F. Bach, Sonata in c Minor for Viola &amp; Harpsichord</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Song title</th>
<th>Artists</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Six 'Cello Suites for Viola Solo</td>
<td>Milton Katims, viola</td>
<td></td>
</tr>
<tr>
<td>2 Discs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J.S. Bach, Suite No. 1 in G Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite No 2 in d Minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite No. 3 in C Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite No. 4 in E-flat Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite No. 5 in c Minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite No. 6 in D Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$24.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This Limited Edition is Only Available Through Mail Order
Make Checks Payable to: Milton Katims
All Prices Include Postage, Handling, and Applicable Sales Tax.

PANTHEON LEGENDS RECORDS
P.O. BOX 27740
SEATTLE, WA 98125-2740
The viola—an affair of the soul:
The American Viola Society—a unity of the heart.

Let me share with you a little story I found some time ago. I don’t know who wrote it but I’ve kept a copy and read it on occasion. I believe the author is the type of person who would not mind if I took some liberty with the text to make a point or two.

The Sense of a Goose

In the fall when you see geese heading south for the winter flying along a “V” formation, you might be interested in knowing what science has discovered about why they fly that way. It has been learned that as each bird flaps its wings it creates an uplift for the bird immediately following. By flying in a “V” formation, the whole flock adds at least 71 percent greater flying range than if each bird flew on its own.

People who share a common direction and sense of community can get where they are going quicker and easier if they are traveling on the thrust of one another. We are such a community—we have a common goal and a common purpose.

Whenever a goose falls out of formation it suddenly feels the drag and resistance of trying to go it alone and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front.

If we have the sense of a goose, we will stay in formation with those who are headed the same direction.

When the lead goose gets tired it rotates back in the wing and another goose flies point.

It pays to take turns doing the hard jobs—with geese flying south or with people. I’ll take the lead for a while.

The geese honk from behind to encourage those up front to keep up their speed.

I need to hear from you to keep up my speed—drop me a brief note or give me a call—let me know your ideas, thoughts, or suggestions. I promise, if you honk, I’ll listen.

Finally, when a goose gets sick or is wounded by gun shot and falls out, two geese fall out of formation and follow it down to protect it. They stay with the goose until it is either able to fly or until it is dead, and then they launch out with another formation or catch up with their own group.

If we have the sense of a goose, we will stand by each other.
XXIII International Viola Congress

University of Indiana
Bloomington, Indiana
14–18 June 1995

Primrose International Scholarship Competition
will be held in conjunction with the congress

Atar Arad & Alan de Veritch, Co-Host Chairs

For information, write professors de Veritch and Arad at the School of Music, University of Indiana, Bloomington, Indiana 47405. Further details are forthcoming in the next issue of AVS.

BE A CONTRIBUTOR OR BENEFACTOR OF THE AVS.

Your contributions are tax-deductible and would be greatly appreciated.

(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE.)

IF YOU LOVE THE VIOLA AND FEEL WARMLY TOWARD THE SOCIETY OF VIOLISTS, WHO WOULD YOU NAME AS A BENEFICIARY OF YOUR ESTATE?

The AVS Endowment? or
The Primrose International Viola Archive? or
The Primrose Memorial Scholarship Fund?
SOLICITATION OF ARTICLES

JAVS is a peer-reviewed publication. For scholars, teachers, college students, and others who have unpublished articles, papers, documents, and dissertations, JAVS and the Viola Yearbook offer the possibility for publication. Submit any of your writing on the broad subject of “viola” to the editor:

Dr. David Dalton
BYU Music—HFAC
Provo, UT 84602

NEW POLICY REGARDING JAVS

1. JAVS mailing will commence at the beginning of enrollment.
2. Persons who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year.
3. Members who are now in the second trimester will be charged $20 for regular membership and $10 for student membership for 1995 only.
4. The trimester system of dues will be replaced with annual dues, which will be due and payable January 1 (late by March 1) or on application for new membership.

Special 1993 issue from the Friends of the Brigham Young University Library on the PRIMROSE INTERNATIONAL VIOLA ARCHIVE (PIVA)

Copies still available from:
Friends of the BYU Library
HBLL—BYU
Provo, UT 84602
Tel: (801) 378-4301
Fax: (801) 378-6347
$8.00 each prepaid; $10.00 each by invoice; checks to “Friends of BYU Library”
The History of the Viola
Volume I (with Supplement)
Revised 1993
(out of print since 1987)
and
Volume II, 1991
Both available NOW

$29.50 and $24.50 each;
plus Shipping and Handling:
USA $3.00; Canada $35.0;
Foreign, USD $4.00; each

Dr. Maurice W. Riley
Author/Publisher
512 Roosevelt Blvd.
Ypsilanti, MI 48197
Phone: (313) 482-6288

S H A R
Serving String Musicians for Over 33 Years

• Rare and Fine String Instruments and Bows
• Over 7,000 Sheet Music Titles Available
• Classical Books, Videos, Strings, Accessories, and More
• Free 64-page Catalog Upon Request: 1-800-248-7427

Shar has the nation's only written "60-Day No-Risk Instrument Return" policy.
Applies to any violin, viola, or cello over $600.00 when returned within 60 days from date of purchase.
We invite your inquiries from USA and Canada: 1-800-438-4538 (Fine Instrument Department)

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

With Donald McInnes

by Thomas Tatton

Several dozen students and music enthusiasts gathered in Santa Barbara on a comfortable July afternoon to enjoy a viola master class. The elegant room was lit with a chandelier that reflected light off the polished oak walls; the stage was backed by a wall of opened windows, framing an aromatic garden. Before the first violist was to perform, the master teacher, Donald McInnes commented on the literature to be heard and graciously introduced some audience members.

When the first student, from Utah, walked confidently and purposely onto the stage, an air of anticipation and heightened interest came over the audience. She played the first movement of the Brahms E-flat Sonata flawlessly and beautifully. Mr. McInnes began his comments, as is his wont, with statements of affirmation. Selecting an awkward passage, he made a technical suggestion, played the passage in imitation of the student, then, with the technical correction, demonstrated what he wanted. The student repeated the passage; the audience experienced an immediate artistic improvement. More suggestions followed about mood, the joy of the music, and technical comments about tempo and bow. The second student, from Taiwan, performed the Bach G Major Suite. He played with a deep, rich tone, beautiful flow, and technical mastery. McInnes worked the final cadence of the Gigue and, in various movements, talked about vibrato, phrase, line, color and contrasts versus consistent musical expression. The final performer, from Australia, shared the first and second movements of the Walton Viola Concerto. McInnes likened the motion of the violist's bow while shifting to that of a kangaroo and then suggested that the student slide as a runner does in American baseball. Somehow a little white poodle got into the room, whereupon the student improvised the first line of "How Much Is That Doggie in the Window?" McInnes made a humorous comment, everybody laughed and enjoyed the moment, then back to Walton. When the master class was over, McInnes took time with everyone who wanted time; he never rushed but was always kind, comfortable and gentle, taking a genuine interest in comments and questions.

Donald McInnes, educated in the California public school system, began private violin studies with Stefan Krayk while in the seventh grade. In high school he participated in the California All-State Orchestra, as did many now-famous artists, and attended the Music Academy of the West during summer breaks. He went on to the University of California at Santa Barbara, where he made the momentous move to the viola. Today he is a world-class performer, a major recording artist, and a master teacher sought by the world's most gifted students. Students and music enthusiasts consider that McInnes is carrying on in the heritage of Ysaye to Primrose—and his legend grows.

The following questions and answers are from casual conversations I had with Donald McInnes during a two-day visit in July 1994.

What were some of your early influences or memorable musical experiences?

McInnes: When I attended the Music Academy of the West I was privileged to sit in on the lieder and opera classes of Lotte Lehmann. I didn't know German or French, but I was totally fascinated; there is a great beauty and intimacy in lieder and song, and this ultimately had an influence on my playing. I learned a great deal being around and listening to great artists. Later I was drafted and eventually spent three years at West Point Military Academy with a small string contingent that played receptions. This gave me time to work with the viola and, because it was only 45 minutes from Manhattan, I could study and attend concerts. When my military tour was up, Joseph de Pasquale, then principal violist with the Boston Symphony, advised me to study with William Primrose. This was January 1965 at the University of Southern California. I had to be the weakest
of the four students in that Primrose class, with so much to learn. The others were Alan de Veritch, Martha Strongin Katz, and Yizhak Schotten. Gentlemen wore coat and tie to each lesson, which was three hours in length; everything we played had to be performance-ready, and no literature was repeated. I worked very hard and, needless to say, learned a great deal.

What do you look for in potential students?

McInnes: One, ambition—a keen intensity that drives the student to practice; two, intelligence, which enables the student to accomplish and overcome the difficulties in the practice time; and three, talent—talent is important but always third.

You teach with great flair, using words brilliantly and can act out what you want in sound. Talk about your teaching style.

McInnes: Structure and discipline are important in order to achieve solid musicianship and technique. I try to teach my students about the profession, the areas in which the student will be most successful. My basic premise is to spend your student years becoming the best violinist possible; the better you are, the more choices you'll have as a professional. I teach the scales by Mogill, Primrose, and finally by Carl Flesch. Every student does all the Kreutzer etudes. There are certain instrumental techniques and principles of posture that every student must follow. In turn, there are other common faults which no student of mine is allowed. In between there are all the variables: personality, imaginative musicianship, and individuality. With these I allow the student to make choices.

What instruments do you own or use?

McInnes: I have a 1580 17½ inch Gasparo da Salò on loan to me by a very generous benefactor. It was previously owned by Nathan Gordon, Irving Illmer, and Germain Prevost of the Pro Arte Quartet. I also own a bench copy of the da Salò viola made by Curtin and Alf of Ann Arbor, with every scratch and mark copied exactly. I was asked what happens if the real Gasparo gets a new scratch—do I take the copy back to Curtin and Alf for a new scratch? [laughter]

Many violists are sensitive about transcriptions. How do you feel about them?

McInnes: I love transcriptions and have many in my repertoire. I'm a romantic and, although I play a lot of varied contemporary literature, I love the color of French music. I transcribe and perform a lot of song literature for viola, especially Debussy, Ravel, Faure, Duparc. Some pieces just don't work on the viola. My criterion is if it's musical and it works, I'll consider it.

What changes do you see in the music world around you?

McInnes: That's a very difficult question. Let me say something about students. There is an ever-increasing number of outstanding young violinists. They are much more pragmatic; they are smarter, brighter and more serious. They want to study with a teacher who has a track record of producing award-winning, successful students. Having said that, there is an enormous rise in the quality of viola teaching in this country. There are a handful of teachers who always seem to have students that are winning the competitions and professional positions, yet a number of bright, talented and gifted younger teachers are coming on the scene.

Tell me about the William Schuman Concerto on Old English Rounds. Did you enjoy the collaborative process? What other works have been written for you?

McInnes: In 1971, I auditioned for, and was fortunate enough to be among the winners of, a Ford Foundation grant. It paid $10,000—$5,000 for the artist and $5,000 to commission an American work. William Schuman wrote so well for strings, was incredibly musical, and had such an outstanding reputation that I asked him to compose a work for me. It was a wonderful process and it is wonderful music. I premiered the work in 1974 and have since performed it 57 times.

Some of the other pieces that have been written for me include—

Vincent Persichetti - Parable for Solo Viola
William Bergsma - Variations and a Fantasy for Viola and Orchestra
Robert Suderberg - Ritual Lyrics and Dances for Solo Viola
Paul Tufts - Sonata for Viola and Piano
John Verrall - Concerto for Viola and Orchestra
Thomas Pasatieri - Sonata for Viola and Piano.

I was in the audience at the 1978 London Congress where you substituted for Max Rostal at the very last moment, performing the Bartók.
Your performance was magnificent. Can you tell me about that experience?

McInnes: Well, Max became ill and couldn't play. Nannie Jamieson knew I was performing the Bartók and, when she called, said that I was the only person who could replace Max on short notice. I was already scheduled to play the opening concert at 9:30 A.M.—a chamber music concert with Yehudi Menuhin and others. The Bartók was scheduled for 11:45. I commented to Nannie that I had at least an hour between—she replied that that's when I was to rehearse with the orchestra. The orchestra was the Royal Academy of Music student Orchestra under the direction of Maurice Handford. They were magnificent. I finished the opening concert, had a spot of tea with Sir Anthony Lewis, Principal of the RAM, rehearsed, and performed.

Talk to me about your performing career.

McInnes: It is a joy and a privilege to share my music. I learned this from Primrose—it is an honor to play Bach, Mozart, Schubert; it is an extraordinary honor to play on stage. I don't take the performing experience lightly or for granted. I have an immense respect for the elements of performance: composer, performer, teacher, audience. When I perform I don't look to play a technically perfect performance each and every time; I want to offer through my playing and recording something different, something unique and exciting, something memorable. I hope that my musical message is enjoyed and understood by the audience.

I hope to do more performing in the future, more chamber music. I used to play everywhere and at any time. I'm much more selective now, and I'm enjoying a balance in my teaching and performing. Today, I take three conditions under consideration before I agree to perform: the location of the performance, the literature, and whom I'm playing with. If one or more don't interest me, I decline the invitation. That eliminates performances that would often turn out less than satisfying.

You're involved with the American Viola Society and have been for a long time. How has the society changed the world of the violist? What has the AVS meant to you?

McInnes: I have been actively involved since 1975, since the Ypsilanti Congress. Primrose was actively involved and interested almost from the beginning. The congresses, the Journal—so much is new; what one learns is almost overwhelming. The Society broadens us; we hear different styles of playing, new literature, recordings, new artists and teachers, makers and instruments. This is a very special organization and very important for the future of the instrument. I'm excited about the local chapters that are now forming. The potential is enormous and the future is very bright.

What does the immediate future hold for Donald McInnes?

McInnes: I'm very excited about two new CD's that will be released soon. The first is a recording of the Brahms Songs with Florence Quiver and Armen Guzelimian on the Delos label. The second is a CD of the 12 violas exhibited at Bein & Fushi in Chicago for the XXI Congress at Northwestern. I recorded the opening to "Harold" unaccompanied on each instrument and then did a series of encore pieces, one on each instrument. What a difference in the instruments! A truly magnificent experience. Also, I look forward with great anticipation to the world premier of the Pasatieri Viola Sonata in April 1995.

Donald McInnes plays with power, consummate musicianship and virtuosity, using a color palette as broad as any visual artist. Through his instrument he sings the complete range of human emotions. He teaches with equal ability and dedication, always with a twinkle in his eye, capturing just the right word, phrase, or action to immediately improve the performance of even the most gifted student. He has what he looks for in potential students—ambition and a keen intensity, intelligence, and an immense talent. Thank you, Mr. McInnes!

Thomas Tatton is the president of the American Viola Society and director of orchestras at Lincoln High School in Stockton, California. He holds the D.M.A. degree from the University of Illinois. He is past president of the California Chapter of ASTA and is president of the California Orchestra Directors Association. Tatton has published numerous articles on viola literature and performance, string pedagogy, and orchestral conducting. He has edited for publication works for viola ensemble, on which he is an authority.
Watson Forbes is one of this century's most eminent players of the viola. Here is chronicled a long and fascinating career which spans four decades of the most radical development in British music-making.

Personal anecdotes of giants like Edward Elgar, Thomas Beecham and a host of others sparkle from these pages as we follow the author through student life, orchestral playing and his main love – chamber music with the Aeolian String Quartet, one of Europe's most successful ensembles.

Dr. Forbes is perhaps even better known for his many transcriptions and arrangements with which scarcely any student or professional string player can be unaquainted. These works have greatly enlarged the viola repertoire and receive world-wide acclaim.

Of special value and interest to teachers of the instrument will be the substantial appendices which include an in-depth analysis of the repertoire and a comprehensive catalogue of arrangements and transcriptions that complete this high quality 200 page paperback.
NEW ACQUISITIONS IN PIVA

Editor's Note: This continues the 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.

1986 Acquisitions (continued)

Violoncello und Viola


Klavier und Viola


Bowen, York. Sonata no. 1 in C minor, for viola and piano. Melville, NY: Belwin Mills, [19-?].


Durbin, Jean. In memoriam; Melodie-impressions: pour alto (viola) et piano. [Odenthal, Germany?]: Centraton Musikverlag, 1983.


Fletcher, Grant. Zortzicos VI: viola and piano. [U.S.: s.n., 197?].

Fongaard, Bjørn. Sonatina for viola and piano; op. 126, nr. 28. [Oslo]: Norsk Musikinformasjon, [197?].


Grosser, Alfons. Notturno für Englisch Horn (oder Viola) mit Klavier (Orch.) Begleitung; op. 52. [S.l.: s.n., 194-?].


Harris, Russell G. Variations for viola and piano; op. 30. New York: American Composers Alliance, 1948.


THE VIOLA

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
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

… maker of fine string instruments
By appointment (908) 356-3712
Warren, New Jersey

Mark Anton Hollinger
Award Winning Instruments
VIOLIN • VIOLA • CELLO
CONTEMPORY & BAROQUE
EXPERT REPAIRS, ACCOUSTICAL ADJUSTMENTS
BOWS & ACCESSORIES
5075 LUPINE ROAD
MISSOULA, MONTANA 59803
406-542-2012


Lampe, K. Erinnerungen eines Greises: für Viola und Klavier. [S.l.: s.n., 195-?].

Leighton, Kenneth. Fantasia on the name Bach: for viola and piano; op. 29. [London]: Novello, c1957.


Noë, Artur. Trauermarsch für Viola und Klavier. [S.l.: s.n., 197-?].


Papandopulo, Boris. Sonata za violi i klavir = Sonata pour alto et piano. [Zagreb]: Saveza kompozitora Jugoslavije, [1963].


Reinicke, Carl. Drei Phantasiestücke für Viola (Violine) und Klavier; op. 43 = Three fantasy pieces for viola (violin) and piano; hrsg. von Bernhard Päuler. Winterthur: Amadeus, 1985.


Schönzeler, Hans Hubert. Sonate; op. 5: für Bratsche und Klavier = Sonata; op. 5: für viola and piano. Adliswil-Zürich: Eulenburg, 1975.


Siegl, Otto. Sonata Viola und Klavier; op. 41. Wien: Doblinger, 1925.


Smith, Leland C. Sonata for heckelphon (or viola) and piano. [New York: American Composers Alliance?], 1954.

Sollberger, Harvey. Composition for viola and piano: in nine sections. [New York: American Composers Alliance?], 197-?


Tillis, Frederick. Capriccio for viola and piano. New York: American Composers Alliance, [197-?].


Ultan, Lloyd. Sonata for viola and piano. [New York: American Composers Alliance, 1976?].


Vieuxtemps, Henri. Sonate pour piano et alto ou violoncelle; op. 36; B-flat major. Leipzig: J. Schuberrh & Co., [190?-]


To be continued next issue. Inquiries about loaning procedures from PIVA should be addressed to David Day, Music Librarian, PNA HBLL 5222 Brigham Young University Provo, UT 84602 Tel (801) 378-6119
Viola Faculty and Orchestra Conductor

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

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.

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.

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.

Colin Murdoch, President. Deborah Berman, Dean.

Affirmative Action/Equal Opportunity Employer

For more information contact the Office of Student Services, San Francisco Conservatory of Music, 1201 Ortega Street, San Francisco, CA 94122-4498 415/759-3431  Fax 415/759-3499

San Francisco Conservatory of Music
Jamaican Rumba
by Arthur Benjamin
is back in print!!!!!!
only $5.95
Available from:
Viola World Publications
14 Fenwood Road
Huntington Station, New York 11746
Send for our complete catalogue
PUBLISHERS OF MUSIC
FOR THE SERIOUS VIOLIST

JAMAICAN RUMBA

Tempo giusto - alla Rumba

ARThUR BENJAKIN

ARTUR BENJAKIN

GEOFFREY OVINGTON

MAKER OF VIOLINS,
VIOLAS AND CELLI

Instruments of Distinction
Played Internationally

GEOFFREY OVINGTON VIOLINS
STANTON ROAD
SHUSHAN, NY 12873
U.S.A.
518-854-3648

VIENNA PHILHARMONIC (PR. VLA.)
ALBAN BERG STRING QUARTET
DEUTSCHE KAMMERPHILHARMONIE
NEW YORK PHILHARMONIC
JACOB-KUECHERT QUARTET

LOS ANGELES CHAMBER ORCHESTRA
BUFFALO PHILHARMONIC
LAFAYETTE QUARTET
BAYERNIA RASTOR SYMPHONY (PR. VLA.)
ST. CECILIA CHAMBER ORCHESTRA

OPERA ORCHESTRA OF LA SCALA (PR. VLA.)
OSLO PHILHARMONIC
VIENNA RASTOR SYMPHONY
NORREVIK CHAMBER ORCHESTRA
GOTEBOURG SYMPHONY
In Appreciation

I regret to inform friends of the AVS that my dear wife, Jean, passed away on July 27th from the ravages of diabetes over the past 38 years.

It was she who introduced me to the world of the viola, inspired in me the desire to write nearly a dozen works for the instrument, and proved to be the catalyst which brought Paul Doktor and myself together for the creation of my concerto. She was unendingly loyal to the viola and its music and to the American Viola Society.

I would also like to express my gratitude for the efforts made toward presenting Roberto Diaz’s excellent performance of my concerto at the Redlands Viola Congress. It was an event, especially when performed on the same program with a concerto by my old teacher, Wayne Bohrnstedt, which proved a highlight of my career and one of my most memorable occasions—marred only by the death during the same days of Paul Doktor.

Although I will very likely attend no more congresses, nor will I be kept abreast of the activities of the AVS, I shall never forsake the viola as a medium of expression, thanks entirely to Jean’s enthusiasm in guiding me through the experience of learning to write for the instrument.

Ironically, and happily, her last act as a musician was the edition of a set of my viola duets, *Airs and Fancies*, for publication by Latham Enterprises. A month after her death I received my copies of the publication, bearing her name as editor.

Thanks to all who contribute so much to the world of the viola.

Robert W. Jones
San Diego

Letter from the Isle of Man

*Lionel Tertis International Viola Competition and Workshop*
and the XXII International Viola Congress

5 September 1994
Port Erin, Isle of Man, British Isles

The week between Saturday, August 27, and Saturday, September 3, 1994, in Port Erin was filled with a glorious celebration of the viola—playing of the most elevated and expert kind (both viola and piano), plus fascinating information-sharing and viola lore in general. The functions at the Tertis Competition were beautifully organized, carefully prepared, and skillfully carried out. The countryside was handsome, the weather glorious (except for a few days); and for an American, the ambiance was exotic enough to provide fascinating and enticing aspects.

Still, I kept thinking of Sir Winston Churchill’s *Their Finest Hour*, book two of *The Second World War*, which describes the triumph of the British in the face of the enormous difficulties of 1940 (the Battle of Britain, The Blitz, Dunkirk, etc.). Perhaps it is an exaggeration to compare the musical
facilities in Port Erin to the battle ground of Dunkirk, but the meeting was certainly different from viola congresses in the U.S. It seems to be a national trait that the British do astonishingly well under less than ideal conditions.

The Isle of Man lies in the Irish Sea, 31 miles from England, 16 miles from Scotland and about 30 miles from Northern Ireland. A little more than 30 miles long and 12 miles wide, it is a bit larger than Catalina Island off the Southern California coast. There are about 73,000 inhabitants; 24,000 of them live in the principal city, Douglas, which lies in the middle of the east coastline. The landscape of the island is pastoral—sheep and cows grazing on gently rolling hills, some forested sections (the highest hill is just over 2,000 feet). Narrow, but well-maintained, roads connect numerous little towns; the gorgeous coastline is ubiquitous. The principal industry is tourism.

The island is interesting politically. Its independent lawmaking began in the 10th century, the Manx people believe. Since the 18th century, the British crown has been sovereign, and the government is headed by a lieutenant governor, currently appointed by the Queen. Being part of the Commonwealth but not the United Kingdom has led to some peculiar laws. The Isle of Man prints its own stamps and money, both of which are equivalent to British counterparts, but are not accepted off the island. The Manx have their own banking and tax laws; high interest rates and low taxes cause business people to compare the place to Bermuda and tax havens in the Caribbean. Fishing does not seem to be a commercial interest, which is unexpected, given the coastline and fine small harbors. Perhaps the 40-foot tides have something to do with that.

Tourism, banking, agriculture, and motorcycles are the engines of prosperity for the Isle of Man. Each August sees motorcyclists in great number from all over Europe, and even from Japan, cruising roads and towns in usually well-disciplined order, often in flamboyantly colored costumes, looking like extensions of Star Wars.

The village of Port Erin lies in the southwest, and when the weather is right, the hills of Northern Ireland can easily be seen. Port Erin has a permanent population of about 1,800, and the scenery, necessary businesses, and creature-comfort facilities to take excellent care of a considerable number of visitors. A fine curving street above the harbor, called "Promenade," is lined with Edwardian hotels, some open for business, some not, all of which look as if they have come to life from the pages of a Le Carré novel. The Port Erin Royal Hotel served as the headquarters and central residence for the Lionel Tertis International Viola Competition, and "official" parties were held there.

Fletcher Christian, of Mutiny on the Bounty fame, came from Port Erin, and John Wesley spent over 10 years on the Isle of Man, successfully stippling the landscape with small, grey-stone Methodist churches. Four of these, either active as churches or put to some other use (or abandoned), are in the immediate Port Erin area. One of these has been turned into the Erin Arts Center, where the concerts and lectures of the competition and workshop were held. Purchased in 1971 by a group of Port Erin citizens, the building has been subjected to changes and improvements and is used by the Mananan International Festival of Music and the Arts, as well as for local and traveling arts events. The Arts Centre is definitely a project of which the citizens can be proud, being supported by civic groups, businesses, and the Isle of Man Arts Council.

The modification from church to theater reversed the layout of the building: what you would expect to be the main entrance of the church building actually leads to "backstage." The entrance to the theater itself is through an addition to the side, called the Art Gallery. This leads to what was the area behind the altar, now a box office and adjacent coffee bar. The audience then enters from the front of the old sanctuary and faces toward the former foyer, now the stage. The exterior of the building suffered cosmetically from the partial removal of its belfry, dismantled because of safety concerns.

The auditorium is about 75 x 45 feet, including the stage area on the floor level. The seating is mobile, steep, and rather like the steel bleachers found in school "multipurpose" rooms, except that these have upholstered benches and arms, which delineate the space for each seat. There are 134 regular seats, plus
The Erin Arts Centre, where most of the events surrounding the Lionel Tertis International Viola Competition and the XXII International Viola Congress took place in August 1994.

The Erin Arts Centre at Port Erin, Isle of Man, where most of the events surrounding the Lionel Tertis International Viola Competition and the XXII International Viola Congress took place in August 1994.

space for extra chairs to be placed in aisles and at the sides of the stage. The ceiling is perhaps about 25 feet high, but it gives the impression of being lower because of an exposed steel framework that holds equally exposed stage and house lights. The overall effect is dark. Of course, there were once windows in this little sanctuary, but they are now covered. There is no ventilating system, but there is heating, though not used in early September. The lack of ventilation is a major problem, even in a mild climate; with 150 persons in a room so small, it doesn’t take long to notice you have close companions. The stage was decorated with a banner, showing a staff with an alto clef having the three-legged symbol of the Isle of Man integrated into the lower swirl of the clef-sign. Two big floral displays (which remained quite decorative throughout the week, in spite of some drooping) were companions to a relatively large, stagey, white Ionic column, whose significance never became clear. The performance space was finished off with some small potted pine trees and a Steinway grand of indeterminate age, model “A,” about six feet long. It was not a bad-sounding piano, but considering the quality of the pianists performing, only the finest instrument would have been appropriate. The major problem of the piano, its inability to stay reasonably in tune even for one day, created quite a bit of work for the diligent tuner. The acoustic properties of the Erin Arts Centre are basically good, but not flattering, with a tendency to be dull.

No one is more aware of the difficulties at the Erin Arts Centre than those in charge. Part of their problem is that the Centre is so successful: accommodating all the persons who want to attend is not easy, and the quality of those who want to use the Centre as a performance venue seems to indicate that better facilities are needed. As with most arts centers, finances are a concern, and I am confident that when money is available, it will be used wisely.

Those who chose the location for the Tertis Competition and Congress were also well aware of the shortcomings of the Erin Arts Center but felt that the virtues of Port Erin outweighed the inconveniences. The Competition enjoyed the invaluable support of the local population and businesses, even to the extent that competitors were put up in
The ENCORE dream is based on the belief that with serious, dedicated students, a faculty of exceptional strength and an ideal facility and setting, there is no limit to personal and artistic potential.

ENCORE is a community of optimum resources operating in concert to produce a climate of excellence that is intensive, yet supportive. The faculty functions both individually and as a team, making its collective expertise available to all. The focus is on mastery of the instrument through performance of solo and chamber music repertoire. Lectures in musical style and analysis and access to superb recreational facilities provide enhancement of the student’s artistic and general well being. Master classes by illustrious guest artists, Cleveland Orchestra concerts at nearby Blossom Music Center, and proximity to Northeast Ohio’s wealth of cultural institutions complement the ENCORE environment.

ENCORE will make a definitive, positive educational impact on the student’s musical growth, the kind that continues to sustain and inform individual development well beyond summer’s end.

David Cerone
Director

ENCORE
School for Strings
located at Western Reserve Academy, Hudson, Ohio
June 25–August 5, 1995

Faculty
Richard Aaron, cello
Jascha Brodsky, violin; chamber music
David Cerone, violin
Linda Sharon Cerone, violin
Orlando Cole, cello; chamber music
Victor Danchenko, violin
Stephen Geber, cello
Bernhard Goldschmidt, chamber music
Marshall Griffith, comprehensive music skills
Mark Jackobs, viola
Robert Lipsett, violin
Dorothy Mauney, violin; chamber music
David Russell, violin
Bruce Uchimura, cello; chamber music
David Updegraff, violin
Robert Vernon, viola
Christopher von Baeyer, cello; chamber music
Metta Watts, cello
Richard Weiss, cello
Lawrence Wheeler, viola; chamber music

ENCORE School for Strings, 11021 East Boulevard, Cleveland, Ohio 44106, 216/791-5000
Enzo Arassi

VIOLA

Milan, 1914
40.4 cm (15 29/32 in)

Mint condition, labelled and branded in three positions. In rectangular Everest case, with silver mounted Ch. Collin-Mezin bow.

Will consider trade for violin outfit of comparable value. Some fine violins and bows for sale.

M. James
311 Robinson St.
Woodstock, Ontario, Canada N4S 3B8
(519) 539-1826

GEORGEFREY SEITZ,
Violinmaker

Fine New & Used Violins, Violas, Celli and Bows

Guitars, mandolins, banjos, vintage gear, etc.

Buy • Sell • Repair • Appraise
4175 Loughborough St. Louis, MO 63116
353-1312

PURCHASE COLLEGE

BFA and MFA Programs in String Performance

Professional conservatory programs in performance, just 30 minutes from New York City!

- Private study available with an Affiliate Artist of your own choice
- Superb facilities: 5 concert halls, 52 practice rooms, 90 pianos, 8 organs, and many historical and modern instruments
- Instrumental ensembles: symphony orchestra, opera orchestra, contemporary ensemble, and 3 hours of chamber music weekly
- Comprehensive studies in musicianship: theory, solfege, history, counterpoint, and analysis
- Collaborative opportunities with theatre, dance, film, and visual arts majors
- Easy access to the marvelous cultural resources of New York City
- Study with distinguished resident faculty, and affiliate Artist-Teachers, including:
  
<table>
<thead>
<tr>
<th>Violin</th>
<th>Viola</th>
<th>Cello</th>
<th>Contrabass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alejandro Mendoza</td>
<td>Toby Appel</td>
<td>Yosif Feigelson</td>
<td>Alvin Brehm</td>
</tr>
<tr>
<td>Alexander Meshibovsky</td>
<td>Walter Trampler</td>
<td>Marion Feldman</td>
<td>Orin O'Brien</td>
</tr>
<tr>
<td>Daniel Phillips</td>
<td>Emanuel Vardi</td>
<td>Michael Kannen</td>
<td>John Schaeffer</td>
</tr>
<tr>
<td>Sally Thomas</td>
<td></td>
<td>James Kreger</td>
<td></td>
</tr>
<tr>
<td>Yuval Waldman</td>
<td></td>
<td>Aldo Parisot</td>
<td></td>
</tr>
</tbody>
</table>

For further information on the programs and auditions, write or call:

Music Division • School of the Arts • Purchase College • 735 Anderson Hill Road • Purchase • New York • 10577-1400

Tel. 914 251-6700 • Fax 914 251-6739
local residents’ homes. Port Erin is charming and easy to get around in; it is an informal, rural setting, and the Arts Center has an improvisatory, rustic personality. The airport is not more than a 15-minute drive away. There are few urban problems on the Isle of Man; congestion, traffic jams, city crimes, etc., are not an obvious part of everyday life. Stress and strain are minimal, and the countryside is idyllic. (I was told that it is not necessary or customary for residents to lock their homes or cars.) Maybe a stuffy, cramped auditorium, with a funny little piano, is not a bad price to pay for all the obvious advantages. Perhaps another good reason to choose this location is that the viola event is the center of attraction, for the whole island, while it is going on. Everybody knows that the violists are present. This gives a warm feeling to a group that ordinarily is not used to such attention.

Viola congresses in the U.S. have been preceded by a day or two by the Primrose International Scholarship Competition, and the contests have not been a dominant focus of the congresses. However, in Port Erin the main event was the Lionel Tertis International Viola Competition; the workshop was less emphasized, and the XXII International Viola Congress was announced in yet smaller print. This was a competition, with a congress attached, not the other way around.

The competition and workshop participants numbered 119 persons from 23 countries. Truly an international gathering in many ways, it was hard to tell the nationality of participants by the country of residence shown on the official roster. For instance, Mikhail Zemtsov is probably not Mexican by inheritance, and Soo Kyong Kim probably is not of Spanish descent. Claudia Lasareff-Mironoff is American by birth, but lives in South Africa. The country with the most participants was England, with 35; Sweden was second at 18. (Two persons listed Scotland as home, and two more said they were from the U.K.) There were people from the Czech Republic, Hong Kong, Armenia, Bulgaria, and Lithuania. Sixteen said they were from the U.S.A.

Fifty-two violists (limited to those not more than 30 years old) actually played for the competition. The jury selected another Methodist church, a few blocks out of town, and listened to all 52 auditions, one after the other, for two very full days. Unless they brought their own accompanist, the players had 30 minutes with an official accompanist (of which there were four) for preparation. This first audition was limited to 20 minutes, and the works had to be selected from repertory lists, which fairly well covered the standard viola repertory. The exception was “Odd Man Out” for solo viola, by Michael Berkeley, who was in attendance. This work, commissioned by the Mananan Festival Trust, was written for this fifth Lionel Tertis International Viola Competition (published by Oxford in 1994) and was required of all contestants. Fortunately, it is a very agreeable piece, well suited to the instrument.

The survivors of the first round were publicly announced after the evening concert by the Maggini String Quartet on Tuesday, August 30. The chairman of the jury was Philip Jones, a well-known trumpeter and English music administrator, who is well experienced with competitions. His announcement was full of thanks, explanations, acknowledgments, politeness, fairness, dignity, and wit, but it seemed interminable, coming at the end of a long concert when all the audience really wanted to know were the names of the semifinalists. For some of these young players, the results were professionally important. The jury was charged to choose eight, but they selected nine semifinalists: Sarah Jane Bradley (England), Alexandra Moellmann (U.S.A.), Simonide Braconi (Italy), Gilad Karni (Israel), Kenta Matsumi (Japan), Pierre Lenert (France), Scott Lee (Taiwan), Tatjana Masurenko (Russia), Karen Opgenorth (Canada). The semifinal phase of the competition took place in front of an audience on Thursday at 10:30 A.M. Each contestant had 30 minutes, and each played literature from three different sections of the repertory lists: Bach unaccompanied, concerto, sonata. With appropriate breaks, this lasted until 5:30 P.M.

The jury also selected seven violists to play an afternoon concert on Friday, September 2. These were named “nonfinalists” but were players who deserved recognition: Karin Dolman (the Netherlands), Heather Wallington (England), Mikhail Iakovlev (Russia), Genevieve Strosser (France),
Kenneth STEIN

VIOLINS

1320 Sherman Avenue
Evanston IL 60201
(708) 491-9550

Tues–Fri 9–5:30  Sat 9–2

New Viola Power T-Shirt!
High quality, pre-shrunk 100% cotton white shirts with navy or teal printing, Bach’s Brandenburg Concerto #6 on front

Music for Viola
Two Waltzes for Viola and Piano
by Katrina Wreede

Airs and Fancies: Some pleasant music for two violas
Songs and Dances for Viola and Cello

Duets • Trios • Quartets
for Viola Ensemble

Free Catalogue

Latham Music Enterprises
1209 Gregory Street  Greensboro, NC 27403
1-800-645-7022 (in US)
910-299-2326 (FAX)
Seeking viola music for publication

The Harid Conservatory
Music Division

Setting the Standard of Excellence

The Harid Conservatory’s Bachelor of Music - Performance and Certificate programs offer music performance training inspired by a commitment to excellence.

- Comprehensive and thoroughly crafted curriculum-
- Select studio classes with professional training at the highest level-
- Superlative artist faculty dedicated to providing intensive and personal attention to each student-
- Vigorous solo training affording each student abundant performing opportunities-
- Special focus on the development of orchestral and chamber music ensemble skills-
- New facilities featuring large practice rooms and the finest quality equipment-
- Career development seminars that deliver special training in the practicalities of life as a performer-

All students accepted for enrollment attend on full tuition scholarships. Contact The Harid Conservatory for information about our audition dates.

The Harid Conservatory • 2285 Potomac Road • Boca Raton, FL 33431 • (407) 997-2677
The Harid Conservatory has adopted a racially non-discriminatory policy as to students, and admits students of any race, color, ethnic or national origin.
Carleen M. Hutchins

DOYENNE OF AMERICAN VIOLIN MAKERS

New York Times, June 14, 1994

VIOLAS played in the Cleveland, Julliard, Kroll, LaSalleian, Shanghai, and Vanbrugh Quartets, and in the symphony orchestras of Boston, Columbus (Principal), Detroit, Edinburgh (Principal), Hamilton Ontario, (Principal), Israel, New Jersey, New York, Newcastle (Principal and second), Northern Illinois (Principal), Portland Oregon, (Principal) among others.

COMMENTS:

"My Hutchins viola creates a sensation wherever I play it. People want to know how to get that tone quality. At the Spoleto Festival they wouldn't believe it."

David Mankovitz, 1962, Kroll Quartet

"Thank you for my marvelous viola."

Simon Aspell, 1992, Vanbrugh Quartet

"Perhaps the most beautiful sounding viola I ever played. I would be proud to own it if I needed one on a regular basis."

Paul Zukofsky, 1994, Concert Violinist

Please call 201-744-4029

FAX: 201-744-9197
Nokuthula Ngwenyama (U.S.A.), Tomomi Shinozaki (Japan), Ashan Pillai (England).

From what I heard, all 16 were virtuosos of high caliber, and the semifinalist and non-finalist groups easily could have substituted for each other; the semifinalists being only somewhat more consistent.

The three finalists, Gilad Karni, Scott Lee, and Kenta Matsumi, were announced on Friday, then on Saturday afternoon and evening, the they competed by each playing a one-hour program. It started at 4:00 P.M. with Gilad Karni, followed at 5:00 by Kenta Matsumi. At 8:00, after a two-hour break, Scott Lee played. The jury conferred while the audience, which considerably exceeded the capacity of the hall, waited. The awarding of prizes was to be the final event of the competition, workshop and congress. The jury returned at 9:50, and speeches were given by Mrs. Tertis (who would actually present the prizes) and Yuri Bashmet, honorary president of the Lionel Tertis International Viola Competition, who was part of the jury. Mrs. Tertis gave much acknowledgment and thanks to the officers, workers, and colleagues who made the competition possible, and Bashmet gave advice to violists, in his somewhat broken but witty English. Having just spent a good part of five days listening to young players, his advice came from a well-informed unquestionable source, and deserves repetition in paraphrase: (1) don't try to be too original, or to constantly search for something unique; (2) play what the composer wrote; don't change or invent things; (3) play in tune, it will help the beauty of your sound.

At 10:25, John Bethel, the Port Erin spirit behind the whole event, functioning as chief operations officer and guiding light, announced the prize winners. Gilad Karni took first prize, which was £2500 (ca. $3,865), plus a Kai-Thomas Roth viola. The 26-year-old Karni is a member of the New York Philharmonic Orchestra. The second prize of £1500 (ca. $2,318) went to Kenta Matsumi, a 24-year-old Japanese student at the Royal Academy of Music, London. Scott Lee took third prize of £1000 (ca. $1,545). He is Taiwanese, is just 16 years old, and lives in Los Angeles, studying viola with Donald McInnes and violin with Alice Shoenfield. Nineteen additional prizes were awarded:

Other Prizes (three bows and cash), Publishers Prizes (£50 gift certificates), Special Prizes (£250 to £50 in cash from banks and other businesses). The evening was prolix, but it did end, eventually, at 10:35.4

There was little or no grumbling or cries of prejudice or unfairness to be heard at this contest. Of course, there were noticeably fewer attendees at the congress after the semifinalists were announced, so perhaps the truly disgruntled had left Port Erin. One American groused that there were no women on the jury, and there were no female finalists. A Port Erin matron was overheard expressing dismay at the intemperate behavior of her house guest, who was a contestant. But, all in all, John Bethel and his helpers deserve high praise for the smooth running of this multinational, complex, potentially problem-filled event.

The jury for the competition consisted of Yuri Bashmet (Russia), Kazuhide Isomura (Japan), Philip Jones (England), Michael Kugel (Israel), Paul Neubauer (U.S.A.), and John White (U.K.). Bashmet, Isomura, Kugel, and Neubauer all gave recitals and master classes. In addition to the jury members, Roger Chase and Martin Outram gave the late morning recitals, and Paul Silverthorn gave the Monday evening recital. All these violists are acknowledged virtuosos, and hearing this many artists in so short a span of time was a privilege probably not to be repeated. Such a concentration of magnificent viola playing left an unexpected and indelible impression.

The official accompanists were no less a distinguished group, all from the U.K.: Tim Carey, Helen Davies, Michael Freyhan, and Sophia Rahman. A few of the recitalists brought their own pianists, but most did not, and so these four did a great deal of playing, often music not in the standard repertory. My respect and pleasure grew as the week progressed. It's not possible to review every event in the workshop, so only those that stand out in my memory will be mentioned. Sincere apology is offered for unjust omissions.

The workshop part of the Port Erin Viola Congress used a format similar to that of the U.S. congresses, but smaller, because of facilities and the number of participants. Activities did not start before 10:00 A.M., and
(with one exception) ended by 2:30 in the afternoon. There were lectures, master classes, two 11:30 A.M. recitals, viola ensemble sessions, and a formal recital every evening except Saturday.

The workshop was populated by interesting and strong personalities. At 3:00 p.m. John Bethel, director of the competition and chairman of the Mananan Trust (the local organization promoting and sponsoring the congress) welcomed all and opened the week-long meeting. Next came the host chairman, John White (chairman of the British branch of the International Viola Society), distinguished violist, educator, editor, who assured us that this congress would have emphasis on the viola “with a British theme.” Shortly after, Tully Potter was introduced, and he gave a talk about Watson Forbes’s career, illustrated with historical recordings of Forbes’s playing. I was impressed by the simplicity of the sound equipment used throughout the congress for musical illustrations—it looked and sounded like a typical “ghetto blaster.” Apparently easy to operate, the problem of finding the right spot on a cassette tape was not completely solved by every lecturer. The talk about Forbes, who is now 85, was shared by Tully Potter and John White, a former Forbes student.

Tully Potter did a lot of things at the workshops. Not a player himself, he is accurately described as the ultimate viola groupie. A journalist by trade, he is on the editorial staff of the Daily Mail, but not primarily as a music editor. His knowledge of the viola, its literature, and its players (worldwide) is encyclopedic and astonishing. His wit was completely engaging.

Yuri Bashmet gave the first evening recital on Saturday, August 27. He and Mikhail Muntian played the Shostakovich Sonata, which Muntian had premiered with Feodor Druzhinin, for whom the sonata was written. Bashmet is a superb artist—sensitive, intimate, flashy, stunning, impeccable. As an encore, he played the “Russian Song” from the opera Mavra by Stravinsky.

Sunday, August 28, Roger Chase and Sophia Rahman presented a late morning recital that gave new meaning to the term viola virtuoso. Mr. Chase teaches at the Guildhall School of Music and Drama in London, but his résumé shows that he has done a great deal of recording. He played two of the most challenging pieces in the viola literature, the Bach Fantasia Chromatica in the Kodaly transcription and the Sonata per Grand Viola by Paganini, plus two 20th-century works. His
virtuosity was breathtaking. He played on the 17-inch Montagnana that belonged to Lionel Tertis; the sound was mellow, unchanging in quality from one tessitura to another, and humongous. Mr. Chase is also a master of the master class. His first pupil was a mature amateur violist, to whom he said just the right things in a most ingratiating way. Second came a young and lovely French lady, so this portion of the lesson was delivered in French. The master class was so successful that another unscheduled session was given later in the week.

Harry Danks, champion of the viola d'amore, was for 32 years the principal violist of the BBC Symphony Orchestra. Now in his eighties, he handled the viola ensemble sessions, which were enthusiastically well attended. Danks's economical conducting style reminded me of that of Pierre Monteux. The participants at these reading sessions numbered between 26 and 41, and the resulting sound in the small confines of the Erin Arts Center was quite like propeller-driven aircraft. Some of the literature for viola ensemble was memorable also: The Ride of the Valkyries, for 10 violas (26 performed), J. Strauss's Kaiser Walzer, Gordon Jacob's Suite for Eight Violas (32 performed), and Divertimento for 20 Violas (41 performed) by the Scottish composer Edward McGuire, who was in attendance.

Sunday evening's recital was presented by Kazuhide Isomura, violist of the Tokyo Quartet, with Bernard Rose, the well-known American chamber music pianist and teacher. Monday afternoon, John Vallery, violist, and Mary Vallery, pianist, presented a program of attractive contemporary music by living Irish composers. Paul Silverthorn, principal violist of the London Symphony Orchestra, gave the Monday evening recital with Sophia Rahman. His informal concert attire, the fluid performance of the Bliss Sonata, and his arrangement of Suite Italiane by Stravinsky are held in memory. He closed his program with stuffy arrangements of two Cole Porter tunes by Gary Carpenter, perhaps the low point of the workshop for me.

Tuesday morning, Tully Potter and Harry Danks had a public conversation about Danks's career, which amounted to a firsthand history lesson. Lillian Tertis was present, and participated by responding to questions. Danks, born in 1909, studied with Lionel Tertis. He has a remarkable memory for details, such as bus routes, prices, and wages. He was articulate, funny, and self-deprecating—absolutely remarkable and charming.

Tuesday afternoon, two Asian gentlemen, Man Sing Chan, from Singapore (now living in London), and Hai-Bin Jiao, a visitor from Beijing, teamed to present a session on bow making. Man Sing Chan, a London-based bow maker, showed an electronic instrument that allows him to test wood before it is carved into a bow to see if the raw material is suitable. He and Mr. Jiao, a violin maker in China, have recently traveled to the Mongolian region where bow hair is produced and processed to see firsthand how it is done. We learned that the tail hair of a male horse "is whiter and stronger; . . . the female horse pee[s] from behind, [and] . . . it gets yellow and weak. Male horses don't do that." This knowledge did much to justify the trip to the Isle of Man.

The Wednesday evening recital was presented by Michael Kugel and Tatyana Stepanova, both from the former Soviet Union, who immigrated to Israel in 1990. Mr. Kugel played two of his own works, Suite in Memory of Shostakovich, and Poem for Viola Solo, both of which seem promising additions to the viola literature. He finished with the Carmen Fantasie by Franz Waxman; the performance showed the same kind of technical élan with which Jascha Heifitz dazzled audiences when playing the same piece. Kugel has absolute command of seemingly endless up- and down-bow staccato. During an encore performance of Hora Staccato, while doing 25 or more down-bow staccato notes in a row, he turned and made a face at the audience, who chortled in response. His Friday morning master class on the Bartók Concerto showed high skill and sensitivity as a teacher.

Paul Neubauer and Helen Davies presented the Friday evening recital. Mr. Neubauer showed this listener once again that he has complete command of the instrument, from the "heavenly and perfect" approach in the Schubert Arpeggione Sonata to the brutal "Wild" movement of Hindemith's Opus 25, No. 1. He played the Romance, Opus 2, by Benjamin Dale, a fine example of early 20th-century British romanticism. The Canary,
Hungarian restaurant bird noises, delighted and amazed as an encore.

The final recital of the Congress was presented Saturday morning by Martin Outram, violist of the Maggini Quartet, which performed Tuesday evening. Michael Freyhan, his piano collaborator, prefers to accompany with the piano lid open. This certainly does improve "presence" for the piano, and in this case never presented a balance problem. He has wonderful control, showing again what fine pianists were at work in Port Erin. Outram opened the program with an elegant performance of Sonata for Viola and Piano (1922) by Edgar Bainton. This is a lovely work, in which the piano is quite important; the style might be described as "British impressionist."

The week was exhausting, but vastly rewarding. John White proclaimed that the next event will be in 1997. That should give me time to recover and perhaps plan to spend more time in old-fashioned sight-seeing on the Isle of Man. At any rate, the trip is surely recommended.

—Thomas Hall, Chapman University

3 Ibid., p. 387.
4 Thanks are due to Martin Norbury, administrator of the Mananan Festival Trust, for facts in this article.
Hans Weisshaar and Margaret Shipman are pleased to announce the publication of

**VIOLIN RESTORATION**

**A MANUAL FOR VIOLIN MAKERS**


$300.00 U.S. Dollars plus $15.00 shipping by surface ($45 for air mail outside the U.S.).

Please remit by check or international money order, payable in U.S. Dollars to:

Hans Weisshaar or Margaret Shipman
627 N. Larchmont Blvd.
Los Angeles, California 90004

EUROPE: Please contact Roland Baumgartner, exclusive distributor, at Innere Margarethenstrasse 10, 4051 Basel, Switzerland.

SHIP TO:

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City</th>
<th>State</th>
<th>Country</th>
<th>Zip</th>
</tr>
</thead>
</table>

TELEPHONE
We are pleased to announce the appointment of

ALAN de VERITCH, former principal violinist, Los Angeles Philharmonic; active recording artist for major motion pictures and television; former student of William Primrose; former faculty member, University of Southern California and California Institute of the Arts
to the Viola Faculty

VIOLA FACULTY:
ATAR ARAD, former member, Cleveland Quartet;
former principal violinist, Frankfurt Symphony Orchestra; first prize, Geneva International Competition, 1972;
former faculty member, Royal Northern School of Music and Rice University

MIMI ZWEIG, director of IU Young Violinists Program and Summer String Academy; former member, American and Indianapolis Symphony orchestras; founder of children’s string programs, North Carolina School of the Arts, Wisconsin Conservatory of Music, and University of Wisconsin—Milwaukee

Financial aid in the form of need-based and merit-based assistance is available to undergraduate and graduate students.

Audition dates:
October 28-29, December 2-3, 1994;

For information, contact:
Office of Music Admissions
Indiana University School of Music
Bloomington, IN 47405
(812) 855-7998

AVS board members examine the bindery in the Primrose International Viola Archive, Harold B. Lee Library, at Brigham Young University, Provo, Utah.
Bärenreiter Series

Bärenreiter-Verlag of Kassel is publishing a series of contemporary music for the viola in cooperation with the International Viola Society. This was brought about through Günter Ojsteršek, IVS president, and Mr. Michael Topel, representing Bärenreiter. Composers who are members of the IVS (also AVS) may present their works for the viola to Bärenreiter for possible publication.

Happy Birthday

Maurice Gardner, well known to members of the AVS for his sizable output of viola repertoire, celebrated his 85th birthday this year. He has most recently finished a newly commissioned piano quartet and also reached an agreement with the Ying, Miami, and Muir string quartets on a joint commission for a new string quartet.

Academia

The School of Music at the University of Illinois, Champagne-Urbana announces the appointment of Emanuel Vardi to their faculty.

Cynthia Phelps, principal of the New York Philharmonic, has joined the viola faculty of the Manhattan School of Music.

Boston Viola Quartet

The newly organized Boston Viola Quartet, consisting of Nancy Call, Harold Lieberman, Dorcas McCall, and Jenny Shallenberger were recently heard at King's Chapel in Boston. The program included works by Telemann, York Bowen, and Guido Papini and arrangements by Harold Lieberman of Charpentier and anonymous 16th-century music.

Use this genuine Hungarian detergent for clean shifts and bowings. Submitted by Veronica Jacobs, New York, NY.

Gerard Causse
Concertos by Hoffmeister and Hummel, plus Schubert. EMI CDC 7 548172

Steven Dann
Bax Legend, Clarke Sonata, Stravinsky Elegie, Vaughan Williams Romance, Reutter Five Caprices, Coultard Sonata Rhapsody. CBC Records MVCD 1072.

Die Viola
Dominique Huybrechts, Thérèse-Maria Gilissen, Stanley Weiner & Georg Schmidt (violists) in individual works as follows: Antoine Mahauts Sinfonia op. 2, no. 6 for strings, obligato viola and continuo; Joseph Jongens Suite, op. 48 for viola and orchestra; Weiner Viola Concerto, op. 78; Hindemith Kammermusik No. 5, op. 36/4. Koch/Schwann 3-1337-2.

Franziska Dürr
Wolfgang Rihm Viola Concerto, with the Badischen Staatskapelle, Günter Neuhold, cond. Dager Records, CAD 800 886.

Lillian Fuchs

Rivka Golani

Nobuko Imai
Hindemith: three viola sonatas; Meditation with Roland Pontinen, piano. BIS CD-651 DDD.

Patricia McCarty

William Primrose
Mozart Sinfonia Concertante, K.364 with Isaac Stern and the Perpignan Festival Orchestra, Pablo Casals, conductor. Sony Classical CD, SMK 58983.

Eckart Schloifer
New works by Johannes Kalitzke, Theo Brandmüller, Aseon Han, Ulrich Leyendecker, Christoph Staude, and Hans Zender. ProViva ISPV 163 CD.

Yizhak Schotten

Ernst Wallfisch
(In memoriam) Vanhal Concerto in C, Paganini Sonata for Grand Viola, von Weber Variations on an Austrian Folksong, Malipiero Dialogo No. 5 for viola and orchestra. Bayer Dacapo, LC 8498.

Pinchas Zukerman
Mozart Duo No. 1, K.423, in G and Duo No. 2, K.424, in B-flat for violin and viola. Also Jean-Marie Leclair Sonata, op. 3, no. 4 in F for two violins. With Itzhak Perlman, violin. RCA Victor/BMG Music 60735-2-RC.

Editor's Note: Patricia McCarty is acknowledged for her contributions to this column on new recordings. She advises that the mail order service provided through Tower Records by phoning 1-800-648-4844 can be a helpful service to those who make special orders.
JOHN-
BRASIL

The NAME in
QUALITY PERNAMBUCO
WOODS and BOWS

1993
45 LOBBY EXHIBITIONS
INTERNATIONAL
ON 5 CONTINENTS

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

Reference:
Bischofberger Violins
1314 East John
Seattle, WA 98102
Tel: (206) 324-3119

IRA B. KRAEMER & CO.

Fine Violins, Violas, Cellos and Bows
Expert Repairs, Restorations, Appraisals
and Accessories

Est. 1967

A selection of Violas for the well
advanced student and professional
player. Hand made from the finest
materials and expertly adjusted in our
shop.

Also featuring the violas of the
master viola maker Otto Erdesz which
are available in limited quantities.

467 Grant Avenue
Scotch Plains, New Jersey 07076
Ph. (908) 322-4469 Fax: (908) 322-8613

Viola study at the

University of Southern California

Donald McInnes
Milton Thomas
Pamela Goldsmith

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
Several scholarships available for young (ages 12–18) instrumentalists:

Wendell Irish Viola Award ($700)
Contact:
Virginia Casabona
1516 Coursin St.
McKeesport, PA 15132.

Two Scholarships to Interlochen Arts Camp
Contact:
Evangeline Mills
2710 Leland Dr.
Jackson, MI 49203.

$3,000 scholarship to Tanglewood Music Center
Contact:
Eleanor Valley
Tanglewood Music Center Scholarship
32 Meadow Wood Road
Branford, CT 06405
(203)488-8445.

American Viola Society Membership

December 1, 1994

Regular members 463
Student members 103
International members 44
Complimentary members 18

TOTAL MEMBERS 628

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.

Donna Lively Clark
4820 Buttonwood Crescent
Indianapolis, IN 46208

JAVS Special Offer to AVS Members!
A good gift to students and friends. $3.00 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
Spring 1989, Vol. 5 No. 1
Summer 1989, Vol. 5 No. 2
Fall 1989, Vol. 5 No. 3
Summer 1990, Vol. 6 No. 2
Fall 1990, Vol. 6 No. 3
Fall 1991, Vol. 7 No. 2

Winter 1991, Vol. 7 No. 3
Vol. 8 No. 2, 1992
Vol. 8 No. 3, 1992
Vol. 9 No. 1, 1993
Vol. 9 Nos 2 & 3, 1993
Vol. 10 No. 1, 1994
Viola Yearbook, 1985/86
Viola Yearbook, Vol. 6

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
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, State, Zip</th>
<th>Name</th>
<th>Address</th>
<th>City, State, Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blankleder, Jose</td>
<td>1240 Ala Kapuna, #409</td>
<td>Honolulu, HI 96819</td>
<td>Brown, Karin</td>
<td>308 Trevethan Ave.</td>
<td>Santa Cruz, CA 95062</td>
</tr>
<tr>
<td>Bloom, Deborah J.</td>
<td>271 South Pascal St.</td>
<td>St. Paul, MN 55105-2431</td>
<td>Burkholder, Polly</td>
<td>2780 Concord Way</td>
<td>San Bruno, CA 94066</td>
</tr>
<tr>
<td>Bob, Joan</td>
<td>6602 Shelrick Pl</td>
<td>Baltimore, MD 21209</td>
<td>Bush, Cynthia</td>
<td>8209 Thompson Run Rd.</td>
<td>Pittsburgh, PA 15237</td>
</tr>
<tr>
<td>Bodman, Alan</td>
<td>338 Castle Blvd.</td>
<td>Akron, OH 44313-6504</td>
<td>Buttemer, Anita</td>
<td>704-175 Elm St.</td>
<td>Toronto, ONT M5T 2A8</td>
</tr>
<tr>
<td>Bosh, Joni</td>
<td>3708 E. Cholia</td>
<td>Phoenix, AZ 85028</td>
<td>Butterfly, Margaret Pardee</td>
<td>268 Parkway Drive</td>
<td>Westbury, NY 11590</td>
</tr>
<tr>
<td>Bourret, Dennis R.</td>
<td>6426 E. Eli Dr.</td>
<td>Tucson, AZ 85710</td>
<td>Buttrey, Gertrude</td>
<td>50 West 96th Street Apt. 10D</td>
<td>New York, NY 10025</td>
</tr>
<tr>
<td>Bradford, Lawrence F.</td>
<td>426 18th St. N.W.</td>
<td>Canton, OH 44703</td>
<td>Bynog, Michael</td>
<td>Rt 5 Box 267 BA</td>
<td>Natchitoches, LA 71457</td>
</tr>
<tr>
<td>Bramble, Marcia</td>
<td>235 &quot;A&quot; Street</td>
<td>Salt Lake City, UT 84103</td>
<td>Buchman, Caroline</td>
<td>1225A South Maple Ave.</td>
<td>Tempe, AZ 85281</td>
</tr>
<tr>
<td>Brandfonbrener, Amy</td>
<td>1606 S. Julian Blvd.</td>
<td>Amarillo, TX 79102</td>
<td>Cain, Donna Wolff</td>
<td>755 Vanessa Lane</td>
<td>Neshanic Station, NJ 08853</td>
</tr>
<tr>
<td>Bravar, Mimi D.</td>
<td>117 Drinkwater Road</td>
<td>Kensington, NH 03833</td>
<td>Callicotte, Deborah</td>
<td>1161 South 300 West</td>
<td>Bountiful, UT 84010</td>
</tr>
<tr>
<td>Brinin, Lewis</td>
<td>2404 Teresa Circle Apt. 1</td>
<td>Tampa, FL 33629-6154</td>
<td>Bukstein, Katherine</td>
<td>790 Coldwater Rd.</td>
<td>Hillsborough, CA 94010</td>
</tr>
<tr>
<td>Brown, David O.</td>
<td>9 Grouse Dr.</td>
<td>Brentwood, NY 11717</td>
<td>Caputo, Janette S</td>
<td>5651 North Luce Road</td>
<td>Alma, MI 48801</td>
</tr>
<tr>
<td>Brown, Elsa P.</td>
<td>25 Thornton Way #301</td>
<td>Brunswick, ME 04011</td>
<td>Carapetyan, Martha S.</td>
<td>2005 Bowman Ave.</td>
<td>Austin, TX 78703</td>
</tr>
<tr>
<td>Bloom, Deborah J.</td>
<td>271 South Pascal St.</td>
<td>St. Paul, MN 55105-2431</td>
<td>Burkholder, Polly</td>
<td>2780 Concord Way</td>
<td>San Bruno, CA 94066</td>
</tr>
<tr>
<td>Bob, Joan</td>
<td>6602 Shelrick Pl</td>
<td>Baltimore, MD 21209</td>
<td>Busch, Cynthia</td>
<td>8209 Thompson Run Rd.</td>
<td>Pittsburgh, PA 15237</td>
</tr>
<tr>
<td>Bodman, Alan</td>
<td>338 Castle Blvd.</td>
<td>Akron, OH 44313-6504</td>
<td>Buttemer, Anita</td>
<td>704-175 Elm St.</td>
<td>Toronto, ONT M5T 2A8</td>
</tr>
<tr>
<td>Bosh, Joni</td>
<td>3708 E. Cholia</td>
<td>Phoenix, AZ 85028</td>
<td>Butterfly, Margaret Pardee</td>
<td>268 Parkway Drive</td>
<td>Westbury, NY 11590</td>
</tr>
<tr>
<td>Bourret, Dennis R.</td>
<td>6426 E. Eli Dr.</td>
<td>Tucson, AZ 85710</td>
<td>Buttrey, Gertrude</td>
<td>50 West 96th Street Apt. 10D</td>
<td>New York, NY 10025</td>
</tr>
<tr>
<td>Bradford, Lawrence F.</td>
<td>426 18th St. N.W.</td>
<td>Canton, OH 44703</td>
<td>Bynog, Michael</td>
<td>Rt 5 Box 267 BA</td>
<td>Natchitoches, LA 71457</td>
</tr>
<tr>
<td>Bramble, Marcia</td>
<td>235 &quot;A&quot; Street</td>
<td>Salt Lake City, UT 84103</td>
<td>Buchman, Caroline</td>
<td>1225A South Maple Ave.</td>
<td>Tempe, AZ 85281</td>
</tr>
<tr>
<td>Brandfonbrener, Amy</td>
<td>1606 S. Julian Blvd.</td>
<td>Amarillo, TX 79102</td>
<td>Cain, Donna Wolff</td>
<td>755 Vanessa Lane</td>
<td>Neshanic Station, NJ 08853</td>
</tr>
<tr>
<td>Bravar, Mimi D.</td>
<td>117 Drinkwater Road</td>
<td>Kensington, NH 03833</td>
<td>Callicotte, Deborah</td>
<td>1161 South 300 West</td>
<td>Bountiful, UT 84010</td>
</tr>
<tr>
<td>Brinin, Lewis</td>
<td>2404 Teresa Circle Apt. 1</td>
<td>Tampa, FL 33629-6154</td>
<td>Bukstein, Katherine</td>
<td>790 Coldwater Rd.</td>
<td>Hillsborough, CA 94010</td>
</tr>
<tr>
<td>Brown, David O.</td>
<td>9 Grouse Dr.</td>
<td>Brentwood, NY 11717</td>
<td>Caputo, Janette S</td>
<td>5651 North Luce Road</td>
<td>Alma, MI 48801</td>
</tr>
<tr>
<td>Brown, Elsa P.</td>
<td>25 Thornton Way #301</td>
<td>Brunswick, ME 04011</td>
<td>Carapetyan, Martha S.</td>
<td>2005 Bowman Ave.</td>
<td>Austin, TX 78703</td>
</tr>
</tbody>
</table>
Since 1982, Miller & Fein Stringed Instruments has served the string community with fine instruments, bows and accessories for advancing students, dedicated amateurs, and professionals.

Beginning students are important to us! Ask about our rental and lease/purchase plans.

For your playing delight...

Pinchas Zukerman, in conjunction with Israeli violin maker/restorer Amnon Weinstein, has selected outstanding violins and violas for Miller & Fein to place with professionals and dedicated amateurs. Each of these magnificent instruments has been personally selected by Mr. Zukerman, carries his letter of endorsement, and is certified by Mr. Weinstein. Please let us know if you are searching for an instrument of this quality. We will contact you as soon as we have one available that fits your needs.

We also feature fine bows by Lee Guthrie, handmade in the tradition of the French and English masters.

In St. Paul's Historic Cathedral Hill District
The Blair Arcade, at Selby and Western Avenues
165 Western Avenue North, Saint Paul, Minnesota 55102
612/228-0783 800/347-9172

SERVICE TO THE STRING COMMUNITY
CLAIRE GIVENS VIOLINS, INC.
Dealers, Makers, Restorers of
Fine Violins, Violas, Cellos & Bows.
Appraisals and Accessories.

New toll-free number 800.279.4323
Hours: 9-5 Tuesday-Saturday

Claire Givens, President
Andrew Dipper, Vice President
612.375.0708
FAX 612.375.0096
1004 MARQUETTE AVENUE
MINNEAPOLIS MINNESOTA 55403

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

BOSTON UNIVERSITY SCHOOL FOR THE ARTS

STRING PERFORMANCE

IN RESIDENCE: The Muir String Quartet
BM, MM, DMA, Artist Diploma

FACULTY
Steven Ansell, Violin†
Edwin Barker, Bass*  
Andres Diaz, Cello
Bayla Keyes, Violin†
Malcolm Lowe, Violin*  
Yuri Mazurkevich, Violin
Ikuko Mizuno, Violin
George Neikrug, Cello
James Orleans, Bass*  
Leslie Parnas, Cello
Dana Pomerants-Mazurkevich, Violin
Michael Reynolds, Cello†
Todd Seeber, Bass*  
Roman Totenberg, Violin
Lawrence Wolfe, Bass*  
Michael Zaretsky, Viola*  
Peter Zazofsky, Violin†
†Muir Quartet Member  
* Boston Symphony Orchestra Member

FOR MORE INFORMATION, contact
Halley Shefler, Director of Admissions
School for the Arts, Music Division
855 Commonwealth Avenue, Boston, MA 02215
800/643-4796, 617/353-4241

BOSTON UNIVERSITY
SCHOOL FOR THE ARTS
MUSIC DIVISION

Bruce MacCombie
Dean, School for the Arts

Christopher Kendall
Director, Music Division

For information on summer programs for high school students at Tanglewood in conjunction with the Boston Symphony Orchestra, call 800/643-4796 or 617/353-3386.

An equal opportunity institution
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, State, Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cluxton, Everett W.</td>
<td>1111 Ontario St. Apt. 618</td>
<td>Oak Park, IL 60302</td>
</tr>
<tr>
<td>Coade, Caroline L.</td>
<td>1826 Spruce Street 1R</td>
<td>Philadelphia, PA 19103</td>
</tr>
<tr>
<td>Cobb, Mary</td>
<td>Barnes Lane</td>
<td>Plymouth, MA 02360</td>
</tr>
<tr>
<td>Colburn, Richard</td>
<td>1120 La Collina</td>
<td>Beverly Hills, CA 90210</td>
</tr>
<tr>
<td>Coletti, Paul</td>
<td>47 West 84th St Apt 3N</td>
<td>New York, NY 10024</td>
</tr>
<tr>
<td>Collin, Paul</td>
<td>9 Rue Rameau</td>
<td>Le Barcares 66420</td>
</tr>
<tr>
<td>Conrad, Joseph F.</td>
<td>15 A North Rd</td>
<td>Warren, NJ 07059</td>
</tr>
<tr>
<td>Cook, David W.</td>
<td>3583 Ross Lane</td>
<td>Central Point, OR 97502</td>
</tr>
<tr>
<td>Coppenhaver, Dorian</td>
<td>1309 Plantation Dr.</td>
<td>Dickinson, TX 77539</td>
</tr>
<tr>
<td>Corsat, Merryn L.</td>
<td>3970 San Bernado Dr.</td>
<td>Jacksonville, FL 32217-4611</td>
</tr>
<tr>
<td>Cote, Sarah</td>
<td>1414 Winchester Ave.</td>
<td>Lakewood, OH 44107-5032</td>
</tr>
<tr>
<td>Council-Phelan, Elizabeth</td>
<td>875 Ludlow Ave. #2</td>
<td>Cincinnati, OH 45220</td>
</tr>
<tr>
<td>Coading, Cynthia M.</td>
<td>669 E. 800 N. N-103</td>
<td>Provo, UT 84606</td>
</tr>
<tr>
<td>Crawford, Carter D</td>
<td>15614 Whitewater</td>
<td>Houston, TX 77079</td>
</tr>
<tr>
<td>Curtin, Joseph</td>
<td>1221 Prospect St</td>
<td>Ann Arbor, MI 48104</td>
</tr>
<tr>
<td>Curtiss, Sidney</td>
<td>618 Spruce St</td>
<td>Philadelphia, PA 19106</td>
</tr>
<tr>
<td>D'Andrea, Vivien</td>
<td>445 Casita Ct.</td>
<td>Los Alton, CA 94022</td>
</tr>
<tr>
<td>Dakin, Deborah</td>
<td>206 2nd Ave. N.</td>
<td>Mt. Vernon, IA 52314</td>
</tr>
<tr>
<td>Dalcol, David</td>
<td>939 North 1550 West</td>
<td>Provo, UT 84604</td>
</tr>
<tr>
<td>Daniels, Dana</td>
<td>ASU 460 Manzanita Hall</td>
<td>Tempe, AZ 85281-2030</td>
</tr>
<tr>
<td>Danks, Harry</td>
<td>12 Beverly Gardens, Wembley</td>
<td>Middlesex HA9 9QZ</td>
</tr>
<tr>
<td>Daugharty, Harry</td>
<td>329 Hightower Trail</td>
<td>Stone Mountain, GA 30087</td>
</tr>
<tr>
<td>Davies, Brannon</td>
<td>1543 W. Griffith</td>
<td>Fresno, CA 93705</td>
</tr>
<tr>
<td>Davies, Leonard</td>
<td>185 West End Ave. Apt 7C</td>
<td>New York, NY 10023</td>
</tr>
<tr>
<td>Dawkins, Allyson</td>
<td>107 Eaton St.</td>
<td>San Antonio, TX 78209</td>
</tr>
<tr>
<td>De Pasquale, Joseph</td>
<td>532 Lafayette Road</td>
<td>Marion Station, PA 19066</td>
</tr>
<tr>
<td>de Veritch, Alan</td>
<td>24833 Sagecrest Circle</td>
<td>Newhall, CA 91381</td>
</tr>
<tr>
<td>Degraw, Diantha V.</td>
<td>7902 Lantern Rd.</td>
<td>Indianapolis, IN 46256</td>
</tr>
<tr>
<td>Demer, Thomas</td>
<td>2200 Cork Oak Ct.</td>
<td>Arlington, TX 76012</td>
</tr>
<tr>
<td>DerHovsepian, Joan</td>
<td>1624 Menomonee Ave.</td>
<td>South Milwaukee, WI 53172</td>
</tr>
<tr>
<td>Dharamraj, Noemie</td>
<td>2850 Renatta Dr.</td>
<td>Largo, FL 34640</td>
</tr>
<tr>
<td>Dharmad, Deborah</td>
<td>206 2nd Ave. N.</td>
<td>Mt. Vernon, IA 52314</td>
</tr>
<tr>
<td>Di Fiore, Joseph</td>
<td>3840 Central Park Drive #2</td>
<td>Las Vegas, NV 89109-4624</td>
</tr>
<tr>
<td>Di Ruzza, Catherine</td>
<td>574 Langley Rd.</td>
<td>Fall River, MA 02720</td>
</tr>
<tr>
<td>Diakov, Mary</td>
<td>1543 W. Griffith</td>
<td>Fresno, CA 93705</td>
</tr>
<tr>
<td>Dior, Roberto</td>
<td>5523 Uppingham St.</td>
<td>Chevy Chase, MD 20815</td>
</tr>
<tr>
<td>Dimond, Valerie</td>
<td>222 S. Figueroa No. 1415</td>
<td>Los Angeles, CA 90012</td>
</tr>
<tr>
<td>Epsteine, Herbert</td>
<td>159 Coolidge Avenue #1C</td>
<td>Watertown, MA 02172-1</td>
</tr>
<tr>
<td>Erdelyi, Csaba</td>
<td>P.O. Box 1892</td>
<td>Houston, TX 77251</td>
</tr>
<tr>
<td>Due, Christine M.</td>
<td>7319 N. Bell Ave.</td>
<td>Chicago, IL 60645-2005</td>
</tr>
<tr>
<td>Erlandson, Carol E.</td>
<td>RD #1 Box 98</td>
<td>Walton, NY 13856</td>
</tr>
</tbody>
</table>
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 1
E. Farmingdale, NY 11735 USA
Halen, Walter J
410 Mill Cir., SW
Lee's Summit, MO 64081

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

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

Hung, Hsin
17 Cheng-yi Road 7F
Kao-Hsiung, Taiwan R.O.C.

Hall, Richard M.
3244 Chestnut St. N.W.
Washington, D.C. 20015
USA

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

Hoeschen, Kevin
3515 E. 3rd St.
Duluth, MN 55804

Hustis, Barbara S.
3456 Mockingbird Lane
Dallas, TX 75205

Hall, Susan Marie
5277 Jerome Way
Sacramento, CA 95816

Haviland, Margaret
1698 Minnehaha Ave. W. #2
St. Paul, MN 55104

Hoffmann, Mary Kay
30 Elm St
Glenview, IL 60025

Hutchens, Stacy
13 Fairway Blvd.
Gansevoort, NY 12831

Hall, Thomas G.
3843 East Kirkwood Avenue
Orange, CA 92669

Hayman, Helene G.
146 Lakeside-Pine Lakes
Prescott, AZ 86301

Hutchins, Stacy
112 Essex Avenue
Montclair, NJ 07042

Halieck, Mahlon
910 Lake Ridge Ave.
Stillwater, OK 74075

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

Ievins, Janet
704 Powderhouse Rd.
Vestal, NY 13850

Hamilton, Barbara
1059 Monaca Pkwy.
Denver, CO 80220

Heinemann, Mary
841 N. Cooper
Peoria, IL 61606

Imms, Christine
740 W. 187 St. 3D
New York, NY 10033

Handyside, Kathy A.
12465 Fordline
Southgate, MI 48195

Heinrich, Saache
3019 Grant Rd.
Regina, SASK S4S 5G6
CANADA

Irvine, Jeffrey
402 Morgan St.
Oberlin, OH 44074

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

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

Ives, Lori
264 East Green Street
Claremont, CA 91711

Hanna, James F.
1567 Darrah Ave.
Simi Valley, CA 93063-3309

Henry, Rebecca E
3107 Shannon Dr
Baltimore, MD 21213

Jaakkola, Leo T.
3824 North Shore Dr.
West Palm Beach, FL 33409

Hansen, Jo Plum
Box 5358
Greensboro, NC 27435

Hernandez, Teresa
P.O.Box 31481
El Paso, TX 79931

Horcasitas, Raphael
2489 Whippoorwill Ln.
Las Vegas, NV 89121

Jackson, Laura
1511 Eleventh Street
Topeka, KS 66604

Hard, Wallace
6514 Sorrento Court
Dayton, OH 45459

Higham, Ellen C
7203 Dartmouth Ave. #2E
St Louis, MO 63130-

Horst, John & Cia
Caixa Postal,806
Rio de Janeiro 20001
BRASIL

Jacobs, Veronica
1111 Park Avenue Apt. 2
New York, NY 10128

Hardin, Barbara G.
3780 Peak View Blvd.
Monument, CO 80132

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

Hos, Wilma
3660 Durocher St. #12
Montreal, PQ H2X 2E8
CANADA

Jacobson, Les
2202 Lincolnwood Dr.
Evanston, IL 60201

Hardin, Burton
3780 Peak View Blvd.
Monument, CO 80132

Hirschmugl, Lisa L.
1306 Oak Ave.
Evanston, IL 60201

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

Jacobson, Thomas A
1196 Magnolia Ave
Carlsbad, CA 92008
James, Kevin
5-171 MacLaren St.
Ottawa, ONT K2P 0K8
CANADA

James, Mary E.
P.O. Box 1085
Cambria, CA 93428

Jansma, Timothy
3060 Ramshorn Drive
Fremont, MI 49412

Jeanneret, Marc
61 Babcock Street
Brookline, MA 02146

Johnson, Christine
3413 California NE 1324
Albuquerque, NM 87110

Johnson, Jann Cosart
112 S. Yancy Lane
Bloomington, IN 47404

Johnson, Leslie
5502 Lakeview Dr. Apt. 1
Kirkland, WA 98033

Jones, Jean
1205 Colusa St. #2
San Diego, CA 92110

Judd, Lori S. 395 E. 1600 N.
Mapleton, UT 84664

Kalal, Gladys S.
111 Marinette Trail
Madison, WI 53705

Kass, Philip
209 Park Rd.
Havertown, PA 19083

Katims, Milton
8001 Sand Pt.Way NE Apt. C4
Seattle, WA 98115

Kato, Roland
4325 Cedarhurst Circle
Los Angeles, CA 90027

James, Kim
8418 S. Hazelton Lane
Tempe, AZ 85284

Kosmala, Jerzy
822 Wylie Drive
Baton Rouge, LA 70808

Koster, Melinda
1564 Parr St
Amarillo, TX 79106

Kramer, Karen
3641 Beech
Flossmoor, IL 60422

Kimber, Michael
1-1 Regency Pl
Lawrence, KS 66049

Kresha, Jonathan
6407 Brook Cove
San Antonio, TX 78240

Kimberly, Inge
1055 Sherman Ave.
Menlo Park, CA 94062

Kruse, Steven
6568 W. 51st St.
Mission, KS 66202-1734

Klein, Harold
1024 Maple Avenue
Evaston, IL 60202

LaCourse, Michelle
11-G Aspen Drive
Greensboro, NC 27409

Koblick, Daniel C.
5436 S. East View Park
Chicago, IL 60615

Kaff, Walter
209 Park Rd.
Havertown, PA 19083

Katafuti, John
1790 Friendship Dr.
New Concord, OH 43762

Kolischke, John
1970 Friendship Dr.
New Concord, OH 43762

Kollischke, John
1970 Friendship Dr.
New Concord, OH 43762

Kopp, Bige Bediz
41 cad No 5/11
Emek-Ankara 06510
TURKEY

Kogak, Janet
1329 Raymond Ave.
Glendale, CA 91201

Kurt, Jann
4325 Cedarhurst Circle
Los Angeles, CA 90027

Kork, Marion
3111 Talisman Road.
Louisville, KY 40220

Kosmala, Jerzy
822 Wylie Drive
Baton Rouge, LA 70808

Koster, Melinda
1564 Parr St
Amarillo, TX 79106

Kramer, Karen
3641 Beech
Flossmoor, IL 60422

Kresha, Jonathan
6407 Brook Cove
San Antonio, TX 78240

Kruse, Steven
6568 W. 51st St.
Mission, KS 66202-1734

Klein, Harold
1024 Maple Avenue
Evaston, IL 60202

LaCourse, Michelle
11-G Aspen Drive
Greensboro, NC 27409

Koblick, Daniel C.
5436 S. East View Park
Chicago, IL 60615

Kolischke, John
1970 Friendship Dr.
New Concord, OH 43762

Kollischke, John
1970 Friendship Dr.
New Concord, OH 43762

Kopp, Bige Bediz
41 cad No 5/11
Emek-Ankara 06510
TURKEY

Kogak, Janet
1329 Raymond Ave.
Glendale, CA 91201

Kurt, Jann
4325 Cedarhurst Circle
Los Angeles, CA 90027

Kork, Marion
3111 Talisman Road.
Louisville, KY 40220

Lee, Allan
1724 Wilson Ave
Arcadia, CA 91006

Lipchak, Susan
15 Brookfield Rd.
Willowdale, ONT M2P 1L
CANADA

Lee, Duke
12147 Huntington Ventur
Houston, TX 77099

Lenert, Pierre
2, rue Marie et Louise
Paris 75010
FRANCE

Lenkowitz-von Zahn, Uta
Ahornweg 9
D5308 Rheinback
GERMANY

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

Levin, Leonard
7220 Pershing
St. Louis, MO 63130

Levy, Jane
689 Cornell Rd
Pasadena, CA 91106

Lesley, Margaret H.
944 Michigan
Evanston, IL 60202

Li, Xining
2042 S. Hammond Dr. #C
Tempe, AZ 85282

Lim, Soon-Lee
69, Bodmin Drive
Singapore 1955

Lind, Anjali S.
1622 Cambridge Circle
Charlottesville, VA 229

Lind, Dan Michael
1622 Cambridge Cir
Charlottesville, VA 229

Lipchak, Susan
15 Brookfield Rd.
Willowdale, ONT M2P 1L
CANADA
MUSICAL INSTRUMENT INSURANCE

- All Risk–Worldwide
- Low Deductible
- Major U.S. Insurance Company
- One Policy–No Limit
- Broadest Policy Conditions Obtainable

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

LIABILITY INSURANCE

- Flexible Coverage
- Equipment Coverage
- Annual & Special Event Policies

The Performing Arts Insurance Program
You've been asking for!

CLARION ASSOCIATES, INC.
1711 New York Avenue, Huntington Station, NY 11746
516-423-2990

Lowest Rates in the United States—Perhaps the world!
MUSICAL INSTRUMENT INSURANCE

- All Risk–Worldwide
- Low Deductible
- Major U.S. Insurance Company
- One Policy–No Limit
- Broadest Policy Conditions Obtainable

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

LIABILITY INSURANCE

- Flexible Coverage
- Equipment Coverage
- Annual & Special Event Policies

The Performing Arts Insurance Program You've been asking for!

CLARION ASSOCIATES, INC.
1711 New York Avenue, Huntington Station, NY 11746
516-423-2990
Moes & Moes

Violin Makers

New Instruments
Made by
Peter & Wendela Moes

Also
Gasparo DaSalo Viola

New Address:
416 Valley Road
Cos Cob (Greenwich), CT 06807

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

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1001</td>
<td>Biber Passacaglia (violin)</td>
<td>$5.75</td>
</tr>
<tr>
<td>1002</td>
<td>Beethoven Sonata op 542 (cello)</td>
<td>$9.25</td>
</tr>
<tr>
<td>1003</td>
<td>Debussy Rhapsody (saxophone)</td>
<td>$14.25</td>
</tr>
<tr>
<td>1004</td>
<td>Franck Sonata (violin)</td>
<td>$10.75</td>
</tr>
<tr>
<td>1005</td>
<td>Telemann Solo Suite (gamba)</td>
<td>$6.75</td>
</tr>
<tr>
<td>1006</td>
<td>Stravinsky Suite for Viola and Piano</td>
<td>$28.00</td>
</tr>
<tr>
<td>1007</td>
<td>Prokofiev “Cinderella” Suite for Viola and Harp</td>
<td>$25.00</td>
</tr>
</tbody>
</table>

Include $1.50/item for shipping and handling

To order, send your check or money order to:
RBP Music Publishers
2615 Waugh Dr., Suite 198
Houston, Texas 77006

Send for our FREE catalogue!
“Curtin & Alf went far beyond anything I expected. My viola is spectacular in every way – the look, the feel, the sound.”

Donald McInnes, Los Angeles 1992
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primrose, Hiroko</td>
<td>1013 Prospect St. #1112</td>
<td>Richman, Sue C.</td>
<td>420 Ashwood Place</td>
</tr>
<tr>
<td></td>
<td>Honolulu, HI 96822</td>
<td></td>
<td>Boca Raton, FL 33431-8217</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rosenblum, Myron</td>
<td>39-23 47th Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sunnyside, NY 11104</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Saul, Thomas</td>
<td>207 Parklands Drive</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rochester, NY 14616</td>
</tr>
<tr>
<td>Quiroz, Janet Maney</td>
<td>1712 W. Roma Ave.</td>
<td>Richter, Claude B.</td>
<td>P.O. Box 33</td>
</tr>
<tr>
<td></td>
<td>Phoenix, AZ 85015</td>
<td>West Southport, ME</td>
<td>04576</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rosky, Jacqueline</td>
<td>2304 Speed Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Louisville, KY 40205</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sawodny, Wolfgang</td>
<td>Eichenweg 27</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Oberelchingen D 7911</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>GERMANY</td>
</tr>
<tr>
<td>Radmer, Robert</td>
<td>1129 Gemini Dr.</td>
<td>Rigby, David</td>
<td>719 Solana Dr.</td>
</tr>
<tr>
<td></td>
<td>Portales, NM 88130</td>
<td>Prescott, AZ 86301</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rudoy, Leslie K.</td>
<td>3150 Lake Shore Drive</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chicago, IL 60657</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scalabrin, Fabrizio</td>
<td>via Bariero 75</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>31021 Mogliano V.to, Tr</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ITALY</td>
</tr>
<tr>
<td>Rapkiewian, David Chrapkiew</td>
<td>418 Undercliff Ave. 2F</td>
<td>Riley, John H.</td>
<td>3000 High View Drive D#712</td>
</tr>
<tr>
<td></td>
<td>Edgewater, NJ 07020</td>
<td>Henderson, NV 89014</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ruggeri, Sylvia M.</td>
<td>9013 Congressional Court</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Potomac, MD 20854</td>
</tr>
<tr>
<td>Rawls, Scott Wyatt</td>
<td>301 A Tyrone St.</td>
<td>Riley, Leila</td>
<td>512 Roosevelt Blvd.</td>
</tr>
<tr>
<td></td>
<td>Greensboro, NC 27403</td>
<td>Ypsilanti, MI 48197</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dubuque, IA 52001-5409</td>
</tr>
<tr>
<td>Ray, David</td>
<td>1502 Windsor Ridge Dr.</td>
<td>Riley, Maurice W.</td>
<td>512 Roosevelt Blvd.</td>
</tr>
<tr>
<td></td>
<td>Westborough, MA 01581</td>
<td>Ypsilanti, MI 48197</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russell, Mark E.</td>
<td>10682 Sherborne Rd.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fishers, IN 46038-2669</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schelly, Robert S.</td>
<td>1200 W. Loucks Ave.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Peoria, IL 61604</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schmidt, Stan</td>
<td>112 Evergreen</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Elmhurst, IL 60126</td>
</tr>
<tr>
<td>Reiher, Stephanie K</td>
<td>6519 Greenfield Court</td>
<td>Robertson, Marie C</td>
<td>3003 Monte Vista, NE</td>
</tr>
<tr>
<td></td>
<td>Lanham/Seabrook, MD 20706</td>
<td>Albuquerque, NM 87106</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rutledge, Christine</td>
<td>U. Notre Dame Dept. of Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Notre Dame, IN 46556</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schmitz, Margery M.</td>
<td>3612 Kerry Ct.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Denair, CA 95316</td>
</tr>
<tr>
<td>Rettig, E. Reade</td>
<td>5402 Whitcomb Dr</td>
<td>Rodden, Janell</td>
<td>1570 Thoroughbred Ln</td>
</tr>
<tr>
<td></td>
<td>Madison, WI 53711</td>
<td>Florissant, MO 63033</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ryan, Pamela</td>
<td>3231 Fawn Hill Trail</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tallahassee, FL 32312</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schneider, Virginia</td>
<td>1800 S 2nd St. #42</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Louisville, KY 40208</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schoen, William</td>
<td>3180 N. Lakeshore Dr. #</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chicago, IL 60657</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schoer, Norman</td>
<td>2825 W 99th Pk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Evergreen Pk, IL 60642</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schotten, Yizhak</td>
<td>3970 Ridgmaer Sq. Dr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ann Arbor, MI 48105</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schwartz, David</td>
<td>12230 Iredell St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Studio City, CA 91604</td>
</tr>
<tr>
<td>Rhodes, Dianna Lyn</td>
<td>10575 N. 6000 W.</td>
<td>Rodland, Carol</td>
<td>808 West End Ave. Apt. 1401</td>
</tr>
<tr>
<td></td>
<td>Highland, UT 84003</td>
<td>Kennett Square, PA 19348</td>
<td>New York, NY 10025-5302</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sanchez, Molly</td>
<td>813 E. 820 N. #2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Provo, UT 84606</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schoen, William</td>
<td>3180 N. Lakeshore Dr. #</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chicago, IL 60657</td>
</tr>
<tr>
<td>Rhodes, Samuel</td>
<td>89 Booth Avenue</td>
<td>Rooks, Naomi</td>
<td>419 Mitchell St.</td>
</tr>
<tr>
<td></td>
<td>Englewood, NJ 07631</td>
<td>Ithaca, NY 14850</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sandford, Donald</td>
<td>205 Alco Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Maryville, MO 64468</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schotten, Yizhak</td>
<td>3970 Ridgmaer Sq. Dr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ann Arbor, MI 48105</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schwartz, David</td>
<td>12230 Iredell St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Studio City, CA 91604</td>
</tr>
<tr>
<td>Rhodes, Samuel</td>
<td>18 Webb Ave.</td>
<td>Rose, Phillip M.</td>
<td>P.O. Box 27-430</td>
</tr>
<tr>
<td></td>
<td>Ocean Grove, NJ 07756-133c</td>
<td></td>
<td>Wellington</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sandler, Myron</td>
<td>3756 Hayvenhurst Ave.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Encino, CA 91436</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schotten, Yizhak</td>
<td>3970 Ridgmaer Sq. Dr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ann Arbor, MI 48105</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schwartz, David</td>
<td>12230 Iredell St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Studio City, CA 91604</td>
</tr>
<tr>
<td>Richard, Stuart</td>
<td>18 Webb Ave.</td>
<td>Rosenbaum, George G.</td>
<td>236 Versailles Dr.</td>
</tr>
<tr>
<td></td>
<td>Ocean Grove, NJ 07756-133c</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Satina, Albert</td>
<td>912 West Verde Lane</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Phoenix, AZ 85013</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sago, David</td>
<td>808 E. June St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mesa, AZ 85203</td>
</tr>
</tbody>
</table>
ERIC CHAPMAN VIOLINS, INC.

VIOLINS • VIOLAS • CELLOS • BOWS

Sales • Restoration • Accessories
Bow Rehair While You Wait •
Appraisals

604 Halstead Avenue
Mamaroneck
NY 10543
914-381-4616
<table>
<thead>
<tr>
<th>Name</th>
<th>Address 1</th>
<th>Address 2</th>
<th>Address 3</th>
<th>Address 4</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selden, William</td>
<td>5 Riverfield Dr</td>
<td>619 Oneida St NE</td>
<td>111 B Romana Circle</td>
<td>Hewitt, TX 76643</td>
<td>Westport, CT 06880</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sengstack, Lynn</td>
<td>265 Secaucus Rd</td>
<td>4602 Browndale Avenue S.</td>
<td>1320 Sherman Ave.</td>
<td>Evanston, IL 60201</td>
<td>Secaucus, NJ 07096-2037</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seube, Olivier</td>
<td>26 rue de Rimbach</td>
<td>Lurchengasse 13/6</td>
<td>3102 Diablo View Rd</td>
<td>Lafayette, CA 94549</td>
<td>FRANCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shallenberger, Jennifer</td>
<td>17 Easton St #2</td>
<td>2020 Byron St.</td>
<td>3150 N. Sheridan Rd. Apt. 11D</td>
<td>Chicago, IL 60657</td>
<td>Allston, MA 02134</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shanks, Marion</td>
<td>4110 S. W. Charming Way</td>
<td>301 W. Charter Dr.</td>
<td>3258 Austin Dr</td>
<td>Colorado Springs, CO 80909</td>
<td>Portland, OR 97225</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaughnessy, Christopher</td>
<td>P.O. Box 14</td>
<td>1411 Silva Street</td>
<td>5 Flint Ct.</td>
<td>Rohnert Park, CA 94928</td>
<td>Sagaponack, NY 11962</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shumway, Sally</td>
<td>6038 Fieldston Rd</td>
<td>1612 5th Ave. N.</td>
<td>Linzerstr.352/FV/1</td>
<td>2222 Fuller Rd. Apt. 702-</td>
<td>Riverdale, NY 10471</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silberman, Daryl</td>
<td>10915 Rose Ave. #4</td>
<td>278 Market St.</td>
<td>995 Three Fountains</td>
<td>Cedar City, UT 84720</td>
<td>Los Angeles, CA 90034</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Simon, Melissa Gregory</td>
<td>719A Hinman</td>
<td>290 Berkeley St</td>
<td>1155 Crested View Dr.</td>
<td>Taft, Bradford</td>
<td>Evanston, IL 60202</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skerlong, Richard</td>
<td>2236 137th Pl., SE</td>
<td>9442 Springfield Ave.</td>
<td>c/a Sagunto 160, B, 3a, 5</td>
<td>2705 Rutledge Way</td>
<td>Bellevue, WA 98005-4032</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skernick, Abraham</td>
<td>126 Hampton Ct.</td>
<td>5506 Rockleigh Drive</td>
<td>999 310th St.</td>
<td>Temple, Suzanne</td>
<td>Bloomington, IN 47408</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sklar, Arnold</td>
<td>7135 Keystone</td>
<td>43 Circuit Rd.</td>
<td>2732 Lakeview Dr.</td>
<td>Thayer, Delores</td>
<td>Lincolnwood, IL 60646</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slaughter, Robert W.</td>
<td>1030 De Haro St</td>
<td>106 Gibbs Street</td>
<td>2501 26th Ave Ct. #1A</td>
<td>Thompson, Daniel</td>
<td>San Francisco, CA 94107</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shumway, Sally</td>
<td>6038 Fieldston Rd</td>
<td>1612 5th Ave. N.</td>
<td>Linzerstr.352/FV/1</td>
<td>2222 Fuller Rd. Apt. 702-</td>
<td>Riverdale, NY 10471</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stoneman, Norman</td>
<td>2236 137th Pl., SE</td>
<td>9442 Springfield Ave.</td>
<td>c/a Sagunto 160, B, 3a, 5</td>
<td>2705 Rutledge Way</td>
<td>Bellevue, WA 98005-4032</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skerlong, Richard</td>
<td>2236 137th Pl., SE</td>
<td>9442 Springfield Ave.</td>
<td>c/a Sagunto 160, B, 3a, 5</td>
<td>2705 Rutledge Way</td>
<td>Bellevue, WA 98005-4032</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slaughter, Robert W.</td>
<td>1030 De Haro St</td>
<td>106 Gibbs Street</td>
<td>2501 26th Ave Ct. #1A</td>
<td>Thompson, Daniel</td>
<td>San Francisco, CA 94107</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address 1</td>
<td>Address 2</td>
<td>Address 3</td>
<td>Address 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------------------------------</td>
<td>------------------------------------------</td>
<td>------------------------------------------</td>
<td>------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thompson, Marcus A.</td>
<td>11 Waverley Ave.</td>
<td>A-202 Summit Dr.</td>
<td>4532 W. Wells Street</td>
<td>146-35 59th Avenue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Newton, MA 02158</td>
<td>Bryn Mawr, PA 19010</td>
<td>Milwaukee, WI 53208</td>
<td>Flushing, NY 11355-542</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thorberg, Mildreth C.</td>
<td>2475 Virginia Ave. NW Apt. 527</td>
<td>2132 Pine Street</td>
<td>Walker, Noralee Anne</td>
<td>108 Wood Pond Road</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Washington, D.C. 20037</td>
<td>Philadelphia, PA 19103</td>
<td>Medford, MA 02155-3908</td>
<td>West Hartford, CT 0610</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thomblade, Gwendoline</td>
<td>PO Box 22</td>
<td>Ulfeng, David</td>
<td>43 W. 13th St. 3F</td>
<td>Werner, Patricia Daly</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Auburndale, MA 02166</td>
<td>7817 Van Buren NE</td>
<td>New York City, NY 10011</td>
<td>4845 Stavanger Rd.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thornton, Douglas</td>
<td>1019 Lancaster Dr</td>
<td>Ulfeng, Sue</td>
<td>4502 S. Hardy</td>
<td>Duluth, MN 55803</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Warren, VT 22186</td>
<td>7817 Van Buren NE</td>
<td>Tempe, AZ 85282</td>
<td>50 Bellevue Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thumheer, Werner</td>
<td>Berghaldenstrasse 18</td>
<td>Ulfeng, David</td>
<td>Warren, Clara</td>
<td>Bristol, CT 06010</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SWITZERLAND</td>
<td>231 N. 3rd St. Apt. 321</td>
<td>3809 S. 243 Rd.</td>
<td>15032 S. Lindsay Rd.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timblin, William S.</td>
<td>1303 First Avenue</td>
<td>Van Hamel, Diederik A</td>
<td>Kent, WA 98032-2839</td>
<td>Gilbert, AZ 85296</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sterling, IL 61081</td>
<td>6 Lower Byrdcliffe Rd.</td>
<td>Warshaw, Marvin</td>
<td>White- Smith, Juliet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tinklenberg, Anne</td>
<td>4518 Wimbledon Way</td>
<td>Van Hamel, Diederik A</td>
<td>177 Howard Ave</td>
<td>U. No. Colorado, School</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kalamazoo, MI 49009</td>
<td>6 Lower Byrdcliffe Rd.</td>
<td>New Haven, CA 06519</td>
<td>Greeley, CO 80639</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tischer, Raymond J.</td>
<td>3313 Community Ave.</td>
<td>VanBecker, Leslie</td>
<td>Washell, Arthur</td>
<td>White-Smith, Juliet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>La Crescenta, CA 91214</td>
<td>539 Paris St. SE</td>
<td>450 Chrysler Rd</td>
<td>U. No. Colorado, School</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobey, Marta</td>
<td>1510 Sonoma Ave</td>
<td>Washell, Arthur</td>
<td>Endwell, NY 13760</td>
<td>Greeley, CO 80639</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Albany, CA 94706</td>
<td>Witten, Ralph</td>
<td>Superior, WI 54880</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trainer, Ellen</td>
<td>724 Oak Way</td>
<td>vandenBerg, Mary Beth</td>
<td>New Luiz Obispo, CA 93</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Havertown, PA 19083</td>
<td>1100 Slayton Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tree, Michael</td>
<td>45 E.89th St.</td>
<td>Grand Haven, MI 49417</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York, NY 10128</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treter, Christine W.</td>
<td>5791 Fern Court</td>
<td>Vann, Judith Ablon</td>
<td>Webb, Carly</td>
<td>Whitson, Bruce N.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Greendale, WI 53129</td>
<td>205 W. 89th St. #10-S</td>
<td>1110 W. 10th Pl</td>
<td>Dalinnstr., 35</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>New York, NY 10024</td>
<td>Mesa, AZ 85201</td>
<td>Kreuztal-Fernsdorf D-572, GERMANY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turner, Nils</td>
<td>965 Delaware Ave. SE Apt. 2</td>
<td>Vernon, Robert</td>
<td>Weber, Marie C</td>
<td>Wicker, Ruth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Atlanta, GA 30316</td>
<td>32340 Burlwood Dr.</td>
<td>Box 358 118 W Main St</td>
<td>Hefta Kolleg Kaesnerstr.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solon, OH 44139</td>
<td>Campbelltown, PA 17010</td>
<td>Kolin, 50677</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tree, Michael</td>
<td>45 E.89th St.</td>
<td>Vidulich, Michael L.</td>
<td>Weisberg, Diane</td>
<td>Wierc, Anatole</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York, NY 10128</td>
<td>P.O. BOX 47-126, Ponsonby</td>
<td>17832 Boniello Dr.</td>
<td>20 Westwood Dr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Auckland 1</td>
<td>Boca Raton, FL 33496</td>
<td>Orono, ME 04473</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treter, Christine W.</td>
<td>5791 Fern Court</td>
<td>Waddle, John R.</td>
<td>Weiselberg, Moriel</td>
<td>Wiens, Phyllis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Greendale, WI 53129</td>
<td>2032 St. Clair Ave.</td>
<td>256 Old Country Road</td>
<td>1110 Broadford Dr.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>St. Paul, MN 55105</td>
<td>Deer Park, NY 11729</td>
<td>Cary, NC 27511-5002</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turners, Nils</td>
<td>965 Delaware Ave. SE Apt. 2</td>
<td>Wagoner, Gracie L.</td>
<td>Welna, Anne</td>
<td>Wilkey, Kristen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>P.O.Box 2544</td>
<td>2344 Putman St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sioux City, IA 51106</td>
<td>Terre Haute, IN 47803</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 ( ) $30
- New Membership ( ) $30
- Student Membership ( ) $15
- International Membership ( ) $35
- AVS Contributor ( ) $50 to $100
- AVS Benefactor ( ) $100 and above

( ) 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: Donna Lively Clark, AVS Secretary
4820 Buttonwood Crescent
Indianapolis, IN 46208
CONTEMPORARY MUSIC FOR VIOLA

Hilary Tann
DUO
(385848-7) $8.95
For oboe and viola Duration: 10 minutes
"...a forum for a dialogue between the similar timbres of the viola and the oboe. The instrumental lines are not set in contrast to each other; rather, they intertwine" --- Note from the composer

Marjan Mozetich
BAROQUE DIVERSION
(380371-2) $8.50
For solo viola Duration: 16 minutes
As a homage to Bach and his era, Mozetich composed four pieces for viola solo in the form of a suite: Sinfonia, Capriccio, Lamento, and Giga. Each piece embodies the characteristic style of that period with additional musical thoughts from Antonio Vivaldi and Anton Bruckner.

Michael Berkeley
ODD MAN OUT
(355490-9) $11.95
For solo viola Duration: 6 minutes
Odd Man Out belongs to a group of pieces by Michael Berkeley all of which refer to children's games, and in particular the often cruel form which they can take. Odd Man Out was commissioned as the test piece for the 1994 Lionel Tertis International Viola Competition.

David Fanshawe
THE AWAKENING
(356414-9) $17.95
For viola and piano Duration: 8 minutes
"The Awakening, inspired by Solomon Island pan-pipes develops an extended song for viola or cello, supported by a gentle, yet rhythmical piano accompaniment. The cadenza reminds me of Frigate birds soaring in the heavens against a deep blue Pacific sky." Note from the composer

Music is available at all fine music stores. Special Offer! Good through December 31, 1994! Buy any of the titles listed above and we will send as a free gift Handel Sonata in G, Op. 1, No. 13 edited by Watson Forbes for viola and piano. Send check and this advertisement to Music Department JAVS

Oxford

Oxford UNIVERSITY PRESS, INC.
200 MADISON AVENUE, NEW YORK, NY 10016
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Williams, A. Daryl</td>
<td>300 College Hill Rd. Clinton, NY 13323</td>
</tr>
<tr>
<td>Young, Timothy P.</td>
<td>1213 Colorado Ave. San Angelo, TX 76901</td>
</tr>
<tr>
<td>Eastman School Sibley Mus. Li</td>
<td>27 Gibbs Street Rochester, NY 14604</td>
</tr>
<tr>
<td>NTSU Library, North Texas</td>
<td>P.O. Box 5188 NTSU Station Denton, TX 76203-0188</td>
</tr>
<tr>
<td>Willis, William E.</td>
<td>3114 Muensterman Ave. Evansville, IN 47720</td>
</tr>
<tr>
<td>Zaslav, Bernard</td>
<td>32 Peter Coutts Circle Stanford, CA 94305</td>
</tr>
<tr>
<td>Oberlin College</td>
<td>Main Library Mudd Center Oberlin, OH 44074-153</td>
</tr>
<tr>
<td>Winrich, Christina</td>
<td>5265 N. Shoreland Ave. Milwaukee, WI 53217</td>
</tr>
<tr>
<td>Zeyringer, Franz</td>
<td>Musik Hochschule A-8225 Poelzla AUSTRIA</td>
</tr>
<tr>
<td>Friedheim Lib. Peabody Inst.</td>
<td>1 E. Mount Vernon Pl. Baltimore, MD 21202-2397</td>
</tr>
<tr>
<td>Periodicals Dept. U. Libr</td>
<td>Memphis State U. Memphis, TN 38152-000</td>
</tr>
<tr>
<td>Winslow, Barbara</td>
<td>10225 Kensington Pkway #902 Kensington, MD 20895</td>
</tr>
<tr>
<td>Zimmerman, Christine</td>
<td>4459 Stonewood Drivc Middleton, WI 53562</td>
</tr>
<tr>
<td>Harmonie Park Press</td>
<td>23630 Pinewood Warren, MI 48091</td>
</tr>
<tr>
<td>RBP Music Publishers</td>
<td>2615 Waugh Dr. Suite 19 Houston, TX 77006</td>
</tr>
<tr>
<td>Wituszynski, Sally J.</td>
<td>107 Indigo Hill Rd. Somersworth, NH 03878</td>
</tr>
<tr>
<td>Aaron, Mihail</td>
<td>16103 Bryant St. Sepulveda, CA 91343</td>
</tr>
<tr>
<td>J.S. Mack Library-Periodicals</td>
<td>Bob Jones University Greenville, SC 29614</td>
</tr>
<tr>
<td>SCH Instrumental Music</td>
<td>P.O. Box 232 North Perth, WA 6006</td>
</tr>
<tr>
<td>Woodside, Laura Adams</td>
<td>7531 SW 137 Street Miami, FL 33158</td>
</tr>
<tr>
<td>S. T. Fisher</td>
<td>2301 S. Third Street Louisville, KY 40292</td>
</tr>
<tr>
<td>L A Wallace Library</td>
<td>1114 W Nevada St Urbana, IL 61801</td>
</tr>
<tr>
<td>Ser Acq Unit/Lib Tech Se</td>
<td>Florida St. U 620 S. Wood Tallahassee, FL 32306</td>
</tr>
<tr>
<td>Woodward, Ann</td>
<td>209 W. University Dr. Chapel Hill, NC 27516-2920</td>
</tr>
<tr>
<td>Baker Library-Serials</td>
<td>Dartmouth College Hanover, NH 03755</td>
</tr>
<tr>
<td>Library of Congress</td>
<td>Gift Sect/Exchange &amp; Gift Div Washington, DC 20549</td>
</tr>
<tr>
<td>Serial Dept. Library</td>
<td>Northwestern University Evanston, IL 60208</td>
</tr>
<tr>
<td>Woolf, Stephanie</td>
<td>3615 Hood's Hill Nashville, TN 37215</td>
</tr>
<tr>
<td>S. T. Fisher</td>
<td>80539 Muenchen GERMANY</td>
</tr>
<tr>
<td>Library Serials Dept.</td>
<td>U. of Connecticut Storrs, CT 06268</td>
</tr>
<tr>
<td>Serials Dept. Indiana U.</td>
<td>University Libraries Bloomington, IN 47405</td>
</tr>
<tr>
<td>Wrede, Katrina</td>
<td>2884 Carmel St Oakland, CA 94602</td>
</tr>
<tr>
<td>Bain &amp; Fushi</td>
<td>410 S. Michigan Ave. Suite 101 Chicago, IL 60605</td>
</tr>
<tr>
<td>Library-Serials 1168587</td>
<td>Bowling Green State U. Bowling Green, OH 43403</td>
</tr>
<tr>
<td>Serials Dept., Univ. of N.</td>
<td>Davis Library CB# 3938 Chapel Hill, NC 27599-3</td>
</tr>
<tr>
<td>Wright, Carla F.</td>
<td>302 Normandy San Antonio, TX 78209</td>
</tr>
<tr>
<td>Central Serials Records</td>
<td>U. Kentucky Library Lexington, KY 40506</td>
</tr>
<tr>
<td>Murray State U. Library</td>
<td>Periodicals Dept. Murray, KY 42071-3330</td>
</tr>
<tr>
<td>Serials Rec. Central Libr</td>
<td>U. of Cincinnati Cincinnati, OH 45221</td>
</tr>
<tr>
<td>Wyman, Carolyn</td>
<td>2727 104th S.E. Bellevue, WA 98004</td>
</tr>
<tr>
<td>Chapman College Library</td>
<td>333 N Glassell Orange, CA 92666-1031</td>
</tr>
<tr>
<td>Music Article Guide</td>
<td>PO Box 27066 Philadelphia, PA 19118</td>
</tr>
<tr>
<td>Syracuse U. Library</td>
<td>Serials Division Syracuse, NY 13244</td>
</tr>
<tr>
<td>Yamada, Teruaki</td>
<td>23 Ishizaka, Hiroki-cho Showa-ku, Nagoya 466 JAPAN</td>
</tr>
<tr>
<td>Chicago Public Library, Music</td>
<td>400 S. State St. Chicago, IL 60605</td>
</tr>
<tr>
<td>Music Library, U. of Illinois</td>
<td>1114 W Nevada St Urbana, IL 61801</td>
</tr>
<tr>
<td>The Harid Conservatory</td>
<td>2285 Potomac Road Boca Raton, FL 33431</td>
</tr>
<tr>
<td>Yanagita, Masako</td>
<td>838 West End Ave Apt 282 New York, NY 10025-5351</td>
</tr>
<tr>
<td>Cleveland Inst Music Library</td>
<td>11021 East Boulevard Cleveland, OH 44106</td>
</tr>
<tr>
<td>Natl Taiwan Univ</td>
<td>Air Fr(03966) PO Box 961(M56) Ann Arbor, MI 48106</td>
</tr>
<tr>
<td>Thompson &amp; Seman, Inc.</td>
<td>4504 Oakton Skokie, IL 60076</td>
</tr>
<tr>
<td>Univ of Iowa Library</td>
<td>Serials Dept Iowa City, IA 52242</td>
</tr>
<tr>
<td>Univ of Michigan</td>
<td>Music Li. 3239 Moore Bldg Ann Arbor, MI 48109</td>
</tr>
<tr>
<td>U of Nev Las Vegas Library</td>
<td>4505 South Maryland Pkwy Las Vegas, NV 89154</td>
</tr>
<tr>
<td>Yale Univ. Music Library</td>
<td>98 Wall St. Box 208320 New Haven, CT 06520-8320</td>
</tr>
<tr>
<td>Uni of Michigan</td>
<td>Music Li. 3239 Moore Bldg Ann Arbor, MI 48109</td>
</tr>
<tr>
<td>U of Nev Las Vegas Library</td>
<td>4505 South Maryland Pkwy Las Vegas, NV 89154</td>
</tr>
<tr>
<td>Yale Univ. Music Library</td>
<td>98 Wall St. Box 208320 New Haven, CT 06520-8320</td>
</tr>
</tbody>
</table>
INDEX TO ADVERTISERS

Aspen Music Festival and School ..................................30
Boston University .....................................................42
Brigham Young University ..........................................13
Eric Chapman Violins, Inc. ............................................54
Clarion Associates, Inc ..................................................48
John M. Connolly & Co., Inc ..........................................14
Joseph F. Conrad II, Luthier ..........................................14
Curtin & Alf .............................................................51
D'Addario ...............................................................45
Dampit .................................................................6
Encore School for Strings ...........................................22
Dr. Watson Forbes ....................................................10
Clare Givens Violins, Inc .............................................42
The Harid Conservatory ..............................................25
Mark Anton Hollinger ...............................................14
Carleen M. Hutchins ..................................................26
Indiana University ....................................................32
Malcolm James .........................................................23
John-Brasil ..........................................................36
Milton Katims ..........................................................2
Samuel Kolstein & Son, Ltd ..........................................45
Ira B. Kraemer & Co ..................................................36
Francis Kuttner, Violinmaker .......................................42
Latham Music Enterprises ..........................................25
Manhattan School of Music ....................................Inside back cover
Steven McCann, Violas .................................................60
Miller & Fein ..........................................................41
Moes & Moes ..........................................................49
Geoffrey Ovington .....................................................18
Oxford University Press, Inc .........................................58
Purchase College ......................................................23
Dr. Maurice Riley ......................................................6
Robertson & Sons .....................................................37
RPB Music Publishers ..................................................49
San Francisco Conservatory of Music .........................17
Geoffrey Seitz, Violinmaker ..........................................23
Shar Products Company ..............................................6
Kenneth Stein Violins .................................................25
Super Sensitive Musical String Co ................................13
University of Southern California ................................36
Viola World ...........................................................18
Hans Weisshaar & Margaret Shipman .........................31

Available at Guarneri House
221 John Street NE
Grand Rapids, MI 49503
(616) 451-4960

Steven McCann
Maker of Violas • Violins • Cellos
Viola at Manhattan School of Music

Daniel Ayshalomov
American String Quartet

Leonard Davis
Soloist with Bernstein, Mehta, Hindemith, Colin Davis, Mitropoulos;
Former Principal, New York Philharmonic

Karen Dreyfus
Lyric Piano Quartet, Orpheus Chamber Orchestra, Partita Chamber Ensemble

Patinka Kopec
Former Member, Andreas Quartet

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

Cynthia Phelps
Principal, New York Philharmonic

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

Michael Tree
Guarneri String Quartet

Pinchas Zukerman
(Pinchas Zukerman Performance Program)

Artists-in-Residence
American String Quartet

Mischa Elman Chair, 1994-95
Arnold Steinhardt, violin

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

For more information contact: Office of Admission, 212/749-2802, Ext 2
120 Claremont Avenue, New York, New York 10027