

Journal of the AMERICAN VIOLA SOCIETY

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

Vol. 12 No. 2

1996



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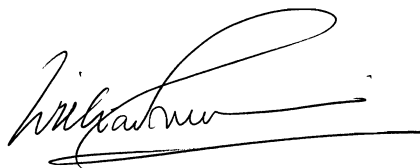
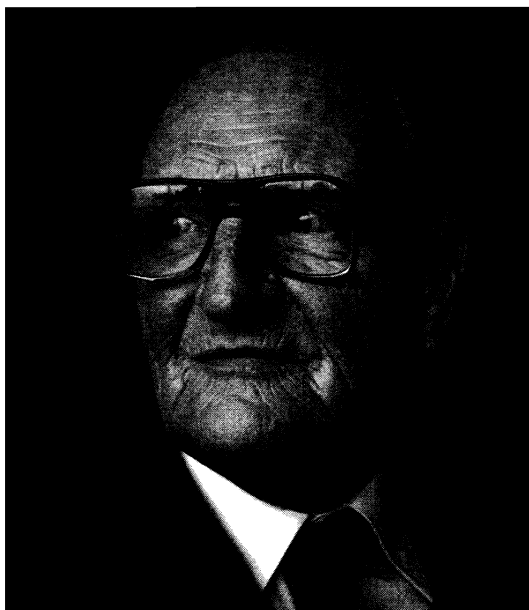
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FROM THE PRESIDENT



Thomas Tatton, AVS President

It is my pleasure to welcome our new AVS board members: Victoria Chiang, Ralph Fielding, Lisa Hirschmugl, and Christine Rutledge, as well as to congratulate Jeff Irvine, Pam Ryan, and Jerzy Kosmala as they begin their second term as AVS board members. Seated on our board are dedicated, talented and very creative officers already working to improve and enhance AVS programs and services, provide opportunity for all violists and meet the changing expectations and needs of our AVS membership.

Our recent meetings in Austin, Texas, were extraordinarily successful and much was accomplished. Please read the Minutes

published in this issue—we're proud of our work. Our AVS is on track and on the move! Here is an outline of where we are:

1. Our enrollment is up by 137 new members from last year,
2. We have four fully active regional chapters and more ready to become active,
3. Our finances are in order and we have an excellent working, balanced budget for 1997,
4. Organization for the Austin, Texas, congress, 3–7 June 1997, is well under way. The various committees are formed and working to confirm performers, master teachers, viola makers and their instruments, clinicians, lecturers and topics, workshops, displays and—as always—a few surprises. This is not to be missed, so start planning now,
5. We have created working documents in the form of handbooks for the Congress Committee and the Awards Committee. Other handbooks are in the formation stage,
6. Our committee structure is in place and working well,
and
7. We have created a five-year plan as an outline for future growth and development.

Many of you have written me with your ideas and suggestions; I encourage others to do the same. After all, “we” are the AVS.

Thomas Tatton





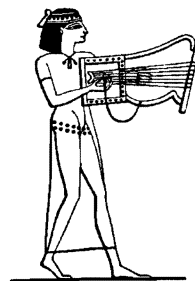
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ANNOUNCEMENTS



New AVS Board Members

Elected in the recent AVS balloting were the following, who will serve in their positions until the year 2000:

Victoria Chiang	Jerzy Kosmala
Ralph Fielding	Christine Rutledge
Lisa Hirshmugl	Pamela Ryan
Jeffrey Irvine (commencing his 2nd four-year term)	

Other candidates who appeared on the ballot are thanked for their willingness to contribute to the AVS in this way. Board members who served until the expiration of their term this year are recognized and thanked for their excellent support. They are Donald McInnes, Dwight Pounds, and Peter Slowik.

Board members continuing until 1998:

Atar Arad	Paul Neubauer
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Thomas Tatton, president	Mary Arlin, treasurer
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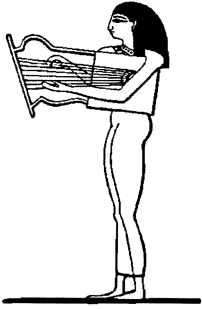
See the commentary "The 1996 AVS Election," by Dwight Pounds, accompanying the "Minutes of the 1996 AVS Board Meeting" in this issue of JAVS.

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See the minutes of 1996 AVS board meeting at Austin, Texas, in this issue for additional information regarding the Texas Congress.



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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE.)

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AMIS

The American Musical Instrument Society invites proposals for presentations at its twenty-sixth annual meeting, to be held in Washington, DC, 15–18 May 1997. The overall theme will be "Musical Instrument Studies: Perspectives from a Quarter-Century of the AMIS." Proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics regarding musical instruments are welcomed. For further information contact by 1 October, Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560, tel. (202) 357-1707.

Recent Notable Contributions by Individuals to PIVA

Photocopy of the holograph of the Theme and Variations for Viola and Orchestra by Alan Shulman. This gift of one of the central viola repertoire pieces is from the composer now living in Mount Tremper, New York. Also included in this donation is the viola/piano version of the Variations in manuscript and the holograph of Shulman's Suite for Solo Viola.

Theme + Variations for Solo Viola + Orch (1939) 1.
(Piano Reduction) Alan Shulman

Handwritten musical score for "Theme + Variations for Solo Viola + Orch (1939) 1. (Piano Reduction)" by Alan Shulman. The score is written on ten staves, with the top staff for Viola and the remaining nine staves for Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p-pp" and "p". There are also handwritten annotations like "Clav", "Brass", and "Vrns". The bottom left corner features a logo for "KING & SONS" and the address "1535 Broadway, N.Y."

Prof. Karl Stierhof of Vienna recently contributed his personal viola library of over three hundred scores to PIVA. Particularly interesting are the numerous works by Russian composers and transcribers published by Russian houses. Among these are several scores inscribed by Stierhof's colleague Vadim Borissovsky. Stierhof was the first designated and appointed *professor of viola* in the Austrian Cultural Ministry's system of Musik Hochschulen, his predecessors being teachers of violin, and viola secondarily. Stierhof was associated for decades with the *Akademie für Musik* and the Vienna Philharmonic.

Burt Fisch, of Oceanside, California, has contributed a box of viola scores of early twentieth-century vintage. Some appear to be first editions of works both generally forgotten and well-known repertoire pieces.

Dorothy and David Freed of Salt Lake City have contributed her personal viola library and his collection of viola and cello repertoire to PIVA. Both were longtime members of the Utah Symphony starting in the Abravanel era, Dorothy as section and assistant principal violist, David as assistant and principal cellist.

James Greig Wilson, a second cousin to William Primrose, has kindly offered to PIVA the results of his years of painstaking genealogical research on the Primrose line. He traces William's roots back to Henry Primrois (Primrose), born before 1490 and reportedly shipwrecked off the eastern coast of Scotland. This family tree will be displayed in the new Primrose Room, which when completed will house PIVA in Brigham Young University's Harold B. Lee Library.



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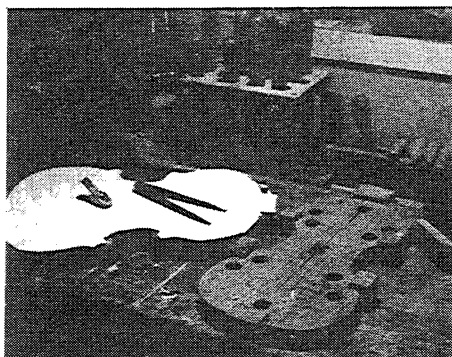


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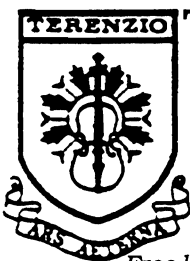
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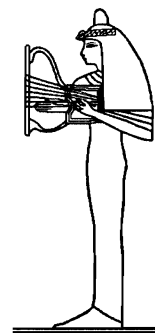
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THE VIOLA MUSIC OF FRANK BRIDGE

by William A. Everett



Although Frank Bridge (1879–1941) was himself a violist, he completed only two short pieces for viola and piano. These works, however, certainly do not give an adequate picture of Bridge's composition for and handling of his own instrument. Excluding standard chamber music forms such as string quartet and piano quartet, Bridge composed a small but significant number of works which prominently feature the viola. These include the two completed works for viola and piano, *Pensiero*, H. 53a, and *Allegro appassionato*, H. 82; a nearly complete work for viola and piano, *Allegretto*, H. 53b, completed by Paul Hindmarsh; *Three Songs* for medium voice, viola, and piano, H. 76; two viola duets, *Caprice* and *Lament*, H. 101; and an unfinished Viola Sonata, H. 186.¹

Frank Bridge was a prominent figure in English music during the early part of the twentieth century. He studied at the Royal College of Music under Charles Villiers Stanford (1852–1924), and quickly earned an outstanding reputation as a violist and conductor. Bridge composed in every genre, including opera and orchestral music, but chamber music was the medium in which Bridge excelled. With the exception of the unfinished viola sonata, all of the music presently under discussion comes from the early part of Bridge's career, when his style was characterized by lush romanticism and soaring lyricism.

Bridge had an active career as a violist, primarily as a member of several distinguished string quartets. He was a founding member of the English String Quartet in 1902 and remained with that ensemble until the late 1920s. He also was violist in the Motto Quartet from 1903 and, in 1905, played second viola with the Joachim Quartet in a performance of Brahms's Sextet in G Major and the following year. In 1906, Bridge filled in for the quartet's indisposed violist.² During the second decade of the century, Bridge also played with the College and Ridgehurst quartets.³

Bridge's fame today is largely due to the fact that he was the composition teacher of Benjamin Britten (1913–76). Britten, in a radio broadcast of 1966, said of his teacher: "He was most naturally an instrumental composer, and, as a superb viola player, he thought instrumentally. . . . He fought against anything anti-instrumental, which is why his own music is graceful to play."⁴

Herbert Howells (1892–1983), one of Bridge's contemporaries, said of the composer in relation to his viola playing:

There can be no true approach to Bridge the composer except by the broad road of his own all-around skilled, natural musicianship. His viola-playing was no isolated force in him. It affected all his writing for strings.⁵

His intimate knowledge of the viola and its capabilities enabled him to write in an idiomatic fashion for his own instrument. This was realized in his small corpus of works which feature the viola in a prominent way.

Pensiero, H. 53a, and *Allegro appassionato*, H. 82

To begin our survey of Bridge's viola music, let us examine the two completed pieces: *Pensiero*, H. 53a, and *Allegro appassionato*, H. 82. Both these works were originally published in



1908 as the first two installments in the Lionel Tertis Viola Library, a project of Stainer and Bell. From the title pages of both works, it appears that these were the only two works published in the series. No other reference to the series is present in any of the materials at the British Library. The location of the autograph scores for the printed versions of these pieces is unknown; however, an earlier version of *Pensiero*, in manuscript, is at the Royal College of Music and will be discussed below.

Paul Hindmarsh suggests that although the works were first printed in 1908, Bridge composed the *Pensiero* in 1905⁶ and *Allegro appassionato* in 1907.⁷ Audrey ffolkes, viola, and Harold Smith, piano, gave the first performance of both pieces at the Royal College of Music on 24 November 1909.

Pensiero and *Allegro appassionato* have a great number of similarities as well as several fundamental differences. Formally, both pieces have clearly defined sections, and, harmonically, both movements include a significant number of chords with added sixths. The overall spirit of the two pieces, though, differs greatly. *Pensiero*, sombre in tone, emphasizes the lower, richer sounds of the viola, with a particular emphasis on the open C string. *Allegro appassionato*, by contrast, is rhapsodic and features the upper register of the instrument. The movements complement each other quite well, as each displays a different aspect of the viola's personality.

Pensiero, as its title suggests, is serious and almost elegiac. The movement is in arch form, one of Bridge's favorite formal plans. An early version of *Pensiero*, located in the Royal College of Music Library, offers a glimpse into Bridge's compositional process.⁸ When compared with the printed version, it is evident that the opening gesture and the coda section received the most substantial revisions. (The overall shape of the movement remained unchanged.) The opening gesture in the viola originally emphasized a descending tonic arpeggio (F minor), rather than an ascending tonic triad with an added sixth.

Andante moderato

Viola

Piano

Solo

Piano

Example 1a. *Pensiero*, original version, mm. 1–3.

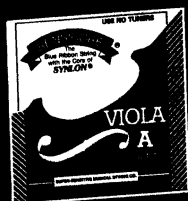
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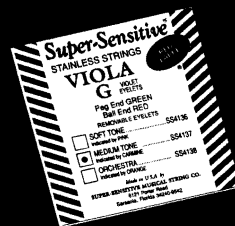
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Andante moderato

Viola

Piano

Solo

Piano

Example 1b. *Pensiero*, printed version, mm. 1–3.

The other section of the movement to be extensively revised was the coda. The original coda was only six measures long and ended in C major, the dominant of the principal key of the movement. By contrast, the revised version is ten measures long and ends in F major, the parallel major of the movement's overall key.

The companion piece to *Pensiero*, *Allegro appassionato*, H. 82, is also in ternary form. Whereas *Pensiero* emphasizes the darker register of the viola and is plaintive in character, *Allegro appassionato* is in a comparatively higher register and is exuberant and joyous. Like its companion piece, the opening of *Allegro appassionato* is based upon a tonic triad with an added sixth. This chord is stated in the short introduction to the movement (m. 2) as a block chord and appears again, as arpeggiation, in the piano part during the initial statement of the principal melody (mm. 6–7).

Allegro molto appassionato

ff

f con passione

mf

Red.

Example 2. *Allegro appassionato*, mm. 1–7.



The two completed works for viola and piano, *Pensiero* and *Allegro appassionato*, exhibit two different sides of Bridge's musical style—the restrained pathos of *Pensiero* and the soaring exaltation of *Allegro appassionato*. The movements, though different in overall character, share several musical characteristics, including clearly defined sectional forms and the use of chords with added sixths.

Allegretto, H. 53b

An incomplete work by Bridge, *Allegretto*, H. 53b, was completed conjecturally by Paul Hindmarsh and published in 1980 by Thames Publishing in association with the Frank Bridge Trust.⁹ The incomplete manuscript for the 1905 work, which is at the Royal College of Music Library, appears to end shortly before the coda. In creating an ending for the work, Hindmarsh followed the model of Bridge's other short pieces by expanding material from the end of the first section to serve as a coda.

1 *Allegretto*

Viola

Piano

pp

4

3

p

Piano

8

Piano

12

3

Piano

Example 3. *Allegretto*, mm. 1–13.

The dominant musical characteristic of *Allegretto* is one of gentle lyricism. The extremes of register observed in *Pensiero* and *Allegro appassionato* are not present in this movement, but rather it is the middle range of the instrument that is emphasized.

The harmonic language is basically diatonic, with chromatic inflections appearing primarily as passing tones. Typical is the opening phrase of the movement (example 3). The viola enters with a melody on the middle two strings above parallelism in the right hand of the piano part and a pedal point in the left hand. The gentle pulsation of the repeated rhythmic figure in the left hand of the piano part provides the forward momentum above which Bridge displays his gift for lyrical melody.

Hindmarsh's version of *Allegretto* is a viable addition to the violist's repertoire. The work is not technically difficult and, like all of Bridge's writing for the viola, fits well on the instrument.

Three Songs, H. 76

Like Brahms and several other composers, Bridge composed a series of songs for medium voice and piano with viola obligatto. Bridge's set consists of three songs, the texts of which all concern death: "Far, far from each other" (text by Matthew Arnold), "Where is it that our soul doth go?" (text by Heinrich Heine, translated by K. F. Kroeker), and "Music when soft voices die" (text by Percy Bysshe Shelley).

The set was composed during late 1906 and early 1907, according to dates on the autograph manuscripts at the Royal College of Music Library. The first song is dated November 1906, the second "Xmas 1906," and the third 11 January 1907.

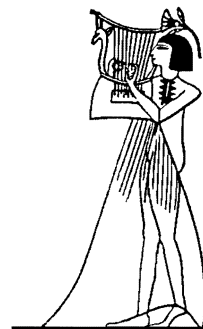
The first performance of the complete set took place on 9 December 1908 at the Broadwood Concert Rooms. The contralto soloist was Ivy Sinclair, Bridge's sister-in-law, the violist was Audrey ffoulkes (Alston), and, in a rare public role, Bridge himself appeared as pianist. An account of the performance appeared in the *Royal College of Music Magazine*:

Miss Audrey ffoulkes gave a most successful concert at the "King's Room," Broadwoods, on December 9. . . . Miss Ivy Sinclair sang, her contributions including a couple of interesting and clever songs by Frank Bridge, with viola obligatto—the viola part being played by Miss ffoulkes, and the composer accompanying on the piano.¹⁰

Two manuscript copies of each song are at the Royal College of Music. They are identical except for tempo indications on the first two songs. In "Far, far from each other," one part reads *Andante moderato* while the other indicates *Andante e mesto*. Likewise, for "Where is it that our soul doth go?" tempo indications of *Adagio ma non troppo* and *Poco adagio* are present. Paul Hindmarsh, in preparing the printed edition of the songs, chose the former of each of these tempo indications.

While the first two songs in the set were newly composed, the third song, "Music when soft voices die," existed previously in a version from November 1903 for high voice and piano with cello obligatto.¹¹ The unpublished high voice version is in the key of D minor, while the low voice version is one step lower, in C minor.

Although the three songs form a complete set, each song has its own character and possesses particular musical traits. The three songs share similar harmonic language; however, the relationship between the voice and the viola differs in each song. In the first song, the viola and





voice share similar melodic material, while in the second song, their material is largely unrelated. In the final song of the set, the voice and viola share a rhythmic motive which provides unity in the song.

The first song, “Far, far from each other,” is the song in which the voice and viola parts are most closely related. The opening motive in the viola (example 4) pervades the entire ternary-form movement:

Example 4. “Far, far from each other,” mm. 1–5.

The motive is stated by the voice at its first entrance (m. 5), at the climax of the movement (m. 19), as the basis for the retransition (m. 30), at the return of the A material (m. 36), and as the basis for the coda (m. 48). Thus, the appearance of the discernable motive is a form-delineating device in the song setting.

While the voice and the viola share melodic material in “Far, far from each other,” they have dissimilar material in the second song of the set, “Where is it that our soul doth go?” The voice part is characterized by a descending perfect fifth while the viola part is distinguished by a largely conjunct descending melodic line (examples 5a and 5b). The descending perfect fifth does appear at the end of the viola melody, however.

Example 5a. “Where is it that our soul doth go?” mm. 5–6.

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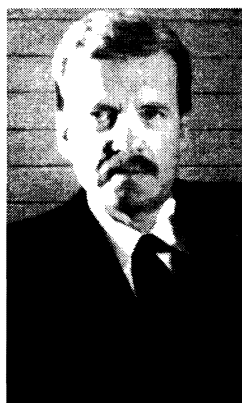
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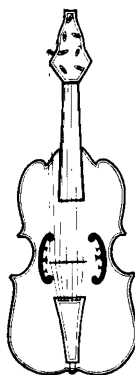
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T H E V I O L A



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Example 5b. "Where is it that our soul doth go?" mm. 10–14.

The third song, "Music when soft voices die," though originally written earlier than the first two, offers a compromise between the two disparate relations of the voice and viola apparent in the first two songs. In this setting, the voice and viola are unified through the frequent appearance of the rhythmic motive stated by the viola in the opening measures of the song (example 6):

Example 6. "Music when soft voices die," mm. 1–4.





Taken as a whole, the set demonstrates Bridge's concern for appropriate text setting. The texts of all three songs, as stated above, deal with death. The first song, "Far, far from each other," is a prayer for consolation after the loss of a loved one. The memory of the deceased is quite close, and, therefore, the musical setting is one in which the viola (perhaps the departed one who cannot respond verbally to the mournings of the bereaved) and the voice are closely related. In the second song, "Where is it that our soul doth go?," separation and loss are the central themes of the text. Again, Bridge's setting, with dissimilar material in the viola and the voice, is fitting, as the disparity stated in the text is reflected in the musical scoring. Finally, resolution comes with "Music when soft voices die." Memories abound, and the shared musical motive in the voice and viola, while not a literal statement so as to emphasize the present but rather an echo to serve as a reminder of the past, again emphasizes and amplifies the text.

Duets, H. 101

Bridge composed two viola duets, *Caprice* and *Lament* (H. 101), in 1911–12 for a Bechstein (Wigmore) Hall concert by Lionel Tertis which was to feature works by four young composers: Frank Bridge, Cyril Scott, Benjamin Dale, and York Bowen.¹² A review of the concert, which took place at Aeolian Hall on 18 March 1912, appeared in the *Musical Times*:

Music for the viola, written by Messrs. Cyril Scott, Frank Bridge, B. J. Dale and York Bowen, supplied material for a concert given by Mr. Lionel Tertis, at Aeolian Hall, on March 18 before the Society of British composers. Two pieces for two violas by Mr. Bridge were new and attractive.¹³

Most unfortunately, the location of Bridge's holograph for these duets is unknown. Sketches for both pieces are at the Royal College of Music; Paul Hindmarsh based his published version of the second duet, *Lament*, on a virtually complete version of the piece found in the leaves of sketch material. In addition to the three pages on which the published version is based, there is another page of sketches for *Lament* and three pages of sketches for another work, presumably *Caprice*. The sketches for *Caprice* are not complete enough to effectively reconstruct the movement.

The *Lament* is quite a remarkable work. John Bishop, secretary of the Frank Bridge Trust, describes the piece:

The *Lament* . . . is, as you would expect, a testing piece technically. Lyrical, intense and expressive, it has a harmonic richness that makes it seem in places as if a whole string quartet is playing.¹⁴

The nine-minute work is constructed in what is basically a ternary design, but with some interesting added features, particularly in Bridge's overall tonal plan for the work. The principal key of *Lament* is C minor, and Bridge explores unusual key relationships in the course of the movement. The middle section (mm. 48–70) is in E minor, a third-related key to C minor. Bridge begins the reprise of the opening material (m. 71) in C-sharp minor, a semitone higher than the initial statement. He then repeats the theme in the tonic key of C minor (m. 86), thus maintaining tonal cohesion in the work.

The duo begins with the second viola alone playing the principal theme (example 7), a profoundly melancholic melody. The melody emphasizes the lower range of the instrument, not unlike the opening gesture of *Pensiero*:

Viola 2

(Adagio espressivo)

p dolce

mf *f*

mf *pp*

Example 7. *Lament*, mm. 1–13.

The middle (B) section is in a lilting 6/8 and, typical of Bridge's ternary forms, provides effective contrast with the pathos of the A section (example 8):

(a tempo)

pizz.

(p)

arco

(p)

pizz.

(p)

Example 8. *Lament*, mm. 47–54.

Lament, like Bridge's other music for viola, contains features typical of the composer's style. The overall formal design and lyrical melodies, as we have seen, are characteristic of Bridge's great concern for detail and construction. Furthermore, the full range of the viola is employed in order to create contrasts between dramatic pathos and gentle lyricism. In this work, the styles observed separately in *Pensiero* and *Allegro appassionato* are integrated into the same movement.





Viola Sonata, H. 186

Late in life, Bridge apparently began working on a piece for viola and piano, possibly a sonata. Fragmentary sketches for the untitled work, supposedly written around 1935 or 1936, are in the Royal College of Music Library.¹⁵ The largest fragment is only twenty-four measures long and is marked *Andantino*. The first seven measures of the fragment appear as example 9.

Andantino

Example 9. [Viola Sonata], mm. 1–7.

While the viola part remains relatively static, encompassing only a range of a fifth, the piano part gently oscillates between the intervals of a major third and an augmented fifth. In the opening two measures, the octave A's in the right hand of the piano part when taken with the D or E of the viola part create the open sonorities of fourths and fifths.

This spatial quality, when combined with the subtle melodic motion, exhibits the more advanced approach to harmonic and melodic constructions which characterizes Bridge's compositional style after 1926. The open intervals which are present in the viola fragments are also prevalent in Bridge's Fourth String Quartet (1937). Anthony Payne describes the quartet in terms which can also be applied to these fragments:

In its harmonic world the Fourth Quartet is the most radical of all Bridge's works, and its preoccupation with the more open intervals—fourths, fifths,

major thirds and ninths—gives a new textural personality, uncomprisingly dissonant and bracing.¹⁶

The other folios for the viola-piano work consist of a number of small fragmentary ideas which offer but a minute glimpse into what might have been an extended work for viola and piano. It is a great loss to the viola repertoire that Bridge did not complete a full-length sonata for his own instrument, as his Cello Sonata, H. 125 (1917), and mature Violin Sonata, H. 183 (1932),¹⁷ are solid additions to repertoires of their respective instruments.

Transcriptions

In addition to his original music for viola, Bridge also transcribed at least one work from the cello repertoire, the “Adagio Lamentoso” from William Hurlstone’s Sonata in D Major for Violoncello and Pianoforte. Goodwin and Tabb in London published the transcription in 1909. The publication is simply a transcription, as no fingerings or other editorial marks are present on the print.

Since Bridge himself transcribed a movement for viola, and since Bridge did compose some marvelous music for cello and piano, including the Sonata, it comes as no surprise that some of Bridge’s music that was not originally written for the viola should be transcribed for the instrument. Among these are the recent Faber publication of *Four Pieces for Viola and Piano*, a series of early works originally for cello and piano.¹⁸ The four transcriptions included in the set are *Berceuse*, H. 8 (1901); *Serenade*, H. 23 (1903); *Elegie*, H. 47 (1904); and *Cradle Song*, H. 96 (1910). With the exception of *Elegie*, each of the works appeared in a version for violin and piano in its first publication along with the cello and piano version.

Similarly, Benjamin Britten’s arrangement of *There Is a Willow Grows Aslant a Brook*, H. 173, a work for chamber orchestra from 1927, offers yet another work to violists from Bridge’s pen. This arrangement was published by Thames Publishing, in association with the Frank Bridge Trust. Britten prepared the arrangement in December 1932, when he was eighteen, after seeing a ballet performance of the work and, in the same month, receiving a copy of its miniature score as a gift from the composer.¹⁹

Conclusion

Although Frank Bridge completed only two pieces for viola and piano, it is possible to expand our view of Bridge’s writing for the viola through an investigation of several other smaller works which feature the instrument. All of Bridge’s complete works that feature the viola in a solo fashion come from his early years, a period characterized by romantic harmony, set forms, and a profound lyricism. The fragments of an unfinished viola sonata from later in life demonstrate that Bridge’s musical style became more adventurous as his development as a composer progressed.

Bridge, as a violist, wrote idiomatically for his own instrument. His music fits the instrument remarkably well, and he employed the various ranges and timbres of the viola to express himself in a variety of musical guises and temperaments.

NOTES

1. “H.” numbers refer to Paul Hindmarsh’s thematic catalogue of the works of Bridge (Paul Hindmarsh, *Frank Bridge, A Thematic Catalogue, 1900–1941* [London: Faber Music, 1983]).





2. Hindmarsh, xii.
3. Karen R. Little, *Frank Bridge: A Bio-Bibliography* (New York: Greenwood Press, 1991), 5–8.
4. “Britten Talks about Bridge.” Radio broadcast on Radio 3 (U.K.) in 1966. Rebroadcast 8 June 1990. Recording at British Music Information Centre, London.
5. Herbert Howells, “Frank Bridge,” *Music and Letters* 22 (July 1941): 208.
6. Hindmarsh, 32.
7. Hindmarsh, 57.
8. The early version of *Pensiero* was completed on 23 March 1905, according to a date on the manuscript. Hindmarsh suggests that the revisions were made shortly before publication (Hindmarsh 33).
9. Paul Hindmarsh is the author of *Frank Bridge: A Thematic Catalogue* and currently is a senior music producer at BBC North in Manchester, U.K. The Frank Bridge Trust, administered by the Royal College of Music, acts as a clearinghouse for information about Bridge and his music. The Trust also provides financial assistance for projects involving Bridge’s music.
10. “The Royal Collegian Abroad,” *Royal College of Music Magazine* 5/1 (1908–09): 24.
11. Bridge wrote “Music when soft voices die” for a competition announced by the *Musical Times* (Little 6).
12. Paul Hindmarsh, “Introduction” to Frank Bridge, *Lament for Two Violas* (London: Thames Publishing, 1981).
13. “London Concerts, Chamber Concerts,” *Musical Times* 53 (April 1912): 258–59.
14. John Bishop, jacket notes to Bridge, *A Frank Bridge Spicilegium* (Pavilion Records, Pearl SHE 551, 1981). *Lament* recorded by Michael Ponder and Tomas Tischauer.
15. Hindmarsh suggests that Bridge began working on this work for viola and piano after completing the Two Divertimenti for Flute and Oboe. He bases his conclusions on the presence of rejected sketch material for the Nocturne for Flute and Oboe on the reverse of one of the folios containing the fragments under discussion (Hindmarsh 156).
16. Anthony Payne, *Frank Bridge—Radical and Conservative* (London: Thames Publishing, 1984), 91–93.
17. Bridge also composed an early Sonata in E-flat for Violin and Piano (H. 39) in 1904. Bridge completed only the first movement of this work, and it remains unpublished.
18. Frank Bridge, *Four Pieces for Viola and Piano* (London: Faber Music, 1992).
19. Philip Reed, editor’s note to Benjamin Britten’s arrangement of Frank Bridge *There Is a Willow Grows Aslant a Brook* (London: Thames Publishing, 1990).

—William A. Everett is assistant professor of music at Washburn University in Topeka, Kansas, where his duties include teaching music history, music theory, and applied viola. He holds degrees from the University of Kansas (Ph.D.), Southern Methodist University (M.M.), and Texas Tech University (B.M.). His articles have appeared in *American Music*, *Sonneck Society Bulletin*, and *Opera Quarterly*. His viola teachers include Susan Schoenfield and Barbra Hustis. He is a member of the Washburn University Faculty String Quartet and is associate principal violist of the Topeka Symphony Orchestra.

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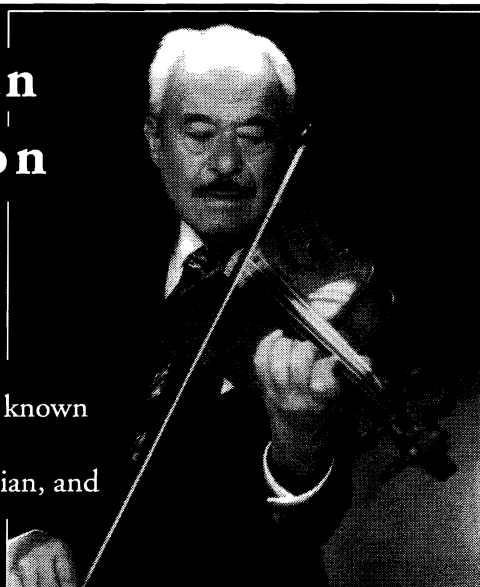
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MUSIC IS LIKE BREATHING. . .

or, what in the world is that neuropsychologist
doing with a viola anyway?

by Janette S. Caputo

The first time I saw a violin up close, I was three years old and looking over my brother's shoulder as he opened his Christmas present from one of our grandmothers. The idea was that he should grow up to be a professional musician like our Uncle Sandy (Santo) Urso, a violinist with the Detroit Symphony Orchestra. As it turned out, my brother wanted to play the drums and hated the violin, which he soon set aside forever, but I coveted his magical instrument.

Unfortunately, Suzuki ideas were far in the future—no one in Detroit in 1949 would take a three-year-old violin student. In our neighborhood school, music lessons started in the second grade, so my parents promised that if I still wanted to play the violin when I reached that point, I could. My first long-range goal was born, and I quietly maintained my ambition through kindergarten and first grade, despite major changes in our family due to the death of my father when I was four.

When Mr. Joseph Kertesz came into my second grade homeroom to ask who wanted music lessons, my hand probably set a record for shooting up the fastest. I was a shy little girl and undoubtedly surprised everyone in the room with my intense desire and eager enthusiasm, both of which had grown during the three-year wait for that moment.

Eight or ten students were in that beginning strings class. The one violist, Diana, was selected by the simple criteria of being the girl with the longest arms. Over the next five years I played regularly at school and also had private lessons. I was our elementary school concertmaster and assistant concertmaster for the school district orchestra, composed of approximately one hundred students from all over Detroit. The co-conductors of

the district orchestra were my teacher, Joe Kertesz, representing the east side of Detroit, and the man who became my next teacher, Joe Poniatowski, representing the west side of Detroit.

Joe Poniatowski was a violist. He always brought out the best in the viola section in orchestra rehearsals, and the few times I heard him play, the rich contralto sound of his viola mesmerized me. When I began to take lessons from him, he let me try his viola a few times—usually as a treat after I got frustrated with my violin.

During my years with Joe I became fascinated with the viola. I don't recall any pressure from him; indeed, I don't think he knew I wanted to switch to viola until I had already been considering it for a long time. My mother noticed my interest in the viola, however, and quickly squelched it, telling me that it would be a "a waste of all the lessons up to now." I was neither strong enough nor sophisticated enough to counter this non-musician logic. When I confided in Joe, who knew my mother and stepfather, he told me he would help me explain after we found a suitable viola. In the meantime, I kept playing violin until shortly before my eleventh birthday, when my personal disaster struck.

The Accident

On a weekend visit to relatives in Pennsylvania, my cousin Carol introduced me to a rope swing which hung from a tree at the top of a hill. We swung out over the rest of the hill and then back up again, a risk made even more exciting by the streetcar tracks at the base of the hill. The second day the rope was wet from overnight rain and I was the first one to swing. As I swung out in a wide arc, I





realized my hands were slipping on the wet rope. Terrified I would fall on the streetcar tracks, I held on in desperation, slipping inexorably down, until my hands slid off the end of the rope. I think I was on the return swing by then, but I fell about twenty-five feet before hitting the ground. My left arm was the first point of contact. My head was the second.

In addition to shattering my left arm, I suffered a moderately traumatic brain injury (TBI), the diagnosis I now make for others but that wasn't made for me because my orthopedic injuries required intense treatment and took precedence over everything else. In addition, not much information about traumatic brain injury was available in the 1950s, and many of the signs now immediately recognizable as TBI were attributed then to shock, use of anesthetics, use of pain medication, or the result of poorly defined "nerve damage." Out of the next fourteen days, I have no memory of the first ten and only bits and pieces of the rest; but I do remember being told I would never play the violin again. In fact, doctors questioned whether I would have *any* future use of my left arm, as I had neither feeling nor movement in it.

From my present perspective as a clinical and rehabilitation neuropsychologist, and with more recent data from a neuroophthalmologist, it's clear that most of my brain injury came from a "contrecoup" injury, in which the greatest internal impact is actually opposite the point of external impact. I was not knocked out at the time of impact, but my head stopped very abruptly when I hit the ground, causing a deceleration injury. Such injuries occur when the skull stops abruptly but the brain inside it doesn't. Just like a rubber ball inside a larger metal sphere, the softer brain bangs into the rough and hard casing of the skull when the skull stops. Because it is softer and lighter, the brain then sort of bounces back—just like the rubber ball—and hits the other side of the skull, still moving at a pretty high speed.

In physics terms, a negative pressure environment is formed at the interface of the

brain and the skull, with resultant bruising, tearing, and/or bleeding of brain tissue. Microscopic injury is also frequent with deceleration trauma, wherein individual brain cells are damaged at the base of their respective axons and may be permanently lost.

I probably also had a small cerebral bleed and enough brain swelling to cause mild diffuse damage. The bleed undoubtedly caused the paralysis of my left arm, not the orthopedic breaks. The right brain governs the left side of the body, so my right brain injury affected sensation and movement on my left side. My left leg, with no breaks at all, was also affected and today remains approximately thirty-five percent weaker than my right leg.

Three orthopedic surgeons tried several times to repair my arm before giving up on usual casting or nailing procedures for my left elbow, which was the most severe area of injury. After normal procedures failed, my forearm and wrist were casted and my elbow was positioned slightly above my navel, with my left fingers touching my right shoulder. In this position, my whole torso was wrapped like a partial mummy, immobilizing my arm in this bent position. For the next six months, the only visible portion of my arm were my fingers, which I was eventually able to wiggle a little, indicating some remaining motor function. Sensation came back in waves of tingling and the occasional jolt of a trapped muscle spasm, indications that the damaged sensory strip of my brain was re-establishing some communication.

Recovery

During my recovery, I realized for the first time that music is like breathing for me: I have to have it to live. No one supported the notion that I might someday play again, and I didn't know how else to get music in my life, so I played records—constantly. Although my family had previously gone to DSO concerts fairly regularly, this stopped, I suspect partly to keep me from grieving for my own loss of playing.

When the body wrap was removed at the end of six months, I could move my left hand

and fingers, but I couldn't open my elbow. Physical therapy or occupational therapy were either insufficient or unavailable. The doctors recommended that I squeeze a rubber ball to strengthen my hand and that I try to extend my arm a little more each day to increase my range of motion. These activities worked, but it took a long time. Over the next year I gradually extended my arm to its full length and gained strength in both arm and hand, except for my little finger. Throughout my recovery, I wanted desperately to play again, although everyone else took it for granted that I never would. I was afraid to tell anyone of my ambition because I was certain they would tell me it was impossible, and I was also afraid to put it to the test by trying on my own, fearing I might discover they were right. Fortunately, music really *is* like breathing for me, and the urge to play was stronger than my fears.

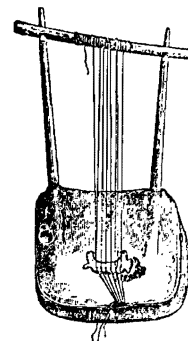
One day, nearly two years after my accident, I decided I had gotten back all the strength and range of motion that I was likely to and took my violin out of its case to tune it. My first discovery was that my ear was fine but my hand wasn't. I couldn't turn the E or A pegs with my left hand at all and, although I could turn the D and G pegs, I couldn't push them in hard enough to stay. I had to tune by holding the violin on my lap facing me and using both hands. Today I have become adept at tuning G and C by turning the pegs to where they need to be with my left hand and then using my right hand to push the viola against the pegs.

I kept my attempts to play secret for a while, practicing old Whistler books whenever I was left home alone, and making what I thought was good progress. When school started and I needed parental permission for the extracurricular string program, I confessed my activity. Although worried, my parents took it well, but I got a new shock in the orchestra room. I was so proud of being able to play again that I didn't realize how far my former peers had progressed while I was in repair for two years. Not only was I not the concertmaster, I was barely able to manage a second violin part. And switching to viola as

once planned was out of the question as I couldn't physically handle the demands of the larger instrument. The academic portion of the music class was also a disaster—I could read only treble clef when I was injured and couldn't learn alto or base clef. I could not assign a new name to notes in familiar lines and spaces no matter what I did or how many flash cards I used for rote memorization.

What I now know about brain function explains exactly why I had (and still have) the learning problems I had then. The left hemisphere helps the musician understand, read, and interpret the graphics of musical notation, but the right hemisphere controls the *performance* of rhythm and melody. I could count tricky rhythms accurately (left brain intact), but I couldn't play them (right brain impaired). I needed to have them played for me several times, and then I would play them as my left brain recalled them: by ear, memory, and internal verbalization. Just as a teacher tells a student to say "triplicate" to space triplets accurately, I needed to find inner voice ways to let my left brain compensate for what my right brain could not do in order to play adequately. I often sing in my head, not from sight-reading the rhythm and melody, but from recalling what someone else has played for me. It also helps me when a musicologist provides historical data, which is particularly easy for me to remember, because it gives me a handy verbalization to trigger the performance memory.

During the rest of grade school and most of high school, I played "by ear," which was actually "by memory." During my two-year lapse, Joe Poniatowski had become the orchestra director at the high school I attended. He gave me a lot of encouragement, but I still couldn't physically handle the viola. I started violin lessons with my Uncle Sandy, and I began playing—also by ear or memory—in the second violin section of a community orchestra. My lessons ended abruptly and prematurely when my aunt died and Uncle Sandy almost died from his grief. I was at the point of first concertos and knew we were going to do the Mendelssohn, so I decided to





get the music and try on my own. I didn't know anything about left and right brain functions, but I did know I could play things I heard much better than things I had never heard. So I bought the music and a recording of the concerto by Zino Francescatti. I must have listened to that record a thousand times before I tried to put the printed notes together with the sounds in my head. I switched all my study hall hours to practice room times and worked without the recording at school, playing along with it when I was at home. Eventually I could play the first and second movements with Zino, but never did get to his speed on the third movement.

The Temptation

One day as I was playing my one-concerto repertoire in the practice room, the chairman of the music department, Carl Senob, heard me. Detroit had failed to pass a school millage, and the orchestra and Joe had been cut, along with many other nonathletic programs. Mr. Senob wanted to maintain a string program but didn't have the music faculty to do it. To my astonishment, he asked me to do it and I agreed, something I still find hard to understand. This was not a class, it was an opportunity for former orchestra students to keep playing together. I didn't teach but had access to the music library and school instruments. We read music for fun, and when we found something we could play reasonably well and that didn't sound too odd because of missing parts, we polished it for one of the two annual combined school concerts. The group consisted of two or three cellists, one bass player, and five violinists. No violists. But there were some violas. I was tempted. And I was stronger. And with no other violists, no one else knew what I was supposed to be playing, so I didn't have to get too embarrassed by wrong notes.

So I finally started playing the viola regularly. My biggest hurdle was the alto clef, which I still couldn't read. Mr. Senob gave me the basics, and my left brain understood the concepts, but my right brain just couldn't become facile enough to make the transition. I

discovered that I could play the viola in the first position alto clef by pretending I was playing violin in the third position treble clef, which gave me the right fingering. Of course, none of the sharps and flats worked that way, so I also still played by memory. With no lessons and no violists to copy, I enjoyed myself immensely but made very little musical progress, and my mistakes in our little group made it clear that my function as a violist was abominable. For our performances, I always played violin and we did without a viola. However, I did have a chance to get used to the physical demands of the viola and experimented enough to keep my interest alive.

In college, I still played violin in the community orchestra, doing better after I was moved to first violin, because those were easier parts for me to play by sound memory. The orchestra was a good one, but small, as many community groups are. There were no regular violists, so for every concert two professionals would be hired to create an instant viola section. One day my old friend, teacher, and mentor, Joe Poniatowski, was one of these two pros. With his encouragement, I started thinking seriously about the viola. When by chance I saw an ad for a Roth viola for five hundred dollars, I bought it with about ninety-five percent of my savings account. A week later I brought it to rehearsal under Jimmy Tamburini, a conductor I'd known since childhood and the principal trumpet in the DSO at that time. I told Jimmy I had a viola and would play it but I didn't really know how, and if he yelled at me I would cry and go home and never try again. Community conductors have to be much more patient with their volunteers than professional conductors have to be with professional musicians, and Jimmy didn't yell; he encouraged me. He also still hired Joe and another violist for every concert. We sat three abreast at each dress rehearsal and concert, and I got two simultaneous private lessons. Joe also talked me into real lessons despite my school schedule, but fate once again intervened when he relocated to Toronto about a year later. I did get started on

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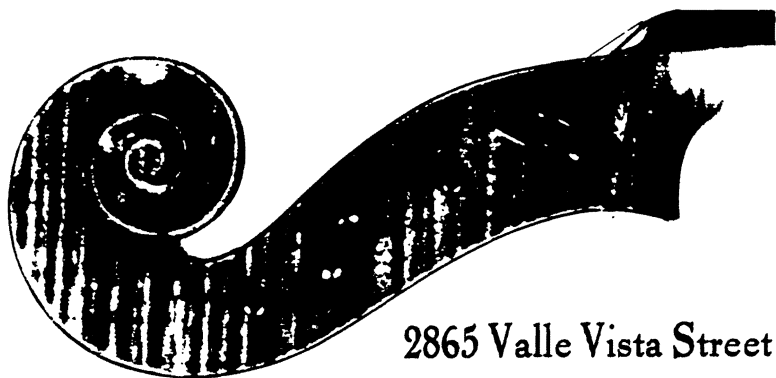
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Ševčík and Kayser, both of which I still use regularly.

In 1977, after staying with violin most places and fooling around with the viola on my own, a misguided bassoonist friend who thought I actually was a violist suggested I join another community orchestra as a violist. Twenty years later than planned, I finally made the big switch. Because I still couldn't read alto clef without an immensely slow struggle, I called a friend in music education at Wayne State University, where I was working, to ask for someone to teach me to read it. He convinced me to play for Morris Hochberg, one of the DSO concertmasters, who offered to give me lessons. Morris gave me lessons, flash cards, encouragement, and mild comments such as, "You're composing your own?" throughout my struggles with the alto clef. Because of Morris I finally stopped asking "which one is the B-flat?" when someone told me to play the B-flat a little lower.

Musically, I've spent nearly four decades as an amateur, sometimes semiprofessional, musician, nineteen years exclusively as a violist. I've played in a wide variety of community and pick-up orchestras. While doing my neuropsych residency in New York, I had the pleasure of playing in three different orchestras, including the 92nd Street Y orchestra. I've met many wonderful people and played with some great stars when they were still rising and lesser known. For the past five years I've been doing a lot of quartet work, and sitting principal is now a pleasure rather than a terrifying experience. I attended my first viola congress (in Chicago) and saw more violas and violists at one time than ever before in my life. I still practice new music by using a verbal commentary in my mind (left brain skill), and I still have to ask someone else to play a new tricky rhythm over for me a few times so I can get a performance memory of it because the visual pattern is simply not enough. I still play along with recordings whenever I can get them because making small changes for particular conductors is far

easier with a solid performance memory on my side. My left hand is forty percent weaker than my right hand (a usual dominant-nondominant grip strength difference is five to ten percent) so I have to devise some unusual fingerings at times, and some double stops are impossible. My fourth finger is problematic on the G string and nearly useless on the C string in first and even second position.

My career as a neuropsychologist is very rewarding, and I work regularly with other survivors of traumatic brain injury. Like all TBI survivors, when I am tired or ill, my ability to compensate decreases dramatically, and the effect of my residual deficits is much stronger. At those times, I struggle to figure out what I've done wrong when a conductor offers a terse (or worse) comment on errors I prefer to think of as unexpected creativity in the viola section. But because I have music, I breathe regularly all the time. I don't know if I would ever have trained as a professional musician or if I would always have made music my avocation as it is now, but I do know that I could not have lived without it. And that's what this neuropsychologist is doing with a viola. I'm proud to be one of you.

—*Dr. Jan Caputo owns Rehabilitation Strategies, P.C., a private practice specializing in neuropsychology, where she and several colleagues offer evaluation and treatment services. She obtained a Ph.D. in education from Wayne State University and a Psy.D. (Doctor of Psychology) from Central Michigan University and is a licensed psychologist. She is a consulting neuropsychologist for several hospitals and a member of the Department of Psychiatry of Michigan State University. In addition to the AVS, she is a member of the American Academy of Neurology and National Academy of Neuropsychology. She is principal violist, Germania Symphony Orchestra, and in the viola sections of the Midland Music Society Philharmonic, and the Alma Symphony Orchestra.*



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VIOLA PEDAGOGY

The Qualities of Good Studio Teaching

by Jeffrey Irvine

What are the qualities of good studio teaching? Ask ten different teachers and I'm sure that you would get a lot of different answers, although I'm also sure that you would also find many similarities. I've been fortunate to study with several wonderful teachers: Heidi Castleman, Dorothy DeLay, Martha Katz, and Karen Tuttle. I say that they are wonderful teachers not only because I gained so much from each of them, but also because so many wonderful string players have profited from studying with them. What's interesting is that their approaches to teaching are so different, yet they all get wonderful results. (I'm sure that one could also say this about many other great pedagogues.) There must be a common thread or threads—some reasons good teachers, despite their different approaches, tend to produce good students. Here are my ideas on what those common characteristics are. I hope that others will write to *JAVS* with their ideas on this subject.

Perhaps the most important characteristic of good teachers is that they have *a strong vision of how they want their students to sound*. They have a vivid aural picture of what they like, musically and technically, and the ability to see how the student could benefit from their vision. I do not mean that they try to make all of their students sound the same, but rather that they have a vision of how each student's strengths and weaknesses could blossom into something that sounds impressive, or at least better than he/she does. When good teachers hear a student play, they tend to hear which aspect of a student's playing is not as strong, and this unsettles them. They want to find some way to improve it.

Good teachers have a *powerful desire to see their students get better*, no matter what the level of the student. They will try every means at their disposal to help a student advance. Even if a student has a lot of trouble in some regard, the teacher will keep trying to find a way to help the student improve that aspect of his or her playing (which might include not mentioning it for a while and coming back to it later). They don't give up.

A willingness to experiment is common to good teachers. No single way of approaching anything is right for every student, and if good teachers find that something they have suggested is not working, they will try something else—or invent another approach. Many good teachers also pick up ideas and approaches from other teachers and from students who have studied with other teachers. There is a wonderful sense of collegiality in our field, and the more we learn from each other the better.

Good teachers seem to have found a *balance between motivating their students and supporting them*. They seem to know how to inspire students to do their best. Obviously, there have been some great pedagogues who seem very strict and demanding to their students, and some other great pedagogues who seem more nurturing and supportive to their students. Every teaching personality is different, but good teachers find a way to interact with students that helps the students make the most progress.

Good teachers are ambitious for their students. They want them to succeed, and they encourage them to enter into situations that will help them to do so. Studio recitals, competitions, recitals, or auditions for jobs—these and other





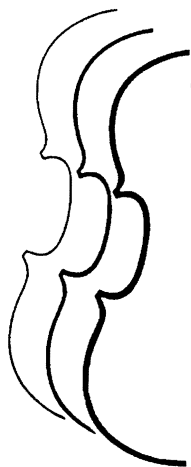
situations can help inspire students to achieve more than they would if they were just practicing for their lessons. Good teachers also know when it is right to wait, to let a student develop further before sending him or her out.

This may sound similar to things I have already said, but I think that it's of vital importance for teachers to *expect high standards from their students*. The best teachers expect more from their students, and they get more. The flip side of this is knowing when you have expected too much, or when the student expects too much and is becoming overly perfectionistic.

What do you think? This column welcomes letters in response or articles submitted on the subject of pedagogy. Please send them

to the editor at the address printed on the inside cover of *JAVS*.

—*Jeffrey Irvine is associate professor of viola at the Oberlin Conservatory of Music and also on the faculty of the New World String Quartet Program. He previously spent ten summers on the faculty of the Aspen Music Festival and two summers on the faculty of the Meadowmount School of Music. His students have won numerous prizes, including first and second prize in the 1989 Primrose Memorial Scholarship Competition, first prize in the 1991 Primrose Memorial Scholarship Competition, first prize for viola in both the 1990 and 1992 ASTA National Solo Competition, and first prize for viola in the 1991 Washington International Competition.*



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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 Schönewetter Jun., Hartberg, Austria, 1985), where they are marked 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.



1990 Acquisitions

Viola - Solo

Albrecht, Alexander. Čertík v rozprávke. [S.l.: s.n., 1952].

Bartoš, Jan Zdeněk. Partita, viola solo, op. 36, 1944. Praha: Pfitomnosti, 1946.

Bentzon, Jørgen. Fabula for viola solo, op. 42. København: Skandinavisk Musikforlag, c1946.

Dibák, Igor. Partita pre sólovú violu, op. 14 = Partita für Solo Bratsche, op. 14; revidoval Milan Telecký. Bratislava: Opus, 1978.

Grims-Land, Ebbe. Impulsi musicali: svit för solo-viola, verk 1, 1985. Stockholm: Stim, 1985.

Haag, Hanno. Trifolium, op. 19: Musik für Bratsche allein. Wolfenbüttel: Mösele, 1986.

Hampe, Charlotte. Sieben kleine Barock-Tänze: für Viola allein. Berlin: Ries & Erler, [192-?].

Hersant, Philippe. Pavane pour alto solo. Paris: Durand, c1987.

Hovhaness, Alan. *Chahagir*: for viola solo, op. 56a. New York: Rongwen Music, c1958.

Jensen, Walther. Variationer for bratch solo, op. 29, 1961. København: Samfundet til udgivelse af dansk musik, [198-?].

Leduc, Jacques. Lamento: pour alto solo, op. 70. Bruxelles: CeBeDeM, c1988.

Perle, George. Solo partita: for violin and viola. Bryn Mawr, Pa.: T. Presser, c1967.

Reger, Max. Drei Suiten für Bratsche allein, Op. 131d; Fingersätze von Carl Herrmann. Leipzig: C. F. Peters, c1916.

Reger, Max. Drei Suiten für Bratsche allein, Op. 131d; Fingersätze von Carl Herrmann. Frankfurt; New York: C. F. Peters, c1916.

Reger, Max. Drei Suiten für Bratsche allein, Op. 131d; Fingersätze von Carl Herrmann. Leipzig: C. F. Peters, [1951], c1916.

Reger, Max. Three suites for viola solo, op. 131d. New York: International Music, [197-?].

Reger, Max. Drei Suiten für Viola solo, Op. 131d = Three suites for viola solo, op. 131d; hrsg. von Bernhard Päuler. Winterthur, Schweiz: Amadeus, 1987.

Rolla, Giuseppe Antonio. *Idyllen*: für Viola solo = *Idylls*: for viola solo; hrsg. von Bernhard Päuler. Winterthur/Schweiz: Amadeus, c1988.

Stanicki, Ksawery. 6 kaprysów na altówkę. Kraków: Polski Wydawnictwo Muzyczne, 1973, c1970.

Stravinsky, Igor. Elégie for viola or violin unaccompanied. New York: Associated Music Publishers, c1945.

Woehr, Christian G. *Bachiana*: for unaccompanied viola; edited by Alan Arnold. Huntington Station, N.Y.: Viola World Publications, c1988.

Viola - Solo (arr.)

Bach, Johann Sebastian. Six suites: originally written for violoncello solo; adapted, rev. and fingered for viola by Louis Svečenski. New York: G. Schirmer, c1944.



Kreisler, Fritz. Recitativo and scherzo-caprice; transcribed for viola by Alan H. Arnold. Huntington Station, N. Y.: Viola World Publications, c1988.

Blockflöte und Viola

Samama, Leo. Spleen et Ideal 4, op. 32: pour flûte à bec et alto, 1988. Amsterdam: Donemus, c1988.

Telemann, Georg Philipp. Sonata for treble recorder and viola or viola da gamba; [Urtext ed. by Walter] (Bergmann). London: Schott, c1977.

Flöte und Viola

Kraus, Joseph Martin. Sonata a flauto traverso e viola; hrsg. von Jos. St. Winter. Celle (Hann.): Nagels Verlag; New York: Assoc. Music Pub., c1931.

Mieg, Peter. Duo pour flûte et alto = Duo for flute and viola, 1977. Zürich: Amadeus, 1979.

Schröder, Hanning. Duo-Sonate für Flöte, (Violine) und Bratsche. Leipzig: F. Hofmeister, c1955.

Oboe und Viola

Fiala, Joseph. Duetto C-Dur für Oboe und Viola; [hrsg. von] (Werner Rainer). Erstdruck. Wien: Doblinger, c1988.

Elektronische Instrumente und Viola

Eyser, Eberhard. Mélodie basque: pour alto (ou violoncello, basson, saxophone alto/ten., clar. basse etc.) et synthesizer (ou piano, harpe, ondes martenot etc.). Partition d'exécution. Stockholm: Stims Informationscentral, c1981.

Violine und Viola

Bartoš, František. Duo pro housle a violu, op. 13; revidoval Stanislav Novák, Praha: Editio Supraphon, 1972.

David, Karl Heinrich. Capriccio für Violine und Bratsche. Zürich: Gebrüder Hug, [193-?].

David, Thomas Christian. Sonate (1. Duosonate), Violine & Viola. Wien: Doblinger, c1985.

Domansky, Alfred. 3 duos, violin et alto. Bruxelles: A. Cranz, [193-?].

Fiorillo, Federigo. 2e sonate pour violin et alto. Paris: Louis Alleton, [191-?].

Fiorillo, Federigo. 5e sonate pour violin et alto. Paris: Louis Alleton, [191-?].

Gagneux, Renaud. Duo pour violin et alto. Paris: Durand, c1987.

Gerster, Ottmar. Divertimento für Violine und Viola. Mainz: B. Schott's Söhne, [193-?].

Halvorsen, Johan. Passacaglia for violin and viola. Score and parts. New York: International Music, [197-?].

Jansa, Leopold. Drei Duos für Violine und Viola, Op. 70 = Three duos for violin and viola, op. 70; hrsg. von Bernhard Päuler. Winterthur/Schweiz: Amadeus, 1988.

Jensen, Walther. Duo for violin og bratch, op. 39, 1980. København: Samfundet til udgivelse af dansk musik, [198-?].

Kalliwoda, Johann Wenzel. 2 Duos für Violine und Viola, Op. 208; revidiert von Friedr. Hermann. Leipzig: C. F. Peters, [190-?].

Kalliwoda, Johann Wenzel. 2 Duos für Violine und Viola, Op. 208; neu revidiert von Friedr. Hermann. Leipzig: C. F. Peters, [190-?].

Kříčka, Jaroslav. Sonatina, violino & viola, op. 48, 1926. Praha: Hudební Matice Umělecké Besedy, 1932.

Martinů, Bohuslav. Three madrigals for violin and viola. London; New York: Boosey & Hawkes, [1976?], c1949.

Martinů, Bohuslav. Three madrigals for violin and viola. London; New York: Boosey & Hawkes, [1966?], c1949.

Mozart, Wolfgang Amadeus. Duos, Violine und Viola, K. V. 423, 424. [New York]: Edition Peters, [195-?].

Perle, George. Solo partita: for violin and viola. Bryn Mawr, Pa.: T. Presser, c1967.

Pichl, Wenzel. Duo für Violine und Viola, Op. 18 Nr. 1; hrsg. von Hermann Müller. Adliswil, Switzerland: Edition Kunzelmann, c1979.

Pleyel, Ignaz. Drei Duos für Violine und Viola, Op. 68 = Three duos for violin and viola; hrsg. von Ulrich Drüner. Winterthur/Schweiz: Amadeus, 1987.

Pleyel, Ignaz Joseph. Trois grands duos pour violon et viola, op. 69; revus et doigtés par Fr. Hermann. Leipzig: C. F. Peters, [193-?].

Roger, Denise. Concert: pour violon et alto. Paris: Denise Roger, c1978.

Thilman, Johannes Paul. Sechs Duette für Violine und Viola; [Fingersatz- und Strichbezeichnungen von Hugo Seling]. Leipzig: Edition Peters: Collection Litolf, c1964.

Werner, Theodore W. (Theodore Wilhelm). Zweite Suite für eine Geige und eine Bratsche. Wolfenbüttel: Verlag für musikalische Kultur und Wissenschaft, 1933.

Zwei Violon

Werdin, Eberhard. 5 Bratschen-Duette: 2 Violon. Wien: Doblinger, c1988.

Violoncello und Viola

Albrechtsberger, Johann Georg. Duo in C-Dur für Viola und Violoncello; hrsg. von Ulrich Drüner. Winterthur: Amadeus, 1977.

Violoncello und Viola (arr.)

Bach, Johann Sebastian. Vier Duette = Four duets = Quatre duos: violino, violoncello (viola); [eingesetzt von] (Johann Kortschak). Wien: Universal-Edition, c1933.

Gitarre und Viola

Holewa, Hans. Duettino nr. 3, (viola-guitar). [Stockholm: Stim, 1985].

Cembalo und Viola

Graun, Johann Gottlieb. Sonata für Viola und obligates Cembalo (Klavier), B-Dur = for viola and harpsichord obligato (piano), B-flat major; hrsg. von Hugo Ruf. Mainz; New York: Schott, c1988.

Hornicke. Concert für Viola d'amour und Streichquintett; bearb. für V. d'a. und Cembalo von Oskar Geier. Leipzig: Paul Günther, [193-?].

Telemann, Georg Philipp. Sonata A-Moll für Viola da Gamba [oder Viola oder Violoncello] und Continuo; hrsg. von Paul Rubardt. Halle: Mitteldeutscher Verlag, [1950].

Klavier und Viola

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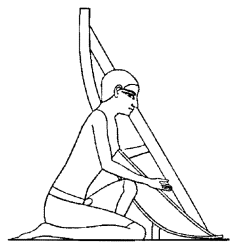
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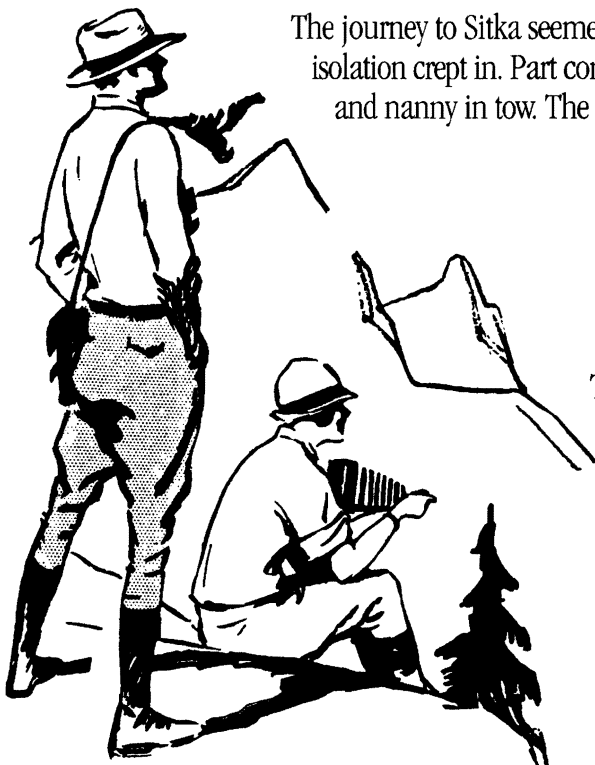
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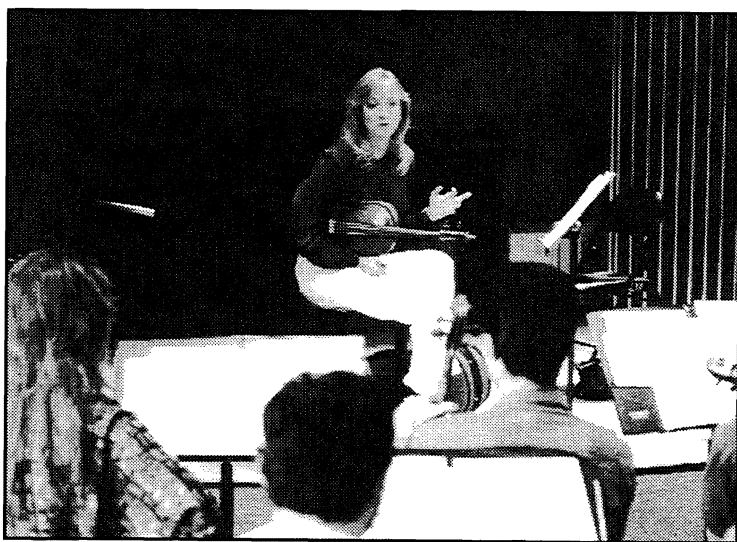
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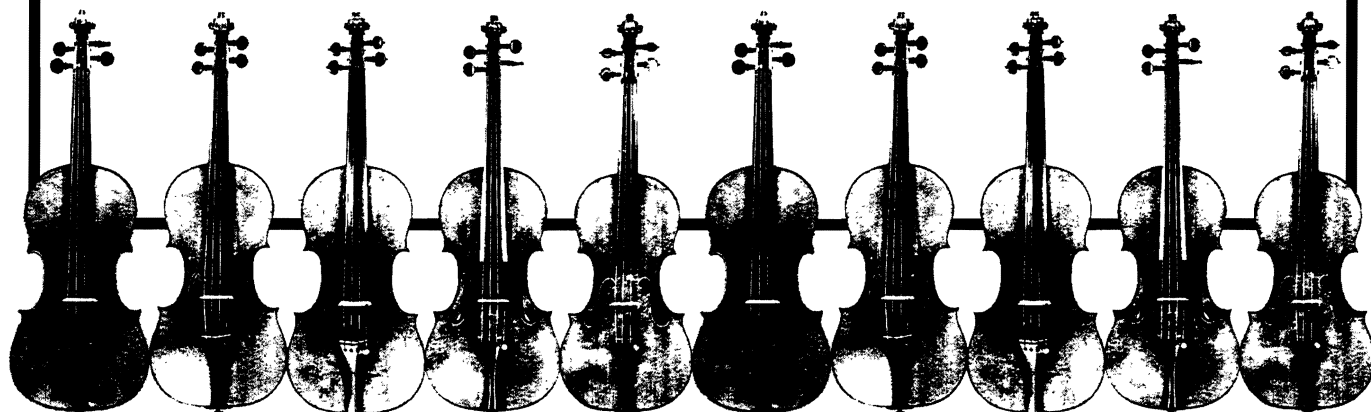
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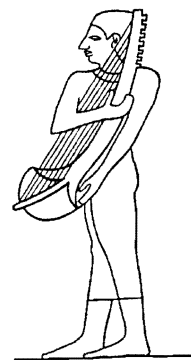
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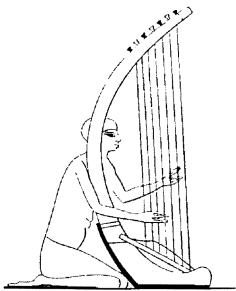
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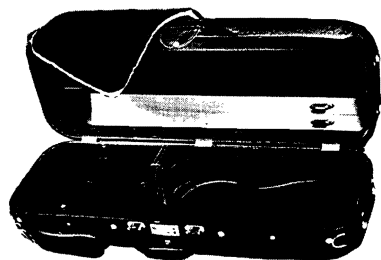
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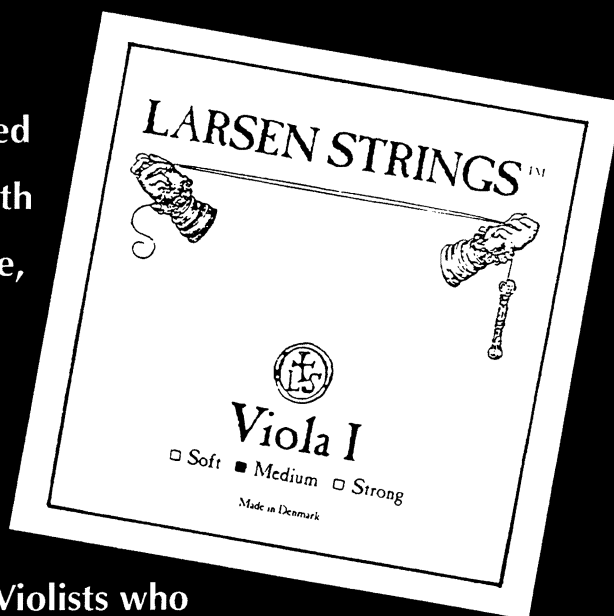
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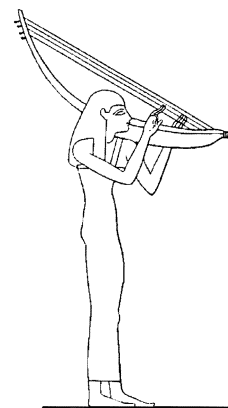
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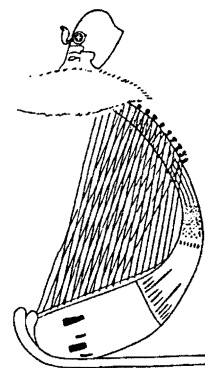
Gesang, Viola und Klavier

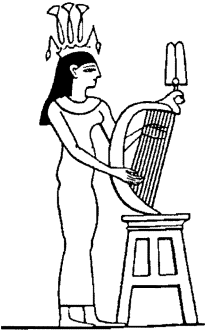
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Mazas, Jacques F. (Fereol). Études brillantes, op. 36, for viola solo; [transcribed by Louis] (Pagels). New York: International Music Co., [197-?].

Mogill, Leonard. Scale studies for viola, based on the Hrimaly scale studies for the violin. New York: G. Schirmer, c1967.

Palaschko, Johannes. 20 Etüden für Viola zur Förderung der Technik und des Vortrags, Op. 36. Leipzig: Fr. Kistner, [195-?].

Rode, P. (Pierre). 24 Capricen für Violine; für die Viola übertragen und bearb. von Fritz Spindler. Leipzig: Friedrich Hofmeister, c1954.

Rode, Pierre. Ventiquattro capricci per violino: in forma di studii nelle 24 tonalita della scala; trascritti per viola da Angelo Consolini. Milano: Ricordi, c1922.

Schradieck, Henry. School of viola technique: for the viola; [transcribed by Louis Pagels]. Melville, N.Y.: Belwin Mills, [198-?].

Schradieck, Henry. The school of violin-technics; transcribed for the viola by Samuel Lifschey. New York: G. Schirmer, c1951.

Sitt, Hans. 24 Etüden aus Op. 32 für Viola solo; für Viola übertragen von Ernst Theodor Klemm. Adliswil/ZH: Edition Kunzelmann, [1982], c1975.

Steiner, Hugo von. Viola-technik = Technique d'alto = Viola technique. Wien: Universal-Edition, c1909.

Strauss, Richard. Orchesterstudien für Viola aus Richard Strauss' symphonischen Werken; ausgewählt und bezeichnet von Hugo von Steiner. Wien: Universal-Edition, 1910.

Terian, Mikhail Nikitovich. Shest etjudov dlja al'ta. Moskva: Gos. Muz. Izd-vo, 1951.

Wagner, Richard. Orchesterstudien aus seinen Bühnen und Konzertwerken: Viola; [hrsg. von] B. Unkenstein. Leipzig: Breitkopf & Härtel, [195-?].

This concludes the 1990 PIVA acquisitions. The 1991 acquisitions will begin next issue.

Inquiries about loaning procedures from PIVA should be addressed to

*David Day, Music Librarian PIVA
HBLL 5222*

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<http://www.lib.byu.edu/~music/PIVA/WP.html>



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*New works should be submitted to the editor by
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and deposit in PIVA.*

Béla Bartók's VIOLA CONCERTO

A facsimile edition of the autograph draft is available.

Béla Bartók's last composition was left in the form of sketches, as the composer died before he had the opportunity to prepare a full score. The work became known in Tibor Serly's orchestration; a second variant by Nelson Dellamaggiore and Peter Bartók was recently produced. The facsimile edition shows what has been written by Béla Bartók and what was added or changed by others.

The publication contains full size color reproductions of the sixteen manuscript pages (two are blank) of the sketch; an engraved easy-to-read fair copy, commentary by László Somfai and explanatory notes by Nelson Dellamaggiore, who prepared the fair copy. Texts are in English, Hungarian, German, Spanish and Japanese. Total 92 pages, 15 1/2 x 12 inches (39 x 30 cm), hard cover.

U.S. \$ 100.00

(including postage and handling)

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FORUM

Performing in Schools

Performing assembly programs in schools is a vocational opportunity overlooked by many musicians. Art commissions in most states seek musicians capable of presenting performances in the school setting, often subsidizing a significant portion of the artist's fee. Some programs (such as Washington State's *Cultural Enrichment Program*) book several week-long tours for participating artists, incurring all expenses for promotion and follow-up. Opportunities for self-promotion are also considerable. Mailing lists are available from several national brokers. Also, each state produces a directory of schools, providing complete contact information.

Whether one is applying to an arts commission or promoting directly to schools, it is important to understand what criteria schools use in selecting programs. Most schools want programs that are both entertaining and educational. Many times the educational aspect of a program is structured around the history, instruments, and styles of the genre. With vocal music, program material can be used to develop a theme such as saying "no" to drugs or taking care of the environment. Schools also like programs with audience participation. Devise ways to get the audience involved both as a group and individually. Most commissions will ask you to describe or outline in the application both the educational theme and the forms of participation. You will want to include this information in your independent promotional materials as well, demonstrating that you know the difference between performing for adults and performing for children. Schools will avoid acts whose promotion does not seem to suggest they understand this difference.

The thought of performing for a roomful of school children can seem intimidating at first, but with a little understanding of how to manage a young audience, such performances

can be quite rewarding. There are ten basic rules for successful presentation in schools.

Rule One: Project your love for your work in everything you do and say. Exude the kind of enthusiasm that's visible, tangible, and hard to resist getting swept up in.

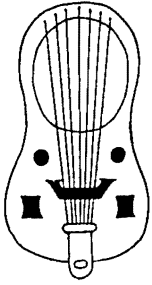
Rule Two: Always show genuine respect when interacting with children. If you feel you are superior to children simply by virtue of adulthood, don't even bother. Kids always know and will respond accordingly.

Rule Three: Set audience expectations. How many times have you wished you could tell your audience precisely how to behave and then insist they comply? Performing in a formal school setting provides one of the few opportunities where you can (and should) do precisely that. Upon stepping up to the microphone, let the students know what is expected of them. All programs are not alike. You'll want them to know that they should act differently than they did last week when the skateboarding champions presented a program. Let them know when and if they should applaud, talk, or participate. Throughout the program, evaluate how well they are meeting these expectations. Praise them when it's appropriate, and guide them when they need guidance. It's important to do all of this in a caring, informal manner. Never lay down the law in a stern fashion.

Rule Four: Keep a fast pace. Rehearse what you are going to do or say between each selection. Begin doing it before the applause from the last selection has faded. Don't fiddle around looking for a piece of music or fuss with equipment.

Rule Five: Make your narratives interesting. Turn facts into fun. Use stories, skits, and demonstrations to develop the educational objective. Meandering, mindless narration is deadly. Keep it moving!





Rule Six: Target your narrative to the oldest group in the room. First graders won't mind if you speak in a manner appropriate for sixth graders, but sixth graders will definitely resent your speaking as though they were preschoolers.

Rule Seven: Involve the audience. Ask them questions. Select individuals to come up and play with the ensemble or participate in a demonstration. Get the faculty involved. Have the teachers sing a verse by themselves or come up and assist in some way with the performers.

Rule Eight: Include a visual aspect to your program. Nothing focuses attention as well as getting the kids to look up front. Demonstrations, sign language, props, quick costume changes, and skits are all effective methods of keeping the audience focused.

Rule Nine: Provide clear, concise instructions throughout the program. Leave nothing to chance. The difference between what works and what doesn't is often subtle. Observe how

students respond to your instructions. Analyze what specific phrases or words get the desired results and which ones don't. At the end of the program make notes before you forget.

Rule Ten: Never let 'em see you sweat! Maintain an aura of confidence and control. If things don't go as planned, don't panic. Keep your cool. Have a good sense of humor.

Performing in schools provides considerable opportunity for artistic fulfillment and financial gain. Entry level requirements include a love for children, a program that is both educational and entertaining, and a basic understanding of presenting in the school setting.

—David Heflick performs over 150 school assembly programs annually. He has authored a number of publications, including *How to Make Money Performing in Schools*, which is available from Silicox Productions, 127 Main, Box 1407, Orient, Wash. 99160 (telephone 509-684-8287).



Letter to the Editor

I read with considerable interest the memorial to Lillian Fuchs by David Sills in *JAVS*, vol. 12 no. 2. What was of particular concern to me was the fact that much of the information used in the article was obviously taken directly from my book *Lillian Fuchs, First Lady of the Viola* without footnote or other attribution. The author's plagiarism is obvious because many details mentioned by him are available only in my work. To give but one example, nowhere else is Ms. Fuchs's birthdate correctly stated. Even in *The New York Times* obituary article, her date of birth was in error.

Unacknowledged paraphrasing has led to many a student's failure and to the loss of tenure and position for guilty academics. It is not a practice which should be condoned in any form of publishing. I believe that at the very least, I deserve an apology and proper acknowledgment from the author and your journal.

—Amédée Daryl Williams
New York City



Response

Amédée Daryl Williams has brought to my attention that in my obituary of Lillian Fuchs ("One Great Life," *JAVS* Vol. 12 No. 1), I should have footnoted Ms. Williams's *Lillian Fuchs, First Lady of the Viola*. My eulogy was a tribute to a beloved mentor of many years, clearly printed with another obituary and information in the "About Violists" section of *JAVS*. While I did make some original observations, it did not pretend to be a scholarly biography. Nevertheless, and despite the fact that Ms. Williams's book was not specifically in my mind as I wrote, I should have recognized that reading it had enriched my recollections of stories with specific details, and given credit where it was due.

For example, Ms. Williams must be given kudos as the first to track down Miss Fuchs's correct birth year, 1902, given incorrectly in reference sources as 1903. A remark Miss Fuchs made while I was studying with her suggested to me that the latter year might not be correct, but I do not recall that I knew the *correct* year before reading Ms. Williams.

I apologize to Ms. Williams and to *JAVS* for neglecting to acknowledge her important contribution to our knowledge about Miss Fuchs. I wish to give proper, if overdue, acknowledgment, and to commend her research to all interested violists.

—David Sills
Muncie, Indiana

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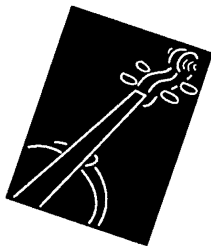


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MINUTES OF THE 1996 AVS BOARD MEETING

UNIVERSITY OF TEXAS, AUSTIN

EXECUTIVE BOARD MEETING

31 May 1996; 8:55 PM

Officers present: Tatton (president), Goldsmith (vice-president), Clark (secretary), Dalton (editor *JAVS*, past president, nonvoting)

Board members present: Kosmala, McInnes, Pounds, Ritscher, Schoen

Nonvoting board members present (to assume position 1 July 1996): Hirschmugl, Rutledge

Officers absent: Arlin (treasurer), de Veritch (past president)

Board members absent: Arad, Graham, Irvine, McCarty, Neubauer, Ryan, Slowik

Nonvoting board members absent (to assume position 1 July 1996): Chiang, Fielding

Guest: Roger Myers (Host Chair, XXV Congress)

Meeting called to order at 8:55 PM by President Thomas Tatton.

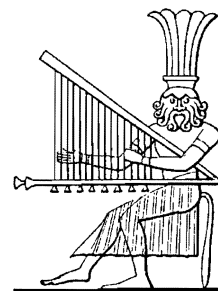
I. Tatton: Gave general welcome and overview.

Discussion of election tie: solution was to seat 7 instead of 6.

Moved (McInnes) and seconded (Pounds) that at the present time 13 board members will be listed on the AVS letterhead. If someone is unable to continue on the board there will be no special election. In the year 2000, five new board members will be elected instead of six (a one-time adjustment). Motion carried.



AVS executive officers at their annual national board meeting at the University of Texas in June invite you to make plans now to attend the XXV International Viola Congress, 3–7 June 1997. Left to right: Jerzy Kosmala, Pam Goldsmith, Roger Myers (Host Chair), Don McInnes, Tom Tatton, Chris Rutledge, David Dalton, Donna Clark, Bill Schoen, Lisa Hirschmugl, and Dwight Pounds.





Clarification of who the current voting members are for this board meeting.
Discussion of travel costs. AVS will try to reimburse some costs.

II. Clark: Presented minutes from 1995 Board Meeting.

Moved (Pounds) and seconded (Dalton) to accept 1995 Minutes. Motion Carried.

III. Clark: Presented Membership Report, followed by a discussion of how to contact symphony viola sections. Idea presented to use CMA, Sukuzi, and ASTA lists for brochure mailing. Also discussed how to encourage nonrenewed members. Suggestion made to request e-mail address on application.

Membership ideas: T-shirts for the '97 Congress—Japanese-type labels for cases to sell and promote AVS—send more reminders.

Tatton was unable to attend NY Viola Society meeting. We have offered to publicize their activities in *JAVS*. We continue to search for a closer relationship. Dalton suggested we make a comparison of the NY membership list and the AVS list.

IV. Chapter report. Goldsmith: Four established chapters—Northern California, North Carolina, Rocky Mt. Viola Society, and Utah Viola Society. Inquiries from Texas, Los Angeles, Chicago, Arizona, Las Vegas. Dalton asked for a reporter for the *JAVS* from each chapter, also one from New York and other major centers. Rocky Mt. has a newsletter. Idea to have a panel discussion on how to form a student or regional chapter at the '97 Congress.

V. Tatton: Presented financial report from Mary Arlin. Thanks to Goldsmith for saving the Viola Yearbooks, which ended up sitting on the docks. We incurred a one-time expense to release them. We plan to send IVS labels for the Yearbooks to avoid this problem in the future.

Letter from Arlin: Report on the Rosemary Glyde life insurance policy. In process to receive funds.

Tatton: Discussion of various aspects of the financial statement. In regard to upcoming Congresses, we plan to give them a 2-year notice to provide a head start.

VI. Pounds: Passed out new directory and revisions of pages 346 and 347 from *AVS History*—Presented a summary of his Nominations Committee Handbook. Discussion of issues in the Handbook followed.

Attendance of new board members related to the timing of the election. Suggestion of a policy to hold the annual board meetings at the upcoming location of the Congress the following year. People up for election to the board should be given written notice of the expectations of a working board member.

Discussion of definition of an acceptable contribution to the board. Official call in *JAVS* for nominations for board members which includes expectations.

Discussion of wording of election policies in the Handbook.

Discussion of Award Procedures. Recommendations: are there too many honors that overlap? Agreement with Pounds's wish to tighten up the categories. Committee appointed to work on these issues: Rutledge, Dalton, and Pounds.

Meeting adjourned at 10:15 PM.

EXECUTIVE BOARD MEETING (Continued)

1 June 1996

Meeting called to order at 9:00 AM.

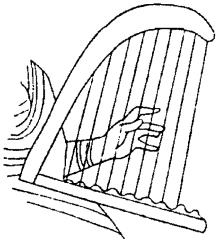
Same members present

Additional guest: Linda Hallidy from Conference Services (U of T)

I. Dalton: Reported that PIVA is now available on the Internet. Eventually, the card catalog will be available; it now includes Primrose soundbites. Gifts received: (1) Library of Prof. Karl Stierhof, Vienna, and many first editions from Burt Fish, Oceanside, CA. (2) Manuscript of Variations for Viola and Orchestra from Alan Shulman. We all need to think of composers and violists we can approach for PIVA gifts. Anything in open stacks is available through interlibrary loan. G. Schirmer's "Virtuoso Viola" edition of Primrose's manuscripts is now available commercially. Plans moving forward to add the Primrose Room at Brigham Young University's Harold B. Lee Library—starting campaign for donations to finish the room.

II. Discussed cost analysis of *JAVS*, which is now much larger because of additional advertisers, longer articles, with new binding. (Paper costs have risen dramatically as well.) Question: Should we decrease the size to reduce the increased cost? Go to a new printing process (DocuTech)? Another advantage of added size is that we can publish out-of-print music. Cost of *JAVS* on down brings about \$2.72 per issue.





Congress Committee: Myers, Tatton, de Veritch, Kuennen-Poper, Slowik, Arlin, Dalton, Chapman, Alf, Pounds, Ryan, Clark

Program Committee: Meyers, Ritscher, Tatton, Rutledge, Irvine

Deadline for Congress programming: 1 Oct. 1996. Winner of '95 Primrose Scholarship Competition will have a spot with orchestra.

Meeting adjourned at 12:30 PM.

EXECUTIVE BOARD MEETING (Continued)

1 June 1996

Meeting called to order at 5:10 PM.

Same members present with the exception of Ritscher

No guests

I. Tatton: Presented overview of new 5-year plan outline. Group divided into two discussion groups to "brainstorm." Pounds: Recommended a 6-Tier Awards System:

1. AVS Career Achievement Award
2. Maurice Riley Award
3. Honorary Membership
4. Congress Dedication
5. AVS Distinguished Performance or Teaching Award
6. AVS Founder's Distinguished Service Award

Meeting adjourned at 6:45 PM.

EXECUTIVE BOARD MEETING (Continued)

2 June 1996

Meeting called to order at 8:50 AM.

Same personnel as 1 June 1996 meeting

Guests: Mona Schoen and Roger Myers

I. Tatton: Announced that this is the last board meeting for McInnes and Pounds.

Moved (Dalton) and Seconded (Kosmala) to recognize the tremendous contribution over many years of Don McInnes and Dwight Pounds to the AVS. "Our feelings for these gentlemen transcend mere collegiality or friendship and are offered in deep admiration and love." Motion carried.

Tatton has appointed McInnes and Pounds advisers to the president as consultants and emissaries of the AVS.

II. Budget discussion: Reevaluation of mailing and printing costs.

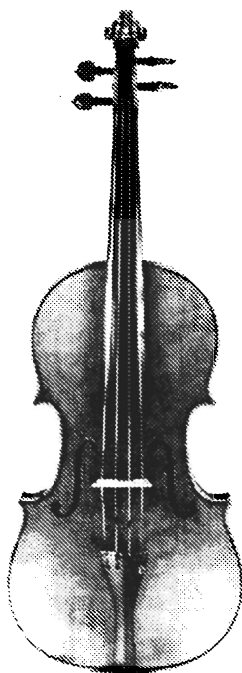
Moved (Pounds) and seconded (Schoen) to accept the 1997 Budget as amended. Motion carried.



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The board appreciates the very clear presentation of the budget by Mary Arlin. Congratulations to Pounds for taking on the task of the AVS awards structure.

III. Pounds: Reviewed list of awards announced 1 June, followed by discussion addressing the wording of votes required to approve awards, criteria, and number of awards given. Awards are an important function of the AVS. Recommended to combine 5 and 6 from 1 June list to be called "AVS Founders Award." Could be used for performance, teaching, or service at any point in one's career.

Moved (Pounds) and seconded (Goldsmith) that the awards structure in principle be accepted as presented today with modifications as discussed. Motion carried.

IV. Wording for AVS Handbook: In addition, nominees should **expect to render specific service on board activities as assigned by AVS officers. Expectations for board services will be published in JAVS.**

V. Goldsmith: Report on "brainstorming" session of 1 June concerning long-range plan.

Summary of ideas: On commissioning, AVS is not in a financial position to pay, but can do much toward encouraging new works as well as transcriptions from a wide range of sources. At Congress have more activities that involve amateurs. More support of PIVA (brochure could go out to new members, try to donate money from AVS). *JAVS*, new addition: "Chapter Chatter," to promote formation of more chapters; also include shorter articles with immediate applicable ideas for teachers of young students.

At Congresses: multiple viola works at Congresses; composers can sell new works at Congresses. Viola Discography needed (in preparation by David Day). Instrument competition at Congress (participants would vote on the winner); photo exhibit: some photos could be available for purchase; more bow makers.

VI. Tatton: Led discussion of staggering election of officers (Arlin). Board concluded that the team of four officers should start together. De Pasquale will be honored at '97 Congress. Summarized content of this board meeting and thanked Myers for hosting meeting

Meeting adjourned at 12:10 PM.

Respectfully submitted by Donna Lively Clark, AVS Secretary

Treasurer's Report

Financial Statement (6-1-95 to 5-28-96)

28 May 1996

ASSETS

	<u>Line Item</u>	<u>Subtotal</u>	<u>Total</u>
Tompkins County Trust Co. - Operating Account	19,333.74		
Indiana Federal Credit Union - Holding Account	3,541.61		
Indiana Federal Credit Union - Savings Account	429.09		
TOTAL OPERATING FUND ASSETS			<u>23,304.44</u>

RESTRICTED FUND ASSETS

	<u>Line Item</u>	<u>Subtotal</u>	<u>Total</u>
Endowment			
USLIFE - Annuity (6/15/93)	10,838.70		
TCTC - CD (includes Riley Fund [\$145]) (Comes due 6/2; 6% interest)	6,346.96		
TOTAL ENDOWMENT FUND ASSETS (inc. Riley)		17,185.66	
Primrose Scholarship Competition			
Northeast Brokerage - Government Bonds and Money Market	14,509.28		
TCTC - Savings (3/31)	1,637.74		
TOTAL PRIMROSE ASSETS		16,147.02	
TOTAL RESTRICTED FUND ASSETS			33,332.68
TOTAL FUND ASSETS			56,637.12
INCOME			
General (from 7/1/95)			
Dues	18,595.00		
Journal Advertising and Sales	5,621.50		
Indiana Federal Credit Union (Interest)	14.26		
Contributions			
Endowment	25.00		
Primrose Scholarship Fund	310.00		
		24,565.76	
Congress			
Commerical Displays	1,766.00		
IU (after expenses)	9,704.00		
Luthiers	3,280.00		
Advertising (Program)	1,950.00		
Banquet & Picnic	1,040.00		
Miscellaneous	22.00		
		17,762.00	
Primrose Competition			
Entrance Fees	775.00		
AVS: History & Repertoire	510.50		
Interest from IFCU Savings Account	14.26		
		1,299.76	
Restricted			
Primrose			
Interest (3/31/96)	27.00		
Interest - Govenment Bonds (est.)	316.60		
Interest (TCTC)	33.22		
Interest (CD)	380.00		
		756.82	
TOTAL RECEIPTS			44,384.34



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EXPENSES

	<u>Line Item</u>	<u>Subtotal</u>	<u>Total</u>
President			
Telephone & Postage	290.16		
Travel	57.00		
Awards (given at IU Congress)	37.38		
Brochure Mockup	50.00		
		542.18	
Secretary			
Assistant (6/95-5/96)	2,293.05		
Supplies	114.16		
Duplicating & Printing	242.90		
Postage, Labels, & Envelopes	288.16		
		2,938.27	
Treasurer			
Postage	30.00		
Check Endorsement Stamp	26.68		
		56.68	
Bank Charges			
Checks Returned (dues)	190.00		
Bank Service Charge for NSF Checks	60.00		
		250.00	
AVS: History & Repertoire			
Printing		1,536.35	
Board Meeting			
Meals (Bloomington)	173.32		
Hotel (Austin)	2313.11		
Catering (Austin)	243.68		
		2,730.01	
North American Congress			
Contribution to Indiana University	1,500.00		
Travel & Housing (Guest Artists)	10,264.64		
Telephone & Fax	1,730.56		
Picnic, Banquet, & Reception	3,978.27		
Honoraria & Accompanists	1,850.00		
Student Assistants	1,220.63		
Refund of Registration	135.00		
Awards	526.52		
		21,205.62	
Journal			
Printing	11,789.48		
BYU Agency Account			
Telephone, Postage, Ad Manager	4,500.00		
Editor (Vol. 11 & 12/1)	2,000.00		
		18,289.48	
Jahrbuch (Die Viola)			
Customs Clearance, Shipping, & Storage		1,378.21	
Recruitment Brochure			
Printing	1,260.00		
CMS and ASTA Labels	243.59		
		1,503.59	
1995 Primrose Scholarship Competition (TCTC Savings)			
Prizes	3,500.00		
Expenses	253.29		





	<u>Line Item</u>	<u>Subtotal</u>	<u>Total</u>
1995 Primrose Scholarship Competition (cont'd)			
Ad in <i>Strad</i> for 1997 Competition	600.00	4,353.29	
Transfer to Primrose Account at NE Brokerage		1,585.00	
TOTAL EXPENDITURES			56,368.68

Submitted by Mary I. Arlin, AVS Treasurer



Dwight Pounds, Lisa Hirschmugl, Donna Clark, and Pam Goldsmith start checking out the best places to eat in Austin.

The 1996 AVS Election

A slate of thirteen names compiled by the Nominations Committee appeared on the 1996 ballot to elect six positions to the AVS Board of Directors. Of our total membership, only 172 ballots were returned postmarked earlier than 7 May; one ballot was disqualified for having seven votes and two were returned unmarked. The results of the election are covered elsewhere in this issue of *JAVS*.

It often is instructive when our members make salient comments or pose questions on election procedures. Two concerns accompanying the 1996 vote are cited for comment:

(1) Peggy Lewis from Illinois wrote, "Why no Eastern U.S. reps? There should be *some* New Yorker or Bostonian."



The question of geography has come before the AVS Officers and Executive Board in official meetings before and in fact I have raised it myself. The majority of AVS leadership have traditionally voiced greater concern about whether a prospective officer or board member would participate actively in congresses and the off-year board meetings than where they were from. Of our present officers, two live on the West Coast (Tatton and Goldsmith), one in the East (Arlin), and one in the Ohio Valley (Clark). There are two New Yorkers on the current executive board, two Chicagoans, one Bostonian, and two New York Staters; Ohio, Indiana, Louisiana, Kentucky, and California each have one representative. Notice that only one board member lives west of the Mississippi River. While the Central and Western states statistically are underrepresented in AVS leadership, the present board and officers have worked well together in an effort to represent and promote the viola and its literature throughout the country. We have never considered dividing the United States into geographical regions and allotting a given number of representatives to each, and probably will not do so unless the membership demands this of us.

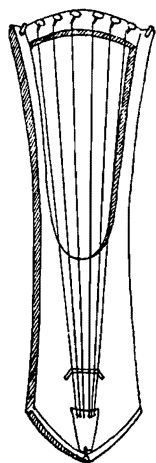
A very mobile society further blurs geographic distinctions. I, for instance, am a native Texan living in Kentucky; Roger Myers, host chair of the XXV Congress, is an Australian living in Texas; Victoria Chiang, of Chinese extraction, lives in Colorado for the time being, but teaches in Baltimore. Geographic considerations sometimes assume an element of contradiction, even humor. One may recall that a former AVS Secretary, Rosemary Glyde, was an Alabamian who spent most of her professional life in New York, and one of our Executive Board colleagues, Jerzy Kosmala, might be considered a Polish Cajun. Most of the people on the board have been transplanted from one region to another. Who do these folks ultimately represent? . . . hopefully their combined constituencies.

This is not to say that geography has been totally absent in AVS deliberations. The officers and board members with whom I have served have been very concerned that North American viola congresses, for instance, are regularly alternated between the Eastern, Central, and Western states or Canadian provinces in an attempt to involve more people in the congresses and make it, at least periodically, convenient for our membership in each of these areas to attend. Lack of suitable facilities or willing sponsors and frequently stringent university finances have made congress site selection more of an ideal goal than stated policy. The last three congresses were held in Ithaca (New York), Evanston (Illinois), and Bloomington (Indiana); certainly the sites of the last two congresses were within a day's drive of one another, but there were no bids from other regions to host the congress. Geography, while important and never fully ignored by the AVS leadership, is a less important criterion for candidate selection than a given individual's qualifications and willingness to serve.

(2) An AVS member wrote, "In the future wouldn't it be better to include a personal statement with regard to what the candidate would add to the board rather than just a bio . . . ?"

This person makes an excellent point, and one which should receive serious consideration in future elections. While the bio is indeed important, the reader has to glean through the comments and ultimately make assumptions regarding what a particular candidate would contribute to the board. "Has written fourteen successful grant proposals and five articles;" "has commissioned or written four published works for the viola;" "runs a music store in addition to playing in a symphony;" "speaks and writes two languages" and similar comments indeed would give both the Nominations Committee and our membership valuable insights beyond the customary bio into the potential contributions of a given candidate for office or the board.

We deeply appreciate the comments and questions from these concerned members.



Finally, a personal word upon my departure from the board. It has been my great joy and privilege to serve the American Viola Society in an official capacity since 1981. I volunteered my services to Myron Rosenblum many years ago by saying, "By no means am I an artist violist, but I do have some organizational skills which might be of use to the Society." Imagine my surprise when Myron responded, "Good. You can be vice president." My name appeared on the next ballot and I served two terms as Veep during the presidency of Maurice Riley. The Society's leadership and organizational structures have changed exponentially since the business was conducted primarily out of the living room of the standing president, our publication was a four-to-six-page mimeographed newsletter, and board membership tended to be honorary instead of functional. The current AVS By-Laws (which I helped to draft) have mercifully terminated my tenure by restricting board members to two consecutive terms. Even writing the Society's history has been a labor of love and I have enjoyed every minute of it . . . well, almost every minute.

My profound thanks are extended to each candidate who consented to place his or her name on the AVS ballot for office or the board in the two elections I supervised and to the presidents, officers, and board members with whom I have served for their expertise, professionalism, and friendship. My congratulations and best wishes are extended to the newly elected board members for a productive term of service. My committee assignments now will be their responsibilities as I look forward to continued research and writing—even commissioning a work for viola!

Again, thank you all for the rare and wonderful opportunity which has been mine to serve the American Viola Society. Tom Tatton, thank you for your kind words in the last issue of *JAVS*.

—Dwight Pounds
Bowling Green, Kentucky

1996 AVS Committee Structure

NOTES:

1. The president serves, ex-officio, on all committees except the Nominating Committee.
2. Committee assignments are for two years except the Executive Committee, which is four years.
3. All committees will be working, that is, have tasks and goals. The chair of each committee has the authority to act to further those goals.
4. The president will respond to all questions, communications, and/or comments as soon as possible by fax or phone.
5. All board members, by virtue of their office, will serve on a working committee.

EXECUTIVE COMMITTEE: The elected four officers of the Society and the past president will constitute the Executive Committee. Tom Tatton, chair, and Pam Goldsmith, Mary Arlin, Donna Lively Clark, and Alan de Veritch, members. *Goal:* To conduct the urgent business of the Society between meetings of the Executive Board.

NOMINATING COMMITTEE: Members to be appointed by the president and to convene every two years; the next committee will be appointed before January 1998. *Goal:* To select a viable slate of officers and board members for the following spring election.

CONGRESS COMMITTEE: Roger Myers—chair and host; Linda Hallidy—U of T Conference Coordinator. Laura Kuennen-Poper, Don McInnes, and John Graham—Primrose Competition; Alan de Veritch, Peter Slowik, and Mary Arlin—general counsel; Eric Chapman and Gregg Alf—makers exhibit; Pamela Goldsmith—regional societies; and David Dalton—Joseph de Pasquale tribute. **In a sense we are all on this committee and are responsible for the success of this congress. Offer your help in any way that meets your comfort zone. But, whatever you do, publicize, advertise, and bring your students and colleagues.**

AWARDS COMMITTEE: Jeff Irvine, chair; Chris Rutledge, Bill Schoen, Patricia McCarty, and Pam Ryan. With Dwight Pounds as advisor. *Goals:* To make recommendations for awards to be presented at the biennial North American Viola Congress.

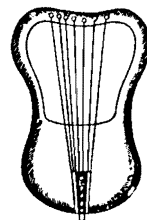
FINANCE COMMITTEE: Mary Arlin, chair; David Dalton and Tom Tatton. *Goal:* To organize a fund-raising campaign that will double the Primrose account by 1998—raise \$16,000.

CHAPTER FORMATION: Pam Goldsmith, chair; John Graham, Victoria Chiang, Karen Ritscher, and Lisa Hirschmugl. *Goal:* To have twenty functional chapters by 1998.

MEMBERSHIP COMMITTEE: Donna Lively Clark, Jerzy Kosmala, Paul Neubauer, Atar Arad, and Ralph Fielding. *Goal:* To double membership by 1998 to approximately 1400 members.

PUBLICATION COMMITTEE: David Dalton, chair; David Day, Jeff Irvine, and Tom Tatton. *Goal:* To maintain the high quality of *JAVS* but also to organize the journal in topical areas such as pedagogy, history, instruments, interviews, etc., with editors responsible for supplying articles.

Gythera reutonica.



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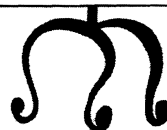
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ABOUT VIOLISTS

ASTA National Viola Solo Competition Winners

Fourteen students in the Junior Division and ten students in the Senior Division were awarded more than \$24,000 in prizes at the American String Teachers Association Ninth Biennial National Solo Competition, held 17–19 April in Kansas City, Missouri, in conjunction with the 1996 ASTA National Convention. Winners also received the opportunity to perform at the ASTA National

Convention Winners Recital in the Folly Theatre in downtown Kansas City, 19 April, following the competition.

Fifty-five students from 18 states and Canada competed in the final rounds of the competition in either the Junior Division (ages 12–18) or the Senior Division (ages 19–25) on one of the following instruments: violin, viola, cello, double bass, guitar, or harp.

Junior Division Winners (ages 12–18)

Cathy Basrak, viola, Oberlin, OH Grand Prize (shared) \$2,000 (shared)



Cathy Basrak, also winner of the AVS-sponsored Primrose Memorial Scholarship Competition, 1995, performs during the winners recital in Kansas City.

Cathy Basrak of Oberlin, OH, Viola First Prize, Nathan Gordon Award
Jennifer Stum of Atlanta, GA, Viola Second Prize, Nathan Gordon Award

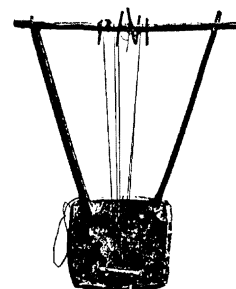
Senior Division Winners (ages 19–25)

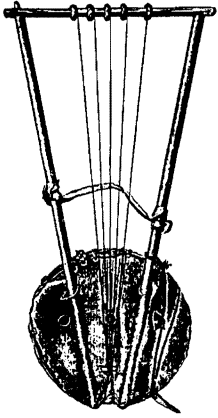
Danielle Farina, viola, Philadelphia, PA, Grand Prize \$4,000 (sponsored in part by Shar Products)

Danielle Farina of Philadelphia, PA, Viola First Prize, Nathan Gordon Award

David Rose of Vancouver, Canada, Viola Second Prize, Nathan Gordon Award

Daniele Farina, viola, of Philadelphia, PA, Prize for the Most Beautiful Tone, Curtin & Alf Award





Finalists in the 1996 Ninth Biennial ASTA Junior Division Viola Solo Competition—(from left to right): Theresa Rudolph, North Vancouver, BC; Second Prize Winner Jennifer Stumm, Atlanta, GA; First Prize Viola and Shared Grand Prize Winner Cathy Basrak, Oberlin, OH; Kate Marriott, Salt Lake City, UT; Laura Renz, Ann Arbor, MI



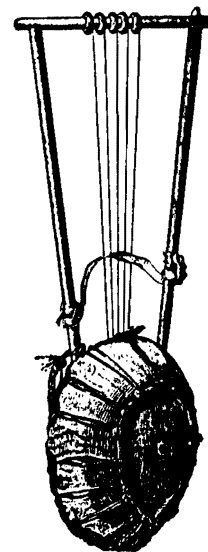
First Prize Winner and Grand Prize Winner in the Senior Division Solo Competition Danielle Farina

Several past winners or finalists of the ASTA National Solo Competition have gone on to achieve significant performance careers. Joshua Bell, Marcia Dickstein, Jennifer Koh, Wendy Warner, and Jeff Bradetich are probably the best-known ASTA competition

alumni. Others who are under current artist management or hold major orchestra positions include Kurt Nikkanen, Andres Diaz, Cynthia Phelps, Cathy Cho, Brian Lewis, Hai-Ye Ni, Tatjana Mead, Kevin Vigil, Kyung Sun Lee, Misha Keylin, and Mirjam Ingolfsson.



Finalists in the Senior Division Viola Solo Competition—(from left to right): Michael van der Sloot, Vancouver, BC; First Prize Winner Danielle Farina, Philadelphia, PA; Samuel Bergman, Oberlin, OH; Suzanne Wagor, Cedar Rapids, IA; Second Prize Winner David Rose, Vancouver, BC

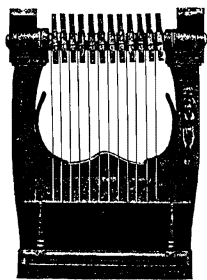


Preliminary Auditions

To compete in the ASTA National Solo Competition, contestants passed two sets of auditions. The preliminary round involved about 2,000 students who performed in live competitions held by state chapters of ASTA or who submitted tapes directly to a National Screening Committee. The semifinal round involved 166 students who submitted tapes to a panel of judges.

Judges and Accompanists

Judges for the National Solo Competition were Henry Roth, violin; Mimi Zweig, viola; Anthony Elliot, cello; Lawrence Angell, double bass; David Leisner, guitar; and Grace Wong, harp. Stephen Shipps, violinist of the Meadowmount Trio and member of the violin faculty at the University of Michigan, is chair of the competition. Accompanists at the National Solo Competition were Anne Epperson and Anita Pontremoli, of the Cleveland Institute of Music, and Russell Miller, from the Eastman School of Music.



ASTA President-Elect

Louis Bergonzi, violist, has been elected ASTA president-elect. Bergonzi is assistant professor of music education at the Eastman School of Music, where he specializes in string education.

Appointments

Steven Ansell, violist of the Muir Quartet, has been appointed principal violist of the Boston Symphony Orchestra. He will continue his association with the Muir Quartet. The Peabody Institute announces the appointment of **Victoria Chiang** and **Joseph de Pasquale** to its faculty.

Performances

On 10 August at The Aspen Music Festival, **Lawrence Dutton**, viola, and **Misha Dichter**, piano, gave the world premiere of George Tsontakis's *Requiescat*. The Notre Dame String Trio, Carolyn Plummer,

violin, **Christine Rutledge**, viola, and Karen Buranskas, cello, performed in May at the Weill Recital Hall at Carnegie Hall works by David Diamond, Paul Hindemith, and Heitor Villa-Lobos.

In Memoriam

Prof. Dr. Dr. Volker Klingmüller
Mannheim, Germany

Volker Klingmüller was born in Kiel, Germany, in 1909. He was educated in the Kiel Gelehrtenschule, taking the final Examination in 1928. His father, Dr. Med. (MdD.) Viktor Klingmüller, professor of dermatology, was an excellent first violin player and a regular in a string quartet. He had Volker and all the children study privately with good teachers. So they all grew up with good music and never ceased to enjoy and practice it. Volker and Henriette passed it along to their children, who played an evening performance for Volker on his last birthday of 5 January 1996.

He played strings in the student orchestra and in the school orchestra while he was growing up. He attended universities in Kiel, Freiburg, and Munich, where he received doctorates in medicine and in natural history. At the same time he played in the university orchestras of these schools. He took the viola as his instrument in 1955.

He practiced medicine in Berlin, Hamburg, and Mannheim. He taught in Berlin, Hamburg, Heidelberg, Mannheim, and one year at Harvard. In the city of Mannheim he helped establish the Union of Natural History for Children, 1933, and had the care of the Natural History Archives and Library.

He played in different private string quartets, starting within his own family as children and later with friends and colleagues. This included various holiday times.

He joined the *Viola Forschungsgesellschaft* in about 1970. Therein he was an active member, a much-respected promoter of interest in the music of and the making of the viola. He was particularly interested in large ensembles: octets, and larger groupings. He gave some of his music to the city library, some to the German Viola Society, and left some to his children.

He encouraged experimentation in viola design to make it easier to play in the high positions. He gave financial assistance to the designing and making of violas, particularly to Johann Evangelist Bader, Mittenwald, maker of a 1955 viola Volker owned and played (see pp. 108–10, *The History of the Viola II*). His wife, Henriette Klingmüller, supported him in his music and in her own right was interested and active in the encouragement and publicity of women in conducting, composing, and performing.

Prof. Dr. Klingmüller and his wife attended five viola congresses held in the United States and one held in Toronto, Canada.

Albert Azancot

Albert Azancot, born 1914 in Tangier, Morocco, studied the violin from age seven; and then in 1934 transferred to the viola, studying with Albert Coriat in l'École Jesus Etcheverry Musique. Thereafter his interest and professional life turned to the business of selling insurance, which limited his musical activities to playing in orchestras and in chamber music groups as an amateur. After his retirement from business, he has returned to his first love, the viola, and has given much time and help to *l'Association Les Amis de l'Alto*. In this organization he is the adjutant secretary, and assistant to Paul Hadjaje, and a collaborator in the preparation and publication of the *Bulletin de Les Amis de l'Alto*. He also assists in many ways with the planning and implementation of the Maurice Vieux International Concours de l'Alto.

Up-to-date biographies of many of the French violists included in the *History of the Viola* were furnished by Azancot. He provided the photograph and much of the material related to Maurice Vieux. Albert Azancot died 31 December 1995, a profound loss to the viola community.

—Maurice W. Riley
Ypsilanti, Michigan



Margin graphics from *The Stringed Instruments of the Middle Ages: Their Evolution and Development* from the Danish of Hortense Panum, edited by Jeffrey Pulver. William Reeves, Bookseller Ltd., London



Viola Connotations

AMERICAN LEAGUE

Viola's First Start Disastrous

THE ASSOCIATED PRESS

TORONTO — The Cleveland Indians rocked Toronto starter Frank Viola for 10 runs in four innings Sunday en route to a 17-3 thrashing of the Toronto Blue Jays.

Viola (0-1), making his first start of the season, gave up 10 runs, nine earned, and 10 hits in his four innings.

To violists of our American League, have you or your students ever suffered such a beginning?

—Photo from the Salt Lake Tribune

CLEVELAND					TORONTO				
	ab	r	h	bi		ab	r	h	bi
Lofton cf	4	2	2	2	Nixon cf	3	0	0	0
Kirby cf	2	1	1	0	R Perez rf	2	0	0	0
Franco 1b	6	2	4	0	Cedeno 2b	4	0	2	0
Baerga 2b	4	2	2	1	C Delgado dh	5	1	3	1
Leius 2b	2	0	0	0	Cattell lf	3	0	0	0
Belle lf	3	3	3	3	Samuel cf	2	0	1	0
Burnitz lf	2	0	0	0	Sprague 3b	2	1	2	1
Murray dh	4	1	2	1	Crespo 3b	2	0	0	0
M Ramirez rf	3	1	1	2	Cleud 1b	4	0	0	0
Salomez c	4	1	1	4	Green lf	3	0	0	0
Thome 3b	5	2	2	0	SMartinez c	4	1	1	1
Vizquel ss	2	1	1	0	AGonzalez ss	2	0	0	0
Espinoza ss	2	1	1	2					
Totals	43	17	20	15	Totals	36	3	10	3

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CHAPTERS

Rocky Mountain Viola Society: *Off to a Great Start!*

The Rocky Mountain Viola Society held its Inaugural Mini-Congress on 17–19 May on the campus of the University of Northern Colorado in Greeley. Twenty-five violists from Colorado, Wyoming, and New Mexico participated in the conference. Events included a competition for student violists, informative workshops, an exhibit of instruments and bows, and a student ensemble recital. A guest artist recital and master class were presented by Jesse Levine, prominent viola soloist and professor of viola at Yale University.

The weekend began with a competition for student violists on Friday evening, 17 May. Three college students and two high school students were chosen to perform in a master class for Professor Levine. Students appreciated the “recital-like” atmosphere of the competition in that it gave all of the competitors an opportunity to perform.

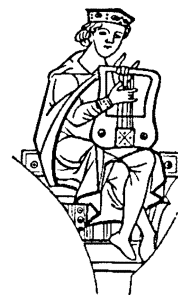
The second day's activities began with a keynote address by University of New Mexico professor Dr. Nancy Uscher. Dr. Uscher, board-member-at-large, then led a panel discussion entitled “Values and Experiences.” She was assisted by board members of the Rocky Mountain Viola Society: Juliet White-Smith, president (University of Northern Colorado); Barbara Hamilton-Primus, president-elect (Metropolitan State College–Denver); Gregory Hurley, treasurer (University of Northern Colorado, music education); Margaret Miller, secretary (Da Vinci Quartet); and board members-at-large Erika Eckert (University of Colorado–Boulder) and James Przygocki (University of Wyoming). Panelists shared valuable information about their educational and professional experiences. The morning's sessions concluded with two workshops. The first was entitled “Chamber Music Performance for the Professional Violist.” Erika Eckert, formerly of the Cavani Quartet, and

Margaret Miller, of the Da Vinci Quartet, shared their experiences and insights with interested students and performers. The second workshop was led by Barbara Hamilton-Primus and Juliet White-Smith and dealt with the challenges of developing efficient practice habits. An exhibit of instruments and bows ran concurrently with the Saturday workshops. Representatives from William Harris Lee, Chicago, and Peter Paul Prier, Salt Lake City, participated.

Mr. Levine presented a recital of works for viola and piano on Saturday afternoon with University of Northern Colorado professor Vergie Amendola. The varied program consisted of Bach's Gamba Sonata No. 3 in G Minor, Rapsodia Notturme by Karol Rathaus, Brahms's Sonata No. 1 in F Minor, George Rochberg's Viola Sonata, and Three Pieces for Viola and Piano by Shostakovich. The day concluded with a student ensemble recital featuring the music of Telemann.

The Guest Artist master class was presented on Sunday morning. Students from the University of Northern Colorado, Metropolitan State College, and private studios in Denver and Fort Collins (Col.) performed works by Hummel, Enesco, J. S. Bach, Handel-Cassadesus, and Zelter. The weekend concluded with a group play-along performance of the Brandenburg Concerto No. 6.

The weekend event gave violists of all ages and levels an opportunity to be exposed to a great artist and to be immersed in viola culture, and violists in the Rocky Mountain region are excited about the start-up of this chapter of the American Viola Society. The event was the second full membership activity scheduled in the 1995–96 academic year. The first was a half-day workshop held 28 October at Metropolitan State College in Denver and consisted of a panel discussion entitled “Career Opportunities for Violists”





and an introduction to the Alexander Technique led by Barbara Hamilton-Primus.

The Rocky Mountain Viola Society was founded in June 1995. The chapter's goals are in keeping with those of its parent organization: (1) to further research and performance of the viola, (2) to establish a professional organization for violists in the

Rocky Mountain region, and (3) to serve as a positive role model to high school and college/university students of the viola.

—Juliet White-Smith, President
University of Northern Colorado
Greely, Colorado



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 Vol. 8 No. 2, 1992 _____
 Vol. 9 No. 1, 1993 _____

Vol. 10 No. 1, 1994 _____
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Your 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 that 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.

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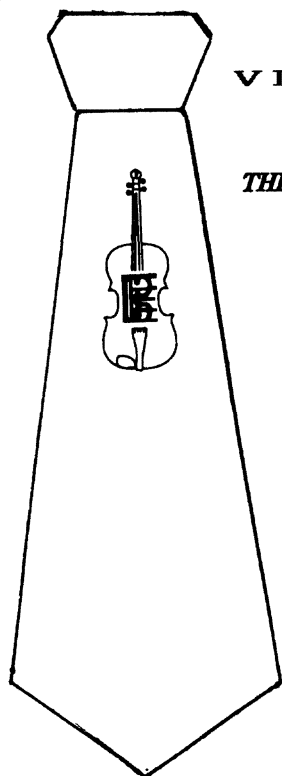
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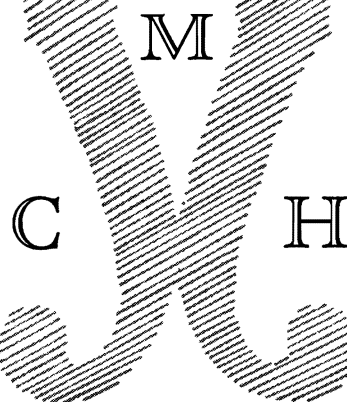
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Carleen M. Hutchins

DOYENNE OF AMERICAN VIOLIN MAKERS

—New York Times, June 14, 1994

VIOLAS played in the Cleveland, Julliard, Kroll, Laurentian, 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.



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Appointment date: September 1, 1997.

Closing date: The review of candidates will begin immediately and will continue until the position has been filled.

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Women and minority candidates are encouraged to apply.

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"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 Violist

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NEW WORKS

The Virtuoso Violist, Six Works for Viola and Piano edited by William Primrose. New York: G. Schirmer, 1995. \$29.95. Distributed by Hal Leonard Corp., 7777 W. Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213.

This collection of recital pieces for viola and piano is a welcome addition to the violists' library for a number of good reasons. With one exception, the works court the lighter muse, are a resource for recital repertory in the nineteenth-century style, provide literature for the study of technique expansion, and give us a source of viola music with piano accompaniments that are not orchestral reductions, or so difficult as to provide confusion as to which is more important, the viola or the piano. There are other virtues to be sure, but these are obvious ones. The cost is reasonable too, as this is a substantial collection: 78 pages of piano score, plus a viola part of 33 pages.

In a charming and philosophical essay as an introduction to this edition, David Dalton, editor of the *JAVS*, Primrose scholar and champion, explains that the pieces are transcriptions of manuscripts found in the Primrose International Viola Archive. *The Virtuoso Violist* is beautifully presented and has refinements like high-quality paper, consistent measure numbering, thought given to convenient page-turns for the violist (regrettably, not in all cases), clearly readable printing, and both volumes stay open properly, flat against the music rack, after a little use. In some cases the actual pitch desired in notating harmonics is not immediately obvious, and the placement of key signature is sometimes inconsistent with the clef in use (viola, p. 7, p. 15), but these are small matters. Generally, the printing is handsome.

Concerning performance editing, some pieces are provided with detailed editing, both bowing and fingering, and some seem to have none. This is not a criticism; if the archive materials don't have Primrose's markings, they would not appear in this edition.

The specific contents are as follows:

Caprice, by Boris Myronoff

This is a song-form etude-like work, very chromatic, brief, pleasant but unmemorable. It is like a Johannes Palaschko etude with piano accompaniment. Boris Myronoff is not represented in normal research sources and the original of this morceau has escaped into the mists of history. The work is presented here with no fingerings and a minimum of editorial assistance for the players. It would be made interesting primarily from the standpoint of virtuoso display based on fast tempo.

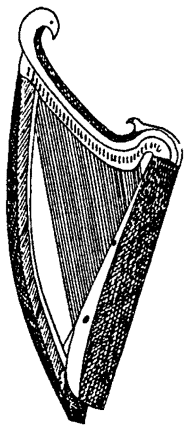
Caprice, by Henry Wieniawski

Caprice is transcribed from *Etudes-Caprice* for violin and piano, opus 18, number 3. The original tempo indication is "Allegro moderato," now appearing as "Presto." The tempo change "Grazioso e molto legato" turns into "tempo meno," reflecting the Primrose penchant for simplification or elimination of verbal emotional guidance in the transcriptions. The original piece is largely in D major, and for viola it is simply transposed down a fifth to G major. The fingering and bowing indications are given in detail; dynamics are minimal.

Italian Serenade, by Hugo Wolf

This one-movement happy masterpiece was originally written for small orchestra with a prominent viola part. Later, Wolf arranged it for string quartet. Max Reger made an arrangement for piano, four hands, so there is certainly a precedent for transcription. This viola version is dedicated "to my admired friend and colleague, Joseph de Pasquale." The transcription method predominant here is to take the first violin part, which carries the burden of melodic interest, and transfer it, untransposed into the viola, leaving





the piano with accompaniment. The cello recitatives are given to the piano, and the violin–viola answers are given to the violist in remarkable double-stops. Dynamic and expressive directions are all but omitted; a look at the score would be a big help for the performers, as the movement is not short and there are some significant changes of mood and levels of loudness called for in the original.

There is a passage of fingered octaves as well as other fingering that normal human violists will probably want to revise, but generally the editing is helpful and provides fine insights to the Primrose approach to tone color, phrasing, and general musical understanding.

***Nocturne*, by Frederick Chopin (Transcribed by Gregor Piatigorsky)**

This nocturne is an early one, composed in 1830, but published posthumously. It has no opus number and is sometimes referred to as the “Lento con Gran Espressione,” after Chopin’s tempo indication, here reduced to a simple “Lento.” The key is C-sharp minor, and the viola part is produced by taking the melodic material of the right hand and moving it down an octave. The typical Chopin arabesque flourishes lie really well, and the range and mood are ideal for the viola. This work does not require a flashy technique. The piece is in A B A form and is almost unchanged from the original. The B section has been shortened and at the point where Chopin indulged in some polyrhythmic experimenting by putting the right hand in 3/4 while the left hand stays in 4/4, Primrose has inserted a cadenza. This is a three-and-a-half minute piece, so the proportions seem not to be violated. There is more than one authentic version of this *Nocturne*, and this spot is the one that Chopin seemed to change. There are two anacrusis notes added: pick-up to measures five and seventeen. Measure twenty-nine should have a trill on the first note. Some dynamics are altered also, such as a triple fortissimo at measure thirty-six, which is marked pianissimo in this transcription. Reference to the original piano version would be useful here also.

***Sarasateana*, by Efrem Zimbalist: I Tango, II Polo, III Malaguena, IV Zapateado**

Pablo Sarasate composed four books of *Spanische Tänze*, ops. 21, 22, 23, and 26, that make use of folk tunes set in elegant arrangements. This four-movement suite is apparently a version of Zimbalist’s *Sarasateana*, based on Sarasate’s Spanish dances, which Zimbalist and others used as a trusty violin and piano concert vehicle. The dedication is “for William Primrose.” It is the most substantial entry in *The Virtuoso Violist*, and calls for pyrotechnics usually associated with violin virtuosi; blinding-speed runs from one end of the viola to the other (practically), extended passages in thirds and sixths, left-hand pizzicato alternating with bow taps, etc. There is no extended on-the-string one-stroke staccato indicated, but there is plenty of opportunity if one is so inclined. Some passages are written in alto clef, but the majority are in treble; the first part of *Malaguena* being the exception. Editing here is some help, but not a great deal. Suggestions are always welcome, but solving technical problems in music of this type is, of necessity, completely personal. This is certainly fun, but not many of us have the technique to present it successfully.

***Slumber Song*, J. S. Bach**

It’s entirely appropriate to include this selection right after the Spanish dances; a good rest would be needed! *Slumber Song* is a transcription of the third movement of the cantata *Ich habe genug*, B.W.V. 82. It was written for the celebration of “Purification” referring to the Virgin Mary, which occurs 2 February, forty days after Christmas. It is a solo cantata, and some think it was written for a private service by the Bach family. Johann made at least two versions: in 1727, one for mezzo-soprano or bass, in C minor, with oboe or oboe da caccia obbligato, and another in 1740, for soprano and flute in E minor.¹ The Primrose transcription uses the higher key; since the aria is in the relative major, this piece ended up in G major, but the melody is presented an octave lower than the soprano version, just right for the lower voice of the viola.

The title of the Cantata is sometimes translated "I now have enough," and the text of the aria opens "Close in rest ye weary eyelids." The melody is one of those exquisitely beautiful and memorable expressions of tenderness, concern, and warmth found in vocal literature. To have this arrangement conveniently available in a piano and viola version is excellent. The original is a standard da capo aria and that sense of form has been lost in this transcription due to omission of repetition. There is much repetition as Bach wrote it, and perhaps without the benefit of text or the contrasts provided by the woodwind obligato, there is reason for shortening. Still,

the beauty of the phrases seems to justify the original length, but Bach's world moved slower than ours. In the table of contents after the composer's name, there is the curious emendation "(originally for piano)."

All in all, *The Virtuoso Violist* is a welcome addition to the literature. G. Schirmer, Inc., should be commended for continuing its long tradition of enriching the string repertory and encouraging musical flowering in a most positive way.

NOTE

1. *Neue Bach-Ausgabe*, I/xxxviii, Preface, etc.



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CONTENTS

<i>Caprice/Myronoff</i>	<i>Nocturne/Chopin</i>
<i>Caprice/Wieniawski</i>	<i>Sarasateana/Zimbalist</i>
<i>Italian Serenade/Wolf</i>	<i>Slumber Song/J.S. Bach</i>

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Concerto for Viola and Orchestra, by Cary Belling. Unpublished. Score and parts are available from Cary Belling Music, 52 South Grand Oaks Avenue, Pasadena, California 91107.

The Primrose International Viola Archive has received the orchestral score and a tape recording of the premiere performance of the *Concerto for Viola and Orchestra* by Cary Belling. The *Concerto* was performed 27 January 1996, by The Burbank Chamber Orchestra, which commissioned the work, with Steven Kerstein conducting and Karen Elaine, for whom it was written, as soloist. This is an unusually attractive, thoroughly twentieth-century piece, which might provide useful and practical programming in a variety of situations.

The piece is definitely fodder for a virtuoso violist; difficult and flashy, it abounds in double-stops, finger-twisting passagework and extended periods of technical challenge. There are many violists in the world who would be up to the assignment. Mr. Belling is a violinist and has training and experience in the commercial music field, which may partially account for the fact that the viola writing is especially effective. The soloist does not have to struggle to be heard, the lower part of the instrument is exploited as well as the upper tessitura, so the piece sounds as if it were conceived originally for viola. The work is satisfying and rewarding for the player.

The score and parts are computer generated by the composer; more handsome and usable materials would be hard to find. Bowing and fingering are not included and there are some minor "computer placement" flaws that are mostly cosmetic. But overall, this is a model of clarity and carefully presented orchestration, with attention to detail that might be compared to Tchaikovsky. Orchestral writing is a facet of the *Concerto* that makes it a practical programming possibility. It calls for a "normal" orchestra (woodwinds in pairs, four horns, and three each of trumpets, trombones), a prominent and important harp part, and three players of fourteen colorfully used percussion instruments that provide atmosphere and interest without obscuring the soloist. The string complement does not have to be large to make this score sound fine. Mr. Belling's rhythmic vocabulary and instru-

mental writing are idiomatic and readily comprehensible, so that orchestral preparation time would not need to be extended for a competent ensemble to present a first-class performance. This is in stark contrast to some twentieth-century viola concertos, reviewed in these pages, where demands on the orchestra are great.

The *Concerto* is in one movement lasting about twenty-four minutes. There are three large contrasting sections, with some substantial transition material. A long cadenza (five minutes!) which uses harmonics and pizzicato passages, comes as close to "extended techniques" as is found in the *Concerto*. The rhythmic texture does not use the twentieth-century cliché of excessive meter changes or rhythm patterns so complex that mathphobia is the result. The harmonic vocabulary is mostly tertiary, with some structures so tall that tonal centers are vague, but mostly present. There are some chords built in fourths, some in fifths. Toward the end, some harmonies become clearly obvious, but unobtrusive dissonance keeps the style identified with the present day.

The *Concerto* is unified by motivic content, manipulated in traditional ways: fragmented, extended, change of interval, etc. The most obvious motive is a four-note figure that calls to mind some uses of the B A C H musical acronym (b-flat, a, c, b-natural), or John Williams's five-note motive from the movie "Close Encounters of the Third Kind." In fact the spiritual ancestor of this work may be John Williams: interesting orchestral writing that sounds excellent, coupled with approachable melodic-motivic content, couched in playable, appealing twentieth-century artistic terms. This is original but not extreme or trail-blazing music, competent, professional, and awfully well-done. It is a significant addition to the repertory.

—Thomas G. Hall
Chapman University

RECORDINGS

Reviews

"The Recorded Viola" 2 discs—works by Bach, Paganini, Bloch, Hindemith, Vaughan Williams et al. Various violists, some mentioned in the review. Pearl Gemm CDS 9150.

Review: The last of the 3 volumes of famous violists and to my ears the best. Possibly because many were recorded when recording techniques had improved. It was wonderful to hear examples of players who were just names on paper to me. In particular **Robert Pikler** is outstanding in a solo viola movement by Hindemith. (I understand there may exist a recording with him playing the Alfred Hill Viola Concerto.) There are other recordings by **Harry Danks** and **Jean Stewart**, **David Schwartz**, and **David Dawson**. It's always a pleasure to hear such quality viola players as **Emanuel Vardi**, **Frederick Riddle**, **Cecil Aronowitz**, **Paul Lukacs** et al. The only disappointment is hearing **Walter Trampler** only in a quintet setting. I understand that copyright laws prevented Pearl from using some of his solo performances. The notes by Tully Potter are most informative and interesting. Buy this—as a matter of fact, get all three volumes.

Walton: Viola Concerto; Symphony No. 2; Johannesburg Festival Overture. **Lars Anders Tomter**, viola; English Northern Philharmonic; Paul Daniel, conductor. Naxos 8 553402.

Martini: Viola Concerto (Rhapsody Concerto). Rakhmadiev: Violin Concerto; Kudasha-Duman; Dairabay. **Mikhail Tolphygo**, viola; State Symphony, Eduard Chuzhel, conductor. Arman Musakodz-haeva, violin; Moscow Symphony, Pavel Kogan, conductor. Consonance 0003 (Albany Distributors).

Mozart: Duo K424. C. Stamitz: Duo in C. Spohr: Duo in E Minor. Rolla: Duo Concertante in A. Halvorsen: Passacaglia. **Jan Peruska**,

viola; Bohumil Kotmel, violin. Supraphon 0049 (Koch International Distributor).

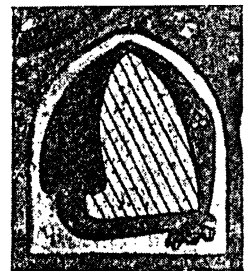
Viola Bouquet: Works by Kreisler, Fauré, Elgar, Bach, Brahms, Tchaikovsky, Eccles, Schuyman, de Falla, and Bloch. **Nobuko Imai**, viola, Roland Pöntinen, piano. Philips 446 103-2

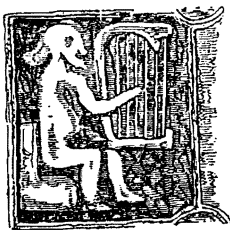
—*The above new recordings compiled by David O. Brown, Brentwood, New York*

Schumann: Violin Sonatas No. 1 in A Minor & No. 2 in D Minor; *Märchenbilder* op. 133; *Fantasiestücke* op. 73; Three Romanzen op. 94. **Pinchas Zukerman**, violin/viola; Marc Neikrug, piano.

Review: Pinchas Zukerman and Marc Neikrug have been collaborating professionally for fifteen years and this anthology (two-CDs-for-the-price-of-one in a space-saver jewel box) is being released to commemorate that anniversary.

These are, in the main, admirable renditions—among the best Zukerman and Neikrug have given us. Their predominantly suave, lyrical approach serves this music graciously and well. Particularly successful is their expansive account of the D Minor Sonata, a darkly ruminative work that, at nearly 33 minutes, runs nearly twice the length of its more diminutive A minor companion. The two protagonists favor a gently relaxed (but never turgid) approach that savors the music's quintessential moody introspection, tempering it with a dependability that links the writing to Brahmsian neo-Classicism rather than to the restless, troubled angst that others (such as Gidon Kremer and Martha Argerich on DG) have stressed with equal validity. Also exemplary are the clearly phrased, unmannered accounts of op. 94, although I confess to missing the hypnotic sonority that belongs, uniquely, to the oboe.





About the remaining items, I have more substantial quibbles: Zukerman draws a superlatively rich, burnished tone and expansive phrasing from the opening *Märchenbilder* piece, but the pianissimo ending is rather loud and prosaic. I also find the duo's tempo for the fourth piece on the flippant side and take umbrage with sundry details throughout, such as the mistakenly literal manner in which pianist Neikrug renders the melodic duplet quavers joined to accompanimental triplets in op. 73 no. 2, imparting a jaunty "Irish jig" element that I am certain Schumann never intended. Conversely, the pianist is not literal enough in his treatment near the end of op. 113 no. 2, where Schumann gives quavers to the viola but semiquavers to the piano; nor does he heed the composer's directive to pedal through the last two chords of op. 73 no. 3. And I miss a requisite lightness and whimsicality on the Zukerman/Neikrug treatment of the A minor sonata—their account is a tad po-faced.

For the most part, these performances do honor to both music and artists, and the sound reproduction is warm and realistic.

—Harris Goldsmith, courtesy of The Strad

"Viola Bouquet": works by Kreisler, Fauré, Elgar, Bach, and others. **Nobuko Imai**, viola; **Roland Pöntinen**, piano.

Review: The title of this lovely disc implies a bunch of fragrant miniatures but there are one or two rather large sunflowers or dahlias among the assorted blooms. Brahms's

FAE Scherzo is all very well; and the Adagio from his D minor Violin Sonata makes a nice effect on the viola. But I rather deplore the inclusion of the first movement from Bloch's *Suite Hebraïque*, not because it is poorly played—far from it—but because it must mean we shall not have the whole suite from these players.

When I interviewed Imai last year she was hesitant about trying to play Kreisler. In a sense she was right, as her Kreisler (*Liebesfreud*, *Schön Rosmarin* and *Liebesleid*) does not come across in the usual way—one misses the caress that a Tertis or a Doktor could give such pieces. Nor is sheer tonal variety Imai's strength. The compensations are a delightfully delicate way with rhythm, a beautiful if somewhat slim tone, and a technique which is so secure on the A string that she can often play in a violin key. The pieces by Tchaikovsky, Fauré, Elgar, Schumann, de Falla, and Bach are sublimely played, as are Kodály's *Adagio* and his arrangement of Bach's *Chromatic Fantasia*. The Largo from the Eccles Sonata is also beyond praise. I am a little surprised to have only one Japanese melody (a good one); but this, coupled with the fact that not a single Dvorák/Press or Brahms/Joachim dance is included, makes me hope for a second volume soon. Come to think of it, Imai could probably play complete sets of those dances. Roland Pöntinen is a sympathetic partner and makes a fine effect in the more strenuous pieces. The recording quality is irreproachable.

—Tully Potter, courtesy of The Strad

COMPETITIONS

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Laura Kuennen-Poper, Chair
1997 Primrose Memorial Scholarship Competition
6255 Honolulu Avenue #6
Tujunga, CA 91042 USA

1997 PRIMROSE MEMORIAL SCHOLARSHIP COMPETITION RULES AND REPERTOIRE

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THE COMPETITION

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There are four categories of repertoire: Concerto, Sonata, Unaccompanied Work, and Virtuoso Primrose Transcriptions. Candidates must prepare one complete work from each category, within the following guidelines: One of the works prepared must be selected from the three Contemporary Selections: Harbison, Rochberg, or Suderberg.

- **Concerto:** A work of difficulty comparable to that of Bartok, Walton, or Hindemith.
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First Round

- The first round is recorded and submitted on audio cassette tape, which will then be auditioned by a jury. Candidates chosen from the taped round to compete in the final round(s) on June 3, 1997 in Austin will be notified by April 15, 1997.
- In order to assure anonymity, the applicant's name and address should appear only on the applicant's outer package. There should be no personal identification on the tape or its container. Tapes will be coded before being sent to the adjudicating committee. Tapes will not be returned.
- Applicants should understand that the quality of the recording may influence the judges, therefore, a new tape of a high quality should be used.

Repertoire for the First Round:

The cassette tape must include the applicant performing the following, *in accordance with the Repertoire General Information above:*

- The first movement of a Concerto ;
- An excerpt (c. 5 minutes) from the Sonata, Suite, or Piece with piano accompaniment
- An excerpt (c. 5 minutes) of an Unaccompanied Work.

NB: One of the selections must be from the list of Contemporary Selections; and candidates may not change repertoire between the First and Final Round(s).

Final Round(s)

The Final Round(s) will take place in Austin, Texas in conjunction with the XXV International Viola Congress, June 3-6, 1997 at the University of Texas - Austin.

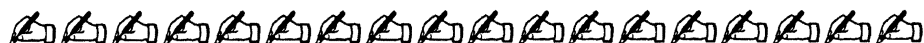
Each of the finalists will be asked to perform (from memory, unless noted)

- The entire Concerto or piece with orchestra from the first round
- The entire Unaccompanied Work from the first round
- The entire Sonata, Suite, or Piece with piano accompaniment from the first round (need not be memorized)
- A complete Primrose Virtuoso Transcription from the list above.

Finalists will receive free lodging and a waiver of the registration fees during the Congress. An accompanist will be provided if requested. The Jury for the Final Round(s) will be selected from those artists participating in the 1997 Congress who do not have a student invited to the Final Round(s). No screens will be used. Finalists are responsible for their own transportation expenses,

1997 PRIMROSE MEMORIAL VIOLA SCHOLARSHIP COMPETITION

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Name: _____ Birthdate: _____

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Current Teacher, if any _____

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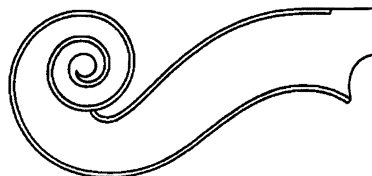
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