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AMERICAN VIOLA SOCIETY

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Association for the Promotion of Viola Performance and Research

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Section of the International Viola Society

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The Primrose International Viola Archive
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by Peter Bartók
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Facsimile of the Autograph Draft of the Viola Concerto
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- Hardback in black, 12 by 16 inches, 84 pages including photo page.
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FROM THE PRESIDENT

Dear Viola Colleagues,

I really LOVE getting this *Journal*! I enjoy reading words of wisdom from my performing and teaching colleagues, scanning the ads for new performing editions for the viola, and just observing the names connected with various schools and festivals. Aaaahhhh, THE NAMES! In any field there are the illustrious NAMES of the high achievers that generate excitement and achieve fame. In a society that enjoys heroes, THE NAMES serve an important function as they inspire, set standards, and lead by visible example. At the same time, our society (and the American Viola Society) is blessed with many unsung heroes whose contributions to the fabric of life are just as important, though often less visible. I would like to tell you of two such "Unsung Heroes."

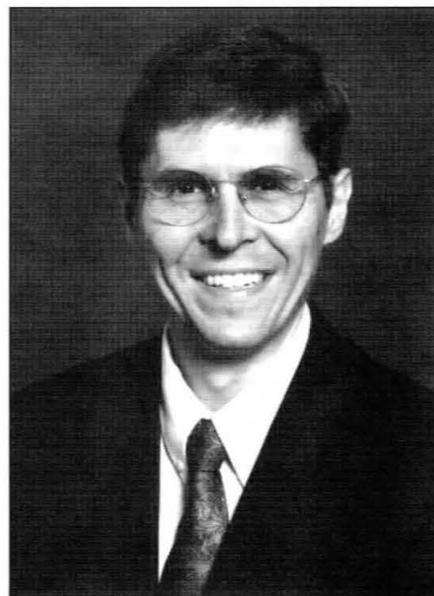
After a rewarding career as a schoolteacher, Peggy Lewis began playing the viola in her late fifties, and approached her studies with a deep love of music, boundless enthusiasm, and unflagging energy. Peggy quickly developed a circle of chamber music friends, and has enjoyed learning a vast amount of the quartet literature through informal soirees, coachings, and festivals. Like many of us, she has surely shared the joy of music-making with many friends locally and from around the country.

Peggy is a hero in my eyes because of the special way she has given her time and affection to become the prime cheerleader for a group of young violists. Throughout the 90s, Peggy was a standby at every master class, every student recital, and every guest artist presentation associated with my private and college studios in Chicago. A typical student recital would include the student's parents, a group of friends and colleagues, and Peggy (often with her husband Sid) beaming appreciation for each student's special technical or interpretive gifts. It was easy to see Peggy's delight in the way a student's personality was reflected in their performance, and her joy and delight were infectious. As the unofficial "mascot" of the studio, Peggy played an important nurturing role for a group of students who now play prominent roles among violists of their generation. Peggy lives in Evanston, IL, and her life continues to be enriched by music.

Another unsung hero whom I'd like to highlight is Mary Kay Hoffman. Mary Kay also began the viola later in life as a Suzuki mom, following a career as a Head Nurse in a Chicago-area maternity ward. "Twinkling" soon developed into a passion for mastering the instrument. Serious study, many hours of practice (Mary Kay often begins practicing at 4 AM!), and taking advantage of educational opportunities (workshops, master classes, reading the AVS journal) have helped Mary Kay develop into a violist much in demand in and around her home of Glenview, IL. Mary Kay's systematic and dedicated approach to the instrument makes her a natural teacher, and she lavishes attention and discipline on a studio of over 40 young violists! With great creativity and energy (student violists marching in local 4th of July parades, viola pumpkin-picking parties, and the like) Mary Kay makes viola study a fun part of the students' lives, with great results. She has also been a super-volunteer for AVS and the Chicago Viola Society, helping with many mailings, and gracing viola gatherings with baked goodies (including her famous viola cake!).

Peggy and Mary Kay are two marvelous examples of how the viola can bring satisfaction and joy to an individual and a community. I know there must be many others, and *JAVS* Editor Kathryn Steely has agreed to start a column in each *JAVS* to celebrate these wonderful people. (See the announcement on page 13 for more information.) I urge each of you to think of people who build up the viola community in your area, "Unsung Heroes" who are as important as THE NAMES, and help us to get to know them too!

Well, friends, 2000 has come and gone, and we of the AVS did not achieve the (ambitious? foolhardy?) goal I had set for the organization two years ago—to double our membership to 2000



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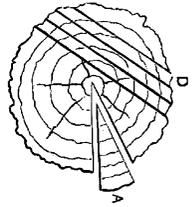
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ANNOUNCEMENTS

Viola Super Sunday

The board of AVS has designated January 13, 2002, as "Viola Super Sunday" around the country. The board of AVS will support local chapters in an effort to create the World's Largest Viola Chamber Music reading party

that afternoon. Contact your local chapter for more information, or consult the AVS website (www.americanviolasociety.org) after September 1 for further developments.



AVS Local Chapter Grants

The board of AVS supports the work of its local chapters in two ways: rebates and chapter grants.

Rebates: Every adult membership in a local chapter (with its corresponding membership in AVS) results in a \$5 rebate to the local chapter. Proportional fees apply to student or senior memberships.

Grants: Each local chapter may apply yearly for an AVS Chapter grant. These grant

requests are reviewed by the board and awarded to local chapters to help them create large-scale viola events (guest artists, etc.). Start-up grants for newly forming AVS chapters are also available. For more information contact AVS Vice-President William Preucil at:

317 Windsor Drive
Iowa City, IA 52245
Phone: 319-337-2558
Fax: 319-337-0601
email: preucil@avalon.net

Primrose International Viola Archive

The construction of the Primrose and PIVA Rooms in the Brigham Young University Library is now underway. The rooms will be completed in two phases with the second phase coming in the latter part of 2001. Over \$90,000 toward the \$100,000 goal has already been raised, with a need for \$10,000 to complete the funding before the second phase is started. The BYU Library administration has approved the first phase to begin in the confidence that the remainder will be raised and the rooms completed this year.

Prof. Franz Zeyringer, Austria, founder and former president of the International Viola Society, now retired, has offered PIVA as a part donation a rare five-string viola alta, encompassing the viola and violin range. This "Ritter-Bratsche" was made by Phillipp Keller of Wuerzburg, Germany in 1904 for the emi-

nent violist of his day Hermann Ritter. Ritter was Wagner's principal violist in the Bayreuth Orchestra.

PIVA wishes to find a sponsor for \$7,500 to complete Zeyringer's donation of the viola. It will be permanently displayed, with the sponsor's name cited, in the new Primrose Room alongside another instrument which Primrose used in his last years, and which was bequeathed to PIVA by Primrose's late widow, Hiroko.

Please contact:

Dr. David Dalton
4444 Lee Library
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Provo, UT 84602
david_dalton@byu.edu
tel. 801-378-4953
fax 801-378-6708

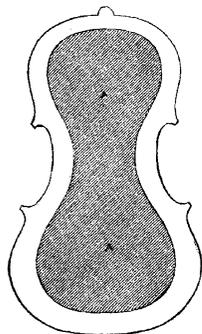
Honoring William Primrose

William Primrose died almost 20 years ago on 1 May 1982. *JAVS* would like to celebrate his life by offering some insight into a side of his personality that may not be generally known: Primrose's sense of humor.

JAVS solicits short reminiscences of a whimsical nature from any who knew Primrose and might have an incident or story to relate involving him. If there is an occasional poignant note, that is acceptable also. Please submit these short

accounts of no more than 500 words by September 30 to:

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New AVS Website

The new AVS website, located at www.americanviolasociety.org, is up and running. The site contains membership information, AVS historical highlights, the 2001 AVS

National Teacher Directory, Table of Contents pages for back issues of *JAVS*, and links to related sites. Be sure to bookmark this AVS site!

AVS Honors Allan Lee

AVS would like to thank Allan Lee for his outstanding work in facilitating the electronic communication among violists, and for setting up viola.com. As a gesture of our appreciation for Allan Lee's work in online viola resources, the board of AVS has unanimously voted to grant Allan a lifetime membership in AVS.

Congratulations on this honor, and please accept our thanks for your fine work! We all look forward to continued cooperation between viola.com and the new AVS site as we both serve the needs of the local and world viola communities.

Viola by Gaetan Sgarabotto, ca. 1910, rare copy of a C. A. Testore 1740, 407 mm, perfect, Beare cert. possible, with Sartory bow, US \$78,000; phone 0049/2872-80 31 30, email info@entschichten.com

In Memory—Leila Riley

Leila Riley, widow of Dr. Maurice W. Riley, and a great friend and supporter of the International and American Viola Societies, died Monday May 7, 2001 of natural causes at the Hospice of Washington, D.C. She is survived

by sons George and Ben of Washington, D.C., and John of Henderson, Nevada, and their respective families. A memorial service will be held for her in Ypsilanti, Michigan.

In Memory—Robert L. Oppelt

Dr. Robert L. Oppelt was a nationally recognized teacher of stringed instruments. In 1972 he was elected National President of the American String Teachers Association. Prior to that, in 1966 he was elected the first president of the Kentucky Association of String Teachers, and in 1969 was elected President of the Illinois chapter.

In 1972 and 1973 he served as Artist Teacher of Viola at international workshops in Austria and England sponsored by the American String Teachers Association. In 1980 he was Artist Teacher of Violin for the Congress of Strings, an intensive nationwide session for outstanding high school students sponsored by the American Federation of Musicians at the Cincinnati Conservatory of Music. He also served as member of the Executive Board of the American Viola Society.

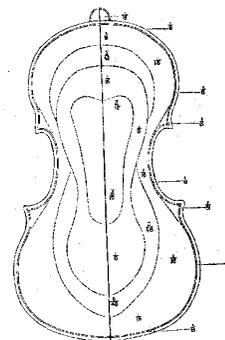
His career as a music educator began at the University of Iowa in 1952. He was Professor of Strings and Orchestra Conductor at Eastern Kentucky University from 1956 to 1968 and violist with the Kentucky String Quartet. He was orchestra director at the Stephen Collins Foster Music Camp in Richmond, Kentucky, from 1956 to 1968. From 1968 to 1972 he

was professor of Strings and Orchestra Conductor at Illinois State University and Professor of Music at Lehman College, City University of New York, from 1973 to 1978. At the time of his death he was Director of Suzuki Music Associates of Greater Detroit.

He earned B.S. and M.S. degrees in music education at the University of Illinois in 1950 and the Doctor of Musical Arts in Performance and Pedagogy at the Eastman School of Music, University of Rochester, in 1956. He was the first graduate in strings to complete that program. His teachers include Paul Rolland, Francis Tursi, and William Primrose.

Dr. Oppelt published more than twenty-five articles in professional journals. His most recent work, *The Robert L. Oppelt String Series*, consists of seven volumes of pedagogy and music published by Willis Music Publishing Company.

Robert L. Oppelt was born July 7, 1925, in Lorain, Ohio. He is survived by his children: Rev. Richard Oppelt of Oak Tree Presbyterian Church in Edison, NJ, David Oppelt of Milford, CT, Carla Bednarsky of Huntington, CT, and Robert J. Oppelt, Principal Bass with the National Symphony Orchestra in Washington, D.C. He had eight grandchildren.



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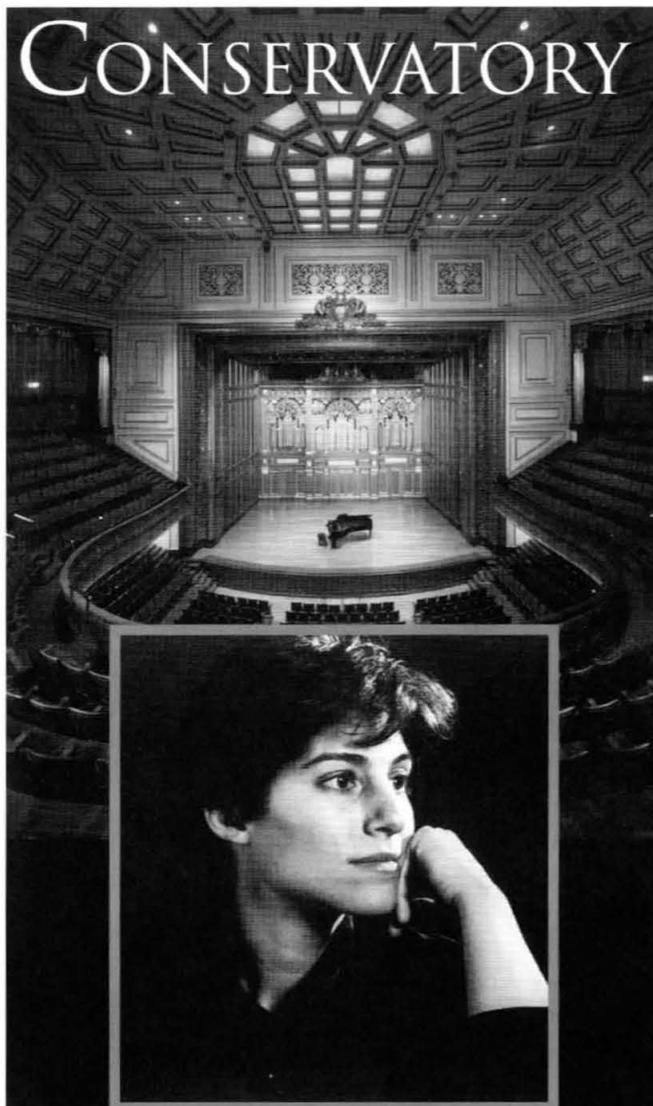
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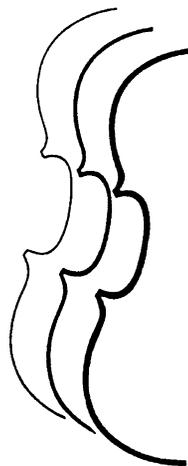
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The Shepherd School of Music of Rice University is honored to announce the appointment of

James Dunham

Professor of Viola

Soloist, chamber musician, and teacher, James Dunham is active internationally as a recitalist and guest artist. Formerly violist of the Grammy Award winning Cleveland Quartet and Naumburg Award winning Sequoia Quartet, he has collaborated with such renowned artists as Emmanuel Ax, Joshua Bell, Richard Goode, Sabine Meyer, Bernard Greenhouse, and members of the Guarneri, Juilliard, and Tokyo Quartets. An advocate of new music, he has worked with many prominent composers, and in July 2001 will give the premiere of a new sonata for viola and piano written for him by Libby Larsen. In addition to his solo and chamber music activities, Mr. Dunham has served as guest principal viola with the Boston Symphony under Seiji Ozawa and the Dallas Symphony under Andrew Litton. From 1987 through its final recordings and concerts in December 1995, Mr. Dunham was violist of the renowned Cleveland Quartet. The Quartet won the 1996 Grammy for "Best Chamber Music Performance" for their Telarc recording of John Corigliano's String Quartet, written for their final tour. Before coming to Rice, Mr. Dunham served as Professor of Viola at the New England Conservatory and the Eastman School of Music. Mr. Dunham is much sought after as a jurist for events such as the Fischhoff Chamber Music and William Primrose Competitions, and has also been a featured soloist at the International Viola Congress. His summer activities include teaching and performing at many festivals, including those of Marlboro, Aspen, Sarasota, Yale at Norfolk, Bowdoin, and Musicorda. He has served as principal violist of the San Diego Mainly Mozart Festival for ten seasons, and this summer he celebrates his eighth year as violist of the Festival der Zukunft in Ernen, Switzerland. He is featured on an album of recent music for viola and winds on the Crystal Records label, and has recorded with the Sequoia Quartet for Nonesuch and Delos, and with the Cleveland Quartet for Telarc.

Shepherd School String Faculty: Raphael Fliegel, Kenneth Goldsmith, Sergiu Luca, Kathleen Winkler, violin; James Dunham, Karen Ritscher, viola; Norman Fischer, Desmond Hoebig, cello; Paul Ellison, Timothy Pitts, double bass.



For further information write Gary Smith, Associate Dean, The Shepherd School of Music, Rice University, Post Office Box 1892, Houston, Texas 77251; phone (713) 348-4854; fax (713) 348-5317. Rice University is an EO/AA Institution.

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AN OVERVIEW OF TWENTIETH-CENTURY VIOLA WORKS

PART II

by Jacob Glick

Editor's Note: Part I of Jacob Glick's "An Overview of Twentieth-Century Viola Works" appeared in JAVS 17.1 and addressed works composed in the U.S.A. Part II continues Mr. Glick's personal commentary addressing British, French, and Italian viola works along with Mr. Glick's conclusions. Publisher information is included as available.

BRITISH VIOLA WORKS

In 1993 I commissioned **John Addison**, the distinguished film music composer, to write a piece for me. The result was a charming three-movement work called *Serenade for Viola and Piano*, which runs seven minutes. It makes a fine addition to any recital program. (Mr. Addison won an Oscar for his original musical score to the film *Tom Jones*. He has also won Emmy awards.)

One of the most romantic pieces that I have had the pleasure of performing several times is the *Fantasy Sonata for Viola & Harp* by **Sir Arnold Bax**. This is a 24-minute work that would go well on a program that also included the Debussy Flute, Viola and Harp Sonata. [London: Chappell Music, 1943] The Bax Sonata for Viola and Piano is another rich but strange three-movement Sonata. [London: Chappell Music, 1933]

Rondel—a work for solo viola written in 1996 by **Sir Richard Rodney Bennett**—is a sparkling composition that was commissioned by the Erin Arts Centre as the test piece for the 1997 Lionel Tertis International Viola Competition. It is based on the French popular song 'Allons gay', first printed in 'La Couronne et Fleur' (1536). Playing through this piece one can feel the spirit and tradition of the sixteenth century passing down to us in modern raiment—thanks to Mr. Bennett's skillful and beautiful writing. [London: Novello, 1996]

The 1933 romantic Sonata for Viola and Piano by **Sir Arthur Bliss** was a pleasure to

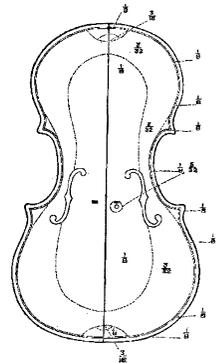
study and perform; however, it felt to me like it should have been presented as a viola concerto (with orchestra). The end of the Furiant finishes on a high E natural, midway between the end of the fingerboard and the bridge. This is truly the violist's Mt. Everest! [London: Oxford University Press, 1934]

In 1992 **Veronica Leigh Jacobs** transcribed the Frank Bridge Sonata for Cello and Piano (1913) for Viola and Piano. It is a most attractive work that will go well on almost any viola recital program.

During the fifties, a colleague advised me to purchase **Benjamin Britten's** *Lachrymae (Reflections on a Song of Dowland)* (1950), and described the piece as the finest viola work of the decade. The tribute to the pristine Dowland song, which comes at the end of the piece, inspired my friend, composer Vivian Fine, to remark, "How wonderful it is to have a tradition that goes back so many hundreds of years!" There are some difficult double stops involving artificial harmonics in this work; Karen Ritscher gave me a different edition (by Britten), which simplifies the harmonics in question. [London: Boosey & Hawkes, 1951]

It is good to witness a revival of interest in the Sonata for Viola and Piano by **Rebecca Clarke**. This work together with Ernest Bloch's Suite for Viola and Piano tied for first place when first submitted at the competition of viola and piano sonatas or suites presented by Elizabeth Sprague Coolidge in 1919. In the final movement of the Clarke Sonata the performer's pacing must be very alert in order to keep the audience's interest when the themes from previous movements return. [Bryn Mawr, PA: Hildegard Publishing Co., 1999]

The 1943 *Passacaglia for Viola and Piano* is a short effective work (5½ minutes in length) by Ms. Clarke which is based upon an old English tune attributed to Thomas Tallis. [Bryn Mawr, PA: Hildegard Publishing Co., 2000]



Benjamin Dale's Viola/Piano Suite in D Minor, Op. 2, was originally published by Novello in 1914 (Zehringer). It is significant that almost a quarter century later Novello extracted the Romance from the Suite and republished it (1937). The dedication is "To Lionel Tertis".

Composer **Walter Leigh** wrote a Sonatina for Viola and Piano in 1929 for the composer/violist Rebecca Clarke. This work, in three movements, was performed in 1930 in Vienna at the ISCM Festival. An interesting feature of this piece is the cadenza that appears in the final movement. Violist Watson Forbes enjoyed it enough to broadcast it on BBC radio.

An unusual viola/tape piece by **Thea Musgrave**, *From One To Another*, completed in London in 1970, and dedicated to violist Peter Mark, presents the audience with a "double-concerto" scenario. The pre-recorded "music concrete" portion of the tape (recorded by Peter Mark) is sometimes echoed, sometimes preceded by the live soloist; hence the meaning of the title of the work. The synthetic tape sounds that furnish the accompaniment are very exciting. Some of the sounds suggested air raid sirens to my imagination. I performed this piece several times and it wore very well. [London: Novello, 1987]

FRENCH VIOLA WORKS

The 1920 Sonata for Viola and Piano by **Arthur Honegger** has been a source of delight to me for many years. With each performance I grow fonder of this composition. There may have to be some slight tempo adjustments in the first movement to accommodate the very active keyboard passages. The very end of the sonata is bursting with a patriotic elation that infects one's listeners. [Boca Raton, FL: Masters Music Publications, 1997]

Betsy Jolas has composed viola works for two of France's most distinguished violists, namely Serge Collot and Gerard Causse. Her *Quatre Duos pour Alto et Piano*, dedicated to Collot, was started in 1978 and completed in 1979. It is an advanced piece requiring much devotion and several hours to learn. [Paris, Heugel, 1979] Her *Episode Sixieme pour Alto seul* was written in 1984 for the Concours International d'Alto Maurice Vieux. This, too, is a most exacting solo viola composition, filled

with instantly changing moods which definitely hold the attention of the audience. [Paris: A. Leduc, 1984] Madame Jolas' *Frauenleben (9 Lieder pour Alto et Orchestre)*, inscribed to Gerard Causse, was completed in 1992. This work takes approximately twenty minutes. The orchestra parts must be rented from the publisher, Gerard Billaudot. [Paris: G. Billaudot, 1994]

The year 1944 graced us with two of the finest viola sonatas in the literature, namely the two **Darius Milhaud** Sonatas for Viola and Piano. The first sonata is dedicated to Germain Prevost (the violist of the great Belgian Pro Arte Quartet and also the person responsible for the commissioning of Stravinsky's *Elegy*). [Paris: Heugel, 1946] The second sonata is dedicated to the memory of Alphonse Onnou (the first violinist of the Pro Arte Quartet, whose demise resulted in the dissolution of the quartet). It was fortunate that all 3 personages—Stravinsky, Milhaud and Prevost—were in California at the same time in history. [Paris: Heugel, 1946]

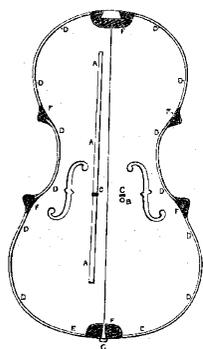
ITALIAN VIOLA WORKS

Luciano Berio's *Sequenza VI for viola solo*—composed in 1970 and dedicated to the eminent French violist Serge Collot—is an excruciatingly difficult composition to perform due to the endurance it takes to maintain the constant tremolo. Violist Walter Trampler once told me that he grasped the bow in a "fist" position in order to last through the piece. [London: Universal Edition, 1990]

Bruno Maderna composed *VIOLA (o viola d'amore)* in 1971 and dedicated it to the outstanding contemporary music violist Aldo Bennici. The composer allows the soloist much freedom in shaping the piece. There are many opportunities to arrange one's own "tailor-made" composition by simply observing the composer's instructions—a fine Venetian work. [Milano: Ricordi, 1976]

A FEW ADDITIONAL WORKS

Oedon Partos wrote his *Yizkor* in 1948. It is for Viola and String Orchestra or it can be played with the piano reduction. In the early editions discrepancies existed between the printed viola part, the printed score and the pencil manuscript score. In some measures



three different versions existed of the same measure. I copied all of the discrepancies and sent same to the composer who kindly circled the correct version of each of the thirteen bars in question and returned these errata to me vowing to have the printing mistakes rectified. I believe this was accomplished in a later edition, circa 1973. (Mr. Partos, born in Hungary, settled in Israel and became the head of the Tel Aviv Conservatory.) Emmanuel Vardi has recorded this work. [*New York: Israeli Music Publication, 1949*]

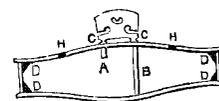
An interesting solo viola piece which was published privately in Paris (circa 1928) is the "*Fantaisie sur un theme Chassidiquip*" by **Mitya Stillman**. At one point the composer employs two staves to properly communicate the three things that are going on simultaneously, one being left-hand pizzicato. [*New York: Stillman, 1928*]

During my perambulations in China in the mid-eighties I was presented with a piece written by **Sha Han-Kun** in 1954 entitled *Madrigal for Viola and Piano*. It is a single page Andante—most conservative—with several places where the oriental slides create a soothing cantabile effect. The piano accompaniment is very similar to the accompaniment of Massenet's "Meditation" from *Thais*.

SOME CONCLUDING OBSERVATIONS

My limited experiences commissioning compositions for viola have resulted in felicitous returns. There are, however, circumstances where one cannot afford to pay the prevailing fee of a composer whose works one admires. This leads me to advise violists in search of a new piece to emulate the four performing piano soloists who banded together some years ago to commission Elliott Carter for a solo piano work. Perhaps all four of them secured exclusive performing rights for one year or so. I do not remember who gave the actual premiere.

Another thought apropos of first performances deals with the gratification I've encountered as an occasional second performance specialist. For the performer, the historical importance of a world premiere cannot be overestimated. For the composer, however, the second and subsequent presentations may have more significance as the new work reaches for durability. Truly, a good piece will go its own way and exist independently of its creator, but did the second or third performance add the alchemy that the first exposition lacked? I can only try to answer the foregoing question after presenting a new work at least three times. Sometimes familiarity breeds adoration.



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FLEXIBILITY OF VIBRATO: CONTROLLING WIDTH AND SPEED

by Heidi Castleman

Editor's note: The following represents part two of a series originally developed for use in Ms. Castleman's program at Aspen Music Festival. Watch for additional installments in future issues of JAVS.

Vibrato exercises can make your finger, hand, and arm flexible and responsive, yet in playing music, the ear must be the primary guide. Hearing the subtle variety of the vibrato pattern is the single most important aspect in developing vibrato flexibility. Once your ear has been awakened to the range of vibrato color, the exercises can help you develop the physical flexibility and control to respond to what your ear hears.

THE VIBRATO-BOW SOUND CONNECTION

As the source of sound production, the bow provides the image for the left hand. Variety of color in the sound is produced first in the bow and then enhanced or ornamented by the vibrato. Tailor the vibrato to the bow sound. Listen for the specific pattern of pitch variation in the vibrato as it combines with specific colors in the bow.

THE VIBRATO MOTION

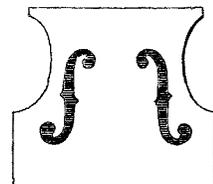
- The finger drops loosely onto the string, throwing the fingertip from *very slightly* below the pitch to the pitch in a rocking motion towards the bridge. In order to achieve a consistent and flexible vibrato, the essential motion involves "give" in the fingertip joint as it drops on the pitch. The key word here is "slightly". If the fingertip drops squarely on the pitch, the vibrato will not connect completely. Another way to think of it is to consider on what part of the cycle the vibrato on a given note ends. On the relaxed part of the cycle, the next note comes out of the swinging motion from below the note into it. It is this first swing into the pitch that determines the depth and speed of the pattern. Remember, the actual pitch comes at the highest part of the oscillation.

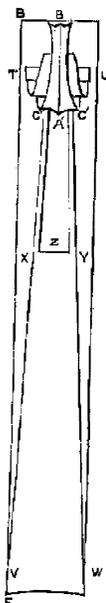
Exercise: Try dropping each left-hand finger on the body of the instrument, allowing the fingertip to feel like jello, resulting in a slight give in the fingertip as it rocks forward.

- The hand, moving opposite the thumb, follows the motion of the finger.
- The forearm follows the fingertip + hand combination.
- The upper arm follows the fingertip + hand + forearm combination.

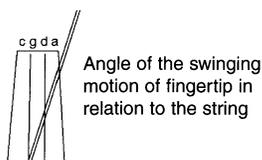
Before moving into the exercises, here are some general physical characteristics that will aid in the development of flexibility in the vibrato.

- In general, the motion needed is smaller than you think.
- Feeling the character of the music in your body helps to elicit a natural vibrato response. [Be sensitive to the feel of the string under your fingertip.] Touch the string in the same manner that you would use in expressing a particular character, through touch, to another person.
- Think of the pitch as a point on the pad of the finger; as a vibrato spot.
- Touch the left sides of the pads of the fingers slightly to the left of the string.





- Fingers should feel as they do when dropped into a soft palm. Each finger drops onto its own tendon and the hand rebalances as needed.
- The base knuckle of the index finger should always be free. The segment of the finger nearest the base knuckle should only brush lightly against the neck. Avoid pressing against the neck.
- Note that the finger furthest from the vibrato finger should be the most relaxed, and as a result will have the widest range of motion.
- Warmer deeper sounds will result from exploring the lower part of the pitch oscillation. If your vibrato needs a deeper sound, feel the backwards swing more.
- In the vibrato motion, a balance between forward and backward motion is essential. However, the initiation point of the vibrato motion is the forward swing. Thus, vibrate towards the bridge, not away from it. This is especially useful for the little finger.
- The angle or direction of the motion in the fingertip is key to determining the sound of the vibrato pattern. It is difficult to achieve a good-sounding and well-defined vibrato pattern when the hand, in relation to the neck of the instrument, is too squared or too open. The best-defined vibrato results when the direction of the finger motion is accomplished at an angle to the string. See the figure below.



THE EXERCISES

I. Hearing the vibrato

Use the following excerpts to test your ability to hear the vibrato you want in each phrase before you play. Imagine you are in your favorite hall. Listen to the quality of the vibrato, as if heard from the back of the hall.

Note the difference in quality of bow sound and vibrato required by each of the two excerpts. Listen for the type of vibrato pattern you would like to hear in each excerpt. A rounded pattern can be achieved with even speed toward and away from the bridge. A pulsed pattern can be achieved by faster speed toward than away from the bridge.

Example 1. Schubert, "Arpeggione" Sonata, movement two opening

Adagio

Example 2. Brahms, Sonata Op. 120 No. 1, movement one opening

Allegro appassionato
Klavier

II. DEVELOPING PHYSICAL CONTROL

Use the following vibrato exercises to develop physical control over the fingertip, hand, forearm, and upper arm as they participate in the vibrato. *Always use a minimum of effort for each movement.*

A. Fingertip

Fingertip vibrato action should feel like a vertical press-release action; like a trill with the finger dropping from the back of the hand.

Warm up: Drop fingers with a minimum of effort onto the body of the instrument. Feel how the tendons connect all the way from the finger to the relaxed elbow. Allow the fingertip to feel a slight “give” upon landing, with a slight motion rocking forward.

Quarter = 60

Play 1, 2, 3, 4, and 6 cycles per beat.



Apply this exercise to the following subdivisions:



B. Fingertip + Hand

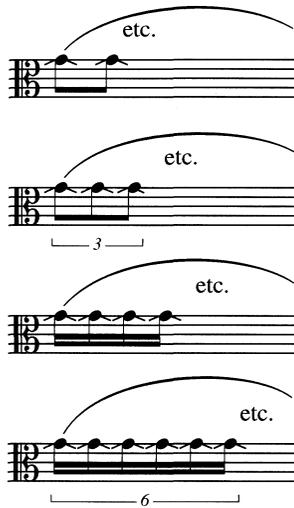
The hand, forearm, and upper arm can add width to the vibrato. Note that the muscles in the forearm control the hand motion. The vibrato is still initiated by the finger drop; in this exercise, let the hand follow the arc of the fingertip.

Warm up: With the left palm facing you, hold the thumb with the right hand and wave the hand alone.

Quarter = 60

Play 1, 2, 3, 4, and 6 cycles per beat





C. Fingertip + Hand + Forearm

The forearm follows the fingertip + hand combination. Notice how the thumb and radius bone are now a part of the motion. (The radius bone is the left bone in the forearm when the left palm faces you.)

Warm up: Shake a matchbox, noticing how the motions of the fingertip, hand, and forearm combine.

Using the example above, apply the combination of fingertip + hand + forearm to the vibrato motion.

Quarter = 60

Play 1, 2, 3, 4, and 6 cycles per beat

D. Fingertip + Hand + Forearm + Upper arm

The vibrato motion that includes the upper arm is the slowest. The left arm should always feel free and loose, as if hanging. Weight release of the collarbone and shoulder blade are essential, as is release in the elbow.

Returning to music example 2 above, apply the fingertip + hand + forearm + upper arm combination to the vibrato motion.

Quarter = 60

Play 1, 2, 3, 4, and 6 cycles per beat

III. CHANGING VIBRATO SPEED

Apply the following exercise to all strings and positions. Play two vibrato cycles per beat at Quarter = 120-192.

- A. On each finger, play a quarter note (two vibrato cycles) and stop at the beginning of beat two. Be sure to stay exactly with the metronome.



B. On each finger, play a whole note (two vibrato cycles per beat). Be sure to maintain accuracy with the metronome.



IV. CHANGING VIBRATO WIDTH

Use the exercise below to practice changing the width of the vibrato. Practice each exercise in the following manner:

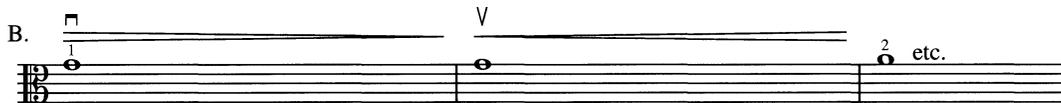
Quarter = 60
1, 2, 3, 4, and 6 vibrato cycles per beat

Try to maintain a contact point near the bridge, making the crescendo and decrescendo through varying bow speed and weight.

Note that in each beat the combination of fingertip, hand, forearm, and upper arm changes.



Beat 1 2 3 4 1 2 3 4
Fingertip +Hand +Forearm +Upper Arm Same Fingertip +Hand +Forearm Fingertip Only



Beat 1 2 3 4 1 2 3 4
Fingertip +Hand +Forearm +Upper Arm Fingertip +Hand +Forearm Fingertip +Hand +Forearm Fingertip +Hand +Forearm +Upper Arm

V. TO DEVELOP HAND VIBRATO

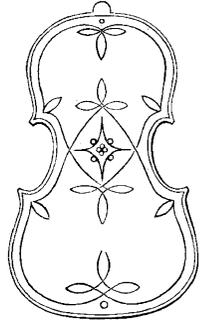
Each of the following rhythms represents two vibrato cycles, with the pitch change being represented by an articulated subdivision.

Initially, practice this exercise in third position with the forearm secured against the instrument and the wrist flexible. Try to drop the pitch by a quarter step in the vibrato swing. Start by repeating the pattern 4 times before changing fingers.

Vary the exercise by connecting from finger to finger within a position, applying to every finger in every position, and on the same finger, connecting from position to position while continuing on that same finger. Quarter = 92



Pitch - Below-Pitch-Below etc.
Pitch Pitch





VI. TO DEVELOP FLEXIBILITY OF THE FOREARM FOLLOWING THE HAND AND FINGERTIP

Practice sliding and retracting the fingertip slightly above and a lot below the pitch. Try the exercise initially in second position.

Quarter = 60

Practice on each finger, 1, 2, 3, 4, and 6 cycles per beat. At 6 cycles keep the fingertip on the pitch but maintain the looseness of the joint.

VII. CHARACTERS IN THE VIBRATO

Consider attaching characters to each of the following types of vibrato:

- Fast and Narrow—anxious, agitated?
- Fast and Wide—tragic, wailing, passionate?
- Slow and Narrow—mysterious, timeless?
- Slow and Wide—melancholy, with longing?

What characters do you associate with each?

There is a school of thought that suggests $6\frac{1}{2}$ to 7 cycles per second produces the best left-hand sound. What do you think?

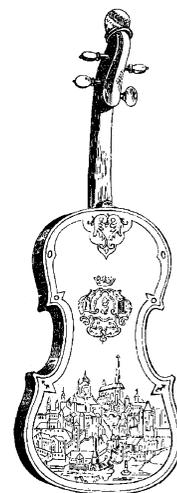
Apply these varied vibrato characters to the excerpt below.

Example 3. Hindemith, *Trauermusik* I, pick-up to measure 14

Example 4. Bruch, *Romanze*, Op. 85, pick-up to 5 after B

Solo

Part III of Ms. Castleman's "The Basics Revisited: Artistic Distinctions" will be featured in the next issue of JAVS and will address the issue of ballistic strokes as key to articulation. 



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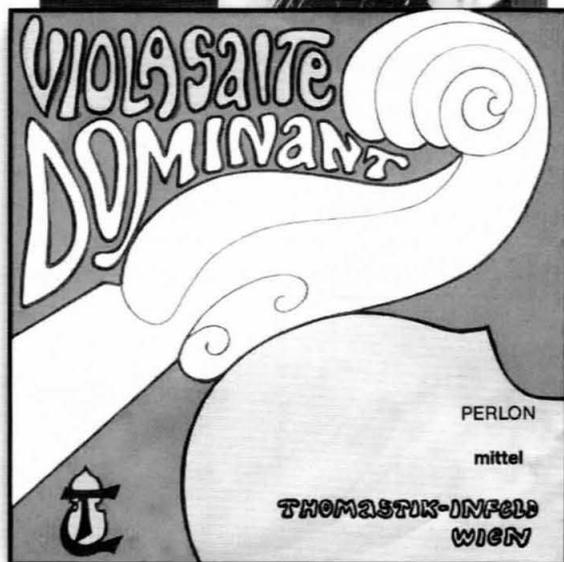
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AN INTERVIEW WITH STEVEN R. GERBER

by Jeffrey James



Steven R. Gerber's music is known for its emotional directness, textural clarity, meticulous craftsmanship, and avoidance of both flashiness and academicism.

Recent works of Gerber's include a **Viola Concerto** written for Yuri Bashmet and premiered by Bashmet at his summer festival in Tours in 1997; **String Quartet #4** for the Fine Arts Quartet, premiered by them in Milwaukee in 1996; two works for Tatyana Grindenko, who has given numerous performances of Gerber's **Violin Concerto** in the U.S., Russia, and Estonia; and two works for the London-based Bekova Sisters Trio. Concertante Chamber Players has commissioned Steven Gerber to write a new work for them for clarinet and string quartet.

In addition to his success in the United States, Mr. Gerber has become perhaps the most often-played living American composer in the former Soviet Union, which he has toured 10 times since 1990, and where he has received literally dozens of orchestral performances and numerous concerts of his solo and chamber music.

Gerber was born in 1948 in Washington, D.C., received degrees from Haverford College and from Princeton University, where he received a 4-year fellowship, and now lives in New York City. His composition teachers included Robert Parris, J. K. Randall, Earl Kim, and Milton Babbitt. Over the years, his harmonic language has changed—from the chromatic, dissonant intensity of his early **Trio** for violin, cello, and piano (commissioned by the Kindler Foundation when he was only 19), through the austerity of such serial works from the 70s as **Dylan Thomas Settings** and **Illuminations**, to the tonality of much of his recent music, beginning with the **Piano Sonata** (1981–82). He is a member of BMI and a board member of the American Composers Alliance.

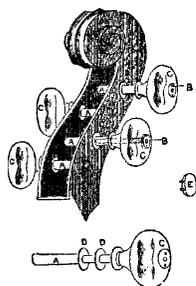
JJ: For over a decade, you've received a great deal of exposure in Russia, which eventually led to your meeting with Yuri Bashmet. How did you get involved in that scene?

SRG: That happened just by chance. I have a cousin, Sam Teitel, who is a Russian emigré. He was the executive director of the opera and ballet house in Kishinëv, the capital of Moldova, for about twenty years. He emigrated to the United States around 1973. We are second cousins; we never really met for a long time. He knew of me and my work, but we didn't meet until 1989. Things were opening up in the Soviet Union. He was working at a bank in New York for a long time, where he had a colleague whose wife was a singer. He arranged a tour for her in Russia, and he renewed a lot of his old contacts with musicians over there. He then started to arrange a tour for me.

JJ: Let's talk about the various tours that you've had in Russia and the countries of the former Soviet Union. What goes on?

SRG: At the beginning I went to a lot of provincial cities, which are quite fascinating. I went to places like Rostov, Yaroslavl, and Saratov. I did a concert in a beautiful 14th-century hall in Tallinn, the capital of Estonia, with a violinist, Anna Rabinova, now a member of the New York Philharmonic. That was actually the only concert I played over there with some music that wasn't by me. I also did some Copland and Prokofiev, mistakenly thinking they would love an American playing a Russian composer over there. But of course they weren't that enthusiastic about it. The audience was made up mostly of Estonians, who had been oppressed by Russia, and Finns who didn't care. Also, it was better when I started talking about each piece in English, rather than somebody speaking to them in Russian.

JJ: So your first concert in Russia was when?



SRG: The first time I was there was in October of 1990. I actually got the first orchestral performances I'd ever had; I hadn't written much for orchestra. I had a couple performances of my Symphony—which I dedicated to my cousin.

There was one performance of my Serenade for Strings. There were a lot of chamber and solo concerts where I performed. Several of those concerts included my String Quartet No. 3, played by the Russian Quartet, and the violist of the quartet asked me to write a solo viola piece (“Elegy on the Name ‘Dmitri Shostakovich’”). Then a lot of these Russian musicians would come over to the U.S. Sometimes my cousin would arrange concerts for them, or they would just stay with me, and we became friends. So one of these conductors introduced me to Yuri Bashmet backstage at a Carnegie Hall concert. I showed Bashmet the solo viola piece of mine, which was so small I guess it wasn't that interesting to him. I saw him several times after that at various concerts, and at some point he asked me if I'd be interested in writing a viola concerto for him.

JJ: *He must have been familiar with some of your music by that point—he must have heard something.*

SRG: I don't know. I think a number of people in Moscow told him about me. He has a festival in France—Tours—and that's where he performed the concerto, with the Moscow Symphony. That's the only performance the piece has gotten so far. The conductor's mostly known as a cellist, Dmitri Yablonsky. So, basically, that's how it happened.

JJ: *Did the Viola Concerto spring to life right away—“That's it, I'm going to write a viola concerto”—or did you initially have something else in mind?*

SRG: I thought it was going to be a symphony at the beginning. There's a big theme in the viola right at the beginning—C# D# E A—which later comes back in the orchestra, exactly the same, this time played by the horns. That was going to be the beginning. At a certain point, after that opening developed, I realized that it just didn't seem like a symphony. It seemed as if a soloist should start playing. So I went back and rethought the beginning, and thought that it would work fine with a solo viola. It's a good register for the instrument. At first I was afraid it wouldn't be big enough, because I had originally envisaged it with horns.

JJ: *You used Bashmet's initials as thematic material in the second movement. Since that's a technique that has been done so much, did you have any reservations about using it here? It's a cool idea in a piece like this, but how hard was it to do that without it being just a cliché?*

SRG: Well, that's the challenge! Of course I had done it once before, with the solo viola piece (“Elegy”). There, in addition to using Shostakovich's own DSCH, I made my own little motifs—SHSTA is one, DMT is the other. (Plays the motifs on the piano.) But I changed the DSCH at the end—I made the C an octave lower. (Plays it.)

JJ: *That's a very good effect.*

SRG: So I had done it before, and it seemed like a good idea to do it with Bashmet, since I realized that all the letters in his name did fit into my system. There are only 13 or 14 letters in the alphabet that work. I also used it in other pieces, BRAHMS in one piece recently, and my own name in my Triple Overture. I went through a period of writing twelve-tone music, and using letters of someone's name is very much like working with something abstract. Just like a row of notes. I mean, that's basically what it is; it's a row of notes, and then you have to make music out of it. Anybody can write a piece of music that just uses a row, or the letters in their name. So it took a lot of work to come up with something that I really like, something that I thought was a good tune, with his name. Within the melody itself, I think the motif occurs three or four times. Then when the melody is repeated in each of the variations, it's transposed up a half-step each time before the motif comes back at the end of the movement, in the form of double-stops, at the original pitch

level. It was fun. Fortunately he had a good name. Actually, Bashmet told me that Schnittke had done it once before in something he wrote for him (Bashmet).

JJ: Did Bashmet have much input in your writing of the concerto, other than his name?

SRG: I played some sketches for him on the piano when I was beginning it. When it was basically done, I played the whole thing for him, and that was about it. Even with the Violin and Cello Concertos, the main influences with Kurt [Nikkanen] and Carter [Brey] were just changing some of the writing for the instrument that didn't quite work, things like that. With Kurt, since I knew his playing better, he may have influenced some of the sound of the piece.

JJ: Have you made a piano reduction of the Viola Concerto? That would be very appealing to a wide audience.

SRG: Yes, I have. A student actually used it in a competition.

JJ: You write in your notes for the recording that the Viola Concerto is your only concerto where each movement explores only a single mood. How do the others differ?

SRG: Well, it comes right after both the Violin and Cello Concertos, and both of those have first movements that are kind of in sonata form. That's something I had always wanted to avoid because it seems so easily academic, but I found a way to do it that satisfied me. Anyway, sonata form basically means contrast. The second and third movements of the Violin Concerto both had sections that are really different from what came before. But in the Viola Concerto, it just didn't come out that way. With the first movement, there's no real second or contrasting theme, at least not the way I hear it. Everything really grows out of the beginning, even the cadenza. It was hard material to develop; it was a matter of finding new contexts for it. The second movement is a theme-and-variations, where the theme is repeated exactly every single time. It's a half-step higher each time, but only the orchestration is different.

JJ: What is the origin of the solo viola piece, "Elegy"?

SRG: As I've said, some of the concerts in Russia featured my String Quartet No. 3, performed by the Russian Quartet. The violist of the group, Elena Ozol, asked me if I'd write a piece for her. She told me that Shostakovich was her favorite composer, and asked me for a solo viola piece. I didn't have any particular ideas. I've always loved writing for solo instruments, more than almost anything else. I don't know where I got the idea of playing around with the letters of Shostakovich's name. I just started doing it one day, and came up with a couple of motifs that I liked.

JJ: Are there any thoughts of expanding this into a larger work or creating a series?

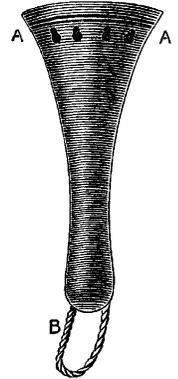
SRG: Well, theoretically, I suppose if I wrote a couple of other movements, I could have a sonata. But I've never done that where I had written one movement, and then later incorporated it into something else.

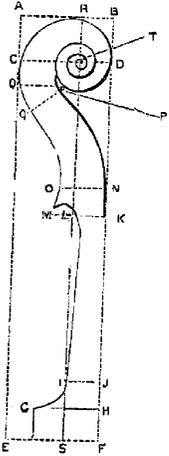
JJ: So you're not really fond of going back to earlier works and redoing them?

SRG: I did that with the Violin Concerto, with the fragment that I had written in college.

JJ: You've studied with various composers. How did you benefit from them?

SRG: I studied with Earl Kim at Harvard summer school in 1967. I remember something he said that influenced me; he had a very sharp, sensitive ear, and at one point he told me, "You need to think more about what you're doing. Don't think too much, though, or it will ruin you." That's what I got out of J. K. Randall, too—thinking intelligently about what you're doing, really questioning and analyzing. I also had some interesting discussions with Milton Babbitt about text settings. I guess my biggest influence would be Robert Parris. Not so much his earlier work, which is kind of neo-Classical, but starting





with his stuff just about the time of his Trombone Concerto (written in 1964). His music was, I think, influenced a lot by Bartók, and I think my music was too. That's when I was basically writing in a free atonal style. I had played a piece of mine for him, and he was very complimentary, and I immediately started studying composition with him privately. I was very fortunate; we had a very close relationship. He had been my piano teacher for several years, so we already knew each other. I was sympathetic to his music, and he was sympathetic to my music.

JJ: *The opening gesture of the Viola Concerto is a rather Romantic, bold stroke. Did this give you any pause? Were you concerned about being overtly Romantic?*

SRG: One of the problems with writing that piece was, as I said, when I first started I conceived of it as bigger than it ended up being. I save the bigger statement for later in the piece, when it's done by the horns rather than the solo viola. One of the technical problems of the piece was just getting from that opening statement in the viola to the recapitulation. I always thought of the piece as very dark. It's quite dissonant throughout, though maybe not right at the very beginning, so I never really thought of it as Romantic.

JJ: *Now that you've done several orchestral works, do you sense any development of your own language, if only because you now have a wider tonal palette to work with?*

SRG: I think so. Although I've never really been a big colorist. Color has never been one of my main interests, probably unlike most contemporary composers. But it has gotten me to think more in those terms than I used to. And it's actually affected the way I write for string quartet now; I'll really think in terms of orchestration when I'm writing for a small ensemble like that. Also, just the fact of trying to write a symphony got me to think in bigger terms. I had never written very many large-scale pieces before that. But I've never written for a huge orchestra, and I don't really want to. There are a lot of composers nowadays—some of them post-modern, some of them not, some of them neo-Romantic—that go in for this kind of “everything but the kitchen sink” style of orchestration, and I just don't like that at all. Maybe I go too far in the other direction. My idea is, “if you can leave a note out, leave it out.”

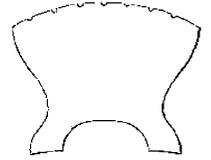
JJ: *You do create some nice colors in the Viola Concerto, though.*

SRG: That piece has more than most. The Violin Concerto is less colorful, less concerned with that type of orchestration.

JJ: *You've mentioned using systems, and your music seems to have moved from being more atonal to a style that, certainly in the Viola Concerto, at least has tonal centers. Was there a conscious effort on your part to develop in that direction?*

SRG: From the time I was young, it always struck me that a lot of 20th-century music didn't make very much sense. Most people don't seem to feel that way, but that's how it always struck me. When I was about fourteen, I started learning the Kirchner Piano Sonata, and I really fell in love with the first page. Then after that, I just didn't get the pitches; I didn't know what they were doing there. And I thought, “Why would a composer write notes that don't make sense, that you can't understand?” It always bothered me that a lot of atonal music is like this—although it has a certain consistency, a certain redundancy, and isn't random, nevertheless it has a sort of grayness, and vagueness. Earl Kim used the word “neutral” about that kind of thing, and I really wanted to avoid that. I think that's why my music got pared down and more restrained. I just felt that it was just too easy to put notes down on paper, and write these pieces that were so complicated but didn't make a whole lot of sense. It's hard to write atonal music that makes much sense. I don't have any ideological prejudice against atonal music, but I think we've lived with it now for about 90 years, and it's turned out to be more limited than I thought. Actually I'm not that big on systems. I'll tell you how I think my music has developed. I had this period, with my

Piano Trio, and an early solo violin piece (*Fantasy*, 1967), which were very expressionistic, free atonal things. I had this sense of wanting more control, of wanting things to be a little simpler. For a number of years I kept writing atonal pieces which were more restrained, more pared down, fewer notes, less dense. My attitude was basically anti-twelve-tone music, even though I went to Princeton. I went there mostly because I didn't feel that I had enough background in theory and analysis, and that's what I wanted. Actually, I got flack from some composers I studied with for not wanting to be so systematic, and not wanting to analyze things so much. Then, at a certain point, to my surprise, I got these ideas for some short choral pieces. They were very pared-down pieces with just six-note rows. I really like the idea of working with intervals, what Stravinsky called "composing with intervals". I had been criticized for using so many seconds, sevenths, and ninths, and these pieces were the first instance where I used a lot of other intervals. I was expanding my vocabulary. So I wrote a bunch of rather short serial (but not twelve-tone) pieces. That got me interested in writing twelve-tone music, which I did for a number of years. I always had very mixed feelings about how much sense it made as a system. But, it was fun to do; it was a game that I enjoyed. Around 1981 I sort of got tired of it. I also got an idea for a piano sonata which just didn't seem to fit; I didn't see how it could be a twelve-tone piece. So, I thought, "Let's just forget about this, and go back to writing more freely and intuitively, and see what happens." What happened was that this led me to a period where I was writing pieces that were extremely tonal, as well as pieces that were atonal—kind of alternating between the two. I guess I just got tired of using the same intervals all the time, and all the dissonances. Gradually my music moved more towards tonality.



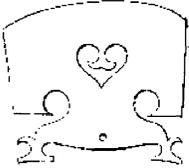
JJ: *So was there some point where you felt that you could successfully write in a tonal style?*

SRG: Oh, yes. The first time I wrote anything that seemed tonal—not tonal in a traditional sense, but having pitch centers—it was quite a surprise to me. I didn't expect to do anything like that. It was nice, because it felt like something really new. That was the Piano Sonata. Then I wrote a lot of songs, some of which, in a sense, had something in common with my twelve-tone music. Maybe because I used restricted intervals, or only seven or eight pitches in the whole piece—using only 'white' notes, for example. Maybe that's also the Stravinsky influence. The funny thing is, my Violin Concerto (1993) begins with something I wrote in college. It's kind of tonal sounding, but maybe a little more dissonant than the rest of the movement. So I guess this tonal thing was always sort of lurking somewhere in the background.

JJ: *I find it very distressing to find how many composers also used to write atonal music and are now writing more tonally. It really bothers me. I guess it's something in the air. But I certainly wasn't doing it because everyone else was doing it. There's a wonderful quote from Robert Frost: "I like to think that I'm the exception to everything." So, it's distressing when you realize that you've been going in the same direction as a lot of other people.*

SRG: Actually, all my life I have been rather surprised at the kind of music I've found myself writing—the more pared-down atonal pieces I wrote after the Piano Trio, the serial music I began writing in graduate school, the tonal music that began in the early '80s, and most recently the use of the vernacular in *Spirituals* and in a piece based on Gershwin (*Gershwiniana* for 3 violins) which I wrote right before it. I didn't plan to do any of these things in advance.

JJ: *Was the Violin Concerto a case where you were going to write a concerto, and you took that fragment and went with it, or had you already made some progress on the concerto and thought that the earlier music would work with it?*



SRG: No, I started out with the fragment. I wrote that when I went to Haverford College. There was a professor there named John Davison, who was the only composer in the music department, and he was extremely conservative. I think he kind of respected what I was doing, but didn't really like it. Anyway, the only decent piano in the whole music building was the one in his office, and he'd let some of us use it sometimes when he wasn't there. So one day I was in there writing music, and I thought it would be a nice tribute to him to see if I could write something more tonal. I was just kind of improvising, fiddling around, and I came up with this idea that I really liked that was kind of tonal sounding. I just didn't know what to do with it; I didn't have the technique. I thought it sounded like the beginning of a violin concerto, it sounded like a tonal piece, and I really wasn't ready to do either. So it just sat. I turned it into a song for voice and string trio in the '70s ("Heaven-Haven: A Nun Takes The Veil" on a text by Gerard Manley Hopkins). But then it still kept haunting me as a good beginning for a concerto. I think I had gotten a couple of other ideas for the first movement, and I thought it might work to start the piece with (the early fragment) and then use the other material.

JJ: *Since you felt that you initially didn't have the technique for it, was there some point in your career where you felt that you were ready? Or were there various stages where you felt you were ready for certain things?*

SRG: Well, usually I don't think I can handle it until I've done it (laughs). For instance, I never thought I'd write a symphony. It was only when I was at least part of the way through it, with ideas for each of the movements, that I felt maybe I can do it. Same thing with the concerto.

JJ: *What is your most recent piece?*

SRG: Recently I've done a piece called *Spirituals* for clarinet and strings. I took fragments of themes from spirituals, sometimes the rhythms, sometimes just the harmony, or the contours of the melodies, and I reworked them.

JJ: *How involved are you either as a composer or supporter in the current music scene?*

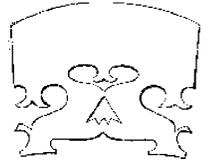
SRG: I used to be Vice President of a group called The Guild of Composers, which did a series of performances every year. That folded. I'm on the board of the American Composers' Alliance, which actually does have a concert series, which is new. Most of my involvement is with performers.

JJ: *Is there any particular musical legacy you feel you might be a part of?*

SRG: I really loved, from the time I was pretty young, a lot of the 20th-century classics—Stravinsky, Schoenberg, Berg, Webern, Varèse, Bartók, Prokofiev—all that stuff. And I basically didn't care for most of what happened after World War II—Cage and his whole influence, the New York "Downtown School", all the total serialists in Europe. Some of Babbitt I actually got to like when I was in graduate school, much to my surprise. Like his early electronic pieces, and a couple of his little piano pieces, which I actually recorded on the Opus One label. His String Quartet No. 2 was a big influence on me. That's the first time he used octaves. I fell in love with the beginning, and it really influenced me. (Plays a motif on the piano.) I loved that. And then there's one spot where everyone plays in unison briefly. Those two spots had a big influence on me when I wrote my first string quartet. I also love Carter's music from the Piano Sonata up until the late '50s. Some of expressionist atonal pieces from around that time influenced me when I was in college, too, like early Leon Kirchner—the first String Quartet, the Piano Sonata. There's one Yehudi Wyner piece that I've always thought was a masterpiece, the Concerto Duo for violin and piano.

JJ: *What's next for you?*

SRG: Well, there's this piece I've started on, but I don't know what it's going to be yet. It might be a clarinet concerto. I don't really have specific things that I'd like to do until I have some actual material that I'm working with. The only thing I'm really interested in working on is the piece I've already started. I don't really sit around thinking, "Gee, I'd really like to write another symphony, or an opera," or anything like that. In fact, until I actually have some specific musical material, it seems impossible to conceive of doing anything. ¶



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to Elena Ozol
ELEGY on the NAME
“DMITRI SHOSTAKOVICH”
 for solo Viola



Steven R. Gerber

Lento ♩ = ca. 40-44

mf

4 *p* *mf* *p* *rit.*

7 ♩ = ca. 54 *mp*

11 *sfz*

15

18 *poco rit.* ♩ = ca. 42-44 *mf*

21 *poco rubato* *mf* *mf*

24 *poco rubato* **Poco meno mosso** ♩ = 38-40 *p*

Più mosso ♩ = 76-80

26 *sub. f ed appassionato*

30 *poco accel.*

34 *(poco accel.)* *fff* *(poco accel.)*

38 ♩ = ca. 100 *fff sempre*

42 *rit.* ♩ = ca. 63 *p*

47 ♩ = ca. 54 *mp* *pp* *mp*

52 *poco cresc.* *mf*

55 *mp*

58 *poco rit.* ♩ = ca. 42-44 *p* *pp* *mp* *p* *pp*

Meno mosso ♩ = ca. 36 III IV

*This is the 4-note motif used by Shostakovich as his motto: D-E♭-C-B (D-S-C-H).

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REPORT ON THE VIOLIN SOCIETY OF AMERICA'S 14TH ANNUAL COMPETITION FOR INSTRUMENT MAKING

by Christine Rutledge

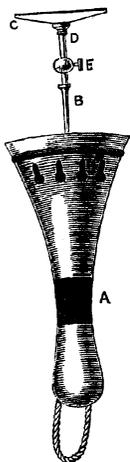


We all know how frustrating it can be when it comes time to look for a new instrument. Where do I go? Should I buy old or new? What makers are reputable? How much should I spend? What kind of sound should I be listening for? What *exactly* is it that I should be looking for? The whole process can be so frustrating you might just want to give up before you even begin! Imagine, then, someone putting 70 brand new violas in front of you and telling you to pick the ones that you think are the very best-sounding. That is what it was like for me and my two colleagues, David Holland and Jessica Troy, at the Fourteenth International Competition for Luthiers at the Violin Society of America's 2000 Convention in Fort Mitchell, Kentucky, this past November. After spending three very long days as a tone judge I feel that I have a much more enlightened perspective on what it is, exactly, that I like or would look for when trying to find a new instrument. I hope that by sharing my experience I can make this process a bit easier for you when that time comes. It was also quite interesting to see the current trends in modern instrument making.

On our first day at the convention the entire panel of judges for all instruments, both tone and workmanship, were assembled to review the criteria and processes for the competition judging. This was a major relief for me, because up to this point I wasn't really sure how I was going to approach the task. We were told that the competition would consist of three rounds, spread out over a five-day period, if necessary, with tone and workmanship judged in two independent competitions. In both facets of the competition all entries would be judged with no knowledge of the maker's identity; entrants were instructed to remove all labels or to completely cover them. In the first and certainly most daunting round, we were expected to play all 70 violas independent of one another, with no conferring amongst ourselves, and to eliminate as many violas as possible. It was suggested that we try to play on each instrument for only a short while, and quickly judge whether any particular instrument had the potential to win a medal or not. If not, we should eliminate it. At first it seemed a bit ruthless to only play each viola for a few minutes and either say "yes" or "no," this instrument is good or not. But, as we were told would probably be the case, it was quite clear which instruments played easily and sounded good and which did not. (This is something that you can do, too, when trying out new instruments—trust your first instincts and reactions. They are probably good.)

The criteria I used to try to be as consistent as possible were: string response on all four strings in high and low positions; overall evenness of tone quality from low to high registers; projection; ease of playing; and the quality of the tone. I tried not to have any particular attachment to any one tone quality, either. I knew that I was very used to and drawn to a certain type of viola sound, which did not necessarily mean that that was the best kind of tone quality. At first it was difficult to "divorce" myself from a tone that I am used to, but as I played a few instruments I became more open-minded.

Despite the fact that at any given time there were about 10 people trying instruments in the same room, I managed to complete the task of making my first round eliminations by the end of the first day. I'd eliminated roughly three-quarters of the instruments I had played. The question I asked myself was, "would I like to hear this instrument again?" My scores were entered on a computer sheet and a composite of the three viola tone judges' scores was assembled. Unfortunately the three of us had some differing opinions, and our collective list of choices was too long. Therefore we decided to pick a cut-off point at a certain high score. This made the list



much more manageable. The next morning we set off to play the instruments included in the second round, again independent of one another. This time around I had much more time to spend with each viola. I was able to explore in depth the qualities I looked for in the first round. I tried to play the same excerpts from four solo works, each chosen to highlight a particular technique or style, so that I could keep my aural palate consistent. This was very helpful. It was easy to see now which violas I was going to stick with to the end, as a few violas were already showing themselves to be of winning quality. Luckily my colleagues were on the same wavelength—when our scores were compiled for the final round picks we were much more consistent in our choices. We then narrowed down our list for the third round to seven violas.

The final round was the most interesting and fun for us. Finally we could assemble as a panel and work together on our choice for the winning viola or violas. The instruments were brought into a private room. The three of us decided that at least two of us would play each viola for the others; a few were so wonderful to play that we each ended up playing them several times! After playing each viola, we discussed what we liked and didn't like about it. A unanimous or two-thirds consensus helped us narrow down our choices even further. With only a little bit of difficulty (I was holding out for a third viola to win) we agreed that two of the violas were the most outstanding for tone: violas by Marcus Klimke and William Scott. Surprising to me—or at least it would have been before the competition—the winning violas had a much different tone than the viola I've played on for over 15 years (a 17" David Burgess). They both had a lovely alto-sounding quality, with a dark, buttery sound and feel. I would play on either of the winner's violas in a heartbeat, though I could never stop playing the Burgess, which has a very cello-like, deep quality, with a bright sound, much like the third viola that I was holding out for!

Both winning violas were not overly large, either. In fact, very few violas in the competition were large. This must be some indication that makers are building smaller violas to keep up with the increasing demand due to concern over physical injury. The smaller sizes of violas didn't seem to make any difference to me at all about their ability have a rich, warm, and projecting tone. And this surprised me! But we also did not see many very small violas, either. I would say that the average size in the competition was between 16½" and 16¾". We also did not see many violas of unusual size, shape or character. I expected to see some of the newer ergonomic and odd-shaped violas designed for more air volume.

All in all, the competition was a great experience for me. I had the rare opportunity to see and play some of the best of the best that is being made today. I also had a chance to meet some very nice and interesting makers, and to talk to them about the qualities in an instrument that are important to me and to my students. I feel that I now have the confidence to make sound (no pun intended!) and informed choices about instruments. Still, though, the choice about what instrument is best for you is a decision that only you can make for yourself. Arm yourself with your own checklist of qualities that are important to you, and then go to some reputable shops and dealers and try out some instruments. If there is a particular maker that you are interested in, it is important that you play some of his or her instruments and find out what they are like before you make a commission, as sometimes a commissioned instrument may be non-returnable. Check out a maker's policies on returning an instrument. Decide what size viola and what string length you can handle, and if having a large viola is important to you and why. And most importantly, engage the help and opinions of people who you trust to play and listen to the violas you think you like. Take your time, and keep in mind something my stepfather once told me about buying antiques and collectibles: Only buy it if you really like it—don't think of it as an investment only.

If you would like to know more about the Violin Society of America, visit their web site at www.vsa.to.

The Viola Winners for the Fourteenth Annual VSA Competition:**GOLD MEDAL:**

Marcus Klimke, William Scott

SILVER MEDAL (Workmanship):

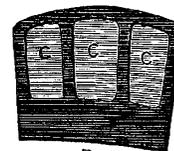
Andrea Robin-Frandsen, Benjamin Ruth, Stephan von Baehr

CERTIFICATE OF MERIT (Tone):

Thomas Bertrand, William Lakeberg, David Polstein, Jerrold Witkowski, Mark Womack

CERTIFICATE OF MERIT (Workmanship):

Thomas Bertrand, Feng Jiang



B

Christine Rutledge is Associate Professor of Viola at the University of Iowa and serves on the Board of Directors of the American Viola Society. She is also President of the Iowa Viola Society. B

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Edited by Paul Arnold

César Franck
(1822-1890)

Allegretto ben moderato

Allegro
2nd Movement

Ben moderato
3rd Movement
Récitativo - fantasia

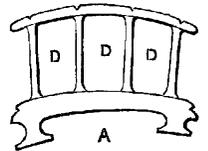
Allegretto poco mosso
4th Movement

30

AVS MEMBERSHIP AT 30

by Catherine Forbes

Thank you to those members who take the time to respond to the AVS profile questionnaire on the membership forms. The tabulation of your responses is one way to get a more in-depth picture of the AVS membership at age thirty. Although the numbers below do not reflect the entire membership, the numbers are nevertheless interesting.



WHAT DO YOU DO?

Remember, some people may be listed in more than one category.

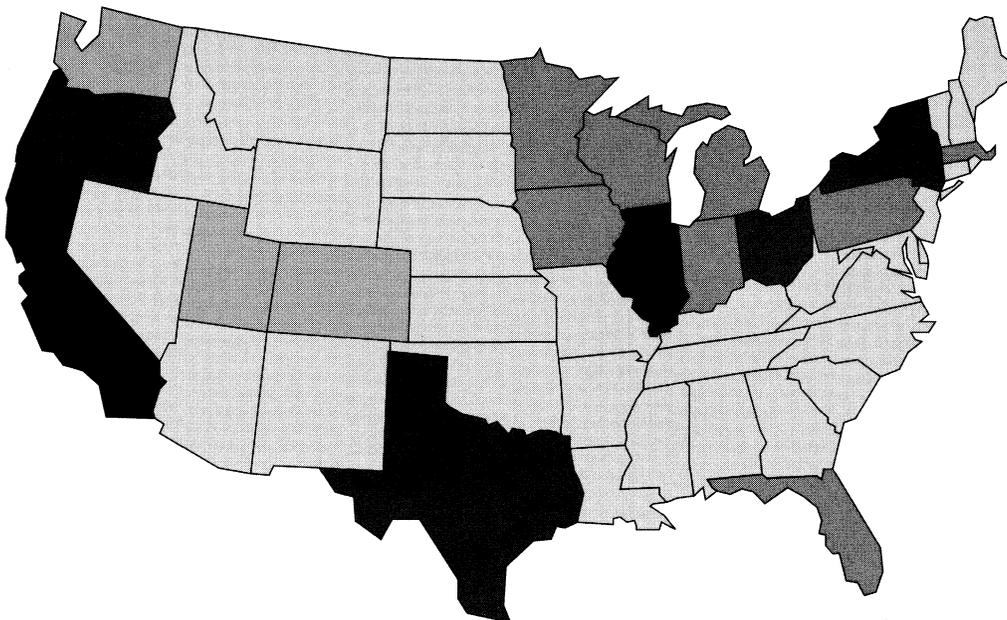
Students	404
University professors	165
Professional orchestra players	239
Professional chamber players	159
Freelance professionals	268
Elem./Jr. High/High School teachers	76
Private studios	267
Amateur/string enthusiast	148
Retired	78

Honorary Lifetime Members	11
Libraries	63
Music business	58

WHERE DO YOU LIVE?

The map below is shaded to indicate AVS participation levels across the nation. A listing of participation by state follows.

States with 1–19 members	
States with 20–39 members	
States with 40–99 members	
States with 100 + members	



**USA MEMBERSHIP**

Alabama	08
Alaska	05
Arizona	19
Arkansas	02
California	179
Colorado	30
Connecticut	13
Delaware	01
Florida	33
Georgia	08
Hawaii	01
Idaho	02
Illinois	128
Indiana	29
Iowa	28
Kansas	07
Kentucky	15
Louisiana	04
Maine	01
Maryland	18
Massachusetts	25
Michigan	26
Minnesota	24
Mississippi	02
Missouri	12
Montana	05
Nebraska	03
Nevada	04
New Hampshire	02
New Jersey	12
New Mexico	07
New York	61
North Carolina	17
North Dakota	02
Ohio	68
Oklahoma	04

Oregon	30
Pennsylvania	36
Rhode Island	01
South Carolina	12
South Dakota	02
Tennessee	15
Texas	73
Utah	31
Vermont	03
Virginia	15
Washington	42
Washington, D.C.	06
West Virginia	03
Wisconsin	30
Wyoming	02

INTERNATIONAL MEMBERSHIP

Argentina	01
Australia	03
Austria	01
Brazil	01
Canada	29
Germany	03
Greece	01
Hong Kong	01
Italy	01
Lithuania	01
New Zealand	05
Norway	01
Poland	01
Puerto Rico	01
Republic of Singapore	01
Spain	03
Sweden	01
Switzerland	03
Thailand	02
United Kingdom	03

2001 PRIMROSE MEMORIAL SCHOLARSHIP COMPETITION

30–31 March 2001

by Kathryn Stealy

As one of the premier viola solo competitions, the 2001 Primrose Memorial Scholarship Competition provided the setting to hear some of the world's great young violists. Held every two years since 1987, the competition provides an opportunity for young violists (under age 28) to gain exposure and to compete for cash, merchandise prizes, and a chance to perform at the following International Viola Congress held on North American soil. This year's competition drew 40 entries from 11 countries, with semifinalists representing China, France, Israel, Japan, Korea, Lithuania, Spain, and the U. S.

This was the first time that the Primrose Competition was not held in conjunction with a viola congress. A shift in the International Viola Congress schedule required that the Primrose Competition be held as a separate event. Contestants prepared preliminary round tapes with repertoire selections that included: Work with Orchestra, Work with Piano, Unaccompanied Work, and Virtuoso Primrose Transcription. One of the selected works had to be chosen from the list of contemporary selections provided. A panel of three judges, consisting of Michael Kimber, University of Southern Mississippi; Julia Samples, Assistant Principal Viola of the Alabama Symphony; and Tania Maxwell, former Assistant Principal Viola of the BBC and currently on faculty at Georgia State University in Atlanta, screened the preliminary round entries.

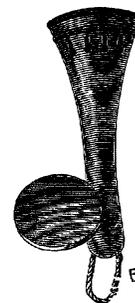
30 MARCH 2001

After the initial taped screening, 18 contestants were invited to participate in the semifinal round held on the campus of Elmhurst College in Elmhurst, IL, 30 March 2001, in Buick Recital Hall. The five-member judging

panel consisted of Ralph Fielding, Jerzy Kosmala, Charles Pikler, William Preucil, and Juliet White-Smith. The panel selected approximately fifteen minutes of music from each contestant's prepared program, including technical and lyrical selections and the Virtuoso Primrose transcription. Overall the level of playing was extremely high, perhaps in tribute to the present state of viola teaching and playing both at home and abroad. By the end of the afternoon the panel advanced the following individuals to the final round: Mara Gearman, student of Roberto Diaz at the Curtis Institute; Sayaka Kokubo, student of Donald McInnes at University of Southern California; Antoine Tamestit, student of Jesse Levine at Yale University; and Ula Zebriunaite, student of Hatto Beyerle at the Music Academy of Basel, Switzerland.

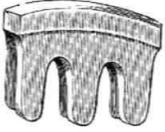
31 MARCH 2001

The competition reconvened on Saturday in Hammerschmidt Chapel on the Elmhurst College campus for the final round. Each of the finalists performed programs selected by the judging panel featuring full movements from the various categories of repertoire. Antoine Tamestit performed first, with a program consisting of the Hindemith Op. 25 No. 1 Solo Sonata, movements 1–3, the Rebecca Clarke Sonata, movements 2–3, an extended selection from the Penderecki Concerto, and finishing with the Wolf *Italian Serenade*. Mara Gearman followed with Hindemith's *Der Schwanendreher*, movements 1–2, selections from the Samuel Adler Sonata, the G minor Reger Suite, movements 1 and 4, and the Sarasate/Zimbalist *Tango*. Sayaka Kokubo's program consisted of Hindemith's *Der Schwanendreher*, movements 1–2, the Rebecca Clarke Sonata movement 2, the Persichetti



Parable XVI, and Paganini's *La Campanella*. Ula Zebriunaite played last, performing movements 1–2 of the Shostakovich Sonata, the Allemande, Courante, and Gavottes of the C minor Bach Suite, an extended selection of the Penderecki Concerto, and closing with the Benjamin *Jamaican Rhumba*.

First place was awarded to Antoine Tamestit, and second place to Ula Zebriunaite. Each received the cash and merchandise prizes listed below. The judges elected not to award a third place this year. Both Gearman and Kokubo were awarded merchandise prizes from the sponsors listed below.



From left, AVS President Peter Slowik, competition semifinalists Antoine Tamestit, Ula Zebriunaite, Mara Gearman, Sayaka Kokubo, and competition coordinator Lucina Horner.

Each of the finalists demonstrated outstanding musicianship, technical prowess, and style. Tamestit's ability to sculpt the sound with subtle nuancing in the bow was a pleasure to hear. His musical gestures and communicative playing, wedded with a beautiful supple tone quality, were truly extraordinary. The fire and energy of Mara Gearman's playing was a treat for the audience on hand. She captured the essence of the virtuosic Primrose transcription of the Sarasate/Zimbalist *Tango* with style. Sayako Kokubo's playing exudes energy and intensity. Her performance of the Paganini *La Campanella* was especially dazzling. Ula Zebriunaite's presentation of the C minor Bach Suite movements was exceptional. Her coloristic playing in both the bow and left hand, accompanied by a fine sense of phrase, made her performance one to remember.

After an hour of deliberations, the judging panel, finalists, and interested audience members met for the announcement of winners.



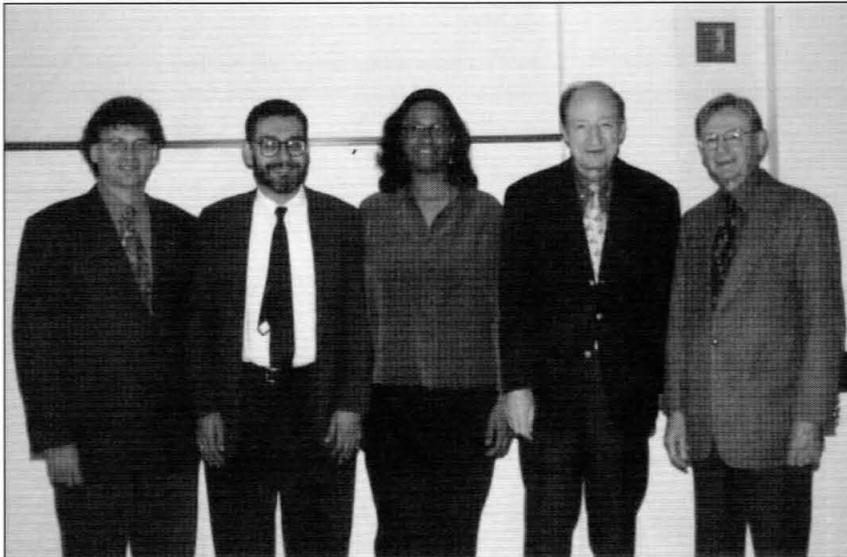
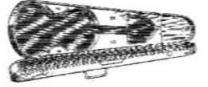
Primrose Competition first prize winner Antoine Tamestit (left) and second prize winner Ula Zebriunaite (right).

FIRST PRIZE: ANTOINE TAMESTIT

- \$2000 Cash: American Viola Society
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- 2 year subscription to *Strings* Magazine and 10 bow rehairs courtesy of Marquis Violins
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- Book courtesy of Greenblatt & Seay

SECOND PRIZE: ULA ZEBRIUNAITE

- \$1000 Cash: American Viola Society
- Bobelock Case courtesy of Bobelock Cases
- Stradivarius book courtesy of J & A Beare & Son
- Zyex and Helicore String sets courtesy of J. D'Addario
- Bon Musica shoulder rest
- Mach One shoulder rest
- Kubicek shoulder rest
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- 1 year subscription to *Strings* Magazine and 5 bow rehairs courtesy of Marquis Violins
- \$170 Gift Certificate courtesy of RBP Publishing
- Book courtesy of Greenblatt & Seay



The 2001 Primrose Memorial Scholarship Competition final round judging panel: (from left) Ralph Fielding, Charles Pikler, Juliet White-Smith, Jerzy Kosmala, and William Preucil.

The American Viola Society extends a special thank you to Lucina Horner for her tireless efforts in coordinating this year's competition. Her organizational skills enabled the competition to run smoothly at every level. Thanks also to the judging panel for their

effort in judging the competition. The large number of semifinalists in this year's competition made their duties a bit more involved. Their work to narrow the field of competitors and arrive at the eventual winners is to be commended.

Special thanks also to the following sponsors for their generous support of the Primrose Memorial Scholarship Competition:

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FROM THE INTERNATIONAL VIOLA SOCIETY

The XXIX International Viola Congress
8–12 April 2001, Wellington, New Zealand

What an opening day! A real Congress launcher. It all started with a *Powhiri*, the traditional Maori welcome with a chieftain presiding, surrounded by his entourage of chanting Maori maidens and fierce looking and sounding warriors with occasional and obligatory protruding tongues—all in native costume. After the initial shouting, stamping, and intimidating war-like whoops, after letting the guest *pakehas* (foreigners) know who was in charge, things quieted, and following the chieftain's long oratory, it all became downright sedate. Then came a peaceful segue where we violists were given the chance to offer our greeting and acknowledge our being welcomed and honored in the ancient Maori land of *Aotearoa* among the descendants of the "seven canoes." The Maoris touched noses (*hongi*) two times each with scores of violists as they passed by and exchanged the breath of life.

The afternoon brought two "International Concerts" at Massey University in which an array of fifteen violists, representing different nationalities, displayed their talents through music of their particular countries.

That evening, a concert by the fine New Zealand Symphony Orchestra, directed by Marc Decio Taddei, was held in the impressive Michael Fowler Centre in the downtown of New Zealand's capital city. Brahms' Serenade No. 2, sans violins, and with an augmented viola section for the occasion sitting in the normal violin positions, opened the concert. This work, sometimes perceived as rather dull, was anything but, the performance marked by beautiful wind playing. Csaba Erdélyi followed persuasively with the Bartók Viola Concerto in his personal emendations to the solo part as well as the orchestration. Concluding the opening night program was a

rousing performance of *Harold in Italy* with Donald McInnes in, for him, a familiar role of the protagonist.

In all, thirty violists performed during the congress with the normal concerts, recitals, masterclasses, lectures, panels and luthier exhibition. But there were several distinctive features of this congress that our co-hosts, Michael Vidulich, President of the Australian and New Zealand Viola Society, and Donald Maurice, program manager, were able to achieve.

There were a goodly number of first performances including commissioned works by New Zealand composers for carillon and massed violists and a composition played by a gamelan orchestra of thirteen players and seventy violists! There were an unprecedented number of concerts with orchestral accompaniment and great instrumental diversity shown throughout the congress. The generous support of local professional violists was in evidence.

Congress participants, in unprecedented fashion, were hosted to a "state" dinner in the national Parliament building with plenty of "brass" in attendance, including the national associate minister for the arts and the chancellor of Massey University, a school greatly supportive of this congress. We violists enjoyed a very elevated feeling. Maurice was honored by the IVS with the bestowal of the Silver Clef, Vidulich with a citation in crystal, and Tully Potter (in absentia) for his dedicated advocacy of the viola, with an honorary membership in the IVS.

As at the conclusion of the 2000 Olympics in Sydney, one had the feeling that interests here in another antipodean outpost were bent on demonstrating that, yes, despite geographical distance, we belong also to mainstream



international events, and that we, too, have the imagination, commitment, wherewithal, and talent to do something equally well. Our Kiwi hosts confirmed this fact with panache, and in the process took another step toward truly internationalizing our viola organization.

—David Dalton, IVS President

PERSPECTIVES OF ACCOMPANYING PERSONS

The night before the congress began, David Dalton made the suggestion that the impressions of a few of the accompanying persons to Congress XXIX would provide an interesting alternative to the usual congress reports. My perspective will be a bit different. I am not a violist, not a musician, not even musical—ask my wife about my singing.

I have had the good fortune to attend a number of congresses. This has given me the opportunity to meet and get to know some of my wife's viola friends. Each congress has meant renewing friendships and making new ones.

Like people, each congress is both different and similar. In Wellington, we had the familiar program of concerts, recitals and master classes. For the congress opening, we had the unique experience of a Maori *Powhiri* with its combination of music, oratory, theatre and ceremony to establish intent and then welcome of visitors. The memory of this ceremony is something which will stay with those of us who participated in it. The warmth of this welcome was also mirrored in the hospitality of everyone we met at the Congress, in Wellington and in New Zealand.

One aspect of the congress that was unique was the demonstration of Maori instruments. Musical instruments were used by the Maori for hunting, signalling and entertainment. They were of two general categories, percussion and wind. The percussion instruments were quite simple, being made of stick and stone. The stone was *pounamu* (jade) and when struck with a stick, "rang." It was of interest to note that none of the percussion instruments employed a stretched skin or drum, there being no land mammals native to New Zealand. Also notable was the absence of any "string" instruments, the closest being gourds which, when swung at the end of a

string, produced a whirling sound which was used to attract birds. Also in this category was a *Pūrerchua* or "bull roar", a leaf-shaped wooden blade which when swung at the end of a string produced a low-pitched drone which carried some distance. There were conch shells, twin flutes and trumpets. These were all embellished with carving and were works of art in their own right, as much as the violas in the luthiers' exhibits at the congress. These instruments were demonstrated too, producing a range of interesting tones and rhythms. It was noteworthy that apparently only Maori men played these instruments. Maori women sang hauntingly beautiful songs.

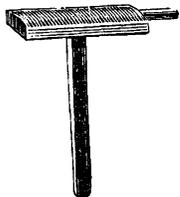
All musical instruments depend on vibration, resonance and damping. The Maori instruments are based on these physical processes, as is the viola. These processes are also used in the vibration isolation blocks on which the new Te Papa museum in Wellington rests. These blocks of laminated steel and rubber layers with a lead core attenuate ground motions from the frequent earthquakes experienced in Wellington. Civil engineers and luthiers have come up with similar solutions.

As you see, I spent as much time strolling around Wellington as at the congress. Both were enjoyable experiences. I hope to do more of the same at the next Viola Congress in Seattle in June 2002.

—Bob (Ann) Frederking

This International Viola Congress was held in far-off New Zealand, and "international" it was. A Maori welcome opened the congress in an impressive and dignified ceremony, part of which was the *hongi* (touching noses twice in quick order with the Maori elder in order to exchange breath and spirit). David Dalton, President of the IVS, returned the *Kia Ora* (Maori greeting) in a short speech given in Maori. "I greet you as a *pakeha* (foreigner). . . ." Our hosts seemed quite pleased as soprano Donna Dalton answered the sung Maori opening with a lovely children's song.

The following concert featured musical examples performed by members from fifteen of the countries represented at the congress. One of the more unusual offerings from this



concert was by the Moldovan art/folk/jazz group Trigon (viola, electric bass, and percussion) featuring the electrically amplified “spoken” and normally-fingered viola. In another unique presentation, Donald Maurice played a raga melody on viola with Tarlochan Singh on tabla and Rupa Maitra-Maurice on tanpura. At the general meeting of the IVS, plans were shared for possibilities of establishing new national sections in such countries as China, Taiwan, and India.

The viola even inspired a state dinner, hosted by the Hon. Judith Tizard, New Zealand’s Associate Minister for Arts, Culture and Heritage and held in the beautiful New Zealand Parliament Building. IVS President Dalton told the assembly that “This must be the first time a state dinner has been held for the underdog of the string section.” Massey University Chancellor Morva Croxson, Wellington Mayor Mark Blumsky, and other officials attended various functions and gave personal welcomes. Mark Blumsky charmed the delegates by pointing out that though he had donned a suit, a tie and his gold chain of office for us on a Sunday afternoon, he would not have done so for a group of violinists. In instance after instance, the attendees were touched by the civility and graciousness of all our hosts and made aware of the variety within the world community.

This Congress, a day longer than many, included that usual frantic, exhausting, but exhilarating round of concerts, discussions, and master classes. Even the 8:00 a.m. joint playing sessions motivated over forty devotees (from some 200 attendees) into skipping a late breakfast in order to play viola literature.

On Monday, a première of *Notasonata* for Massed Violists and Carillon included all violists. As the title implies, this innovative and charming work by Timothy Hurd reminds one of a composition by John Cage, but it may not be destined to become a performance staple due to the unique instrumentation. Another world première, *After Bach* for Rebab, 4 Solo Violas, 8 Viola Sections and Gamelan Orchestra by Jack Body was a tonal explosion of neo-baroque exoticism. Some 70 violists participated.

As always, there were more magical and memorable musical moments at this congress

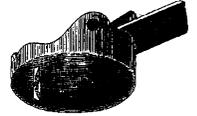
than one has the stamina to list or the space to record. The level of artistry was phenomenal. Among the many wonderful facets of a viola congress is the opportunity for students to interact with established performers, teachers, and scholars. I feel privileged, as the spouse of a violist, to be drawn into that community.

—Margaret (Dwight) Pounds

With the viola clef as compass, they came—not as single soldiers but as a battalion for the Grand 2001 Viola Odyssey—from the skies of the Big Dipper to the down-under regions of the Southern Cross. Senior statesmen arrived in suits, ties, and polished dress shoes engulfed in the enthusiastic youthful contingent uniformed in denim and Birkenstocks with instrument cases resolutely affixed to one shoulder and backpacks on the other, faces aglow in anticipation of claiming the Golden Fleece of an International Viola Congress.

Having witnessed this gathering of troops many times in Europe, Canada and the USA, I recognize its dynamic impact upon the eager participants (presenters, artists, observers, guests) and appreciate the genuine spirit exchanged at this annual event. As the gathering intensifies on opening day, one observes the clustered knots of viola compatriots backslapping, hugging, and laughing in a cacophony of voices swirling amid the inevitable background flavouring of instruments being tuned and tried under the proud guard of luthiers at their assigned display posts. The universal language of music prevails over arbitrary boundary lines of tongues and cultures, enveloping all comers so that Bach, Bartók, Brahms, or Bloch become the unifiers, the clef the Ensign, the location irrelevant.

Although the location of a congress may be irrelevant so far as the actual music-making-sharing experience is concerned, the significance of the locale’s uniqueness cannot be dismissed as inconsequential. To see and feel evidences of a people’s history and proud heritage only adds depth to one’s own awareness of the diversity of this planet’s great global life line through the arts. With museums, galleries, city streets, casual encounters with congenial residents, glimpses into a native folks’





past, and cross-referencing musical commonalities with fellow violists who may have gone abroad for training and returned to their beloved homeland to establish careers, or with those who came specifically to this venue as foreigners to join their gifts and training with New Zealand talent and opportunity, this is a country well worth the discovering.

As I had attuned my ears to Kiwi English, it was often a raw jolt to hear “broad American” or other international accents come out of a “local’s” mouth. One is rarely far from home base among musicians and especially violists. Connections are the common lot: teachers, institutions, former classmates, luthiers, events, etc., bind the Society. The fast-approaching need for an inter-planetary association was (laughingly) suggested!

As the congress feast proceeded hour by hour, day after day, the rich offerings from one

generation to the next were very apparent in master classes, recitals, concerts, forums, lecture presentations, each forging a broader view of musical possibilities challenging all to a higher potential and edifying hearts and minds in the wonderful camaraderie of Viola Art. Renowned guest artists waived their fees and participated as colleagues.

The Administration of Massey University, the City Council of Wellington (Capital City) and the government of New Zealand presented us their very best in support of what they openly acknowledged as a worthy cause to further benefit their citizens: a stellar setting for the 29th Annual International Viola Congress. *Kia Ora!*

—Donna (David) Dalton

Thanks to the photography skills of the IVS Executive Secretary, Dwight Pounds, we are able to share with *JAVS* readers a visual “taste” of the New Zealand Congress.



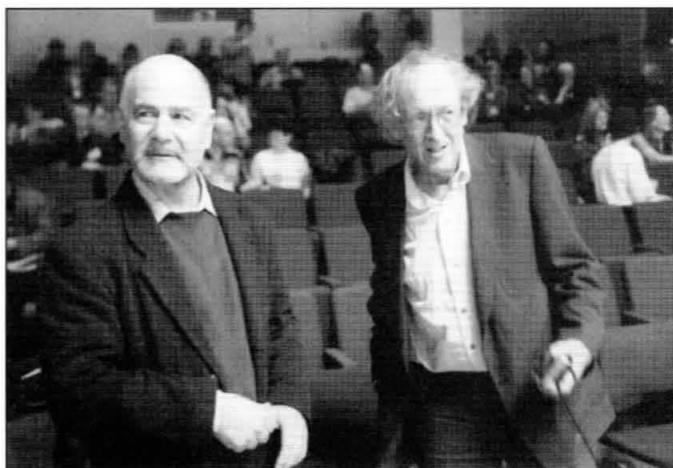
Flags of the nations represented at the XXIX New Zealand Viola Congress



Congress XXIX Co-Host Donald Maurice with Maori Representative and Wellington Mayor Mark Blumsky



Tarlochen Singh, tabla, Donald Maurice, viola, and Rupa Maitra-Maurice, tanpura, during the international concert



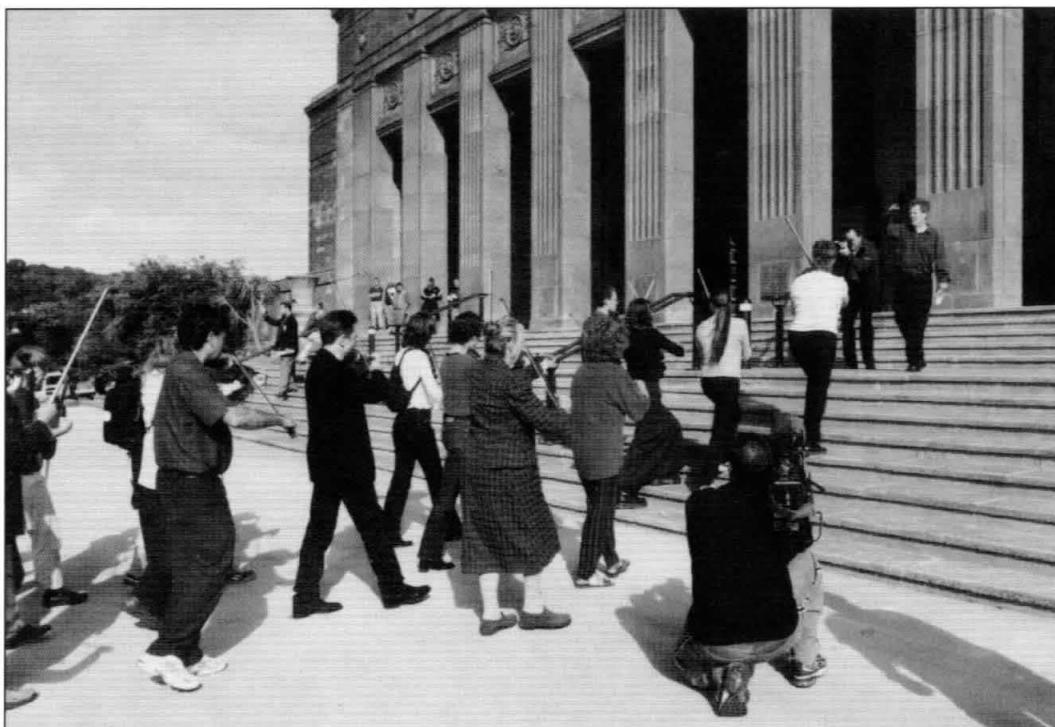
Atar Arad and Strad writer Howard Smith



Australian violist Patricia Pollett coaching students



Csaba Erdélyi and conductor Marc Decio Taddei with the New Zealand Symphony Orchestra following his performance of the Bartók Viola Concerto



Massed violists arriving at the Dominion Museum Building



Massed violists playing Timothy Hurd's Notasonata for Massed Violas and Carillon inside the Dominion Museum Building



Donald McInnes sits on the hotel steps between rehearsals



Claudine Bigelow, viola, and David Chickering, cello



Michael Vidulich receiving commemorative crystal from Ann Frederking, IVS Treasurer, with David and Donna Dalton

IVS International Viola Society



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RECORD REVIEW

by David O. Brown

Reviewer's Note: David Dalton has informed me that the Biddulph disk that contains William Primrose's performance of the Bach Suites and other works, which had been deleted, has been restored to the catalogue. The number of the album is Lab 131/2.

American Viola Works: **Rochberg:** Sonata for Viola and Piano; **Jacobi:** Fantasy for Viola and Piano; **Liebermann:** Sonata for Viola and Piano; **Shulman:** Theme and Variations; **Porter:** Speed Etude; **Cathy Basrak,** viola; William Koehler, Robert Koenig, piano. Cedille CDR 90000 053.

Review: Cathy Basrak, who made this recording in 1999 and 2000 while a student at Curtis Institute, shows us why the Boston Symphony Orchestra selected her as Assistant Principal and Principal Violist of the Boston Pops at age 22. She is a finished superior artist. Playing on a 16th-century Gaspar da Salo viola lent to her by Curtis Institute she displays all the warmth, technique, and sensitivity to play anything she desires. A friend who plays in the viola section of the BSO and was a member of the audition panel told me he had never heard a better performance. The American compositions she has selected are all extremely fine works that show off her extraordinary talent. I can't wait to hear her next issue. My hearty congratulations to Ms. Basrak and for the foresight of Cedille Records.

Additional review: This new CD reveals her to be a major talent, with technique, temperament and taste . . . —Raymond Tuttle, *Fanfare Magazine*

From a Fanfare Interview: . . . I was deeply moved, not only by the excellence of her playing, which is stunning, . . . but by the works themselves. This disk, I knew right away, was the work of one exceptional artist . . . is definitely going to be a powerful voice for her instrument. —Lynnda Greene, *Fanfare Magazine*

Bloch: Suite Hebraique; Concertino for Flute, Viola and Piano; Suite for Viola; Suite for Viola and Piano; **Paul Cortese,** viola; Michael Wagemans, piano; Maarika Jaarvi, flute. ASV CD DCA1094

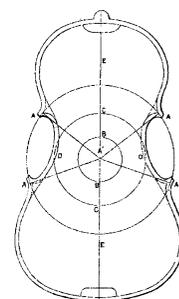
Review: . . . the problem here is violist Paul Cortese's pinched and inelegant tone . . . one to pass by I'm afraid . . . —Martin Anderson, *Fanfare*

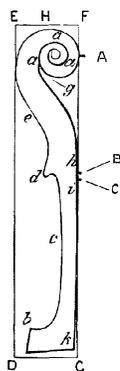
Brahms: Trio for Viola, Cello and Piano; Quintet for Viola and String Quartet; **Yizhak Schotten,** viola; Katherine Collier, piano; David Hardy, cello; Chester String Quartet. Crystal Records CD832

Review: A few months ago I read somewhere that Russian violist Yuri Bashmet had recorded the Brahms Quintet with viola and string orchestra, if I read it correctly. Here Mr. Schotten has taken the quintet and used Brahms' alternate scoring for viola and string quartet. The clarinet (viola) sonatas are staples of the repertoires of violists and clarinetists. These are the first versions of the trio and quintet where the viola substitutes for the clarinet.

Mr. Schotten has always been a challenging artist and I eagerly await his new projects. He has expanded the repertoire and the love and sensitivity he has for the viola should gain him even more respect and admiration from the listener. His wife, Katherine Collier, is a most able associate with her blended tone with the strings. The Chester String Quartet, all full-time faculty members of the prestigious Indiana University, are an excellent young chamber group. Another triumph for Mr. Schotten.

Bruch: Eight Pieces for Viola, Clarinet and Piano; **Clarke:** Prelude, Allegro, and Pastorale for Clarinet and Viola; **Jesse Levine,** viola; Jerry Kirkbride, clarinet; Rex Woods, piano. Summit DCD 259 (Allegro)





Review: Although there are 4 performances of the Bruch listed in my Schwann Opus catalogue plus one of the Duo, these are my first hearings of the two works. As I listened I kept wishing that I could hear what David Shifrin and Paul Neubauer, whom I recently heard in a superb performance of the Brahms Clarinet Quintet, would do with the compositions here. Unfortunately Mr. Levine, a fine musician, plays with a fast vibrato, which is not to my liking. The ensemble playing is very good. The Clarke piece is much more open and outgoing. If you don't have these compositions you will find a great deal of pleasure in hearing them.

Gervasoni: Concerto for Viola; Parola; Due poesie francesie d'Ungaretti; Due poesie francesie di Rilke; Due poesie francesi di Beckett. **Isabelle Magnerat**, viola; et al; Emile Pomarico, direction. Musique Française d'Aujourd'hui MFA 216016

Review: I don't think I have ever heard a recording that made me as uncomfortable as this one. What I kept waiting for, and never got, was melody, harmony, development, anything. Wild meanderings with no substance—scrapings on the strings that made little or no sense. I found the slapstick in the viola concerto particularly annoying. Who could tell what Ms. Magnerat sounds like? It seems as if the composer told the performer to play in the most unflattering manner she could.

I would bypass this if I were you. I wish I could have.

Hindemith: Konzertmusik, op 48; Kammermusik #5; Der Schwanendreher; Trauermusik. **Brett Dean**, viola; Queensland Symphony Orchestra; Werner Andreas Albert, Conductor. CPO 999 492-2 (Koch International)

Matiegka: Trio for Flute, Viola and Guitar; **Beethoven:** Trio for Flute, Viola, and Guitar; **David Miller**, viola; Jan Boland, flute; Jan Doudall, guitar. Fleur de Son Classics FDS 57945 (Qualiton)

Musica de Puerto Rico para Viola y Piano: **Jack Delano** (1914–1997): Sonata para Viola

y Piano (1953); **Roberto Milano** (1936): Duo para Viola y Piano; **Luis Antonio Ramirez** (1923–1995): 7 Meditacion a la Memoria de Segundo Ruis Belvis (1973); **Jose Ignacio Quinton** (1881–1925): 8 Romanza (1920); **Jose Enrique Pedreira** (1904–1959): 9 Cancion de Cuna para un Infante Moribundo (1954). **Emanuel Olivieri**, viola and piano. Emanuel Olivieri EOR 101

Note: Since there doesn't seem to be a company or address involved, I have put down Mr. Olivieri's website, www.geocities.com/musica_21, or email him at musica_21@hotmail.com.

Review: I broadcast a classical program on WUSB 90.1 Stony Brook, NY. A couple of hours before my program there is a Latino program on and I asked the fellow who is in charge of the programming and is the announcer if he ever heard of any classical Puerto Rican composers. I had given him a lot of pop stuff that I found in my travels. That started quite a few years ago and I'm still waiting for some classical music. This was sent to me for review a few weeks ago. It is a delight. Mr. Olivieri is professor of viola and theory at the Puerto Rico Music Conservatory. He also is Principal Viola of the Puerto Rico Symphony Orchestra. No times are listed so you'll have to take your own timings.

Small price to pay for a wonderful program. Since there is not a single reference in my catalogue I tried to put down as much information as I could in the credits above. Lots of lovely melodies with plenty of Latin flavor and syncopation. Mr. Olivieri, who plays his own accompaniment (dubbed, of course), is extremely talented and deserves your support.

Romanze: The Romantic Viola; Schumann: Maerchenbilder; **Glazunov:** Elegy; **Bridge:** 2 Pieces; **Kalliwoda:** 3 Nocturnes; **Bruch:** Romanze; **Glinka-Borisovsky:** Viola Sonata; **Yuko Inoue**, viola; Kathron Sturrok, piano. Black Box BBM 1034

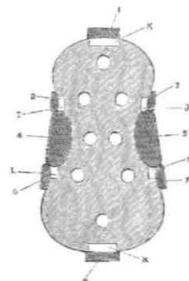
Review: The violist who is the star of this CD was previously unknown to me, and may therefore not be a household name among our readers. The loss is ours, for she is a

marvelous player whose tone is brilliant, clear, and astonishingly well managed. . . . That Inoue is a major player is evident throughout this CD. . . . I, for one, will be on the lookout for her work in the future. —John W. Lambert, *Fanfare Magazine*

Suderburg: Solo Music 11—Ritual Cycle of Lyrics and Dance for Unaccompanied Viola; Solo Music for Unaccompanied Violin; **Loeffler:** 4 Poemes for Voice, Viola, and Piano; **Hindemith:** Viola Sonata, Op. 11/4.

Donald McInnes, viola; Timothy Baker, violin; Russell Miller, piano; Elizabeth Suderburg, soprano. Kleos KL 5106

Review: . . . To my knowledge he (Suderburg) does not play the violin or viola—which is hard to believe, as both these pieces are superbly written for their instruments. . . . This disc earns a strong recommendation for Suderburg's marvelous solo pieces. —James W. North, *Fanfare Magazine*



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Roman Totenberg
Peter Zazofsky

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Raphael Hillyer
Michelle La Course
*Michael Zaretsky

Cello

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—*New York Times*, June 14, 1994

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AVS CHAPTERS

Chicago Viola Society

CHICAGO VIOLA SOCIETY SOLO COMPETITION

March 17, 2001

The Chicago Viola Society Solo Competition is one of the more important and prestigious musical events in the nation, and one of only a few internationally dedicated to the viola. Now in its fourth year, it is open to violists who live or study in Illinois, Iowa, Indiana, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. Divided into four age categories, and requiring specific repertoire and performance standards, the competition consistently attracts an extremely high level of talent and accomplishment. Winners in this year's competition are listed below.

DIVISION I: 19–25 years old

First Prize—KRISTIN FIGARD, student of Roland Vamos and Charles Pickler

Second Prize—LAUREN CHIPMAN, student of Christine Due

Second Prize—CARRIE DENNIS, student of Michael Tree

Second Prize—WENDY RICHMAN, student of Peter Slowik

Honorable Mention—DAVID AUERBACH, student of Sally Chisholm

DIVISION II: 16–18 years old

First Prize—LISA STELTENPOHL, student of Desiree Ruhstrat

Second Prize—MATTHEW MAFFET, student of Csaba Erdélyi

DIVISION III: 13–15 years old

First Prize—KAYCEE FITZSIMMONS, student of Christine Due

First Prize—ANNA SOLOMON, student of Kathryn Lockwood

Second Prize—A. J. NILLES, student of Christine Due

Honorable Mention—LAURA MARTINI, student of Christine Due

Honorable Mention—CARISSA MUZZY, student of Virginia Barron

DIVISION IV: 12 years old and younger

First Prize—NICHOLAS LASH, student of Stacia Spencer

Second Prize—DANIEL EICHINGER, student of Elizabeth Van Gelderen

—Christine Due



2001 Chicago Viola Society First Prize winners left to right: Kristin Figard, Division I; Lisa Steltenpohl, Division II; Kaycee Fitzsimmons, and Anna Solomon, Division III; and Nicholas Lash, Division IV

Ohio Viola Society

CHAPTER NEWS FROM THE OHIO VIOLA SOCIETY, WINTER/SPRING 2001

The Ohio Viola Society presented a number of events to brighten the winter days for violists and viola enthusiasts across Ohio. To start the 2001 season, the OVS presented *ViolaFest*, a concert to benefit our chapter and the newly formed OVS Viola Competition. Held at Waejten Auditorium on the campus of Cleveland State University, the program featured ensembles from the Cleveland Orchestra, The Cleveland Institute of Music, Baldwin-Wallace College, the Cleveland Orchestra Youth Orchestra, and an ensemble of young talents. The event was a huge success, thanks in part to the efforts of the Board of Directors, its volunteers, and Dr. Daniel Rains of Cleveland State University.

On February 18 at Plymouth Church in Shaker Heights, Ohio, violist Marcia Ferritto and pianist Anita Pontremoli presented a varied and virtuosic recital program. Included were the Suite in C by J. S. Bach, the *Romance*, Op. 11 by Dvořák, Elliot Carter's *Pastoral*, Brahms' Sonata in E-flat, and the *Speed Etude* by Quincy Porter. The exhilarating program and beautiful playing made for an enjoyable and rewarding evening.

The OVS held its first Viola Competition on April 4th at Plymouth Church in Shaker Heights, Ohio. In Division I, for ages 13 and under, Allison Elder won the First Prize of

\$100 and Kyle Hogan won 2nd Prize. Both are students of Louise Zeitlin in the Preparatory Division of the Cleveland Institute of Music. In Division II, ages 14 to 17, Katie Elder won First Prize (\$300), and Lizzy Burg won the Second Prize. Both are also students of Louise Zeitlin. Honorable Mentions went to Jonathan Epstein (student of Teri Einfeldt), Nehemiah Scott (student of Ann Smith), and Sarah Murphy (student of Jane Greinke). Lynne Ramsey, First Assistant Principal Violist of the Cleveland Orchestra, and Peter Slowik, Professor of Viola at the Oberlin Conservatory, judged the competition. We extend our sincerest thanks to Jane Pitman for her dedication and efforts in organizing the competition.

Finally, the OVS and the Ohio String Teachers Association presented the second annual Viola Day on March 11, 2001. Approximately 50 junior high and senior high violists from the greater Cleveland area participated in this year's event. The exciting afternoon consisted of master classes, a mini recital (with reception!) and a mass viola ensemble reading session. Teaching this year were Jeffrey Irvine, Peter Slowik, Laura Shuster, Michelle George-Smith and Louise Zeitlin. A special thanks to Cleveland State University for hosting the event.

—Jeff Williams

Rocky Mountain Viola Society

VIVA LA VIOLA: A DAY FOR VIOLISTS

On April 14th, over seventy violists from Colorado and Wyoming gathered on the campus of Front Range Community College in Fort Collins, Colorado, to participate in "Viva la Viola," a workshop for viola students of all levels. The day began with ensemble rehearsals of literature for multiple violas. Five student ensembles, which ranged from beginning to college-age, were coached by local and visiting

clinicians, including AVS past-president Thomas Tatton and area clinicians Luana Bramham, Katherine Mason, Ellen Ravnar, and Greg Hurley. The college and advanced high school students served as mentors for the younger groups. All students attended a master class in which five advanced high school and college students performed for Mark Jackobs, violist with the Cleveland Orchestra and Cleveland Institute of Music faculty

member. The event culminated with a recital of the ensemble pieces rehearsed earlier in the day and included works by Telemann, arrangements of simpler tunes for young players and selected movements of Gordon Jacob's Suite for Eight Violas.

The event was successful at integrating elements of previous "mini-congresses" with the added element of more student participation. The format was so well received and the

turnout so large that plans are underway to make this an annual event. A special "thank you" to Rocky Mountain Viola Society member Suzanne Temple for the inspiration to create this type of event and for undertaking the organization of this project.

—Juliet White-Smith, President
Rocky Mountain Viola Society

Southern California Viola Society

2001 SEASON

The Southern California Viola Society opened its 2001 season with an exciting listening event which included early and contemporary recordings of Tertis, Primrose, Borissovsky, Barshai, Doktor, Trampler and others. Of special interest to Southern Californians was a recorded performance from 1939 of the *Sinfonia Concertante* with violinist Eudice Shapiro and violist Virginia Majewski.

The next event, on April 30th, was the inauguration of the Music from Los Angeles series. The concert at Occidental College featured violist Carole Mukogawa playing unaccompanied twelve-tone compositions by local composers Henri Lazaroff and Marshall Bialosky. Additionally, violist Ray Tischer and L. A. Crossover Band members (bassist Tim Emmons and guitarist Kenton Youngstrom) performed tunes by Billy Strayhorn, Duke Ellington, Charles Mingus, and other jazz composers who lived and worked in Los Angeles.

On May 4–6, 2001, the Southern and Northern California Viola Society chapters presented the first regional California Viola Congress. This rich and informative collaboration began with a Friday night concert. Violist Pam Goldsmith opened the concert with an enlightening and entertaining performance of a viola/piano arrangement of David Shire's music *Arbor Scene* from the film *Old Boyfriends* and several movements from the Bach cello suites comparing the different Baroque styles. Following Carole Mukogawa's brilliant performance of the twelve-tone *Six*

Bagatelles for solo viola by Los Angeles composer Henri Lazaroff, Peter Hatch played his enchanting viola/piano arrangements of Puccini's *Musetta's Song* (from *La Bohème*), Augustin Lara's *Granada*, and the traditional *Amazingly Beautiful*. Violist Dmitri Bovaird and baritone Paul Cummings then performed 3 selections from Daniel Pinkham's *Songs for Baritone and Viola*, effectively conveying the resplendent and mystical settings of Gerald Manley Hopkins' poetry. Violist Damon Graddy closed the concert with a highly musical performance of two rarely heard pieces: Faure's *Les Berceaux* and the William Flackton Sonata Op. 2 No. 8 in C minor. Pianist Kelly Lin was the accompanist on this evening's concert; her sensitive playing clearly showed a thorough grasp of all of the diverse musical styles.

There were two workshops on Saturday May 5th. In the morning "The Prevention and Treatment of Performance Related Stress and Injuries" workshop featured chiropractor Dr. Jerry Hyman, Hand and Upper Extremity Rehabilitation Therapist Robert Dorer, and Southern California Viola Society president Ray Tischer. Correct standing and sitting postures, breathing, hand care and maintenance, and exercises for the promotion of good health and reduction of stress were demonstrated and discussed with a high degree of audience involvement. The conclusion of the workshop included specific Chi Kung exercises to show the immediate physical and emotional benefits of this Chinese yogic

system. The afternoon workshop “Diverse Styles of Performance and Education” opened with an edifying presentation “On Practicing” by Northern California Viola Society president Tom Heimberg. This engaging session articulated and provided an abundance of ideas and practical solutions to the confounding and frustrating question of how to practice. Tom Heimberg’s article is featured in the most recent issue of *Strings* magazine and the San Francisco Opera Program. The next session was on improvisation. Well-known L.A. jazz violist Dan Weinstein brilliantly demonstrated various ways to play and teach this elusive subject; he presented various bowing and rhythmic examples showing several jazz styles. From the audience’s enthusiasm, violists are craving more exposure to improvisation. Because of an unfortunate death in Novi Novog’s family, we had to schedule another presenter; we were able to secure Venessa Kay, a marketing consultant and group facilitator from Southern Oregon. Ms. Kay concluded the afternoon workshop with an interactive and group brainstorming session covering a multidimensional spectrum of ideas from how we musicians can market ourselves and our CDs on the internet to how to create opportunities in other markets.

After dedicating the evening’s concert, “Music for Viola and Various Instruments,” to Novi Novog’s recently deceased mother, renowned Los Angeles violist David Schwartz addressed the audience with humorous and entertaining stories from his extensive experience as a successful violist in New York and Los Angeles. The concert opened with violist Piotr Jandula in a sensual performance of Polish composer Henryk Czys’ *Jazz Etude for String Quartet* with guest artists Marcy Vaj and Robin Lorentz on violin and cellist Victor Lawrence. Then, violist Patrick Rosalez from the Arizona Viola Society chapter presented a virtuosic performance of Vincent Persichetti’s *Parable XVI* Op. 130 for solo viola. Violist Cynthia Fogg and cellist/composer Tom Flaherty then played *Music for Viola, Cello and Processor*, a piece full of rich timbre and textural colors by Tom Flaherty. The L.A. Crossover Band members violist Ray Tischer and guitarist Kenton Youngstrom next played a wide variety of jazz and crossover tunes such as Villa Lobos’ *Bachianas Brasilieras #6* and

Miles Davis’ *All Blues*. The evening closed with a brilliant caricature of Saint-Saëns’ *The Swan* with violist Piotr Jandula, pianist Kelly Lin and vocalist/chef Robin Lorentz, who vocally “cooked the swan”.



Cynthia Fogg and Tom Flaherty



Kelly Lin, Robin Lorentz, and Piotr Jandula

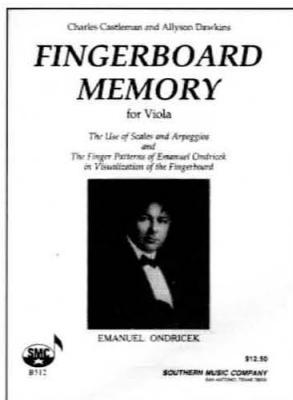
Sunday May 6th began with a highly informative slide show presentation on instrument making by Margaret Shipman of the shop of Hans Weisshaar. Following the presentation, former SCVS president violist Simon Oswell demonstrated violas from the shops of Mark Womak, Metzler Violins, Studio City Music (Hans and Eric Benning), Marquis Violins, Vita Dolce Violins (Tom and Trudy Egan), Michael Fischer, Professional Violins (Stephen Derek), Howard Needham, Antonio Rizzo, James Cave, Bergbows (Mike Duff) and others. His wonderful playing clearly showed each instrument’s unique timbre and personality.

The final event of the weekend was the Multiple Violafest opening with a passionate performance by Northern California Viola Society’s Linda Ghidossi-De Luca; she played Benjamin Britten’s *Lachrymae* effectively

arranged for multiple violas by Northern California composer Michael Goss. Next, Dan Weinstein arranged two well-known jazz standards, *Chelsea Bridge* and *I Hear a Rhapsody*, allowing the participants to directly experience the art of jazz. Finally, we closed with a reading of L.A. composer and violist Maria Newman's *Four Hymns*, a haunting and engaging piece originally written for the Southern California Viola Society's 2000 Violafest. More than a dozen violists including professionals, students and amateurs participated in the Multiple Violafest. The enthusiastic

response of the participants throughout the entire weekend clearly planted the seeds for future collaboration between the Southern and Northern California Viola Societies. I wish to personally thank all of the workshop presenters, instrument makers, participants, and members, especially Pam Goldsmith, Damon Graddy, Sue Marie Hall, Tom Heimberg and all others who made this weekend such a successful and fulfilling event.

—Ray Tischer
SCVS President



The purpose of this book is to facilitate the learning of scales and arpeggios through a combination of visual and physical memory of the fingerboard. One must memorize scales and arpeggios to become fluent in the very rudiments of musical performance. Playing scales and arpeggios while seeing the notes with fingerings enables one to quickly learn and memorize by associating the sound of each pitch with the written note. In addition to scales and arpeggios, the finger patterns of Emanuel

Ondricek are an invaluable tool for playing repeated figures from memory and visualizing the fingerboard in all different keys. It may well be that the Ondricek finger patterns contained in this book are appearing in print for the first time.

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ANNUAL BOARD MEETINGS OF THE AVS

Thursday, March 29, 2001 • 2:00–5:00 p.m.

Oakbrook Terrace Hotel Complex, Conference Room 101, Oakbrook Terrace, Illinois

Officers present: Slowik (President), Preucil (Vice President), Forbes (Secretary), Tatton (Past President)

Officers unable to attend: Rose (Treasurer)

Board Members present: Fielding, Graham, Hamilton-Primus, Ritscher, Steely, White-Smith, Zeitlin

Board Members unable to attend: Chiang, Clark, Coletti, Goldsmith, Rutledge

Guests present: Eric Chapman

Meeting called to order by President Slowik 2:00 p.m.

- I. Slowik delivered opening statements and presented agenda.
- II. Slowik announced that 30th Anniversary International Viola Congress will be hosted by Helen Callus at University of Washington in Seattle 19–23 June 2002.

Generally agreed to confirm June 19–23, 2002 as dates for AVS Board Meetings 2002.
- III. Slowik delivered PIVA Report as prepared by Dalton.

Construction of Primrose and PIVA Rooms in the BYU Library is now underway.

Construction to be staged in two phases, beginning stage II the latter part of 2001.

Fund raising goal is set at \$100,000. Fund now stands at \$85,000.

- IV. Steely delivered report on development of new AVS website:

www.americanviolasociety.org

Moved (Fielding), seconded (Hamilton-Primus) and unanimously agreed to make Alan Lee an honorary lifetime member of the AVS as gesture of thanks

for establishing a viola presence on the web for viola.com

Moved (White-Smith), seconded (Graham) that AVS pay editor Steely \$800 annually considering the website as an on-line extension of JAVS.

- V. Preucil presented Chapter Report.

Discussion of approval of Chapter Grant requests.

Generally agreed that White-Smith will investigate defining the parameters and structure of guidelines for selection of Chapter Grant recipients.

Discussion of present level of chapter activity and identification of areas that can to be encouraged to form new AVS local chapters.

- VI. Tatton presented Report on Cycle of Elections for AVS Officers and Board Members.

Discussion of proposed election cycles.

Moved (Tatton), seconded (Graham) and unanimously agreed to accept a three-year election cycle for president and president elect.

Moved (Tatton), seconded (Graham) and unanimously agreed to accept a three-year election cycle for board members, with the exception of those who were previously elected to four-year terms.

- VII. Steely presented Publications Report.

- VIII. Guest Eric Chapman presented proposal of involving AVS in a project to create and publish an important book on the great violas of the world and their makers.

IX. Slowik presented proposal to create Super Sunday Event third weekend in January to encourage all chapters to sponsor an afternoon of ensemble reading to be funded by AVS to promote local chapter activity.

Generally agreed that Chapters Committee will investigate the feasibility of funding and promoting Super Sunday Event proposal.

Meeting adjourned 5:00 p.m.

Thursday, March 29, 2001 • 7:30–10:00 p.m.

Oakbrook Terrace Hotel Complex, Conference Room 101, Oakbrook Terrace, Illinois

Officers present: Slowik (President), Preucil (Vice President), Forbes (Secretary), Tatton (Past President)

Officers unable to attend: Rose (Treasurer)

Board Members present: Fielding, Graham, Hamilton-Primus, Ritscher, Steely, White-Smith, Zeitlin

Board Members unable to attend: Chiang, Clark, Coletti, Goldsmith, Rutledge

Guests present: Lucina Horner

Meeting called to order by President Slowik 7:30 p.m.

I. Lucina Horner presented Report on Primrose Competition 2001.

II. Slowik opened discussion of Primrose Competition for 2003.

Moved (Graham), seconded (Fielding) and unanimously agreed that AVS will sponsor the next Primrose Competition for 2003.

Moved (Ritscher), seconded (Graham) and unanimously agreed for Primrose

2003 to alter entry fee to reflect the following:

a. **\$60.00 entry fee to include one-year membership in AVS**

b. **current AVS members will have membership extended into next year.**

III. Forbes delivered Secretary's Report 2001. Membership Report June 2001, Honorary Lifetime and Complimentary Memberships.

Report of AVS Contributors.

Detail of Secretary's Expenses 2001.

Discussion of offering option of online credit card payment for membership fees on website.

General approval that Steely and Forbes will investigate feasibility of offering option of credit card payment for membership fees on website.

IV. Slowik presented Committee Assignments for 2001–2002.

Meeting adjourned 10:00 p.m.

Friday, March 30, 2001 • 7:45–10:30 a.m.

Oakbrook Terrace Hotel Complex, Conference Room 101, Oakbrook Terrace, Illinois

Officers present: Slowik (President), Preucil (Vice President), Forbes (Secretary), Tatton (Past President)

Officers unable to attend: Rose (Treasurer)

Board Members present: Fielding, Graham, Hamilton-Primus, Ritscher, Steely, White-Smith, Zeitlin

Board Members unable to attend: Chiang, Clark, Coletti, Goldsmith, Rutledge

Meeting called to order by President Slowik 7:45 a.m.

I. Slowik opened discussion revisiting proposal of guest Eric Chapman to involve AVS in a project to create and publish an important book on the great violas of the world and their makers.

Generally agreed to form a committee with Steely appointed temporary chair to research feasibility of AVS involvement in such a project, with the goal of having a complete and well-defined proposal by Congress 2002.

- II. Slowik delivered Treasurer's Report 2001 as prepared by Rose.

Conference call to Rose regarding Treasurer's report.

- III. White-Smith delivered Editorial Review.

Moved (White-Smith), seconded (Fielding) and unanimously agreed to extend Steely's tenure as editor of *JAVS* for another 5 years.

- IV. Board members and officers divided into assigned committees for discussion of committee agendas.

Meeting adjourned 10:30 a.m.

Peter Slowik
President

Catherine Forbes
Secretary

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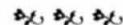
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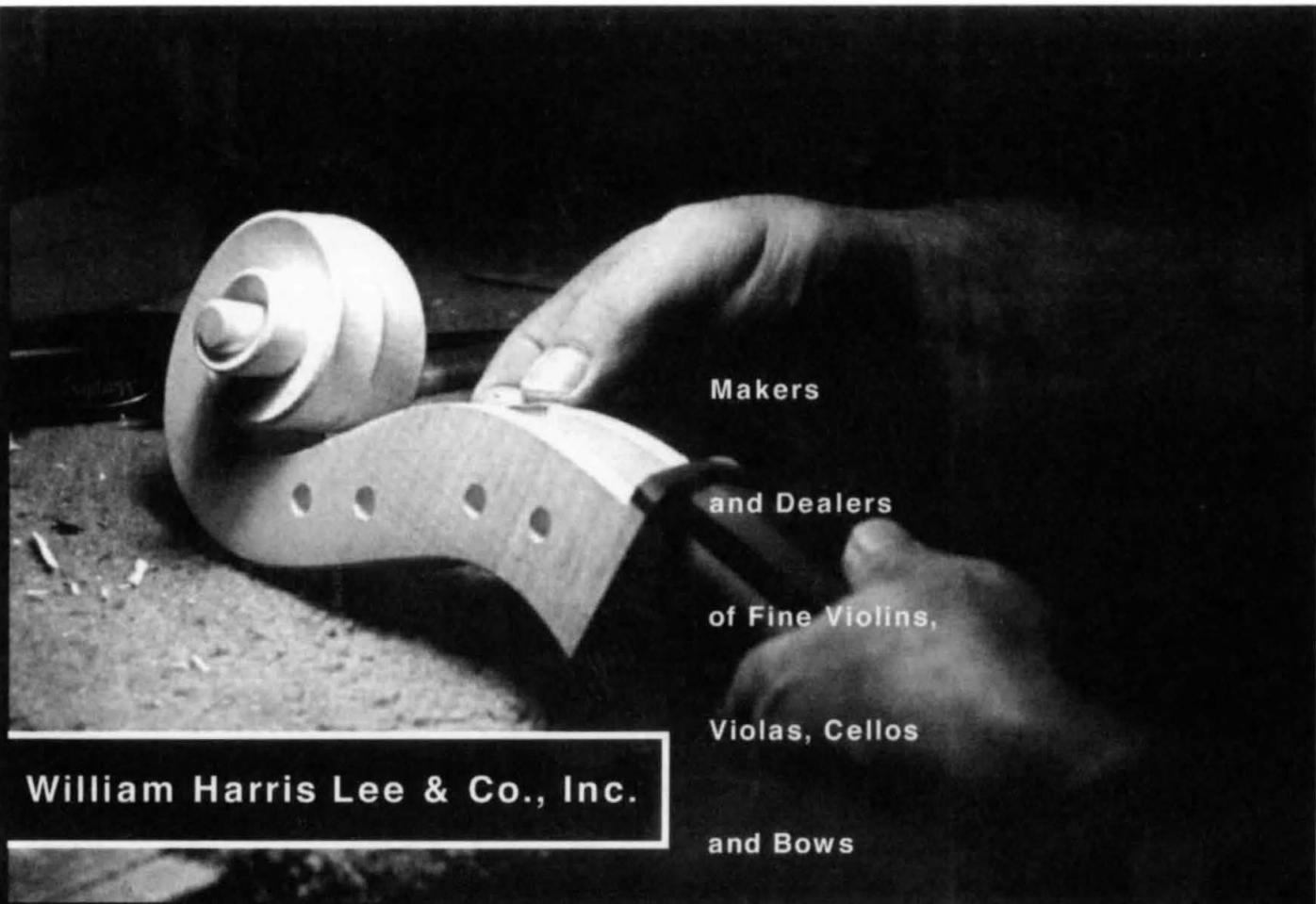
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Searching PIVA Online

The Harold B. Lee Library at Brigham Young University (home of PIVA) recently migrated to a new online catalog. The catalog system can be accessed via the Internet by violists throughout the world. The following instructions explain how to search for viola materials in the catalog and outline procedures for requesting specific titles through interlibrary loan.

PIVA is the official archive of the International and the American Viola societies. We wish to be user-friendly and to aid you in your needs regarding the viola repertoire.

Holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through interlibrary loan.

USING THE CATALOG

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is www.lib.byu.edu/newhome.html. Anyone with access to the Internet should be able to use the catalog. Some users who receive their Internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your computer. The catalog may not function properly with earlier versions.

Once you have made the connection to the BYU Library home page, select the option LIBRARY CATALOGS—BYU LIBRARY. The catalog can be searched in four different modes. BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA. To use BASIC SEARCH (the default mode) follow these steps:

Leave LIBRARY pop-up menu set at ALL.

Leave the SELECT SEARCH TYPE option set to KEYWORD.

Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.

Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.

Subject searching can be more complicated. Subject information in the catalog is based on the Library of Congress Subject Headings and the Zeyringer classification scheme for viola music. If you are familiar with either of these systems enter keywords (e.g., "viola AND duets") and then click on the SUBJECT button. If you are not certain of terminology used in the subject headings, then enter common descriptive terms for musical genres and click on SEARCH EVERYTHING.

The truncation symbol of the dollar sign (e.g., "sonat\$") retrieves sonata, sonaten, sonates, etc.

The results of the search are first displayed in a list showing only call number and title page information.

To view the full citation for the item, click on the VIEW button on the left side.

In the full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the

PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or to save to a disk.

Just for fun, try entering the keyword search "primrose AND viola AND archive" and click SEARCH EVERYTHING.

The ADVANCED SEARCH mode allows greater flexibility in combining keywords and permits limiting a search to a specific media format. Here are some tips for advanced searching:

Pop-up menus in the left-hand column let you specify the category for the keywords you enter.

Pop-up menus in the right-hand column let you select a boolean operator.

In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.

Use the ITEM TYPE pop-up menu to limit the search to a specific type of media such as a CD or SCORE, etc.

Experiment with the different options and pop-up menus to modify your search. The interface is generally simple and intuitive.

REQUESTING MATERIALS THROUGH INTERLIBRARY LOAN

The BYU library is able to loan most of its published scores and books through interlibrary loan. Almost any type of library will qualify: academic, public, or orchestra. The library does loan materials to foreign libraries in all parts of the world. Unfortunately, we do not send materials to private libraries.

The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to

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If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no charge for loans from our library. In some cases the item you request cannot be loaned but may be photocopied. In these cases the ILL office will notify you in advance of the cost.

Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

David A. Day
Curator, Primrose International Viola
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