

# JOURNAL

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## AMERICAN VIOLA SOCIETY

Chapter of  
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 Association for the Promotion of Viola Performance and Research

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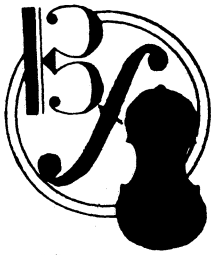


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## ON THE TEACHING TECHNIQUES OF THE VIOLA

by

SVEN REHER

Like so many of my colleagues who are teaching the viola, I too have given much thought to the problem of suitable repertoire. Obviously, if one has an exceptionally gifted youngster, it is best to proceed in the traditional way. The basic techniques including major and minor (melodic and harmonic) scales, graded studies, etudes and caprices usually precede the introduction to the standard repertoire for the young violist, who has the ambition to pursue a career as a virtuoso performer. The literature available consists of music from the Baroque era, some from the nineteenth century, and finally the vast amount available from the twentieth century.

But, what is best for the ambitious mature adult student who in his or her youth has taken "music lessons" and now wants to do something with music? Their goal is to make music with friends, to play in community orchestras, or musical theater productions just for the pleasure and satisfaction involved. What type of music should a teacher assign to an individual with this ambition in mind?

I have always felt that the primary task of a teacher is to make the best musician possible out of a student. Besides adequate technical facility, one should develop musical taste, a beautiful warm tone, and most important, the *sensitivity* involved in learning a string instrument. Then, one should introduce to the student music which I consider basic to becoming a good orchestra musician, namely, chamber music.

### Chamber Music

It has been most profitable for me to expose the student to the glorious music for the viola which is found everywhere in chamber music from the early eighteenth century to the current period. Why ask an individual to perform difficult concertos when all that is needed is music that has a practical value, music that can be used throughout life and which brings many hours of pleasure and so much personal satisfaction? The playing of chamber music in the home, in my opinion, is the finest activity of relaxation that a musically inclined individual can pursue.

But, how should a teacher impart to a student this feeling and love for chamber music? Surely one cannot assign a movement from a Haydn string quartet for the student to learn. Practicing the viola part alone can be a very deadly experience for the uninitiated. There has to be a more effective way to motivate the learner. The lure often comes when the instructor gets involved, playing the same viola part with the student. Here he can point out by example the judicious choice of vibrato type to use, accuracy in length of notes, observation of correct dynamic indications, and how a phrase for the viola fits into the group as a whole. As a seasoned performer, the teacher can make these lessons a wonderfully inspiring hour for both the student and teacher. One should always remember that "loud and fast" is not necessarily more beautiful than "soft and slow".

These sessions, however, should not be confined to the viola part alone. The instructor should play the second violin part (on the violin), or even the first violin part, while the student tackles the viola score. Many students I have had in my career have learned their music and ensemble playing in this way. It has often given confidence to the

timid student. It also teaches the student to listen. Only when he plays with others does he become a real musician. The teacher's good taste, inspiration and thorough knowledge of chamber music playing sets a standard for the student to emulate.

### **Bach's Ensemble Music**

It is remarkable how much musical sense even two instruments alone can make. One of the hallmarks of a good composition is good voice leading, and who exceeded Johann Sebastian Bach in this technique of writing meaningful melodies? The harmonies of that time were a by-product of good melodic writing. Recently, I had the opportunity to prepare the three solo violists for a performance of Bach's Third Brandenburg Concerto. We had great pleasure in listening to one another, marvelling at the fullness of sound and interplay among the soloists. It was as if we were solving a jigsaw puzzle. We learned also how important it was that entrances in ensemble playing be accurate. And when it came to joining the other musicians required in the performance, we were ready. The compositional technique of Bach made us *better* musicians. The experience also made us realize that everyone is fallible in "keeping the beat."

Bach's *Art of the Fugue* is also effective in introducing students to ensemble playing. Here they are able to learn and distinguish between a subject and a countersubject, and to understand what is meant by imitation, augmentation, diminution, inversion, retrograde, canon, etc. Even the playing of only two voices taxes the concentration, patience and accuracy of the players. It teaches us *never* to rely on musical instinct only. We begin to realize that rests are as important as playing the notes. The active involvement of the teacher is essential, because by example, he demonstrates

how beautiful sound is important at all times.

Often it is possible to play a strong bass line while the student plays the solo part in a Baroque sonata. The Three Sonatas for Viola da Gamba and Harpsichord are a good example. The strong bass line is characteristic of Bach's music and of other Baroque music. It gives the solo line direction and keeps the student aware that something else is going on under the solo line that could be distracting if not appreciated properly.

It is my firm conviction that a string player can only claim to be a good musician when he has mastered and studied the string quartets of Haydn, Mozart and, of course, the monumental seventeen string quartets of Ludwig van Beethoven. The good teacher should help a student by example to realize the great value of becoming a good quartet player. In this medium, one can always hear how one sounds and fits into the ensemble. It certainly gives the student a sense of self-worth and confidence which is often not possible for a member of the string section in a symphony orchestra.

*Sven Reher took his early training at the Berlin Hochschule and later at UCLA. He has been a member of the Los Angeles Philharmonic and has taught on faculties of UCLA and several colleges in southern California. He is a recording artist and has also published original compositions through Union Musical Espanola and other companies.*

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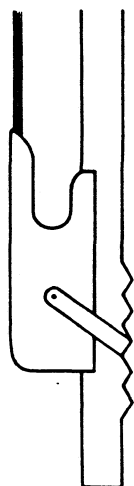
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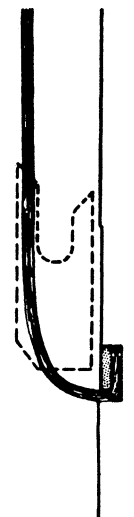


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# WEBER STATE'S COMPOSITION COMPETITION

## Introduction

by

Michael Palumbo

Sometimes a good idea is simply a matter of being in the right place at the right time. In this case the good idea was Maurice Gardner's latest opus, written for viola, and percussion, suitable for choreography, and titled *Quadricinium*. The right time and place was the winter of 1984 at a musical theatre rehearsal which Michele Rusinko was choreographing and for which I was providing musical direction.

Our original conversation was innocuous enough, simply a discussion of the difficulty of maintaining one's professional performing edge when in a position which placed more emphasis on teaching than performing. One thing led to another, and soon we were tentatively planning to do a joint recital, and asking someone to write a piece of music which I would play while Michele danced. The idea of a specially written work also started quite modestly. We would seek out an aspiring composer in the local community and ask that person to write for us, paying a small honorarium to cover expenses.

As to the matter of money, it was decided that we would each approach our respective deans and request whatever amount of money could be spared for such a project, hoping to get three or four hundred dollars to carry off our "grandiose plans." However, to our delight, both deans wholeheartedly supported the proposal, and each promised one-thousand dollars which allowed our local project to

become national in scope. We applied for, and received, a six-hundred dollar grant from our college Instructional Development Committee to help with publicity costs. This grant allowed the full two-thousand dollars to be used for expenses dealing with the actual commissioning of a composition.

## Planning the Event

Everything was then planned out and due dates assigned, from advertising copy to the final deadline, September, 1985, for scores to be received. Advertising began in February of 1985, with notices being placed in the MEJ, AST Journal, AVS Newsletter, International Musician, and other periodicals. In addition, letters were sent to over 400 colleges and universities across the country. Neither Michele nor I had ever done anything like this before and had no idea what the response would be. Soon the scores started coming in, faster and faster, until I had 60 scores piled in cabinets in my office. I sorted and played through the scores, gradually selecting the 10 I felt were the strongest works. Michele and I then closely scrutinized these scores, and the final decision was made. Maurice Gardner, resident in Florida, was notified of the prize, \$1000.00 plus travel and expenses to the premiere which took place in Ogden, Utah on January 31, 1986.

Rehearsals began at once, with Donald Keipp the percussionist and myself, violist. Maurice was kept in constant touch regarding questions about the score, and then the choreographer's tape was made. Michele set the choreographing, and in January, the ensemble made final changes in tempo to accommodate one or another of us, and did the rehearsal on stage with lights. Finally the performance, which justified all the work. We performed *Quadricinium* at the end of a joint recital and it was truly the climaxing piece on the program. Maurice Gardner

proved again, as he has in the past, that it is possible to use established modes of composition in writing new music, and make that music accessible to all who listen.

*Michael Palumbo is violist and director of orchestral studies at Weber State College in Ogden, Utah. He received his Doctor of Arts degree from Ball State University where he studied with Robert Slaughter.*

## Response

by

Maurice Gardner

A lifetime in the career of a composer always contains a share of failures and rewards, adventures and challenges. The most exciting and challenging musical adventure of all began when I came across an announcement of the Weber State College Composition Competition in the American Viola Society Journal of April, 1985. The call was for an original work for solo viola with or without percussion and approximately twenty minutes in length with three or more contrasting movements, suitable for an original choreographic work.

Ideas for a new work entitled *Quadricinium* started flowing. The viola became the central protagonist figure and the percussion a musical foil. The title "Visage" came to mind for the first movement. I could see the dancer exploring the facade of the violist. With some help from my computer, I explored various permutations of words ending with "...age" and came up with titles for three additional movements: "Montage", "Mirage" and "Badinage." These titles became starting points for

the composition which fell into place, movement after movement.

Receiving word in September, 1985 that I had won the competition's first prize with a premiere performance planned for January 31st, 1986, I felt fulfilled and confident that I had made the right move when I decided to start composing seriously once more some ten years ago.

Coming to Utah from sub-tropical Miami temperature on the 30th of January, laden down with thermal underwear, ski hat, slip-over sweaters, a lamb-wool lined outer coat, muffler and rubbers, I was met at the Salt Lake City airport by Dr. Michael Palumbo who with great forethought had raised the outdoor temperature to a warm 45°! This was to be the first of a series of courtesies, attentions and support that I received during my entire stay in Ogden.

I was chauffeured to the college for the dress rehearsal. The recital hall was a pleasant surprise -- excellent seating, good sight-lines and superb acoustics. The performers were thoroughly prepared and all went smoothly.

The entire visit brought a cornucopia of surprises and delights. On going outdoors for a walk in the brisk morning air, I came face to face with the hotel sign which continually flashed in large electric letters: WEBER\*\*\*STATE\*\*\*COLLEGE\*\*\* WELCOMES\*\*\*MAURICE\*\*\*GARDNER GUEST\*\*\*COMPOSER....

I usually come away from a performance with some area that I would like to have had played just a little differently. However, I must say that the concert came up to my fullest expectations and I could not have been more pleased.

I can never get over performing artists who can take those little black dots on

the page of music and bring them so magnificently to life!

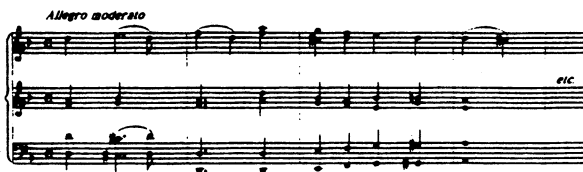
## LEON FIRKET'S CONCERTSTÜCK

by

Robert Howes

The musicians of the late nineteenth century thought the viola capable of technical virtuosity, but they preferred to write in a simpler more lyrical style to bring out the special sonority of the viola. Nevertheless, some virtuoso music was written for the viola during this period.

Such a virtuoso work was the *Concertstück* of Leon Firket. This work dates from the late 1870's when Firket was a professor of violin and viola at the Royal Conservatory of Brussels. Although the *Concertstück* was written in the late Romantic period, its style is more reminiscent of Weber's instrumental works. Firket also wrote a Romance for viola and piano, published some ten years later, a copy of which I have not yet located. The *Concertstück* is in a one movement A-B-A' form and is about twenty minutes in duration. The work begins with a piano introduction of sixteen measures:



The top line is the main theme of the entire work. After the introduction, the viola enters with this bravura theme:



and this cantabile theme follows soon after:



There is an extended passage of decidedly virtuoso character toward the end of part A, from which these measures are taken:



This passage ends on an  $f^3$ , an unusually high note for nineteenth century viola music.

Part B begins with this theme in the viola:



This more lyrical theme enters sixteen measures later, against an eighth-note accompaniment in the piano:



The second half of part B develops this lyrical theme. Elements of the theme appear in the piano part, worked into the eighth-note accompaniment, and the viola weaves florid passage-work against it. The lyrical theme also predominates in the closing section of part B.

Part A' is highlighted by a thirty measure cadenza. The cadenza appears to have been designed for a smaller hand. Most of the writing gives linear treatment to various diminished seventh spellings. There is, however, this interesting chordal and arpeggial

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treatment of the C-sharp diminished seventh:



Rapid scale-work in A major links the cadenza to a twelve measure coda which ends the *Concertstück* in a blaze of D major.

I have so far encountered two copies of the Firket *Concertstück*. Both were 1920's reprints from the original 1878 plates. The first page of the piano part is headed *a mon Ami et ancien Professor Godefroid Henvaux*. When did Henvaux live and where did he teach? Was Henvaux the viola teacher of Firket? If Firket performed his own *Concertstück*, he must have been an accomplished violist, and we can assume he was prominent and influential, being a professor at the Brussels Conservatory. Might he, therefore, have been an influence on the young Ysaÿe's attitude toward the viola, who in turn influenced decisively the career of the young William Primrose? If there was a Belgian "school" of viola playing centered around Firket, could it have influenced the founding of LaForge's school at the Paris Conservatory?

These are tantalizing questions for which no answers currently exist. My bibliographic research into the late romantic music for one viola has made it clear that we must ask many more questions. We need to revise our assumptions regarding the status of the viola in the nineteenth century.

**Robert Howes** studied with Nathan Gordon at Wayne State University. He is a member of the Cincinnati Symphony and principal of the Cincinnati Chamber Orchestra. He earned a Master of Music degree in conducting at Northwestern University and is presently producing a bibliography on viola literature.

## THE J.C. BACH-CASADESUS CONCERTO IN C MINOR: A SECOND-HANDED GEM

by

Rosemary Glyde

A fascinating letter was recently brought to my attention. Printed in the *London Times* in March of 1935, it is a response from Fritz Kreisler to the critic Ernest Newman concerning the authorship of certain compositions. The seventh through ninth paragraphs are particularly telling:

Equally false is Mr. Newman's assertion that I had adopted 'well-known' old names for my compositions, the sly contention being, obviously that I profited by their renown. The names I carefully selected were, for the most part, strictly unknown. Who ever had heard a work by Pugnani, Cartier, Francoeur, Porpora, Louis Couperin, Padre Martini, or Stamitz before I began to compose in their names? They lived exclusively as paragraphs in musical reference books, and their work, when existing and authenticated, lay moldering in monasteries and old libraries.

Their names were no more than empty shells, dusty, old forgotten cloaks, which I borrowed to hid my identity, when at the outset of my career, I saw the necessity of enlarging the snug repertoire of violinists (as far as smaller pieces were concerned), and yet realised the possibility for a beginner to gain recognition simultaneously as a violinist and as a composer.

It is naive to accuse me of having troubled the calm waters of musical history and confused its students. Only the pure, authenticated product of a bygone period can be the subject of scientific research and form the basis for the valuation of its achievements. But who ever dreamed of passing off my compositions as works of the old masters?

It is well to remind ourselves of this musical practice, for the use of pen names to market compositions was much more common earlier in this century. Whether any of us approve of this mode is irrelevant. The value of the resulting compositions, in this case, is straight to the mark, for we have a body of works that would be sorely missed if Kreisler had not created them.

This brings into question the Concerto in C minor of J.C. Bach-Casadesus. I often said during my studies at the Juilliard School, half-seriously, half-in-jest, that if indeed, viola compositions by the "great composers" were lacking, composers should be commissioned to create works in the style of x----- and to market them in the same name. ("What's in a name? A rose by any other name would smell as sweet.") Curiously, it is a phenomenon that has happened and most probably will happen again.

While teaching at the Sewanee Summer Music Festival at the University of the South in recent years, I encountered many viola pupils who placed the J.C. Bach Concerto on the stand for their audition. Its authorship was never questioned at later lessons. The assumption is always that the given names, J.C. Bach and Casadesus are the customary composer-editor indication. The title of the concerto reads "*Concerto en ut mineur de J.Chr. Bach*" with the addition in the right hand corner, "*Reconstitué et Harmonisé par*

*Henri Casadesus, Orchestré par Francis Casadesus.*"

### Henri and Francis Casadesus

Who are Henri and Francis Casadesus? What is their relationship to this work? What does "*Reconstitué*" mean in this context? Are there original themes of J.C. Bach that were used? Or are these a fabrication? Unlike Kreisler, did Casadesus "dream of passing off...compositions as works of the old masters?" Was this tongue-in-cheek or serious deception? Without the composer here to elucidate, these are not easy questions to answer.

This inquiry led to a recent phone conversation with our distinguished scholar of the viola, Dr. Maurice Riley. According to Dr. Riley, Casadesus may or may not have based the Concerto in C Minor on original themes. We simply do not know if and when their legitimacy was addressed at the time of publication. In the similar case of the Violin Concerto in D--the "*Adelaide*," of Mozart-Casadesus--its origins were questioned by the famous Mozart scholar, Alfred Einstein. Einstein challenged Casadesus to show the original manuscript of the violin concerto. Casadesus did not answer.

As far as we know, Casadesus simply created an original composition that in some ways is similar in style to that of J.C. Bach, and in others, similar to a noticeable romantic style, all the while using J.C. Bach as his pen name. He also did the same in the Handel Concerto, and he never admitted that either work was his own creation.

His brother, Francis Casadesus, is credited with the orchestration which is unexpectedly heavy: two flutes, two oboes, two bassoons, two horns, two trumpets, timpany, in addition to a full string complement. (I performed it recently with a version for strings alone provided by violist, Eric Shumsky. It seems the perfect combination for

this earstwhile baroque work, and imminently more marketable to a board of directors, to whom it becomes quite a fetching addition to a program when considering their budget.)

Who, then, were Henri and Francis Casadesus? These were a part of a remarkably musical family. Henri was a violinist and composer. Born in 1897, he died in 1947. Francis was a conductor and composer, 1870-1954. Other siblings included Marcel Louis Lucien, a cellist, and a sister, Rose, who was a pianist. We are more familiar with the late pianist and composer, Robert Casadesus, born in 1899, who was the nephew of Henri and Francis. Another Casadesus, Marius, born in 1892, was a violinist and was the son of Francis.

Henri, the violinist and composer, was a member of the Capet Quartet from 1910-17 and was the founder and director of the *Société Nouvelle des Instruments Anciens* in which he played the viola d'amore. Some of the rare and ancient instruments collected by him are in the museum of the Boston Symphony Orchestra. Brother Francis combined careers as composer and conductor, serving his latter talent as conductor of the *Opéra* and *Opéra-Comique*, and the former with operatic works in addition to numerous orchestral compositions, among others. He also was the founder and director (1918-1922) of the American Conservatoire at Fontainebleau.

### The First Movement

Now to the music itself. Or should it be said at this point, to the performance. How often could we describe a performance of this concerto with the following descriptions: banale, "lopping" (v.i. to sway, move, or go in a drooping or heavy, awkward way), uncontrolled and exaggerated phrasings, repetitive and mechanical bowings. I recently heard a violinist give a mock performance of the first phrase of the

concerto. Everyone laughed. It was, in truth, a sad commentary. This work has been played into the ground as a pedagogic work to the extent that its performance is associated with all of the above. It is an unfortunate caricature. And as such, for my first performance of the concerto, I was filled with excitement as well as not a little fear. Not only did I want to attempt to change an undesirable stereotype, but I also wanted to make it interpretively mine to the core.

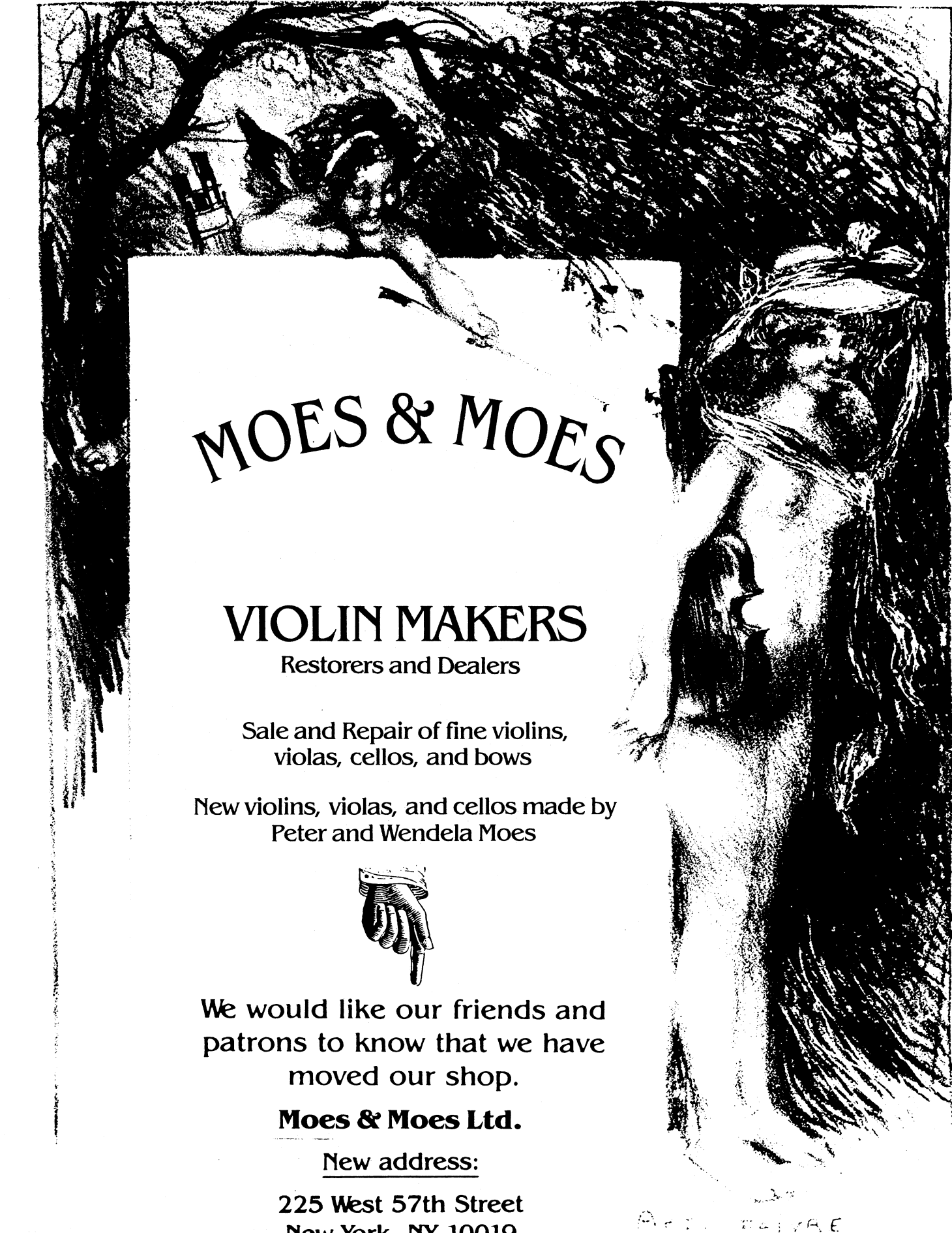
Just as Casadesus's work is second-hand, so could mine be considered third-hand. Not only did I change a good many of the original phrase markings in the Salabert edition, but I also deleted the original cadenza and measures just prior to it, and inserted my own cadenza. All of the changes were made to align the solo with the musical line and to facilitate the phrase. Most important was the attempt to avoid the technical and musical pitfalls of the caricature. I will mention just a few of the changes here to give the flavor of the edited changes and of the performance (1-2 March, 1986 with the Putnam-Northern Westchester Concert Society Chamber Orchestra, New York, under the direction of David Gilbert.)

In the first entrance, a second up bow is taken to bring the stress of the down-bow slur over the measure to coincide with the strong first beat. The emphasis, usually taken "as it comes," has always seemed upside-down to me.)



In the eighteenth measure, the chord and second eighth are slurred together to end the phrase elegantly (in a commanding yet rounded finish):





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The recurring rhythmic figures are altered from a legato slur to etch the phrase at rehearsal No. 2 (The first movement often seems not only a détaché-out-of-control but also a run-on sentence owing to the long, slurred legati. Hence, my legato additions to some détaché passages, and conversely, détaché to legato.)



To avoid the monotony of repetitive bowings and resultantly, the monotony of repetitive phrasing, I break up the legati in the fifth measure after rehearsal #4:



The end of the phrase speaks more cleanly on the détaché:



To etch the solo against the parallel legati in the accompaniment, I separate the legati to definite staccati:



At rehearsal No. 6, the phrase is broken up to achieve the effect of weaving about the chanting staccati quarters in the accompaniment. The same alteration is carried throughout.



### Other Movements

In the second movement, I tend to downplay, and in so doing, draw away from the overblown style so prevalent these days. I prefer an intense inner

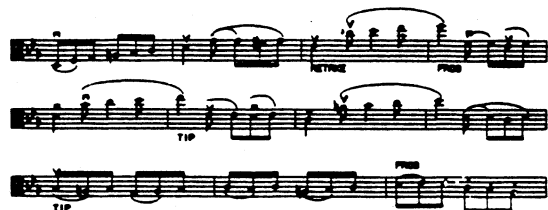
quality. Though I do add many changes of bow to ease sustained notes, my main concern is that of esprit. One significant bowing change at eleven and fourteen measures after rehearsal No. 12 effects a slight rubato and an added strength while etching the sound. The separation of the bow, particularly at the tip, gives an added declamation to the end of the phrase as opposed to a perpetual legato:



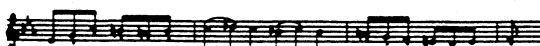
I disagree with the printed bowing perhaps most in the last movement. The détaché in the opening has everyone sounding like a choppy motor. I perform it with the addition of slurs to set off the phrases, which I hope gives a strength and roundness that it is usually denied. In addition, the added length of the stroke in the initial part of the passage sharpens the clarity of the spiccati that follow:



Placement of the bow is most important in the third measure after rehearsal No. 20. Here banale repetition is replaced with renewed interest in the phrase through alternation of the frog and tip placement:



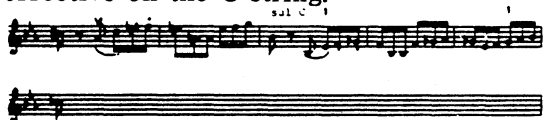
At fourteen measures after rehearsal No 20., I move the slurred phrases, transferring the emphasis to the dissonance around the tonic C:



At six measures after rehearsal No. 22, the third repetition of the phrase is drawn into relief by the change of bow. Consequently, the phrase is intensified and prepares for a timely diminuendo in the fourth reiteration:

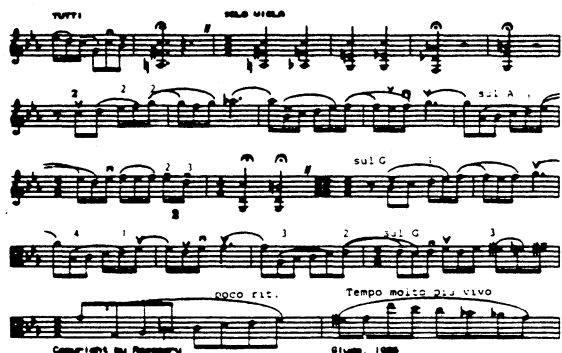


At rehearsal No. 23, I retain the same repeating spiccati as it seems effective increasing excitement (I call this the "hunt" passage.) At rehearsal No. 24, the same spiccati passage is very effective on the C string:



### The Cadenza

And by far, the most controversial change I make is the deletion of the original Casadesus cadenza. I find that the poco allargando, five measures before the cadenza, comes to a screeching halt prior to a cadenza that seems endless. Even the chords of the cadenza seem to lend themselves to the potential wolves on the G string. In such a well-defined movement within a well-balanced work, the cadenza simply seems incongruous. I therefore, cut four measures before the written cadenza ending at that moment with a fermata on the dominant 7th, and insert my own cadenza, the latter having been quite effective in the March performance. It is brief and to the point, with a call-back to the earlier themes. This sets up a comfortable segue into the final first theme in C minor, marked Vivo at rehearsal No. 27:



All of the above changes give me the opportunity to come closer to the work. Too, I think they signal the need for a new edition.

At the 1985 Viola Congress in Boston, Professor Franz Zeyringer suggested that for accuracy, we always use the Casadesus name hyphenated with the Bach on programs. It would be well for us to do so. Further, we should indicate that Casadesus is the composer and not the editor. Though admittedly it makes the piece harder to sell, it is a risk we should take. It is up to us to show how compelling works *are* that are *not* written by the "great composers."

*Rosemary Glyde received her doctorate of Musical Arts from the Juilliard School under Lillian Fuchs. She was violist in the Manhattan String Quartet and has appeared as soloist with the Houston Symphony and other orchestras. Ms. Glyde is the newly elected treasurer of the American Viola Society.*

## IMPRESSIONS IN PARIS

by

Crystal E. Garner

My special thanks goes to Dr. Maurice Riley for his recommendation for advanced viola studies in French viola repertoire under Madame Marie-Thérèse Chailley through funding from the Alliance Française de New York--Fulbright Grant. I was in Paris from September, 1984 to June, 1985. At the end of the Viola Congress on the Isle of Man, which I attended in August, my Paris adventure began. My mother, sister and I were pleasantly surprised to find that our hotel in Paris was only

a five minute walk to Madame Chailley's home.

The following day after we had arrived in Paris, we went to meet Madame Chailley and her husband Dr. Guiard. We three were nervous as kittens because this was the acid test of my French language studies done while completing my masters degree at the Juilliard School. Through our correspondence, I knew that Madame Chailley had a limited knowledge of spoken and written English. Imagine our surprise to find she had the same apprehension about the language barrier. However, the warmth of her smile, the English facility of Dr. Guiard, and our desire to express ourselves clearly overcame all obstacles. Within a short time the five of us were enjoying a lively, sparkling conversation accented with giggles when we mispronounced French or English.

#### First Lessons

My first few lessons were interesting because I wasn't used to hearing French spoken so rapidly, but as I progressed in the language, everything became easier. Because Madame Chailley currently performs, she could and would demonstrate what she instructed and this also helped bridge any language gap. My lessons were meant to be an hour, but Madame Chailley would often go over the time making sure I had grasped all that we worked on. She made sure I knew how to straighten out any technical problems I encountered.

The first month covered technical problems as well as the Five Old Dances of Marin Marais. I was given two exercise books composed by Madame Chailley to strengthen my technique. After a few weeks of working with her I could actually hear and feel a difference in my playing. There was more fluidity and strength in both hands.

A month after my arrival in Paris I moved to the Fondation des États-Unis. I met several musicians, French, American and German. Often the common language was French. I got involved in group concerts and also gave a solo recital at the Fondation. I also acquired a few friends who enjoyed going to concerts as much as I.

In October, I was accepted as an external student to l'Université Musicale Internationale de Paris with Madame Chailley's help. I was enrolled on the pre-*maîtrise* level. As an external student I was required to perform three examination juries as well as to continue my private lessons. As a result of the first two of my exams, I was requested to present a solo recital at Théâtre 13, an intimate concert hall used for recitals and theater productions. Unbeknown to me, this recital was my final exam. I was awarded a *maîtrise*, the French equivalent of a masters degree, which normally takes three years to obtain.

#### Orchestre du Prix

Having discovered the wealth of French viola music as my year drew to an end, I knew that I would have to find a way to explore more of this music for at least another year. Fortunately, a conducting student referred to the Orchestre du Prix, the professional orchestra of the Paris Conservatoire made up of recipients of the First Prize in their instruments at the conservatory. As I left Paris at the end of my Fulbright year having contacted the orchestra manager, I felt my chances of receiving a fellowship with the orchestra was possible, and I made preparations to return in the fall and audition. Once again I journeyed to Paris last September feeling more confident and at ease than the previous year. I obtained a fellowship from the Orchestre du Prix and I was appointed assistant principal violist. I enjoyed working with different conductors, playing several concerts a month,

recording newly written works by young composers, and doing master classes with the composer Olivier Messaien and conductor Charles Bruch.

In addition to giving concerts with the orchestra at *chateaux* and concert halls in and around Paris, I became involved with the United States Center International for Performing Artists (US-CIPA). Through US-CIPA, I was able to give recitals in Paris. One of the highlights of my year was attending the Centre Musical International d'Annecy, an intense two-week training seminar and music festival in the French Alps. Annecy itself is often called the "Venice of France" because of the canals that run through the city. The *stagaires* or participants benefited from daily coaching sessions, and performed on several concerts at the Chateau d'Annecy. I resumed my studies at the Paris Conservatoire with Madame Chailley and concluded more intense studies of French viola repertoire. Several opportunities to present recitals in France and Israel will surely lure me once again to Paris this coming fall.

**Crystal E. Garner** completed her bachelor and master degrees at the Juilliard School with the help of the Assistance Trust Fund for Minority students provided by the Education Department of the New York Philharmonic. She has been a member of the Radio City Music Hall Orchestra and was principal violist with the New York Housing Authority Orchestra.



Ambrogio de Predis, detail showing angel with lira da braccio. National Gallery, London.

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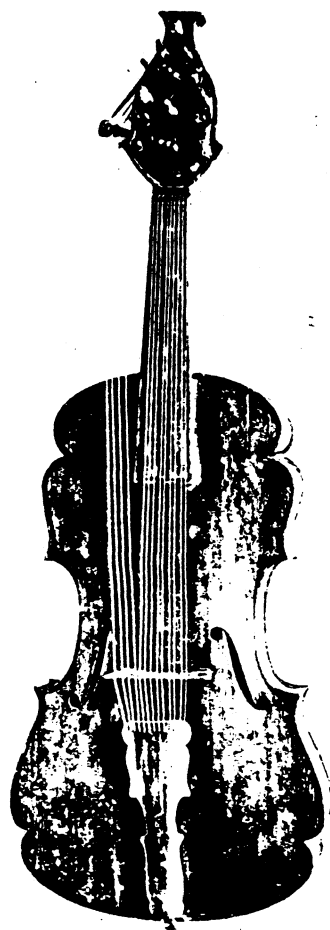
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# *From the Presidency . . . .*

## 1986 ELECTION OF OFFICERS

On June 1, Myron Rosenblum, who tabulated the ballots, announced the following results of the recent AVS election of new officers: David Dalton, president; Louis Kievman, vice-president; Rosemary Glyde, treasure; Harold Klatz was reelected secretary. According to President Dalton, Dwight Pounds, who also ran for the presidency, will continue to serve on the Executive Board, and will be given special assignments in order to utilize his knowledge and commitment to the advantage of our organization. Dwight has just returned from Austria, where he represented the AVS at a meeting of the Internationale Viola Gesellschaft Präsidium (Executive Board) of the International Viola Society. Congratulations are in order for the newly elected officers and our best wishes for a successful term in office.

## ANN WOODWARD

Dr. Ann Woodward, who served the AVS for 10 years as Treasurer, decided in January of 1986 that she should not run for reelection. Her decision was prompted by her heavy teaching load, more and more performance responsibilities at the University of North Carolina, where she is employed, and the time required for her continuing interest in scholarly research (she was the author of numerous articles in the recently published *Grove Dictionary of Music*).

Dr. Woodward was responsible for the records and collection of fees from the memberships. She paid all of the bills of the AVS, and kept track of all bank accounts, including funds for the William Primrose Memorial Scholarship Fund. She purchased a computer, with her own money, and learned how to use it so that she could keep up with the names and addresses of our growing membership. Ann never received any financial remuneration for the many hours she spent doing the bookkeeping for AVS. We all are in great debt to her, and we wish her well in her future endeavors.

## THE 1986 ASTA VIOLA COMPETITION

The AVS sponsored and financed the \$500 first prize awarded to Sophie Renshaw at the 1986 American String Teachers Association Convention held in Anaheim, April 8-9. Sophie also was the co-winner of the 1986 ASTA Grand Prize. In the competition she performed the first movement of the Bartók Viola Concerto. Sophie is 20 years old, lives in Los Angeles, and is a student of Donald McInnes at the University of Southern California. According to Lawrence P. Hurst, Chairman of the 1986 ASTA Solo Competition, "The finalists represented the *crème de la crème*. The 27 students invited

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to compete in Anaheim were chosen from among 70 tapes submitted by 28 ASTA Chapters. They were judged by a distinguished panel. . . [including] Nathan Gordon, violist." The ASTA Competition prize should not be confused with the William Primrose Memorial Scholarship Fund. The \$500 prize money came from the AVS treasury, and not from the WPMSE.

#### MICHAEL WILLIAMS (1942 - 1986)

Dr. Michael Williams, violist and musicologist at the University of Houston (1970-86), passed away February 2, after a two-year bout with cancer, AVS members who attended the XI Viola Congress in Houston, will remember his informative lecture concerning the step-by-step procedures which he used to make a modern edition of one of the viola concertos by Wilhelm Gottlieb Hauff (c. 1755-1817), which was later performed at the congress by Geraldine Walther. Professor Williams was the author of *Music for Viola* (1979), and had been working for several years on "A History of Viola Music to 1820." Unfortunately his illness put an end to his brilliant research. His death creates a great loss to the viola world.

*The above items were submitted by Maurice W. Riley, past president of AVS. A tribute to Dr. Riley will be included in the next edition of the AVS Journal.*

## *New Works & Recordings . . . .*

Jason Paras, *The Music for Viola Bastarda*, edited by George Houle and Glenna Houle. Bloomington: Indiana University Press, 1986. xviii, 232 pp, 8½x11 inches; \$27.50 cloth.

This important publication, with Foreword by Thomas Binkley, will be of great interest to all musicians who play or enjoy listening to viol music. The term "Viola Bastarda" refers to both an instrument and a style of playing that is one of the crowning achievements of musical mannerism. The Italian repertory for the solo viola da gamba in the 16th and early 17th centuries was largely music played "alla bastarda," an art of performance in which a polyphonic composition is transformed into a single melodic line derived from the original parts and spanning their ranges.

Jason Paras has traced the development of the "viola bastarda" and has assembled and transcribed 46 pieces in this genre. The music in his collection is a rich and fascinating repertory that is rarely heard today. It consists of solo pieces by Girolamo Dalla Casa, Richardo Rogniono, Francesco Rognoni, Aurelio Virgilano, Vincenzo Bonizzi, Angelo Notari, Bartolomeo de Selma y Salaverde, and above all, Oratio Bassani "della viola."

In addition to the anthology of music there is a great source of historical material included in the early chapters of the book. The historical chapters include information concerning performance practices related to the instrument and to its music.



Professional and amateur players of the viols will find the book to be a treasure trove of information as indicated by the various chapter titles: I "The Development of the Viola Bastarda in Sixteenth Century Italy"; II "Early Italian Descriptions of the Viola Bastarda"; III "Viola Bastarda, Lyra-Viol, and Division Viol"; IV "The Size and Tuning of the Viola Bastard"; V "The Accompaniment of Viola Bastarda Music"; VI " 'Bastarda' Settings for Singers and for Instruments other than the Viola da Gamba"; VII "The Viola Bastarda and Seventeenth-Century Instrumental Music"; and VIII "Viola Bastarda Music: Sources and Commentary."

The book contains a bibliography, which will make it possible for other scholars to research specialized interests that are not examined in this work. The author and editors of *The Music for Viola Bastarda* have made a valuable contribution to the all too sparse information available concerning performance practices of music for viols in the sixteenth and seventeenth centuries.

*Reviewed by Maurice W. Riley*

*Chants d'Espagne* by Joaquin Nin, transcribed for viola and piano by David Dalton; Editions Max Eschig, Paris, 1986. This short work, consisting of two movements, is taken from the songs *Montanesa* and *Granadina*. The first is intimate and lyrical, and played with the mute. The second is robust and rhythmical, and employs a good deal of pizzicato chord playing, à la guitare. A colorful set for insertion in a heavier program or as encore pieces.

