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

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Fall 1988



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A PREPARATION STRATEGY FOR SUCCESSFUL ORCHESTRA AUDITIONS

by

PATRICIA MC CARTY

HELP WANTED: Accomplished violist to perform in ensemble. Must demonstrate technical facility, impeccable rhythm, accurate intonation, tonal spectrum from pp to ff, command of wide variety of articulation styles, religious dedication to composer's instructions, sensitivity to differences in musical styles from baroque to avant-garde, and the ability to blend and play together with other musicians.

This hypothetical ad might well solicit applicants for a distinguished string quartet or chamber ensemble. But, it is really an attempt to describe the desired qualities in a candidate for a viola vacancy in a major orchestra. One might argue that in reality, an orchestra of 100 musicians performing simultaneously may not always achieve the ideal of chamber music on a large scale, but the attainment of that goal depends chiefly upon the abilities of each individual player. Hence, the need persists for strenuous auditions in an effort to find the player who best satisfies our hypothetical job description. Although the outcome of any audition is subject to human judgment rather than computable proof, much of the mystery surrounding this qualitative analysis can be dismissed by defining the standards expected and identifying common audition pitfalls.

Paths to Accomplishment

The word "experienced" is conspicuously missing from the hypothetical job description in favor of "accomplished." While the former may be the term most frequently used by veteran or-

estra players to describe desirable qualities in prospective colleagues, its most positive connotations lie more in the way a candidate presents the music than in the long list of positions in his dossier. Experience may indeed be the best teacher, but specific experiences and the ability to benefit from them varies greatly from person to person. There are many paths to accomplishment. While inappropriate for listing in a resumé, valuable audition preparation is accumulated from attending live concerts, listening to recordings, studying scores of both large and small ensemble works, and from active mental participation in the ensemble problem-solving at hand whenever making music with others.

It is not necessary to have previously performed the requested symphonic passage from a specific Beethoven symphony. It is necessary, however, to know intuitively how to play in the classic style, what sorts of bowing articulations are peculiar to Beethoven, and how this passage relates to the rest of the orchestra.

Previous performance of the requested repertoire, while not essential, does provide a head start when tackling an audition list. It is practical to collect a personal library of the most difficult passages one has encountered in the symphonic repertoire, supplemented with complete parts to the most commonly used audition works. These are quickly identified in the American Symphony Orchestra League's compilation entitled *Facing the Maestro*, by Akos, Burlingame, and Wellbaum, or by consulting the current audition lists of major orchestras. Diagnostic lessons with respected violists in major orchestras may be helpful in gaining the perspective of someone intimately involved with the audition process. But, there are few if any "secrets," and one should not be surprised if such a lesson



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Before the death, in 1982, of the renowned violist William Primrose, David Dalton engaged the musician in a lively series of conversations that touched on almost all aspects of viola technique, performance, repertoire, recording, and history. This book is a transcription of that dialogue, containing illuminating advice on holding the viola, bowing, tone, fingering, and practicing, all supported by copious illustrations and musical examples, as well as insights on repertoire for the viola—“an instrument without tradition”—and on performances of the great concertos by Bartok and Walton. Punctuated with frankness and humor, this book is a tribute to one of the great artists of this century.

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Audition Tapes

The number of orchestras requiring tapes for initial screening of applicants is increasing, creating a great deal of controversy as to the pros and cons. There are usually detailed instructions specifying acceptable types of equipment, acoustics, and microphone arrangement that should be carefully followed. It is the opinion of the Boston Symphony Orchestra's technician that poor tape quality is far more likely to result from incorrect placement of the microphone and inappropriate acoustics than from inferior equipment, assuming the equipment is of the quality specified. Making representative tapes improves with practice, and it is wise to invest in a good recording system as early in one's career as possible. If one is accustomed to practicing regularly with a tape recorder, each new critical assessment brings about dramatic progress.

An audition tape presents a performer's abilities in perhaps as little as six minutes of music, and it is of the utmost importance to ensure that it represents the most proficient playing the candidate can produce, without editing, of course. Discernment of tone color subtleties may not be realistic from the tape, but the tape round does enable the committee to eliminate candidates anonymously on the basis of rhythm, intonation, and, to a certain extent, style. Recorded sound can prove particularly unflattering to timbre and pitch in string playing, and it is in this area that microphone placement, sound level, and acoustical matters are most crucial. These technical variables can have a peculiar effect on the clarity of tone, vibrato, and articulation. A person should work carefully when recording to avoid an unrealistically vague or brutal impression in extremes of the dynamic spectrum of one's playing.

Importance of Tempo

In all phases of the audition process, it is essential to be certain of the appropriate tempo for the orchestral passage and to maintain that tempo for the entire passage, unless a change is indicated in the music. During preparation it is helpful to consult various recordings to get an idea of the possible range of tempi for a given passage, and if a recording by the conductor of the respective orchestra can be found, so much the better. Tempo extremes at an audition indicate a candidate's unfamiliarity with the excerpt in its context and an "inexperienced" player. Any illogical fluctuation within the chosen tempo is dismissed simply as erratic rhythm, a deadly flaw in a prospective member of *any* ensemble. A surprisingly common fault is the imprecise measurement of longer notes and rests, revealing an absence of attention to the underlying subdivision of the beat. Meticulous preparation with the metronome and tape recorder will eliminate these problems.

Defining good or band intonation is not a matter of tabulating mishaps, it is an impression of the candidate's general sense of pitch, indicated as much by the *kinds* of intonation flaws as the quantity. If certain intervals are consistently out of tune, or if the fourth finger is always flat in first position, no amount of facility will mask the general impression of faulty intonation. Unfocused vibrato can also obscure pitch, and here again the tape recorder is helpful in pinpointing the problem. Vibrato in all of its variations should be used as an essential expressive technique, with attention to relating its intensity and continuity to the musical context.

Articulation

The ability to vary articulation is probably the most obvious component





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in evaluating a player's sense of musical style. This expertise is best cultivated by the violist in string chamber ensemble settings in which the group is small enough to be able to hear clearly the effect of a particular bowing, attack, or release. The viola solo repertoire offers few lengthy examples of the ponderous articulation required in ensemble works of Brahms or many opportunities to practice meeting the *fp* and *subito p* demands of Beethoven.

The most critical articulation problem for violists appears to be the *spiccato*, and if one has not encountered any of the classical solo sonatas or played a great deal of chamber music by Mozart and Beethoven, the mere mention of this bowing may cause panic. Passages involving *spiccato* are guaranteed to appear on audition lists. Daily practice of this bowing in its many variations can produce a valuable asset. There are instances in which the interpretation by different orchestras varies as to whether a particular passage is played on or off the string. This is one area in which a diagnostic lesson with a violist of a professional orchestra can be helpful.

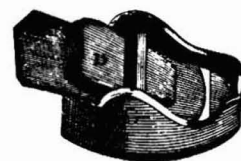
The audition repertoire is chosen with an ear toward all of those qualities in the hypothetical job description. The concerto, sonata and solo works give a general impression of the candidate's mastery of his instrument as well as his musicianship in a repertoire for which the viola is the predominant voice. This repertoire is thoroughly familiar to most applicants, and it is fair to say that very few bring the same quality of presentation to the orchestral excerpts. This is hardly surprising, because we all know that these passages were never meant to be performed by themselves away from the rest of the orchestra, and many of the best viola audition passages are not even melodic lines! This may well be the most crucial challenge to overcome in audition preparation--pre-

sending the passage in musical context by conveying to the listener not only the appropriate tempo, precise rhythm, and accurate notes, but the shape of the phrase, tonal color within the stated dynamic level, awareness of rhythmic and harmonic tension, attention to articulation details of attack and release of notes, and so forth. All of these concerns would naturally enter into the preparation of chamber and solo repertoire, but are somehow forgotten when the rest of the orchestra is absent.

Musical Context

Auditions are just as likely to be lost for neglect of these matters as for messy passagework or, said in a more positive light, one is more likely to perform with distinction the difficult passagework if he is conscious of its musical context. The idea is to present the orchestral passage with the same attention to detail and musical involvement as if it were a solo sonata, at the same time being aware of the need for it to fit into the whole. It can be as simple as feeling a silent upbeat in the character of the music which follows, thereby ensuring a definite and rhythmic start to any number of passages in *Don Juan*, or by making the extremely hushed but articulate opening of the Erocia Scherzo *even softer*. And, the underlying harmonic tension of Brahms demands continuous crescendo and sustaining of line in lyric passages, such as found in the last movement of the Fourth Symphony. Examples abound, and once one adds musical context to the basic problems at hand, practicing orchestral excerpts not only becomes more interesting, but performing them at an audition seems less intimidating and unnatural.

Students who allow uninspired performance of orchestral excerpts by saying, "I'm really much better at chamber music," are victims of a self-defeating delusion. The standards and





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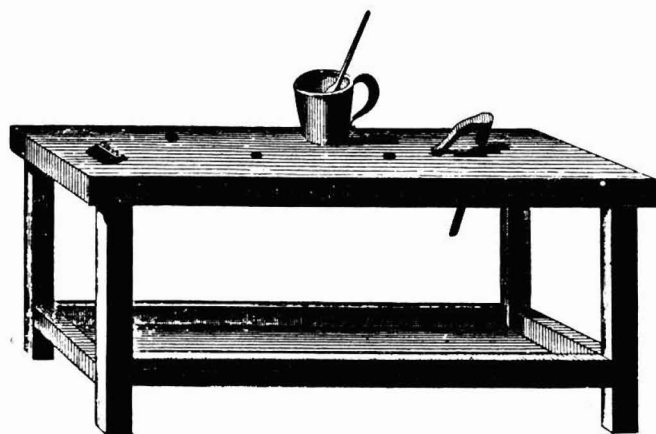
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Patricia McCarty graduated from the University of Michigan where she was a student of Francis Bundra. She won the First Silver Medal in the Geneva Competition and has appeared with several major orchestras. She is the associate principal of the Boston Symphony Orchestra. Her recordings include a collection of pieces for viola by Rebecca Clark released by Northeastern Records. ■

EFFICIENT PRACTICING

by

JEFFREY SHOWELL

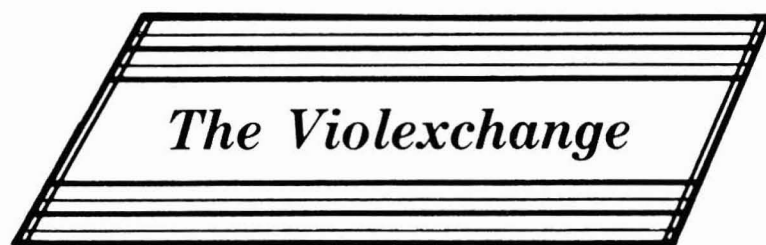
PRACTICE is the act of building up the habit of playing a passage correctly. Each and every time a passage is played with an error or slip, the habit of playing incorrectly is reinforced. Do not practice with mistakes! Practice does not make perfect, it only makes permanent. Perfect practice makes perfect. Break down a passage into its components and fragments, learn them, and put the passage back together again, playing it no faster than it can be done perfectly. In general, do not try to perfect all the various parameters (bowing, vibrato, pitch, speed, tone, rhythm, etc.) at the same time. Practicing only one or two of these techniques at a time is sufficient.

The following three practice suggestions are by no means exhaustive or comprehensive. If applied intelligently, however, they will speed learning significantly.

VIBRATO is an ornament added to enhance beauty of tone and expressivity, and is sometimes used to hide slight errors from the audience. Almost all nuance comes from the bow. Do not use vibrato merely to compensate for inadequate bowing, but rather as an enhancement of an already expressive technique. Do not use vibrato to hide things from yourself while practicing. Unless vibrato is being specifically practiced, it should not ever be used during scale or intonation work and should be used only sparingly in etudes. If vibrato cannot be turned on and completely off at will, it is not under control. Have various speeds and widths available, and be able to generate it from both the arm and wrist.

PRACTICING IN GROUPINGS: Players often try to learn fast passages in two stages, 1) slowly working out the intonation, fingerings, bowings, etc., and 2) gradually "notching up" the metronome until the passage falls apart. All this does is show the player what his current limits are, rather than expanding those limits. This two-stage learning ignores the heart of the matter, which is to learn each individual interval so that it is faster. Without this, the overall speed cannot be increased. The passage must be cut into small groupings of equal length, and these made faster. Then the boundaries between these groupings are shifted so that the previously unpracticed intervals are included. The crucial point is that the groupings are learned to a point somewhat above the eventual tempo of the passage.

In theory, a passage of notes of the same value can be divided into any size



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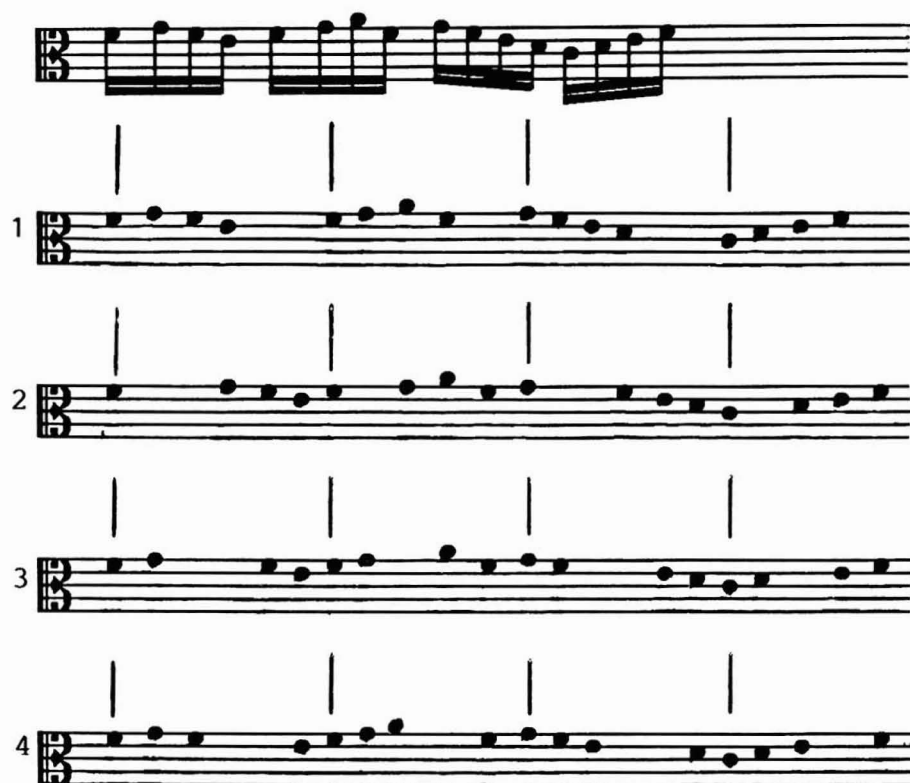
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grouping, but it is more practical to use relatively short subdivisions that fit into the measure. For example, a passage in common time can be divided into groupings of 2, 4, and 8 notes; for sextuplets in common time, groupings of 2, 3, 4, 6, 8, and 12 can be used. If the player, for example, were having trouble playing at tempo the following excerpt from Paganini's *Moto Perpetuo*, he might break it down as follows, playing the groupings as fast as possible with sufficient recovery time in between each grouping:



A metronome should always be used. The line above every fourth note indicates the beat. The beat should always fall on the actual location of the beat indicated in the passage. This is vitally important for the rhythmic stability and security of the passage when it is finally performed. In effect, this means that in permutations 2-4, the notes will be clustered as tightly as possible around the beat. The beat does not fall at the beginning of groupings 2-4, but rather within it. A beating speed should allow enough mental and physical recovery time between bursts of speed. Each group is played absolutely as fast as possible without mistakes. For the preceding example, I recommend starting at a speed of no more than 70 per group. The variety of practice which increases the speed of the metronome would be appropriate only after the grouping practice has been thoroughly and repeatedly applied.



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Jeffrey Showell received degrees at the Eastman School of Music and holds a doctorate from Yale University. He has been soloist with several orchestras including the St. Paul Chamber Orchestra and the Tucson Symphony of which he is principal violist. He was a member of the Rymour Quartet and presently is on the faculty at the University of Arizona. He has published transcriptions through Armitage Press and is the author of *A Technical Pedagogy for Viola*. ■

A COMPOSER'S DIARY

by

Maurice Gardner

When we were very young, my friend Alfred and I made a pact. He was going to write a novel, and I, a symphony when we grew up. Alfred did eventually write his novel, and I--some fifty-odd years later--my Concerto for Violin, Viola and Orchestra.

Returning home from Ann Arbor after the premiere of the concerto at Viola Congress XV, I started reminiscing about the beautiful musical adventures I had encountered during all those years: my love affair with the viola, my first string quartets, my student days at the Juilliard, my first job at the Paramount Theatre in New York City.

I'll never forget that job interview with the music director, Borris Morris. I was ushered into a large room, sparsely furnished with a solitary mahogany desk at the far end. Behind the desk sat a pudgy, silk-shirted man who, with a colorful accent asked me, "What is on your mind?" I replied that I was a Juilliard student looking for a job as a composer! He casually thumbed through my portfolio of scores and remarked, "So, you want to be composer, hah?!" Then came the lecture on the follies of such a career. After a silence, he said, "All right, you have a job. But continue with your studies. Take time off for Juilliard whenever you need. No



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problem!" I thanked him profusely, collected my scores, marched off and closed the door behind me, turned about-face abruptly, opened the door again and blurted out, "How much is the salary?"

Life at Paramount was marvelous. I arranged and composed music, rehearsed the on-stage chorus and made endless cut and paste jobs. Before long, I began some free-lance writing, left the Paramount, quit school, and was swallowed up in the world of motion-pictures, radio and television, worked day and night, got married, raised a family, played string quartets weekly, started and conducted the Great Neck, New York Symphony and became involved in a music publishing venture. It was an exciting and challenging existence that lasted for many good years.

Another Attraction

But, something else was happening. A persistent fantasy of ideas for a viola sonata kept whirring around in my head, refusing to go away. I found the time to write down and complete these recurring thoughts. The idea of giving up my hectic way of life to devote time to serious writing became more and more attractive.

Finally in 1970, I decided that I'd had enough. No more demands, pressures, and deadlines. I moved to Florida where I would have time to think, to walk on the beach, to swim, to explore new musical ideas and in a way, to give penance for all those years I wrote for money. Before long, I was busier than ever. New works, premieres, commissions and a couple of prizes.

This brings me to the Concerto for Violin, Viola and Orchestra. I had long experimented with the ideas for a double concerto. I had written to Isaac Stern asking if he would look at the work on its completion. His reply was encouraging: "...double concerti of this genre are rare and deserve careful examination...I would be happy to have your work in my library, and if an occasion allows, to look through it with a viola playing colleague."

A double concerto has a unique structure. On one hand, you have the solo instruments which are of equal importance. Balance and proportion between the two must be preserved at all times. And then, there is the orchestra which furnishes the framework as well as the color, contrast and drama.

Having arrived at a time of my life when I no longer had to be overly concerned about keeping up with current styles, taboos or fashions, I felt free to write music that could at times be dissonant or consonant, twelve tone or atonal, melodic, chaotic, minimal or maximal. It was a broad pallet from which to work, and now I was ready to incorporate many of these elements, yet make that music accessible to the listener. Also, I felt that the concerto would have a structure that invariably returned home from where it started, and above all, that it would have a recognizable tonal, or key center.

Concerto for Violin, Viola and Orchestra

This concerto is tonal, linear and rhythmic, with moments of lyricism softening the vigor of the forward motion. Structurally, the final note of the first movement becomes the first note of the second. Similarly, the second movement's last note becomes the first of the third and final movement. This permits the concerto to be



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performed with either the usual pauses between movements, or as an uninterrupted and continuous whole.

A bold, *con brio* theme by the viola, joined later by the violin, marks the intense, cadenza-like opening:



Becoming more animated, the solo parts vie with one another as fragments of dialogue are tossed back and forth, the orchestra interjecting supportive statements which take over momentarily and lead gradually to a more tranquil mood:



The conversation expands, at times rising in intensity and finally falling away to a momentary silence, setting the stage for an energetic development section:



The orchestra takes over again, this time coming to a grand climax which diminishes in order to re-establish the tranquillo theme, but this time with the melody inverted:





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The two soloists expand the theme which gradually grows in intensity and ends with a broad, majestic statement by the brass:

Maestoso (♩ = 76)

vl.

vln.

brass: timp.

f, *sf*, *mf*

The timpani echoes this stentorian theme, but the two soloists have the last say as the timpani finally gives ground, gradually dying away to end the movement:

vln.

vln.

timp.

trombs.

mf, *sosten.*, *dim.*, *pp*, *marc.*

The second movement, **Larghetto**, introduces an ostinato bass in duet with a florid accompaniment repeated over and over, setting the ground for the passacaglia variations which follow.

Larghetto (♩ = 54)

arco, *pp*, *sempre legato e semplice*, *p*

The melody is stated as a lyric seven-bar theme by the solo violin. The viola follows seven bars later with the same theme imitated strictly in its entirety, in effect becoming a canon. There are seven variations which follow and the movement ends as it began with the minimalist-like accompaniment slowly fading away.

pp, *espress.*, *p*, *loco*

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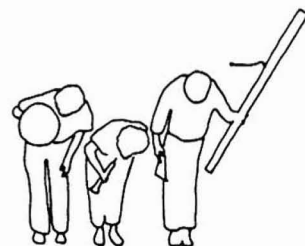
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The **Vivace** starts propulsively with a lively open string pizzicato accompaniment, accented lightly by the timpani:



The soloists take turns displaying their virtuosity in a spirited and playful mood. The orchestra continues its accompaniment, occasionally interrupting with sharp accents and punctuations:



The two soloists then join in a waltz-like, twelve-tone second theme that shifts unexpectedly from D to Eb Major:



This in turn gives way to a fragmented development section which leads back to the opening pizzicato accompaniment. Returning once more to the first theme, the soloists display their skills, alternately exchanging rapid-fire scale passages:



The mood expands and then diminishes gradually as the pizzicato strings, joined by the timpani and triangle, come to a dramatic pause to set the stage for a brilliant double cadenza. The orchestra joins the excitement, the movement driving on without pause to its conclusion.

Coda: I have always felt that it isn't at all necessary for the listener to have a Ph.D. in music to understand what a composer has to say. My own philosophy is a simple one. If my music pleases or moves, I feel amply rewarded and assured that I have expressed myself in a meaningful way.

Maurice Gardner, composer, has enriched the viola repertoire in recent years through several works. They are published by *Staff Music Publishing Co., Inc.*, Ft. Lauderdale, Florida. ■



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Errata

Courante.

Bars 7-11:

JAVS regrets that some notational errors were made in the music examples accompanying the article by Richard R. Efrati on Bach's Fifth Cello Suite, JAVS, Summer, Vol.4 No.2, page 21.



Bars 18-19:



Gavotte I

Bars 1-4:



Gigue.

Although many editors have not accepted the possibility of the D-flat in bar 16, it can easily be justified by comparing Bach's lute harmonization.

Bars 15-17:





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Of Interest

1991 North American Congress

While violists are pointing toward the 1989 International Viola Congress at the University of Redlands, several institutions have indicated their interest in hosting the 1991 congress. (In 1990, the congress will be held in Europe as has been the practice in alternate years over the past fifteen years approximately.) Past congresses in North American have been held at Eastern Michigan University, Eastman School of Music, Brigham Young University, University of Toronto, University of Houston, New England Conservatory, and the University of Michigan. If you are aware of an institution that is interested in hosting the 1991 congress, a letter of inquiry should be sent by 1 January 1989 to David Dalton, President AVS, Brigham Young University, Music Department, HFAC C550, Provo, Utah 84602. The officers and board of the AVS will make the selection of the 1991 site.

JAVS

Some past copies of the Journal of the American Viola Society are available on request by members of the AVS at \$3.00 each. These back issues can be ordered from the editorial office: Newsletter No.28, April, 1985; JAVS editions: Vol 3 No.1, April 1987; Vol.3 No.2, August, 1987; and Vol. 3 No.3, November, 1987. August, 1987; Vol.3 No.3, November, 1987; Vol.4 No.1, 1988; and Vol.4 No.2, 1988.

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About Violists

Cynthia Phelps, principal of the Minnesota Orchestra, made a New York debut recital in Alice Tully Hall on October 24 under the sponsorship of the Schubert Club of St. Paul, Minnesota. The program included the world premiere of Stephen Paulus's *Seven for the Flowers Near the River*, which was commissioned for Ms. Phelps.

Marlow Fischer and his organization VIOLA PLUS continue to offer periodically concerts of new and unusual music for viola and other instruments in New York City. A recent program listed works by Jeff Talman, Bright Sheng, Gary Philo, and Richard Einhorn. Those interested in the repertoire being featured by VIOLA PLUS may write Mr. Fischer at: 202 West 92nd ST., NY, NY 10025.

Amy Leventhal, principal of the Atlanta Ballet and member of the Phoenix Quartet, has presented the second concert in THE PRIMROSE SERIES at Emory University. Ms. Leventhal is a graduate of Indiana University, where she studied with Abraham Skernick, and a former member of the faculty at the University of Alabama. The series obviously features music for viola and is dedicated to the memory of the great violist.

Quartet Shuffle: Katherine Murdock from the Boston Chamber Music Society has joined the Mendelssohn String Quartet. She replaces Ira Weller, now





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with the Metropolitan Opera Orchestra. Benjamin Simon, formerly principal of the Buffalo Philharmonic, has joined the New World Quartet in place of Robert Dan.

New Works

Sonata da Chiesa

Sonata da Chiesa for Viola and Organ (1988) by Daniel Pinkham. Publisher: E.C. Schirmer Music Co., 138 Ipswich Street, Boston, MA 12215.

We are indebted to Daniel Pinkham, the distinguished Massachusetts composer, educator, and church musician for enriching the middle-fiddle repertory with his splendid *Sonata da Chiesa*. last April it was premiered by Patricia McCarty (who also edited the viola part) and organist James David Christie at the dedication of an organ in the Plymouth Congregational Church, Belmont, Massachusetts. By turns, the work is beautiful, interesting, diverting, enriching and exciting, all within a decidedly twentieth century idiom. (The tape of that fine first performance preserves playing and musicianship of the highest calibre.)

The potential turgid qualities of this medium, viola and organ, are avoided completely, and the *Phantom of the Opera* never even comes to mind, as well it might in this setting. Overall, the contrapuntal texture is thin enough so the viola is not overwhelmed, but can be identified as an equal partner. The best qualities of the viola are used so that the instrument sounds to good advantage, and the pitfalls of many twentieth century pieces are avoided. For instance, the upper range is used, but Pinkham is not preoccupied with it, and there is lots of opportunity for

rich lower-register playing. The sparse double-stops are playable and sound fine. Pizzicato, harmonics, tremolo and mute all find a rightful place as unforced violistic devices. The exception might be the presto opening of the third movement where fortissimo organ chords are answered by soft viola harmonics in a high tessitura where usually only canines are comfortable listening. Perhaps this passage needs to be re-thought.

The form identified in the title is recognizable only in the four-movement structure and in reliance on contrapuntal texture and techniques. The rhythmic vocabulary is twentieth-century, but conservative by today's standards. The harmonic language is politely dissonant but spicy, almost tonal, sometimes triadic, and tonality is not obviously used as a formal or unifying element.

The first movement alternates short adagio and allegro sections and ends on an A-major chord. The second movement, Andantino, is three-part counterpoint with the left hand of the organ playing only four notes, but in a constantly-varied melody of fresh pitch-patterns and rhythms. The cadence is on B-flat. The third, has the unfortunate Presto opening, followed by a lovely Adagietto, essentially a viola solo. The last movement, Giocoso, is a rondo using strong rhythmic motives and lots of refreshing, clever imitation. The piece ends strongly in C-major.

For the violist, the *Sonata da Chiesa* is technically demanding enough to be interesting, and is rewarding to play, as it makes the viola sound to advantage. It's difficult to know how this sixteen-minute work would be programmed. The movements would not stand well alone, and unless there is an unusual service, it would be too long for church. If the violist has access to a hall with an organ, it would be a fine addition to



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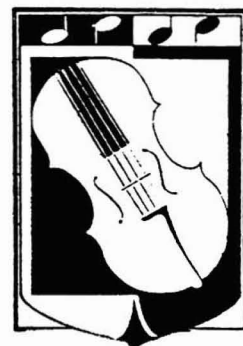
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Reviewed by Thomas G. Hall, Chapman College.

Viola da braccio

Franz Zeyringer, past president of the International Viola Society, announces the release of a new book (German text) entitled *Die Viola da braccio*, published by Heller Verlag, Munich. This volume has been five years in the writing in which the author addresses and finds solutions for important problems concerning the viola. Such subjects of general interest as the development of the instrument, history of viola performance, the problem of size, a small lexicon of viola terms, judging an instrument and the bow, etc. are handled. The first edition, clothbound, contains 280 pages written in German. Order forms can be acquired from: Rosemary Glyde, P.O. Box 558, Rt. 2, Golden's Bridge, NY 10526.

Competitions

Primrose Memorial Scholarship Competition

(See pages 36 and 37)

THE TERTIS COMPETITION

by

LOUIS KIEVMAN

The third Lionel Tertis International Competition and Workshop, an event which takes place every four years, was held at Port Erin, Isle of Man, British Isles, 27 August-3 September. The Competition attracted fifty-two entrants from eighteen countries.

The Preliminary Audition required competitors to play a twenty minute recital containing contrasting works. For the Second Stage, eight semi-finalists were chosen who performed a thirty minute recital, and the Final Stage reduced the field to three players, each required to play a forty-five minute recital which included the commissioned work *Tides of Manan* by Paul Patterson. This work is a fine addition to the viola repertoire. It commences with a section reflective in character, but develops in a toccata-like fashion which accelerates until it ends in a whirlwind of frenetic virtuosity. It is for solo viola without accompaniment. Paul Patterson is to be composer in residence at Yale University this year.

Prizes were distributed as follows: FIRST PRIZE (2000 pounds sterling) was awarded to seventeen year old Hsin-Yun Huang, a Taiwanese resident of England. SECOND PRIZE (1500 pounds sterling) was won by Jane Heather Atkins, aged 20, of Britain, and THIRD PRIZE (1000 pounds sterling) was awarded to twenty-four year old Jean Eric Soucy of Quebec, Canada. Nine other prizes were awarded as well. Judges were Sir Harry Lumsden (UK), Chairman; Uri Bashmet (USSR), Harry Danks (UK), Thomas Riebl (Austria), Milan Skampa (Czechoslovakia); and Emanuel Vardi (US).

The Workshop offered recitals, lectures and master classes. In order of programming: RECITALS were given by Nobuko Imai (Japan), Emanuel Vardi (US), Yuri Bashmet (USSR), Martin Outram (UK), Thomas Riebl (Austria), Harry Danks (UK) (viola d'amore), Eric Shumsky (US). It was of great interest to hear the variety of styles displayed by each of the soloists. It is good to hear individuality, and with performances like those offered, it should not be long before the viola achieves again its rightful place in the string world



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along side the violin and the cello. If advances continue at the present rate, this should happen in the not too distant future.

MASTER CLASSES were presided over by Louis Kievman (US), Nobuko Imai (Japan), Zlatko Stahuljak (Yugoslavia), Thomas Riebl (Austria), and Eric Shumsky (US).

LECTURES were offered on a variety of subjects: "Construction and Design Problems of the Viola" by Wilfred Saunders (UK), "The Pedagogy of Dr. D. C. Dounis" by Louis Kievman (US), "The Importance of the Viola Bow versus Size of the Viola" by Man Seng Chan (Singapore), "The Art of Peter Schidlöf," "The Art of William Primrose," and "Tertis on Record," all by Tully Potter (UK); "Transcriptions and Arrangements of Lionel Tertis" by Michael Ponder (UK), and "The Composer" by Paul Patterson (UK).

In addition, there were recitals by the Maggini String Quartet, a "Manx Tay," catered by the ladies of Port Erin, and daily rehearsals of massed violas conducted by John White. This group grew in number each day until on the last day of the event, it culminated in a concert performed by practically every violist present including most teachers, soloists and lecturers who were still remaining on The Isle of Man.

In June, 1989, the American Viola Society will sponsor its own Viola Congress. This five day event will be held at Redlands University, Redlands, California. It too will offer lectures, master classes, recitals and the Primrose Memorial Scholarship competition, as well as a few surprise special events. The organizing committee for this event is composed of Lucille Taylor, Louis Kievman and Donald McInnes. They are looking forward to a strong attendance.

Louis Kievman is a former member of

the NBC Symphony. He is a well known teacher in Southern California who serves as vice-president of the AVS.

Giuranna Competition

The Bruno Giuranna International Viola Competition was held this past August at Paraiba, Brazil. The first place prize was given to Karen Elaine who is a student of Louis Kievman, and has also studied with Karen Tuttle and Michael Tree at the Curtis Institute and with Burton Fine. Ms. Elaine lives in San Diego and was awarded a \$15,000 prize, a performance with the Paraiba Symphony, and will make a recording of the Walton Concerto.

Mae M. Whitaker Competition

This event is designed for violinists, violists, and cellists and is under the auspices of the Saint Louis Conservatory of Music, 15-19 May 1989. Prize money amounts to \$15,000 with a deadline of application 1 March 1989. For further information write to:

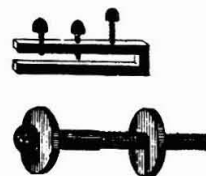
James N. Cain, Administrator
Saint Louis Conservatory of Music
560 Trinity
St. Louis, MO 63130

Wendell Irish Viola Award

This event is sponsored by the National Federation of Music Clubs and will be administered on a state level through the state chairman of the NFMCC. The competition is open to U.S. citizens between the ages of 12 through 18. A tape is to be submitted by 1 February 1989 representing repertoire from five categories: Baroque, Classical, Romantic, Contemporary, and American. A \$700 Regional Award will be given.

Vieux Competition

The 3ème Concours International





MEMBERSHIP ENROLLMENT FORM

The AVS is an association for the promotion of viola performance and research.

Our personal and financial support is appreciated. As a member, each year you will receive three AVS Journals and The Viola, yearbook of the International Viola Society. You will also receive the satisfaction of knowing that you are a member of a collegial group which is contributing to the furtherance of our instrument and its literature.

Please enroll me/my group as a member of AVS for one year. Begin my subscription to AVS Journal containing the Membership Directory, and an annual copy of *The Viola*.

My check for one year's dues, made payable to the American Viola Society, is enclosed as indicated below:

Renewal Membership	<input type="checkbox"/>	\$20
New Membership	<input type="checkbox"/>	\$20
Student Membership	<input type="checkbox"/>	\$10

☐ I wish to contribute to The William Primrose Memorial Scholarship Fund in the amount of \$_____.

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State _____

Zip _____

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☐ Check if this is a new address

(If you are a student, in which school are you enrolled?
Please list permanent address above rather than school address.)

Send To: Rosemary Glyde, Treasurer
P.O. Box 558, Rt. 22
Golden's Bridge, NY 10526

d'Alto "Maurice Vieux" will be held 7-12 March 1989 in Orléans, France. This event is sponsored by the École Nationale de Musique d'Orléans, the Délégation Régionale à la Musique Ministère de la Culture, and the Association Les Amis de l'Alto, which is the French chapter of the International Viola Society. For further information, write:

Les Amis de l'Alto
11 bis, rue Neuve Saint-Germain
92100 Boulogne
France



**UNIVERSITY
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invites you to California for the
XVII Viola Congress

The XVII International Viola Congress sponsored by the American Viola Society and the University of Redlands, will be held from June 21-25, 1989. In the **schedule of events** are concerts which will include the following performers: Clyn Barrus, Brigham Young University, Provo, Utah; Paul Coletti, Peabody Conservatory; Roberto Díaz, the Boston Symphony Orchestra; Csaba Erdelyi of Hungary, from Indiana University, Bloomington; Rosemary Glyde, New York; Pamela Goldsmith, Studio City, California; Martha Katz, Eastman School of Music, Jon Robertson and the Redlands Symphony Orchestra; David Schwartz, Studio City, California; Tom Tatton, Stockton, California; Lucille Taylor, University of Redlands; Lyndon Taylor, New York City; Karen Tuttle, Curtis Institute; Alan de Veritch, Los Angeles; and John Walz, Pasadena, California.

Master Classes will be given by the following artists; Csaba Erdelyi; Alan de Veritch on preparing orchestral auditions; Nannie Jamieson, on preparing

young students for competition; and Karen Tuttle, on pedagogical techniques. Applications to perform in a master class may be obtained by writing to Lucille Taylor, Viola Congress, University of Redlands, School of Music, P.O. Box 3080, Redlands, CA 92373-0999. A master class application is included in this issue.

Theme concerts featured will include American music, a lecture-recital to be given by Dr. Pamela Goldsmith entitled "The Transition to the Tourte Bow and its effect on Bowing Articulation" with demonstration of the changes in the viola literature; a recital of viola-cello duos; international music for the viola; an entire concert of music for viola and orchestra; a potpourri concert called "Look What I Bratsche;" a Viola and Friends chamber music concert, bringing other instruments together with the viola; and the final event of the congress will be a play-along concert in which all violists are invited to participate.

Finals of the Primrose Memorial Scholarship Competition will be held on the first day of the Congress, June 21. The first-place winner will present the first performance for the Wayne Bohrnstedt work for viola and orchestra with the Redlands Symphony Orchestra. This work by eminent American composer and University of Redlands faculty member Wayne Bohrnstedt, has been commissioned especially for the competition. To enter, violists must be between the ages of 18 and 27 and must submit a personal cassette tape plus a \$25 fee postmarked by 1 March 1989. Audition pieces are to include an unaccompanied work, the first or last movement of a major concerto, and a piece or excerpt of the entrant's choice. A total of \$1,350 in prizes will be awarded. For complete details and application forms, send your request to Lucille Taylor, Viola Congress, School of Music, University of Redlands, P.O.



APPLICATION FOR MASTERCLASS PERFORMANCE FOR XVII INTERNATIONAL VIOLA CONGRESS

The International Viola Congress sponsored by the American Viola Society and the University of Redlands is featuring the following masterclass artist: Csaba Erdelyi from Hungary, now teaching at Indiana University, June 24; Nannie Jamieson of London, England, June 22; and Karen Tuttle from the Curtis Institute, June 21. In addition, Alan de Veritch, former principal of the Los Angeles Philharmonic, will give a masterclass and lecture, June 23, on preparing orchestral auditions. Masterclasses are open to performers from the ages of 12 to 30. Each artist will be prepared to work with four to six students on a broad spectrum of repertoire from the different style periods.

Students are encouraged to take advantage of this unique opportunity to perform for these distinguished artists and all violist will be inspired by watching them teach the performers. Please reserve your space in these masterclasses immediately by returning the following application form.

Fee for performers: \$25, or fee is waived to persons enrolled for the full congress, June 21-25, 1989.

Name

Phone

Address

City/State

Zip

Send with this application a recent cassette tape which reflects your performing ability.

Please indicate compositions you would like to present for a masterclass and include a typewritten biography of your musical experiences, teachers, which competitions won, and repertoire list for the past few years.

Make checks payable to **University of Redlands**

Mail to: Lucille Taylor, Viola Congress
School of Music
University of Redlands
P.O. Box 3080
Redlands, CA 92373-0999

Box 3080, Redlands, CA 92372-0999.

Lectures scheduled will be given by Paul Siefried, bow maker of Los Angeles, who will speak about what to look for when choosing a bow; and Hans Weisshaar, a leading stringed-instrument expert from Los Angeles who has chosen the topic, "Viola-making Today." David Schwartz will be giving a symposium on the recording industry in Hollywood.

Extensive exhibits will feature instruments by many prominent makers, sheet music, recordings and other items of interest. The traditional demonstrations and comparison playing of new instruments should be of special interest to all. The University of Redlands has a spacious facility, the Orton Conference Center, for exhibits. A list of exhibitors is being compiled. Names and addresses of exhibitors would be welcomed by the planning committee.

The meeting of the American Viola Society membership will be held on June 25. Members are invited to send agenda items for discussion to David Dalton, Pres. AVS, BYU Music-HFAC, Provo, UT 84602.

Information concerning accommodations for the Viola Congress may be obtained by writing to Leah Davis, Director of Conferences, P.O. Box 3080, Redlands, CA 92373-0999. Options of staying on campus or staying at local hotels are available. Two banquets will be held, an opening ceremony, and a formal dinner on Saturday night, featuring well-known professionals in the music industry. **Regular registration before April 15 is \$75 and after April 15 is \$90. Student registration is \$40 before April 15 and \$50 after.** Registrants who are not already members of the American Viola Society should add to the registration fee \$20 for regular membership, and \$10 for student membership. This will automatically enroll them as members of the AVS

which will entitle them to receive three issues annually of the society's JOURNAL, a copy of the Viola Yearbook, and other advantages and price reductions that come to our members.

The beautiful surroundings of the University of Redlands, located on a 130-acre tree-lined residential campus in Southern California, between Palm Springs and Los Angeles, will provide additional inspiration for all participants and delegates of this important international event for violists. The quiet environment surrounded by mountains provides maximum opportunity for reflection and musical growth. Additional vacation attractions include Sea World, Magic Mountain, Disneyland and close proximity to the Pacific Ocean beaches.



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**PRIMROSE MEMORIAL
SCHOLARSHIP COMPETITION**

in conjunction with the
1989 International Viola Congress
June 21-25

Chapter of the Internationale Viola-Gesellschaft

University of Redlands, Redlands, CA

Eligibility: Open to all violists who have reached their 18th and have not passed their 27th birthday by 21 June 1989.

To Enter: Each entrant is to submit a personal cassette tape (which will not be returned), postmarked by 1 March 1989, to the coordinator of the competition and an entrance fee of \$25, payable to **University of Redlands**.

The tape should include the following excerpts:

1. An example, about 5 minutes in length, of an unaccompanied work such as those by Bach (cello suites), Hindemith, Reger.
2. The first or last movement from a major concerto of the technical difficulty of those by Bartok, Walton or Hindemith. (Compositions written with an accompaniment must be performed with such on tape.)
3. A piece, or excerpt from a suite or sonata, about 5 minutes in length of the entrant's choice.

First Round: The tapes will be auditioned by a jury; and finalists will be chosen to appear in the second and final round on 21 June, 1989, at the University of Redlands. All finalists will be notified by 15 March and sent the viola part for the premiere solo work for viola and orchestra by Wayne Bohrnstedt. This new work has been commissioned especially for this competition.

Final Round: Each of the finalists will be asked to perform 1) a major concerto or piece with orchestra, 2) an unaccompanied work, 3) a sonata, suite or piece, 4) required work by Wayne Bohrnstedt.

First Prize: \$1,000 and a solo performance at the Congress with the Redlands Symphony orchestra of the premiere work by Wayne Bohrnstedt.

Second Prize: \$350 and a performance on a master class at the Congress.

The finalists will receive a room free of charge during the Congress. An accompanist will be provided if requested.

Juries for both rounds will consist of violists participating in the 1989 Congress excluding any teachers whose students have entered the competition.

PRIMROSE MEMORIAL SCHOLARSHIP COMPETITION

APPLICATION FORM

Submit this form with the cassette

Name Phone

Address City/State Zip

School attending Age

Please identify the selections on the cassette:

- 1) _____
2) _____
3) _____

Include: 1) a letter of recommendation from your teacher

2) a copy of a document certifying your age

This package must be postmarked
1 March 1989 and sent to:

Lucille Taylor
Competition Coordinator
School of Music
University of Redlands
P.O. Box 3080
Redlands, CA 92373-0999



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