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Die Stim ist etwas rauh, so die Violen giebet,
Doch heißt sie angenehm, dem der sie recht versteht,
ein Stück wird edel geachtet und geliebet,
wann dieser artige Thon zugleich darunter geht.
Nun, so die Mutter-Stadt der Musik-Künstler heißet,
ist, die mein Instrument als etwas schönes preißet.



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HERMANN RITTER AND HIS VIOLA ALTA

by

Daniel Thomason

Throughout the long history of the violin family, the viola has been the one instrument for which permanent mathematical dimensions have not been formulated. Lionel Tertis once said, "It [the Tertis model] is 16 3/4 inches long, and this I consider to be the maximum length for playing under the chin, and, at the same time, the minimum from which to hope for a really satisfactory C string sonority."¹ William Primrose commented, "The ideal size is between 16 inches and 16 1/2 inches";² and Paul Doktor added, "Soloists as a rule, like to play on instruments as large as they possibly can handle. The advantage which the large instrument has, as far as additional volume of tone and possibly more depth is concerned, is lessened by the continuous strain on the left hand."³ These three comments illustrate the 20th century belief that the instrument must be comfortable to play while producing the volume and the characteristic viola sonority violists all seek. Though this is evident, it was not so obvious to violists in the nineteenth century, for whom the situation was quite problematic. Violists then were used to small, weak instruments with hardly any projection, and with almost useless C strings. Berlioz observed, "Conductors should absolutely prohibit the use of these mongrel instruments. Their weak sound deprives the orchestra of one of its most interesting tone elements and robs it of sonority, especially on its deep tones."⁴

As the violin family emerged in the mid-16th century, the voicing eventually followed the vocal distribution--2 violins, 2 violas (small alto, 39 cm = 15 1/2", and large tenor, 48 cm = 19"), and cello (and/or a bass instrument). The smaller alto viola was certainly easy enough to handle by most players, but the larger tenor was extremely cumbersome; even so, the two sizes of violas existed until the beginning of the 18th century. As composers moved away from five voices to the four-voiced string section, the alto survived and the tenor fell by the wayside. (The tenor parts

were taken over by the cello in its higher ranges and later a bass instrument doubled the cello an octave lower.)

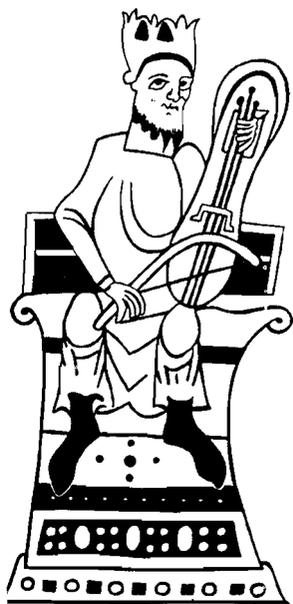
Even into the 19th century, the alto viola was the only middle voice, and it underwent the same changes that the violin and cello had endured up to this point--the flattened contour introduced by Antonio Stradivari and other Italian makers; the longer, restructured neck; and the higher bridge, with sound post and bass bar modifications added early in the 19th century. Yet, the viola generally still retained its small size. This small size, the result of the incorrect geometrical proportions of the the instrument in relation to the dimensions of the violin and cello, resulted in the so-called nasal sound so much sought after in the 19th century, and which today is accepted as the viola sound (described by Berlioz as "husky"⁵).

Small, Weak Violas

Most viola players in European orchestras of the 19th century played on very small, weak instruments; the viola sections were often ridiculed as the weakest of the strings, and violists were labelled as those who played a "pensioner's instrument." Violinists ready for retirement, and even non-stringed instrument players due to retire soon, were given a viola to play out their remaining years.⁶ Richard Wagner noted, "In the majority of our orchestras the viola players do not constitute the flower of bow[ed] instrumentalists."⁷ It became generally apparent that the viola situation had to be remedied. The dauntless Hermann Ritter, in an effort to find a remedy, tried to produce a viola equal in sound and tone to the other stringed instruments.

Hermann Ritter, born in 1849 in Wismar, Germany, studied violin, theory and music history at the New Academy of Music in Berlin. While municipal music director in Heidelberg, he continued to study art history and philosophy. It was there that Ritter became interested in the viola. He also became aware of the precarious position of the viola and its players, and decided to reform matters. However, he seemed more interested in redesigning the viola than chastising the players. (Also very concerned with the education of new, young violists, he became an influential





teacher.⁸) When Ritter moved to Würzburg to teach at the Royal Music School, he had already begun designing a viola with a body length of 48 cm (approximately 18 7/8"). He called his new viola the *viola alta*, and it was built in Würzburg by Karl-Adam Hörlein (1829-1902). Even though Ritter claimed to have invented this new viola, it was in fact a rebirth of the old tenor viola. The correct proportions for a true alto/tenor voice would be on a ratio of 3:2 to the violin--in other words, half again as long (including all other related measurements) as the violin. Ritter was a very large man, so an instrument measuring the required 54 cm (approximately 21 1/4") would not have been impossible for him to play; but at the urging of Hörlein, Ritter settled for a ratio of 4:3, bringing the body length down to a reasonable variance between 18" and 19".⁹

As we can envision, the *viola alta* moved away in sound from the traditional nasal viola tone to that of the old tenor. The volume is greater, and gone is the customary nasal A string. As this instrument approaches the cello in timbre, it is much more similar to the timbre of the tenor violin--which is tuned G, D, A, E, sounding one octave lower than a violin--than to the customary viola timbre. According to Ritter,¹⁰ this was effected by the aid of the rules concerning measurements established by Antonio Bagatella in his book *Regale per la Construzione di Violine, Viole, Violoncelli, e Violoni* (Padua, 1782). The *viola alta* was in effect a tenor viola.

Ritter and Wagner

Ritter showed his *viola alta* to Richard Wagner, who was enthusiastic. As Wagner was preparing the opening of the Bayreuth Theatre (1876) with *Der Ring des Nibelungen*, he asked Ritter to join the orchestra with his new viola. After hearing the *viola alta* for the first time, Wagner wrote to Ritter, "I feel certain that the universal introduction of the *viola alta* into our orchestras would serve not only to throw a proper light on the intention of those composers who had to content themselves with the ordinary Bratsche while they required the true alto violin tone, . . . but that it might also bring about an advantageous change in the treatment of the string quartet."¹¹ We know that

initially two *violas altas* were used in the Wagner orchestra. (I have heard that at some time during the Festival Series at Bayreuth, at least twelve *violas altas* were played at one time, but I have been unable to document this.)

Word spread and others accepted Ritter's technique and replaced the old small violas with their high-arched bellies and weak tone with his new invention. Among those influenced by Ritter's development were Franz Liszt, Anton Rubenstein, and Hans von Bülow. Liszt wrote the *Romance Oubliée* for Ritter and his *viola alta*; von Bülow and Richard Strauss encouraged the use of the *violas altas* in German orchestras. Ritter often toured as solo violist, promoting not only his instrument, but also his own compositions for the instrument, as well as *many* transcriptions. The itinerary for the tours included Germany, Switzerland, Holland and Russia. Eventually Ritter returned to Würzburg, where he remained as a *viola* teacher until his death in 1926.

The popularity of these large violas was enormous, in spite of all those violists who complained that the new violas were very uncomfortable because of the long reaches.¹² The Ritter-Hörlein violas continued to be built until 1902, when Hörlein died. Another violin maker from Würzburg, Phillip Keller (1868-1949), a cellist, took over the Hörlein shop and, in collaboration with Ritter, continued to build the *violas altas*, but in a slightly different configuration; for example, a *viola alta* built in 1905 (#99--now in the possession of the Hans Weisshaar violin shop, mentioned later in this article) has a scroll that is cello-like in design.

Restructuring the Quartet

Ritter developed his interest from enlarging the viola to also restructuring the string quartet. He *tried* to do so in order to equalize and distribute the voices in proper mathematical relationship to each other. In 1898, he added a fifth string to the *viola alta*--the violin E--to compensate for difficulties playing in the higher positions because of the height of the bouts. In 1905, his new string quartet was introduced; the instrumentation was as follows: violin; a 5-stringed *viola alta* that replaced the second violin, and extended

Ritter's Compositions

Ritter's pioneering pedagogical work is as important for the viola player as his efforts in transforming the viola are. Not only did he compose a large amount of original music for the viola alta, but he made many transcriptions, edited many orchestral study books, and wrote a systematic method for viola instruction. His studies and transcriptions are too numerous to include here, but certain original compositions for the viola alta should be noted:

Concert Fantasie No. 1 for viola alta with piano or orchestra accompaniment

Concert Fantasie No. 2 for viola alta with piano or orchestra accompaniment

Italian Serenade for viola alta and piano

Melodie for viola alta and piano

Elfengesang Op. 7 for viola alta and piano

Schlummerlied Op. 9 for viola alta and piano or orchestra accompaniment

Jagdstück Op. 27 for viola alta and piano

Auf den Wellen Op. 27 for viola alta and piano

Spinnerlied Op. 28 for viola alta and piano

Zwei Stücke: Pastorale and Gavotte, Im Traume

Nach slavischen Eindrücken: Elegie; Introduction and Mazurka

*Erinnerung an Schottland: Fantasie mit Benützung altschottischer Weisen*¹⁴

In examining and playing the Ritter violas, we develop an appreciation of Ritter's efforts to design an instrument that would meet all the requirements for the middle voice of the strings: adequate volume, and open sound, ease of playing. As a result of Ritter's work, later experimentation in the building of large violas occurred; consequently, today's instrument builders, by changing the dimensions of the upper and lower bouts and by heightening the ribs, while retaining a comfortable fingerboard and body length, produce violas with large airspaces in the body.

FOOTNOTES

1. Lionel Tertis, *My Viola and I* (London: Elek Books Ltd., 1974), p. 164.
2. Samuel and Sada Applebaum, *The Way They Play* (Neptune City, New Jersey:

downward the range of the second voice; a viola tenore, which replaced the old viola and was a true tenor voice (body length 72 cm [28 1/2"]) tuned G d a e' (the same as the old tenor violin) and played cello style; a viola bass, tuned like and having the same range as the cello, but with a larger body than the cello, made in strict violin form (narrow ribs). Unfortunately, this experimentation did not yield totally satisfactory results,¹³ and Ritter did not receive much support for this venture.

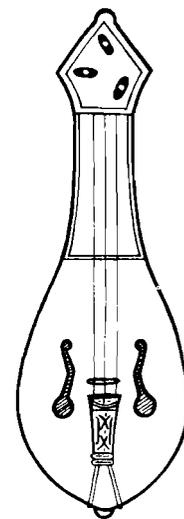
As yet there is no account of how many violas altas were built, but the number is presumably in the hundreds. I have a Ritter Hörlein viola alta, No. 207, built in 1894; as mentioned, he continued building the instruments until 1902, when he passed away. A violist colleague of mine in Los Angeles, Mr. Verne Martin, also has a Ritter-Hörlein viola alta, undated and unnumbered. I know of two other violas altas--one the Ritter keller model with four strings in the collection of Hans Weisshaar Musical Instruments, in Hollywood, California; and the other a five stringed Ritter-Hörlein in the Stoelzer collection at Adelphi University in Garden City, Long Island, New York. The Ritter-Keller belong to the Weisshaar shop has a body length of 43.3 cm (17 1/32") and has a reddish-orange varnish. Verne Martin and I have compared all the specifications of our respective instruments, and found them to be nearly the same:

Verne Martin's Viola Alta

Body length	47.9 cm (18 3/4")
String length	42 cm (16 3/4")
Upper bout	21.2 cm (8 3/8")
Lower bout	26.4 cm (10 3/8")
Midsection	14.5 cm (5 3/4")
Color	dark red-brown
Tone quality	open, full, dark lower register

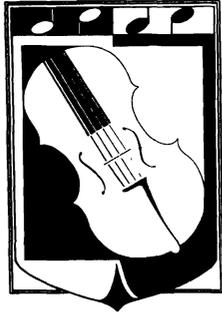
Dan Thomason's Viola Alta

Body length	47.2 cm (18 1/2")
String length	42 cm (16 3/4")
Upper bout	20.9 cm (8 3/16")
Lower bout	25.8 cm (10 3/16")
Midsection	14 cm (5 1/2")
Color	golden honey
Tone quality	open, full bright in all ranges



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Paganiniana Publications, Inc., 1972), Book I, p. 244.

3. *Ibid.*, p. 228.
4. Hector Berlioz, *Treatise on Instrumentation, Enlarged and Revised by Richard Strauss*, trans. Theodore Front (New York: Edwin F. Kalmus, 1948), p. 74.
Violists in German orchestras, at least, usually played rather small violas (39 cm = 15 1/2"); the C string was very flabby, and weak and the instruments had very limited capabilities for projection.
5. *Ibid.*, p. 60.
6. Maurice W. Riley, *The History of the Viola*, (Ann Arbor, Michigan: Maurice W. Riley with Braun Brumfield, 1980), p. 211.
7. Hermann Ritter, *Die Viola Alta oder Altgeige* (Leipzig: Carl Messeburger, 1885), Anhang I, p. 38.
Maurice Riley, *op. cit.*, 231.
8. Maurice Riley, *op. cit.*, Appendix I p. 317, Balling; p. 348, Meyer; p. 350, Neuberth.
9. Hans Bender, "The Tenor Violin--Past, Present and Future," trans. John Christie, *American String Teacher*, XIX, No. 4 (Fall, 1969), p. 24.
10. *Hermann Ritter und Seine Viola Alta*, ed. E. Adema (Würzburg: A. Stuber's Buch- und Kunsthandlung, 1881), p. 6.
11. Maurice W. Riley, *op. cit.*, p. 229.
Hermann Ritter, *Die Viola Alta oder Altgeige* (3rd ed.; Leipzig: Verlag von Carl Merseburger, 1885) Anhang I, p. 38.
12. Riley, *op. cit.*, p. 212.
I am 6 ft. tall and find my Ritter-Hörlein not uncomfortable. My colleague, Verne Martin, is considerably taller than I, and he says his viola alta feels quite comfortable. Once, I took my viola alta to a symphony rehearsal, and one of my section colleagues, who is very tall, played it and exclaimed in obvious glee, "Oh! This is Heaven!"
13. Hans Bender, *op. cit.*, p. 25-26.
14. Hermann Ritter, *op. cit.*, Anhang II, p. 51-62.

Daniel Thomason is co-director and co-founder of the *Viola d'amore Society of America*. His main teacher was Paul Doktor;

he took his master's degree and doctorate under Sanford Schoenbach at the University of Southern California. He has published "The Viola d'Amore Music of Carl Stamitz." He has been a member of the Dallas Symphony and the Carmel Bach Festival, and plays currently with the Glendale Symphony, and evenings at restaurants as a "strolling gypsy violist." ■

EXPLORING SOUND ON THE VIOLA

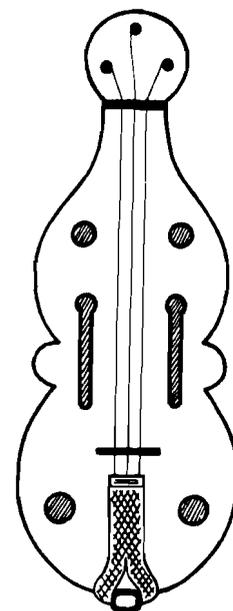
by

Yizhak Schotten

The viola, perhaps more than any other string instrument, comes in a vast variety of sizes and shapes. The smaller viola obviously possesses a brighter, more violinistic type of sound, and a bigger instrument has a darker, alto quality. However, a violist's approach to sound production should be the same even though instruments can differ so much in timbre. In fact, the same basic principles apply to playing all string instruments--finding the correct sounding point, bow pressure and speed, and enhancing the tone with the appropriate vibrato width and speed. Because string instruments respond differently (even from one viola to another), each player has to know how to apply these fundamentals to his own instrument in order to bring out its "true voice."

I have found that most viola students understand these principles in theory yet in general are often unable to achieve the best results when they put them into practice. The two most common problems are having a sound that is dull and lackluster, or the opposite extreme, too harsh and edgy rather than a desirable tone that is focused and ringing in all dynamic levels.

I still remember hearing William Primrose play on the radio in Israel when I was a teenager. His beautiful sound was so gripping that I was inspired to switch from violin to viola. Later, while studying both with him and Lillian Fuchs, I came



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to realize the importance of a clear, centered and resonant sound. I feel that it is imperative for students to have the right sound in their ear in order to produce it. Students should be encouraged to listen to great string players of all instruments both in live performances and on recordings. Who cannot be affected by the beautiful, focused, and vibrant tone of a Heifetz, Rostropovich, Perlman, and of course, Primrose?

The sound is primarily controlled by the bow arm. The bow should be close enough to the bridge (sounding point), sustained into the strings (bow pressure), with the appropriate speed in order to bring about the overtones necessary to project a sonorous tone. These elements are closely related and are constantly changing from note to note, string to string, and from one dynamic to another. When the balance is offset by varying one element and not adjusting the others accordingly, it will result in the problems mentioned above.

Helping Students

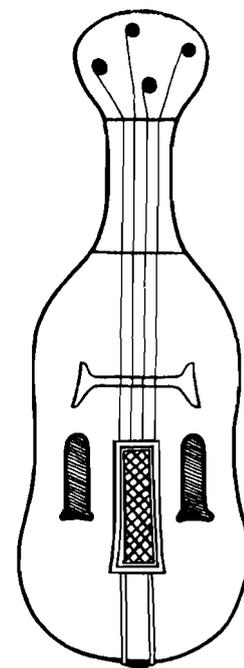
There are many ways to help students improve their sound, and in my experience the following practices have been particularly effective. I have students draw the bow, holding it with the thumb and the middle finger only and using as much arm weight as possible to get the fullest sound (this was one of Primrose's favorite exercises). The bow should be parallel to the bridge at all times and be slowly pulled from the frog to the tip and back. It is better to start with the A string, since it requires the least amount of pressure, and then work down to the C string. This is very strenuous, and most students will have a weak tone, particularly at the tip where gravity cannot help. Therefore, until they develop more strength, they must use caution not to overdo it. Before their hand gets fatigued, I allow the students to put the rest of the fingers down on the stick without stopping the bow. This helps focus the sound and enables them to find the core. It is good practice to execute this and other exercises on open strings first and then with vibrated notes.

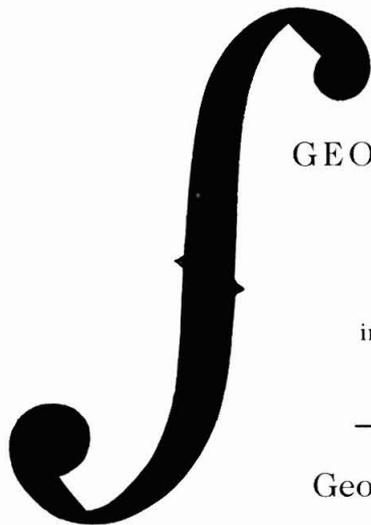
As students develop an awareness of core sound, they need to spend a great deal of time drawing the bow on each string, experimenting with the relationship of the

sounding point and the bow pressure and speed, using all the dynamics. In doing so, it is important for them to watch the bow in the mirror, observing where the various sounding points are, and to make sure the whole bow is drawn parallel to the bridge. Keeping the elbow low makes it easier to take advantage of the arm weight.

The following general guidelines will help students in their practice; but above all, they need to constantly listen to discover their own personal sound. Soft dynamics should be played with a focused sound, using a slow bow centered approximately between the bridge and fingerboard, and without too much pressure. Only in pianissimo or for special color effects should the bow be played near or over the fingerboard and with no pressure. In the louder passages, a slightly faster bow closer to the bridge and with more pressure should be used. A tilted bow for all these dynamics will create more resonance because less of the string is blocked by the hair, and the bow can be closer to the bridge when desired. Using a tilted bow also gives the feeling of "scooping" the sound toward the bridge. In fortissimo or in playing loud chords, a fast bow with flat hair should be used not quite as close to the bridge and with the most pressure. A bow with flat hair in this case is stronger and more resilient, and there will be plenty of resonance because of the bow speed. Tilting the bow would cause the wood to touch the strings and thus interfere with the sound.

It is more difficult to get a good sound on the lower strings, since they are heavier and less responsive. Using less bow and playing as much as possible in the lower half of the bow, even in piano, will focus and project the tone. This contrasts to using more bow in the upper half on the A and D strings. Also on the lower strings the bow should not be quite as close to the bridge as when playing on the upper strings. On faster notes, especially in the low register, digging into the strings by using a circular wrist and finger motion creates a very clear sound. Playing in the strongest part of the bow closer to the frog uses more of the arm weight and helps to get the best sound out of the G and C strings. This is achieved by playing the downbow on the lower side





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of the string and the upbow on the higher side of the string, as if crossing strings.

Martelé and other short strokes such as collé and up-bow staccato help to accustom the student's ear to listening for the resonance. Students should start from the string with a strong attack, using a quick bow and a complete release to get the note to ring.

Role of the Left Hand

The left hand should complement the right hand in order to achieve a focused sound. It is very important to have a correct hand position, because playing with curved fingers allows more of the string to ring and lets the hand vibrate more freely. Accuracy is of the utmost importance, since good intonation is essential for a centered tone. Practicing double stops and a variety of finger exercises in different positions with as many fingers down on the strings as possible will help develop good intonation and correct hand position. It is important to listen to the sound the bow draws out of the string and use the vibrato to color and complement it with the correct width and speed. Vibrato should be applied on every note, but playing without vibrato can be planned for special musical or coloristic reasons. For beautiful legato, vibrato should not be stopped between notes and shifts.

Many students press too hard with fingers of their left hand, especially when trying to project the louder passages. The vibrato is not as free, and the tightness can cause harm or an injury after prolonged playing. I have students practice the same loud passages in pianissimo, using minimal pressure with the fingers, but with full, relaxed vibrato. As the left hand gets accustomed to being more relaxed, I have students gradually increase the weight with the right until they get the volume needed. The left hand stays relaxed and needs only a slight increase in finger pressure.

For resonance, I also advocate the use of open strings, harmonics, and playing in first position when musically appropriate. Crossing strings in the lower positions will also project better musically than awkward shifts to higher positions.

I have discussed very briefly the basic ideas of sound production. Beyond this,

there are many other possibilities to explore. As Mr. Primrose once told me, he himself was always searching for new sounds and colors on his viola. In our own personal way, we can all undertake this challenging quest.

Yizhak Schotten is professor of viola at the University of Michigan, where he was Host Chairman of the 1987 International Viola Congress. He is a former member of the Boston Symphony and principal of the Cincinnati and Houston Symphonies. Also, his recordings have been honored by High Fidelity Magazine. ■

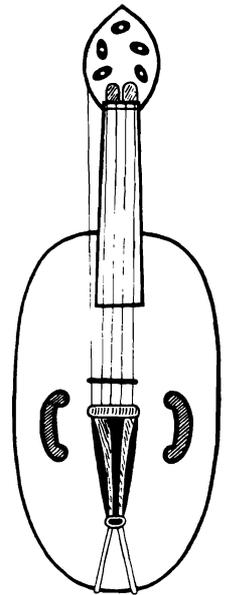
HENRI VIEUXTEMPS' SOLO LITERATURE FOR VIOLA

by

David Kerr

Henri Vieuxtemps (1820-1881) is best known for his artistry as a violin virtuoso, as a teacher of and influence on a generation of virtuosos (including Eugene Ysaÿe), and as a composer of many elegant contributions to the violin solo repertoire. He also, however, wrote two cello concerti, a "Duo Brillant" for violin, cello, and orchestra with piano, an overture with the Belgian national anthem for chorus and orchestra, three string quartets, a piano trio, and five works that can be documented as having been composed specifically for viola.¹ Four of these last compositions are for viola and piano, the remaining piece for viola alone.

Quite apart from the compositions, Vieuxtemps is said to have been quite fond of the viola--he "would sometimes execute solo compositions for viola and the solo for viola . . . from Meyerbeer's opera *Les Huguenots*, and from time to time he would play the viola part in a quartet."² Indeed, he was apparently one of the pioneers in the introduction of quartet playing to the general public. His earliest training was with his father, and Vieuxtemps made his public debut at age six. At age eight he became a student of Charles de Beriot, who taught him for three years. In 1833



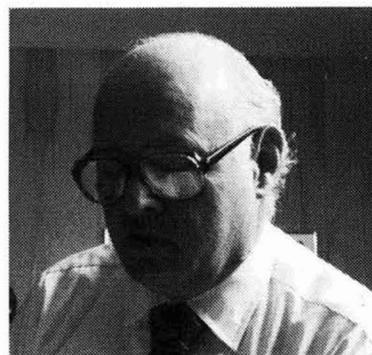
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Vieuxtemps toured Germany, where he heard a number of the great contemporary violinists, including Joseph Mayseder (1789-1863), Wilhelm Bernhard Molique (1802-1869), and Louis Spohr (1784-1859). He and his father spent the winter of 1833-34 in Vienna,

where he studied counterpoint with Simon Sechter and entered a circle of musicians who had been close to Beethoven. He undertook to learn Beethoven's Violin Concerto, at that time virtually forgotten, and after only two weeks of preparation performed it with immense success (16 March 1834). The conductor, Eduard von Lanny, director of the Vienna Conservatory praised his performance as "original, novel, and yet classical."³

His tour continued with performances in Leipzig (where Schumann compared his playing with that of Paganini) and London, where he heard Paganini. In Paris during the winter of 1835-36, he studied composition with Anton Reicha. It was from that period that his Concerto in F-sharp minor (later published as his opus 19) dates.⁴

Vieuxtemps in the U.S.A.

Until a stroke forced his retirement in 1873, Vieuxtemps toured extensively in the civilized western world. Nicholas Slonimsky relates the following anecdote:

When Vieuxtemps played engagements in Mexico, the interest of the Mexican public in violin virtuosos was slight. To boost financial returns, and to attract greater attention, his manager finally hit upon a happy scheme. He had full-length pictures of Vieuxtemps hung upside down. The natives, eager with curiosity, filled the hall--they expected a real circus performance. But Vieuxtemps disappointed them by not standing on his head. However, there were few complaints: the artist's agility with the violin satisfied the most circus-minded among the audience.⁵

During those years before the stroke, he made three tours of the United States, and

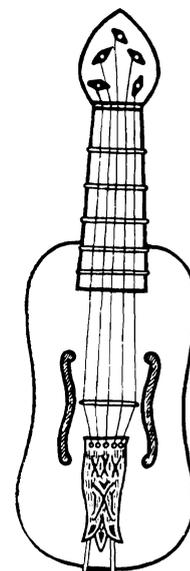
had a five-year sojourn in Russia. After a short-lived improvement in his condition, he resumed teaching on a limited basis at the Brussels Conservatory until he was forced to resign in 1879.⁶ Vieuxtemps spent the final two years of his life in Algeria, where apparently he was killed by a rock thrown by a drunk.

The Vieuxtemps' compositions for viola demonstrate no appreciable difference in style or approach than is evident in his works for violin. The clarity of texture and elegance of melodic line which characterize his works for the violin are also present in the viola pieces. As with the violin pieces, the viola works lie quite well for those who have sufficient technique to play them. One difference in Vieuxtemps' treatment of the two instruments is that he did not write in the extremely high range of the viola as he did for violin. In the five pieces under consideration in this article, only rarely do any of them venture beyond fifth position (in the "Elegy," Opus 30 for viola and piano, there are two brief excursions to a D flat above the treble staff). However, some passages require exceptional bow control in addition to the demands on the left hand.

If (for lack of a better option) the opus numbers are accepted as a fair guide to chronology of Vieuxtemps' viola works, the first composition he wrote was the aforementioned "Elegy," thought to have been initially published c. 1854 by Offenbach. It is written in F minor and is cast in ternary structure, with the middle section in A flat. It opens softly with a simple melody in common meter; the second theme uses the opening rhythmic figure, but includes shorter note values and some extended sixteenth-note triplet figuration not found in the first theme. A brief cadenza leads into the middle section in A flat. After an impassioned statement of the new material, including an abundance of sixteenth-note triplet figuration, there is a return to the opening tune, which is followed by a vigorous coda that requires excellent right- and left-hand technique.

His Sonata for Viola

The Sonata in B flat, Opus 36, is described as:



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expressive in its melodic [sic] and [as] correspond[ing] well to the peculiarities of the timbre of the viola. The instrumental technique is very natural, and the virtuoso devices . . . are more modest than those in . . . [the] violin compositions.⁷

It is written in three movements: 1) Maestoso: Allegro; 2) Barcarolla. Andante con moto; and 3) Finale Scherzando. Allegretto. The first movement, in B flat, opens with a thirty-five measure Maestoso, which is partially restated just before the coda. The allegro section, if the metronome marking of ♩ = 160 is Vieuxtemps', is a tour de force for the viola, regardless of the comparatively low extent of the upper range for the instrument. Vieuxtemps wrote the second movement in the key of G minor; it opens in 6/8 meter ♩ = 48, moves into a 2/4 Allegretto tranquillo section, to an Animato in 6/8, followed by a varied reprise of the opening material, closing with a coda, which recalls the second section. The finale, marked ♩ = 116, and in the key of B flat, has some very demanding passages involving the use of chords and arpeggiated double-stops. The entrance of the viola near the beginning of the movement is marked by material reminiscent of that used by Vieuxtemps in the scherzo of the Violin Concerto No. 4, Opus 31, in D minor. Because clarity is extremely important in a successful performance of this composition, I recommend that it be approached as a sonata by Beethoven might be, rather than as a sonata of Vieuxtemp's contemporaries.

According to Leonard Mogill, the "Etude" for viola and piano was found in an apparently undated manuscript in the Brussels Museum by Professor Peter Swing, of Swarthmore College. It is a very effective quasiperpetuum mobile type concert etude written predominantly in C minor, though it closes in C major. Vieuxtemps apparently wished to accentuate the differences in character between the upper and lower registers of the viola by creating a dialogue between them. At ♩ = 104, it takes approximately 4:20 to perform.

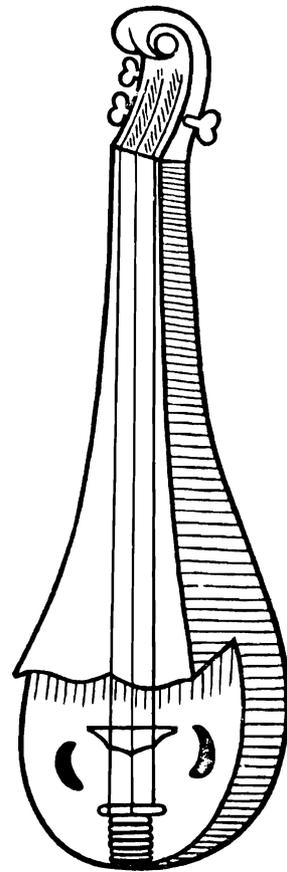
The last two works to be discussed were both published within three years of Vieuxtemps' death.

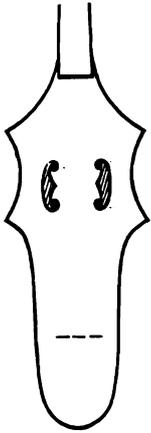
"Capriccio," for solo viola, was released as the final selection in a collection entitled *Six Morceaux pour Violon seul, suivis d'un Capriccio pour Alto seul*, opus 55, no. 9 des *Oeuvres posthumes*, by Brandus in 1883. This composition is anything but whimsical in nature: it is in C minor, and it opens in a very restrained, if not dolorous manner. The tempo indication is "Lento, con molta espressione." The rhapsodic character and technical requirements of the piece require a high level of musical maturity for successful performance.

An Unfinished Work

If Vieuxtemps had completed the unfinished sonata, originally published by Jobert in 1884 as *ALLEGRO ET SCHERZO / pour PIANO et ALTO concertants / (Premier et deuxième morceaux / d'une Sonata inachevée)*, it would probably have been of mammoth proportions, and would have required nearly Herculean strength to perform. Even as they are, the two movements require great stamina because of their technical demands. The Allegro, in B flat, is approximately eleven minutes long, and the performer is not given a full measure of rest at any point in the movement. The second movement, in F minor, is an extended scherzo with two trios. In the approximately eleven and a half minutes required for performance, the violist has a six-measure rest--three measures before each of the trios. The available edition requires one of the following: 1) a prodigious memory; 2) a page turner for the violist; or 3) a number of page duplications and a substantial amount of hinge tape.

Because of his predilection for the flat keys, and the technical and musical demands of the pieces, Vieuxtemps' literature for viola is suitable for performance by very advanced players only. The stamina required for performance of the two sonatas puts them beyond the range of most immature players. Likewise, the technical difficulties, especially in the coda, of the "Elegy" make it an unwise choice for less experienced students. However, the "Capriccio," in spite of some of its difficulties, could, because of its





brevity, be a useful vehicle on an advanced student's recital, as could the "Etude."

FOOTNOTES

1. Mention is made of a "Romance," Opus 40, No. 1, in Zeyringer's *Literatur für Viola*, and in Michael D. Williams, *Music for Viola* (Detroit: Information Coordinators, Inc., 1979), but research indicates that the piece was originally written for violin, and I have been unable to locate a copy of the composition in a version for viola.
2. Lev Ginsburg, *Vieuxtemps* (Neptune City, NJ: Paganiniana Publications, 1984), p. 97.
3. Boris Schwarz, "Henry Vieuxtemps," *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, gen. ed., 20 vols. (London: Macmillan Publishers, Ltd., 1980), 19: 752.
4. *Ibid.*
5. Nicolas Slonimsky, "Etude Musical Miscellany," *Etude 67* (January 1949): 14.
6. Schwartz, "Vieuxtemps," *New Grove*, 19: 753.
7. Ginsburg, *Vieuxtemps*, p. 97.

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David Kerr is Director of Orchestral Activities at Stephen F. Austin State University in Nacogdoches, Texas. He has studied viola with David Dalton, Sally Peck, and Donald McInnes. He has a Doctor of Arts in Conducting from the University of Northern Colorado. ■

A PRACTICAL APPROACH TO VIOLA TECHNIQUE

by

Darrel Barnes

During my twenty-seven years as a professional violist (twenty-one in symphony orchestras), I have learned a variety of approaches to the problems created by performing on this very difficult instrument and have finally arrived at an approach that is free from the kinds of stress which can create injury, while at the same time maximize the possibilities for artistic expression.

A practical approach requires an understanding of three basic concepts. The first is Ergo Dynamics: the relationship between the player and the instrument. Simply stated, the viola must be in correct proportion to the bone length of each individual player (the specific formula for this proportion will be dealt with in a subsequent article). This basic idea means that there is only a limited range within which there are no detrimental effects to the sound and eventually to the muscle and tendon tissues as well. This concept was overlooked by many musicians back in the sixties and early seventies when playing large violas was in vogue. The result there was an inordinate number of tendon and spinal related injuries.

Once the proper sized instrument has been chosen, the performer must deal with the next concept of Angular Physics, which dictates how the body should relate to the

instrument. Therefore placing of the viola becomes critical in creating the angles that will minimize stress to the muscle tissue. I find that the best placement for the viola is directly on the shoulder, with the head dropped to the left and touching the middle of the instrument as a counterbalance (the Fleisch chinrest works well for this positioning; also, no shoulder pad or sponge need be used, only a small piece of chamois to prevent slipping). Placed in this position, the viola requires minimal pronation and rotation of the left arm, and the right arm can reach the tip of the bow much more easily, alleviating the stress on the elbow and wrist joints usually caused by overreaching.

The last concept, linked directly to the principles of Angular Physics, is the idea that the strongest tissue within a given muscle group should do the most work; the weaker tissue should be used only for fine tuning (i.e., small angle adjustments) and subtle nuances. For violists this means using all the soft tissue (muscles and tendons) that are directly involved in movements of the upper arms and shoulders. For the right arm this means using the large muscles of the shoulder and upper body to move the bow at all speeds and for all articulations and bowstrokes, while the elbow and wrist are used for minor angle adjustments and the fingers for nuances and colors of sound.

The Left Hand

The left hand is pushed into playing position by the muscle group at the shoulder which supports the hand for every finger combination and position on the instrument. The fingers simply stop the string with the minimum of pressure necessary to make the pitch (this is their only proper function). To achieve this level of relaxation of the left hand while playing, it is crucial for the player to be aware of the angle at the armpit. If this angle is not opened sufficiently, it is impossible to have a relaxed left hand.

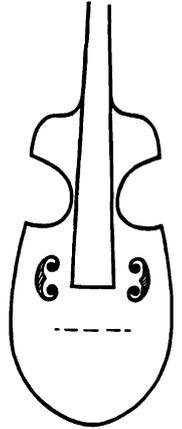
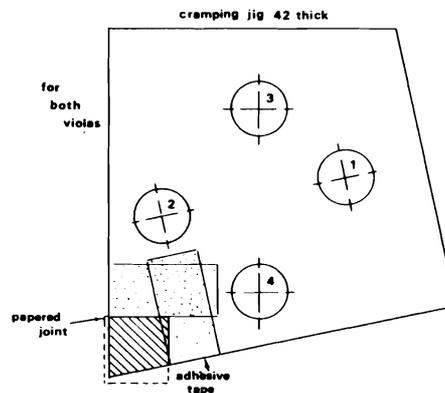
Violists tend to sustain a great many injuries, both physical and emotional. One possibility for diminishing physical stress is in the choice of a chair. The chair should allow the body to assume right angles at the hips and knees--a chair neither too high nor too low. The seat

should have forward tilt of about 5°. In most cases this can be achieved by placing wooden blocks under the rear legs of the chair. This tilt takes the stress off of the lower back and removes the need to lean back in the chair.

Another way to reduce both physical and emotional stress is through swimming, in particular the crawl and the backstroke. Swimming helps to maintain muscle tone and prevents excessive buildup of lactic acids in the muscles, while relaxing the mind. I find that forty-five minutes to an hour of swimming twice a week works well for me. However, it is important that there be an interval of one to two hours after swimming before playing the viola.

One final word of caution: of necessity, the concepts outlined here are general in nature, and the specifics will vary from person to person. However, with a clear understanding of the individual's requirements and with sufficient practice to achieve proper execution of these concepts, one can enjoy a much more relaxed and considerably longer career as a violist.

Darrel Barnes is the Principal Violist of the Indianapolis Symphony Orchestra and Adjunct Professor of Viola and Chamber Music at Butler University. He was formerly with the Detroit Symphony and Philadelphia Orchestra before becoming Principal Violist of the St. Louis Symphony. His viola teachers were William Preucil, Nathan Gordon and Joseph de Pasquale. Mr. Barnes is indebted to Mr. Ron Robinson, sport consultant and trainer, for some ideas expressed in this article.■



THE VIOLA



AT

BRIGHAM YOUNG UNIVERSITY

CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota Orchestra. He has been heard frequently as a soloist and recording artist, and is now director of orchestras at BYU.

The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the BYU Library. BYU graduates find themselves in professional orchestras and as teachers at institutes of higher learning. B.M., B.A., and M.M. degrees in performance-pedagogy are offered to viola students at BYU.

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The New York Times

DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and also *Playing the Viola*. He is president of the American Viola Society.

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HEIDI CASTLEMAN

by

Rosemary Glyde

Editor's Note: This is a fifth in a series of articles by the author on prominent violists and those who have had influence in our field.

I first met and heard Heidi Castleman in her master class at the Viola Congress at the University of Michigan in 1987. I was drawn to her both as a teacher and as a person, and my affection for her has grown with subsequent meetings.

Professor of Viola at the Cleveland Institute of Music, Heidi came to Aspen at the invitation of the Aspen Music Festival and School. In the space of one week, she gave four separate master classes on her approach to music and the viola. She is generous both in her humanity and her knowledge. It was a special encounter for all involved.

Heidi is 5' 5" tall, although she seems taller than she is. She has a saucy, Sassoon-like haircut, turned under, of sandy blonde hair. Her blue eyes sparkle as she laughs from both mirth and mischief! As she gives her comments to students after they play, she has a marvelous idiosyncrasy: she waits for a few seconds to ponder, and as she does so, she rolls her eyes skyward for an instant. It is an endearing characteristic, and students wait for her to do it.

The four master sessions were held during the summer of 1989 on the music school campus. Nestled on the green between the mountains, the building is simple, rustic, ample. Her first class was entitled "Do I Really Need a License to Play Bach?" (referring to a statement by Primrose). Heidi had just arrived in Aspen and trekked through rain and mountain mist to reach the classroom in time. It was an auspicious beginning.

Her Master Classes

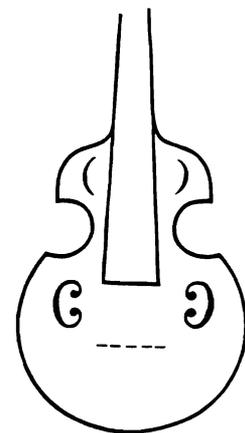
My comments on the classes will be brief. Heidi has detailed the classes in the *American String Teacher* magazine (Winter 1990. Vol. XL, No. 1).

The titles of the four classes were patterned after the one on Bach, "Tartini: The Art of Bowing, an Artist's Primer," "Choosing Fingerings," and finally, simply, "Performance Class." Each class had lecture-demonstrations in addition to student performances.

Heidi first addressed the dance forms as found in the suites and analyzed them with reference to cause and effect. In comparing the modern and baroque bow, she said, "The stroked pop out with the modern bow. We must find a way to be less aware of the stroke and more aware of the melodic configurations." The melodic line is her *raison d'être*, and her clarity in ferreting out line and technique to achieve line is a strong theme in her session. Heidi took each dance form and discussed it in detail. "The bowing conventions and dances were assumed knowledge at the time," she stated, as was the performance of notation.

Thus, she explained her fascination with the many different editions of Bach available. "Frustration is a wonderful teacher. I looked at the many editions of Bach and the different conclusions that have been drawn." She characteristically added, "I am not an expert in baroque music. I am just curious at these many editorial differences. Knowledge can be a friendly ally to support the intuitive within us." After a detailed description of the earliest copies of the suites, she exhorted us to "choose an edition that is minimally edited."

Of particular note was her comparison of the French and Italian styles of movements. The French style, "based on music by Lully, his contemporaries and successors, is courtly and polite, of musical decorum and good taste; every movement is of a definite mood." The seventeenth century was dominated by the French style. The eighteenth century, however, has a much stronger Italian influence. The Italian, "less sophisticated and mannered, imitates the vocal, is very virtuosic, direct, and unrestrained. Strings are well suited to this style because of their similarity to the voice." Where the French "always respect an underlying rhythmic pattern-- a *gestalt*--the Italians will take rhythm as a point of departure for figuration." Heidi emphasized the importance of being aware



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of these French and Italian elements in the suites in order to bring out the appropriate characters.

Notation

While discussing notation, "notes inégales," Heidi referred to the slight lengthening of the first note in a pair of diatonic eighths, and the shortening of the second. She discussed the assimilation of dotted rhythms into the dance, and the "reprise d'archet," also known as the "retake," two successive down-bows. She mentioned the dance steps, the *élan* and *repos*, movement and rest, and the qualities of the French sixteenth-note upbeat and the Italian eighth-note upbeat. Her sources included *The Interpretation of Music*, Thurston Dart; *World History of the Dance*, Kurt Sachs; and "17th Century Dance Patterns," by Barbara Ann Garney Seafran (dissertation at the University of Michigan). Many students seemed to have been enlightened by this class.

On August 3, violist Anrati Hemmings, winter student of Marcus Thompson and summer student of Yizhak Schotten, opened the class with the Prelude and Fugue in C minor. He chose to do the original tuning (A down to G) for more resonance. Heidi suggested research into the difference between the subject material, the episodes, and the cadential material. "Listen to the beginnings of slurs and strokes, and that you throw them off the way you mean to" she advised.

"The viola is different from the violin because you have to have hold of the string before you let go." She suggested using the same bowings for each statement of the sequence. "Sometimes the melisma were less vocal than I would have liked. Sing the notes; be award of intervals and feel glue in your voice. Keep the voice as the model for what you want."

Student Allison Heydt played the C major Prelude, and Heidi mentioned the emphasis she gives to the bass, which is a recurrent theme in all her classes. "Think of the positioning of the bass line in the pieces. Exhale on the first C. Phrase to the bass more. Vibrate on the bass more. Crescendo to the bass, not diminuendo, for a longer line. Announce the sequences more clearly. Have the listeners hear the

bass notes so you can fulfill their expectation at the resolution."

Miss Heydt had taken the original bowings, using the modern bow and Heidi felt the original bowings were not serving the music. Heidi used her term, "articulation silence" (a bowing stop that Lillian Fuchs had referred to as a "lift").

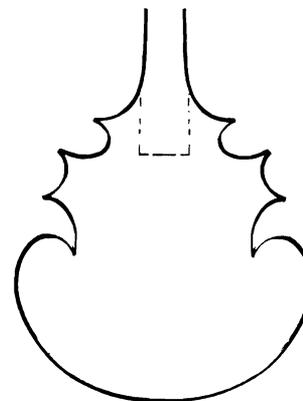
Sonatas

On August 5, Heidi coached the Brahms E-flat Sonata. Throughout the session she repeated some favorite musical concepts: "Bring out the bass, the line is being generated from the bass. Generate from a very cello-like bass." She also emphasized using the bow with the "point tipped up for pinkie balance" for stronger sound (what I refer to as circular motion before the stroke); she also mentioned that one should play with the shape of the stick (raise the elbow at the tip for more leverage). In discussing sound, she spoke of looking for a "pleasingly irritating sound. As we shorten the string, we have to come closer to the bridge for the same sonority." In regard to the vibrato she counsels, "practice without vibrato, then add and make sure it is there to ornament the bow stroke." Practice the phrasing without the bow. In string crossings, "the elbow leads. The inside of the wrist leads on the up bow." She also introduced the concept of "endless bow" to get the feeling of bowing beyond the ends of the bow into the air. So many of Heidi's personal "truisms" are instinctively and musically on the mark; she presents her ideas clearly, showing sensitivity to the students.

The last sessions dealt with choosing fingerings, or, as Heidi called them, "the violist's vocal chords." She gave general guidelines to follow for building accuracy and consistency:

--"The fingers are tactile sensors. Awareness of how the string buzzes under the finger is very important. Visualize before you play how the finger is going to be massaged."

--Articulation is "double-action, dropping and releasing. Keep your hand relaxed. If it's comfortable, one remembers the fingering."





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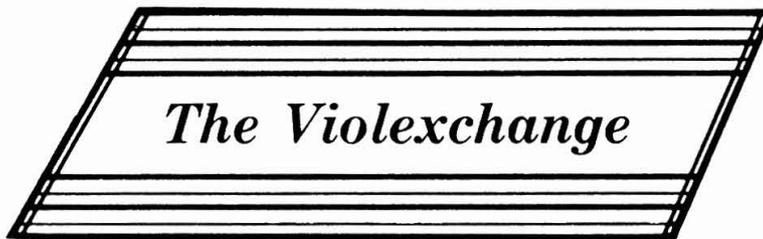
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--Intonation: "think of a pitch and aim for a point, not just a general area."

--"The sequence between hearing, feeling, and playing is very important."

In regard to accuracy and consistency, Heidi stressed the importance of using an appropriate size of instrument. The hand should be relaxed and comfortable, and organized in tetrachord patterns. She advocates the use of extensions in the higher positions, and contractions in the lower.

In "building a tactile vocabulary," she emphasized six different areas: 1) specific intervals, (2) color, (3) legato, (4) open strings, (5) fingering passagework, and (6) role of slides.

In regard to specific intervals, she advocated using different fingers for successive intervals of one fifth:



Color constitutes "a phrase or a unit on the same string. The choice of string is a musical choice." In legato playing, she finds it important not to change strings on a semitone. But, yes, shift on a semitone. In legato playing, "avoid open strings because of the nonvibrated sound. Open strings can be used" for color and to facilitate passagework. She advised shifting on strong beats and executing sequential fingerings for sequential writing.

Tartini's Opus

A favorite pedagogical work of Heidi's is *The Art of Bowing* by Tartini. Other of her favorite works for the "vocabulary of strokes" are Sevcik, Op. 2, and the early etudes of Kreutzer. Her lecture on the Tartini featured copious details. A few salient points include these:

--The stick is the extension of the bow-arm, or, as Primrose said, "the second elbow."

--Be aware of where the weight of the tip and the weight of the frog are [string crossings].

--Play with the shape of the stick. The bow arm should take the same shape.

--Be clear on ballistic or sustained strokes. It is far too easy to fall into the middle too often.

--Be aware of bow placement to help passages speak clearly.

Heidi spoke a great deal on inflected and uninflected sound, a definition that was interesting to discuss, since there are different perceptions of the words.

In hearing the slow movement of the *Schwanenreher*, she said, "When you didn't like something, you came back within yourself instead of listening to yourself from the back of the hall." This idea of imagining oneself in a hall came up several times in reference to creating sound and concept.

"Think of how you listen to yourself in a hall. While practicing, think of a favorite hall and then listen to and imagine yourself in that favorite hall."

She demonstrated her own warm-up exercise: a drone of the chromatic scale (1) up the A string wounding the D string, (2) up the D string with the G string, and (3) up the G with the C string.



Regarding chords she said: "Find the shortest string length and determine the sounding point of that note. Then apply to the rest of the chord":



Shortest string length; play close to bridge

Finally Heidi made a wonderful comment about nervousness: "Being nervous is like any other feeling that comes over us, which doesn't mean we can't think or function well when it happens. Be sure





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that ninety per cent of your listening power is on the piano."

Later Heidi and I met early one morning at the Pour La France cafe on Main Street in Aspen. We talked incessantly for an hour, and then we were joined by her husband, Dr. David Klein. David grew up in Cleveland and is a urologist by profession. However, his life is not limited to medicine. He is the first chairman of the board of Chamber Music America, and it was through his work with CMA that he met Heidi.

David is an amateur violinist who studied with Joseph Knitzer and Donald Weilerstein. Not only was he president of the Cleveland Opera for eight years, but also he was notably "father" to the Cleveland Quartet, for they literally started by performing in his living room. A warm and enthusiastic man, he attended Heidi's sessions at the school, and by his attitude he revealed his devotion to Heidi.

Her Background

Heidi, née Waldron, grew up in West Nyack, New York, a town forty-five minutes away from New York City on the west side of the Hudson River. Her family was quite scientifically and academically oriented. Her father's career was in systems at Cyanamid International Pharmaceutical Laboratories. Her mother was devoted to her four daughters, Heidi being the third. The older sister, once a school teacher, is now a dairy farmer with seven children. The second sister is the chairman of the undergraduate biology department at the University of Pennsylvania. The youngest is a computer programmer. Two of the sisters attended Harvard. The overall emphasis in their home was clear thinking. At an early age they were not told what to think but rather how to think. Their mother encouraged all of them to study an instrument, therefore, Heidi started the violin at age five. As she progressed into her teenage years, her high school orchestra teacher, Dr. Edward Carney (Laurie Carney's--second violin, American String Quartet--father) took a special interest in her. At fourteen she had no question about what she wanted to do. "The magnetic pull of music came from an instinctive drive to balance the rational with something intuitive and spiritual. As part of a dream,

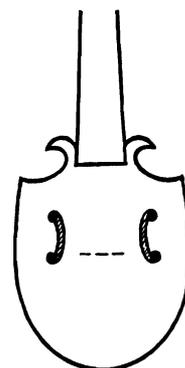
music symbolized the whole wide world--the promise of something out there that I was going to explore."

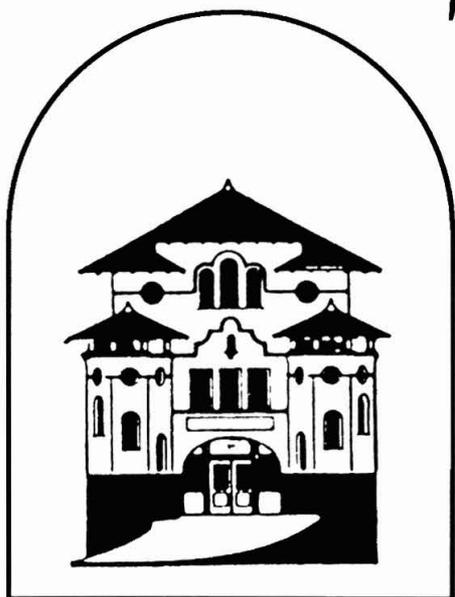
Heidi first studied at Wellesley, then "majored in the New Haven Railroad" as she studied with Dorothy Delay in Nyack and at Juilliard. Later she received a Woodrow Wilson fellowship in musicology at the University of Pennsylvania, where she taught with Paul Doktor.

The reason behind her decision to teach was Dorothy Delay. Heidi's first couple of months with Miss Delay was an instructive experience. Miss Delay was a strong influence in Heidi's life, and as questions grew, Heidi was made to feel "Yes, it's possible, sugar." Her influence on Heidi lay in the logic and accessibility of her ideas, her love and appreciation of people, and the clarity of her mind. "I think that the view she gave me, a positive view of what's possible, has been consistent in how I approach students. The student is the star. My job is to challenge all students to be fully themselves."

Heidi has taught at the Philadelphia Academy of Music (her first graduate was Jeffrey Irvine), where she played in the New York String Sextet. Then she moved to Rochester, where she taught at Eastman, in addition to traveling to the New England Conservatory.

In 1983 she became president of Chamber Music America. The time she devoted to this position meant she had to leave the New England Conservatory. She remained at Eastman and later went to Rice and the University of Miami as a commuter. About four years ago she started to teach at the Cleveland Institute of Music, in addition to Eastman. As of September 1989, she will be teaching only at the Cleveland Institute, the first time she has not commuted to teach, and therefore she hopes to become more involved with her local community. She will also be at Sarasota, Banff, and will be a guest artist with the Hancock Chamber Players, Philadelphia. Her favorite project now is to help the role of chamber music in the elementary and secondary schools through CMA. This project is a logical outgrowth of her work with her first husband, Charles Castleman, with whom she founded the





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quartet program of the Great Woods Festival in Norton, Massachusetts. This was a summer program for high school and college-age string students based on the premise that the string quartet is an invaluable vehicle for training musicians, be they soloists, orchestral, or chamber musicians.

In her teaching, her main concerns involve the educational setting--a setting to create time and space for music. "There is a danger in our lives of being overscheduled, a dilemma that music schools frequently have to address." She also feels it important to help students make the transition to present-day expectations. "A performer can't sit back practicing and playing and not be involved in society. My concern is that someday there may be no audience! The musician has to be active in people's lives." She also believes in memorizing a balance of contemporary and standard repertoire with entertaining pieces as well.

Having recently married, David excitedly said that I should look inside Heidi's wedding band. Inside I found engraved a small and perfect alto clef. It was a charming and poignant moment in our meeting. I was sad our meeting had to end, but looked forward to their friendship and continued influence on many within their music circle.

Rosemary Glyde received her doctorate of Musical Arts from the Juilliard School under Lillian Fuchs. She was violist with the Manhattan String Quartet and has taught on the faculties of Manhattan School of Music, the Yellow Barn Festival, Sewanee Summer Festival, and as an assistant at the Hartt School of Music. Last year she was appointed to the faculty of the Aspen Festival. She also serves as treasurer of the American Viola Society. ■

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SURVEY OF THE XVII INTERNATIONAL VIOLA CONGRESS

by

Ronn Andrusco

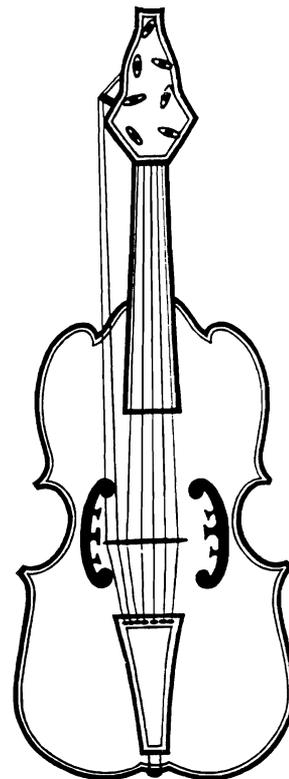
Editor's Note: The author, a professional violist in Toronto, volunteered to survey participants at the Redlands Viola Congress. He has provided an excellent service to planners of the 1991 and future congresses. Portions of the results of the survey are printed here.

Abstract

The International Viola Congress has been held during the odd numbered years in a location in North America beginning in 1975. The American Viola Society is a sponsor of this event. During the 1989 International Viola Congress held June 21-25 at the University of Redlands in Redlands, California, a survey of registrants and participants who attended was undertaken by the American Viola Society to provide an opportunity for attendees to express their thoughts on the Congress and other activities. Of the approximate two-hundred participants in the congress, seven-one responded to the survey.

Executive Summary

- 48% of the respondents attended their first Congress in Redlands
- one of the respondents has attended all Congresses held in North America
- about one in six of the respondents knew of the Congress from more than one source
- 82% of the respondents endorse the month of June for the Congress
- 58% of the respondents were satisfied with the Congress format
- 58% of the respondents stayed at campus accommodation
- 37% of the respondents are professional musicians
- 14% of the respondents are students
- 79% of the respondents belong to the AVS/CVS
- 68% of the respondents are women
- 59% of the respondents came from California, Utah, and New York



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Summary and Conclusions

This study has provided a wealth of information that was unavailable to the American Viola Society until this time. Many of the respondents went to a great length to provide the AVS executive with constructive opinion, views, and comments. The respondents believe in the AVS and would like to see it flourish. This survey provided the means by which attendees had an opportunity to express themselves in writing.

Membership of the AVS/CVS requires some review. Although seventeen states plus D.C. and three provinces were represented at the congress, what about the other thirty-one continental states and seven provinces?

Five categories of members exist, namely, professional musician, amateur musician, teacher, students, and instrument/bow maker. The AVS/CVS must ensure that the organization has something to offer potential members and something to maintain their interests, once they are a member.

There would appear to be potential growth in all areas with students an obvious priority because of early involvement and a potentially long lasting relationship with the AVS/CVS. Teachers should be the main source of encouragement and source of information.

Professional violists playing in orchestras are a well-defined group of potential members also. In Canada, the Organization of Canadian Symphony Musicians (OCSM) could possibly provide the window for distribution of literature, information, etc.

Participants do not feel an obligation to join the AVS/CVS even after attending a Congress. Students, previous non-member attendees, and first time non-member attendees should be targeted for memberships at the Congress in a persuasive manner. The non-member registration fee at the congress became the member's registration fee in the AVS plus the one-year's dues. The non-member then automatically becomes a member for that year, and will hopefully continue.

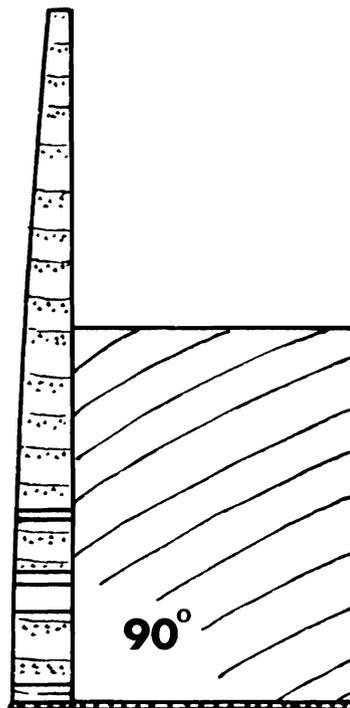
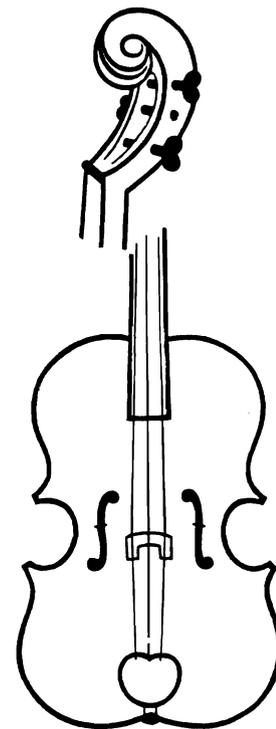
It is not clear that the Journal is the main vehicle for the dissemination of Congress activities. Is this a result of limited Congress advertising, members not reading the Journal carefully and completely, or something else? Does the Journal require some review to see if it is meeting its objectives?

Participants who have been to more than one previous Congress obtain information from the Journal or other people. Are these long time members and who are the other people?

Distance is not a factor for attendance, although the host state contributes significantly to the total attendance.

The two to one ratio of women respondents to men respondents requires some review. One could speculate that women will complete questionnaires more readily than men, or that this ratio is a reflection of overall registration/participation in the Congress. One would want to compare Congress participation to the general membership of the AVS to see if the ratio is similar.

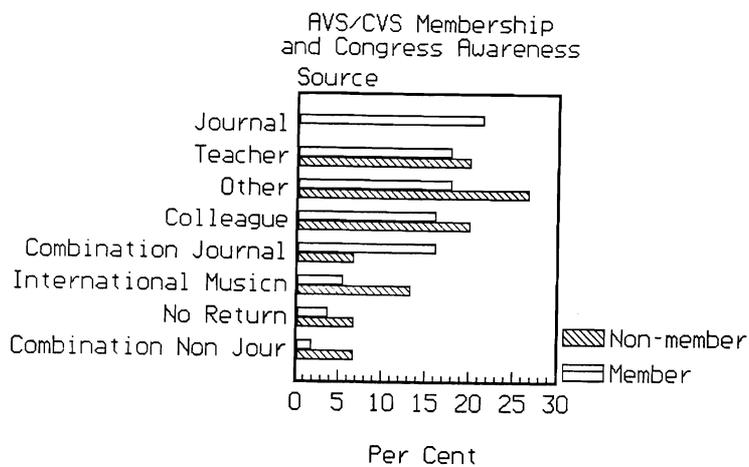
Canadian participation was weak at the Congress. Should the CVS continue to be a separate organization?



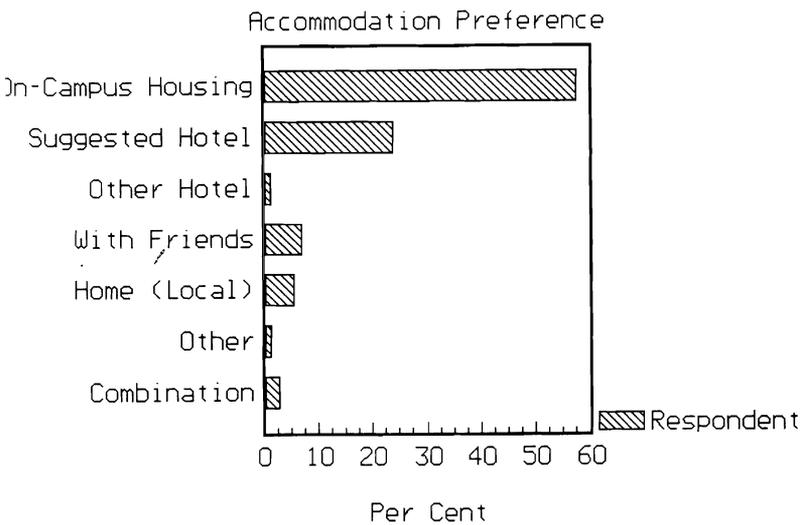
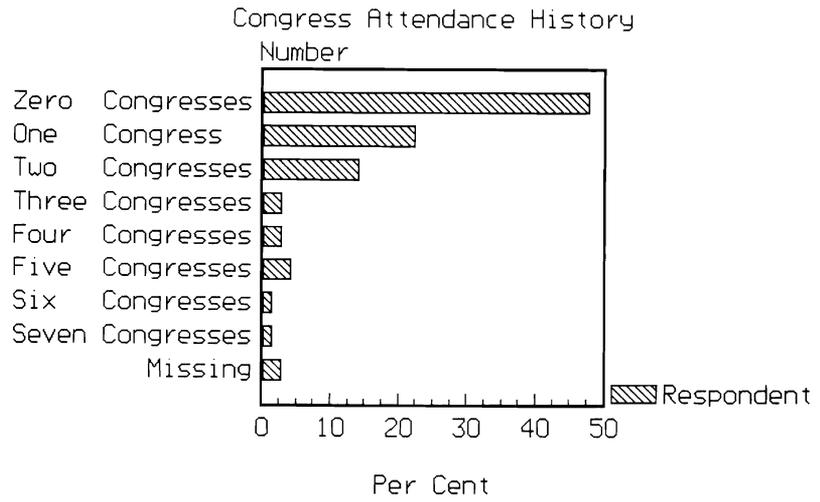


Frequency Distribution of Current Position

	Frequency	Percent	Cumulative Percent
Professional Musician	16	22.5	22.5
Teacher	9	12.7	35.2
Amateur Musician	11	15.5	50.7
Instrument/Bow Maker	5	7.0	57.7
Student	10	14.1	71.8
Musician & Teacher	10	14.1	85.9
Other Combinations	9	12.7	98.6
Missing	1	1.4	100.0
Total	71	100.0	



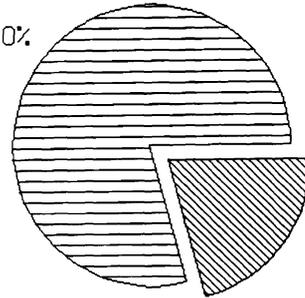
Sketches of participants at Redlands Congress by Archer Ames, 147-R Calle ojo Feliz, Santa Fe, NM 87501, artist and violist.





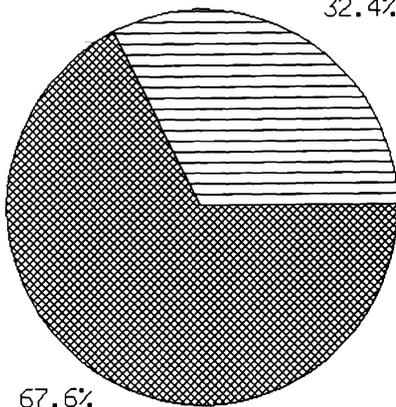
Paul Coletti

Member 79.0%



21.0% Non-member

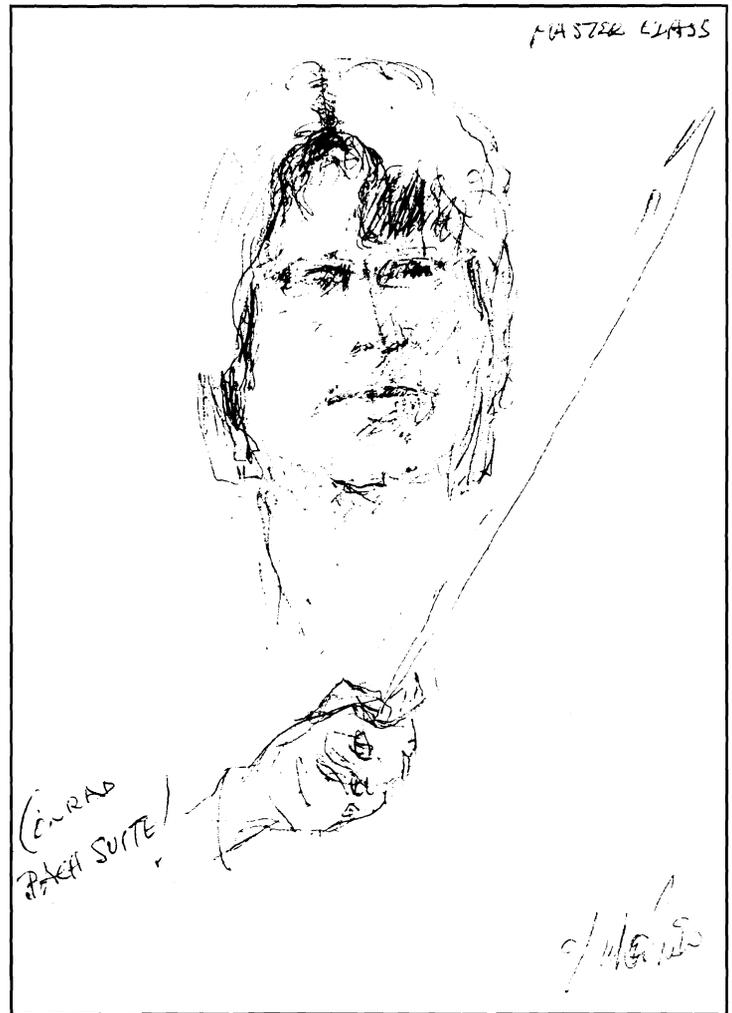
AVS/CVS Membership
of Registrants at 1989 Congress



32.4% Male

Female 67.6%

Gender



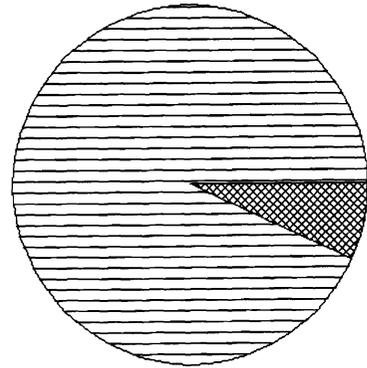
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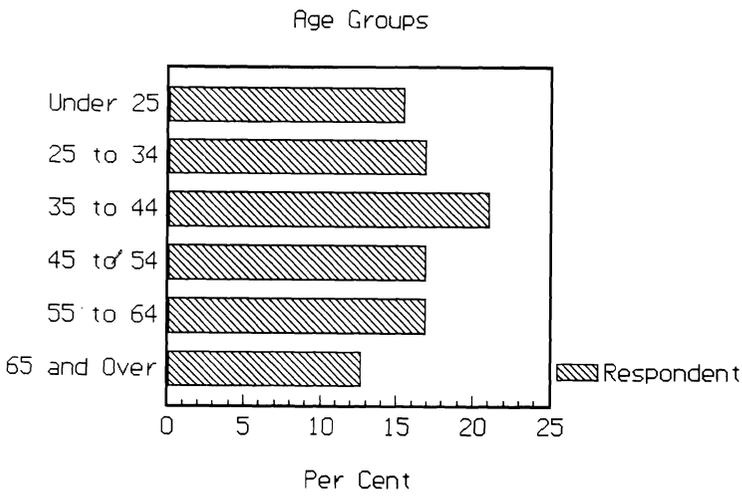


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7.0% Canada

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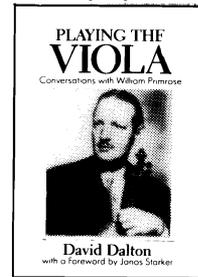
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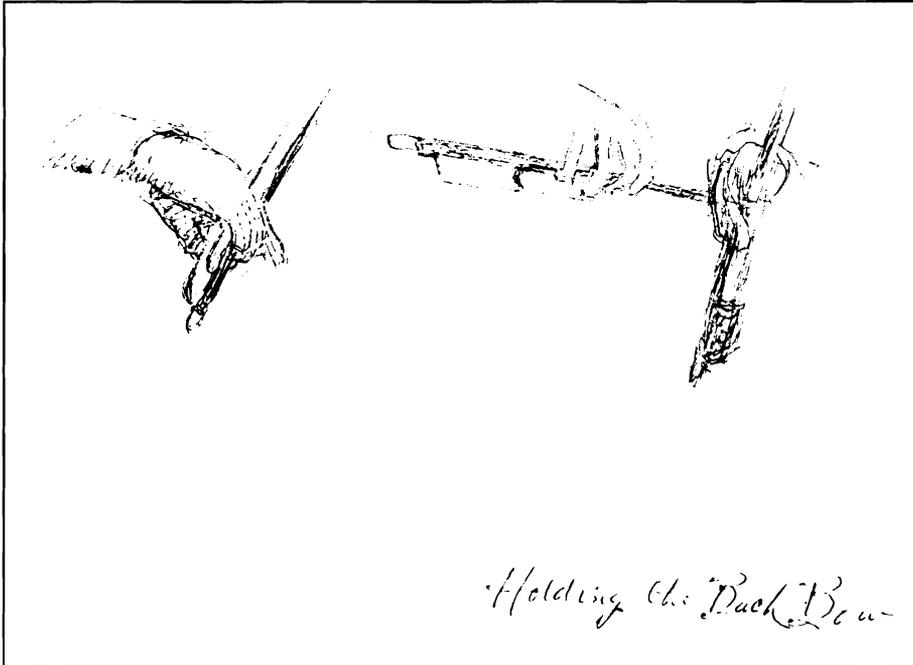


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Holding the Back Bow



From the Presidency

We are pleased to announce the results of the election for new AVS officers and board members. All votes were tallied that had a postmark of 10 March 1990 or before. We thank those colleagues on the nominating committee who aided with time and advice. Those elected are the following:

OFFICERS

(4-Year Term From July, 1990-July, 1994)

PRESIDENT	Alan de Veritch
VICE-PRESIDENT	Harold Coletta
SECRETARY	Pamela Goldsmith
TREASURER	Rosemary Glyde (appointed to continue)
PAST PRESIDENT	David Dalton

BOARD

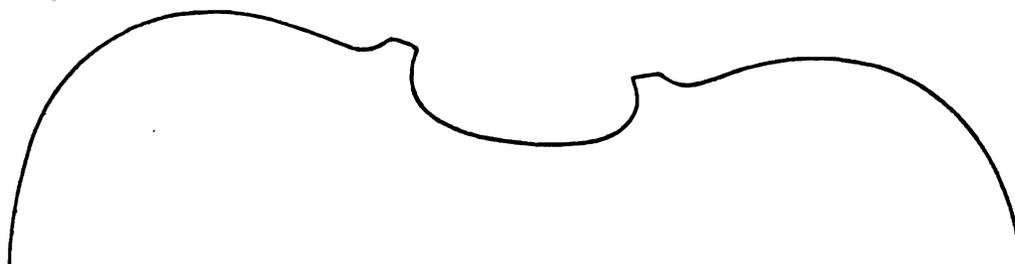
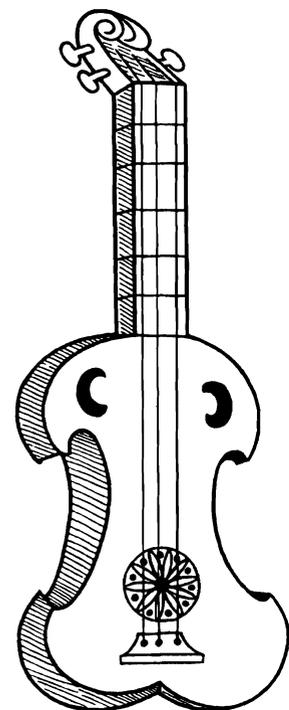
(Newly Elected to 4-Year Term From July, 1990-July, 1994)

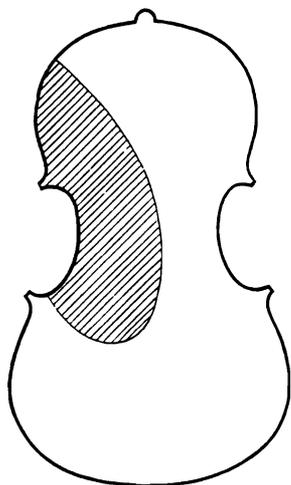
Louis Kievman
 William Magers
 Kathy Plummer
 William Preucil
 Michael Tree
 Emanuel Vardi
 Robert Vernon

(Retained to complete term of office until July, 1992)

Donald McInnes
 Dwight Pounds
 Thomas Tatton
 Karen Tuttle
 Ann Woodward

We congratulate those who have been elected to these positions. We are confident that they represent strong leadership and direction for the Society in the coming years. At the same time, we express appreciation to all those who had their name placed in nomination. It was heartwarming to know that there are so many excellent violists and members of our Society who are willing to give of themselves in support of the ideals of the AVS.





ANNOUNCEMENTS

Please note: If you have not yet received your copy of the 1985/86 Jahrbuch "Die Viola" (The Viola), please write or call David Dalton at once: BYU Music HFAC, Provo, UT 84602, TEL 801.378.3083.

Beginning this year, 1990, new AVS memberships will be reckoned within the trimester in which they are received (January-April; May-August; September-December). A newly enrolled member during the first trimester would then receive the three issues of the Journal of the American Viola Society for that year. A member, newly enrolled in December, for instance, would receive only the fall issue of that year. Memberships from henceforth will be calculated from the time of original enrollment. Dues will then be paid according to the enrollment date. A reminder of dues payment will be sent to members from the AVS office.

1991 VIOLA CONGRESS

The XIX International Viola Congress will be held 12-16 June 1991 at Ithaca College, Ithaca, New York. The host chairman is Philip Clark, professor of the viola at the college. He will be assisted in the planning of the congress by members of the AVS presidency, Rosemary Glyde and Harold Coletta, with Alan de Veritch and David Dalton, advisors. Ithaca offers a beautiful site for this gathering in New York state's Fingerlakes region. All inquires regarding programming should be addressed to Mr. Clark, Ithaca College, Ithaca, NY 14850, TEL 607.274.3651 (O), or 607.277.1570 (H).

Of Interest

LILLE VIOLA CONGRESS

The program has been announced for the XVIII International Viola Congress in Lille, France, May 31 to June 3, 1990. Those interested in receiving more information regarding the congress, housing, etc. should contact:

Bernard Goudfroy
11 bis, Rue Neuve Saint Germain
92100 Boulogne
France
Tel. 33 1 20 74 17 31

The congress stands under the title "The Viola in French Music and the Franco-Belgian School."

May 31

Lecture by Frederic Laine: "The Viola in France during the 19th Century" focusing on Chretien Urhan and Casimir Ney.

Concert: Sonata for Viola and Piano by Jacques Castiride performed by Marie Therese Chailley. Trio by Maurice Durufle for Flute, Viola, and Piano performed by Patrick Gallois, Bernard Goudfroy, and Alain Raes. Work for Electric Viola by J.C. Dewaele.

Concert by the Brigham Young University Chamber Orchestra, Clyn Barrus, director. Brandenburg Concerto No. 6 by Bach with Nancy Call and Joël Belgique, soloists. Elizabethan Lyrics by Merrill Bradshaw for Soprano, Viola, and Strings with Donna and David Dalton, soloists. Variations for Viola and Orchestra by Alan Shulman, Clyn Barrus, soloist. Suite from the "Three-Cornered Hat" by de Falla.

June 1

Master class with Serge Collot: "The Franco-Belgian Technique."

Concert: Trios for Flute, Viola, and Harp by Debussy and A. Louvier performed

by P. Gallois, P.H. Xuereb, and F. Pierre.

Lecture by Etienne Vatelot: "The Viola-- Past and Future."

Concert of works for solo viola, two, and three violas by Henri Pousseur, Tristan Murial, and Eric Sprogis performed by Jean Sulem, Garth Knox, and Michel Michalakakos.

Concert by the *Trio à Cordes* of Paris in works by Milhaud and Rousset.

June 2 "A Day in Brussels"

Concert by the viola class of the Brussels Conservatory in works by Vieuxtemps, Jongen, Legley, Poot, Longree, and Michel.

Lecture on the "Franco-Belgian School of Violin and Viola of J. P. Muller."

Audio Lecture on the Bartók Concerto, as performed by Primrose, and the Milhaud Concerto, as performed by Maurice Vieux.

Tour of the Brussels Musical Instrument Collection and an exhibition by Belgian luthiers.

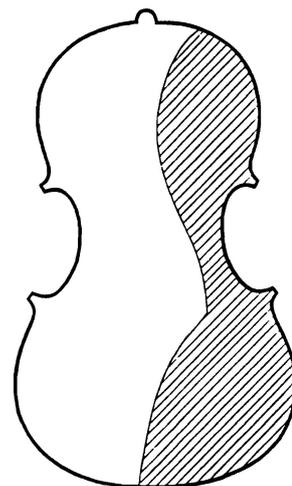
Concert by T. M. Gilissen and J. C. Vanden Eynden of works by Vieuxtemps and the Piano Quintet by Franck.

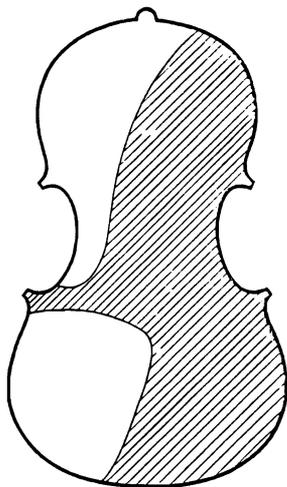
June 3

Seminar with French composers, S. Nigg, C. H. Joubert, and B. Joas, and a hearing and discussion of their works.

Other composers works to be heard during the congress include A. Bancquart, E. Chausson, N. Bacri, J. Martinon, A. Lemeland, A. Jolivet, A. Honegger, B. Jolas, C. Koechlin, and P. D. Q. Bach.

Other performers will be J. F. Benatar, T. Coman, L. Verney, J. Dupouy, P. Lenert, J. B. Brunier, E. Cantor, O. Seube, S. Toutain, and B. Pasquier.





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About Violists

THE VIOLA TODAY AROUND L.A.

During the October to March season, in and around Los Angeles, the solo violist has been the next thing to an endangered species. If research is

accurate, Milton Thomas's February 17th recital with pianist Brent McMunn at USC, was the only such effort at the professional level. Two violists have appeared with chamber orchestras: Geraldine Walter, the principal violist with the *San Francisco Symphony*, ventured south to appear with *The Orange Country Chamber Orchestra*, Micah Levy, conductor, and violinist Diana Halprin, in the Mozart *Concertante*. Miss Walter also played the *Trauermusik* by Hindemith on the same program, which was presented twice in two Orange County locations on November 5th and 6th. In February, Kim Kashkashian appeared with the *Los Angeles Chamber Orchestra* in Pasadena, playing the *Trauermusik*, and in December of last year, Richard Elegino, L.A. Philharmonic violist and local resident, played at the UCLA Mozart *Concertante* with violinist David Stenske and the *American Youth Symphony*, Mehli Mehta conducting.

This is not to give the impression that violists are denied opportunity or exposure here in Lotus-Land. There is an extraordinary amount of chamber music presented in the course of the musical season in the Los Angeles area, so much that to keep accurate track of it all, failing full-time attention, is hopeless. Professional chamber music ensembles, either touring or local, are presented by various sponsors, often serving specific localities, such as "Chamber Music at the Taper" (the Music Center, downtown), "Laguna Beach Chamber Music Society," "Fullerton Friends of Music," the venerable "Coleman Concerts" in Pasadena, the Ambassador Auditorium series, also in Pasadena, the *Music Guild* concerts at the Wilshire Ebell Theater, to mention a few. Then there are the various colleges and universities, the larger churches, and the several chamber music series sponsored by the *L.A. Philharmonic* and the *Orange County Philharmonic Society*.

The following is a list of string quartets, (mostly) which have appeared this year, up to March: *Ames Piano Quartet*, *Ardetti*, *Arroyo Piano Quartet*, *Audubon*, *Bartók*, *Budapest String Trio*,

Calvarola String Trio, Chapman Chamber Players, Emerson, Franciscan, Guarneri, Juilliard, Kronos, Lark, Lyric Piano Quartet, Orford, Prague, Pro Arte, Quartetto Beethoven di Roma, Ridge, Shanghai, Stanford, Tokyo, and Unnamed (yes, "Unnamed," Michael Nowak, violist).

Special mention should be made of some stand-outs in this array or riches. The Juilliard Quartet is giving a five-concert presentation of the seventeen Beethoven Quartets, at Ambassador Auditorium, scattered throughout the season. The *Chamber Music in Historic Sites* series will sponsor no fewer than fifty concerts by various groups at interesting and unusual locations around the city, e.g., the hundred-inch telescope on Mr. Wilson, Rutabegorz restaurant in Tustin. The Calvarola String Trio gave the premier of *Inventions for String Trio and Tape* by John Biggs at the Santa Monica Unitarian Community Church, Lynn Lusher Grant, violist.

--Thomas G. Hall
Chapman College

THE NEW YORK SCENE

During March and April a number of concerts took place in New York City which were of interest to violists.

Violist Mimi Dye presented a recital featuring works by Rebecca Clarke, Ernest Bloch and Paul Hindemith, all written in the year 1919. The concert was given at the Church of the Redeemer in Manhattan.

Pinchas Zukerman, as violinist and violist, and Marc Neikrug appeared in an all Schubert program in Avery Fisher Hall. They performed Sonatinas in G Minor and A Minor, the "Arpeggino" Sonata, and the Fantasy in C.

Yuri Bashmet, was soloist with the Moscow Philharmonic Orchestra, Dimitri Kitaenko, conducting, in Avery Fisher Hall. Mr. Bashmet performed the Bartók Concerto.

The world premiere of Mario Davidovsky's Symphony Concertante for

String Quartet and Orchestra was given by the Guarneri Quartet and the Philadelphia Orchestra at the Academy of Music in Philadelphia with Eric Leinsdorf conducting. On Tuesday, March 13th the Davidovsky was repeated by the same group in Carnegie Hall, New York.

The Borodin Quartet gave its only New York concert this season at Alice Tully Hall. The compositions performed were Mozart's Quartet in D Minor, K V 421, Webern's Five Pieces, and Shostakovich's Quartet No. 5.

The Melos Quartet, which has not been heard in New York since 1978, appeared in Alice Tully Hall. The Quartet performed the Mendelssohn Capriccio for String Quartet, Op. 81, No. 3, the Schumann Quartet in A, Opus 41, No. 3, and the Brahms Quartet No. 2 in A minor, Op. 51, No. 2.

The Cleveland Quartet appeared in Tully Hall playing Schubert's Quartetsatz, Schoenberg's, Quartet No. 4, Op. 37 and Beethoven's Quartet, Op. 59, No. 2.

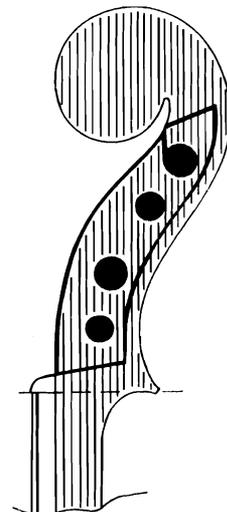
All violists planning to perform in the New York area in the future are invited to send particulars for inclusion in JAVS to:

Robert Glazer, Musical Director
c/o New York String Symphony
16 Moos Lane
Bergenfield, NJ 07621

IN MEMORIAM

We note with sadness the passing of two of our colleagues and members of the AVS in recent months. Both had participated in international viola congresses, and in the case of Nannie Jamieson, she had to decline an invitation to conduct a master class at Redlands because of a lingering illness which contributed to her demise.

Nannie Jamieson, who was born in 1904, passed away on 18 January 1990. Her long and varied career encompassed playing, teaching, and organizing, and



THE AVS IN THE USSR

A message from President David Dalton:

The American Viola Society has been invited through U.S. EXCHANGES, a private company with offices in Grosse Pointe, Michigan, to undertake a concert tour of the Soviet Union in 1990. U.S. EXCHANGES, whose director is Dr. Robert C. Everett, specializes in sponsoring tours and cultural and scientific exchanges between the United States and the USSR and the People's Republic of China. This past spring, for instance, a group from the American Flute Association undertook a rewarding tour to the Soviet Union under the sponsorship of U.S. EXCHANGES where they enjoyed interaction with their Soviet counterparts.

I have received a response to my inquires about such a tour from Mr. A. Kozachuk, First Deputy and Chairman of the Moscow Musical Society, who has relayed through Dr. Everett the word that his society would look favorably upon such a visit and make on-site arrangements as necessary. I have proposed a format of master classes, lectures, viola ensemble concerts, and solo viola concerts--where possible featuring repertoire by American composers--in three cities, including visits to the Leningrad, Moscow, and Kiev conservatories. The tour is to take place in the USSR 19-30 September 1990.

Cost is about \$2,550.00 per person, based on double occupancy. Included is round trip airfare from JFK in New York on KLM Royal Dutch Airlines, transfers, portorage, programs listed, and three meals each day within the Soviet Union. There will possibly be a stopover in Amsterdam en route and in Vienna on the return from the USSR. If desired by the AVS group, a concert may be arranged in Vienna plus a couple of days stay after which the group will disband and individuals will have the option to stay longer on their own in Europe before traveling to Amsterdam for return home.

There are still about a dozen openings that can accommodate as many violists on what promises to be an exhilarating tour. Please give notification immediately.

_____ I wish to apply to go on this AVS tour to the USSR.

_____ My partner will come.

As a violist I can offer the following to the tour:

Name _____

Address _____

Telephone Number _____

Send a copy of this form immediately to: David Dalton, AVS President, C-550 HFAC, Brigham Young University, Provo, UT 84602, TEL 801.378.4953.

her remarkable musical and human qualities enabled her to be at home and successful in all those activities. She was devoted to her students and lavished unlimited care and concern on them, and was always ready to help her friends and colleagues.

In the early 1930's, Jamieson went to Berlin to study with Carl Flesch, and with his young colleague, the violinist and teacher Max Rostal. Later, Nannie made it possible for Rostal to leave Nazi Germany and settle in London. In 1939 she became a member of the Robert Masters Piano Quartet. These and other young musicians came to the notice of Yehudi Menuhin and became founding members of his Festival Orchestra.

Nannie began her teaching career at the Guildhall School of Music where she taught to the end of her life. She guided the development of countless viola players of the European String Teachers Association, she became a driving force in its activities throughout Europe.

Carolyn Kenneson served on the faculty of the Department of Music at the University of Missouri-Columbia from 1972 until her death in November 1989. Kenneson received her bachelor's and master's degrees from the University of North Texas and University of Texas-Austin respectively. She pursued her doctorate in music at the University of Texas-Austin.

Among her honors were two commendations from the National Society of Arts and Letters and appearances as soloist at music festivals at Banff and Purbeck and at the IX International Viola Congress in Toronto.

A memorial fund to assist string students has been established in her name at the Department of Music, 140 Fine Arts Center, University of Missouri-Columbia, Columbia, MO 65211.

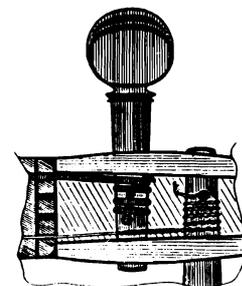
New Works

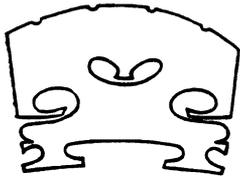
Sonata for Viola and Piano, Opus 12, by Robert Casadesus. International Music Company, Inc., 1989. \$8.50.

Robert Casadesus's (1899-1972) musical reputation rests in this country, at least, almost solely on his pianistic abilities. However, in France he was also quite well-known as a composer. (As a student at the Paris Conservatoire, he won the Premier Prix in harmony at age fifteen.) He wrote six symphonies, several concerti, vocal music, and chamber music including a string trio, most of which are still apparently in manuscript.

The Sonata is dedicated to his uncle, Henri Casadesus (an eminent violist, and composer of the viola concerti he ascribed to J. C. Bach, and Georg Frideric Handel). There is no information in the edition about the date of the composition, but it was undoubtedly composed prior to Henri's passing in 1947; in all probability it was written in the thirties (perhaps earlier) because Robert's opus numbers appear to be chronological, rather than according to date of publication, and the Sonata for Two Pianos, Opus 36, was published in the early 1940's.

Stylistically the Viola Sonata seems to be akin to the abstract intellectual idiom one might associate with Roussel, or any of a number of other early 20th-century French composers. Though the upward range for the viola never exceeds A-flat above the staff in the treble clef, and the piece is written idiomatically for both instruments, it is not a student work. There are difficult rhythms for both players, and the fast tempi in the second and third movements of this three movement work mitigate against performance by any but advanced players. Casadesus provides interesting textural allusions in the second movement (marked "Vivo" and based on





a very catchy syncopated melody), in which he directs the piano to play "quasi trombone" and "quasi tromba," and the viola to play "quasi sassofono."

As with some of International's other editions, there are some apparent editorial errors, such as open allargandi, and some unworkable fingerings (until one places the finger numbers over the *correct* notes). One might assume that the fingerings are those of Henri Casadesus, since, as mentioned above, it is dedicated to him. (For the reviewer's taste there is too much self-conscious avoidance of the fourth finger, but many players will find these fingerings suitable.) With a suggested time of performance of fifteen minutes, this work is a worthwhile addition to the published 20th-century sonata repertoire for viola and piano.

--David Kerr

Stephen F. Austin State University.

Haiku, a song cycle, for soprano, viola and harpsichord, by Marilyn J. Ziffrin. Text by Kathryn Martin, unpublished. Inquiries by the composer, P.O. Box 179, Bradford, NH 13221.

Last year the Primrose International Viola Archive was enriched by the gift of the score and a tape of *Haiku, a song cycle* by Marilyn Ziffrin. The performance is by Patricia McCarty, viola; D'Anna Fortunato, mezzo-soprano; and James David Christie, harpsichord. This is a wonderfully lyric piece of chamber music, beautifully crafted for the instruments and voice, which certainly deserves the wider circulation that publication would provide.

The work is a setting of twelve English language haiku by Kathryn Martin; four poems in each of three sections, which only vaguely contrast in mood. The work ends with an Interlude where the voice is textless, treated like another instrument, and Epilogue which recalls the text and setting of the first poem. The form of haiku is three lines, one of five syllables, one of seven syllables and a closing line of five syllables. Rhyme is not a factor, but the

words should reflect the seasons or at least refer to nature. In this case they are feminine, in the best sense of the term, and romantic as well.

The three sections of the cycle certainly reflect the three lines of the poems, but the 5-7-5 relationship does not seem to be present in the music. The composer's sense of proportion is probably too strong to bend to the dictates of arbitrary form.

The harmonic vocabulary is atonal, but not harshly dissonant. Harmonies often grow out of melodic presentations, and often chords are constructed of fourths or triads with one dissonant factor present. The texture is sparse so that harmonic and melodic content is distinct and obvious. The meter of the poetry has dictated the rhythms of the music and set the length of phrases so that the result is remarkably satisfying prosody.

The performers on the tape are artists of the first rank, but the writing for this unusual combination demonstrates a sensitivity that is at the same time restrained and imaginative. The viola and the voice do not compete; they compliment. The harpsichord does not accompany; this is real chamber music for equal participants. The soprano part calls for a singer who can sing accurate half and whole steps from b to a", with a well developed sense of softer dynamics. The viola writing is idiomatic throughout, with some high passages, but most of it is in the alto clef.

Haiku, a song cycle is a lovely eighteen minutes that would add interest and contrast to traditional recital programming. Marilyn Ziffrin has done us a favor.

Three Inventions after J.S. Bach for Two Violins or Violin and Viola by Allen Brings. Mira Music Associates: Wilton, Connecticut, 1982.

These very short pieces (37, 33, and 48 measures) are exercises in dissonant twentieth-century counterpoint. The

texture, though for only two instruments, is dense and unrelenting. Following the fast-slow-fast pattern, these pieces bear little obvious resemblance to the familiar Bach style, being completely atonal, filled with dynamics and other expression marks, and making use of extremes of tempo. The technique is counterpoint, but the style and spirit is far from baroque.

The last Invention makes use of a great many "hairpin" crescendo-diminuendo marks, as many as four in a two-four measure, marked 116 to the quarter-note. The intention here is not clear. In fact, little of the writing seems to be idiomatic for strings. The viola part is a literal transposition of the violin II part into alto clef. The C-string lies fallow.

Caprices-Etudes, Opus 18, for Two Violas, by Henri Wieniawski. International Music Company, New York, 1989.

International Music Company brought out several new editions for the violist last year, and we are grateful to them for doing so. One of the more interesting items is this transcription of Wieniawski's opus 18, *Eight Etudes-caprices, for violin with violin accompaniment*, of 1863. The transcription was done by Elinor Horvath, with editing by William Lincer. These are etudes in the Paganini-virtuoso style for the first viola, and the second truly functions as accompanist with much more modest technical demands.

Without wishing to belabor the aesthetic questions that surface when 19th century virtuoso music appears, this edition is most expertly prepared, and Mr. Lincer's solutions to the thorny technical problems are worth considering, studying, and admiring. Few of us would argue this is great or profound music, but at the very least it's fun, and most certainly will get the kinks out of one's hands. Truth and honesty require the statement that very few violists will develop the technique to

present these *Caprices* to the public, and probably fewer would want to.

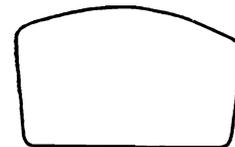
Concerto in D Major, Opus 1, for Viola and Piano, by C. Stamitz. (Milton Katims, editor) International Music Company, New York City, 1989.

This new edition of the repertory staple Stamitz *Concerto* is easily the most practical, stylistically apt, and thoughtfully edited one available. This is a performance edition, filled with the editor's opinion as to the best way to solve performance problems, so it's not an "urtext" by any means. But these are very well informed opinions, and very tasteful. Bowing is straightforward and uncluttered. Ornaments are present, but not excessive. The fingerings are modern (i.e. the fourth finger, 2nd and 4th position are used, etc.), and often presented with two suggestions as to the solution of a problem. Also, they follow to a logical conclusion, so that you are not led into some fanciful path without a suggestion as to how to leave it. The fingerings and bowing are clear and useful.

The cadenzas to the first and second movements are a welcome addition also. They are harmonically and stylistically consistent with the composer's style. Perhaps the first movement cadenza is a bit long, but this is easily fixed. There are no cadenzas written for the Rondo, which is a curious omission in an edition which is otherwise so fine.

There are niceties which deserve mention. The Rondo makes use of *da capo* in both the piano and viola parts so that page-turning is at a minimum. The measures are numbered throughout. There is an optional cut indicated in the piano part to shorten the first exposition. The paper is high-quality. Suggested price is just \$7.00, a good investment, for sure.

New works should be submitted to the editor by composers and publishers for possible review in JAVS and deposit in PIVA.





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Rosemary Glyde
Treasurer

P.O. Box 558, Green Hill Road
Golden's Bridge, N.Y. 10526

3 Sonatas for Viola and Piano by J.S. Bach (edited by Milton Katims and Bela Siki). International Music Company, New York, 1989.

This is a new edition of the *3 Sonatas for Viola da Gamba and Clavier* by J.S. Bach (BWV 1027, 1028, and 1029). In a *Preface*, the editors state that this is the way they play the sonatas, and that the dynamics and tempo marks and such are not original. That is a good point of departure, as the added performance indications in this edition look a bit like the Busoni editions of the Bach keyboard works. This is not to quarrel with their validity, but it should be accepted as the opinion of two artists who are recreating music written for different instruments about 270 years ago. Certainly these Sonatas are repertory and teaching regulars, and this presentation of them is quite different and an improvement from the previously available editions.

Aside from the carefully thought-out and practical fingerings, the most welcome aspect of this edition is the lack of arbitrary octave transposition from the original, in the viola part. Some editions write the viola up an octave, presumably for greater brilliance, at the oddest places. This practice seems to be avoided as much as possible, preserving a more gamba-like spirit. Unless the key of the Sonata is changed, there must be extensive octave transposition in the G-minor Sonata, because of range limitations. But this is the only place where Mr. Katims has done so.

The ornamentation found here is also an improvement from previous performance editions. Great care has been taken to keep the ornaments consistent between the piano and viola parts, and many of the ornaments which are vague rhythmically have been notated clearly.

The viola part of the G-minor Sonata is presented so that three pages open out. The page-turn problems of both the first and last movements then are solved for you without having to resort to the familiar and awkward "xeroxed" page. Timings of each

movement are given, the paper is heavy, and measures are numbered, the editing is artistic and responsible, the price is \$12.00; it's a general improvement.

--Thomas G. Hall
Chapman College

Recordings

We note with pleasure the reissue of an early recording of William Primrose, and the first release of two broadcasts. All recordings listed on CD.

BRAHMS: VIOLA SONATA NO. 2 IN E-FLAT, OP. 120, NO. 2

William Primrose, viola,
and Gerald Moore, piano
(recorded 16 September 1937)
Archive Performances by
Biddulph Recordings.
Biddulph Lab 011

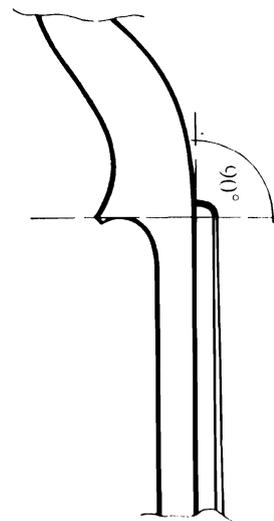
Also contained are other Brahms sonatas for violin and cello, with Jascha Heifetz, and Emanuel Bay, and Emanuel Feuermann and Theo van der Pas, made in 1936 and 1934 respectively.

BERLIOZ: HAROLD IN ITALY

William Primrose, viola,
and Arturo Toscanini and
the NBC Symphony (recorded
1939)/Music & Arts. ATRA-614

BARTÓK: CONCERTO FOR VIOLA

William Primrose, viola, and
the Orchestra National conducted
by Ernest Bour (recorded 1950).
Mode Laser. Vogue/INA, 1987 Vogue.
VG671 672 006.



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Rosemary Glyde is on the faculty of the Mannes College of Music and the Aspen Music School. She holds the Doctor of Musical Arts degree from the Juilliard School of Music.

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Pierre-Henri Zuereb, viola, Jean-Louis Haqueneur, piano, and Andras Adorjan, flute. ADDA 581106 (2 vols.)

Competitions

International Viola Competition

The Walter W. Naumburg Foundation announces an International Viola Competition May 3-8, 1991 honoring the memory of Paul Doktor and Sol Greitzer. This competition is open to musicians of every nationality. The competitors may not be under 17 years of age or more than 33 years of age as of May 1, 1990. First prize will consist of the following: cash award of \$5,000, two fully subsidized recitals in Alice Tully Hall, orchestral and recital appearances, a recording with Musical Heritage Records, one week residency

by Quad-City Arts, Davenport, Iowa, and a commissioned work written specifically for the artist. Second prize will be a \$2,500 award and third prize will be \$1,000. A cassette recording screening will be held in March, 1991, by a preliminary panel of judges. Live preliminary auditions, semi-finals and finals will be held May 3-8, 1991. The finals to be held in Town Hall will be open to the public. The judges may withhold any or all awards. Application forms may be obtained by writing to:

The Walter W. Naumburg Foundation, Inc., 144 West 66th St., New York, NY 10023, (212) 874-1150

Please enclose a self-addressed stamped envelope. Application forms and a cassette recording of no less than 30 minutes of satisfactory listenable quality must be received at the Naumburg office no later than March 1, 1991.

WAMSO

Michael Strauss, a native of Iowa City, Iowa, became the first violist to win the first prize of the WAMSO (Women's Association of the Minnesota Orchestra) Competition. The contest took place November 18 and 19 and was open to all orchestral instrumentalists under age 25 in a five-state area. Michael is a senior at the Curtis Institute of Music where he studies with Karen Tuttle. His teacher in Iowa was William Preucil. The prize includes a \$2250 cash award and a solo appearance with the Minnesota Orchestra.

Graphics from *Violine, Klangwerkzeug und Kunstgegenstand; Ein Leitfaden für Spieler und Liebhaber von Streichinstrumenten*, Breitkopf & Härtel, Wiesbaden, 1985.

