

JOURNAL

of the

AMERICAN VIOLA SOCIETY

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

Vol. 13 No. 2

1997



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The *Journal of the American Viola Society* is a peer-reviewed publication of that organization
and is produced at
Brigham Young University, ©1985, ISSN 0898-5987.
JAVS welcomes letters and articles from its readers.

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JAVS appears three times yearly. Deadlines for copy and artwork are March 1, July 1,
and November 1; submissions should be sent to the editorial office.

Ad rates: \$100 full page, \$65 half page, \$35 one-fourth page.

Classifieds: \$25 for 30 words including address; \$40 for 31–60 words.

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What a wonderful time to be a violist; what an exciting time to be a member of the American Viola Society. Our membership is the largest it has ever been and we just celebrated our 25th silver anniversary congress at the University of Texas at Austin—an extraordinary event, one that will resonate beautifully for years.

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- Double our membership by 1998
- Raise the attendance at our congresses to 600
- Double our Primrose Memorial Scholarship Fund by 1998
- Activate the committee structure
- Have twenty healthy and functioning chapters by 1998.

We are well on our way in accomplishing each of those goals. Kudos to all! Friends, there is much yet to be accomplished. This is my continuing call to action. Winston Churchill said, “There are those who make things happen, there are those who watch things happen and there are those who wonder what happened.” Let’s you and me together make things happen!

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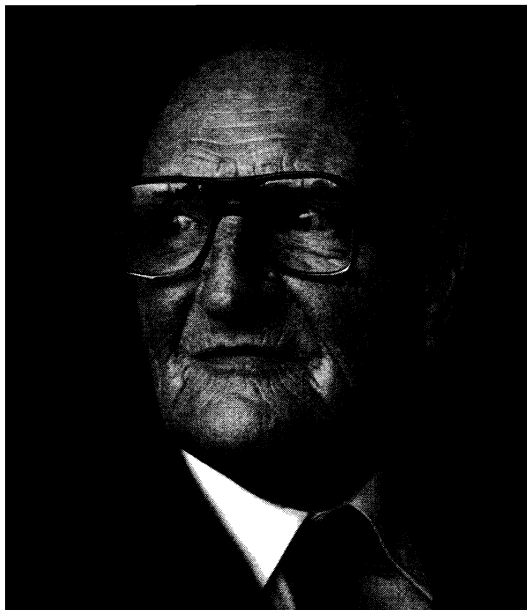
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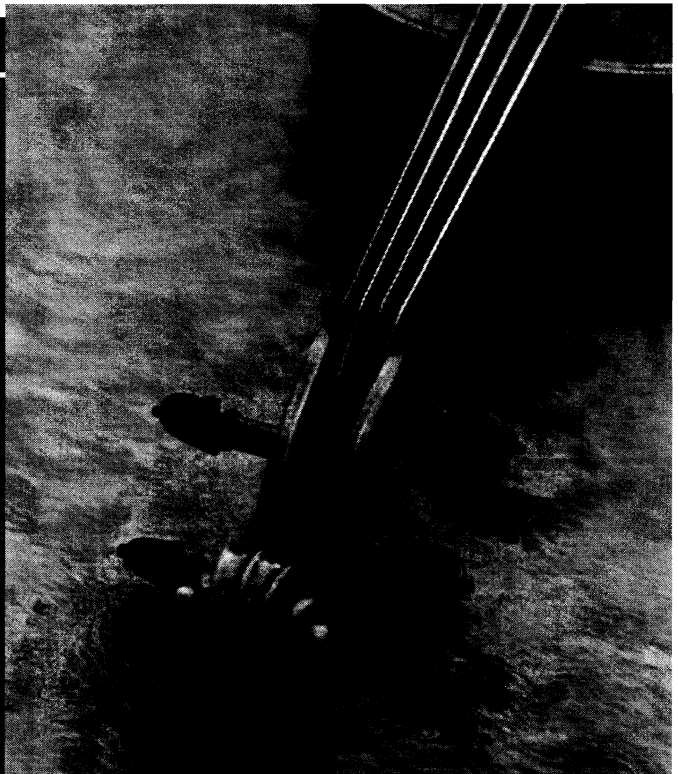
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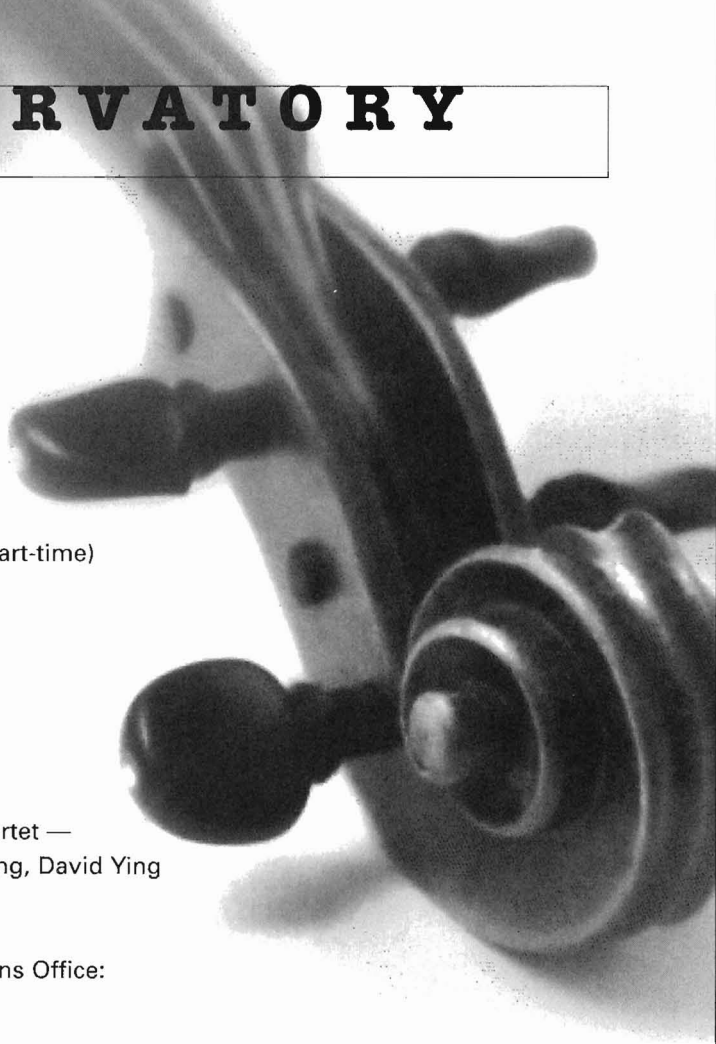
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RALPH VAUGHAN WILLIAMS'S SUITE FOR VIOLA AND ORCHESTRA

by William E. Everett

The eminent English composer Ralph Vaughan Williams (1872–1958) was no stranger to the viola. He began to play the instrument during his student days at Charterhouse.¹ Wilfred Mellers refers to the viola as “an instrument which Vaughan Williams enjoyed playing, and for which he had a deep affection, not unconnected with its being at once the most ethereal and the most voluptuous of the string family.”² This special affinity for the instrument is apparent in the *Suite for Viola and Orchestra* (1934), a collection of miniatures which displays the viola’s versatility and personality.³

Vaughan Williams wrote several major works featuring the viola in a solo capacity before he embarked on the *Suite*. Most important of these are *Fantasia on a Theme by Thomas Tallis* (1910, rev. 1913 and 1919), with its prominent viola solo in the concertante string quartet; *Phantasy Quintet* (1912), scored with two viola parts; *Four Hymns* (1914) for tenor and piano with viola obligato; and, most importantly, *Flos Campi* (1925) for solo viola, mixed chorus, and small orchestra.

Lionel Tertis was the performer most closely associated with the creation of the *Suite*. He not only commissioned the work from Vaughan Williams but also was its dedicatee and the soloist at its first performance on 12 November 1934. During the decade before he premiered the *Suite*, Tertis gave first performances of Vaughan Williams’s *Flos Campi* (10 October 1925), his own arrangement of Elgar’s *Cello Concerto* (21 March 1930), and Holst’s *Lyric Movement* (18 March 1934). In Vaughan Williams’s *Suite*, therefore, we see the coming together of two great English artists whose careers intersected in the early 1930s: Vaughan Williams as an experienced composer for the viola and Tertis as a champion of new British music for the instrument.

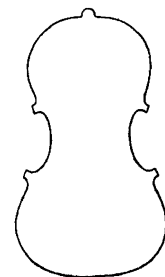
Vaughan Williams’s *Suite for Viola and Orchestra* is a collection of eight miniatures, each of which demonstrates a particular musical atmosphere. Each movement is cast in a basic ternary design (ABA) or simple variant thereof. These musical postcards hold a special place in Vaughan Williams’s *oeuvre* since, although they constitute a work for solo instrument and orchestra, they do not have the pretentiousness or grandeur of a concerto. Frank Howes said of the *Suite*, “The *Suite for Viola* represents quite another scale of values: colour and virtuosity replace logic and force.”⁴ James Day described the *Suite* as a composition which

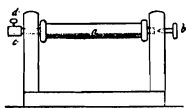
is easy to listen to and requires a true virtuoso soloist, and the work stands in relation to Vaughan Williams’s more impressive compositions as Beethoven’s *Bagatelles* do to his; that is to say, its small scale indicates a great mind relaxing rather than a little mind saying elegant nothings.⁵

This study will address several aspects of Vaughan Williams’s *Suite*. First, the work’s formal organization and musical style will be discussed. This will be followed by brief commentary on the manuscript of the *Suite*, housed at the British Library. The final section will discuss critical reception of the *Suite* at its first performance in 1934. A survey of these various aspects of the *Suite* will illuminate features of it not only as it is today but also as it was over sixty years ago.

Formal Organization and Musical Style

The *Suite* consists of eight movements arranged into three groups.⁶ A common theme of Christmas unifies the three movements of Group I (“Prelude,” “Carol,” and “Christmas Dance”). Two character pieces constitute Group II (“Ballad” and “Moto





Perpetuo”), while dances provide the basis for Group III (“Musette,” “Polka Melancolique,” and “Galop”). The Suite is flexible in its possibilities for performance: it can be played as a complete unit; each Group may be performed independently; or single movements can be used as individual pieces.⁷

Group I

Group I of the Suite consists of three movements which share the common theme of the Christmas season: “Prelude,” “Carol,” and “Christmas Dance.” It is not only the programmatic titles of the second and third movements but also distinctive musical elements which suggest the association. Musically, evocations of Christmas include the pastoral atmosphere of the middle section of the “Prelude,” the strophic form of the “Carol,” and the jubilant mood of the “Christmas Dance.”

The opening movement, “Prelude,” is, as the title suggests, a quasi-improvisatory fantasia in a baroque manner. Frank Howes said of the movement:

The Prelude, superficially recalling Bach's First from the Forty-Eight and Debussy's *Dr. Gradus ad Parnassum*, is not so cool and formal an affair as either.⁸

It is the arpeggiated opening which invites the comparison with Bach. The middle part of the movement, however, also evokes images of the Baroque. This section, in a pastoral 9/8, provides the movement's connection with the Christmas theme. The pastoral meter is often associated with the Christmas season, as is evident in works such as Handel's *Messiah* and Corelli's *Christmas Concerto*. Without having to refer to the season in verbal terms, Vaughan Williams evokes it through musical means.

The “Carol” is the movement which has drawn special attention from several commentators on the Suite. Even in the review of the first performance which appeared in the *Musical Times*, this movement stood out to the critic:

. . . it is only the leisured simple things that were remembered. One of them came in the Carol, where the viola had a sweet and simple tune and the flute followed it about, a bar or so behind, with fleece as snow.⁹

(Actually, the flute leads the canon, with the viola entering one measure later.) Percy Young described the movement as demonstrating “the illimitable possibilities thrown open by melodic symbiosis.”¹⁰ This prominence of melody is one of the elements which contributes to the movement's particular charm.

The relaxed and lyrical nature of the melodic line is enhanced through its metric treatment. Measures alternate between 4/4 and 5/4 virtually the entire movement. This use of meter gives the theme a somewhat improvisatory feel: it is not forced into a metric straight jacket but is allowed the freedom of ebb and flow in its forward motion.

“Christmas Dance,” with its metric alternations between 6/8 and 3/4, effectively concludes Group I. Passages which evoke images of a rustic fiddler are complemented by sections of broad lyricism. In the orchestral version of the Suite, Vaughan Williams adds to the radiant atmosphere of the

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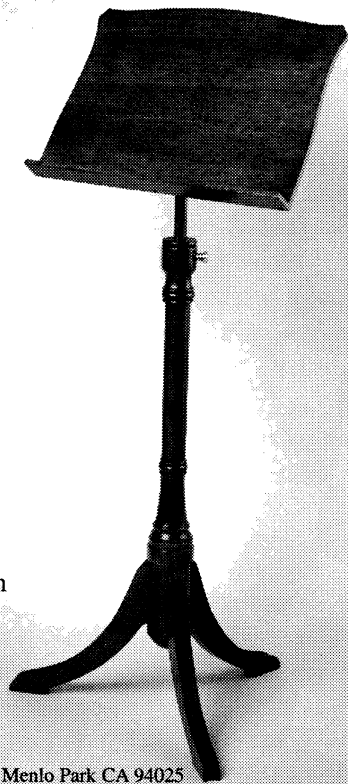
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“Christmas Dance” by including trumpets and percussion for the first time in the work. This increase in the size of the orchestra along with the brilliance of the added instruments accentuates this movement and gives it special significance in the overall design of the Suite as the end of Group I.

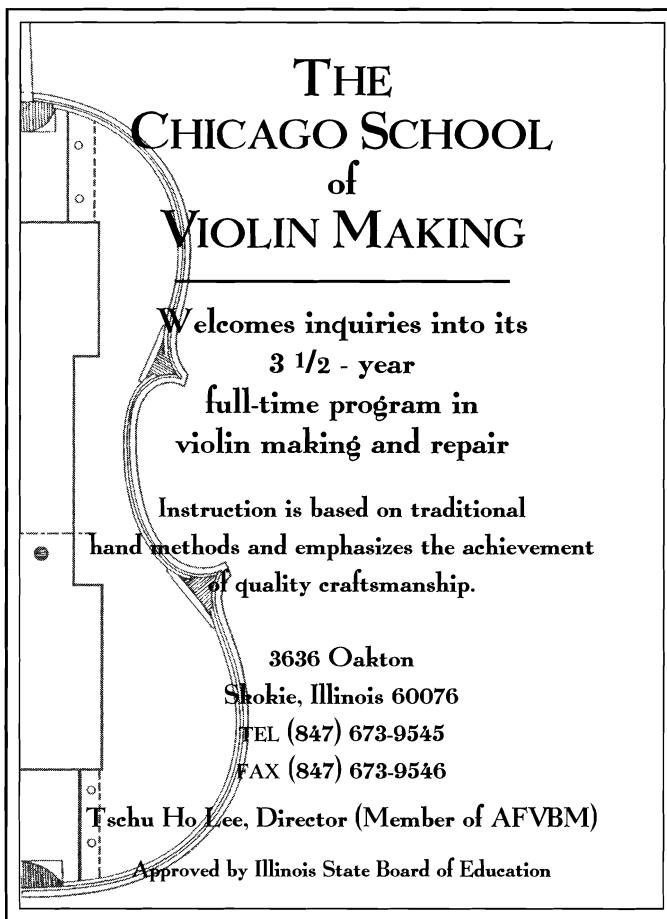
The three movements of Group I are all relatively extroverted in nature. The major mode dominates all three movements, and each contains aspects of metric interest. The first two movements both are directed toward the “Christmas Dance,” although each of them can exist independently. In the manuscript score, the indication “attaca no. 3” appears at the end of the “Carol,” thus suggesting greater unity between the final two movements.

Group II

Whereas the three movements of Group I are focused outward, those of Group II, “Ballad” and “Moto Perpetuo,” look inward. The two movements are linked by a common tonal center, C. The “Ballad” is in C major while the “Moto Perpetuo” is in C minor.

The “Ballad” is the central slow movement of the Suite and occurs at its midpoint. The principal melody is pentatonic, with the fourth and seventh scale degrees not present. The rich harmonic accompaniment with its frequent use of parallel fifths (reminiscent of a bagpipe drone) contributes to its solemn tone. A fast middle section in 6/8 provides contrast to the slower outer sections of the movement. This passage begins with an oboe solo (a pastoral instrument) and is in a pastoral meter (6/8). Taken with the pentatonic melody and the parallel and open fifths of the outer sections, elements of the pastoral tradition dominate this movement.

The “Moto Perpetuo” which follows maintains the introverted atmosphere established in the “Ballad.” Although it contains only sixteenth notes played at a very fast tempo, the minor tonality and frequent appearance of the interval of the minor second (an interval frequently associated with tragedy) give this movement its ominous character. The movement is certainly the most virtuosic and technically challenging of any in the Suite. The pastoral element is not



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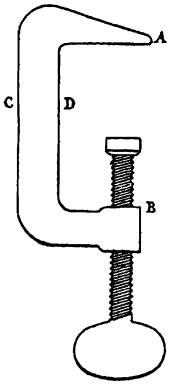
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present: this is the dark foreboding world of Vaughan Williams’s Fourth Symphony (composed 1931–34, first performed 1935), a work contemporary with the Suite.

Taken as a pair, the “Ballad” and the “Moto Perpetuo” display two different approaches of Vaughan Williams’s depiction of seriousness and austerity. The “Ballad” takes a lyrical approach: played at a slow tempo, the spaciousness of the principal melody is enhanced through the contrast of a fast central section. The “Moto Perpetuo,” on the other hand, relies on tonality and the minor second for its evocation of pathos.

Group III

Group III contains three dance movements: “Musette,” “Polka Melancolique,” and “Galop.” The arrangement of the dances is somewhat curious, for the slowest of the three movements is not in the middle of the set (its typical place), but rather at the beginning. Furthermore, each dance contains unusual features for a work of its particular type. The “Musette” does not have the identifiable drone of open fifths as its most salient feature; the usual vivacious polka is set in the



minor mode; and the “Galop,” a dance typically in 2/4, has a middle section in 6/8.

The “Musette,” played *con sordino*, reestablishes the pastoral character of the opening Group. The gentle ostinato in the harp and the muted string sound create an orchestral atmosphere reminiscent of Ravel,¹¹ while the frequent modulations in the middle section provide distinctive tonal interest.

The “Polka Melancolique” lives up to the oxymoron of its title. A polka is thrust into the minor mode and with some curious melodic twists is transformed from a lively folk dance into a mournful caricature. Percy M. Young said of the movement, in reference to the dichotomy between the minor mode and the polka character and Vaughan Williams’s use of tonality:

It may be compared with the cafe music of the *Flemish Farm* suite. Before the final cadenza the minor third, which has previously appeared, stands preceded by the major third, while the last chord is thirdless, both tokens of commiseration.¹²

The “Galop,” although in the minor mode, nonetheless provides a virtuoso ending for the Suite. As mentioned above, a galop is typically in 2/4; however, in this movement, the central section is in 6/8. The tune, scored for solo viola and piccolo, is not pastoral like the 6/8 sections of the “Prelude” and “Ballad” but rather suggests a theme that one might find in a score for a western film. The theme is transformed into a saloon dance through an increase in orchestration and rhythmic emphasis on the second beat of each measure.

The three movements of Group III all offer creative and atypical interpretations of traditional dance forms on the part of Vaughan Williams. These movements are among the most original of the Suite and, after the pastoral nature of Group I and the austerity of Group II, provide an effective set of movements to conclude the work.

The Manuscript Score

The manuscript orchestral score for the Suite for Viola and Orchestra is housed in the Department of

Manuscripts at the British Library (Add. Ms. 50386). Even though it was presumably the basis for the published version of the Suite because it had been the property of Oxford University Press, several discrepancies exist between the manuscript and published versions. Apparently, the solo part was extracted from the score and given to Lionel Tertis, who subsequently added fingerings and bowings. When Tertis received the solo part, it most likely contained inconsistencies with the manuscript.

Most of the differences between the manuscript and printed versions of the Suite concern articulations, dynamics, and bowings. There are several instances of different pitches. The most important of these occurs in the opening measures of the “Moto Perpetuo.” The treble clef sign in the sixth measure should be *after* the third note, rather than before it. Therefore, the third note of the measure should be d1, rather than c2. It thus follows the pattern established in the preceding measure of having an open string followed by the three note pattern Bb C Bb, with the pattern occurring an octave higher each time.



Example. “Moto Perpetuo,” mm. 5–6, manuscript version

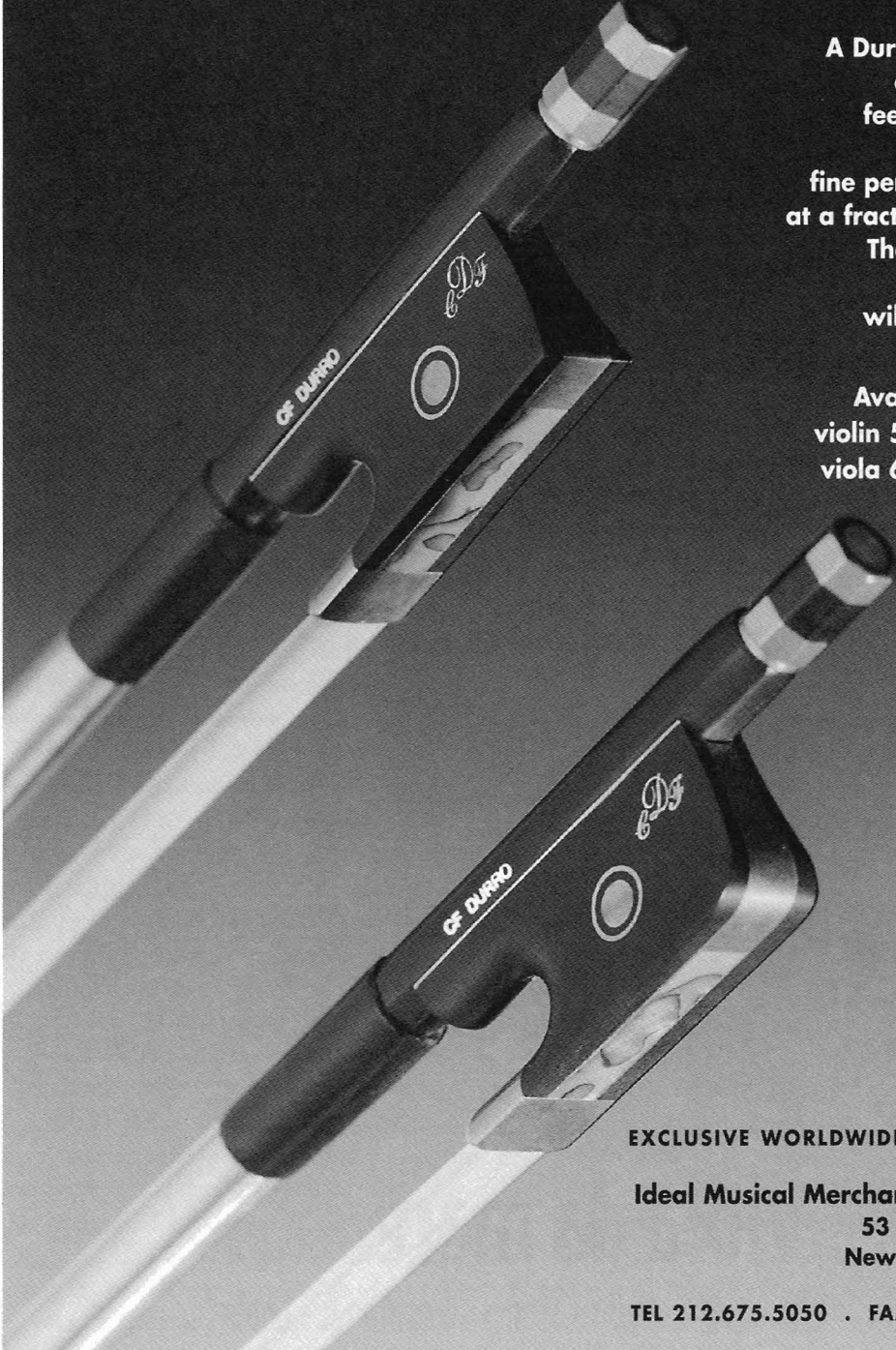
A detailed description of each discrepancy between the manuscript and printed versions of the Suite is beyond the scope of this study; however, some comments on tempo indications and titles of movements will be of interest. Six of the eight movements demonstrate differences in either the tempo indication or suggested metronome marking (see Table). While neither tempo nor metronome markings

| Movement | Manuscript | Printed Version |
|-----------------|---|------------------|
| “Prelude” | ♩ = 60 and ♩ = 66 (both metronome markings are present in different hands) | ♩ = 66 |
| “Carol” | ♩ = 66 | ♩ = 70 |
| “Ballad” | Andante tranquillo | Lento non troppo |
| “Moto Perpetuo” | Presto ♩ = 88 | Allegro ♩ = 80 |
| “Musette” | Andante sostenuto | Lento |
| “Galop” | ♩ = 184 | ♩ = 160 |

Table. Differences in tempo indications and metronome markings between manuscript and printed versions.

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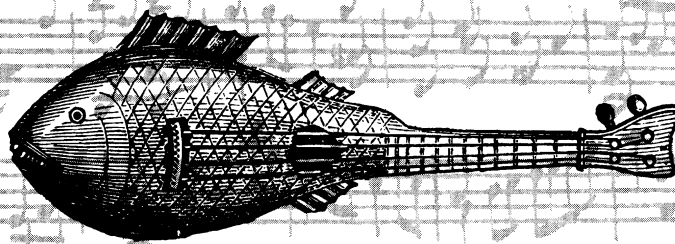
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should be taken as absolutely definitive, an investigation of these markings as they appear in the manuscript augments their appearance in the printed version.

Only the "Christmas Dance" and "Polka Melancholique" have the same markings in both versions.¹³ As far as metronome markings are concerned, lyrical movements are indicated to be played slightly slower, according to the manuscript, while virtuoso movements are to be played faster, especially the "Galop," whose metronome indication in the manuscript is 24 beats quicker than in the printed version.

The manuscript also reveals information regarding the titles of two of the movements: "Ballad" and "Polka Melancolique." "Ballad" was originally called "Romance." The title "Romance" was marked out and replaced with "Ballad." A work for viola and piano entitled "Romance" by Vaughan Williams was discovered among his manuscripts after his death and published posthumously in 1962.¹⁴ The manuscript, which is at the British Library, is, according to a notation by Ursula Vaughan Williams (second wife of the composer), in the hand of Adeline Vaughan Williams, Ralph's first wife. Adeline died in 1951, so Vaughan Williams obviously completed the "Romance" before that time. Since it is not known more precisely when Vaughan Williams wrote the "Romance," as no date appears on the manuscript, it could have been envisioned at the time of the composition of the Suite. This could be one possibility as to why the title of the movement in the Suite was changed, since Vaughan Williams did not want to use the same title for two solo works for viola. Another possible reason for the change may be that Vaughan Williams thought "Ballad" was simply a more appropriate title for the movement.

Regarding "Polka Melancolique," the movement's title appears only as "Polka" on the manuscript. Even though each of the movements contained in Group III is an atypical version of a dance, perhaps the title "Polka" without further description was thought to be somewhat misleading. The program for the premiere performance of the Suite also lists the movement with the single-word title "Polka." Therefore, the qualifier "melan-

cholique" was apparently added sometime after the first performance of the Suite and before it was published in 1936 by Oxford University Press.

The First Performance

The first performance of the Suite took place on 12 November 1934 with Lionel Tertis as soloist and the London Philharmonic Orchestra conducted by Sir Malcolm Sargent. The concert was part of one of the more important series of the time—the Courtauld-Sargent Concerts.¹⁵ Both the work and the performance were well received by the critics. The lead article in the December 1934 issue of *Strad*, "Violinists at Home and Abroad," began with commentary on the Suite:

The first important novelty of the present season has duly made its appearance, the suite for viola and orchestra . . . by Vaughan Williams. This was produced at a Courtauld-Sargent concert, the conductor receiving a special welcome on making his reappearance after his illness. LIONEL TERTIS was the soloist, and I hear that the composer has given him some delightfully effective music to play, of which, it need hardly be said, he made the most. The work consists of eight short pieces of varying character and rhythm and were the viola a more popular instrument would doubtless be frequently heard.¹⁶

The positive remarks about both the Suite and Tertis were amplified in the *Musical Times* review, along with some less than flattering remarks about the viola:

Vaughan Williams has not exhausted his capacity to spring surprises. His Suite for viola and orchestra . . . , played by Mr. Tertis at the concert on November 12, could no more have been prefigured than the "Pastoral" Symphony or "Flos Campi." After the event one can perceive the composer's train of thought and agree with it. In the "Concerto accademico" for violin, Vaughan Williams' contrapuntal puzzles were in the fashion. Still more so



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was the percussiveness of the Pianoforte Concerto. In the work for viola, however, he corrects fashion—rebukes it if you like—for treating the instrument in an unsuitable way. . . . The viola's dusky tone and fit of plaintiveness do not necessarily cast it for tragic parts: they are part of its homely nature and are fit for homely thoughts. Its voice, unlike that of the aristocratic violin, is the voice of lowly humanity, with its simplicities and humours as well as its dumps. Its candle-light is that of the cottage. So Vaughan Williams does not write a three-movement concerto with poignant subjects, burdensome developments, and punctilious designs. He writes a set of short pieces, lively, peaceful, jocular, wistful—anything but portentous—with the voice of folk-song slipping in, as if by right, at every other breath. The lowering of the brow does not in the least lower the musical style. In fact, Vaughan Williams has never written a work more crowded with points of musical interest, sudden gleams of beauty, inspired simplicities, and telling subtleties. Sometimes he is so quick-witted that his meaning loses itself in performance—Vaughan Williams becoming too rapid for St. Cecilia, or her servants. . . . Mr. Tertis enthusiastically backed up the composer in this process of putting the viola in countenance. Debunking is too ugly a word.¹⁷

It seems that the reviewer, "McN," was much more impressed with musical attributes of the work and its performance than he was with the instrument for which it was written. It is even in this review of the first performance that we observe one of the problems which has befallen the Suite: it is not a large-scale concerto but rather a collection of miniatures. When expected to be a concerto, the work fails miserably. It cannot be something which it is not. When viewed as a suite, the collection of small pieces which it is, Vaughan Williams's work for viola and orchestra succeeds.

Commentary about the Suite also appeared in the *Monthly Musical Record*, *Musical Opinion*, and the *London Times*. The



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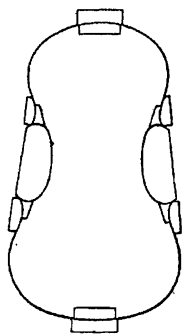
reviews in all three of these publications were quite enthusiastic in tone. The unnamed reviewer for the *Monthly Musical Record* wrote:

The new suite contains delightful things. There are eight movements, diversified in character, yet unified by the poetic spirit—pensive and yet virile. This music springs from the same England as the poetry of Hardy and Bridges.¹⁸

The writer for *Musical Opinion* commented on folk and dance influences in the Suite:

It betokens no new departure for its composer: his work never lacks spontaneity when meditating on rural and pastoral subjects. The various short dance movements do not lack development, while the Suite is cast in that diatonic mould peculiar to Vaughan Williams which delights the ear.¹⁹

The review for the *Times* offered a brief description of each movement (omitted here) and placed the work in relation to the work



of Holst and Elgar, both of whom were also represented on the program in *Ballet Music* from "The Perfect Fool" and *Cockaigne Overture* respectively.

The program . . . has the distinction of introducing a new work by Vaughan Williams, a suite for viola and small orchestra written, it seems scarcely necessary to say, for Mr. Lionel Tertis, who in turning the viola into a virtuoso's instrument has reconciled English composers to instrumental virtuosity. The new suite is very much Tertis's own and his instrument's (it would be unthinkable transferred to violin or violoncello), yet it is also the composer's own in every detail of its design and phraseology. . . .

Seven short movements follow the prelude, and recall various phases of his folk-lore and folk-dance interests. . . . The whole is a most engaging set of miniatures, and throughout, though the character of the viola seems the chief motive, the delicate colouring of the orchestral background contributes essential and subtle beauties. It is music to which one must listen for every jot and tittle of its expression. It does not hurl itself at one's ears as Holt's [*sic*] ballet music does, or as Elgar's ever young "Cockaigne" overture (the final piece on this programme) does. It is well that it gets two performances on consecutive nights straight away. Mr. Tertis will no doubt see to it that it gets many more.²⁰

It has been not only Lionel Tertis but also numerous other violists who have played Vaughan Williams's Suite since its first performance in 1934. With its variety of musical atmospheres, technical challenges, and accessibility for both performers and audience, it has become a staple of the viola repertoire. Whether performed in its entirety or as selected movements, the work ably demonstrates many facets of Vaughan Williams's style and is certainly deserving of its continued popularity.

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

NOTES

¹Hugh Ottaway, *Vaughan Williams* (London: Novello and Company, 1966), 7.

²Wilfred Mellers, *Vaughan Williams and the Vision of Albion* (London: Barrie & Jenkins, 1989), 107.

³Oxford University Press published a viola-piano version of the Suite in 1936 and a full orchestral score in

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1963. It is these editions that will be cited in this study.

⁴Frank Howes, *The Later Works of R. Vaughan Williams* (London: Oxford University Press, 1937), 85.

⁵James Day, *Vaughan Williams* (London: J. M. Dent & Sons, 1961), 174.

⁶For a detailed analysis of the Suite, see chapter 3, "Background, Analysis, and Significance of Suite for Viola and Small Orchestra," of Christine W. Treter's "The Significance of Selected Compositions by Ralph Vaughan Williams which Feature the Viola" (DA dissertation, Ball State University, 1993).

⁷When the Suite was first published in a version for viola and piano (Oxford University Press, 1936), each Group was issued as a separate publication. This arrangement enhanced the distinctive nature of each Group. In 1989, Oxford University Press published the Suite in a one-volume edition. The movements are not divided into groups on the contents page, but on the following page, which appeared in each volume of the earlier edition, the groups and movements contained therein are listed, as is the instrumentation for the orchestral version.

⁸Frank Howes, *The Music of Ralph Vaughan Williams* (London and New York: Oxford University Press, 1954), 111.

⁹"London Concerts, Courtauld-Sargent Concert," *Musical Times* 75.1102 (Dec. 1934): 1128.

¹⁰Percy M. Young, *Vaughan Williams* (London: Dennis Dobson, 1953), 187.

¹¹Vaughan Williams studied orchestration with Ravel for three months in 1908. (Michael Kennedy, *The Works of Ralph Vaughan Williams*, 2nd edition [London and New York: Oxford University Press, 1980], 90.)

¹²Young, 135.

¹³"Christmas Dance" is marked *Allegro pesante* in both the manuscript and the published orchestral score. The tempo marking is given only as *Allegro* in the solo viola part and the piano reduction.

¹⁴Ralph Vaughan Williams, *Romance for Viola and Piano*, ed. Bernard Shore and Eric Gritton (London and New York: Oxford University Press, 1962).

¹⁵The Courtauld-Sargent Concerts were founded in 1928 by Mrs. Samuel Courtauld and Malcolm Sargent with the purpose of providing high-quality music at affordable prices. The Concerts included six programs each winter season at the Queen's Hall. The series was quite successful, and the concerts, which took place on Monday evenings, were repeated the following evening. In 1932, the newly formed London Philharmonic Orchestra began its association with the Concerts. The Courtauld-Sargent Concerts lasted until 1958, sponsored for its last eleven seasons by the New Era Concert Society. (*New Grove Dictionary of Music and Musicians*, S.v. "London: Concert Life Organizations" by Henry Raynor).

¹⁶"Violinists at Home and Abroad," *Strad* 45.536 (Dec. 1934): 341.

¹⁷"London Concerts, Courtauld-Sargent Concert," *Musical Times* 75.1102 (Dec. 1934): 1128.

¹⁸"Concerts and Opera," *Monthly Musical Record* 64.762 (Dec. 1934): 228.

¹⁹"London Concerts, Courtauld-Sargent Concert," *Musical Opinion* 58.687 (Dec. 1934): 234.

²⁰"Courtauld-Sargent Concerts, Vaughan Williams's Suite," *Times* (London) 12 November 1934.

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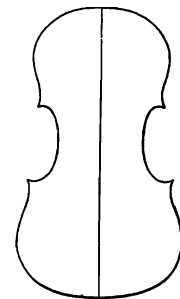
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ROMANTIC WORKS FOR THE YOUNG VIOLIST

by Patricia McCarty



As a child browsing through viola music at the music store in Wichita, Kansas, I used to lament the small size of the viola drawer compared to those of the violin and cello. I consoled myself with the assumption that it was a manageable amount of music to learn and that it would at least be possible to learn everything written for my instrument. This belief was shattered when I began studying with Joshua Missal at Wichita State University as a high school student and was introduced to his lifelong collection of rare viola works already out of print at that time. The success of his teaching was largely due to his ability to find the right work for each student's technical *and musical* development, thereby opening the door to achievement of new heights of both technical and expressive accomplishments. How intellectually and emotionally stimulating it was to study such a variety of works as the Antiufeyev Concerto, Hovhaness's *Chahagir*, Ravel's *Pièce en forme de Habanera*, the Cecil Forsyth Concerto, Vieux's *Études sur les intervalles*, the Bach Suites, and the Bloch *Suite Hébraïque* all in one winter—and all prior to encountering the so-called standard repertoire by Brahms, Schubert, Hindemith, Walton, Bartók, etc. The following year found those big three twentieth-century concerti further postponed by University of Michigan teacher Francis Bundra's insistence on laying important groundwork in the concerti by Serly, Porter, Piston, and Gyula Dávid.

While these lesser known works are not usually prescribed today in the audition requirements for high school All-State or college entry, many of them sound far better with less frustration in young hands than the more famous contemporaneous repertoire. Offering alternatives to prolonged study of baroque and classical era works, they help build the technique and musicianship necessary for enhanced finesse when returning to those styles, and for successful performance of the standard Romantic and twentieth-century repertoire. If we as teachers rely on the

expediency of assigning students only music which is readily available in the stock of our local music store, we encounter great gaps in the continuum of gradually and ever-more-challenging repertoire. All too frequently the young viola student completes the Telemann and Handel/Casadesus concerti, then suddenly faces the chromaticism of the J. C. Bach and the classical style articulation of Stamitz and Hoffmeister—concerti quite difficult for even the artist performer to make sound as polished as a beautifully played Mozart violin concerto. Then after perhaps learning works by Vaughan Williams or Bloch, this student typically tackles our beloved standard Romantic repertoire—the Bruch *Romanze*, Schumann's *Märchenbilder*, the Schubert *Arpeggione* and Brahms Sonatas—often without ever having developed the technical and musical skills to manage these pieces with finesse, guaranteeing frustration for the student and his future teachers as he tries to unlearn ingrained hang-ups.

The Teacher's Role

It is as much a teacher's responsibility to nurture a student's development of musicianship as it is to teach the mechanics of playing, and it is possible to find repertoire in all eras and styles of music at beginning, intermediate, and advanced levels of technical development. We violists have been conditioned by others to believe that we have little Romantic repertoire, and while concerti may be lacking, the recital repertoire from that period is bountiful. The **Guide** (see pages 24–25) which I have compiled arranges most of the viola's Romantic repertoire into four categories of difficulty, with suggested preparatory studies before embarking on the first group and with companion technical studies for all. These works are both original and transcribed; the transcriptions represent both those done in the last century by the composers themselves and the most pedagogically useful ones of recent years. The

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DVORAK

Romance Op. 11

Sonatina Op. 100

FAURE

Fantasy

FIOCCO

Allegro

FRANCOEUR

Sonata in A Major

GLUCK

Melody from "Orfeo"

HANDEL

Concerto in Bb

Sonata in Bb

Sonata in D

HUBAY

Hejre Kati

IBERT

The Little White Donkey

JENKINSON

Elfentanz

JOPLIN

Pineapple Rag

Solace

KREISLER

Leibesfreud

Leibesleid

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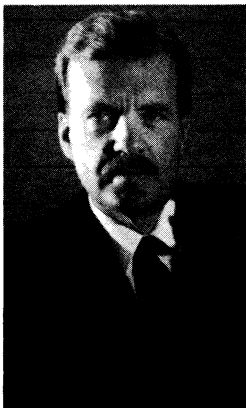
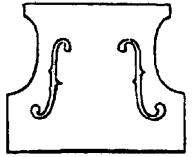
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Beethoven *Romances* are included because they seem more romantic than classical in nature, but the Mendelssohn Sonata and the *Notturmo* are omitted as belonging more to the Classical era. Works by Bloch, Clarke, Bliss, Berkeley, Vaughan Williams, and Bax have been omitted for their more twentieth-century harmonies. Many of the works in Groups A–B–C offer musical satisfaction for advanced and professional players, but more importantly, this repertoire provides suitable material for the developing violist to confront issues of technique and musicianship crucial to successful performance of Group D, issues such as sustaining sound throughout the length of the bow, phrasing, bow distribution, varying bow speeds and weights, vibrato, tonal colors, dynamic gradations, articulation variety, intonation in chromatic harmonies and complex key signatures, and interaction with a piano part which is more than mere

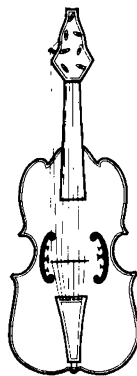
accompaniment. Most of this music is in print, available through the Primrose International Viola Archive or inter-library loan.

Patricia McCarty won the First Silver Medal prize in the Geneva International Competition at the age of eighteen and since then has performed throughout the U.S., Europe, and Japan, appearing as soloist with such orchestras as the Detroit Symphony, Houston Symphony, and the Boston Pops. She was associated with the Boston Symphony as assistant principal violist and currently teaches at the Boston Conservatory. McCarty is keenly interested in viola repertoire and has been awarded two National Endowment for the Arts Solo Recitalist Grants that have allowed her to explore and perform contemporary American and lesser known works for the viola. She serves as a board member of the AVS.



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 *Playing the Viola*. He served as president of the American Viola Society.



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.



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Guide to Romantic Viola Repertoire

compiled by Patricia McCarty

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GROUP A

(*short, slow, lyric, 3rd–4th position*)

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Davidoff, Romanze; (rare)
Gedike, **Khachaturian**, etc; Russ. S.M.P.
Glazunov, Three Pieces; Russ. S.M.P.
Ilyinsky-Forbes, Berceuse; Chester
Kalliwoda, Nocturnes; International
Kreisler, Sicilienne & Rigaudon; Viola World
Liszt, Romance oubliée; Sikorski
Rebikoff-Forbes, Berceuse & Danse; Chester
Saint-Saens, The Swan; various editions
Schumann, Adagio & Allegro; International
 Fantasy Pieces; International
 Three Romances; Belwin Mills
Sitt, Albumblätter; International
 Barcarole; (rare)
 Drei Fantasiestücke; (rare)
Skryabin, Prelude; International
Tchaikovsky, Valse Sentimentale; Viola World
Vierne, Deux Pièces; (rare)

A–B COMPANION STUDIES

(*in progressive order*)

Bornoff, Pure Technique, Book 2; F.A.S.E.
 or **Lifschey**, Scales & Arpeggios;
 Schirmer
Dont-Svečenski, 20 Prog. Exercises, with
 accompaniment of a second viola;
 Schirmer

Kayser, Etudes; various editions
Mazas, Etudes Speciales; International
 Etudes Brillantes; International
Schradieck, Book 1; International
Ševčík, Opus 8, Shifting; Elkan-Vogel

GROUP B

(*more difficult short, lyric pieces, with some sixteenth notes, higher positions, doublestops, complex key signatures*)

Beethoven, Romances; International
Bliss, Intermezzo; Oxford
Bridge, Allegretto; Thames
Brun, Melodie; (rare)
Faure, Elegy; International
Glazunov, Elegie; Master's Music
Hubay, Un Conte; (rare)
 Maggiolata; (rare)
d'Indy, Lied; Hamelle
Joachim, *Hebrew Melodies*; Musica Rara
Maganini, *Night Piece*; Ed. Musicus
Marteau, Feuillet d'Album; (rare)
Popper, Romance; (rare)
Raff, Cavatina; (rare)
Riffaud, Impromptu; (rare)
Sitt, Romance; Amadeus

GROUP C

(*multi-mvt., slow fast, mixed rhythms & articulations, higher positions, some doublestops, interaction with piano part*)

Works by Polish composers; Polskie W.M.
Brahms, Sonatensatz; International
Fuchs, Phantasiestücke; Wollenweber
Glinka, Sonata in D minor; Musica Rara
Grieg, Lyrische Stücke; Leipzig Peters (rare)
Herzogenberg, Legenden; Peters
Juon, Sonata, Op. 15; International, Kalmus
Kiel, Drei Romanzen; Amadeus
Miaskovsky, Sonata No. 2; Russ. S.M.P.
Reinecke, Phantasiestücke; Amadeus
Rubinstein, Characterstücke; (rare)
Vieuxtemps, Etude; Schirmer
Winkler, Deux Morceaux; (rare)

C–D

COMPANION STUDIES

Campagnoli, Caprices; various editions
Dont, Etudes, Op. 35; various editions
Dounis, Op. 12; Fischer

Fiorillo, 31 Studies; International
Flesch, Scalesystem; Fischer
Gavinies, Etudes; International
Kreutzer, 42 Studies; Schirmer
Palaschko, Etudes, Op. 77; Leduc
Rode, Caprices; various editions
Ševčík, Op. 1, parts 1–2; Bosworth
 Op. 9, doublestops; various
 Op. 1, part 4; Bosworth
Vieux, 20 Etudes; Leduc
 10 Etudes sur les Intervalles; Leduc
 10 Etudes sur des traits d'orchestre;
 Leduc

GROUP D

(difficult concert pieces & sonatas, requiring facility, articulation variety, musical maturity)

Bantók, Sonata in F major; Chester
Bowen, Sonata No. 1 in C minor; Kalmus
 Sonata No. 2 in F major; Schott (rare)
Brahms, Sonata No. 1 in F minor; several
 Sonata No. 2 in E flat major; several
Bridge, Pensiero, Allegro; Stainer & Bell
Bruch, Romanze; Schott

Dale, Suite, Op. 2; (rare)
 Phantasy, Op. 4; Schott
Foote, Sonata; (rare)
Forsyth, Concerto; Schott
Fuchs, Sonate; Amadeus
Gade, Sonata in D major; Breitkopf
Gaigerova, Suite; Russ. S.M.P. (rare)
Ivanov-Radkevich, Sonata; Russ. S.M.P. (rare)
Joachim, Variations; Baron
Juon, Sonata Op. 82; Schlesinger (rare)
Medtner, *Fairy Tale* Op. 15, no. 3 (rare)
Naumann, Sonate; Amadeus
Radnai, Sonata; Simrock (rare)
Ramsoe, Romance; (rare)
Rubinstein, Sonata; Mockba
Scharwenka, Sonate; Amadeus
Schubert, Sonata Arpeggione; various
Sitt, Konzertstück Op. 46; International, etc.
Stanford, Sonata; (rare)
Vieuxtemps, Capriccio; Schott
 Elegie; Sikorski
 Sonata; Amadeus
Winkler, Sonata; (rare)
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IMPRESSIONS OF THE 1997 CONGRESS

by Julian Fisher

There was something special about this Congress. In the past, I would receive an invitation to the Viola Congress, and I would think to myself: How can I find a way to attend this? I was merely hopeful. This time, however, my wife ordered me to go! The registration was very easily done, over the Internet, and many events along the way gave me the conviction that this was a guided decision. The plane fare was a gift, for starters. At the airport, I expected a hassle because I was taking an instrument that would not fit under the seat. In the past, as an examiner for the Royal Conservatory of Music, I had been given trouble with a violin. However, the officials had no trouble with a viola! This was an indication of good taste on their part. In fact, they asked me if I was any good at “that thing.” Thinking quickly, I assured them that I was and was on my way to Austin.

The weather in Austin was hot and humid, and I was dressed in a suit. Until I got to my room, I sweltered stoically. I met several acquaintances at the airport and was very kindly given a ride to the University of Texas campus along with Dwight Pounds, Tom Tatton, and Ann Frederking. I savored the moment when one of the employees at the registration desk asked a distinguished teacher if he was in town for the “Viola Camp.” Once settled, I met another violist, a singer, and a composer. I was impressed by the fact that people other than violists were at our Congress. Having come so far, I was really happy to make new friends. Many of these people were acknowledged leaders in their branch of the music profession, but they were all so approachable. We had lots of worthwhile conversations and very little talk indeed about “shop matters.”

The week was chock full of interesting events, and I was hard pressed to decide what not to attend, since it all looked so interesting. My experience at Viola Congresses in the past had taught me that to go to everything takes one to the point of diminishing returns.

The fatigue of travel and concentrated listening takes its toll on the body. Still, I wished that I had missed nothing. Everything had its relevance.

I attended a technique workshop by Heidi Castleman on rhythm and scales: “A Path to Musical Vitality.” Ms. Castleman was assisted by Ya-Chin Pan, a student at the



Sandra Robbins and Elmar Oliviera with the Martinu Madrigals

Peabody Conservatory. I found it fascinating, and could tell from the eight-page handout that the subject had been well thought out and that it could give the dedicated player an imaginative way of correlating the musical challenges of repertoire with the structure of scales and arpeggios. I am sure that many of the attendees would agree with me that scale technique is absolutely a given in terms of knowing the fingerboard and that there are many bowing articulations that can be employed. This class went further than that, with demonstrations of how specific problems in the standard repertoire could be practised within a scale. I left thinking that not only was this an important thing to keep in mind—during practice—but that I needed to practice more. My thinking now is to have

more of an architecture in terms of what I do with my practice time.

We were treated to a recital by Lars Anders Tomter. I had never before heard of this artist and was glad that I was familiar with four of the five pieces on the program.



Panel of the "New" Bartók Viola Concerto. L-R, Elliott Antokoletz, Donald Maurice, David Dalton, Paul Neubauer, Csaba Erdélyi, Malcom Gillies

What I heard was truly outstanding, a great start to the Congress. The playing was wonderful. I think with remorse of how many performers back in Toronto I hadn't gone to hear for the poor excuse that I had not heard of them before! The performance showed abundant virtuosity beyond any debate, but also a thoughtful and soulful approach. In a world dominated by loudness and speed, it was a balm to the soul to hear the *Langsam* (last movement) of the Schumann *Märchenbilder* played as if nothing else in the world mattered.

Mixed Recitals

I found the mixed recitals to be very interesting. Not only did I hear a variety of works, I heard a variety of performers and instruments. I heard my longtime friend and colleague Jonathan Craig perform a work called *Steps for Viola and Piano*, by Malcolm Forsyth. Although John was an excellent player when we were in school together, I could not help but be impressed at the improvement that was the result of several years of intelligently sustained work. The variety of works

presented ranged from the familiar Sonata in F minor by Brahms to a world premiere of a Suite for Viola and Piano by Otto Freudenthal. In the fourth Mixed Recital, I heard an excellent performance of the Gordon Jacob Suite for Eight Violas: In Memoriam Lionel Tertis. It was performed by high school competition winners. You need not be famous to be outstanding.

I thoroughly enjoyed a recital by Joseph de Pasquale. The concert was a celebration of the fifty years that Mr. de Pasquale spent as principal viola with the Boston Symphony and the Philadelphia Orchestra. It was preceded by a slide show retrospective given by David Dalton. There were many informative aspects to this, but most of all, I enjoyed the gentle humor. I think that violists are blessed with many wonderful attributes, and a sense of humor is one of them! As for the concert, it was more that of a solo artist than of a career orchestral player.

The first and longest work was the *Première Sonate* by Darius Milhaud. I felt that the concert was played from the heart by a great man whose powers were undiminished. There were two transcriptions by William Primrose on the program: *From San Domingo* by Benjamin, and the *Litany for All Souls' Day* by Schubert. In Primrose's mem-



L-R, Joseph de Pasquale, Congress dedicatee and Angelin Chang, accompanist

oirs, he mentions de Pasquale with a lot of admiration but says that he didn't owe him very much. I beg to differ. I heard things in de Pasquale's playing that I had heard in the Primrose recordings. First of all, de Pasquale played from the heart. The bow control was impeccable, and the tone was absolutely refined and full of allure. I never felt that the

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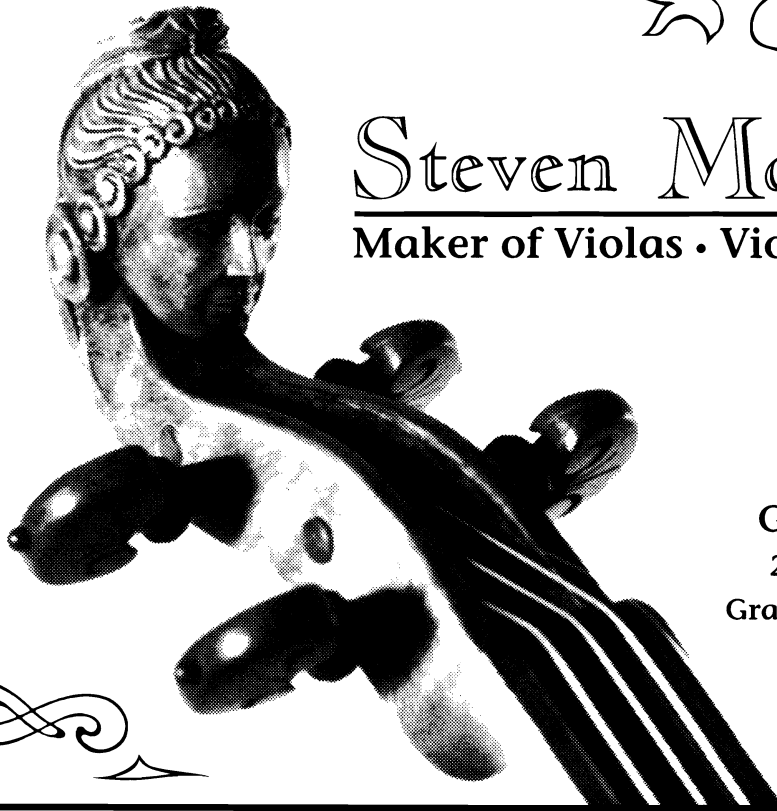
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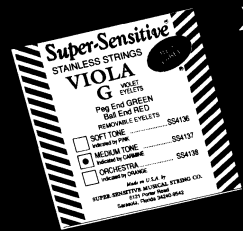
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playing was lacking in emotion. "There was always a story," to paraphrase my teacher, Stanley Solomon (former principal viola of the Toronto Symphony), who journeyed all the way to Austin to hear his longtime friend and colleague and this Congress's dedicatee.

The Primrose Scholarship Competition Winners' Recital was a great display of viola virtuosity. The performances by Cathy Basrak (winner, 1995) and Christina Castelli (1997) would have gladdened the heart of the man after whom the competition is named. The musicality was convincing, and the virtuosity was quite breathtaking. I am convinced that the recorded legacy of Primrose has given both of these performers a wonderful starting point. Christina's biography in the printed program mentions that she is also studying chemistry at Oberlin College. I am sure that the diversity of her study contributes to the richness of her interpretation. (Speaking of Primrose, I would like to see a representation of the Primrose International Viola Archive at future congresses.)

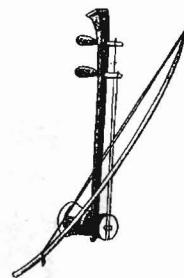
Csaba Erdélyi opened the Evening Recital on Thursday evening with two very skilled and musically effective arrangements of works by Béla Bartók, a Hungarian Suite, and the Suite from *El Amor Brujo*, by Manuel de Falla. I recall reading about Csaba in *The Strad* magazine and have followed his colorful career over the years. There was an enlightening discussion of the "New" Bartók Concerto on two different mornings, and his comments were well informed and conducive to discussion.

Lillian Fuchs has been a hero figure for me ever since a dear friend, Everett Gates, gave me a recording of her performing the Bach Sixth Suite on the viola. It doesn't surprise me at all that her students saw fit to pay her tribute in the form of a memorial concert. Hearing the Sonata Pastorale for solo viola

played by Sabina Thatcher was a great opportunity to hear Lillian Fuchs in her role as a composer; and what a forward-thinking person she was! The performance of The Paganini Sonata for the Grand Viola, performed by Geraldine Walther, showed without any doubt that you can write in the grand virtuoso manner for the viola, and the right performer can play it convincingly. Elmar Oliveira was a special guest on the program, joining Sandra Robbins to perform the Three Madrigals by Martinu, a work written for Joseph and Lillian Fuchs. Before performing, Mr. Oliveira thanked the audience for their warm welcome, saying that he could not imagine feeling as safe in a room full of violinists.



Sabina Thatcher, principal, St. Paul Chamber Orchestra



Personal Reward

When I think of what I, personally, wanted most out of the Congress, I think first of all that I wanted to get inspired in my own playing. I wanted to sustain the inspiration

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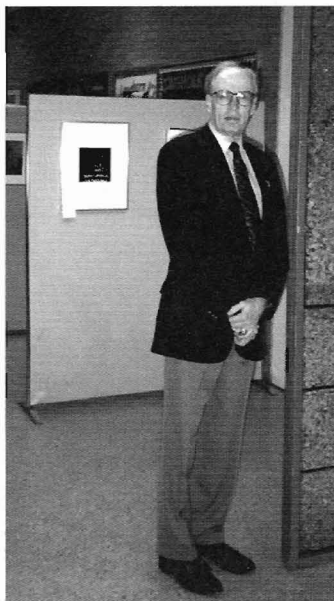
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L-R, Gregg Alf, Paul Neubauer, and Eric Chapman

with some clear strategies and mental tools. I found Karen Tuttle's master class to be the tonic that I was looking for. I found myself agreeing again and again with Ms. Tuttle's assertion that much of the instrumental playing today, viola playing included, is too mechanical and technical. We have to connect to our emotions. Mr. de Pasquale was mentioned as a classic example of someone who plays from the heart. Recalling Karen's visit to Toronto in the spring, I was reminded of the five emotions that we can feel when we approach a piece of music, or a particular section: Love, Anger, Joy, Fear, and Sorrow. The best kind of outlet for a musician is practicing! Along with the holistic philosophy, we were advised to take care of ourselves. Her AVS Lifetime Achievement Award was most deserved. (Harry Danks was also honored in absentia.)

Many violists as well as viola makers turned out to a Luthier's demonstration featuring Paul Neubauer, who played a brief "eclectic improvisation" on twenty-five different in-



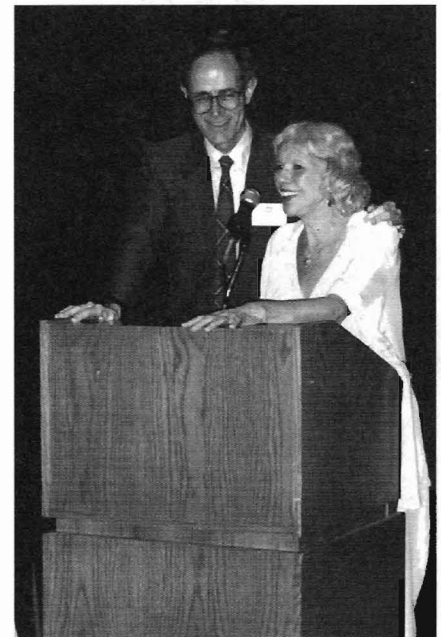
Dwight Pounds and Viola Congress's Photo Exhibit

struments, starting and ending with his own Amati. Several others besides myself had the feeling that with the exception of two or three instruments, they all had very fine qualities and deserved to be on anyone's short list of preferred instruments. Even the more unusual patterns had a distinct and high-quality viola sound. We all thought it remarkable how Paul was able to adjust to each instrument, not only for intonation, but also for the idiosyncrasies of character. It was in some ways a contrast to the Luthier's Panel

Discussion, which was more cautious.

I had never participated in a play-in for multiple violas, although my experiences with Suzuki had exposed me to violin and cello groups. This was quite special. I was apprehensive about how the Brandenburg 6th might sound but in fact found the outer movements joyful and the second movement moving in terms of sensitivity.

Although each person at the Congress had his or her most favorite activity, I would have to say that the concluding recital by Paul Neubauer was my personal choice. The recital was full of musical and technical challenges, but it seemed natural in its execution. Mr. Neubauer was assisted by a clarinetist, two singers, two pianists, and a string quartet. After a week of feasting on solo viola music, it really felt good to hear the viola in what is debatably its ideal medium: chamber music. The program was entertaining, and the audience was appreciative, both in terms of applause and poignant silence before applauding, depending on the music.



L-R, Jeffrey Irvine, AVS Awards Chair, and Karen Tuttle, recipient of Lifetime Achievement Award

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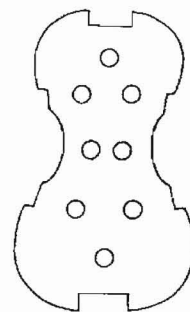
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I profited a great deal from this Congress and will certainly try to go to the next one! It seems right that we will hold one, at last, in Scotland.

Julian Fisher is a faculty member and examiner for the Royal Conservatory of Music. He is the conductor of the RCM Junior String Ensemble and the McMaster Hall Strings, an adult group of string players. He is the violist and arranger for the Fisher Quartet. In addition to serving as

an adjudicator in various music festivals, he is active as a board member for the Alliance for New Canadian Music Projects (ACNMP) at the Canadian Music Centre. Fisher is a member of the Canadian Viola Society, the Ontario Registered Music Teachers, and the Ontario Suzuki Association.

Congress photos by Dwight Pounds, Kevin Jagoe, and Donna Dalton



Primrose Memorial Scholarship Competition at the XXV International Viola Congress

Preliminaries:

There were thirty-seven candidates who submitted taped entries for the preliminary round, representing fifteen states and three foreign countries.

Judges for the preliminary round were Evan Wilson (principal violist, Los Angeles Philharmonic); Roland Kato (principal violist, Los Angeles Chamber Orchestra); and David Schwartz (retired principle violist, MGM and Paramount Studio orchestras).

Finals:

Six entrants were selected for the final round through anonymous screening of the taped entries. They were—

Christina Castelli, age 19, Oberlin, Ohio

Repertoire: Bach G Major Suite; Rochberg Sonata; Bartók Concerto; Paganini: 24th Caprice.

Thomasz Szlubowski, age 27, Baton Rouge, Louisiana

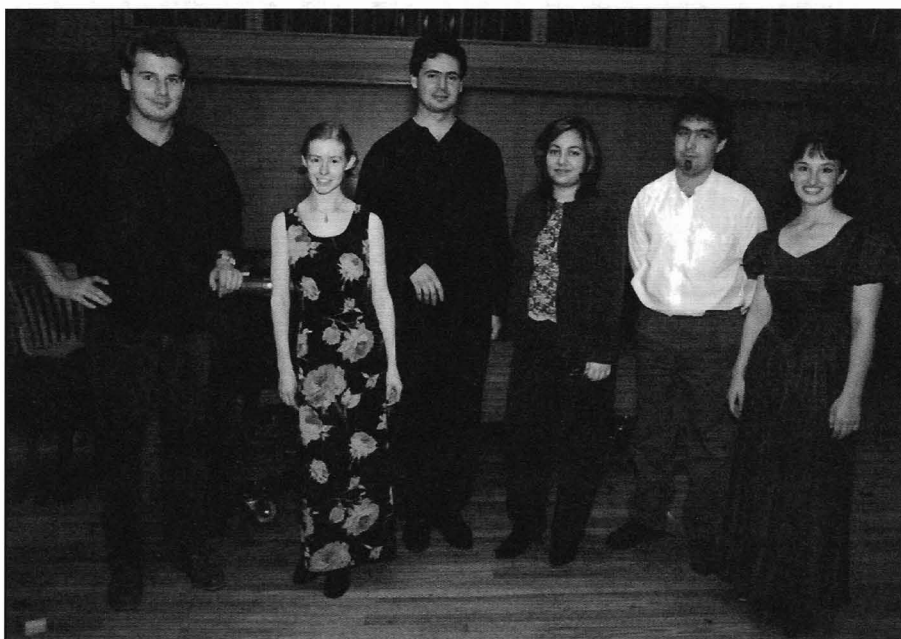
Repertoire: Bach Sonata for Violin No. 1; Rochberg Sonata; Bartók Concerto, and Paganini/Primrose: *La Campanella*.

Boris Tonkov, age 24, Baton Rouge, Louisiana

Repertoire: Hindemith Sonata Op. 25, No. 1; Rochberg Sonata; Bartók Concerto; Sarasate/Zimbalist: Tango from "Sarasateana."

Misha Galaganov, age 22, Houston, Texas
Repertoire: Reger Suite No. 1; Rochberg Sonata; Bartók Concerto; Sarasate/Zimbalist: Zapateado.

Karin Brown, age 18, Oberlin, Ohio
Repertoire: Bach D Minor Suite; Rochberg Sonata; Hindemith *Der Schwanendreher*; Paganini/Primrose: *La Campanella*.



Primrose Memorial Scholarship Competition finalists: L-R, Misha Galaganov; Karin Brown, 3rd place; Boris Tonkov; Rita Porfiris, 2nd place; Tomasz Szlubowski; and Christina Castelli, 1st place.

Rita Porfiris, age 26, Houston, Texas
Repertoire: Bach D Minor Suite; Rochberg Sonata; Hindemith *Der Schwanendreher*; Benjamin: Jamaican Rhumba.

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Judges for the final round:

Karen Tuttle (Juilliard and Curtis schools)
 Alan de Veritch (Indiana University)
 David Holland (Interlochen Arts Academy)
 Karen Ritscher (Mannes, Manhattan, and Rice University)

Winners:

First Prize: Christina Castelli, \$2,000, a minirecital at this year's Congress, and an invitation to make a featured appearance at the XXVII International Viola Congress.

Second Prize: Rita Porfiris, \$1,000 and a master class performance at this year's Congress.

Third Prize: Karin Brown, \$500 and a master class performance at this year's Congress.

Christina Castelli, 18, of Western Springs, Illinois, began studying the violin at age 3. Christina has been a first-place winner in numerous competitions. In 1995, she was a finalist in both the Yehudi Menuhin International Violin Competition in England

and the Montreal International Violin Competition in Canada. Christina was awarded the Bach prize in the 1996 Kingsville International Young Performers Competition in Texas. She was named a 1996 Presidential Scholar in the Arts by the White House Commission on Presidential Scholars and performed at the John F. Kennedy Center for the Performing Arts. Christina is currently a student of Almita and Roland Vamos at Oberlin Conservatory, where she is a double degree student in music performance and chemistry (Oberlin College).

Rita Porfiris is a member of the Houston Symphony.

Karin Brown is a student of the Vamoses at the Oberlin Conservatory.

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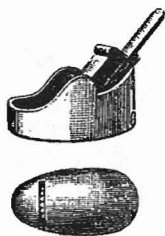
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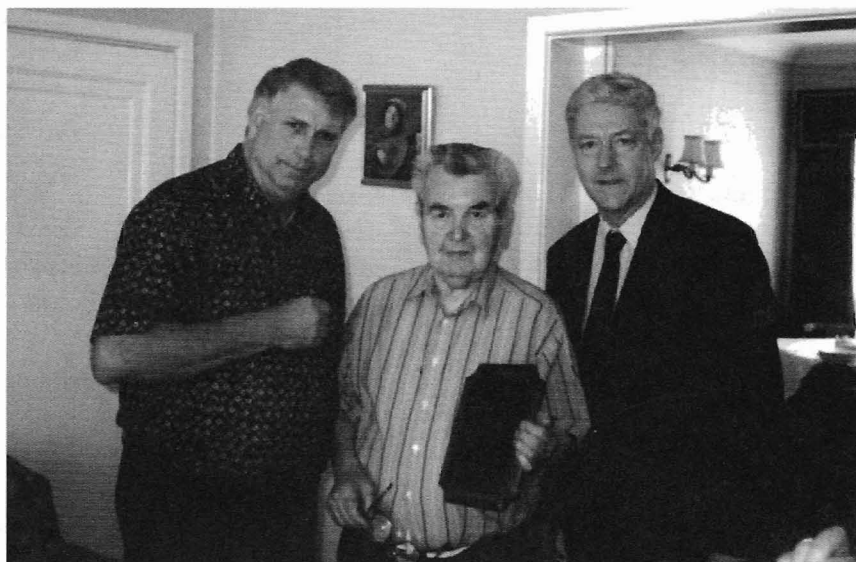
Graduate of Juilliard

Member of the Violin Society of America

Doctor of Musical Arts



1997 Honorary Member Award



Harry Danks, voted unanimously as the recipient of the 1997 AVS Honorary Membership Award, is shown here with Thomas Tatton (L) and John White (R). Mr. Danks was unable to attend our recent XXV Congress to accept his award; thus, the plaque was presented to him in his home in Wembley, England. The distinguished career of Mr. Danks began in 1935 with the Birmingham Symphony in 1935 and con-

tinued until his retirement in 1946 as principal violist of the BBC Symphony. His many performances of major concertos, the countless recital and concert appearances, and his promotion of the viola d'amore in performance and through his exhaustive research culminating in his book *The Viola d'amore* (1975, 1979) attest to his position as one of this century's leading violists and one eminently worthy of AVS recognition.



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1997 REPORT ON THE SURVEY OF THE *JOURNAL OF THE AMERICAN VIOLA SOCIETY* READERSHIP

by Ronn Andrusco*

Editor's Note: The results of the survey in their entirety are not printed here. Rather, that information judged of most interest to AVS members appears. In the next issue of JAVS, the editor, Dr. David Dalton, will reply to comments and inquiries that were submitted by respondents.

Executive Summary

82% of the respondents rated *JAVS* as very good or excellent.

83% of the respondents rated *JAVS* information at very valuable or valuable.

42% of respondents feel the primary function of *JAVS* is to inform, stimulate, and enlighten, while communication and a sense of unity and community are secondary functions.

84% of respondents keep *JAVS* for reference.

84% of respondents thoroughly read each issue or read some articles in detail.

89% of respondents indicated they would subscribe to *JAVS* if articles were available on the Internet.

Respondents desire more feature articles and interviews and more coverage of viola pedagogy, and about violists.

Feature articles and pedagogy are the top features enjoyed by respondents.

About 50% of respondents suggested some changes to *JAVS*.

Viola and bow maker articles and regular pedagogy articles were the most frequently suggested additions to *JAVS*.

76% of respondents refer to *JAVS* when seeking a service or product.

67% of respondents have made contact with a *JAVS* advertiser.

45% of the respondents are both teachers and professional musicians.

Findings/Results/Limitations

There were 159 completed questionnaires received. This represents about a 20% response rate from the AVS membership. The results presented reflect the collective answers given by those respondents to the questionnaire. It is not possible to project findings from the survey onto the total AVS membership with any degree of confidence since there was no attempt to follow up with nonrespondents. However, analysis of the results indicates direction that is applicable to the future planning of *JAVS* in order to better serve the AVS membership.

JAVS RATING SCALE

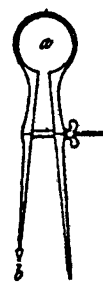
82% of respondents rated *JAVS* as excellent or very good, 14% percent as average, and only 1% as fair.

At least 50% of respondents wanted more information in *JAVS* content areas of Feature Articles, Viola Pedagogy, About Violists, and Interviews. About 33% of respondents wanted more information in New Works, Recordings, and Announcements.

36% of respondents wanted less information in the Minutes of AVS Board Meetings, 20% wanted less information on New Acquisitions in PIVA, and 13% wanted less information on From the President and Chapters.

83% of respondents rated *JAVS* information as Very Valuable or Valuable, 15% rated it as Slightly Valuable and less than 1% rated it as Of Little Value.

The top two *JAVS* areas mentioned the most by respondents were Feature Articles and Pedagogy.



*The findings and opinions expressed in this study are solely those of the author. This report, therefore, does not necessarily represent the editorial policies or positions of the Journal of the American Viola Society, and no official endorsement should be inferred.



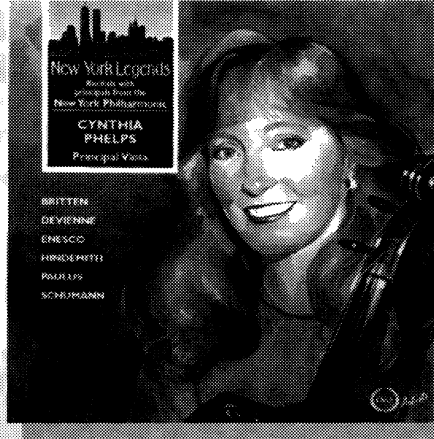
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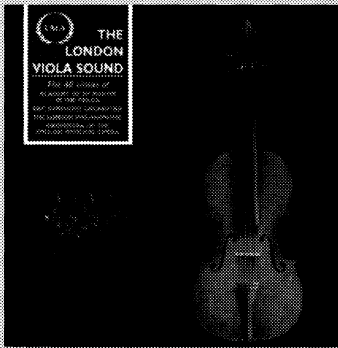
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25% of respondents who answered this questionnaire suggested that a status quo be maintained. Changes requested were the placement of ads, the cover logo, and the use of color and type of paper.

More than one-third of *JAVS* respondents thoroughly read each issue while a further 53% read some articles in detail and skim the rest.

The combination Teacher and Professional Musician comprised the largest single group of respondents with 45%. A further 17% indicated Amateur Musician, 11% indicated Professional Musician, and 5% indicated Student.

57% of *JAVS* readers also read *Strings*, 52% also read *Strad*, 33% also read *Chamber Music America*, and 24% also read *ASTA*.

Analysis

The level of satisfaction with *JAVS* and its content is outstanding; respondents wrote numerous positive comments.

SUGGESTIONS

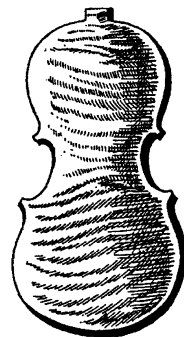
Comments from respondents relating to the changes, additions, and general comments areas of the *JAVS* survey have been combined and grouped under the following headings:

- Endorsement of Present *JAVS*
- Qualified Endorsement
- Critical Comments
- Specific Administrative/Aesthetic Suggestions
- Specific Content Suggestions
- Nonspecific General Suggestions to *JAVS*
- Specific Content Areas to Reduce

ENDORSEMENT OF PRESENT *JAVS*

27 different comments were made by 80 respondents that clearly endorsed the current offerings of *JAVS*, for example:

| | |
|--------------------------------|----|
| Nothing | 23 |
| Professionally Presented | 9 |
| Glad <i>JAVS</i> Exists | 6 |
| Attractive Format | 3 |
| Reader Friendly | 3 |
| Essential Reading | 2 |
| <i>JAVS</i> Becomes Daily Tool | 1 |
| Remains Voice of Inspiration | 1 |



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

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QUALIFIED ENDORSEMENT

4 comments were made by 7 respondents that indicated a qualified endorsement of *JAVS*. From these comments, it would appear that for some readers, *JAVS* has been improving over time.

| | |
|-------------------------|---|
| Okay Now | 2 |
| Cover Well Now | 2 |
| Getting Better | 2 |
| Improves Issue to Issue | 1 |
| Total Respondents | 7 |

CRITICAL COMMENTS

11 comments of this nature were received, for example:

| | |
|--------------------------------|---|
| More Substance | 3 |
| Too Academic | 2 |
| Not Enough Article Scholarship | 1 |
| Amateur Writing | 1 |
| Padded/Pretentious | 1 |

SPECIFIC ADMINISTRATIVE/AESTHETIC SUGGESTIONS

27 specific suggestions were made by 62 respondents. These suggestions related to the physical attributes of *JAVS* and editorial decision-making. Some suggestions were opposites, namely, more/less artwork, like/dislike graphics, and member list yes/no. Selected general examples:

| | |
|--|---|
| Place Ads at Back Together | 7 |
| Color, Paper | 6 |
| Change Cover Logo | 5 |
| Real Table of Contents | 5 |
| More Photos/Pictures | 3 |
| Earlier/Postal Lag | 2 |
| Tel#/E-mail/Internet Addresses w/Member List | 4 |
| Increase Frequency/More Editions | 4 |
| Graphics (Positive Comments) | 4 |
| Graphics (Negative Comments) | 2 |
| Less Ad Space/Less Commercial | 2 |
| New Acquisitions on Web Page | 2 |

SPECIFIC CONTENT SUGGESTIONS

39 suggestions were made by 78 respondents:

| | |
|--|----|
| More Articles on Instrument/Bow Makers | 11 |
| More/Regular Pedagogy Articles | 11 |
| More Viola Music/Excerpts/Inserts | 7 |
| College Program Information/Teaching Staff | 3 |
| A Question & Answer Column | 3 |
| New Product Evaluation | 3 |
| Music/Record Sources & Costs | 2 |
| Auction Price Information | 2 |
| Audition/Job Opportunities | 2 |
| Instruments Played by Great Violists | 2 |

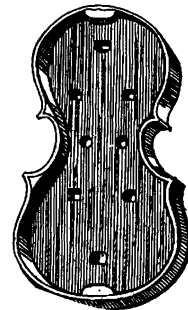
| | |
|-----------------------------------|---|
| PIVA Article and Access to PIVA | 2 |
| Pedagogy for Young Players | 2 |
| Orchestra Excerpts Fingered/Bowed | 1 |
| Standard Chapter Information | 1 |
| IVS Coverage | 1 |

NONSPECIFIC GENERAL SUGGESTIONS TO *JAVS*

57 respondents made 41 general suggestions, for example:

| | |
|--|---|
| More Historical Articles | 5 |
| More Extensive Articles | 4 |
| Amateur Violist Papers | 3 |
| More Local Happenings | 2 |
| More Recording Reviews | 2 |
| More Practical Performance Suggestions | 1 |
| More Lively Letters Section | 1 |
| More Interviews | 1 |
| Information for Amateur Violists | 1 |
| Student Violist Articles | 1 |

Taking into account the multiple readers of *JAVS*, one finds an average of 1.72 people reading one copy of *JAVS*, or 600 *JAVS* are





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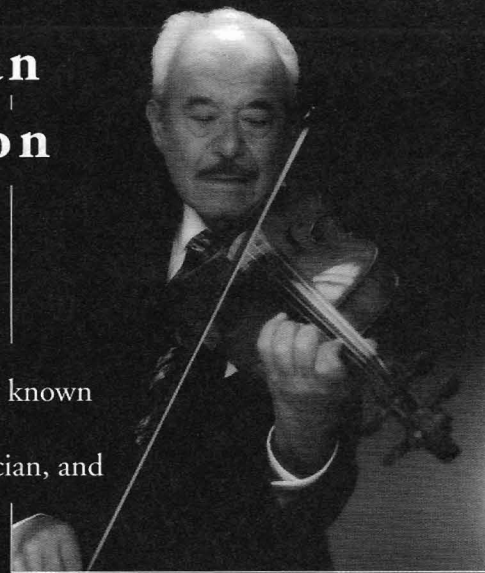
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read by 1034 people, using three readers for three or more. Some teachers leave their *JAVS* for students to read while waiting. This should be encouraged by all teachers.

For most AVS members, the *JAVS* appears to be their connection to the AVS, since 43% of respondents have not attended a Viola Congress. To inform, stimulate, and enlighten is what most *JAVS* readers perceive as the most important function of *JAVS*. This suggests a more complex expectation of the reader for *JAVS* as a “one-stop” center and not just a communication vehicle.

TABLES

Table 1
Overall Rating of *JAVS*
by 1997 *JAVS* Readership Respondent

| | Frequency | Percent | Cumulative Percent |
|-----------|-----------|---------|-----------------------|
| Excellent | 59 | 37.1 | 37.1 |
| Very Good | 72 | 45.3 | 82.4 |
| Average | 23 | 14.5 | 96.9 |
| Fair | 2 | 1.3 | 98.2 |
| Poor | 0 | 0.0 | 98.2 |
| Response | 3 | 1.9 | 100.0 |
| Total | 159 | 100.0 | |

Table 2
Changes in Amount of Information in *JAVS*
by 1997 *JAVS* Readership Respondents

| JAVS Content | More | Less | Same | Missing |
|----------------------------------|------|------|------|---------|
| Feature Articles | 61.6 | 0.6 | 30.8 | 6.9 |
| Viola Pedagogy | 61.0 | 4.4 | 31.4 | 3.1 |
| About Violists | 57.2 | 1.3 | 32.7 | 8.8 |
| Interviews | 50.9 | 6.3 | 37.1 | 5.7 |
| New Works | 39.0 | 3.8 | 49.7 | 7.5 |
| Recordings | 37.1 | 3.1 | 50.3 | 9.4 |
| Announcements | 30.8 | 1.9 | 58.5 | 8.8 |
| Of Interest | 23.3 | 0.0 | 57.9 | 18.9 |
| Competitions | 22.0 | 8.8 | 60.4 | 8.8 |
| Forum | 18.2 | 5.7 | 64.2 | 11.9 |
| Chapters | 14.5 | 13.8 | 59.1 | 12.6 |
| Advertisements | 13.8 | 9.4 | 67.3 | 9.4 |
| New Acquisitions in PIVA | 11.3 | 19.5 | 62.9 | 6.3 |
| From the President | 5.7 | 13.2 | 73.6 | 7.5 |
| Minutes of AVS Board Meetings | 3.8 | 35.8 | 49.1 | 11.3 |
| Total Respondents | 159 | | | |

Table 3
Rating of Information in *JAVS*
by 1997 *JAVS* Readership Respondents

| | Frequency | Percent | Cumulative Percent |
|-------------------|-----------|---------|-----------------------|
| Very Valuable | 50 | 31.4 | 31.4 |
| Valuable | 82 | 51.6 | 83.0 |
| Slightly Valuable | 24 | 15.1 | 98.1 |
| Of Little Value | 1 | 0.6 | 98.7 |
| Of No Value | 0 | 0.0 | 98.7 |
| No Response | 2 | 1.3 | 100.0 |
| Total | 159 | 100.0 | |

Table 4
Features of *JAVS* Most Enjoyed
by 1997 *JAVS* Readership Respondents

| | Frequency of Occurrence |
|-----------------------------|----------------------------|
| Features Articles | 41 |
| Pedagogy | 40 |
| New Works Descriptions | 26 |
| Personal Stories | 23 |
| About Violists | 22 |
| Recording Reviews | 19 |
| Interviews | 13 |
| Concert Reports | 10 |
| Library Information-PIVA | 9 |
| All | 8 |
| Advertisements | 7 |
| Announcements | 7 |
| Forum | 5 |
| Artistic Format | 4 |
| Of Interest | 4 |
| General Information | 3 |
| Current News | 3 |
| Varies Issue to Issue | 3 |
| Colleagues Working/Earning | 2 |
| Instrument Features | 2 |
| Membership List | 2 |
| Viola Connotations | 1 |
| Variety | 1 |
| Viola Promotion | 1 |
| Easy to Read | 1 |
| Music Reprint | 1 |
| Composers | 1 |
| Rare Works Articles | 1 |
| Historical Discoveries | 1 |
| Education | 1 |
| Competitions | 1 |
| Open to Comment from Anyone | 1 |
| Early Violists | 1 |
| Total Respondents | 138 |

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Table 5

Most Important Function of *JAVS* as Indicated
by 1997 *JAVS* Readership Respondents

| | Frequency of Occurrence |
|-----------------------------------|----------------------------|
| Inform, Stimulate, Enlighten | 56 |
| Community, Sense of Unity | 34 |
| Communication | 31 |
| Advocacy/Promotion | 14 |
| Provide a Forum | 6 |
| Education | 5 |
| Connection | 3 |
| Distribution/Dissemination Center | 2 |
| Not Just PIVA | 1 |
| New Music | 1 |
| Encouragement | 1 |
| Total Respondents | 132 |

Table 6

Journal Reading Habits of
1997 *JAVS* Readership Respondents

| | Frequency | Percent | Cumulative Percent |
|--|-----------|---------|-----------------------|
| Thoroughly Read Each Issue | 55 | 34.6 | 34.6 |
| Read Some Articles in Detail, Skim the Rest | 84 | 52.8 | 87.4 |
| Usually Skim, Occasionally Read an Article | 15 | 9.4 | 96.8 |

Glance Through it, Possibly Skim

| | | | |
|---|-----|-------|-------|
| an Article or Two | 4 | 2.5 | 99.3 |
| Have No Time to Read <i>JAVS</i> | 0 | 0.0 | 99.3 |
| Have No Interest in Reading <i>JAVS</i> | 0 | 0.0 | 99.3 |
| No Response | 1 | 0.6 | 100.0 |
| Total | 159 | 100.0 | |

Table 7

Current Status of 1997 *JAVS* Readership Respondents

| | Frequency | Percent | Cumulative Percent |
|--------------------------------------|-----------|---------|-----------------------|
| Teacher and Professional Musician | 72 | 45.3 | 45.3 |
| Amateur Musician | 27 | 17.0 | 62.3 |
| Professional Musician | 18 | 11.3 | 73.6 |
| Student | 8 | 5.0 | 78.6 |
| Teacher | 6 | 3.8 | 82.4 |
| Retired | 6 | 3.8 | 86.2 |
| Retired/Amateur | 6 | 3.8 | 90.0 |
| Other | 16 | 10.2 | 100.0 |
| Total | 159 | 100.0 | |

Ronn Andrusco is a professional violist living in Toronto and also active in Edmonton, Alberta. His analytical surveys in behalf of the AVS have appeared previously in JAVS: Vol. 6 No. 1, Spring 1990, on the XVII International Viola Congress (Redlands), and Vol. 7 No. 2, Fall 1991, regarding a Comparison of AVS Membership.

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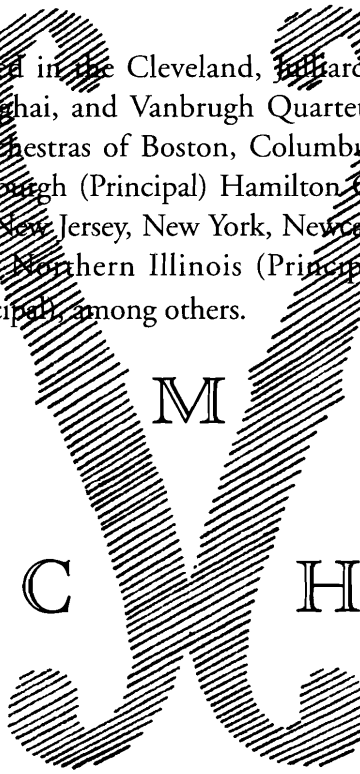
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Editor's Note: This continues the series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer's Literatur für Viola (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985), where they are marked with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.

1993 Acquisitions

Viola-Solo

Cherny, Brian. Sekhinah: alto seul = solo viola = Bratsche Solo. Qué, Canada: Doberman-Yppan, c1992.

Gardner, Maurice. Tricinium: sonata for solo viola. New York: Staff Music, c1978.

Giner, Bruno. Premices: pour alto seul. Paris: Durand, c1991.

Grims-land, Ebbe. Impromptu russo: tonbroderi i "Vit natt" ("Beloj notchi"). Leningrad: violoncell-eller viola-solo: verk III, 1981. Stockholm: Stim, [1989?].

Perle, George. Sonata para viola solo. Montevideo: Editorial Cooperativa Interamericana de Compositores, c1944.

Rubbra, Edmund. *Meditations on a Byzantine hymn, "O quando in cruce"*: for unaccompanied viola; op. 117. London: A. Lengnick; New York: sole agent, USA and South America: Mills Music, c1964.

Three compositions for viola solo. Hillsdale, N.Y.: Boelke-Bomart, c1975.

Wellesz, Egon. Præludium für Viola; op. 112. Wien: Doblinger, c1975.

Viola-Solo (arr.)

Minsky, Aaron. Three American pieces: for unaccompanied viola: from ten American cello etudes; transcribed by David Dalton. New York: Oxford University Press, c1991.

Violine und Viola

Essner, Walther. Spielbuch für 2 bis 4 Streichinstrumente. Leipzig: Fr. Portius, c1937.

Jansa, Leopold. Three duets for violin and viola; op. 70; edited by F. Hermann. Miami Lakes, Fla.: Master's Music Publications, [1989].

Neubauer, Franz Christoph. Three duets; op. 10, for violin and viola; edited by Wilhelm Altmann. Miami Lakes, Fla.: Master's Music Publications, [1989].

Spohr, Louis. Duo für violine und viola; op. 13. Leipzig: C. F. Peters, [1953?].

Starer, Robert. Duo for violin and viola. New York: Southern Music, c1960.

Zwei Violen

Déchiffrage du manuscrit. Paris: H. Lemoine, [190-?].

Stamitz, Karl. Sechs Duette für zwei Violen; erstmals hrsg. von Walter Lebermann. Mainz: B. Schott's Söhne; New York: Schott Music Corp., c1968.

Violoncello und Viola

Knorr, Ernst-Lothar von. Duo für Viola und Violoncello. Zürich: Amadeus, 1978.

Van Appledorn, Mary Jeanne. Four duos; edited by Arthur Follows. Washington, D.C.: Arsis Press, c1989.

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Contrabass und Viola

Tsoupak, Calliope. *When I was 27*: for viola and double bass, 1990. Amsterdam: Donemus, c1991.

Klavier und Viola

Bliss, Arthur, Sir. Sonata for viola and pianoforte; [edited by Lionel Tertis]. London: Oxford University Press, c1934.

Etler, Alvin Derald. Sonata for viola and harpsichord. New York: Associated Music Publishers, c1961.

Etler, Alvin Derald. Sonata for viola and harpsichord. [U.S.]: Continuo Music Press; [New York]: sole selling agent, A. Broude, c1973.

Giampieri, Alamiro. Fantasia per viola e pianoforte = Fantasia pour viole et piano = Fantasia for viola and piano = Fantasia für Viola und Klavier = Fantasia para viola y piano. Milano and New York: G. Ricordi, 1953, c1939.

Glazunov, Aleksandr Konstantinovich. Elegie for viola and piano; op. 44. Boca Raton, Fla.: Well-Tempered Press; distributed exclusively by Master's Music, [1989?].

Heiden, Bernhard. Sonata for viola and piano. New York: Associated Music Publishers, c1968.

Ishii, Kan. Sonata for viola and piano. Rev. ed. Tokyo: Ongaku no Tomo Edition, [1991].

Joachim, Joseph. Hebrew melodies: for viola and piano; op. 9. Boca Raton, Fla.: Master's Music Publications, [198-?].

Menasce, Jacques de. Sonate pour alto et piano en un mouvement. Paris: Durand, 1956.

Ridout, Alan. *Seascapes*: six easy pieces, with piano accompaniment for viola or cello. London: Associated Board of the Royal Schools of Music, c1991.

Rosell, Lars-Erik. Sonat för viola och piano. Stockholm: Svensk Musik, c1989.

Schumann, Robert. *Märchenbilder*: 4 Stücke für Pianoforte und Viola (Violine ad libitum) = *Fairy tales*: 4 pieces for pianoforte and alto (violin ad libitum) = *Contes de fées*: 4 pièces pour piano et alto (violon ad libitum); op. 113. Leipzig: Breitkopf & Härtel, [191-?].

Schumann, Robert. *Pictures from Fairyland: Märchenbilder*: for viola (or violin) and piano; op. 113; edited by Henry Schradieck. Boca Raton, Fla.: Master's Music Publications, [1989].

Tsintsadze, Sulkhan. *Romans = Romansi*. [s.l.: s.m., 1949?].

Vardi, Emanuel. Suite for viola and piano, based on American folk songs. N[ew] Y[ork]: Emvar Music Publishing, c1977.

Walker, George. Viola sonata (1989): viola and piano. St. Louis: MMB Music, c1989.

Klavier und Viola (arr.)

Arne, Thomas Augustine. Sonata in B-flat Major for violin (or cello, viola, B-flat clarinet) and piano; transcribed by Harold Craxton; [edited for viola by Watson Forbes]. London: Oxford University Press, c1959.

Baltin, Aleksandr Alesdandrovich. *Letniĭ den*: poema dlia al'ta s orkestrom = *Summer day*: poem for viola and orchestra; [prelozhenie dlia al'ta fortepiano autora]. Koavir = piano score. Moskva: Sov. kompozitor, 1992.

Beethoven, Ludwig van. *Für Elise*; [transcribed for viola by Alan H. Arnold]. Huntington Station, N.Y.: Viola World, 1987.

Corelli, Arcangelo. Sonata no. 12: Follia con variazioni; op. 5; transcribed for viola by Alan H. Arnold. Huntington Station, N.Y.: Viola World, c1983.

Dávid, Gyula. Brácsaverseny (brácsa - zongorakivonat) = Konzert für Viola und Orchester = Concerto for viola and orchestra. Budapest: Zeneműkiadó Vállalat, 1953.

Dvořák, Antonín. Romance; op. 11; edited by William Lincer; transcribed by Alan H. Arnold. Huntington Station, N.Y.: Viola World Publications, c1980.

Hummel, Johann Nepomuk. Fantasie for viola and string orchestra with two clarinets; arranged for viola and piano by H. Truscott. London: Musica Rara, c1973.

Jongen, Joseph. Suite pour orchestre et alto principal; op. 48; réduction pour piano par l'auteur. Paris: H. Lemoine, c1928.

Kreisler, Fritz. Liebesfreud; [transcribed for viola by Alan Arnold]. Huntington Station, N.Y.: Viola World, c1990.

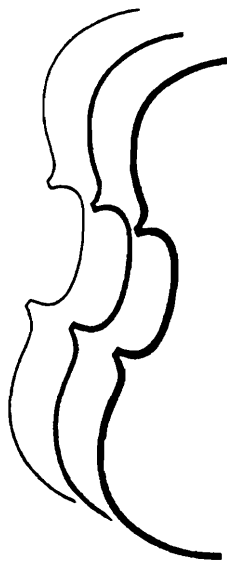
Kreisler, Fritz. Præludium and allegro; transcribed for viola by Alan H. Arnold. Huntington Station, N.Y.: Viola World, c1986.

Kreisler, Fritz. *Sicilienne*; and, *Rigaudon*; [arranged for viola by Alan H. Arnold]. Huntington Station, N.Y.: Viola World, c1986.

Mozart, Wolfgang Amadeus. Symphonie concertante: Es Dur für Violine und Viola mit Orchester; revidiert und mit Vowort versehen von Rudolf Gerber. London: E. Eulenburg, [1935].

Rachmaninoff, Sergei. Vocalise; transcribed for viola by Alan H. Arnold. Huntington Station, N.Y.: Viola World, c1977.

Reger, Max. Romanze für Violine und Klavier, G Dur; ausg. für Viola und Klavier; [bearb von] (Hans Sitt). Wiesbaden: Breitkopf & Härtel, [1989?].



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Reher, Sven. Music for viola (in the first position) with piano accompaniment: a collection of music based on the classics as well as folk music.; transcribed, arranged, and edited by Sven Reher. [U.S.?]: Sven H. Reher, 1988, c1980.

Sbornik p'es russkikh i sovetskikh kompozitorov; perelozhenie dlia al'ta i fortepiano E. Strakhova. Moskva: Gos. muz. izd-vo, 1952.

Telemann, Georg Philipp. Concerto in G major for viola and orchestra; [edited by William Primrose]. New York: G. Schirmer; Milwaukee: Distributed by H. Leonard, c1991.

Vaughan Williams, Ralph. Six studies in English folksong: for violoncello and piano: (alternative versions for violin, viola, or clarinet). [London]: Stainer & Bell; New York: American agents, Galaxy Music, c1927.

Vivaldi, Antonio. Sonata in B-flat major for viola and piano; revision and realization of the figured bass by Luigi Dallapiccola; transcribed and edited by William Primrose. New York: International Music, c1955.

Wieniawski, Henri. Scherzo-tarantella; op. 16; edited by William Lincer; transcribed by Alan H. Arnold. Huntington Station, N.Y.: Viola World Publications, c1980.

Violine, Viola und Violoncello

Pleyel, Ignaz. 3 concertante Trios; op. 10; hrsg. von Bernhard Päuler. Zürich, Edition Eulenburg, c1971.

Viola, Violoncello und Klavier

Flothuis, Marius. Trio serio: for viola, cello, and pianoforte; op. 38 no. 2. Amsterdam, Donemus, c1951.

Bass-Blockflöte, Viola und Cembalo

Bach, Carl Philipp Emanuel. Trio in F major for bass recorder, viola (or two violas) and harpsichord or pianoforte (with violoncello ad lib.); [edited and arranged by] Hans Brandts-Buys. London: Schott, c1951.

Flöte, Viola und Violoncello

Devienne, François. Sechs konzertante Trios für Flöte, Viola und Violoncello = Six trios for flute, viola and violoncello; hersg. von Bernhard Päuler. Winterthur, Schweiz: Amadeus, 1985.

Flöte, Viola und Harfe

Albin, Roger. Sonate a trois pour flute, alto et harpe. Paris: Éditions Musicales Hortensia, c1974.

Flöte, Viola und Gitarre

Ansink, Caroline. *Kymata*: for flute (alto flute), viola, and guitar: 1989. Amsterdam, Donemus, c1990.

Oboe, Viola und Klavier

Jordan, Paul. Trio for oboe, viola and piano: chamber music from a new German Chorale. [U.S.?]: s.m., [1974?].

Oboe, Viola und Cembalo

Telemann, Georg Philipp. 30. Triosonate in C-Moll für Oboe (Violine), Viola und Basso continuo = 30. sonata a tre in C minor for oboe (violin), viola, and basso continuo; hrsg. von Bernhard Päuler; Continuo-Aussetzung von Willy Hess. Winterthur, Schweiz: Amadeus, c1989.

Klarinette, Viola und Violoncello

Jacob, Werner. *Giucoco a tre: per clarinette/clar. basso, viola e violoncello*. Bad Schwalback: Edition Gravis, c1992.

Gesang, Viola und Klavier

Janáček, Leoš. *Říkadla: výtah pro solový zpev šest až sedm solové hlasy s průvodem klavíru a violy nebo housli = Kinderreime: Auszug für eine Singstimme oder sechs bis sieben Soli mit Klavier und Viola oder Violine.*; složil S obrazy podle kreseb Lady, O. Sekory a L. Hály; deutsche Übertragung von R. St. Hoffman. Wien: Universal-Edition, c1928.

Oboe, Viola, Contrabass und Klavier (Quartette mit Viola)

Ohana, Maurice. *Kypris: pour hatubois (et hautbois d'amour ad lib.), alto, contrebasse et piano*. Paris: Jobert; Bryn Mawr, Pa.: Sole agent for USA, Canada, Mexico, T. Presser, c1988.

Quartette mit drei Violon (arr.)

Pachelbel, Johann. *Canon for three violas and piano*; [transcribed by Alan H. Arnold; edited by

William Lincer]. Huntington Station, N.Y.: Viola World Publications, c1980.

Werke mit vier und mehr Violon

Fouillaud, Patrice. *Crepusculaire: 7 altos*. [Paris]: Durand, [1989?].

Etüden, Capricen, Studien, Übungen

Chetyre p'esy klassicheskikh masterov; perelozhenie dlia al'ta solo, v kachestve etiudov, V. Borisovskii. Moskva: Gos. muz. izd-vo, 1939.

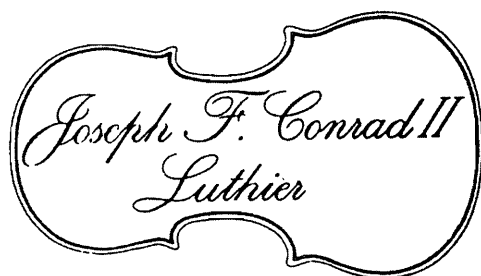
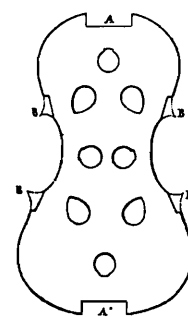
Palaschko, Johannes. *24 melodicheskikh etiuda: Sredneiï trudnosti dlia al'ta; soch. 77.; redaktsiia E. Strakhova*. Moskva: Gos. muz. izd-vo, 1951.

This concludes the 1993 PIVA acquisitions. The 1994 acquisitions will begin next issue. Address inquiries about loaning procedures from PIVA to

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FORUM

My First Viola Congress

This past June it was my great pleasure to attend the XXV International Viola Congress at the University of Texas in Austin. What an experience! In no other place could one hear such a brilliant collection of world-class violists perform such a variety of works, share their special insights, and simply celebrate the glory of music.

I am a sophomore studying the viola with Dr. David Dalton at Brigham Young University. I started playing the violin when I was three years old at the "request" of my parents. For most of my life I wasn't really interested in being a musician. I was occupied with the typical cares of youth, such as sports, video games, friends, and mischief. However, when given the opportunity to quit playing, something wouldn't let me. As I grew into a teenager my parents, along with the coaxing of a few teachers, convinced me to switch to the viola. This decision has opened many doors for me.

At the viola congress

I was introduced to many new aspects of musicianship, viola playing, and how to be a better performer. Overall, the events I enjoyed the most, and incidentally learned the most from, were the master classes. In the first one Lars Anders Tomter gave us excellent technical and musical advice.

"Don't focus on being flawless, focus on saying something."

"Do I play to be flawless or give people an experience . . . and myself an experience?"

"You have to take risks"

He compared the preparation of a piece

of music to creating a sculpture. He explained that when sculpting, you take away the excess clay until the desired object emerges. However, adding clay to the work is also necessary at times. I compare that to ironing out the technical "wrinkles," but when necessary applying something extra that clarifies and better defines the entire presentation. It gave me a new idea of how to take a piece of music and actively shape it to make it speak and move the audience. "[The piece] has a receiver

because it has a subject . . . a giver." The music must be presented, not simply heard. I left the master class that day with a renewed desire to create a relationship with the audience and to stir their emotions. Here are a few more of my favorite quotes.

"The first note should not be produced; it should be born."

"Try to keep the interest [of the audience] without doing things."

"It's too sweet, too beautiful . . . avoid excessive sweetness."

"The greatest art is to play a *piano* that makes sense."

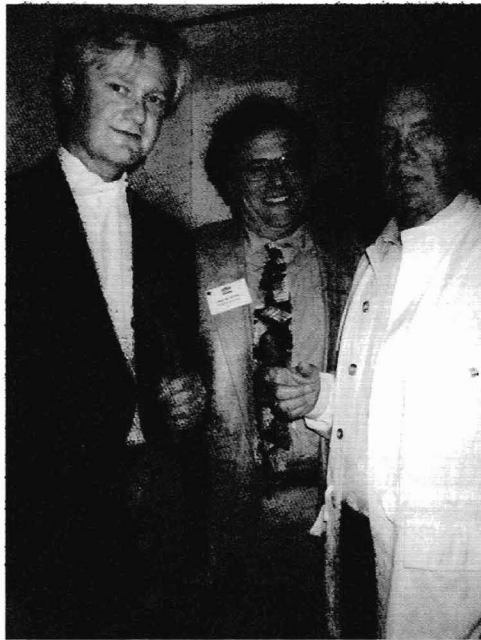
"A piano shouldn't be tensionless."

"Playing piano is not the same as playing small."

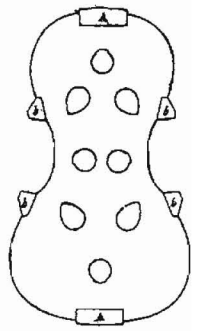
"[Technique] is also something that doesn't stop with the hands."

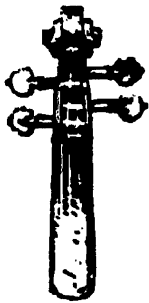
"If you play three fortés you might be heard."

The next master class was with Karen Tuttle, someone who definitely knows music. This class probably had the greatest effect on me overall, which, incidentally, was also quite



L-R, Lars Anders Tomter, Alan de Veritch, and David Dalton





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humorous. She reminded me that music is emotion and that you must “feel.” I will explain, recounting and using quotes.

“To become a performer you must have passion.”

“You can’t move an audience without feeling it yourself.”

“What, are you unhappy yourself?”

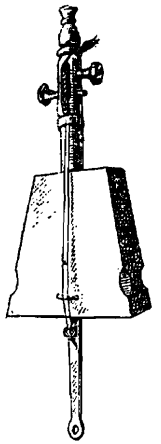
There were several small conversations that also portrayed the need to be more emotionally involved with our music and to forget about being nervous. One of my favorite examples occurred as a young man finished playing. Ms. Tuttle told him that he looked unhappy and asked him what his dream was. He said that it was to play better viola and she immediately asked him if he also wanted to play better quartet and chamber music, to which he responded affirmatively. She quickly told him in a very loving and cheerful way, “Okay, I would lighten up. I don’t think you breathed throughout the whole thing.” This helped me understand that we need to be relaxed as we perform so that our emotions have room to operate. When many of us prepare for competitions or performances, we experience nervousness, which is natural. What I learned from Ms. Tuttle was that music itself has a greater purpose, a greater function, and if all that we focus on is getting through the piece flawlessly, we miss the big picture. The music becomes nothing more

than a combination of notes in rhythm. I specifically remember feeling something different etched in my soul when I left that master class. I wanted to access my emotions much more than I ever had before so as to perform the music from my heart and make it possible for others to feel it. I think that when we successfully do this, music becomes a living, breathing entity in our lives that we literally cannot live without it.

I also enjoyed the presentations by Jeff Irvine and Tom Heimberg on practicing. They helped me realize that practicing doesn’t have to hurt or be mentally painful if one prepares correctly and goes into it with a good attitude. Sound practice, mental preparation, and a passion for the music enable us to play confidently and to reach into the rich sea of emotions that lie in the heart. Music then begins to breathe, dance, weep, charm, and console and becomes a wonderful showcase of all that the human heart can feel.

This, I have taken with me from the Viola Congress. I express my gratitude to the organizers, performers, lecturers, and all who made it possible. My concept of and motivation towards music and performance was changed and my heart was opened a little more.

Chris Lewis, sophomore viola major,
Brigham Young University



Sizing Up Rebecca Clarke

I enjoyed reading the recent issue of *JAVS* and the interview with Joseph de Pasquale. However, his memory of Rebecca Clarke as “a frail little English woman” is inaccurate. She was nearly five feet ten inches tall with large hands that must have been well suited to

playing the viola. She retained a passionate interest in people and music until she died at the age of ninety-three.

Veronica Jacobs
New York, New York



AVS Annual Board Meetings University of Texas, Austin, June 1997

June 3, 1997 Pres. Tatton called meeting to order at 3:30 PM.

Officers present: Tatton (President), Goldsmith (Vice-President), Clark (Secretary), Dalton (Past President), de Veritch (Past President)
Officers absent: Arlin (Treasurer), Riley (Past President) Rosenblum (Past President)

Board members present: Chiang, Fielding, Graham, Hirschmugl, Irvine, Ritscher, Rutledge, Ryan, Pounds (Special Consultant to the Board)
Board members absent: Arad, Kosmala, Neubauer, McCarty, Schoen

Guests: Laura Kuennen-Poper (Chair, Primrose Competition), Allan Lee (Internet Vla Soc), Anne Frederking & Henry Jansen (Canadian Vla Soc), Gunter Ojstersek (International Vla Soc), Otto Freudenthal (Swedish Vla Soc), David Day (PIVA Curator), and Roger Myers (Host of the 25th Viola Congress)

I. Greetings by Pres. Tatton

II. Allan Lee discussed the Internet Viola Society.

III. Corrections to the 1996 minutes. Moved (Graham) and seconded to accept the minutes from the 1996 Board Meeting at University of Texas.

IV. Kuennen-Poper reported on the 1997 Primrose Competition (37 applicants, 6 finalists, 3 winners, 20 new members).

V. Introduction and presentations of other guests. Jansen announces the 1996 Congress will be hosted by Jutta Puchhammer-Sedillot at University of Montreal and will include the Primrose Competition. Moved (Goldsmith) and seconded that we now appoint the 1999 Competition Committee (Kuennen-Poper, chair).

VI. Dalton reported on *JAVS* cost analysis and results of the reader survey as well as the construction progress of the new housing for PIVA and the campaign to raise \$100,000 to complete the Primrose Room. Moved

(Goldsmith) and seconded that the AVS recognize with a gift Ron Andrusco for producing a very valuable survey and also to recognize Jennette Anderson for increasing *JAVS* advertising.

VII. Myers reported on Congress registration (235 with expected walk-ins of 10-12) and shared observations for future Congresses.

VIII. Ojstersek reported on and brought greetings from the 400 members of the European Section of the International Viola Society.

Meeting adjourned at 5:00 PM.

June 4, 1997 Pres. Tatton called meeting to order at 11:45 AM.

Officers present: Same as 6-3-97
Officers absent: Same as 6-3-97

Board members present: Same as 6-3-97
Board members absent: Same as 6-3-97

Guests: Utta Puchhammer-Sedillot (Host for 1999 North America Congress), Henry Jansen, & Anne Frederking

I. Clark reported a total of 952 members with number growing daily and presented other membership matters. Moved (Clark) and seconded that we publicize and implement the emeritus membership policy from the by-laws and raise the International Student dues to \$20.

II. Fielding appointed Nominations Committee Chair for up-coming election.

III. Tatton presented Treasurer's report from Arlin.

IV. Pounds reported on the Photo Exhibit he arranged for the Congress.

Meeting adjourned at 1:05 PM.



June 6, 1997 Pres. Tatton called meeting to order at 11:50 AM.

Officers present: Same as 6-3-97
Officers absent: Same as 6-3-97

Board members present: Chiang, Fielding, Graham, Hirschmugl, Irvine, Neubauer, Pounds, Rutledge, Ryan
Board members absent: Arad, Kosmala, McCarty, Ritscher, Schoen

Guest: Frederking

I. Announcement of 1998 Board Meetings in Provo, Utah

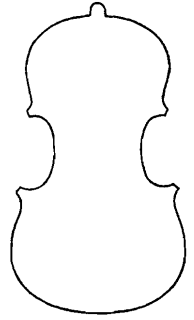
II. Goldsmith reported on negotiations with the NY Vla Society. Moved (Graham) and seconded to fund Goldsmith trip to NY to participate in a NY Vla Soc activity and finalize negotiations.

III. Tatton: Budget issues. Moved (Graham) and seconded that the Finance Committee

make a recommendation regarding officers' expenses and board member honorariums after we know the financial results of this Congress. Moved (de Veritch) and seconded that the Finance Committee revisit the '97 and '98 proposed budgets to take into consideration the added costs of increased membership. Moved (de Veritch) and seconded that as part of that revisit, we build in an increase for the *JAVS* editor from \$500 to \$700. Moved (de Veritch) and seconded that as part of the reassessment both endowment funds be reexamined and the purposes be restated with results brought to the next Board Meeting. Moved (Goldsmith) and seconded that the Finance Committee examine supporting the new Primose Room at PIVA .

IV. General business summary

Tatton thanked the Board and adjourned meeting at 1:00 PM.

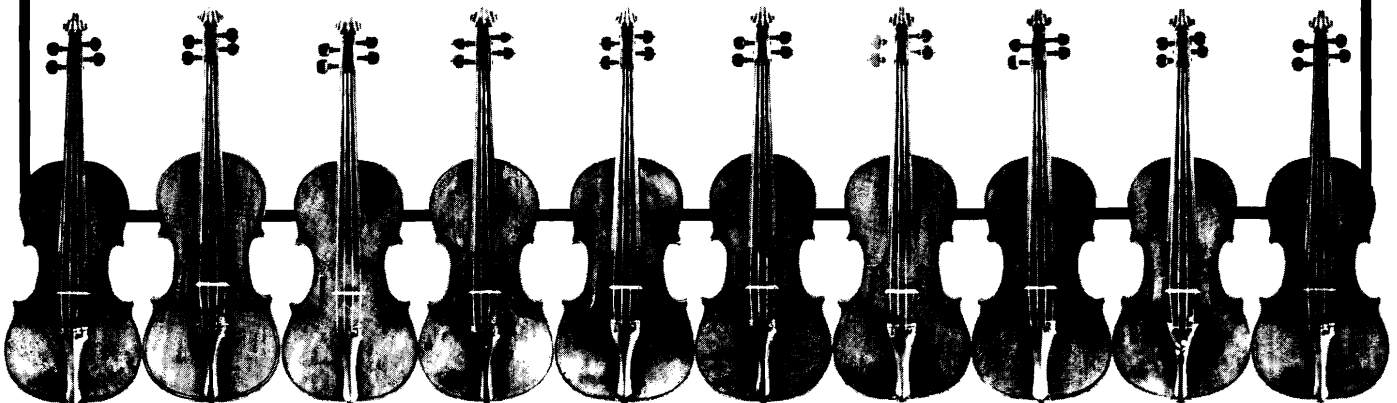


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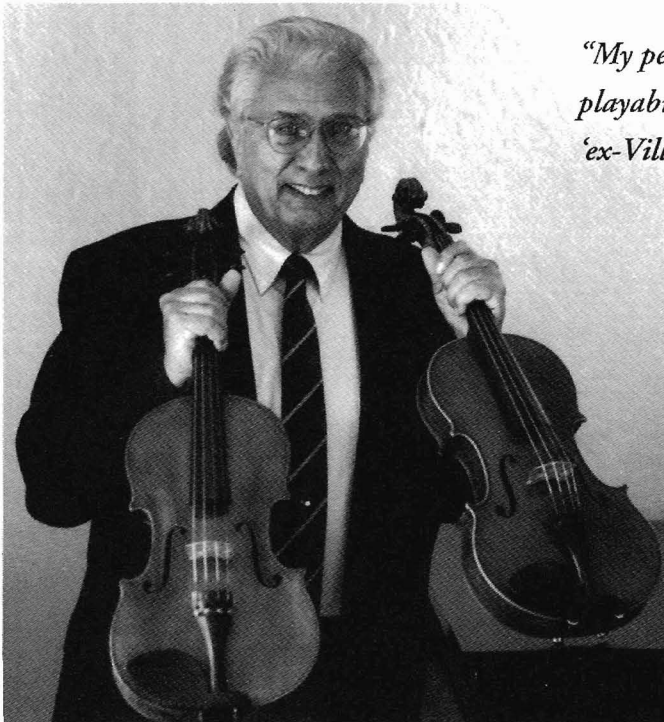
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ABOUT VIOLISTS

Maurice W. Riley Remembered

by Dwight Pounds

There is a folder upstairs in my filing cabinet which I highly treasure. It is labeled "Correspondence with Maurice Riley" and is about three-quarters of an inch thick. The first entry was in 1981, the last in 1997. It consists primarily of one-page letters between Dr. Riley and myself. There was good reason for this active correspondence—during the years he was the AVS President (1981–1986), it was my honor to serve him and the Society as Vice President. The unlikely fact that I was vice president in only my sixth year of membership was his doing entirely. Well, perhaps not entirely . . . I volunteered for something, breaking a rule learned years earlier in the Air Force.

Following Congress VII in 1979, many congress participants were riding a bus from Provo to Salt Lake City to make airline connections. Myron Rosenblum and Maurice Riley shared a seat and were discussing both the congress and the future of the Society. During a lull in their conversation I turned to them and said, "Although by no means an artist violist, I have some organizational skills which might be of use to the Society," expecting perhaps a committee assignment or suggestion for an article. Dr. Riley looked at me with a face any poker player would have coveted and said, "Good. You can be vice president!"

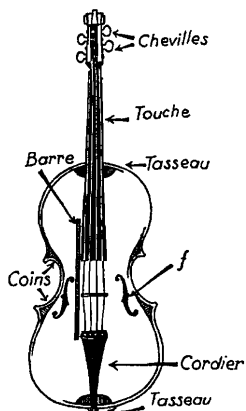
There were several facts to which I was not privy at that point: (1) The American Viola Society and its Newsletter were run from the living room of Myron Rosenblum's home. An Executive Board did exist, but it was more honorary than functional. (2) A new slate of officers would assume duties in 1981. Dr. Rosenblum, the Society's founder, had decided not to run for another term as president, and Maurice Riley was the most likely candidate to succeed him. (3) A deadpan wit, without equal in my experience, was



Dr. Maurice Winton Riley
Nov. 24, 1911–June 27, 1997

part of his persona and would lead me down the Primrose path more than once. Despite what initially appeared to be a preposterous response (" . . . be vice president!") to my offer, Dr. Riley was serious. Two years later Maurice Riley and Dwight Pounds were elected, respectively, President and Vice President of the American Viola Society. Although somewhat baffled at my new position, there was no doubt in my mind that the gentleman who hosted the very first North American Viola Congress at Ypsilanti in 1975 was exactly the man to succeed Myron Rosenblum as AVS President.

Maurice Riley in some respects stumbled upon international viola organization. He



traveled extensively, visiting libraries and archives as he assembled and organized bits of data pertinent to the viola's history. When one of Rosenblum's early articles on the Viola Research Society (VRS) (which later became the International Viola Society) and the Kassel Viola Archive came into his possession, he determined to inquire further about the organization. He began corresponding with Dietrich Bauer, VRS Secretary and Viola Archive custodian, and traveled to Kassel, Germany, in 1971 to meet with Bauer and examine the archive. It is important to remember that at that time there were (1) no independent American or other international sections of the VRS and (2) no viola congresses had ever been held. During a discussion of the concept of "viola congresses," Riley asked his host why such a meeting could not be held in the United States. Bauer answered, "Because we have never been invited." Riley replied, "Well, in that case I am inviting you to have a viola congress in the United States." He told me years later that this invitation was entirely spontaneous but that he saw enormous potential in an international viola congress. Bauer was obviously impressed and took the proposal to the VRS Presidium. The minutes of the next meeting read: "Prof. Riley from the USA was in the archive and extended an invitation for an international viola congress to be held in the United States." Four years later Dr. Maurice Riley hosted International Viola Congress III at Eastern Michigan University, Ypsilanti, Michigan, and established many of the precedents, formats, and traditions which are still followed both in Europe and North America twenty-two congresses later.

Somewhat intimidated to be working in close association with such a renowned scholar, I was ever reluctant to address him as "Maurice." Using "Dr. Riley" seemed stiff and formal for a man of obvious congeniality, therefore I opted for "Professor." After several letters from me which began, "Dear Professor," the following rejoinder arrived from Ypsilanti:

"You always address me in your letters as 'Professor.' I can assure you that I am unworthy of this title by either chosen instrument or locale of performance. I am sure that you

know that the term 'Professor' applies only to fellows who play the piano in brothels."

Intent on continuing my education, Riley attached to official correspondence masterpieces as: A Dog Named "Sex"; English Schoolteacher Rents Room for Summer Vacation; Petey the Snake (tongue twister); and the Nathan Hale Aptitude Test, as well as countless cartoons, jokes, and one-liners. Still, Maurice and I formed a close professional and personal relationship which lasted far beyond our terms in office. Dinner with the Riley family at congresses was always a wonderful experience. Since Maurice Riley spoke very little German and IVS President Franz Zeyringer was not conversant in English, I functioned as their translator. Those six years of sometimes weekly contact with Riley and Zeyringer changed the course of my professional life. At the behest of each, I began gathering and organizing data and materials for a history of the American Viola Society. This work was dedicated to Maurice Riley, Myron Rosenblum, David Dalton, and Franz Zeyringer.

During President Riley's term of office, several noteworthy developments took place. The AVS By-Laws, written by Maurice, Bob Oppelt, and myself in 1980, were expanded. AVS Executive Board membership moved from being an honorary position to one of hands-on activity and involvement. William Primrose died. International Viola congresses were held in Toronto, Stuttgart, Houston, Isle of Man, and Boston; Dr. Riley attended each. AVS membership increased. The History of the Viola was translated into Italian. Dr. Riley was recipient of the International Viola Society Silver Key in 1985, the International Viola Society Honorary Membership in 1986, and American Viola Society Honorary Membership in 1991. Following his presidency, Congress XXI in Evanston, Illinois, 1993, was dedicated to the collective members of the Riley family. The Maurice W. Riley Viola Award, inaugurated by Rosemary Glyde, became the highest AVS award for scholarship, teaching, and service to the Society. Inconsistent health did not preclude his participation in viola congresses. During Congress XIX at Ithaca, New York (1991), he presented a lecture, sat on a panel, and

received honors. At great personal effort he attended AVS Board meetings as an interested observer, advisor, and mentor. While planning the latest congress, Roger Myers, host of Congress XXV at the University of Texas, sought Dr. Riley's advice only weeks before his passing.

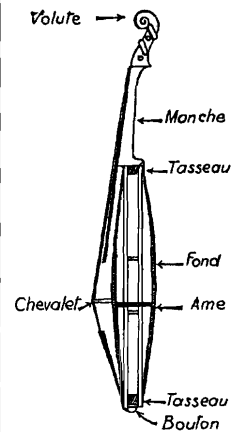
Just as we pay him homage today, he did the same to those who had labored in behalf of the viola before him. Concluding his chapter on "The Future of the Viola" in *History of the Viola*, Volume I, Maurice Riley wrote:

Tertis and Primrose succeeded as concert artists because of their dedication to the instrument, their love of it, their ability to convince others of the viola's potential, and above all, their great artistry. Others, lacking

their artistry and charisma, can do, and are doing, much for the instrument and for themselves by developing and spreading a faith in its unique qualities, and by constantly promoting, publicizing, and propagandizing the salient virtues of this magnificent voice.

At no point would it have occurred to this tireless scholar that, more than any other person, he was describing himself.

There is a folder upstairs in my filing cabinet which I highly treasure. It is labeled "Correspondence with Maurice Riley" and is about three-quarters of an inch thick. It is quite small compared to what is stored in the hearts and minds of violists and scholars who ever knew Maurice Winton Riley.



Excerpts from the Memorial Service: To Our Dad

Throughout my life I always felt very fortunate because I had a man I could look up to. He was my father. I knew what goodness was all about. I knew this because I witnessed it in the nicest, gentlest, strongest man I've ever met, my dad. He taught me and showed me so much. But Dad, it was you—what you were as our father, and how you lived your life—that always meant so much to me, my brothers, and our whole family. You were our leader and our role model. You always showed us how much unending love you had for us. That love was there all the time. And we always felt it.

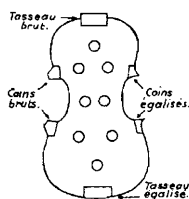
And love radiates equally from our dear mother, Leila, because you and she were always one and inseparable. The two of you had the greatest bond and union two people could possibly have. Your love for one another was awesome to behold and no pair could have been closer than you two. All of the Viola congresses and viola books that my dad wrote were the product of the two of them working together. Everything they did, they did as a team.

I'm not alone in the way I look up to my dad because people all over the world look up to him. There are students of all types instructed throughout his teaching career. They

would not be enjoying the fruits of their labors as much if it were not for him. And their whole lives would not be quite as great if it was not for what he did for these people. And they know it because they have honored him on many occasions.

When he retired from Eastern Michigan, he did not retire at all because he single-handedly created a new world that no one had discovered and he promoted the viola world by organizing the first International Viola Congress in this country. It was an instant success. His books on the history of the viola are not only popular, they have broken sales records for books of this type. But more than that, they have actually brought a message of peace to this world. Think about it. People have been getting together and making music at these Viola congresses where they would not be doing this if it were not for Maurice Riley—working together in peace and brotherhood through music-making. What more wonderful legacy could anyone leave than that?

Ben Riley, son
Member of the cello section
US Air Force Orchestra



Writing a eulogy seems so impossible when it is for my father. I know that my words cannot be adequate. But as difficult as this is, I can think of nothing but wonderful thoughts—his many accomplishments and his incredible sense of humor. I have always been influenced by his positive attitude, his gratitude, respect, humor, and love. Now as, I reflect, he will continue to have the same decisive impact on my life, and on my family, as on many others.

He touched so many people because he was the consummate parent, teacher and mentor. He had a way of making people believe that they and their activities were the most important things in the world. He helped develop and perpetuate many musicians' careers without expecting any credit for himself. As a result, Dad and his tremendous work in music will always live on.

I initiated my study of music because of Dad. Music surrounded my life and was made enjoyable by his undeniable love for and devotion to it. As a small child, listening to him practice violin and viola, I knew that playing violin and viola was what I wanted to do. Once I began violin lessons he made sure that I always had the best instruction. The best instrument. The best school. The best support. At the age of five he allowed me to join in with his high school band. I was a sort of mascot, with a little snare drum. It was tremendous fun.

Our family activities always revolved around music. I will continue to strive to meet the standards he demonstrated to me by continuing to be involved with string music as a way of life for me and my family. Both of my children, Jessica and Shawn, are studying music.

George Riley, son
Former member of the violin section,
US Air Force Orchestra

Editor's Note: Maurice Riley was the best of colleagues. I reflect on one seemingly small decision he made in my regard, a virtual unknown to him at the time, and the far reaching effect it had. I was impressed and surprised when in 1975 I received a mailing announcing an International Viola Congress

at Ypsilanti, Michigan, hosted by an unknown, to me, Dr. Riley. Primrose, with whom I was in contact, said that Eastern Michigan University was going to give him a "little notice" on the occasion: an honorary doctorate. Riley must be behind this, I thought, and how did he do what no other educational institution had yet done to honor the great violist?

I wrote Dr. Riley congratulating him on this accomplishment and also adding that I had been collaborating with Primrose in the writing of his memoir, to be published in a couple of years. And would he be in need of anyone to pay a tribute to Primrose when he was being feted? If so, I was a most willing volunteer. Maurice decided to take a chance on a brash violist from out West who must not have seemed to lack in chutzpah.

Having then been invited, I was introduced through Ypsilanti to the Viola Society, the species "Viola Congresses" (to which over four-hundred violists congregated probably as much as anything to gawk in amazement at this unprecedented colony of middlemen), to the Rileys, Dr. Rosenblum, and to Prof. Franz Zeyringer, then president of the IVS.

Directly out of these introductions eventuated Congress VII at Provo and Zeyringer's taking mental inventory on the spot of the modest Primrose Viola Library at BYU. Franz went to work and in several years, the IVS Archive was joined with the Primrose Library to form PIVA and the largest collection of materials related to the viola in the world.

I wonder how differently things might have come out if Maurice hadn't taken a chance. I found that to be his nature: he was always encouraging and supportive of others' aspirations. His attitude and his efforts did indeed make a difference. His was an exemplary model of collegiality to all of us.

David Dalton

As an expression of sympathy, contributions can be made in behalf of Maurice W. Riley to:

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Watson Forbes: In Remembrance

by Malcolm Ingram



Violinists will be saddened to hear of the death of Watson Forbes on June 25, at the age of 87. He was well known as a viola player, teacher, arranger, and producer. He was born in St. Andrews, Scotland, trained at the Royal Academy of Music, and later studied with Ševčík in Czechoslovakia and with Albert Sammons.

He joined the Stratton Quartet in the early 1930s and with them made the first recording of the Elgar Piano Quintet at the composer's request, later recording the string quartet for HMV as a present for Elgar. He played in Beecham's London Philharmonic in the 1930s and in the RAF Orchestra during the war. After the war he continued with quartet playing, in the Aeolian Quartet, and

founded the London String Trio and London Piano Quartet. From 1954 on he was professor of chamber music and viola at the Royal Academy and in 1964 became head of music for BBC Scotland. Some of his many recordings have been reissued, and he is of course well known worldwide for his innumerable arrangements and editions of viola music.

As an amateur viola player, playing a Luff instrument formerly belonging to Forbes, I was privileged to sit down recently with a group of his friends and play the Elgar piano quintet in his memory.

Malcolm Ingram
Glasgow, Scotland

In Memoriam: Watson Forbes (1909–1997)

Arranged, edited and transcribed by "Watson Forbes" is how many colleagues worldwide will remember the Scottish-born violinist.

I first met Watson Forbes in my teens when he was the adjudicator at the Huddersfield Competitive Festival; I was taken with his constructive and encouraging comments. After the competition I tentatively approached him about having some lessons with him later in the year. From my first lesson he became a major influence on my life and career, and I shall be forever grateful for all his help and inspiration.

Watson Forbes was born in St. Andrews on 16 November 1909. His first teacher was his father, an amateur violinist. He later studied in Dundee before becoming a violin student of Marjorie Hayward at the Royal Academy of Music. During his time there he was encouraged to play the viola by his chamber music coach, Herbert Withers, and had lessons with Raymond Jeremy. Further studies followed with Ševčík in Czechoslovakia.

In 1932 Forbes was a founding member

of the London Philharmonic Orchestra, but he was best known as a fine chamber music player. In 1933 the Stratton Quartet, which he had recently joined, was invited by Sir Edward Elgar to record the composer's String Quartet and Piano Quintet with the pianist Harriet Cohen. These recordings, recently re-issued on CD, were a great solace to Elgar in the last few months of his life. When George Stratton left the quartet it was decided to change the name to the Aeolian Quartet, and it soon became one of the country's most popular ensembles, giving numerous first performances and frequently heard on the BBC. Forbes was also a member of the London String Trio and the London Piano Quartet.

In the 1930s he made a number of solo recordings, including sonatas by Bach, Schubert, Walthew, and Bliss, and commissioned many composers to write new works for him. When William Primrose made his Japanese debut in the early 1970s, he was surprised to find that his fellow Scot, Watson Forbes, was better known through his numerous arrangements and transcriptions!

Forbes became professor of chamber music and viola at the Royal Academy and helped launch both the Alburni (of which I was the violist) and Lindsay String quartets. In the midsixties he made a major career change when he accepted the position of Head of Music for BBC Scotland, which was described as “an inspired appointment.” Amongst his innovations was a BBC Viola Competition in Glasgow when the adjudicators were Gwynne Edwards, Frederick Riddle, and for the final, William Primrose.

Watson Forbes was awarded an honorary doctorate by the University of Glasgow. He

recounted his career as a violist in his memoir, *Strings to My Bow*, published in 1994.

In recent years he continued to make music, with his wife Jean at the piano, until well into his eighties. He was an avid reader and during the twelve months before his death was reading Churchill’s *History of the Second World War*.

There will be a special tribute to Watson Forbes during the XXVI International Viola Congress in Glasgow in July 1998.

John White

Royal Academy of Music, London

The Viola Today in Greater L. A.

The spring of 1997 held considerable viola interest for residents of the Los Angeles basin, one main focus being two remarkably similar viola–piano recitals. Both were beautifully presented by young female artists (in their twenties), representatives of major American orchestras, and both were assisted by artist-level male accompanists. Both recitals took place in small, neighborhood church settings, with enthusiastic and ample audiences, which repaired, immediately after the last encore died away, to a fellowship hall for abundant refreshments and socializing.

The first recital was given on May 17 by Leticia Oaks Strong, who joined the viola section of the Los Angeles Philharmonic in 1994 as its youngest member. Her collaborator at the piano was Robert Thies, who did an especially sensitive and technically fluent job with the F-minor Brahms Sonata. The concert was presented at the chapel of The Church of Jesus Christ of Latter-day Saints on the east edge of Pasadena. The regular program ended with an effective transcription of an attractive Latin character piece, *Requiebro*, by Gaspar Cassadó, originally for cello and piano. Her encore was *Girl with the Flaxen Hair* by Debussy, which was, indeed, self-descriptive.

The second of these recitals was presented 21 June at the West Los Angeles United Methodist Church, whose congregation is mostly Japanese, by Lembi Veskimets, who will join the viola section of the

Cleveland Orchestra in September. Her pianist was Eric Charnofsky, whose special interest in accompanying was immediately apparent. This was a benefit concert for the church’s Commission on Worship. Mr. Charnofsky, formerly organist at the church, was clearly a favorite with the audience. Currently he is on the theory and accompanying faculty of the Cleveland Institute. Miss Veskimets, born in Canada to Estonian parents, was a student of Robert Vernon at the Cleveland Institute. Her program included the Capriccio for solo viola by Henri Vieuxtemps, a work new to this listener. It’s not at all capricious in spirit, but serious, and dour. The Veskimets–Charnofsky collaboration was outstandingly successful in the “Rasch” movement of the *Märchenbilder* by Schumann, where great clarity was achieved in a movement that is often just a muddle. The encore for this attractive program was a transcription by John Newton of the vocalise-étude *Habanera* by Ravel, a work that really lends itself to the medium.

The next day, June 22, in Studio City, at the Unitarian Universal Church, a new group called The Los Angeles Viola Quartet gave its first public concert. The setting was woodsy, old San Fernando Valley—not new, glassy, or air-conditioned—with a high ceiling, fans turning slowly and silently, and wonderful acoustics. The quartet consists of four women: Alexis Carreon, Dee Dee Paakkari,





Helen Crosby, and Phyllis Moss. These are competent, but not virtuoso players, and they presented a varied, informal program of viola ensemble music to a small but discerning audience. Two of the works were actually written for four violas: the *Fantasie for Four Violas* by York Bowen, which is something of a staple of the genre, and a less familiar entree, *Divertissement* by Claude-Henry Joubert, a 1992 work by this Paris-based composer. The *Divertissement* is most attractive in rhythmic content, partaking freely of jazz, blues, French music hall and cabaret elements . . . characteristics not often found in viola repertory.

On 19 April The Long Beach Symphony, with Paul Freeman as guest conductor, presented *Harold in Italy* by Berlioz with Kazi Petelka, the orchestra's principal violist, playing the solo part. The problem of all the rests for the soloist in the last movement was handled in a novel way. After the "reminiscences" at the outset of the movement, the soloist retired to the rear of the stage and took a seat next to the percussion section. As the "Orgy of Brigands" got underway in earnest, the two violinists and 'cellist who were to make up the little trio called for toward the end of the movement moved from their symphony seats to stage-rear also. All four played their final few measures from the back, and then they all left the stage. One critic carped that it was "staging," and distracting. Perhaps, but it might be better than standing idle in front of the orchestra; it was an interesting solution.

Sunday afternoon, 18 May, the Asia America Symphony, conducted by Heiichiro

Ohyama, presented *A String Around Autumn*, which is a short concerto for viola and orchestra by Toru Takemitsu. The concert was advertised as a tribute to Takemitsu, who died in 1996. The soloist was Yasushi Toyoshima, principal violist of the New Japan Philharmonic. Ohyama, former principal violist of the Los Angeles Philharmonic, was featured in a Sunday *L. A. Times* interview article (complete with large picture) in early April, where his many musical activities were traced. Presently, these do not include viola performances.

Some brief Los Angeles viola intelligence:

Jan Karlin, the Southwest Chamber Music Society's dedicated twentieth-century specialist, premiered in April a solo viola work called "Amid the Winds of Evening" by Anthony Payne, the British composer known for his Elgar scholarship.

The Armadillo Quartet, at this point a familiar Los Angeles ensemble whose violist is Raymond Tischer, continued their long relationship with composer Peter Schickele, by presenting "An Evening with Peter Schickele," in Pasadena, 17 March. An encore on that program was a quodlibet titled "Viola Dreams," a new piece by Schickele.

In May, Miguel Atwood-Ferguson, a violist at the Crossroads School for the Arts and Sciences, was a grand prizewinner (\$1000) of the Emerging African-American Artists Awards, sponsored by public television KCET, Los Angeles.

Thomas G. Hall
Chapman University

Awards

Nokuthula Ngwenyama, whose New York debut in the Young Concert Artists Series was widely praised, was announced in April as recipient of a 1997 Avery Fisher Career Grant. She was winner of the Primrose Memorial Scholarship Competition at the 1993 AVS sponsored Viola Congress. Her

teachers have been Alan de Veritch and lately Karen Tuttle at the Curtis Institute.

Milton Katims was given, in May, the award of Lifetime Achievement in the Arts by the Seattle Corporate Council for the Arts.

AVS CHAPTERS

Editor's Note: Each president of a local AVS chapter is requested to send news of that chapter to the editor of JAVS.

The Northern California Viola Society

by Tom Heimberg

The Northern California Viola Society held an enjoyable event on April 9. With the friendly cooperation of the management of the San Francisco Symphony, twenty-three members (including Tom Tatton, our national President) attended an open dress rehearsal of Yuri Bashmet performing two works with the Symphony: Morton Feldman's *The Viola in My Life*, and the Bartók Viola Concerto.

Bashmet was at the top of his form at that rehearsal. He is always an interesting player, willing to explore a variety of sounds on his instrument (traditional beauty, yes—but also whisper, hiss, roar) in the pursuit of dramatic expression. It was good to hear and see him.

The breaks were good, too, as the guests met with some of the Symphony violists. Don Ehrlich's newly acquired ergonomic viola by David Lloyd Rivinus attracted a lot of attention. He generously demonstrated it, and let anyone interested try it out.

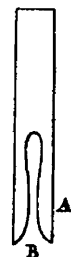
After the rehearsal, the Society hosted Mr. Bashmet at a luncheon held at Max's Opera Cafe, not far from Davies Hall. There was a small old-school reunion when Sergei Rakitchenkov, the Associate Principal Viola of the San Francisco Opera Orchestra, arrived. He and the guest of honor have known each other since they were both students in Moscow. "O.K. everybody, Sergei is here—no more English!" I announced—but it didn't work.

The luncheon was followed by a brief but effective business meeting at which new officers were elected and installed. The new President of the Society is Tom Heimberg. (I am grateful, and enthusiastic.) Susan Marie Hall is the new Treasurer, and Ted Seitz will continue as Secretary.

Special thanks were given to Eleanor Angel, who founded the Northern California Viola Society in 1994 and has served as its President ever since. Many of us had day-dreamed about such an organization; she actually started it. She will continue to serve as Events Coordinator.

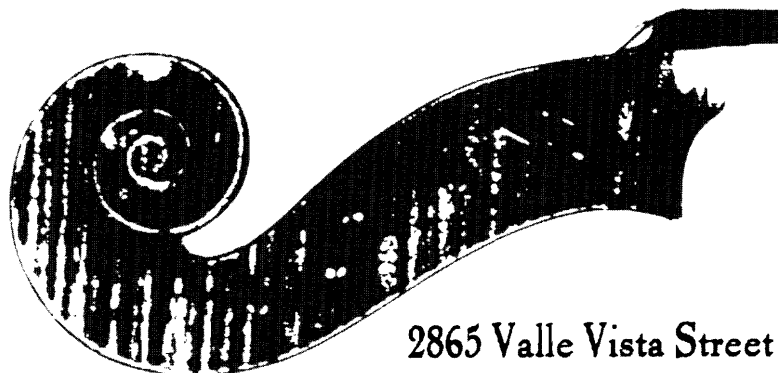
And there will be events—among the projects currently being discussed are more open rehearsals, viola play-ins, special master classes by local experts (audition preparation, practice workshops, etc.), and general all round viola partying. As our communication tools get established (a regular newsletter, a phone tree, the web) we will be able to share news and plans about performances, special events, and special needs. (For example, it will be easier to track down music needed on short notice.)

Plans are also afoot to solicit compositions for viola and to provide opportunities for



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violinists to play them and other works as well. More details to be announced.

Several Northern California violinists have played in public during the past few months:

On 21 March, the newly formed Adesso Ensemble performed on the prestigious chamber music series at Old First Church in San Francisco. One of the featured performers was Carla Maria Rodrigues, the Principal Violist of the San Francisco Opera Orchestra, playing the difficult Music for Viola and Percussion by Colgrass. Her virtuosity was gripping and her tone was warm and beautiful. The audience showed its appreciation with enthusiastic sustained applause.

The Melodiya Chamber Ensemble, a wonderful group made up mainly of local former Bolshoi Principals, gave a concert at St. John's Presbyterian Church in Berkeley on 12 April. The evening's viola solo was Sergéi Rakitchenkov playing the Schumann *Märchenbilder*. I was unable to attend that evening, but I've attended many other Melodiya concerts, and I'm sure it was great. I know Sergei's work—the 1980 All-Soviet Viola Competition winner definitely still has it.

On 27 April Geraldine Walther, our popu-

lar principal of the San Francisco Symphony, gave a recital at Holy Names College in Oakland, accompanied by the eminent pianist Roy Bogas. The program was formidable: Bliss, Paganini, Britten, Brahms. Susan Marie Hall was at the event, and she loved it! Geraldine's wonderful blend of great playing and personal charm always pleases the audience.

On 13 May, Uri Wasserzug played the Walton Concerto with the orchestra of the California State University at Sacramento, Leo Eylar conducting. Susan Marie Hall was able to attend this event also, and she reports that "Uri did a really good job."

In early June two Northern California violinists were presenters at the Silver Jubilee Viola Congress in Austin, Texas. Geraldine Walther played the Paganini Sonata for Grand Viola, and Mark Volkert, assistant concertmaster of the San Francisco Symphony, played Landscapes for Solo Viola. I was honored to discuss "The Art of Practice" for an hour and a half, offering my personal blend of career experience, serious scholarship, and stand-up comedy. It must have been a success; several people present told me they went back to their hotel rooms to practice—that's where it counts.

On 16 June, Carla Maria Rodrigues played again, helping to celebrate her own birthday at Vivande Ristorante in San Francisco. Her playing of Brahms' E flat Sonata and the viola part of the *Geistliche Lieder* was beautiful. The restaurant, though hospitable, is not yet ideally set up for chamber music (on that particular evening, some clients did not know about the music; they had come only for the excellent food—imagine!), but that will change in the future. The restaurant's owner, Carlo Midione, is—a violinist! He hopes to find ways to dedicate one night a week to chamber music and its listeners. Vivande Ristorante could become a great home base for musicians, as it is within a block of the Performing Arts Center. (And he has promised to show some of us his Finckel bow.)

All in all, there is a great deal of healthy viola activity in Northern California, and I look forward both to reporting it and participating in it.

Tom Heimberg
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NEW WORKS

Bashmet Premieres New Viola Concerto by Gubaidulina



On 17 April Russian violist Yuri Bashmet performed the world premiere of a new viola concerto written for him by Sofia Gubaidulina, on commission from the Chicago Symphony. Afterwards, puffing nervously on a cigarette in an alley behind Orchestra Hall, Bashmet expressed relief even as he critiqued his performance: "It is a difficult piece and I was a little nervous," he admitted. "But I think it is a masterpiece, like the Schnittke, one of the great viola works of the late twentieth-century."

The city's major music critic agreed. John von Rhein of the Chicago *Tribune* called the concerto, conducted by Kent Nagano, "haunting and challenging. . . . The solo viola broods, cries, whispers and wails in moody, glissando-laden soliloquies that interrupt the large orchestra's static, chant-like figures but are hardly affected by them. Soft, slow, austere and almost painfully withdrawn for much of its 30-minute length, the single-movement concerto creates a gripping sense of expectancy. When the viola and orchestra finally unleash their pent-up emotions in a cataclysm of rapidly shifting meters and eerie col legno effects, one feels a tremendous catharsis has taken place, even if the viola's last thoughts end the piece with a quiet question mark." Von Rhein called the concerto "a masterpiece of the late twentieth-century—a major addition to the all-too-slim repertory of modern viola concertos."

Bashmet said he had less practice time with the piece than he would have liked, having received the complete score in January, when he was busy performing on the road. In fact, he had begun studying the solo part in earnest only 10 days before the performance.

The piece calls for full orchestra and a quartet of solo string instruments as well as solo viola. Li-Kuo Chang, the CSO's assistant principal violist, occupied the viola quartet chair. He called the principal solo part "very demanding and harsh, tailor made for Bashmet." Similarly the quartet part was "very dramatic and difficult," calling for lots of con-

trasting dynamics and glissandi, tremolo and sul ponticello playing. "You cannot really practice it; the notes aren't hard, but the effect is very difficult," he said.

Not everyone was entranced with the concerto. During rehearsals a joke circulated among some orchestra members, admittedly not always the most receptive audience to new music, that the piece was the "latest viola joke." And many Orchestra Hall listeners seemed to have a hard time warming to a long, nontraditional piece featuring the viola performing in such awkward registers.

Gubaidulina, who was in the audience, seemed pleased with the result as she took several rounds of bows. Born in the former Soviet republic of Tatar, Gubaidulina admits to Eastern as well as Western musical influences. Now sixty-six, she started gaining an international reputation with the opening of the Soviet musical establishment in the late 1980s. Today she lives near Hamburg, Germany.

Also pleased was CSO's president, Henry Fogel. "Gubaidulina is a wonderful composer and we had been wanting to commission something from her for years. At the same time Bashmet had been after her to write something for him, so when she told us she was writing a viola piece for him and asked if we would accept it, we thought that was terrific."

Calling the piece "deeply moving, extremely dramatic and virtuosic," Fogel pronounced it "a major addition to the viola repertoire."

Bashmet, who plays a 1758 Testore, continued on with the concerto to Boston, where he played it with Bernard Haitink. He performs 140 times a year, half as a soloist and half as the leader of the chamber ensemble Moscow Soloists, which he founded in 1992. "I stay quite busy," he said laughing, as he finished his cigarette and joined Fogel for a celebratory dinner.

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Baroque Diversion for Solo Viola, by Marjan Mozicich. Published by Jaymar Music Limited, Box 2191, London, Ontario, Canada, N6A 4E3. \$8.50. Copyright by Huron Press, London, Ontario, Canada, 1993. U.S. representative is Oxford University Press, 200 Madison Avenue, New York, N.Y. 10016.

This attractive suite consists of four movements in a conservative twentieth-century style making thorough and consistent use of baroque string techniques. The explanatory preface states that it was originally written in 1985 for Rivka Golani as an homage to Bach on his 300th birthday. Golani recorded it, but it has been revised for this 1993 edition. The movements have baroque names: "Sinfonia," "Capriccio," "Lamento," and "Giga." They are unified by key relationships, so it could be presented as a four-movement work, or the movements would stand alone, rather like the concert etudes of Palaschko.

The rhythmic vocabulary is baroque, using a few meter changes, but with regular pulses. The work is thoroughly tonal, and extreme registers, difficult double-stops, or awkward leaps are avoided. In a word, it's

"playable," some fast metronome indications notwithstanding. There are no bowings or fingerings, and all page-turns except one are well thought out.

Following good baroque custom, some pre-existent musical elements are found. The "Capriccio" uses the D-minor two-part invention by Bach in a clever and obvious way, as well as the b-flat, a, c, b-natural signature motive Bach used occasionally. The "Lamento," which may be the most successful movement, is based on a theme by Bruchner, as is acknowledged in the preface.

All four movements would make the piece just over 15 minutes long. Essentially it is happy in mood, and with much contemporary music so tortured in spirit, and vastly challenging technically, it might be a pleasant and useful change to indulge in some faux-baroque music well written for viola alone.

Sonata for Solo Viola, by Bruce J. Taub. Published by C. F. Peters Corporation, 373 Park Avenue South, New York, N.Y. 10016, 1993. Edition Peters 67438. \$6.50.

Here is a work for solo viola firmly entrenched in unmistakable 20th-century idiom. It is utterly atonal (until the last notes of the last movement, which are a somehow-unsettling C-major triad), with an absolutely pulseless slow movement and cleverly syncopated fast ones. If one begins to feel a phrase or melodic idea or a cadence approaching, Mr. Taub does something to be sure that it's stopped. There are four movements, and the title page shows a duration of about 14 minutes, but that may be on the short side.

Dynamic, articulation, and tempo indications are copious. Some are ambiguous: above the staff "N." (often followed by a broken line), "S. T." and "S. P." are encountered frequently, but there is no legend to explain what these mean. Perhaps parts of the bow, but these are not standard markings. Harmonics are indicated simply with a

circle above a pitch, leaving the way the pitch is produced up to the player. At least this appears to be the system used; there is no

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explanation. There are no fingerings in the whole Sonata, but there are some bowings. In measure 14 of the first movement, there is a middle-C to open A string double stop, which could be an error (awkward at best), but other than that, the work seems well thought out for the viola, even though the writing style does not naturally lend itself to the instrument's most characteristic nature.

The first movement, titled "Variations," is a series of 6 sections each about 20 measures long unified by some rhythmic-melodic similarities. The second movement is a "Scherzo," fast pizzicato throughout, all in sixteenth notes except at cadences. There are frequent changes of meter, and many accents. One would get blisters practicing this movement, and it would require a lot of practice.

The third movement named, "Elegy," is muted throughout, with the tempo of 40 to the quarter, much of it marked pianissimo or less. The last movement, double-named "Gigue" and "Rondo," seems the most approachable. It is a string of 6 sections, 15 to 20 measures long, plus a coda. The notion of a returning idea is evident, and there is rhythmic continuity, so the notion of dance is present also, if somewhat clouded. In performance, a necessary page-turn would need to be solved.

The Peters Corporation should be thanked for publishing this work, which certainly does not hold the promise of great commercial success. A professional violist would find it a major technical accomplishment to include it in recital, and it would be a satisfying achievement for the player. It would take a special audience to share that sense of satisfaction.

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Encores by Kreisler and Paganini. **William Primrose**, viola, Cohen, piano;
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Berlioz: *Harold in Italy*, **Lubomir Maly**, viola, Frantisek Jilek, cond.
Czech Phil., Supraphon 3095 (Koch International) 1981 recording

Brahms: Sonatas #1, #2 for Viola and Piano, Benjamin: Elegy and Waltz and Toccata,
Harris: Soliloquy and Dance, Kreisler: Praeludium and Allegro, **William Primrose**, viola, William Kapell, Gerald Moore, Franz Rupp, pianos, Pearl PRL9253 (Koch International)

Brahms: Two Songs for Soprano, Viola and Piano, Sonata for Viola and Piano #1, Sonata for Viola and Piano Op. 108, **Yuri Bashmet**, viola, Masur, soprano, Lobanov, piano. Live Classics LCL 661, (Qualiton)

Bruch: Concerto for Clarinet, Viola and Orch;
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Bamberg Symphony Orch., Schwann SWN 311065 (Koch International)

Diana Burrell: *Das Meer, Resurrection*, **Jane Atkins**, viola, Northern Sinfonia, John Lubbock, conc. ASV CD DCA 977 (Koch International)

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Romance Op. 11, etc., **Bernard Zaslav**, viola, Naomi Zaslav piano, Music & Arts CD-953

Enescu: Concert Piece, Britten: *Lachrymae*, Hindemith; Sonata Op. 25 #1,
Devienne: Duo, Paulos: *Five for the Flowers near the River*, Schumann: *Märchenbilder*, **Cynthia Phelps**, viola, Jeanne Baxtresser, flute, Judith Gordon, piano, Cala, CACD 0510 (Allegro)

Review: A triumph for Ms. Phelps. As far as I know this is Phelps' first solo album and her performance is outstanding with excellent technique, pitch and tone quality. I was very fortunate to hear her perform *Harold in Italy* with the NY Phil. under Kurt Masur about a year and a half ago and was very impressed with her playing. It's no wonder that Ellen Taaffe Zwilich was announced as writing a special work that will feature the "killer" (*sic*) viola section of the NYP, which is led by Ms. Phelps. This record is part of Cala's NY Legend series featuring first desk soloists of the NYP. If you buy one viola record this year, let it be this one.

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Note: This completes the three CD recordings of the entire viola output of Hindemith's viola compositions. The first two volumes were CD DCA 931 and 947.

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