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of the
AMERICAN VIOLA SOCIETY

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

Vol. 13 No. 3

1997



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American Viola Society



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FROM THE PRESIDENT

I would like to address our relationship with our parent organization, the International Viola Society, referred to as the IVG or the IVS. This relationship has been strained for many years. As your president, I have encountered real problems in communication with the IVG similar to those in the past.

The fundamental functions of the IVG have been to publish the *Jahrbuch* and to sanction the international congresses. For these services we have paid our membership fees but have had little or no input into IVG governance.

When I became AVS president I expected some direction from the IVG as to my responsibilities, but I did not even receive a copy of the international bylaws. However, when I was invited to participate in the Markneukirchen Congress in June of 1996, I committed myself to attend and had high expectations of meeting and interacting with the IVG board members. At the general membership meeting I discovered that elections to the IVG board were going to be held, but most attendees were unaware of this. Although I represented the largest section, the AVS, I did not receive an agenda prior to the meeting, nor was I asked for nominations. The election process consisted of listing the names of the then current board members on a chalkboard before we arrived for the meeting. As attendees, we were then asked for a yea or nay to the entire slate. I noted that the AVS had no representation.

I immediately set out to find a solution to this unacceptable situation. The results of my substantial efforts are as follows:

- The IVG board voted to stop publication of the *Jahrbuch*.
- The current IVG board (except the treasurer) decided in good faith to resign, as of the Glasgow Congress, July 1998, so that new elections can be held. The treasurer was asked to remain on the board for the sake of continuity and because the financial records and paperwork are in Germany.
- With the aid of the current president of the IVG, the presidents of the Canadian, German, and Swedish sections and others, we have drafted a new, mutually acceptable set of bylaws.

There is a problem: I can find no consensus on fundamental issues such as the purpose and function of the IVG. Nor do I sense enthusiasm from AVS membership for continued participation. Let there be no mistake—there was once an important role for an international viola organization and there may be one again in the future. At this time, however, I can find no benefit to AVS members in the AVS's continued membership in the IVG. We can further the interest of the viola whether or not we are members; we can still participate in or organize international activities without a formal international structure.

Therefore, I will recommend to our AVS board that we withdraw from the IVG. Further, I propose that we continue to organize viola activities, being as inclusive as possible. Our journal will continue to post information regarding international events and our AVS members can independently participate, support, and attend those international viola activities.

AVS president's change of address and e-mail:

Dr. Thomas Tatton, 7511 Park Woods, Stockton, CA 95207
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ANNOUNCEMENTS

AVS Elections—Request for Recommendations

The AVS is soliciting recommendations for candidates for its executive board as well as for the positions of secretary and treasurer. In accordance with AVS bylaws, candidates for president and vice-president will be chosen from current and previous AVS officeholders. Please send a statement of recommendation, including you candidate's address and phone number (if known) as soon as possible and *no later than 28 February 1998* to:

Ralph W. Fielding, Chair, AVS Nominating Committee
465 S Madison Ave #301
Pasadena, CA 91101

or fax to (626) 792-3909, or e-mail at ralphfielding@compuserve.com

The Primrose International Viola Archive

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

Holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through interlibrary loan. The process of interlibrary loan is simple. Inquire at your local public or academic library. Ask them to send your request to the following address:

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If the request is sent by regular mail, please ask your library to use their official library letterhead. The response time for these requests varies, depending mostly on how quickly your library can process the request. There is no charge for loans from our library.

At present, other materials collected by PIVA such as sound recordings and archival documents cannot be loaned. If you have research needs or other inquiries related to these materials, please contact David Day at the following address:

David A. Day
Curator
The Primrose International Viola Archive
Brigham Young University
Provo, UT 84602

TEL: (801) 378-6119
FAX: (801) 378-6708
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For general information concerning PIVA, visit our web site at:
<http://www.lib.byu.edu/~music/PIVA/WP.html>



Primrose CD Discontinued

The Primrose CD *First and Last Recordings* (Biddulph LAB 131/2) has been discontinued as a special item through the American Viola Society. If you would still like to purchase a copy, please contact your local CD supplier or the Kagan & Gaines Violin Shop, 30 East Adams, Chicago, IL 60603, (312) 849-3003.



AVS Reaches 1000 Members

The American Viola Society congratulates its thousandth member, John H. C. Pear, who lives in the United Kingdom. At the request of the editor, Mr. Pear has provided the following biographical information.

"I am thirty and live in South Manchester, in the northwest of Britain. Manchester is very well served for music venues, including the Royal Northern College of Music and the Bridgewater Hall, where the Halle Orchestra are based.

"I play viola, cor anglais, alto clarinet, and alto flute and have organised the chamber music programme for the Manchester Literary and Philosophical Society. Unfortunately, my health no longer permits this: I am a kidney patient with a transplant that is wearing out. The viola has been especially important to me as it is the first instrument I learned to play.

As I am deaf, it is easy to respond to, since the sound can be felt as well as heard.

"I am currently self-employed as a writer/composer/publisher, trading as Ephemerae Publications and Lazy Cat Publications. My publications include four volumes of poetry, various transcriptions, my own compositions and a series of handbooks for the cor anglais, alto clarinet, and alto flute. Future plans include a series of handbooks for the viola and a book of studies.

Yours sincerely, with thanks,
John H. C. Pear"

Mr. Pear will receive from the AVS a complimentary copy of Playing the Viola: Conversations with William Primrose by David Dalton. Mr. Pear can be contacted by e-mail at: jhpear@pearfamily.demon.co.uk

Erratum

In an article about the Primrose Memorial Scholarship Competition that appeared in *JAVS* vol. 13, no. 2, some erroneous information was given regarding the career of one of the judges. David Schwartz became principal violist of the Cleveland Orchestra at twenty-three and was lead violist in the Glenn Miller Army Air Force Band during World War II. Later, he became a member of the Paganini String Quartet, taught at Yale University, and became an important studio musician in Hollywood.



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Csaba Erdélyi and his 1991 Joseph Curtin viola.

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Csaba Erdélyi established his presence in the music world with another first. In 1972 he became the only viola player ever to win the prestigious Carl Flesch International Violin Competition. He went on to serve as principal of the Philharmonia Orchestra and violist in the Chilingirian Quartet,

reaching a wider audience as the solo viola player in the film score *Amadeus*.

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Erdélyi's most recent recording, *Liszt and the Viola*, is now available from Hungaroton [HCD 31724].

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with a special tribute to
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(1901–1997)

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100 Renfrew Street, Glasgow G2 3DB Scotland

IVS President Doz. Günter Ojsteršek • Host Chairman John White F.R.A.M. • Consultant James Durrant M.B.E.

To all viola enthusiasts worldwide

I would like to invite you to attend the XXVI International Viola Congress in Glasgow, the birthplace of William Primrose. Our interesting and varied program will feature a number of Scottish-born and Scottish-based viola players, plus major figures in the viola world.

The Congress will offer/include daily workshops and masterclasses, discussions, talks, lectures, concerts and recitals, including a Baroque evening, premières of new works, chamber concerts, and a celebrity recital by Michael Kugel, one of the few great string virtuosi of this century. There will be an exhibition of viola memorabilia related to William Primrose and the British viola school. A civic reception and ceilidh dance have been arranged for all delegates.

A warm welcome awaits you at the Royal Scottish Academy of Music & Drama.

John White, host chairman

“It will be worth attending the Congress just to hear Kugel play the Waxman Carmen-Fantasia.”

Stanley Solomon, former principal viola, Toronto Symphony Orchestra

1998 International Congress—Schedule of Events

THURSDAY 16 JULY

- A.M. 9:00 Registration
10:30 Official Welcome
10:45 Recital: James Durrant (viola), Richard Chester (flute), Philip Thorne (guitar). To include *Martyr and Fast Peace* by Edward McGuire
11:45 Talk: “William Primrose,” by Tully Potter
- P.M. 2:15 Recital: Garth Knox (viola), Peter Evans (piano). Henze, Sonata; Ligeti, Solo Sonata (Hora Lunga and Loop); James Dillon, *Siorram*; Takemitsu, *A Bird Came Down to Walk*
3:15 Discussion: “Scottish Music for Viola,” chaired by Thomas Wilson
4:30 Recital: Paul Silverthorne (viola), John Constable (piano). Program t.b.a., associated with Primrose
8:00 Baroque Concert: directed and introduced by Katherine McGillivray, with Catherine Martin (violin/viola), Jane Rogers (viola) and Alison McGillivray (cello). T.B.C.—1 violin, 1 bass, harpsichord, lute. H.I.F. Biber, Sonata 9 from *Fidicinium Sacro-Profanum*; H. Purcell, “See Even Night,” from *The Fairy Queen*; John Webb, new work; J.F. Kindermann, “La Affettuosa” from *Delicæ Studiosorum III*; G.P. Telemann, Cantata “Unbegreiflich ist dein Wesen”; G. Muffat, Passacaglia from *Armonico Tributo*; H.I.F. Biber, *Serenada*; D. Castello, Sonata Quindicesima (15) from *Sonata Concertar in stil moderno*; J.S. Bach, Cantata BWV 18, “Gleichwie der Regen und Schnee von Himmel fällt”

FRIDAY 17 JULY

- A.M. 9:00 Masterclass: Paul Silverthorne
10:00 Talk: “Watson Forbes,” by Tully Potter
11:30 Tribute to Watson Forbes: Martin Outroam (viola), and Julian Rolton (piano). The program will include transcriptions by Forbes/Richardson. Nardini, Concerto; Beethoven, *Six Country Dances*; Alan Richardson, *Autumn Sketches*; Sonatas by Rawsthorne and Lennox Berkeley and the first performance of *Viola Fantasy* by Sebastian Forbes (dedicated to his father)
- P.M. 2:30 Illustrated lecture: Simon Rowland-Jones on the preparation of his new edition and the recording of the Bach cello suites for viola. During his lecture he will demonstrate movements from the 6th Suite on his 5-string viola.
4:15 Lecture: “The Primrose American Connection,” by Dr. Myron Rosenblum (former student of William Primrose and first president of the American Viola Society)
6:00 Celebrity Recital: Michael Kugel (viola), Peter Evans (piano). Britten, *Lachrymae*; Schubert, *Arpeggione* Sonata; Paganini, Sonata for Grand Viola; Schumann, Adagio and Allegro; Hindemith, Sonata op. 11, no. 4; Waxman, *Carmen-Fantasia*
8:00 Civic Reception

SATURDAY 18 JULY

- A.M. 9:30 Masterclass: Michael Kugel with Peter Evans (piano). Shostakovich, Sonata for viola and grand piano op. 147
11:30 Recital: Michael Beeston (viola). Kenneth Leighton, *Fantasia on the name Bach*; Forbes/Richardson, *Two Scottish Songs*; Hans Gál, Suite
- P.M. 1:45 Recital: Works by Scottish composers performed by violists of the younger generation, including Duncan Ferguson, Rebecca Low, Vanessa McNaught, Su Zhen, and Esther Geldard (who will perform the world première of a new work by David Horne). Other composers to be featured: Sally Beamish, Robin Orr, J.B. McEwen, Norman Fulton, William Wordsworth and John Maxwell Geddes
3:15 Illustrated talk: Viola Making, by Rex England
5:00 Recital: In memory of William Primrose and Watson Forbes. Kenta Matsumi (viola) and Yuko Sasaki (piano). A program of transcriptions and arrangements by Primrose and Forbes
8:00 Concert: Glasgow Festival Strings, conducted by James Durrant, including the world première of a concerto for viola and strings by Edward McGuire, played by Gilliane Haddow, and *Pastoral Fantasia* by William Alwyn (soloist Stephen Tees)
10:00 Ceilidh dance at Piping Centre. McNab’s Ceilidh Band, featuring Mairi Campbell (viola), who will also demonstrate traditional Scottish viola playing

SUNDAY 19 JULY

- A.M. 9:00 International Viola Society A.G.M.
10:00 Workshop for less advanced players: “Back to Basics,” led by James Durrant
11:30 Coffee concert: clarinet, viola, and piano. Robert Plane, Phillip Dukes and Sophia Rabman
- P.M. 2:15 Viola ensemble concert: to include *Elegy* for four violas by Marie Dare; *Fantasia* for four violas by York Bowen; *Introduction and Andante* for six violas by B.J. Dale; and *Divertimento* for twenty violas by Edward McGuire
- Tea and Farewell



PLEASE NOTE:

*A registration form
for the XXVI International Viola
Congress is provided on page 12*

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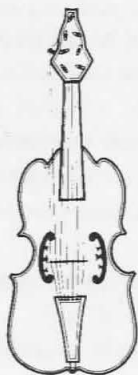
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DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman

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.

THE VIOLA



CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan, where

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

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

For information, write: Walter Birkedahl
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XXVI International Viola Congress



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AVS/CVS/IVS members	£70
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*Coffee, tea, soft drinks, and biscuits (twice a day) are included in the above rates.
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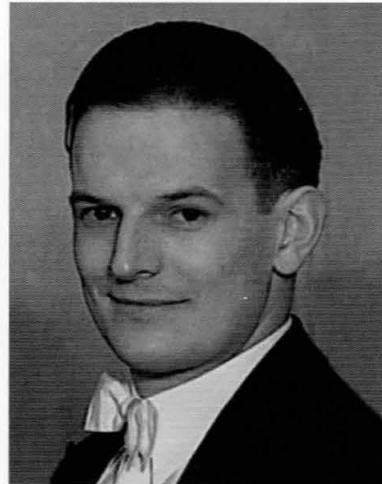
Private Donations to PIVA

Recent months have witnessed the generous donations of three private music collections to the Primrose International Viola Archive. Donors are the late Robert Becker of Freeport, Illinois; Louise Goldberg, Rochester, New York; and Stephan Krayk, formerly of Santa Barbara, California, and now living in Devils Lake, North Dakota. With these donations, PIVA has been enriched by the addition of about 275 viola scores plus other interesting memorabilia. The Krayk collection, for instance, contains a framed manuscript in the hand of Carl Flesch, Krayk's violin teacher, of a brief series of fundamental left-hand exercises, and some violin scores in this collection bear annotations by Flesch. PIVA is grateful to those who see this as the appropriate repository for their personal libraries and who designate PIVA a beneficiary of their estate.

ROBERT R. BECKER, OF FREEPORT, ILLINOIS, played out most of his musical career as a violist and violinist in the western states—and *all* the way west: Hawaii. His college degrees were earned at Denver University and the University of Illinois. Advanced studies on the viola were taken with William Primrose and in counterpoint and orchestration with Darius Milhaud in Paris.

Becker was principal violist of the Denver Symphony before World War II and also performed as a member of the Denver String Quartet. As a recitalist, he collaborated with Johanna Harris and also performed on the viola d'amore. He had a lengthy career as head of strings at the University of Wyoming and for a shorter term taught at the University of Hawaii, where he participated as a chamber and symphony musician in the island's various ensembles. Becker performed as a soloist during a number of summers at Yosemite National Park. Over the course of his career, he served as conductor of community and college orchestras.

His diverse professional interests led him to publish in journals such as *The Instrumentalist*. A manual of string instrument repair titled *You Fix 'em*, written in collaboration with Melvin Schneider and Gilbert Waller, was published in 1954 by Scherl and Roth. Becker built string instruments and donated a quartet to the University of Wyoming in 1997. Apart from music he enjoyed hobbies such as fishing and color photography.



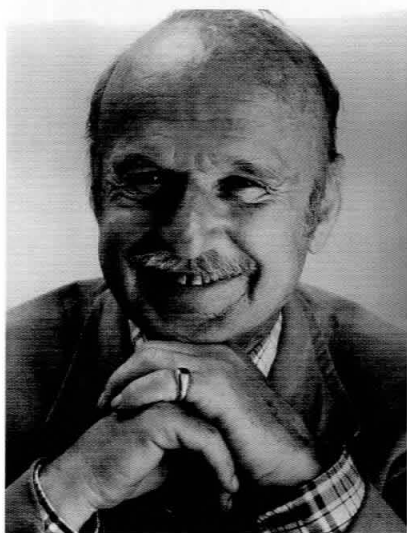
LOUISE GOLDBERG HAS BEEN ACTIVE IN THE VIOLA WORLD for many years. Her first encounter with the viola was at Interlochen, where, at the age of twelve, she responded to a request for volunteers to play viola in the orchestra for a week. Although she enjoyed playing the violin, the viola caught her fancy and she remained with it, playing the viola for the entire eight weeks that summer and continuing when she returned home after camp. She studied first with George Perlman in Chicago, and then with Louise Rood at Smith College. She spent a year at Juilliard, where she studied with Raphael Hillyer, and in the summer with William Primrose in Aspen. Upon entering the Eastman School of Music to pursue her doctorate in musicology, she studied with Francis Tursi.

Goldberg has played viola in the Chicago Youth Orchestra and Chicago Civic Orchestra, and has been active in playing

chamber music. Although a finger problem made her decide to give up the idea of playing professionally, she pursued her interest by bringing to light little-known works for the viola. She transcribed the Haydn Cello Concerto in C for the viola, and performed it in "Artist's Showcase." She discovered a long-lost collection of music for the viola d'amore by Anton Huberty (1780), reported on it at the International Viola Congress IV held in Bonn-Bad-Godesberg, and published a reprint of the five-volume work. She has performed little-known duets for two violas by Antonio Bruni, and quartets for violin, two violas, and cello by Hoffmeister and Johann Andreas Amon. Her edition of the little-known Viola Concerto in G major by Amon was performed by the late Walter Trampler at International Viola Congress V held in Rochester, New York, in 1977—a congress that she and Myron Rosenblum organized in less than ten months.

Goldberg served as vice president of the Viola Society of America, as it was known then, and has been guest at board meetings of the International Viola Society. Her position as head of the rare books department of the Sibley Music Library allowed her not only access to many unusual works, but also to correspond with many violists all over the world. She spent time in Salzburg during three different summers, working with Franz Zeyringer to organize the library that later came to Brigham Young University.

During her travels in Europe and the United States she was able to purchase many scores and recordings of viola music. This music makes up the core of the collection she has donated to PIVA.



STEPHAN KRAYK WAS BORN IN WARSAW, POLAND, IN 1914. Soon afterward, his father took the family first to Russia, then Sweden and Denmark, trying to stay out of war's way. Krayk's first wooden instrument was a tennis racket, which, along with his prowess, later earned him a position on the Polish Davis Cup team.

Entering Sorbonne to study law, Krayk eventually abandoned this pursuit to study music and the violin. He studied with Carl Flesch. In 1938 Krayk's father bought him a Stradivarius for the then astronomical sum of 5,000 pounds.

When the Second World War broke out Krayk returned to Poland to train as a fighter pilot in the Polish Air Force. He crash-landed in Romania and made his way to England. Once there, he joined the United States Army and entertained troops in England and France with his violin.

Later, Krayk emigrated to America, joined the Philadelphia Orchestra, and eventually moved to Santa Barbara to become a faculty member at the University of California. In the early 1960s he joined the Paganini Quartet, one of the foremost chamber ensembles of the day. His contributions to the Santa Barbara Symphony and students at the Music Academy of the West and UCSB—among them Donald McInnes, who helped bring Krayk's collection to PIVA—have been enormous and lasting.

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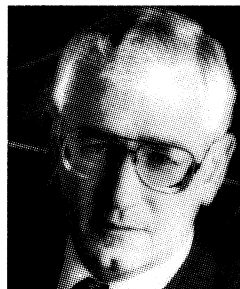
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Don Ehrlich, Assistant Principal Viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and Stanford String Quartet, and on such series as Chamber Music West, Chamber Music Sundaes, and the Mendocino Music Festival. He received his B.M. from the Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A from the University of Michigan.

A native of Russia, Leonid Gesin studied with A.G. Sosin at the Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and of the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.



Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He is former faculty member of the Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple University, Oregon State University, University of Western Washington, Berkshire Music Festival, Aspen Music Festival, and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.

Geraldine Walther, Principal Viola of the San Francisco Symphony since 1976, is former Assistant Principal of the Pittsburgh Symphony Orchestra, the Miami Philharmonic, and the Baltimore Symphony Orchestra. Walther was first prize winner of the William Primrose International Competition in 1979. She appears frequently with Bay Area orchestras and chamber music ensembles and has performed with the Santa Fe Chamber Music Festival for the past decade. She was selected by Sir George Solti as a member of his "Musicians of the World Orchestra" to celebrate the 50th anniversary of the United Nations in July 1995.



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BENJAMIN BRITTEN'S *LACHRYMAE*

AN ANALYSIS FOR PERFORMERS

by David Sills

Benjamin Britten's *Lachrymae: Reflections on a Song of Dowland* was composed, as were so many works this century, for the Scottish violist William Primrose. It originated as a polite bribe: Primrose was asked by Britten to play at his Aldeburgh Festival with the inducement "If you'll come, I'll write a piece for you." Primrose replied, "In that case, I'll be there."¹ *Lachrymae* was duly begun in April 1950, finished on 16 May,² and first performed by Primrose and Britten at the Aldeburgh Festival on 20 June.³ In February 1976, Britten arranged the piano part of *Lachrymae* for string orchestra⁴ (with only one violin part, "intended to be played by the Second Violins of the orchestra").⁵

In later years, Primrose was dismayed at the lack of "fantasy, imagination and drama" in the interpretations of *Lachrymae* that he was "obliged to listen to" and observed further that the piece too often sounded in performance like a "newspaper editorial." He concluded that "Britten was quite unable, for all his skill, to set down exactly what his wishes were." Primrose went on to suggest that "a comprehensive study and knowledge of [Britten's] style of composition, along with a lively imagination, might lead the performers to decorous conclusions."⁶

Primrose was one in a distinguished line of great performers who understood that musicians play best the music they understand most fully. Acquiring such understanding is perhaps less a barrier to the interpretation of music from the "common practice" period, the techniques of which have become familiar through extensive exposure and through the study of traditional music theory. It poses a more significant barrier to the performance of twentieth-century music, since such exposure and detailed theoretical attention are far more rare. This is particularly so, ironically, for the sort of mainstream music, like Britten's *Lachrymae*, that refuses to clothe itself in the panoply of terms that makes up much of twentieth-century music "theory." This leaves performers groping to understand such music, with predictable results. If we are to achieve Primrose's ideal of understanding Britten's "style of composition," analysis will be an indispensable tool. Particularly useful for performers would be help in answering such questions as: Where is the melody? Where is the harmony going? How is it getting there? and so forth. It is with this goal that the present study of *Lachrymae* has been undertaken.

The first aspect of this work that could inspire confusion is its title. It is very similar to *Lachrimae or Seven Teares*, the title of a collection of pieces published by John Dowland in 1604. Dowland's title relates to a group of seven pavaues that form the main work in the collection. The titles of these pavaues supply various adjectives for the term *lachrimae* (tears)—the title of the first pavaue, "Lachrimae Antiquae," meaning "Old Tears," and so on. These seven pavaues have musical connections as well. Each begins with a varied form of the same musical figure, called a "head-motive" because of its position.

Dowland's collection is famous enough, and its title sufficiently unique, that one would be forgiven for supposing the musical content of the Britten work to be related to the contents of these seven pavaues in some way. Britten might, for example, have based his *Lachrymae* on one of the Dowland pavaues. Britten was, after all, a student of English music history and had studied the period during which Dowland lived—a period in which English music flourished—and this would not be the only time Britten had incorporated pieces of English musical history in his works. His children's opera *Noye's Fludde*, for example, contains settings of three traditional



English hymns: “Lord Jesus, Think on Me,” “Eternal Father, Strong to Save,” and “The Spacious Firmament on High.”⁷ He also created many settings of English folk songs.

When we turn to *Lachrymae*, therefore, we might expect to find some connection with Dowland’s seven pavaues. This expectation is doomed to disappointment: these pavaues do not play an important role in the piece. It would seem that Britten helped himself to a title that combines the historical significance that makes it memorable with perhaps a touch of humor: while it might be thought typical that a viola piece should have a title like *Tears*, *Lachrymae* is anything but “tearful.” Call it mischievous, mysterious, even mystical at times: it is clearly misnamed if that name was intended to suggest a lachrymose mood.

But *Lachrymae* is subtitled *Reflections on a Song of Dowland*. Surely there must be some connection to Dowland and his music? There is, and the connection returns us to Dowland’s *Lachrymae* collection. In addition to the seven pavaues that make up the major work of that collection, Dowland included a number of shorter works. Many of these are instrumental arrangements of vocal works from Dowland’s first two books of “Songs or Ayres” published seven and four years before, a sort of “Ayres without Words,” if you will. These arrangements were given dedicatory titles by Dowland. Some of the dedicatees are surprising: the dance titled “Captaine Piper His Galiard” is dedicated to a notorious English pirate who raided Danish ships! The music of Captain Piper’s galliard is an instrumental arrangement of a song from Dowland’s *Firste Booke of Songs or Ayres*, called “If My Complaints” from the first line of its text: “If my complaints could passions move, / Or make love see wherein I suffer wrong.” It was from this song that Britten took the principal melody upon which his *Lachrymae* is based (Figure 1; note the bracketed motives). The text of Dowland’s song, incidentally, includes no “tears” to suggest Britten’s title, although it contains “sighs” that “speak,” “wounds” that “bleed,” and a “heart” that “breaks.”

FIGURE 1. The melody of Dowland’s song “If My Complaints” (transposed for comparison)



This is not, however, the sole connection to Dowland’s music in the work. Still another melody of Dowland’s is heard in the Britten score, taken from Dowland’s song “Flow, My Tears,” which was published in his *Second Booke of Songs or Ayres*. “Flow, My Tears” appears in instrumental arrangement as the first of the *Lachrymae* pavaues; might it not therefore explain Britten’s title? It would seem not: reference to Dowland’s melody is deliberately made out of context. The melody is taken from the second strain of the song, not the well-known first strain, and part of it is transposed. The untransposed portion is even enclosed in quotation marks in the score and part! And the quoted music is set to the words “Never may my woes be relieved, / Since pity is fled”—no help there for Britten’s title. This gives us, however, no fewer than three references to Dowland in *Lachrymae*—the title, the Theme, and the quotation—as Britten pays homage to his fellow countryman.



So much for the "...Song of Dowland." What did Britten mean by "Reflections..."? Obviously he was more comfortable with that term than with *variations*, which Primrose rightly understood as the form of the work. Like the term Bach used for his work based on the chorale "Von Himmel hoch"—*Veränderungen (changes)*—Britten's word *reflections* frees the minds of composer and listener alike from expectations associated with *variations* and from the hundreds of years of history attached to that term. Then, too, *reflections* allows for an element of fancy, even fantasy, that Britten must have found essential to his creative enterprise. Britten's musical language, while generally regarded as quite conservative when contrasted with that of the avant-garde of his day, was, after all, not Dowland's.

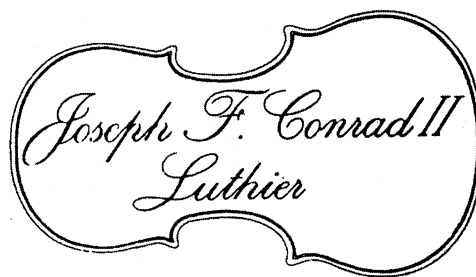
This was not the only time Britten employed such an unusual term to describe a set of variations. Ten years before *Lachrymae* he had composed a work consisting of ten variations titled *Diversions for Pianoforte (Left Hand) and Orchestra*, opus 21. Thirteen years after *Lachrymae* he composed *Nocturnal after John Dowland*, opus 70, for guitar, a work subtitled "Reflections on 'Come, Heavy Sleep.'"⁸ *Nocturnal* is almost a double of *Lachrymae* in the choice of a Dowland song as a theme for variations, the treatment of the theme, and, of course, the choice of descriptive term in the subtitle.

Nor does *Lachrymae* represent the first time Dowland's melodies have been the object of variations. The melody of "If My Complaints," for example, had already been set by a contemporary of Dowland's in a manner he would surely have recognized. William Corkine's setting for lyra viol is a minor classic in the art of writing *divisions*, the sixteenth-century English term for ornamental variations (See page 34 of this issue for the Corkine setting).⁹ Each strain of the original melody appears in harmonized form, followed by a division. While a fine setting of the melody—and incidentally a good programming companion to the Britten work—Corkine's piece covers no new ground, merely notating a performance practice that was common in his day and that has perished only for want of notation in a thousand other instances.

Britten's setting, on the other hand, *reflects* his own musical language and his own aesthetic concerns. It covers the full range of his creative response to Dowland's melody, eschewing any limitations that might be imposed by strict adherence to the stylistic or historical context of the original. Britten would be limited neither by Dowland's notes nor by the latter's "place in history." Instead, Dowland's music would serve as the raw material from which Britten would craft his edifice. And what would it matter—save as a historical curiosity—who had made the material from which it was formed?

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This attitude is evident from the first appearance of Dowland's melody: Britten would be limited not even by its dimensions. Something the length of a theme is needed, but only the first strain of "If My Complaints" is heard, and even this lazily trails off on repetition in an augmented version of motive *y* at the beginning of the second phrase. Indeed, this first strain of Dowland's song provides all the material Britten uses until close to the end of *Lachrymae*. This



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was a sensible choice: the melody is rather long for typical variation treatment, and the cadences of the first and third strain are identical, taxing any composer's powers of invention to keep them distinct in the listener's mind. In addition, keeping back the second and third strains of Dowland's song keeps them fresh to the listener when they do appear.¹⁰

Lachrymae is laid out as follows:

SECTION	TEMPO MARKING	MEASURES	BEGINNING
Introduction	Lento	8	m. 1
Theme		20	m. 9
Variation 1	Allegretto molto comodo	35	No. 1
Variation 2	Animato	15	No. 2
Variation 3	Tranquillo	24	No. 3
Variation 4	Allegro con moto	54	No. 4
Variation 5	Largamente	18	No. 5
Variation 6	Appassionato	41	No. 6
Variation 7	Alla valse moderato	32	No. 7
Variation 8	Allegro marcia	24	No. 8
Variation 9	Lento	8	No. 9
Variation 10	L'istesso tempo	15	No. 10
Theme		18	No. 10 + 16 mm.
Coda		16	No. 10 + 34 mm.

Variation sets appear frequently in Britten's music, as early as his *Sinfonietta*, opus 1. Siân Pouncy has identified five characteristic features of Britten's variation technique: the use of a fragmentary or motivic theme; the development of variations from fragments or motives rather



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than from the theme directly; incorporation of parody elements; the overlapping of variations; and the combination of variation technique with other compositional devices, especially fugues and grounds.¹¹ Only the first four of these features are found in *Lachrymae*. The first, for example, can be seen in Britten's use of the first strain of Dowland's song as a fragmentary theme for variations, while the fourth can be seen in the continuous flow of music from Variation 4 through Variation 6. Variation technique is not combined with other compositional devices in *Lachrymae*, though Britten must surely have meant to suggest a concluding ground in Variation 10. This could well have been self-parody, for Variation 10 is not, in fact, a ground.

The first measure of the Introduction sets motives *x* in the muted viola and *y* in the piano against one another, both beginning on C. The second measure sustains the resulting harmonies. This figure is heard four more times, the last two without motive *y*. Each appearance is a fifth higher, so that each appearance of motive *x* with the first pitch of the next appearance forms motive *x'* (Figure 2). Britten recognized that the rising perfect fifth between the first and last pitch of motive *x'* presented him with an opportunity for delicious irony, for the initial pitches of the first four appearances of motive *x* outline the viola's open strings. This would have been possible only in C minor, which may have been the reason the melody and the work are found in that key. C minor is articulated early: in the third measure a crucial change is made to motive *x*. The second note is raised a half step, making the motive an arpeggiation of the dominant chord with a substituted sixth in C minor rather than of a new tonic chord in E^b major, as it would have sounded if unaltered. The fifth appearance of motive *x*—perhaps it is again irony that prompted Britten to supply a nonexistent E-string to the viola—ends on C, as the first began, and the way has been prepared for the appearance of the theme.



FIGURE 2. Motives *x*, *x'*, and *y* in the Introduction, mm. 1–8



The first strain of Dowland's melody is heard very softly in the left hand of the piano beginning in measure 9. It would be easy to miss hearing it altogether: it sounds very nearly like a bass line.¹² Despite their surprising sound, the harmonies played by the viola and the piano are clearly related to C minor—the key in which Dowland's melody is quoted—and based upon surprisingly traditional root movement.¹³ Each phrase of four measures begins with a pandiatonic combination of dominant and tonic harmonies; V is supported by secondary harmonies before the first cadence (actually a half cadence, as this harmony makes clear) and I (with an extra note, as V⁷/iv) by subdominant harmony before the second (Figure 3). Three of the remaining four chords are related to III, the tonic of the relative major key, E^b major, a key that plays a significant secondary role in *Lachrymae*; the fourth is a passing chord conveniently formed by linear chromatic movement. In the first phrase these harmonies support descending fourths retracing the open-string fifths formed by the appearances of motive *x* in the first eight measures. Following the Theme are six bridge measures, during which the viola and piano alternately play motive *x*, each starting on the final pitch of the other.

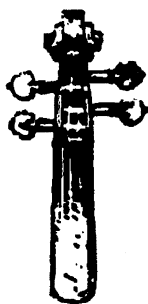


FIGURE 3. Britten's setting of the first strain of "If My Complaints" in the Introduction

Variation 1 is divided into two roughly equal parts. The first—which requires an almost bumpkinish rubato—consists of two phrases: the motivic derivation of the first of these is diagrammed in Figure 4 (top staff). A fragment of the second phrase of the Theme appears (with one note omitted), and the tonic and dominant harmonies that were combined in the harmonization of the Theme are juxtaposed at the end. The second phrase is a varied repetition, starting an octave higher. The piano echoes the last three viola notes of each of these phrases, harmonizing them to end in each case on the tonic harmony of C minor. The second, faster part begins with a dialogue—question and answer being passed from viola to piano—based mostly upon motives *x* and *x'* in various versions (the first question and answer are shown in Figure 4, bottom staff). This part ends with roles reversed, the viola answering the piano; the final tonic harmony (with a Picardy third) is approached by way of the subdominant, just as in the Theme.

FIGURE 4. Motivic derivation of two phrases in Variation 1

Variation 2 embeds the first strain of the Theme within a running patter of pizzicato sixteenth notes (Figure 5). At first it seems to be in G minor, but $A\flat$ makes it plain that we have not left C minor. The first phrase of the Theme ends once on $F\sharp$, the leading tone of the dominant, and again on $D\sharp$, an enharmonic spelling of the third of C minor. The second phrase of the Theme first appears in truncated form, once ending on $B\flat$, the leading tone of C minor, and once on G, its dominant. Its final, complete appearance returns to its original pitch level to end on C. In all but the penultimate cadence, the piano's one-chord response to this flurry of notes takes the last viola note as root; in that cadence, two chords appear, both of which harmonize the final viola note. The final cadence cannot seem to decide: should the viola's minor triad prevail, or the piano's Picardy third?



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FIGURE 5. Phrases of the Theme in Variation 2



Variation 3 consists of six phrases of varying length, each ending in a fermata during which a short viola cadenza makes a transition to the next phrase. The piano carries the melodic burden; the viola follows the piano canonically. The first two phrases in the piano present the first seven notes of the first phrase of the Theme as even quarter notes (Figure 6). The third phrase presents motive y' from the second phrase, then repeats it sequentially, extending the repeat to cadence on C.

FIGURE 6. The first two phrases of Variation 3

The fourth and fifth phrases present motive x' ; the sixth extends x' to a Picardy-third cadence in C. The piano's harmonies are allowed to build up additively within each phrase, then move chromatically toward the drone note sustained through the phrase by both viola and piano. These drone notes direct harmonic movement along C-minor lines: the first is C, followed by the subdominant F, the dominant G (this rises chromatically to the cadence on C), C again, F again, and C once more—with an added B^b that reminds us of the V^7/iv harmony at the end of the first presentation of the Theme.

Variation 4 is the first to begin in a key other than C minor: it starts in E^b minor, parallel minor of the relative major of the main key. For the first time, the viola's tone is heard unmuted, and it presents motive x in the very pattern found in the first eight measures of the Introduction (Figure 2). Here, however, it is presented without accidentals—except for the E^{\natural} in the fifth appearance—and is unaccompanied by motive y . Instead, the piano plays a countermelody rich in descending fourths (in contrary motion, that is, to the fourths in motive x) in a rhythm that ensures that the viola and piano never play together. In measure 31, the viola and piano reverse roles, the piano presenting motive y' in long notes and the viola playing the countermelody. After cadencing on unharmonized Cs, a three-measure scalar passage propels the listener forward to Variation 5.

The first of the three phrases of Variation 5 begins with an A-minor triad in the piano. Were this indicative of key, that key choice would be symmetrical with the E^b minor of Variation 4 (the one a minor third above C, the other a minor third below). A C-minor triad is played in

the viola against this A minor, however, followed by an F-minor triad in the piano against the viola's C minor. These latter two do more than direct the harmony back towards C minor. Each chord is voiced with its root on top, and the fourth chord, a C#-minor triad in the viola, is voiced with E on top. The top notes of these chords thus outline motive *x'* to begin the phrase. A triplet scale passage completes it, reproducing the descending scalar contour of the remainder of the first phrase of the Theme but continuing to C. A version of motive *x* connects this ending to the next phrase (Figure 7). The other two phrases begin with the same three triads, voiced similarly, so that every phrase in Variation 5 begins with motive *x* outlined in the top notes of its first three chords. Each also ends with a descending triplet scale passage. There is no conclusive cadence in the last phrase, the final piano notes suggesting the dominant of the key at the beginning of the next variation, E \flat major, while the viola's concluding triplets overlap the beginning of Variation 6.

FIGURE 7. The first phrase of Variation 5

The musical score for Figure 7 shows the first phrase of Variation 5. It consists of three staves: a top staff for the viola (treble clef), a middle staff for the piano (grand staff), and a bottom staff for the viola (bass clef). The key signature is two flats (B-flat major/C minor). The tempo is 2/4. The score is annotated with several brackets and labels: 'x'' spans the first three chords in the viola part; 'remainder of first phrase' spans the subsequent six notes in the piano part; 'continued to C' spans the next six notes in the piano part; and 'x' spans the final three chords in the viola part. The piano part features triplet scale passages at the end of the phrase.

To begin Variation 6, the piano creates a busy accompaniment in $\frac{2}{4}$ (with a $\frac{3}{4}$ thrown in occasionally to unsettle any suggestion of routine) from the first six notes of the first phrase of the Theme. Above this, the viola presents the quotation from the second strain of Dowland's "Flow, My Tears" (Figure 8). The quotation is only slightly altered from Dowland's original at first, appearing in E \flat major. This very nearly upsets Britten's focus on C minor: the melody's D \sharp struggles against prominent D \flat -major chords in the accompaniment that lead to a surprisingly unconvincing C-minor cadence.¹⁴ The last few notes of the quotation are modified to strengthen the implication of C minor: Britten transposes¹⁵ them to end the phrase on B \sharp , the leading tone of that key. But this B \sharp never actually resolves. The whole quotation is tried again an octave higher, ending as indecisively; the transposed portion is extended, leading to an inconclusive cadence that cannot seem to choose between C minor, E \flat major, and E \flat minor. The viola is left holding the unresolved B \sharp .

FIGURE 8. Quotation from Dowland's "Flow, My Tears" in Variation 6

The musical score for Figure 8 shows two versions of the quotation from Dowland's "Flow, My Tears". The top staff, labeled "Dowland", shows the original melody in E-flat major (one flat) on a treble clef staff. The bottom staff, labeled "Britten", shows Britten's adaptation in C minor (two flats) on a bass clef staff. The adaptation includes a double bar line and a fermata over the final note, B-sharp, indicating an unresolved cadence.



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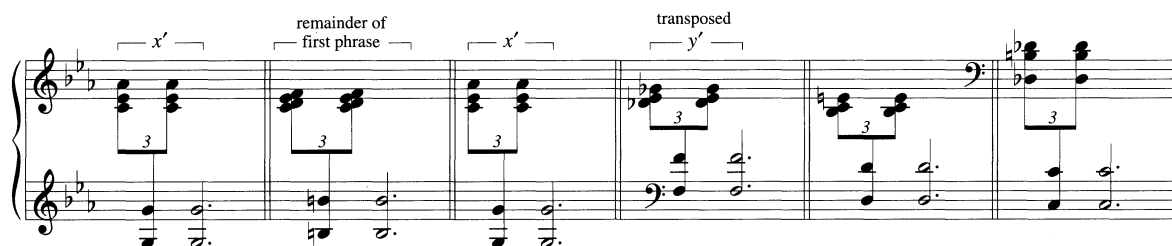


Variation 7 begins with a curious waltz¹⁶ rhythm (the downbeats are missing) occasionally punctuated by brief figures in the viola. The piano mimics the viola line in the top notes of its chords, beginning with the viola's unresolved B \sharp from the end of Variation 6. The bottom notes of these chords interpret D \flat variously as a non-chord tone resolving to C or—as C \sharp —to D. This variation, like the first, is divided into two roughly equal parts, but in this variation the second part is slower rather than faster. In this second part, the viola's brief figures shape themselves into an enigmatic melody while the piano's waltz rhythm disappears: as in Variation 4, the piano plays only when the viola holds a note, so the two never play together. The viola ends alone on E \flat in a reminder of the unconvincing C-minor cadences of Variation 6.

Variation 8 consists of six short phrases in the viola. These phrases are syncopated and erratic—if this is really supposed to be a march, one of the marcher's legs may be a bit too short. The viola plays with a distorted tone color, “*quasi ponticello*,” and ends each phrase with a pizzicato note. The meaning of the marking “*quasi ponticello*” is not perfectly clear, but is probably not *poco sul ponticello*; more likely what is wanted is the sound produced when the bow is drawn too quickly for the hair to properly “bite” into the string, an effect that can be produced at any volume level and that sounds not unlike *sul ponticello* but preserves more of the fundamental pitch of the note. Each phrase begins with a nervous figure in triplets in the piano: the first three of these simply verticalize motive *x'* or the remainder of the first phrase of the Theme. The fourth triplet figure verticalizes motive *y'* transposed by a half step; the last two triplet figures descend to close on C (Figure 9). The viola part remains in C minor throughout.



FIGURE 9. The piano triplet figures beginning each phrase of Variation 8



At the beginning of Variation 9, the piano plays motive *x'* inverted, beginning on C and ending on F, the subdominant of C minor. This figure is repeated sequentially a tritone lower to end on B \sharp , the leading tone, and is immediately followed by the inversion of the remainder of the first phrase of the Theme, completing that phrase on G, the dominant. That G, in turn, serves as a springboard for an appearance of motive *x* as an E \flat -major triad. Against all this the left hand plays a series of dissonant harmonies calculated to confuse the ear as to the harmonic direction of the variation. In the end, however, these dissonances resolve to a clear half cadence in C minor, leading to Variation 10. The viola, as Britten originally wrote the passage, simply sustains the dissonant harmonies as double harmonics at cadential points. Britten reworked this passage, however, for the string orchestra arrangement to integrate the viola part into the motivic development of *Lachrymae* and to emphasize more strongly the harmonic direction of the variation. The first two viola passages now lead to and from the second appearance of motive *x'* inverted. Each uses the inversion of motive *x*—the downward arpeggiation of a triad beginning with its third. In the first appearance of this inversion, one note is altered, making two descending fourths; the same figure ends the variation. The first viola passage thus begins as the second ends, on C. The third viola passage at first increases the harmonic confusion, adding new dissonances by reinterpreting the root or the seventh of the original dissonant harmonies as the third



of a new one. Each of these new dissonant harmonies appears as motive *x* inverted. The passage comes to the same cadence as the piano in the last measure, however, arpeggiating E \flat -major and C-minor triads (the last incomplete) and coming to rest on the otherwise missing fifth of the dominant-seventh chord of the piano's half cadence (Figure 10).

FIGURE 10. Phrases from Theme in piano and alternate viola parts in Variation 9

* this figure follows the contour of the inversion, altering one note

Britten does not give clear directions about how this passage is to be played: one performance solution is suggested in Figure 11. This solution assumes that as many notes as can be managed should be played as harmonics, both for consistency of tone and because harmonics were, after all, the viola's original contribution to the variation.

FIGURE 11. One performance solution for the "Alternative [viola] part" Variation 9

Notes not available as harmonics should therefore be played without vibrato and perhaps a bit *sul tasto* in order to approximate the tone color of harmonics as closely as possible. A number of harmonics involving the stretch of a perfect fifth are used for the clarity of tone such harmonics provide. Britten himself suggests the very clear-toned open string at the end of the passage, which must be approached carefully so as not to be too suddenly prominent.

Variation 10 begins very quietly in the piano with a C-G fifth that is held throughout the variation. This pedal note is followed by three slow chords. The top notes of the pedal and the first three chords form motive *x'* at its original pitch level. After the pedal note is reiterated, the last chord of the group of three is repeated; this is followed by four chords, the top notes of which form a fragment of the Theme beginning from the second note of its first phrase. This pattern is not, however, continued: the piano's chords do little more than

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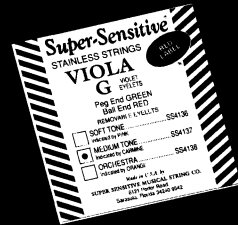
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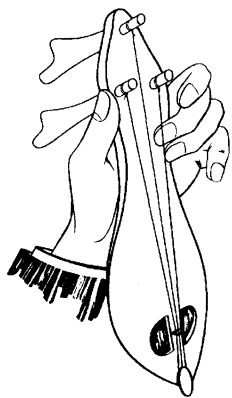
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occasionally borrow contours of the Theme in the placement of their top notes. The focus has shifted to the viola part, which plays the gadfly above the slow, solemn piano chords with quick repeated notes that start very softly and gradually become louder, higher, and faster until the Coda. The viola passage is built upon several appearances of motives and phrases from the Theme (Figure 12). Many of these are incomplete; most involve repetition; several are anticipated by their first few notes. Britten's simple but ingenious device of raising the last note of the first phrase of the Theme an octave pushes the music higher and higher in pitch (Dowland's original cadence ends well below the highest point of the phrase). As in other variations, full use is made of the possibilities of chromatic alteration, but the initial pitches chosen for phrases are strikingly conservative: most begin on Cs, Fs, or Gs. The viola finally cadences on a triumphant C.

The return of the Theme—which, it will be recalled, is but the first strain of Dowland's song—goes through a series of tonal "sideslips," each landing in a new key, often a third below the expected one. For example, the triumph of arrival at C at the end of Variation 10 is already tempered in the next measure by reinterpretation of that note as the third scale degree of A minor and thus as the second note, not the first, of the first phrase of the Theme. The second phrase is repeated several times, descending through several keys from F# minor to Ab major. The piano occasionally takes flight with a repeated-note figure from the last measure of Variation 10—its rendering of that variation's viola part. This figure consists of a slightly ornamented motive *x* reiterated through the circle of fifths, perhaps meant to remind us of the fifths of the opening of the Introduction. When it alights, however, it is always to harmonies over a prominent C pedal, suggesting that the tonal sideslips of the melody are really sleight of hand: C is the real focus here as nearly everywhere in *Lachrymae*. Toward the end the C pedal of the harmony finally moves to join the melody and cadence on Ab.



Britten finally introduces in the Coda what he has until now held in reserve—the second and third strains of the Dowland song. Britten's homage is never clearer: these strains are even harmonized by a modestly adapted version of Dowland's own lute tablature. They are presented at the same pitch level as the first strain in the Introduction. While the first strain was clearly in C minor, the second and third focus on E \flat major until, at the last moment, the music cadences in C minor.

By suppressing all but the first strain until this point, Britten has avoided diluting *Lachrymae's* C minor. The relative major has been hinted at—in the harmonization of the Theme and

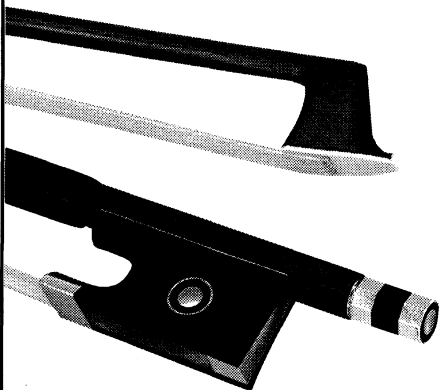
FIGURE 12. Motives and phrases of the Theme in the viola part of Variation 10

The musical score consists of nine staves of music in a single system. The first four staves are in bass clef, and the last five are in treble clef. The key signature is two flats (B-flat and E-flat). The music is annotated with various structural markers:

- Staff 1: Bass clef, 2/4 time. Annotations: "anticipation" (under the first two notes), "repetition" (under a six-note phrase), "transition" (under the final two notes).
- Staff 2: Bass clef, 2/4 time. Annotations: "anticipation" (under the first two notes), "repetition" (under a six-note phrase).
- Staff 3: Bass clef, 2/4 time. Annotations: "repetition" (under a six-note phrase), "transition" (under the final two notes).
- Staff 4: Bass clef, 2/4 time. Annotations: "anticipation" (under the first two notes), "y'" (under the next two notes), "anticipation" (under the next two notes), "y'" (under the next two notes).
- Staff 5: Bass clef, 2/4 time. Annotations: "repetition" (under a six-note phrase).
- Staff 6: Bass clef, 2/4 time. Annotations: "repetition" (under a six-note phrase), "transition" (under the final two notes), "repetition" (under the final two notes).
- Staff 7: Treble clef, 2/4 time. Annotations: "anticipation" (under the first two notes), "repetition" (under a six-note phrase), "transition" (under the final two notes).
- Staff 8: Treble clef, 2/4 time. Annotations: "anticipation" (under the first two notes), "repetition" (under a six-note phrase), "anticipation" (under the final two notes).
- Staff 9: Treble clef, 2/4 time. Annotations: "y'" (under the first two notes), "y'" (under the next two notes), "y'" (under the next two notes), "y'" (under the next two notes), "transition" (under the final two notes).

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in Variations 4 and 6—but has never been clearly confirmed. Here it is presented as quietly *reflective* (that word again) after the storm and drama of C minor, making a more affecting close than any grandiloquent peroration could have. It is Britten's remarkable accomplishment that he could weave Dowland's music so seamlessly into his own fabric: he has held a mirror up to his own music and seen Dowland's truly reflected in it.

—David Sills
Ball State University

Notes

¹William Primrose, *Walk on the North Side: Memoirs of a Violist* (Provo: Brigham Young University Press, 1978), 185.

²John Evans, "Benjamin Britten (1913–1976): a Chronology of His Life and Works" in *A Britten Source Book* (Aldeburgh: The Britten Estate Limited, 1987), 72–73. 1950 was a good year for violists, seeing not only the appearance of Britten's *Lachrymae*, but also of Milton Babbitt's *Composition for Viola and Piano*, Ernest Bloch's Concertino for Flute Solo, Viola Sola, and String Orchestra, Aaron Copland's Piano Quartet, and David Diamond's Quintet for Clarinet, 2 Violas, and 2 Cellos. Bloch also began composing his *Suite hébraïque* later that year.

³The program also included Arthur Benjamin's Sonata for Viola and Piano, with the composer at the piano; Bohuslav Martinů's *Three Madrigals* for violin and viola, with Manoug Parikian, violinist; and Wolfgang Amadeus Mozart's Trio in E♭, K. 498, with Stephen Walters, clarinet, and Britten ("New Work by Britten," [London] *Times*, 22 June 1950).

⁴John Evans, "Chronology," 124–25.

⁵Benjamin Britten, "Composer's Note," in *Lachrymae: Reflections on a Song of Dowland for Solo Viola and String Orchestra*, Op. 48a (London: Boosey and Hawkes, 1977), iii.

⁶David Dalton, *Playing the Viola: Conversations with William Primrose* (Oxford: Oxford University Press, 1988), 206–207.

⁷Eric Walter White, *Benjamin Britten: His Life and Operas* (Berkeley, Los Angeles: University of California Press, 1970), 189.

⁸*Benjamin Britten: A Complete Catalogue of His Published Works* (London: Boosey and Hawkes, Faber Music, 1973), 17, 33.

⁹A viola arrangement of this setting of "If My Complaints" and of a prelude by Corkine appears at the conclusion of this article (See page 34). The originals may be found in *Jacobean Consort Music*, Thurston Dart and William Coates, eds., vol. 9 of *Musica Britannica*, 2d ed. (London: Stainer and Bell, 1971), 201. This arrangement is published by the kind permission of Stainer and Bell.

¹⁰Paul Hamburger ("The Chamber Music," in *Benjamin Britten: a Commentary on His Works from a Group of Specialists*, ed. by Donald Mitchell and Hans Keller [London: Rockliff, 1952], 234) suggests that by using only the first strain of the Dowland song Britten avoids any hint of bithematicism and sonata-style key relationships, which he sees as inappropriate for variations. Given that there is already more than a hint of sonata-style development in Britten's variation technique, however, Hamburger would seem to make too much of a slight concern. It seems more likely that Britten was trying to avoid anticipating the effect made by the second and third strains in the Coda.

¹¹Siân Lynette Pouncy, *The Variation Concept in the Works of Benjamin Britten* (Master's thesis, University of Wales, 1976), 21–24.

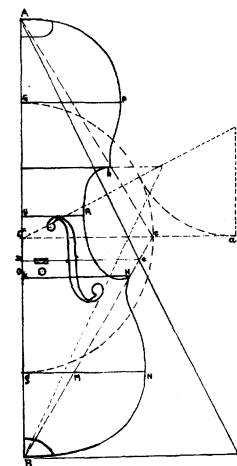
¹²This was already noted by a reviewer of the first performance, who thought that *Lachrymae* was "not an easy piece to assimilate at first hearing without a score, partly because the listener has to wait till the last few bars for an overt reference to . . . the main theme, easily missed on its first furtive appearance in the piano bass" ("New Work by Britten").

¹³This was apparently less obvious when *Lachrymae* was introduced to the American public in a review of its publication in which it was suggested that "someday there may appear a piece by Britten in which the harmonic development will sound as responsible and correct as it is imaginative" (William F[lanagan], "Violin and Viola Pieces by Ward and Britten," *Musical America* 72 [15 April 1952]: 24).

¹⁴Paul Hamburger ("Chamber Music," 234) argues that these D♭ major chords can be heard as giving a Mixolydian flavor to E♭ or as Neapolitan chords in C minor. Any conclusion is moot, since Britten settles on no clear tonic to which to relate these chords.

¹⁵Of course, the whole quotation has been transposed from Dowland's original pitch level to Britten's key. The further transposition referred to here alters the contour of the original melody.

¹⁶Pouncy's opinion to the contrary notwithstanding (*Variation Concept in Britten*, 17), *Lachrymae* contains several examples of Britten's use of parody. The waltz, for instance, was one of the most common of the types parodied in Britten's music. The other clearly indicated example of parody is the "march" in Variation 8. Other variations are suggestive, however: the *comodo* in the tempo marking for Variation 1 may be merely "comfortable" or it may be a witty comment from an ex-violist on practitioners of his former calling. Variation 5 appears to be composed of a most curious combination of hymn and tarantella; Variation 6 begins like a rather off-balance barcarolle; and, as we have already noted, the ground that must be brought to mind by Variation 10—although in fact Variation 10 is not a ground—may have been self-parody on Britten's part.



Prelude

William Corkine (1612)

[♩ = 76]

V

If My Complaints

John Dowland (1597)

lyra-viol divisions, William Corkine (1612)

[♩ = 76]

V

7

12

16

22

27

31

37

42

46

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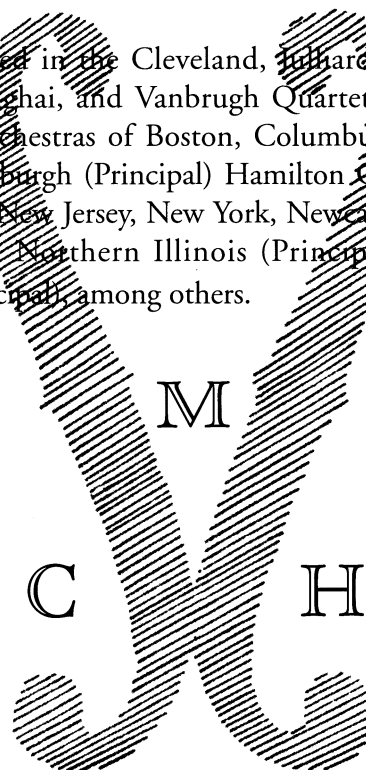
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SHAPING WITH FAST AND SLOW BOWS: TEACHING STUDENTS HOW TO COPE

by Jeffrey Irvine

A student comes to her lesson and plays Schubert's "Arpeggione" Sonata for me for the first time. She starts off with a nice sound, good intonation, and a sense for the mood of the piece. However, it's hard to tell where the phrase is going. When she comes to the seventh measure of the viola part, the first beat suddenly stands out (see circled notes in the accompanying example).

I point out the problem and ask, "How do you think you could keep that note from sticking out and interrupting the phrase?"

After a little thought, she answers, "Maybe I should save bow on the previous up-bow."

"A good start! Give that a try."

As she makes her second attempt, she realizes that she must start thinking about conserving bow at least two bows before the problem note: she begins the last three eighth notes of measure 6 at the tip and succeeds in saving bow. Yet the downbeat of measure 7 still sticks out, with the second beat sounding like a *subito piano*.

Setting aside the question of the best bowing for this particular passage (everyone will have a personal preference), those of us who teach are familiar with this or similar bowing challenges for students.

My next question to such a student often concerns what a player faced with a sudden fast bow might do with the sounding point to keep that note from standing out. Surprisingly, many advanced high school and college students will answer that they should move the bow closer to the bridge, when in reality they should let the bow move away from the bridge. Admittedly, most students understand that they should lighten the weight on the bow. Still, they often have trouble doing so because they stay in the same sounding point. If they lighten the weight,

the note stops speaking or squeaks. If they do in fact move away from the bridge a little and lighten their bow weight, they often fail to move far enough to solve the problem.

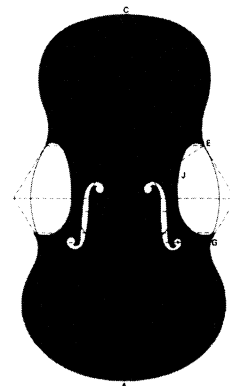
Inability to solve this problem frustrates many young players and can even result in a lot of internal tension. Trying to shape a nice sound, maintain a phrase, and project sound

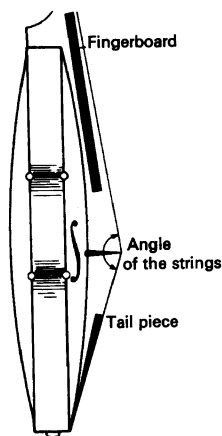
will always be stressful unless one allows the bow to adjust to the different bow speeds dictated by a passage and its bowing. Of course, some young players make the necessary adjustments naturally—the ear hears the desired sound and the bow hand simply matches it. But, as in my example, most students can minimize these problems by making a conscious effort at good bow distribution—even when changes of bow speed are involved. Modifications to bowings also help: adding hooks, breaking slurs, or adding slurs.

I should point out that part of the general trend toward literalism in music today is a preference for strict adherence to bowings given by the composer. No matter how one feels about this trend, most violists will encounter situations that require them to perform uncomfortable bowings.

Teaching the Specifics of How to Cope

So where does one begin when trying to teach students how to deal with these problems? First, I like to make sure that my students can verbalize for themselves the basics





of bow speed, arm weight, and sounding point. The following principles assume that a player is trying to maintain a certain dynamic level—let's say a *mezzo forte*. Clearly, the color of the sound will change, even as one is trying to maintain the same loudness.

- Playing close to the bridge requires more arm weight and less bow speed than playing farther away. If you use a lot of bow and don't use more arm weight, you'll be close to *ponticello*.

- Playing away from the bridge requires less arm weight and more bow speed to produce the same volume of sound. To demonstrate and reinforce this point with an extreme example, I often play, with a slow bow speed and a lot of weight, the passage from George Crumb's string quartet "Black Angels," in which the viola part is the *dies irae* theme over the fingerboard on the C string: the notes sound an octave lower than normal.

- If a bowing requires a player to suddenly move the bow more quickly on a single note

or slur, the player should reduce arm weight and let the resistance of the string move the bow slightly away from the bridge to keep the note from standing out. (Of course, some instances actually require emphasis, especially on a strong beat.)

- If a bowing requires one to suddenly play with slower bow speed, using more arm weight and bowing closer to the bridge will maintain the same dynamic level.

For many of us, these principles have become second nature; for many students however, they are not. Some students, although able to recite these principles, have difficulty putting them into practice. To help them learn how to deal with these problems, I usually start by having them practice scales with uneven bowings: three slurred notes followed by one separate note, starting both down-bow and then up-bow—first in one-third bow, then one-half bow, then with a whole bow. I ask them to produce the same

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volume with both bow directions by using less arm weight and a more distant sounding point on the single note, but more arm weight and a closer sounding point on the slur. To accomplish this, students unaccustomed to the technique must aim to exaggerate. Then I might have them try Kreutzer No. 2 with these same bowing patterns. Eventually I ask them to apply this technique to specific passages in their repertoire. (The speed of this teaching sequence depends on the level and quickness of the student).

Applying the Specifics Generally

The next step is helping students incorporate these specific bowing strategies on their own in a general way—throughout everything they play. While bright, hard-working, focused students may already have learned to do so, even very strong players can revert to former habits. For some, these new bowing strategies will demand a whole new way of thinking.

To stimulate careful thought about these issues—which can seem quite complicated—I ask students to divide a piece into manageable sections. Then I challenge them to apply a dynamic range of twenty-five different levels to a *single* section. After having them number approximately every beat of this particular passage from one to twenty-five (or using a smaller range if necessary), I then ask them to play through the passage, adjusting only arm weight to bring about these dynamic changes. Of course, arm weight cannot be isolated completely from other factors, but I tell my students to concentrate *primarily* on arm weight. Immediately after this exercise, I have them play the passage again, this time concentrating on varying bow speed to achieve the dynamic changes. Playing the passage a third time through, the students focus on the adjustment of their sounding point, with the same goal in mind.

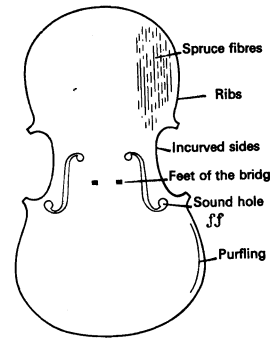
You may find it helpful to begin with bow speed variation or adjustment of sounding point, whichever suits a particular student's needs. However, since most students rely

heavily on arm weight to vary dynamics—usually without thinking much about it—this is the most logical place to start.

Once a student has considered and practiced each factor separately, the final step is putting them all together—thinking about all three aspects of the bow at once. Analyzing each variable in an isolated exercise should result in a noticeable improvement; the player should gain a better sense of line and a wider dynamic range.

Of course, it takes time to work these things out. This learning process is exacting and requires a lot of patience and concentration on the student's part. Under normal circumstances I have my students do this for no more than two or three weeks, by which time effective bowing should have become almost second nature to them. They see and hear the phrase, and their bow does what is necessary to shape the phrase. Perhaps this is the ultimate goal of the process—acquiring an ability to hear the phrase before playing it and naturally making the necessary adjustments to match the intended sound. Students may even benefit from singing the phrase as they play it—or from imagining themselves playing the phrase exactly as they want it, then actually playing it to see if it matches their mental picture. Most importantly, the analytical nature of this pedagogical approach will help students play more musically, expressing with their bow what they hear and feel.

Jeffrey Irvine, professor of viola, is director of the string department at the Oberlin Conservatory of Music and assistant editor for pedagogy for JAVS. During the summer he teaches for the Quartet Program at Bucknell. He previously spent ten summers on the faculty of the Aspen Music Festival and two summers on the faculty of the Meadowmount School of Music. He was the violist of the New World String Quartet and the Carmel String Quartet. He is married to violist Lynne Ramsey; they have two children, Hannah and Christopher. He plays a 17-inch viola made by Hiroshi Iizuka in 1993.





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BURTON FISCH & THE BARTÓK VIOLA CONCERTO: A VITAL, MISSING LINK

by Donald Maurice

The revision of the Bartók Viola Concerto, supervised by Peter Bartók and published by Boosey & Hawkes in 1995, and the unpublished revisions of Csaba Erdélyi and this author, dating from 1992, formed the basis of a lively debate at the International Viola Congress at Austin, Texas, in June 1997. The issues raised on that occasion have ensured that this fine work will continue to be the subject of further discussion well into the future.

The Concerto's history, while well known and documented in most aspects, has, like the manuscript itself, been sketchy in others. In particular the various accounts of the events that occurred between the commissioning of the work by William Primrose in late 1944 and the world première on 11 December 1949, have been incomplete—in parts contradictory and misleading.

The role of Burton Fisch in the composition's evolution and his work with Tibor Serly have become of considerable significance, not only because Fisch gave the first private performance in March 1948, but also because this performance reveals precisely the changes that took place between Serly's reconstruction of the score, completed in early 1948, and the first public performance by Primrose in December 1949. These changes, we can reasonably assume, resulted mainly from Primrose's observations while learning the work.

The recollections of both Serly and Primrose have had us believe that any amendments resulting from the latter's involvement were of a very minor nature, and both seemed happy to let the former take all the credit or criticism.

However, a close comparison of the manuscript, the solo part given to Burton Fisch (in Serly's handwriting), the solo part given to William Primrose (also in Serly's handwriting), and the final printed version of 1949, reveals that significantly more than just minor amendments resulted from Primrose's involvement. Burton Fisch has also very kindly made available to me a recording of his rendition with



Burton Fisch

pianist Lucy Brown, made in late March or early April 1948. (Until the end of 1948 there was still a strong possibility that the work would become a cello concerto, and Primrose did not receive any music until the following year.) This recording was made by Peter Bartók in his New York apartment onto 78-rpm discs and then transferred onto one side of a 33-rpm disc. Peter Bartók holds the original masters and, as far as we can ascertain, Burton Fisch has the only 33-rpm copy.

The details of the issues revealed by this recording and performance part are discussed in greater detail in my book (to be released in the near future) tracing the full history of this work. The present article focuses on the profile of Burton Fisch and the circumstances of

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his involvement with Serly's reconstruction. I am grateful to Fisch, whose name is generally unknown among contemporary violists, for his willingness to be interviewed in late June 1997 and for his recollections of the events of 1948 and of his career in general.

A native of New York, Fisch began violin lessons with Constance Seeger (Pete Seeger's mother). He recalls: "When I was about six years old, my mother was walking down the street and saw a shingle that somebody had hung out—a violin teacher—and she thought it would be nice to get me lessons."

At age eleven he won a scholarship to the Juilliard School where he continued studies with Conrad Held. His studies at Juilliard continued for nine years, initially only part time due to his still being at regular school. After graduating as a violinist in 1940, Fisch took up viola. "I got a scholarship to the University of Miami with a friend of mine who was also a violist, and we both went down to school." But the two new students were dissatisfied with the instruction they received there and quit after less than a year. To Fisch, the learning environment was not

serious enough and the university seemed "like playboy school. The teachers at Miami were generally from northern universities, sick, and came down so they could live in a nice climate. We came to the conclusion that we were not improving our viola capabilities."

On returning to New York in 1941 Fisch took up private viola study with Emanuel Vardi. A position in the Minneapolis Symphony Orchestra soon followed but was unfortunately interrupted after only a year and a half when Fisch was abruptly drafted into the armed forces in November 1942. After two and a half years in the United States serving as a medic and bandsman playing tuba in the military band, he was transferred to Germany, just one month before the war ended. He recalls that the United States forces and the Allies at this time were surrounding Berlin. At the end of the war he was stationed in Leipzig as part of the military police. His musical outlet through this period was as a pianist, trumpeter, and conductor in dance bands, as there was little demand for a violist!

On his release in March 1946, Fisch rejoined his wife in New York, having married

just before being sent to Germany. Then began a twenty-year period of free-lance viola playing in New York. He worked with Paul Whiteman in a dance band and with Hildegard in the Plaza Hotel. After being recommended for the CBS orchestra he relinquished his position with Hildegard, being replaced by Leonard Davis, who later joined the viola section of the New York Philharmonic. He recalls this period as quite lucrative: "Those days we took jobs for radio and television stations. You worked only four hours a day, five days a week—anything else was overtime. So it was much better pay than the New York Philharmonic. The Philharmonic had started a pension plan: you were supposed to receive one hundred percent of your pension after you had been with them for twenty-five years, but after twenty years or so they would fire you so they wouldn't have to pay you all your pension. . . . When I worked for the CBS orchestra, on Sundays you would find a big library of music on your stand and they would just talk through the rehearsal to make sure we all had the same cuts. Also, at CBS, Dave Soyer and I played TV shows for Jackie Gleason, Ed Sullivan, and Arthur Godfrey—in addition to our Sunday radio stint conducted by Alfredo Antonini.

"It was while I was with CBS that Tibor Serly approached me and asked if I would like to learn a new concerto. He explained that the composer was still finishing it up—and that there wouldn't be any financial remuneration. It was a challenging project, he said, a piece that no one had ever played before. There were still a lot of options or chances to do things on your own without worrying about previous performances.

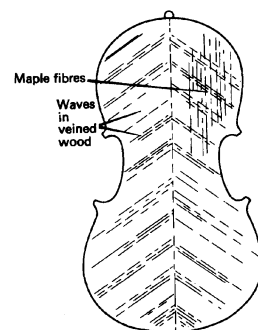
"I was honored to have been selected to learn this new concerto, since there were many other fine violists working in New York City who could have done it instead of me."

It should be noted that while Bartók was slowly becoming established in New York, Fisch was still in Germany with the armed forces. Fisch recalls the rehearsals with Tibor Serly thus: "I remember he had all kinds of sheets of music out and he was still working on it. As we were learning the first movement, he was still working on the last. Bartók was

not famous at this time; his quartets achieved renown only after the Juilliard Quartet began to include them in their repertoire. I don't remember ever playing anything by Bartók until that time.

"At the beginning I had no piano accompaniment. Serly would pick the viola music apart saying, 'Let's hear this' or 'let's try that.' He didn't offer any technical suggestions, just interpretive ones, I think. He would demonstrate on his own viola the character of the music but gave no fingerings or bowings, although he wrote in the slurs. (I probably wouldn't have used his fingerings anyhow—I had learned to play under a conductor who would ask what fingering we were using—'Whatever is printed in the score,' we'd answer, and he would say, 'Well, do you know who put them in?' Someone would answer no—'Then why play them?' he'd say. 'Use your own fingering!')

"Serly gave just the notes—just the nuances and phrasing. I think phrasing was more important to him. I remember trying things out, sometimes an octave higher or lower, just to see how it would sound. From listening to the performance now, I realize that if some of the passages went very high or seemed impossible, we would have probably moved it down—at least to satisfy me, even if not for someone else who might eventually have played it. I remember I liked the way Dave Soyer played at the very beginning, the downward flourish. [David Soyer, cellist with the Guarneri Quartet, learned the cello version and performed it at the private gathering in March 1948]. At the end of the first phrase in the very first movement, Dave Soyer made a crescendo with a little accelerando and whipped off the last note, which to me was very effective. We didn't really work together but I remember we played to each other. He would play a part of it and then I would play part of it and we would listen to one another. If my memory serves me, we were both given the music in manuscript at the same time, and we practised the concerto at our leisure time inasmuch as we worked for five days at the studio and had families, etc. Separately we went to Tibor to be coached on most of the work. After several occasions, Lucy Brown would accompany us a movement at a time.



She was an excellent pianist, very calm and patient. Tibor's studio was like a large living room with a grand piano, overstuffed furniture, throw rugs, high ceiling. He would occasionally demonstrate how he perceived a passage should be played and when he finished a phrase playing upbow, he would let his bow fly through the air and land on the closed piano. It never broke, by the way! He was not then a great violist but his interpretation of Bartók was terrific."

With the performance and recording, Fisch's involvement with the Bartók Viola Concerto was complete. Apart from occasionally playing through the work in his private practice, he never performed it again nor used it in an audition. Furthermore, he has not until this day ever heard the work live or on record performed by anyone else. He has also never seen a printed part. As such he is the only performer of this work who has not been influenced by William Primrose, even subconsciously, in his concept of the work.

"I never bought a recording, otherwise I would have compared and found the differences. If I wanted to play it again I would do

my own version with my own music and play it better and more musical as I am older and more mature than in 1948."

After ten years with the CBS orchestra and a further ten years playing for recordings for movies, transcriptions and jingles, and in a number of orchestras, Fisch moved out west to California to live near family members.

"One of the reasons I moved from New York City was to get out of the rat race, the crime, the smog, the heat, and the traffic. We lived in San Diego for two years, where my wife was a professor and taught student teachers in the Education Department. After two years we decided that even San Diego was too much hustle and bustle for us—we wanted a peaceful life. We bought ten acres of bare land in Fallbrook [San Diego County], had a house built there, and planted a thousand avocado trees. I took care of the trees myself, and it was a very difficult job. Israel was experimenting with drip irrigation at that time, and I decided to experiment on these avocados myself. Each summer for six or seven years I attended a six week course at avocado school. They talked about fertilizing

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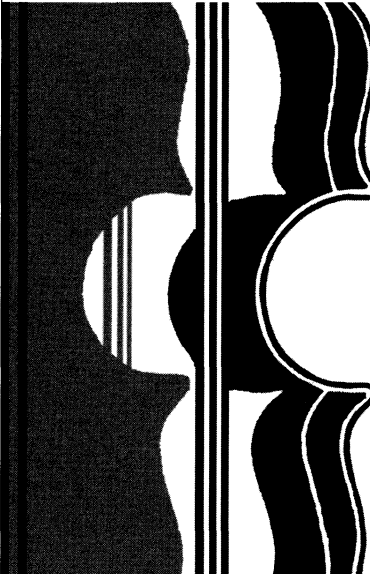
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and pruning the trees and picking the fruit—things way beyond what I was up to, since my trees were only three feet high! One must realize that avocado trees do not produce during the first five years. But I kept going every year to learn these new things and became an expert!”

Fisch stopped playing viola totally from 1968 until 1986, almost eighteen years later. It was on the occasion of his father’s ninetieth birthday that, after some prodding from his second wife Etta, he agreed to bring the viola out of mothballs. His father had not heard him play since he moved out of his house as a teenager. Etta recalls this performance bringing tears to the eyes of his five granddaughters who had never heard him play.

“I started practicing, and once I got back in shape, I didn’t want to give it up anymore.”

Since retiring Fisch has become very involved in chamber music, attending a summer workshop every year in San Diego and Claremont, California. He also plays with a community orchestra and arranges music for viola solo and various ensembles, with the aid of his Macintosh and Finale software.

In closing I pay tribute to a truly remarkable man whose role in the history of the Bartók Viola Concerto has been very understated to the point of almost total neglect. This understatement, while it reflects the modesty of Fisch, must now be rectified and

the viola community needs to be made aware that we have here an international treasure, a man who was in the very heart of the circumstances of the Viola Concerto between Bartók’s death in 1945 and the first public performance by William Primrose with the Minneapolis Symphony Orchestra in 1949.

Burton Fisch’s rendition should stand as the only interpretation influenced exclusively by his own instincts and those of Tibor Serly.



Burton Fisch

Donald Maurice teaches viola and violin at the Conservatorium of Music at Massey University in New Zealand. He chaired the recent debate on the Bartók Viola Concerto at the International Viola Congress in Austin. He recently completed a Ph.D. examining the full history of the Viola Concerto and is currently preparing this material for publication as a book.



The musical insert “Einsam” by Fritz Becker appears on pages 47–53 by courtesy of Marcus Thompson, New England Conservatory, as a gift to the Primrose International Viola Archive.

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LEIPZIG, FR. KISTNER.

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Einsam.

Fritz Becker Op.16 N°1.

Sehr langsam, tonvoll,

Viola alta.

Pianoforte.

p

p

weich.

p

p

f

f

p

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with a grand staff (treble and bass clefs) and a key signature of one flat (Bb). The top staff features a melodic line with sixteenth-note runs, each marked with a '6' and a slur. The middle staff contains block chords. The bottom staff has a bass line with sixteenth-note runs, also marked with '6' and slurs. A dynamic marking of *p* is present in the bottom staff.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#), with a melodic line featuring triplets and slurs, marked with *pp*. The middle staff has a grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing block chords and a melodic line with slurs. The bottom staff has a grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing a dense texture of sixteenth-note chords, marked with *ppp*.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#), with a melodic line featuring triplets and slurs, marked with *p*. The middle staff has a grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing block chords and a melodic line with slurs. The bottom staff has a grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing a dense texture of sixteenth-note chords.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#), with a melodic line featuring slurs and a dynamic marking of *p*. The middle staff has a grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing block chords and a melodic line with slurs, marked with *pp*. The bottom staff has a grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing a dense texture of sixteenth-note chords, marked with *p* and a '6'.

First system of musical notation. The top staff is a single melodic line in G major, starting with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a *pp* dynamic marking. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It consists of dense chords and arpeggiated figures in both hands, with a *p* dynamic marking. The system concludes with a *pp* dynamic marking.

Second system of musical notation. The top staff continues the melodic line with a *f* dynamic marking, featuring a triplet of eighth notes. The bottom staff continues the piano accompaniment with a *f* dynamic marking, showing more complex chordal textures. The system ends with a *p* dynamic marking.

Third system of musical notation. The top staff features sixteenth-note runs with a *p* dynamic marking. The bottom staff continues the piano accompaniment with sixteenth-note runs in the left hand and chords in the right hand, also marked with a *p* dynamic.

Fourth system of musical notation. The top staff concludes with a triplet of sixteenth notes and a *pizz.* (pizzicato) marking. The bottom staff features a *pp* dynamic marking and ends with a double bar line. A vertical stamp "N. 1111" is visible on the right side of the page.

Einsam.

Viola alta.

Fritz Becker Op.16 No 1.

Sehr langsam, tonvoll,

p *weich.* *f* *pp* *tr* *p* *mf* *f* *p* *pizz.* *pp*

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LEIPZIG, FR. KISTNER.

(K.K.Oesterr. goldene Medaille.)

EDITOR'S RESPONSE TO THE 1997 *JAVS* SURVEY

by David Dalton

I would like to express my appreciation to Ronn Andrusco of Toronto, who, with a little help from me, constructed the *JAVS* survey and, importantly, collected and codified the results. This was an arduous task costing him much time. Andrusco has insisted on doing this and other past surveys on behalf of the AVS as a voluntary contribution.

It is fitting that I recognize and thank other steady contributors to *JAVS* such as Jeff Irvine, Tom Hall, David Brown, and Tom Tatton. Additionally, I could not forget to thank David Day for his helpful insights, and our *JAVS* reviewers, who assist immeasurably in evaluating submissions. They, the various feature-article authors, and other contributors do exactly that: they *contribute* their services.

Some of us associated with the production of *JAVS* are paid for the part we play in its production. It was during Alan de Veritch's presidency that he recommended to the AVS board that since *JAVS* had increased in size, quality, and in importance to the society, the editor of *JAVS* henceforth should be compensated. My ethical standards were insufficiently high, my moral rectitude too weak, and I crumbled under Alan's and the board's flattering approbation. Some six years before, I had been given the editorship of the then *AVS Newsletter* by AVS President Maurice Riley and had published it in my "spare" time. Having had no previous experience whatsoever in editing, I wandered for a while in the wilderness familiar to every neophyte, while our patient readers suffered along with me.

Gradually the AVS has been able to pay for other services related to *JAVS* and also for services more directly related to the AVS, which assist in keeping our society operating in a smoother, more efficient way and on a more professional level. Jeanette Anderson has increased our advertising revenue significantly, Linda Hunter Adams and Marcus Smith of the BYU Humanities Publications Center and

their student assistants such as Jane Clayson, who is responsible for codifying the new entries in PIVA, have improved the layout and accuracy of the journal considerably. I believe they have given it a more professional flair. It should be noted that the Brigham Young University School of Music, with the blessing of its directors, has been consistent in supporting the production of *JAVS* monetarily and with secretarial help, and currently subsidizes each issue to the viola tune of \$500. AVS Secretary Donna Clark's assistants have provided mailing lists and the annual AVS membership roster. After an interim of several years, *JAVS* is again being printed by BYU Print Services; Paul Gallini of BYU Mail Services has been a valuable help in dispatching *JAVS* to AVS members three times yearly.

I, and others in the production of *JAVS*, have made mistakes—a few egregious ones. After four sets of eyes had reviewed every jot and tittle of a recent issue before sending it to press, I opened a fresh copy to find a painfully obvious spelling error in the president's message. Professionals assure me there is no such thing as a mistake-free publication. "To err is human." The gestation period of a *JAVS* issue is sometimes unpredictable and the labor sometimes uncomfortable—even bordering on pain. But the delivery is always welcomed on our part with anticipation, and the newborn—a bit blemished and wrinkled—to our eyes is still a pretty baby.

I can't recall any stinging disapproval of our efforts to produce a professional, peer-reviewed journal. The relatively few criticisms offered in the past have been of the constructive variety or uninformed of the limitations of our publication. I once lightly lamented to AVS board member Donald McInnes the fact that I didn't receive more critical letters that could lead to improvements. "Relax—" he said, "it's a good sign." Occasionally an unsolicited written or spoken word of encouragement or



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appreciation does come. As we all know, such thoughtful things invariably give one hope.

Specific Issues

The reader is referred to JAVS, vol. 13 no. 2, 1997, pages 39–47, and the report on the survey by Ronn Andrusco as a reference for the editor's response.

HIGH APPROVAL. I had hoped for a greater response to the survey than the approximate 20% of the AVS membership who submitted their views. This puts us about as high as some local political election results in a good off-year. Consequently, the results can indicate only a tendency rather than anything absolute. Conscious of this limitation, it is nevertheless heartening to know that over 80% of our readers think that *JAVS* is excellent or good and that the information contained is valuable. Still, 50% of the respondents suggested changes to *JAVS* that in their view would bring about improvement.

JAVS ON THE INTERNET. Following a suggestion of this nature, I wanted first to get a feeling from AVS members about how many would discontinue their subscription membership if *JAVS* were offered on the Internet. Eighty-nine percent of respondents said that a general exodus from the AVS certainly would not be the result. Therefore—though not in its entirety, at least beginning with selected feature articles—*JAVS* will be mounted on the Internet soon after year's end.

FEATURE ARTICLES. There is a desire for more articles on pedagogy, interviews with violists, and articles on viola and bow makers. I will endeavor to carry this out, the success of which will be somewhat dependent on the cooperation of viola makers and some volunteer help in gathering information.

EXTRANEOUS INFORMATION. Many respondents wanted less information included in the **Minutes of AVS Board Meetings**. A secret hope of the editor is that readers noticed in *JAVS*, vol. 13 no. 2, the abbreviated minutes of the Austin board meeting, reduced mainly to action items. I don't foresee these minutes being excluded from the journal entirely. The AVS leadership feels a responsibility to allow members to "peek into" discussions and decisions that directly affect the society, and this



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Béla Bartók's last composition was left in the form of sketches, as the composer died before he had the opportunity to prepare a full score. The work became known in Tibor Serly's orchestration; a second variant by Nelson Dellamaggiore and Peter Bartók was recently produced. The facsimile edition shows what has been written by Béla Bartók and what was added or changed by others.

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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includes the annual financial report. At worst, these can't be any less inviting reading than the semiannual reports of one's favorite stock company.

In this category of less popular reading material—though there are contradictory votes—are the **New Acquisitions in PIVA**. For those detractors, it may be surprising to learn that inquiries about new publications and their availability come regularly to the PIVA office as a result of someone reading these lists. Also, a few have expressed gleeful surprise to know that so much is being published for the viola these days. These lists were originally designed to have been featured in the IVS's publication *The Viola*. Unfortunately, that publication became moribund and has recently been pronounced dead. In approximately 1998, the new entries list will have caught up to the present and thereafter will be published only once a year. As explained in each issue of *JAVS*, these lists since 1985 will be codified and published as a supplement to Zeyringer's *Literatur für Viola*.

ADVERTISEMENTS. The suggestion to place all or most of the **advertisements** in one part of the journal, such as the back, is being considered. This would be consistent with some, but not all, similar publications. That 76% of the respondents refer to *JAVS* when seeking a product or service—and 67% have actually made contact with our advertisers—is impressive. We wouldn't want any repositioning of ads to result in a decrease in advertisers and advertising revenue. It has been my aim, perhaps too idealistic, to make *JAVS* financially independent of AVS, thus freeing more funds for other worthy AVS-sponsored endeavors, such as the Primrose Memorial Scholarship Competition.

It might be of interest to assess the comparative cost per AVS member of an issue of *JAVS* with and without advertising revenue. To the very few who have complained about too much advertising in *JAVS*, I'm afraid you have not come face to face with the spiraling costs of a basic product in publishing—*paper*—or of advertising's general benefit to AVS's financial picture. An analysis of producing three issues during 1996–97, for instance, is shown below as it pertains to a single AVS member:

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or 25% of the \$30 in regular dues

Cost of JAVS issues without advertising:
\$6.25 per single issue, or \$18.75 a year,
or 63% of the \$30 in regular dues

JAVS' APPEARANCE. It would be difficult to take issue with the **color** of the journal's cover since this changes each issue—unless the disagreement is that a standard color should be adopted. Until AVS membership grows to the extent that sufficient numbers of each press run can financially justify full-color reproduction, the present color scheme (or lack thereof) will probably remain. A few readers have written me personal notes that they like our journal, among other reasons, for the “feel of the paper”—it's not slick. Others may wish a more contemporary look with a high gloss finish as seen in the majority of magazines and periodicals. Our publication, admittedly, is more conservative looking, more sedate and low key, perhaps subconsciously harmonizing with the typical violist personality.

Our somewhat **prettified violist** on the front cover comes under mild criticism once in a while. Why not exchange him for something more manly or do away with him altogether? It's probably my weakness for being burdened by history. This is the logo (icon, if you will) that was associated with our society from its beginnings in this country, back to the days when the AVS was called the Viola Research Society. A team hates to do away with a beloved mascot, but I will at least make a concession and alteration: the caption in doggerel verse and archaic German will be deleted in the future. Perhaps some have wondered what it means: roughly, “The tone is somewhat raw that the viola offers, but it is at once pleasant to him who really understands it. A piece of music might even be more nobly esteemed and loved if subjected to its lovely sound. As Rome is called the capital city of musicians, so too my instrument is deemed something beautiful.”

CONTENT SUGGESTIONS. One comment called for more **viola music inserts**, which is an excellent suggestion. There are three problems to solve in this: (1) finding suitable

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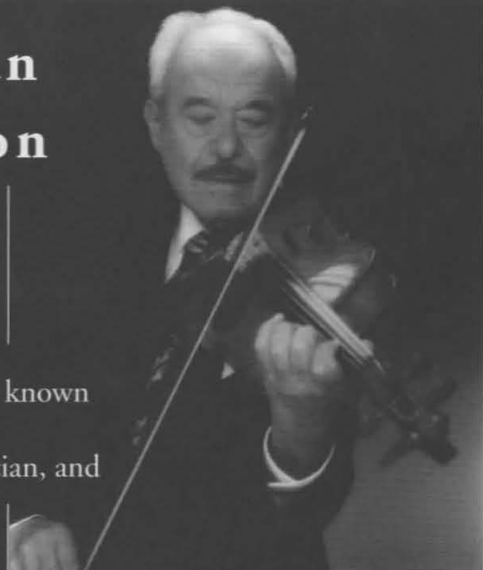


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examples, (2) securing copyright clearance without having to pay a large sum of money to reprint, (3) having time to format, adapt, or recopy viola music to suit our publication. Perhaps *JAVS* needs a larger staff—either a volunteer from our membership, or a paid assistant to be responsible for this particular category. Related to this are unpublished viola pieces that I believe would be welcomed by performers, such as some viola ensembles, that could be printed by Docutech technology and sold through the AVS. I have several in my files but have not had time to pull them out, edit, and publish them.

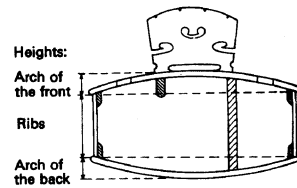
Some have suggested a more lively letters section. A letters section will be only as lively as the number of letters received, which have been few. The **Forum** column in *JAVS* is precisely designed for letters, comments, and questions. But readers have to send them in—these are welcome! Also, if sufficient questions are submitted to merit a *JAVS* Q&A column, there will be one.

Where do articles and other general material published in JAVS come from? Sometimes these are solicited by the editor or by those assisting with certain departments mentioned in the second paragraph of this article. Generally, articles are contributed. I am happy to say that it has been a few years since I have felt desperate because there were no articles to print. Professionals and graduate students doing research for various degrees apparently see an opportunity for publication in our peer-reviewed journal. Occasionally, on the advice of our *JAVS* reviewers, some material is not endorsed for publication and I have to reject a submission or persuade my reviewers why a piece, with some improvements, should be published. Additional information of interest to violists is sought from other periodicals that are aimed at the larger family of string players and instruments. When worthy viola news slips by me, I am always

chagrined. Most “tidbits” are published, but more is happening “out there” of interest to violists than makes it into our issues, and this material should be submitted. *JAVS* should have a “reporter” in every large, American cultural center. So far, the only regular installments of regional news comes from the Los Angeles area. Ideally, as local chapters grow, we will enjoy correspondence from cities such as San Francisco, Chicago, and New York.

According to the *JAVS* survey, respondents see the journal as a secondary and more specialized source of information concerning the string world. For instance, *The Strad* and *Strings*, with far larger and paid publication staffs, offer auction news and market evaluations on instruments and products that *JAVS* would not try to duplicate. They also have the wherewithal to remunerate their authors. I don't foresee dramatic changes in our journal, either in format or frequency of issues, unless we see a new editor with different ideas, a soaring count in our membership, or a large endowment greatly expanding our monetary resources. I do however foresee improvements in more feature articles along the lines respondents have suggested. What about the violist in a chamber music setting? Or, preparation for and playing an orchestra audition? The amateur violist, for instance, apparently feels neglected in our publication. I invite such AVS members who see themselves in that classification to submit their views and articles to help fill this lacuna.

Finally, the perception of what the importance of the journal should be, according to the *JAVS* survey, is namely to inform, stimulate, enlighten, communicate, and strengthen the sense of unity in the viola community. I believe this is an effective and appropriate articulation of how most perceive the *Journal of the American Viola Society* to be, or should be, and it is my and others' opportunity and obligation to fulfill that expectation.





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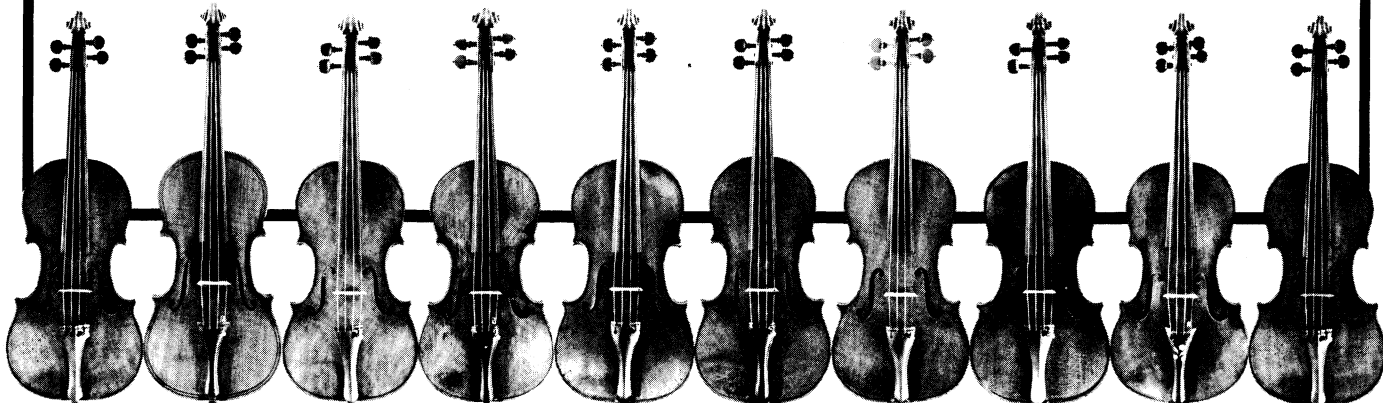
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NEW ACQUISITIONS IN PIVA

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.

1994 Acquisitions

Viola-Solo

Becker, Günther. Reflexe: für Viola. Wiesbaden: Breitkopf & Härtel, c1987.

Blumenthaler, Volker. Concerto: per viola sola: 1985. Dortmund: Verlag "pläne," c1986.

Bussotti, Sylvano. Nudo disteso: una daccenza per viola. Milano: Ricordi, c1980.

Grisey, Gérard. Prologue: pour alto seul. Milano: Ricordi, 1991. c1978.

Jesinghaus, Walter. Sonata Ia per viola d'amore solo: (1932). Lugano: Walter Jesinghaus, [1942].

Kauder, Hugo. Kleini Suite: für Bratsche allein = Petite suite: pour alto seul = Little suite: for alto solo. Wien; New York: Universal-Edition, 1926.

Kurtág, György. Jelek: mélyhegedűre = Signes: pour alto; op. 5. Budapest, Editio Musica, [1983?], c1965.

Kurtág, György. Kurtág, György. Jelek: mélyhegedűre = Signes: pour alto; op. 5. Budapest, Editio Musica, [1992?], c1965.

Müller, Hans Herbert. Sonate Op. 25 Nr. 5, Viola Solo. Wien: Doblinger, c1988.

Reger, Max. Three suites, op. 131d, for viola solo; edited by Milton Katims. New York: International Music, c1991.

Reverdy, Michèle. Rencontres: pour alto solo. Paris: G. Billaudot, c.1994.

Shulman, Alan. Suite for solo viola. Delaware

Water Gap, Pa.: Templeton: sole selling agent, Shawnee Press, c1962.

Sins, Ezra. —And, as I was saying,—: for viola solo (1979). Utrecht: Diapason Press, 1987.

Srámek, Vladimír. Color: Viola solo. München: Filmkunst-Musikverlag, c1988.

Uhl, Alfred. Kleine Suite für Viola. Mainz: B. Schott's Söhne; New York: Schott Music, c1974.

Wildberger, Jacques. Diaphanie: per viola sola: fantasia su per "Veni creator spiritus" et canones diversi super "Nun bitten wir den heiligen Geist". Zürich: Hug, c1989.

Viola-Solo (arr.)

Rovelli, Pietro. Zwölf Capricen für Violine; für Viola übertragen und bearb. von Fritz Spindler. Leipzig: F. Hofmeister, [c1955].

Horn und Viola

Bois, Rob du. Trois danses tristes: pour cor en fa et alto: 1954. Amsterdam: Donemus, 1992, c1971.

Makovecký, Jan. Duo concertant no. 1 for horn and viola or clarinet; arr. by Klaas Weelink. Amsterdam: Edition KaWe, c1968.

Violine und Viola

Barab, Seymour. Duo for violin and viola. New York: Seesaw Music, c1994.

Beck, Conrad. Duo für Violine und Viola. Mainz: B. Schott's Söhne; New York: Associated Music Publishers, c1935.

Beck, Conrad. Duo für Violine und Viola. Mainz; New York: Schott, c1963.

Crockett, Donald. To be sung on the water: violin and viola. Playing score. [U.S.]: MMB, c1989.

Martinů, Bohuslav. Three madrigals for violin and viola. London; New York: Boosey & Hawkes, 1953, c1949.

Milburn, Ellsworth. Entre nous: violin and viola: 1988. Playing score. St. Louis, Mo.: MMB, c1988.

Raimondi, Ignazio. A duett for a violin and viola; [revision, A. Joachimsthal]. Amsterdam: A. J. Heuwekemeijer; Philadelphia: H. Elkan, c1966.

Zwei Violen

Bois, Rob du. Three sad dances: for two violas: 1954. Amsterdam: Donemus, 1992, c1971.

Sugár, Miklós. Ballada két mélyhegedűre = Ballad for two violas. Játzópartitúra = Playing score. Budapest: Editio Musica, c1986.

Telemann, Georg Philipp. Six canonic sonatas: for two violas; [edited by] Leonard Davis. New York: International Music, 1977.

Zwei Violen (arr.)

Bach, Johann Sebastian. Fifteen two-part inventions; [arr. for two violas by Alan H. Arnold]. Huntington Station, N.Y.: Viola World, c1986.

Schindlöcker, Wolfgang. 3 Adagios mit Fugen für zwei Violoncelli; nach dem Erstdruck neu hrsg. und für zwei Violen übertragen von Wolfgang Sawodny. München-Gräfelfing: W. Wollenweber, c1988.

Violoncello und Viola

Barab, Seymour. Suite for viola and cello. New York: Seesaw Music, c1993.

Piston, Walter. Duo for viola and violoncello. New York: Associated Music Publishers, c1953.

Raphael, Günter. Duo für Bratsche und Violoncello; Op. 47, Nr. 4. Hedelberg: Willy Müller, c1959.

Scelsi, Giacinto. Elegia per Ty: pour alto et violoncelle: in tre tempi. Paris: Editions Salabert, c1988.

Gitarre und Viola

Kont, Paul. Ballade für Viola und Gitarre. Wien: Doblinger, c1988.

Harfe und Viola

Fontyn, Jacqueline. Fougères: pour alto et harpe. Paris: Editions Salabert, 1985.

Orgel und Viola

Sowerby, Leo. Ballade for English horn and organ: (with alternate parts for viola, violin and clarinet). New York: H. W. Gray, c1950.

Klavier und Viola

Adler, Samuel. Sonata for viola and piano. Bryn Mawr, Pa.: T. Presser, c1987.

Barab, Seymour. Duo for viola and piano. New York: Seesaw Music, c1994.

Barab, Seymour. Duo II for viola and piano. New York: Seesaw Music, c1994.

Barab, Seymour. Duo III for viola and piano. New York: Seesaw Music, c1994.

Bass, Philip. Four lyric movements: viola and piano. Ayrshire, Scotland: Piper Publications, c1988.

Bass, Philip. Viola walkways: 7 elementary pieces for viola and piano. Ayrshire, Scotland: Piper Publications, 1988.

Bauer, Ross. Chin music: viola and piano. New York: C. F. Peters, c1993.

Beale, James. Sonata for viola and piano; op. 44. New York: American Composers Alliance, [1985?].

Defossez, René. Improvisation et fugato: pour alto et piano = voor altviool en piano. Brussels: CeBeDeM, 1978.

Glazunov, Aleksandr Konstantinovich. Elegy; op. 44, for viola and piano. New York: International Music, 1943.

Glukh, Mikhail. P'esy dlia al'ta s fortepiano. Leningrad: Gos. muz. izd-vo, 1956.

Golovin, A. (Andreï). Sonata breve: dlia al'ta i fortepiano; [redaktsiia partii al'ta Iu. Bashmeta]. Moskva: Sovetskiï kompositor, 1982.

Gorli, Sandro. Rondò per viola e pianoforte. Milano: Ricordi, 1987, c1986.

Grief, Olivier. Na pari tomaj: pour alto et piano. Paris: Editions Max Eschig, c1978.

Harsányi, Tibor. Sonate pour alto et piano. Paris: G. Billaudot, c1991.

Hindemith, Paul. Sonate, Bratsche und Klavier; Op. 11, Nr. 4. Mainz: B. Schott's Söhne; New York: Associated Music Publishers, c1922.

Hindemith, Paul. Sonate, Bratsche und Klavier; Op. 11, Nr. 4. Mainz: B. Schott's Söhne, 1922.

Höffer, Paul. Bratschen-Musik mit Klavier. Halle: Mitteldeutscher, [1950].

Holstein, Jean Paul. 5 épisodes de la vie d'un altiste: pour alto et piano. Paris: G. Billaudot, c1986.

Jolivet, André. Chant d'oppression: pour piano et alto. Paris: Editions Salabert, c1993.

Jones, Douglas. Three pieces for viola [and piano]. London; New York: Schott, c1977.

Kirkor, G. (Georgi). Dve p'esy dlia al'ta i fortepiano. Moskva: Gos. muz. izd-vo, 1953.

Kochlin, Charles. Sonate pour piano et alto; op. 53. Paris: M. Senart, c1923.

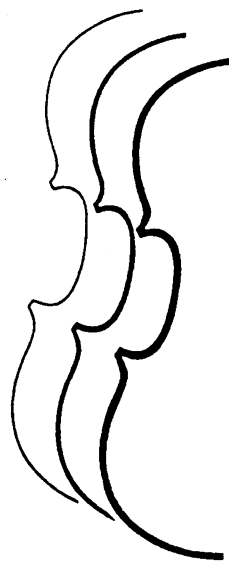
Kornauth, Egon. Sonate cis moll für Viola (oder Klarinette) und Klavier; Op. 3. Ausg. für Viola und Klavier. Wien: Ludwig Doblinger, 1913.

Kornauth, Egon. Sonate cis moll für Viola (oder Klarinette) und Klavier; Op. 3. Leipzig: Lodwig Doblinger, c1913.

Kreuz, Emil. Sonate in a moll für Viola und Klavier = Sonata in A minor for viola and piano; Op. 13 Nr. 6; nach dem Erstdruck hrsg. von = ed. from the original ed. by Bernhard Päuler. Winterthur: Amadeus, 1987.

Kutavičius, Bronius. Sonata dlia al'ta i fortepiano = Sonate, altui ir fortepionui. [Moskva: Sovetskiĭ kompozitor, 197-?].

Liszt, Franz. Romance oubliée: mélyhegedűre (vagy klarinéttra) és zongorára = für Viola (oder Klarinette) und Klavier; [közreadta] Temesváry, Balassa. Budapest: Zeneműkiadó, 1956.



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Milburn, Ellsworth. Entendre: viola and piano: (1982). Playing score. St. Louis, Mo.: MMB Music, c1982.

Poser, Hans. Sonata for viola and piano = Sonate für Bratsche und Klavier; [Op. 6]. Hamburg: Sikorski, c1988.

Rudin, Rolf. Erscheinungen II: Sonate für Viola und Klavier; Op. 12 (1989). Berlin: Bote & Bock, c1992.

Schumann, Robert. Märchenbilder: vier Stücke für Pianoforte und Viola (Violine ad libitum); Op. 113; revidiert von Friedr. Hermann. Leipzig: C. F. Peters, [192-?].

Seitz, A. (Albert). Fantaisie de concert: pour alto ou violoncello et piano; op. 31. Paris: Gay, [1932].

Stepanova, V. (Vera). 10 Poëma: dlja al'ta (ili violoncheli) i fortepiano. Moskva: Gos. muz. izd-vo, 1950.

Stepanov, L. (Lev). Tri Miniatiury: (detskaia siuita): dlja al'ta i fortepiano. Moskva; Leningrad: Gos. Muz. izd-vo, c1951.

Vanhal, Johann Baptist. Sonate Es-Dur für Viola und Klavier; [hrsg. von] A. Weinmann. Wien: Doblinger, c1973.

Vanhal, Johann Baptist. Sonate für Viola und Klavier; Op. 5 Nr. 3; neu herausgegeben von Wolfgang Sawodny. München-Gräfelfing: Verlag Walter Wollenweber, c1980.

Klavier und Viola (arr.)

Albéniz, Isaac. Mallorca: barcarola: para viola y piano; transcripcion de J. Amaz. Madrid: Union Musical Española, 1986.

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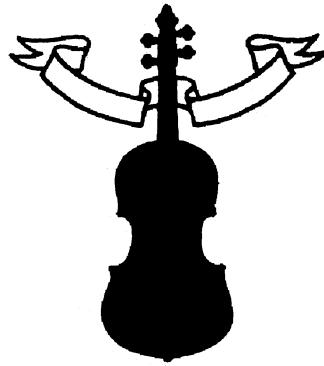


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FORUM

Maurice Riley: A Remembrance and Appreciation

When the Viola Research Society was formed in the early 1970s, one of the first and most enthusiastic to respond was Maurice Riley. As the society evolved and eventually grew into what is today the American Viola Society, Maurice, his enthusiastic wife, Leila, and family remained steadfast and loyal supporters. As I was overseeing the VRS then, it was gratifying to witness its growth here in the United States and to be the catalyst for other countries to form chapters, such as those in Canada and England. The VRS was one of the early chapters of the Viola-Forschungsgesellschaft (VFG), an exciting international concept created by Franz Zeyringer, Austrian violist, teacher, and author of that very important *Litertur für Viola*. The international organization had already held two “international” viola congresses—small but enthusiastic affairs. Through the monetary support of the American chapter during those early years, the VFG was able to grow, continue its European congresses, and make what were then annual offerings of viola-related gifts such as viola music, monographs, and other items.

It was Maurice who called me one evening to say, “How would you like to have an International Viola Congress here in the United States at my university—Eastern Michigan University in Ypsilanti?” I didn’t know Maurice at all and had never heard of Eastern Michigan University. Maurice posed the idea to Zeyringer, who thought it a good one. Some months after, Maurice and I met in New York. He assured me of the University’s support, monies that could be raised from arts and cultural councils, good facilities, support from music faculty, and even an orchestra—the United States Air Force Orchestra—to assist in viola concerts.

After many phone calls and letters, the Third International Viola Congress was born and took place 27–29 June 1975. Among the outstanding violists who appeared were Francis Bundra, Nathan Gordon (then principal viola of the Detroit Symphony), Louis

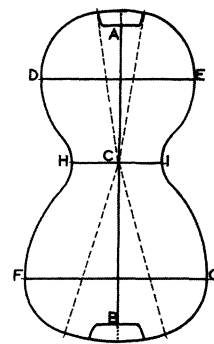
Kievman, Uri Mayer, Patricia McCarty, Donald McInnes, Ernst Wallfisch, and Franz Zeyringer. The major attraction was that William Primrose had agreed to come. Primrose was in Australia in late 1974; in a letter to me of 24 December he agreed to come if we could work out some travel problems he would have at the time of the congress. We were able to resolve the logistics of his travel to Ypsilanti from Banff, Canada, where he was to be teaching.

This congress was a huge success with more than three hundred enthusiastic violists attending the three days of concerts, lectures, master classes, workshops, exhibits, and other events. The presence of Primrose was a thrill for all; he played a Stamitz duo for two violas (with his outstanding former pupil, Donald McInnes), was honorary moderator of a panel discussion (“The Future for Violists Professionally”) gave a lecture with a Q&A session (I still have the questions that were posed and recall that his talk was videotaped), and was given an honorary doctorate by the University.

Maurice and I kept up contact in subsequent years and met at other viola congresses. His *History of the Viola* in two volumes was a major contribution; he researched the viola, its history, and its performers as had not been done before.

The last time I saw Maurice was at the viola congress in Bloomington, Indiana (1995). He was not well and seemed to move around with difficulty, but those who knew him saw a solid, dedicated man who had devoted much of his life and energies to our instrument. He had a great love for the viola, and his contributions—hosting the first international viola congress on American soil, his scholarship, his presidency over the AVS (1981–86), and his unflagging belief in the future of the viola—will not be forgotten. Though no longer with us, he leaves important legacies that will be around for a very long time.

—Myron Rosenblum
Sunnyside, New York



A Response to the President's Proposal

The following letter contains AVS Historian Dwight Pounds's response to President Thomas Tatton's proposal to terminate the AVS's affiliation with the IVG (See "From the President," page 3 in this issue of JAVS)

If you have read President Thomas Tatton's letter at the opening of this issue, you know that he announced his intent to recommend to our executive board that the AVS withdraw membership from the IVG. A summary of Tom's thoughts, as I understand them: (1) we do not have a consensus on the fundamental matter of the IVG's purpose; (2) there is little enthusiasm for its perpetuation, and indeed its very existence may be a hindrance to viola activities; (3) therefore, many people question a viable role for the IVG.

Citing a conclusion reached this summer in conversations between Uta Lenkewitz and John White, and paraphrasing Tom: Viola events are more important than rules and organizational forms of the IVG. Continuing his argument, Tom suggested (1) that viola activities be organized much as they have been in the past; (2) that these activities be as inclusive as possible, and (3) that we (presumably the various national viola societies) be supportive of one another. He concluded by resigning from IVG committees.

My purpose in writing is neither to agree nor disagree with these actions but to pose questions relevant to their consequences.

Our Canadian friends have suggested to me personally that they feel comfortable as members among equals in an international organization. How would withdrawal of the U.S. mega-section from the IVG affect the smaller IVG member sections, i.e., Canada, Croatia, Finland, Sweden and others? Are Americans paying more than our share of IVG costs? We have always paid according to the same formula used by other member sections but likely put more money into IVG coffers than any other section because of our large membership. I suggest, however, that the monies are put to good use if in the service of the viola and violists in countries of

small membership. Would the cost of withdrawal be the possible dissolution of the IVG? Probably not, but again, I do not know. Financial considerations are not everything. What would be the cost in terms of our relationship with the other viola societies, nurtured over many years? As the largest section, are we not the most powerful and influential? Do not the others look to us for leadership and example? Do we wish to be in the same relationship to the international viola community as the NYVS has been perceived by some people relative to the AVS?

Let us consider the timing. Under pressure primarily from the Americans, the entire IVG board has resigned effective July 1998 to make way for election of a new slate of officers at the Glasgow Congress next summer or in close conjunction therewith. Having applied pressure to truly internationalize the organization, a goal now firmly within our grasp, is it prudent to withdraw at this time?

Furthermore, it has been suggested that there is no longer a need for an umbrella organization to oversee viola activities on an international level. In a June 1997 document distributed to IVG statutes-revision personnel, I listed several long-range goals that a revitalized and reconstituted international viola organization—call it what you may—might wish to consider over time. These included the following:

Possible Long-Range Goals for the IVG

1. Commission new works from both established and younger composers. (The IVG has lacked funding to pursue this.)
2. Either sponsor an international viola competition or offer official support to existing competitions.
3. Sponsor an international instrument building competition with awards in craftsmanship and tone.
4. Update and/or expand the IVG award structure. (Honorary IVG Membership, Silver Viola Key, presented annually.)

5. Establish a viable working relationship with independent viola organizations, e.g. the Dutch and Danish organizations, the NYVS.

6. Review possible working relationship with other musical organizations such as ASTA, MENC, Violin Society; violoncello, double bass, guitar societies in the USA; European and Asian organizations.

7. Publication: (a) Continue *Die Viola / The Viola* in a viable format or formats, possibly including the internet. (We probably agree that this subject has become a red herring.) Suggestions have been made on approaching *The Strad* magazine to oversee this function and devote an annual issue to the viola. This has enormous potential in my view.

(b) Publish an international page in each of the section newsletters or journals devoted to key activities in the various sections and important coming events. Such information could be compiled by the IVG President, an international coordinator, or anyone willing and capable of assembling and distributing this information.

8. Promote use of PIVA; publicize and encourage scholars and students to become acquainted with and use PIVA. Publish basic guidelines for (1) interlibrary loans and (2) photocopying restrictions.

The basic questions: How will these important activities be handled outside the IVG organizational framework? Shall we retain the North American–European alternation of viola congresses? Will it be possible for North Americans and Europeans to come together without the IVG to make this decision? Britain hosts the congress this summer; Canada has it next year; Sweden in the year 2000. *Quo vadis?*

Is the possible long-range goal of an international organization lending its prestige to the commissioning of works for the viola now out of reach? Was it ever viable?

The AVS has its Primrose Memorial Scholarship Competition. England for years has very ably sponsored the Tertis Competition and there will be a major viola competition in Russia very soon. Again, is there truly a role for an international viola organization lending its sanction, support and prestige to such

competitions? Is support given to luthiers for new designs and quality instrument building?

What will happen within the IVG awards structure? I must presume that anyone who ever earned the IVG Silver Viola Clef considers it among his or her most treasured possession. Five North Americans have received the award. Will deserving Americans never again be so recognized?

Without the IVG, how will international work on behalf of the viola, its literature, performers, and scholars progress? Who will do it? Who would one ask for such assistance?

Would the independent viola societies be willing to publish an international page or report in each of their newsletters or journals?

How will composers, publishers, estates, etc. be encouraged to use and contribute to PIVA? Will PIVA become regarded as less international and more American in scope?

Recommendations for an International Viola Organization in the Twenty-First Century

Considering that the IVG is in a state of flux at this time, that the process of formulating new society bylaws apparently is proving tedious, and that an international election faces us within a year, I wish to make a few recommendations toward an eventual solution. I take this action (1) as a violist who strongly believes in the importance and worth of working internationally for the viola, (2) as a member of a viable viola organization, the AVS, and (3) as a member of the IVG Bylaws Revision Committee.

Many years ago, President Franz Zeyringer told me that he was amazed at the success of the Viola Forschungs-Gesellschaft (VFG, or the Viola Research Society, the IVG's original name), that it had touched a need among violists worldwide and had grown international in scope, perhaps by default. Please notice that the label "international" did not appear in the initial title. As international membership steadily increased, "Internationale Viola Forschungs-Gesellschaft" (IVFG) was adopted as the organization's second official title. The third name, "Internationale Viola-Gesellschaft" (IVG), was formed by dropping the *Forschungs-* (*Research*) portion of the title, and

adopted to make the organization as appealing to performers, teachers, and students as to academics. IVG leadership remained in Europe, however, primarily in the German-speaking areas of Austria and Germany; active participation was largely Austrian/German and North American, with lesser input from other countries.

VIOLA FORUM

Parting with the past can be difficult for people and organizations alike. After many years of studying IVG history, I am of the opinion that formation of an International Viola Forum (IVF) may be the next logical organizational step in international viola cooperation—following the VFG, the IVFG, and the IVG in a continuing evolution of international service to the viola. The following recommendations are made with this evolutionary history in mind:

I recommend that a new international structure be formed within the IVG structure to ensure that the viola receives the same intense level of international support in performance, composition, scholarship, and instrument building in the twenty-first century as has been demonstrated since 1968. Such an organizational structure would, at least initially, exist within the IVG structure; in time it would either coexist with the IVG structure (and the various IVG member sections) or eventually replace it.

It is illogical to expect the IVG to go out of existence or to relinquish its current duties to another organization. If it faces loss of international membership (as with the proposed departure of the AVS), it will nonetheless continue to exist as a viable organization. The IVG could and probably would (1) concentrate on developing and coordinating European membership and viola activities, (2) possibly return a strong part of its focus to its original and historic purpose, research and scholarship, and (3) coordinate activities (congresses, Viola Days, competitions, newsletters, etc.) internationally with nonmember sections.

I further recommend that the IVG call an International Viola Forum to meet at

Glasgow in 1998 for the purpose of bringing an international representation of the world's violists together to examine future directions. This Forum would be sponsored jointly by the IVG and the Hosts of the Glasgow Congress and represent a new level of international cooperation. Forum membership would consist of the chief executive officers of the IVG and the various viola organizations that wish to participate. IVG President Günter Ojsteršek, would be the logical moderator, but given the fact that the congress convenes in an English-speaking country, I recommend that a Scot conduct the meeting with President Ojsteršek at his side. A position on the Forum could be extended to one other representative from each of the participating viola societies, elected or appointed as the various sections choose. The Forum initially would have no formal membership, no budget outside the IVG, and would consist of representatives of those viola organizations that choose to participate. Widespread support and participation of viola organizations and their respective leaderships would be an essential condition for any success such a Forum might enjoy.

Invitations to participate in the Forum would be extended to any viable national or municipal viola organization, including the independent Dutch Viola Society (which has never been an IVG member), the NYVS, the Danes, Koreans, Israelis, and Japanese. Representatives of countries lacking a viola society but with many active violists (such as Israel) would be permitted to act as observers. Municipal viola societies (NYVC, Chicago, Rocky Mountain, etc.), even those that belong to a parent IVG-affiliated organization such as the AVS, would also be invited to send observers.

This suggestion is controversial: Europeans may be sensitive about viola organizations that have never been IVG members; many Americans feel strongly about the NYVS not being affiliated with the AVS, and some may object to the prospect of municipal participation. Voting within the Forum initially would reveal consensus only and not determine official policy. The new Forum, if approached with common purpose rather than old preju-

dices and agendas, may prove a worthy vehicle for new beginnings, fruitful negotiation, and the resolution of lingering suspicions.

The Forum would work under the Roberts Rules of Order and assume such duties outlined in this document under "Long-Range Goals" and any other duties as may be agreeable to a majority of the participants. International presidents would submit agenda items for the initial meeting to one person. Agenda items might include:

(a) Adoption of a resolution to adopt the International Viola Forum concept for future meetings.

(b) Adoption of a resolution thanking all present and past IVG officers and presidium members for their contributions to the viola at the international level.

(c) Adoption of new IVG bylaws or close study thereof.

(d) Establishment of an IVG Forum committee structure.

(f) Establishment of a commission to study and recommend adoption or rejection of the Forum concept.

Forum participants would decide after two years, or agree upon another date, whether to retain the Forum structure or reinstate an updated IVG.

I strongly recommend that the office of president be created in a reasonable period of time and that a violist of international prestige be elected to that office.

At this point I must personally thank the many people, Europeans and American, who have supported Dwight Pounds for the IVG presidency. Yes, I could fill the office and function much as Franz Zeyringer and Günter Ojsteršek have in the past, but what I could not bring to the position would be the

reputation of a world-class viola performer. I believe it crucial that such a person be elected president to give the organizational concept of the Forum as much credibility possible at such a critical time. In any event it is important that the new IVG president (1) fully support the organizational concept of the Forum if the IVG adopts this plan or (2) cooperate within the Forum membership alongside independent, non-IVG member viola organizations. I remain committed to international work among violists and can serve in other capacities. Tom Tatton tells me that Lars Anders Tomter has been suggested as IVG president. I would lend my unqualified support to the nomination of Professor Tomter, either as IVG president or International Viola Forum president (should such an office be created).

In conclusion I would like to state that the international fraternity of violists owes an enormous debt to the very honorable ladies and gentlemen who have been the IVG and given most generously of their time, personal energies, and finances to further the cause of the viola at the international level. Thanks to their efforts, we now enjoy (1) many various viola events on two continents, (2) an outstanding, developing, and functioning international viola archive, and (3) many fine journals and newsletters dedicated to furthering the cause of the viola, its literature, builders, scholars, teachers, and students. Let us in turn dedicate ourselves to ensuring that their work has not been in vain.

Submitted in the interests of continued dedication to our chosen instrument and the cooperation and goodwill among the world's violists—

Dwight Pounds, AVS Historian



What's so funny about the viola?

"The viola is a philosopher; sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself." —Albert Lavignac (1846–1916)

CAROL AYRES plays the viola because she loves its mellow, soulful sound. Little did she know her beloved instrument would make her the butt of so many jokes that internet web sites would be devoted to them.

She cringes only slightly when she hears jokes such as:

Q. *What's the difference between a viola and a coffin?*

A. The coffin has a dead person on the inside.

Q. *Lost in the desert, you come across a good violist, a bad violist, and a large white rabbit. Which of the three do you ask for directions?*

A. The bad violist—the other two are mirages.

Q. *What is the range of a viola?*

A. About 30 feet—if you kick it hard enough.

Kurt Gilman loves viola jokes. Why wouldn't he? He's a violinist.

"Viola jokes go back a lot further than current history," said the concertmaster now in his 12th season with the Symphony of Southeast Texas—back to the day when some musicians said if a person can't play the violin very well, you put them on the viola.

Though the technique required for the viola isn't as strenuous as that for the violin, Gilman says, it doesn't mean the viola is easier to play.

"The best violists have difficult music, too."

Maybe it's like a dysfunctional family. Everybody loves everybody—but usually not without someone feeling at times like an unwanted distant cousin.

That's where the jokers have it all wrong, Ayres be-

lieves. Violas are definitely wanted and needed. Without them, the violins and the rest of the string section wouldn't have such a perfect sound.

The main job of the viola is to harmonize. The violin gets most of the good melody lines. The viola provides the musical foundation.

"Sometimes, the supporting roles are harder to do than the starring roles," she says.

If a symphony has a prima donna, he or she probably

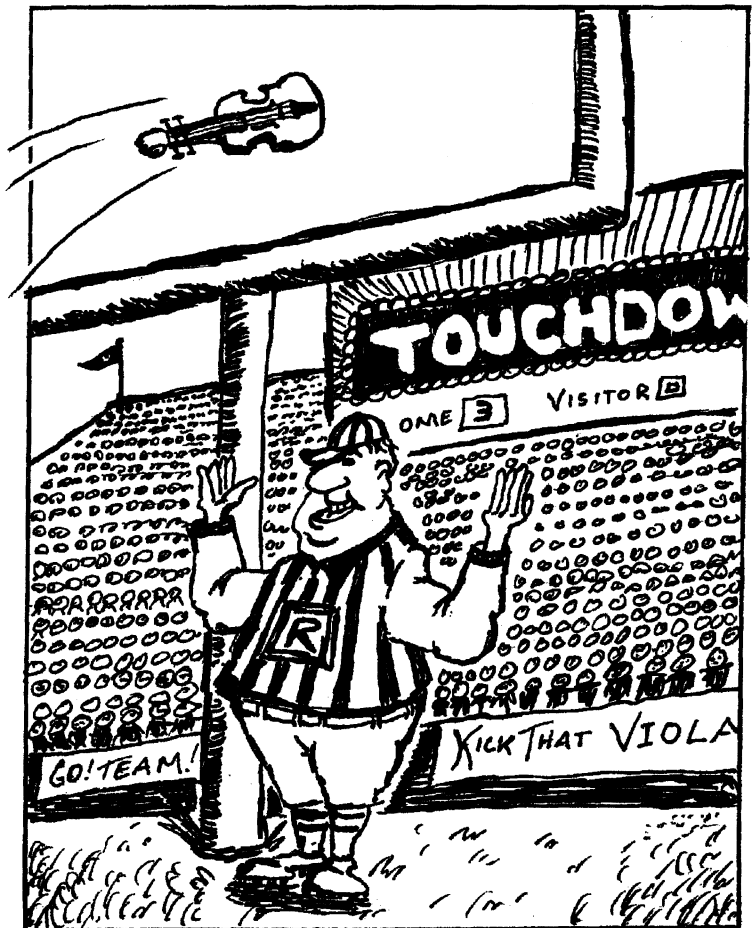
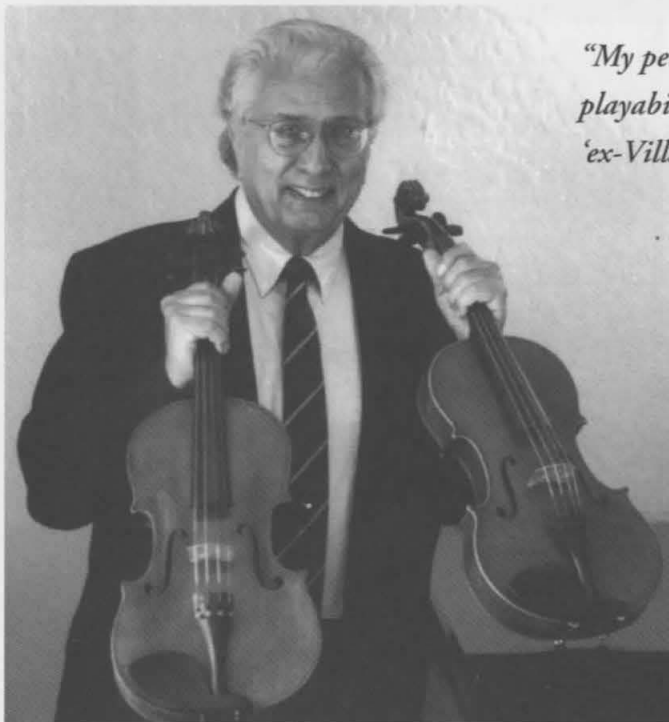


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Bernard Zaslav chooses:



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can be found in the violin section, says the good-natured Ayres, who refused to say much more on the subject.

"I have tons of violinist friends and they're wonderful, sweet people," she says diplomatically.

But these wonderful, if artistically temperamental, friends are not above telling jokes about an instrument that most people can't even pronounce, Ayres says. (It is VEE-o-la, not VI-o-la.)

Nevertheless, Ayres stays philosophical about being the object of so much symphony humor.

"We don't like it," Ayres say about violinists being the butt of so many jokes. To violinists, she would like to say: "We just go about our business. We'll just sit here quietly and prove you wrong."

"I'll keep my mouth shut and just play. I'm in good company."

Ayres and the other seven violinists at the Symphony of Southeast Texas are definitely in good company—Bach, Beethoven, Dvořák and Mozart played the viola—as does Symphony of Southeast Texas maestra Diane M. Wittry.

And if Ayres would stoop to her tormentors' level, what would she say?

"Why are viola jokes so simple?" Ayres asks. Answer: "So violinists can understand them."

Reprinted from the Beaumont, Texas, Enterprise (3 October 1997), courtesy of author Shari Fey; submitted by Carol Ayres, who asks any fine solo violists looking for a symphony engagement to contact her at R.R. 1 Box 812, Newton, TX 75966-9726, since she is on the soloist selection committee.



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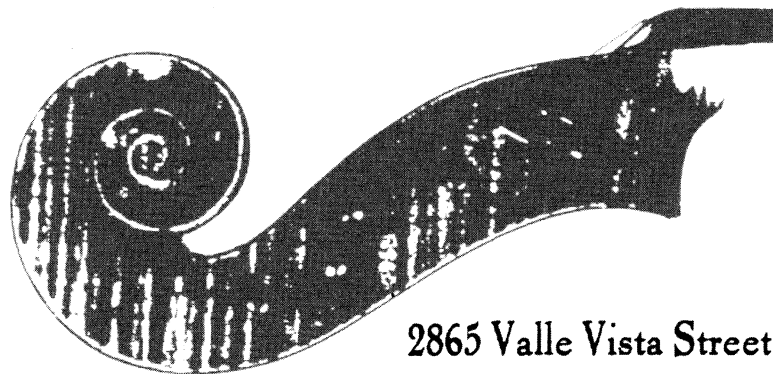
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Violinmakers Joseph Curtin and Gregg T. Alf, founders of Curtin & Alf, now work independently as Joseph Curtin Studios and Alf Studios respectively. Curtin & Alf was established in Ann Arbor, Michigan, in 1985. The makers met in Cremona, Italy, where they collaborated “for fun” on an exact copy of a Testore violin. In Ann Arbor they concentrated on their individual work and collaborated about once a year in making a museum-quality replica of a classic Italian instrument, such as the “ex-Huberman” and “Lady Stretton” Guarneri del Gesù, and the “Booth” and “Molitar” Stradivaris.

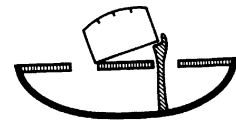
“Working together has benefitted us both tremendously,” says Curtin. “We will continue

to collaborate on projects of mutual interest. But it’s easier, for a lot of day-to-day reasons, to run our workshops separately.” Adds Gregg Alf, “We continue to honor our relationships with Curtin & Alf clients and hope to serve everyone better through this streamlining of our business.”

- Alf Studios will remain at 1221 Prospect, Ann Arbor, Michigan 48104; phone: (313) 665-2012; fax: (313) 665-4623; e-mail: gregg@alfstudios.com
- Joseph Curtin Studios is located at 205 North Main Street, Ann Arbor, Michigan 48104; phone: (313) 665-1303; fax: (313) 665-1305, e-mail: joseph@curtinalf.com

The Art of Primrose

David Dalton gave his presentation on Primrose to violists, other string students and faculty, at six Eastern schools of music in October—The Curtis Institute, University of Maryland, Peabody Conservatory, The Juilliard School, Boston Conservatory, and New England Conservatory. The presentation consists of video documentaries on Primrose’s life and career, excerpts from his recordings, commentary on his viola editions and published works, plus personal reminiscences.



ABOUT VIOLISTS

In Memoriam



Dedication to William Lincer by Leonard Bernstein

William Lincer, one of the most distinguished American violists and teachers of his time, died 31 July 1997 at St. Luke's-Roosevelt Hospital Center, Manhattan. He was ninety and lived in New York City with his wife of sixty-eight years, Mary. Lincer was principal violist of the New York Philharmonic from 1943 to 1972 and served on the faculty of the Juilliard School from 1969. His tireless devotion to teaching has and will continue to influence generations of string players and musicians.

Born in Malverne, New York, 6 April 1907, Lincer began his musical studies as a violinist at age five. His teachers included Leopold Lichtenberg, Samuel Gardner, and Erica Morini, as well as Bernard Wagenaar in composition. After his graduation from the Institute of Musical Art (later renamed the Juilliard School), he continued his studies at Harvard. Shortly before graduating from the Institute in 1933, Lincer was informed he would have to take a secondary exam on the

viola. Scheduled to play the following day, Lincer stayed up all night learning the Brahms E-flat Sonata. At the exam the jury urged him to continue on the viola. Lincer took their advice and formed a string quartet that included his wife, a violinist.

A few years later, Lincer began a seven-year stint as violist of the Gordon String Quartet, which toured the United States and Canada. From 1941 to 1943 he was principal violist of the Cleveland Orchestra under Artur Rodzinski. In 1943, Lincer succeeded Zoltan Kurthy as principal violist of the New York Philharmonic.

During his twenty-nine year tenure at the Philharmonic, Lincer performed more than 4,000 concerts and made fifty-seven appearances as soloist. He played the solos in Strauss's *Don Quixote* many times, most notably on 14 November 1943 when Leonard Bernstein made his unexpected conducting debut in place of Bruno Walter at Carnegie Hall.

Lincer also appeared as soloist several times in Berlioz's *Harold in Italy*; Mozart's Sinfonia Concertante K. 364; Robert Starer's Concerto for Viola, Strings and Percussion; Jean Rivier's Concertino for Viola and Chamber Orchestra; Alan Hovhaness's Talin Concerto for Viola and String Orchestra; Ernest Bloch's Suite for Viola and Orchestra; and the Handel-Casadesus Viola Concerto. In addition, he rediscovered a single-movement work by Mozart while in Salzburg in the early 1950s and premiered the Sinfonia Concerte for Violin, Viola, and Cello in New York with the Philharmonic in 1955. Lincer participated at the Casals Festival in Prades, France, was recipient of the Elizabeth Sprague Coolidge Chamber Music Award in 1938, was recipient of the 1986 American String Teachers Association Artist-Teacher award, and was also awarded a medal from the New York Viola Society in 1993. He helped transcribe and edit many works for viola and published by the International Music Company and Viola World Publications, Inc., among others.

After his retirement from the Philharmonic in 1972, Lincer devoted his efforts to teaching—a “second career” that he had actually begun in 1927. By 1929 he was supervising five schools in Long Island. But probably his greatest teaching legacy will remain in the quarter century that he spent on the faculty of the Juilliard School. His students hold important positions in many of the world’s greatest orchestras, chamber ensembles, and universities; and through them the musical ideals of this great man, who was mentor to so many, lives on.

—*Vincent Lioni, violist,
Metropolitan Opera Orchestra*



Leonard Mogill, eighty-six, a violist who played more than sixty years in the Philadelphia Orchestra, died 28 October 1997 after suffering an apparent heart attack at his home in Wynnewood, Pennsylvania.

When Mogill retired from the Orchestra in 1981, he had the distinction of having played all fifty-two summer seasons the Orchestra had played, beginning at Robin Hood Dell in 1930.

Although Mogill was expected to retire in 1976, his fellow players negotiated a change

in the then-compulsory retirement age of sixty-five, allowing him to stay an additional five years. Even then, his “retirement” lasted only a few months. Music director Riccardo Muti valued his expertise, took him on tours, and saw to it that he returned as a substitute playing season after season. Mogill last played with the Orchestra in 1992.

Born in Philadelphia, Mogill graduated from the Philadelphia Musical Academy and Curtis Institute of Music. At twelve, he played the violin on a weekly radio show. He changed to viola when he entered Curtis, and he was seventeen when his teacher recommended him for the new Robin Hood Dell Orchestra. Five years later, Leopold Stokowski engaged Mogill for Philadelphia, where he was for many years associate principal; for twenty years was principal violist at the Robin Hood Dell.

Mogill taught at Temple University and continued to teach privately until his death. When the Orchestra toured China in 1973, Mogill took copies of his published teaching materials and developed a connection that brought several Chinese students here. When Mogill retired, the Chinese government sent him a *pipa*, an ornate lute.

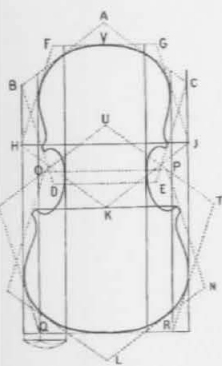
He continued to publish studies for violists and was working on others when he died.

—*Daniel Webster
Philadelphia*



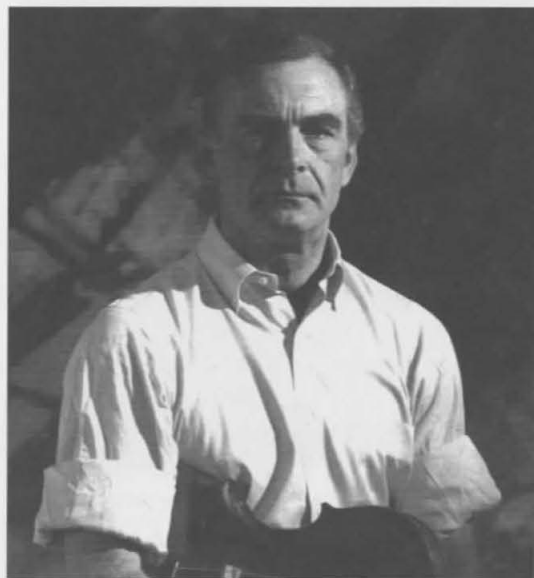
SPECIAL TRIBUTE TO LEONARD MOGILL

I began studying the viola with Mr. Mogill in 1971. I remember going to my first viola lesson on a cold January day and arriving ten minutes late after getting lost. Mr. Mogill was not angry with me, but was glad that I arrived in one piece. I always looked forward to my lessons, which involved playing quite a varied repertoire of pieces. One of Mr. Mogill’s greatest gifts was his receptiveness to new ideas and methods in string pedagogy. He was never in the grip of “one theory,” as so many teachers are. He treated each pupil as a special individual and prescribed fingerings and bowings to suit the individual needs of each pupil—but always with aesthetic goals.



Mr. Mogill also challenged and encouraged his students toward higher levels of playing. I particularly enjoyed his soothing voice, which immediately calmed me down from the stress and strain of teaching music in public school. His personality was so medicinal. I will always remember him as a *mensch*, a great pedagogue, and a friend.

—Nan Urassio
Philadelphia



Walter Trampler, one of the pre-eminent violists of our time, died on 27 September 1997 at his summer home in Nova Scotia. A complete musician and a very elegant violist, Mr. Trampler was committed to contemporary music—as much at home in that idiom as in the more classical and romantic literature. He inspired many composers, such as Luciano Berio, to write for him, and gave première performances of viola compositions by Hans Werner Henze, George Perle, Simon Bainbridge, Larry Austin, and others.

Born in Munich in 1915, Trampler studied initially with his violinist father. In 1933, he made his debut as violin soloist in a performance of the Beethoven violin concerto. He played viola in the Strub String Quartet and was principal viola in the Berlin Radio Orchestra, where he made his first solo performance as violist in the Mozart *Sinfonia Concertante*. He shared a stand with another

great violist who would make a name for himself in the world of viola and viola d'amore music—Emil Seiler.

Trampler emigrated to America in 1939 and taught at Mills College in Florida for a short time. He had a brief tenure with the Boston Symphony in the early 1940s as a violinist and gave some violin recitals in that city. After two years in the U.S. Army during World War II, he returned to civilian life and joined the New York City Opera Orchestra as principal violist. He also was the violist in the New Music Quartet with violinists Broadus Earle and Matthew Raimondi, and cellist Claus Adams, later of Juilliard Quartet fame. (The Juilliard Quartet made some impressive recordings before they disbanded in 1955. If you can find their recording of Beethoven's op. 59, no. 3, you will surely be dazzled by the last movement: in an effort to follow Beethoven's metronome markings the Quartet produced one of the fastest, cleanest, and most spectacular recordings ever made.)

Trampler soon came to be known as a chamber musician and was a frequent guest performer with such illustrious groups as the Budapest String Quartet, the Guarneri String Quartet, the Juilliard String Quartet, and the Beaux-Arts Trio. He was a founding member of the Chamber Music Society of Lincoln Center and performed with them until just a few years ago.

As a teacher, Trampler had many private pupils and was on the viola faculties of the Juilliard School, the Yale School of Music, the New England Conservatory, and Boston University. His recordings were numerous: in addition to chamber music he recorded Mozart's *Sinfonia Concertante* with Isaac Stern and made recordings of solo viola music, viola d'amore music, duos, and works written expressly for him. A partial list of his earlier recordings includes

Music for Solo Viola

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Stravinsky, *Élégie*

Reger, Suites nos. 1 and 3

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Joseph Martin Kraus, Sonata for flute

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in canon for flute and viola d'amore

Viola—Viola D'amore Duos

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(Musical Heritage Society, mono OR 398)

H. I. Franz von Biber, Partita No. 7

for two violas d'amore and basso;

Thomas Morley, *Three Pieces for Two*

Violas; Wilh. Fr. Bach, *Three Sonatas for*

Two Violas; Giov. G. Gastoldi, *Three*

Fantasias for Two Violas

Hall Overton: Sonata for Viola and Piano

(EMS 403)

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and the Camerata Bariloche,

Alberto Lysy, conductor

Trampller's first big exposure to the viola community came at the Fifth International Viola Congress, 3–5 June 1977, held at the Eastman School of Music in Rochester, New York. This was the second congress held in America and featured some true stars of the viola world: William Primrose, Paul Doktor, Francis Tursi, Michael Tree, Jacob Glick, Martha Strongin Katz, Heidi Castleman, and Trampller. Trampller was featured soloist for the first evening concert of the congress. His program included the Rolla Rondo in F for viola and orchestra, Shostakovich's Sonata for viola and piano, and the Concerto in G for viola and orchestra by Johann Amon. On the second day, Trampller held an open discussion

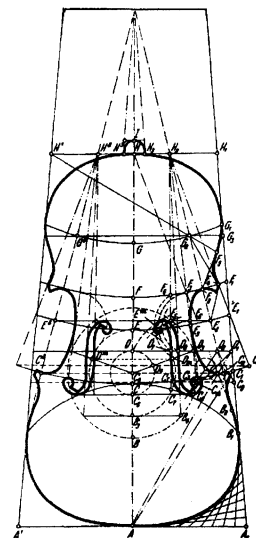
on viola matters of all kinds; he was charming as usual.

Trampller also was one of the featured violists at the Thirteenth International Viola Congress in Boston in 1985. Marcus Thompson, a former student of Trampller, hosted this congress, held at the New England Conservatory of Music. On this occasion, Trampller was again a presence with his stunning performance of the Hindemith Sonata, op. 25, no. 4, and the Simon Bainbridge Concerto for viola, which he had commissioned in 1976. Trampller also participated in a "Meet the Composers" session, in which he performed excerpts from an unfinished sonata for viola and piano by composer William Thomas McKinley of the New England Conservatory.

I first met Walter by default in the summer of 1956. During that year I had studied privately with William Primrose, which culminated in my plans to attend the Aspen Music School, where Primrose would be teaching. I already knew that I would be drafted into the U.S. Army, so that summer was one I looked forward to as the calm before the storm, knowing that my viola would be replaced by rifles and such. Mr. Primrose told me that he was committed to another summer music school and thus would be arriving at Aspen after some weeks, but that the viola teacher for the initial period was a fine teacher and performer—Walter Trampller. I did not know the name.

My lessons with Walter were a delight. He was analytical without insisting that his way of doing things was the only way, and somehow we found solutions that were practical and consistent with my own physical makeup. He performed frequently at those Aspen concerts, and I found his playing wonderfully exciting. He had a superior technical skill, a fine sound, and he always played with musicality and elegance.

After my two-year army obligation ended, I returned to New York and continued my studies with Walter. He was then starting to give many solo recitals of contemporary music, unaccompanied viola works, and music commissioned by or written for him. At this time also he was becoming interested in the viola d'amore. This was an instrument I had discovered during my army time in Germany,



and so we had much to talk about. I had started amassing viola d'amore music, both in print and on microfilm, and was only too happy to share these works with him, some of which he began performing in public.

Walter became involved with the New School Concerts in the 1960s. This was a fine series of chamber concerts that featured string quartets, Handel Concerti Grossi, Viennese waltzes, and so forth. Led by Alexander Schneider of Budapest String Quartet fame, these concerts included some of the finest musicians working in New York at the time, among whom were violinists Felix Galimir and Isidore Cohen. Leaving after my lessons, I would cross paths with some of these artists as they arrived at the Trampler home for rehearsals. Another "regular" was Luciano Berio, the well-known avant-garde Italian composer, who wrote so much good and difficult viola music for Walter. Berio was a close friend of the Trampers and stayed with them in their Eastside loft when in New York.

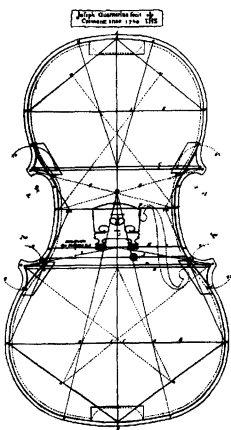
The name Walter Trampler was becoming synonymous with the best viola playing in New York and it was no surprise that he was invited to be a founding member of the Chamber Music Society of Lincoln Center, with which he played until just a few years ago. During his years with the Lincoln Center players, he played not only the standard chamber music works, but some avant-garde works for viola and viola d'amore, such as Larry Austin's "Walter"—one of Lincoln Center's first commissions. Written in 1970, the composer titled it "Walter: a Film Composition and Theater Piece for Walter Trampler." A multimedia piece for viola and viola d'amore, "Walter" involves two performers playing, moving around on stage in various dramatic activities, and an elaborate set. (Karen Phillips joined Walter in this performance.)

In recent years Walter began retiring from active musical life. He left the Lincoln Center Chamber Music Society (and was replaced by Paul Neubauer, a new viola star). He stopped teaching at institutions about a year and a half ago. The last time I saw him was sometime last spring as my wife and I were walking on Riverside Drive in Manhattan—there was Walter looking very trim and happy while loading some furniture on top of his car. He and his wife had sold their house in upstate New York and talked glowingly of their new home in Nova Scotia. Already in his 80's, he looked terrific, with his usual energy and always amiable temperament.

My wife and I later remarked to each other how great Walter looked. We thought of the time he told us at dinner one evening that right after his return to New York after the Second World War, when things were difficult, he had seriously considered pursuing an acting career instead of music. He was a remarkably handsome man and might have made it as an actor. I thought how glad I was that he never followed that bent and stuck to music. He was a great violist, an inspiring teacher and a lovely human being who will be missed by many. Fortunately, he enjoyed teaching, and so his legacy will continue in the many fine violists who were touched by his musicality, his humanity, and his love for the viola.

—Myron Rosenblum
Sunnyside, New York

Susan Schoenfeld, passed away on 27 June 1997 after a long struggle with cancer. She taught viola at Texas Tech University for nineteen years and had been a member of the AVS. Susan was principal violist of the Lubbock Symphony Orchestra.



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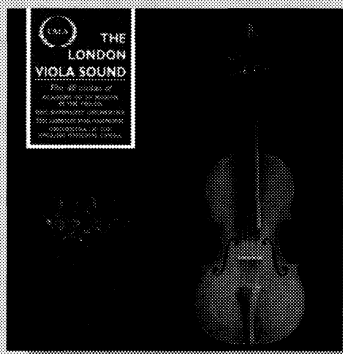
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Lillian Fuchs Memorial Concert

The Manhattan School of Music in New York City was the site of an impressive memorial concert in honor of the late and great violist, teacher, and chamber music coach Lillian Fuchs. On 2 November 1997 some of the greatest viola talent in the country gathered to honor this great musician in sound and in word.

After the introductory remarks by Martha Istomin, president of the Manhattan School, and Stephen Clapp, dean of the Juilliard School, the hall was darkened as we listened to Miss Fuchs's marvelous recording of the Prelude to Bach's Suite no. 4. Those who know these historic recordings will recall that these were not only the first recordings ever made of these suites on viola but were remarkable for their musicality, broad concept, and technical brilliance.

For the remainder of the afternoon, we were treated to wonderful playing by Barbara Stein Mallow and Jeanne Mallow (Miss Fuchs's daughter and granddaughter), and former pupils Peter Keynote, Eric Shumsky, Yizhak Schotten, Veronica Salas, Sandra Robbins, Elmar Oliveira, and Sabina Thatcher. They played music by Lillian Fuchs, Beethoven, Reger, Bloch, Prokofiev, Rosemary Glyde, and Martinů. The concert ended with a large group performance of the first movement of Bach's Brandenburg Concerto no. 6. This proved to be an extraordinary performance of twenty-four violists, five cellists, and one bass, led by

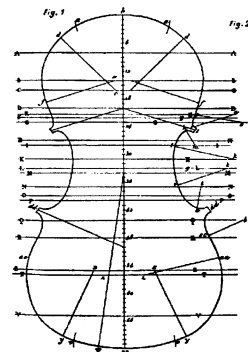
the well-known harpsichordist Kenneth Cooper. Sixteen of the violists were divided into four choirs and shared the two viola parts—not all at the same time. The effect was wonderful. The other violists were sitting with the basso players and played the gamba parts. Cellists included Timothy Eddy, David Geber, Ronald Lipscomb, Barbara Mallow, and Peter Rosenfeld; the bassist was Orin O'Brien.

The violists in this impressive performance were those mentioned above as well as Liane Marston, Gerald Schoelzel, Jacob Glick, Peggy LaVake, Ruth Millhouse Jacobs, Linda Moss, Jill Jaffe, Marka Kasker, Marsha Westbrook Cahn, Christine Ims, Ron Lawrence, Naomi Graf Rooks, Linda M. Jones, Ann Roggen, Samuel Kephart, Richard A. Clark, and Frank Foerster—all former pupils or colleagues of Miss Fuchs.

The program also had wonderfully moving statements by many who knew her—former students, colleagues, and other great musical luminaries, such as Isaac Stern and Pinchas Zukerman.

This was a tribute to a great lady and musician. Those who were influenced by her can never forget her high musical standards, her probing insight into the music she dealt with, and above all her great musical integrity.

—Myron Rosenblum
Sunnyside, Maryland



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Viola Tango

Paul Coletti announces his new venture into another dance form assisted by Hannah Reimann at the piano, and featuring the music by Astor Piazzolla (1921–1992). Their debut took place at Steinway Hall in New

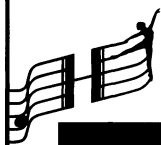
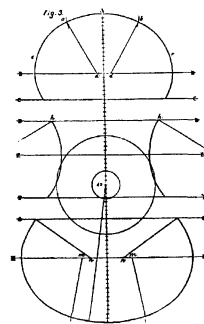
York City in September. Viola Tango has been televised on CNN. Coletti reports that "this tango thing is a great way to improvise." Inquiries at fax (212) 427-4848.

Appointment

Susan Dubois, a graduate of USC with a doctorate in viola from Juilliard, has been appointed to the string faculty of the University of North Texas at Denton. Dubois was a runner-up at the Primrose Memorial Scholarship Competition at the Ithaca Viola Congress.

Viola at the White House

Nokuthula Ngwenyama, along with James Galway, Wynton Marsalis, Murray Perahia and others, was featured 1 December 1997 in a tenth anniversary concert of National Public Radio's *Performance Today*.



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AVS CHAPTERS

Editor's Note: Each president of the various AVS chapters is requested to send chapter news to the editor of JAVS.

Chicago Viola Society

The Chicago Viola Society capped off its first year with a highly successful membership-drive recital and has slated a student competition for March 1998.

Started by local string teacher Lisa Hirschmugl, the society was established to promote viola playing and education throughout the Midwest through concerts, educational activities, social gatherings, and informational vehicles such as a web site and newsletter. Last spring, Donald McInnes lent his talents to an organizational recital that attracted local players and teachers. Over the summer a board was elected consisting of some of the Midwest's most prominent violists: Charlie Pikler (principal), Robert Swan, and Bill Schoen (retired) of the Chicago Symphony; Rami Solomonow (Chicago String Quartet and DePaul University), Malise Klein (Orion Ensemble); Bill Preucil (University of Iowa) and Vince Oddo (Northeastern Illinois University). Peter Slowik is the society's very energetic president, Lisa Hirschmugl is treasurer, and Les Jacobson is secretary.

Our top priority in 1997 was to expand membership. To that end we scheduled some ambitious programs, the first being a successful recital on 9 November featuring members of the Chicago Symphony viola section: Lee Lane, Hui Liu, Max Raimi, Diane Mues, Li-Kuo Chang (assistant principal), Charlie Pikler, Robert Swan, Richard Ferrin, and Karen Dirks. About one hundred were in attendance, and many joined the society on the spot.

Our next scheduled event will be a play-in, 18 January 1998, at DePaul University School of Music. In addition, the society is planning a fund-raising dinner and guest artist recital, and a panel on buying, maintaining and selling instruments and bows. The most ambitious program for 1998, however, is the CVS solo competition scheduled for 15 March at

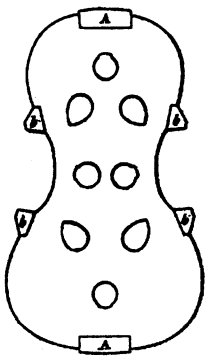
Wheaton College School of Music. The competition is open to students in Illinois, Iowa, Wisconsin, Indiana, Michigan, Minnesota and Missouri. More than \$6,000 in prizes are to be awarded to the top two contestants in four age groups: 12 and under, 13–15, 16–18 and 19–25. Contest entries must be received by 15 February or postmarked no later than 10 February. Details can be found on the CVS web site (<http://nsn.nslsilus.org/evkhome/violasoc>), and also through the CVS phone line (312/409-6609) and newsletter, *The Viola Register*. Winners will perform in recital 21 April 1998, at 7:30 P.M. at the Northbrook Public Library.

—Les Jacobson

Chicago Symphony Viola Section—A New Work

In the Chicago Symphony Orchestra subscription concerts 12–14 February 1998, Daniel Barenboim will conduct a work of particular interest to the AVS which I have composed. The work, titled *Elegy for Twelve Violas, Harp, Celeste, and Percussion*, makes use of twelve independent viola parts, and the writing, while primarily lyrical, is also extremely challenging. I am myself a violist in the CSO and have some experience writing for my colleagues—my account of our performance of *The Star Spangled Banner* at the Chicago White Sox baseball game appeared in *JAVS* vol. 12, no. 3, page 60. The CSO viola section is exceptionally collegial, even by viola standards. Last week ten of us collaborated on a joint recital at Northwestern University. This was organized by CSO violist Robert Swan and sponsored by the Chicago Viola Society. The grand finale of the program—an unscheduled encore—was my arrangement of “Mr. Sandman” for ten violas.

—Max Raimi



Northern California Viola Society

A VS President Thomas Tatton played a benefit recital on 19 October 1997 in support of orchestras of the Lincoln Unified School District. Dr. Tatton ("Dr. Tom" to his appreciative following), director of orchestras at Lincoln High School and string specialist with the Stockton area school district, was accompanied by Merridee Holdsworth, also a Lincoln High School faculty member.

The program was a "musical bouquet," a collection of old favorites: Dvořák's *Humoresque*, Kreisler's *Schön Rosmarin*, Saint-Saëns' "The Swan," and other works interspersed with movements from Bach's C-major Suite. Susan Marie Hall, our NCVS treasurer, who attended the event, reports that the recital—including the reception afterward—was very enjoyable and the guest artist well received.

NCVS member Don Ehrlich, a popular and respected member of the San Francisco Symphony, has received considerable publicity in recent weeks. His ergonomic Pellegrino viola, made by David Rivinus, was featured in a *New York Times-Living Arts* article 4 August 1997, followed a few days later (7 August) by a commentary by Edward Rothstein. Other press and television organizations have expressed interest in providing further coverage. Don modestly told me, "This much press will stretch my fifteen minutes of fame to half an hour." He deserves far more than that. (We were stand partners in the Symphony for several years: I know how good he is.)

On 26 October at the San Francisco Conservatory of Music, Don gave a recital in Hellman Hall. NCVS secretary and recital attendee Ted Seitz liked both the instrument itself and the music (the Brahms F-minor, the *Arpeggione*, and two contemporary works by Tom Flaherty and Eleanor Armor). Don Ehrlich and David Rivinus continue to experiment with the set-up on his instrument (Don't we all?), but it does seem to be here to stay.

On 27 October (head-to-head against Monday Night Football) the NCVS held an open house at Golden Gate Apple School in Kensington. Two-hundred and fifty NorCal

violinists were invited. The actual turnout was less than that. (Small and enthusiastic is what keeps organizations going and growing.) Several future activities for the society were discussed. Possibilities included encouraging violinists to offer demonstrations in their local public schools (or before any other interested organization), holding a viola play-in or marathon around Valentine's Day, and organizing a program of local meetings, recitals, and master classes. Northern California is a very big area, and a network of local events will help keep everyone involved.

Geraldine Walther, principal violist of the San Francisco Symphony, continues to be very busy. In the week of 17 November she performed the Walton Concerto three times with the Symphony. I attended the open dress rehearsal for the series—and it was wonderful! Geraldine plays with such devoted concentration that she gives an added dimension of expression to whatever she presents. She is also scheduled to play a recital at Old First Church in late November.

—Tom Heimberg, Kensington



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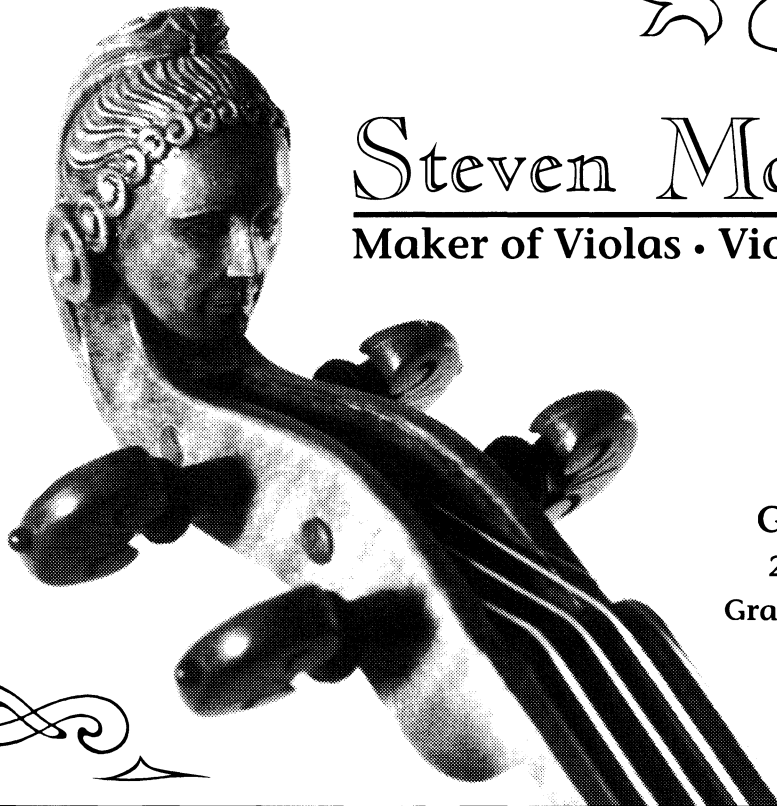
The RMVS has announced its events for the 1997–1998 season:

- 11–13 September Faculty viola recital by Juliet White Smith at University of Northern Colorado, Greeley
- 6 October The Romantic Viola at St. Cajetan's Church, Denver
- 16 & 23 October Violas! Viola Quartet at UNC and UC at Boulder
- 12 November Paul Neubauer Master Class and Lincoln Center Chamber Players
- 16–18 May RMVS Mini-Congress and Competition, UC at Boulder with guest artists Heidi Castleman, Juilliard School, and Ellen Rose, principal, Dallas Symphony



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Bach: Three Sonatas for Viola da Gamba and Harpsichord (arr. for viola). **Josef Suk**, viola; Zuzana Ruzickova, harpsichord; Praga 250103 (Harmonia Mundi)

Beethoven: Notturmo; Mendelssohn: Sonata for Viola; Schumann: Märchenbilder; **Paul Coletti**, viola; Leslie Howard, piano. Hyperion CDA 66946 (Harmonia Mundi)

Brahms: Sonatas for Viola and Piano, op. 120; Two songs, op. 91; **Veronika Hagen**, viola; Paul Gulda, piano; Iris Vermillior, contralto. DG 453 421-2

Brahms: Sonatas for Viola and Piano, op. 120; FAE Sonata Mvt. (viola version). **Barbara Westphal**, viola; Oppens, piano. BDG 9021

Dvořák: Pieces for Viola and Piano (transcriptions); **Bernard Zaslav**, viola; Naomi Zaslav, piano. Music and Arts CD 953 (Koch International)

Enesco: Piece; Sibelius: Rondo; Britten: Reflection; Elegy; et al. **Nobuko Imai**, viola; Roland Poentinen, piano; BIS 829 (Qualiton)

Hindemith: Complete Sonatas for Solo Instrument and Piano, vol. 1; Sonata for Viola and Piano; Sonatas for Cello and Piano, and for Violin and Piano. Ensemble Villa Musica (**Enrique Santiago**, viola; Ida Bieler, violin; Martin Ostertag, cello; Kalle Randalu, piano). MDG 304 0691-2 (Koch International)

Hoddinott: Concertino for Viola and Orchestra, et al.; **Czaba Erdélyi**, viola; New Philharmonia; David Atherton, conductor. Lyrita SRCD 332 (Harmonia Mundi)

Anthony Newman: On Fallen Heros—Allegro for Viola, Strings, and Tympani; Adagio for

Piano and Orchestra; **John Dexter**, et al.; New York Arts Orchestra; Anthony Newman, conductor. Newport Classics NCD 60140 (Allegro)

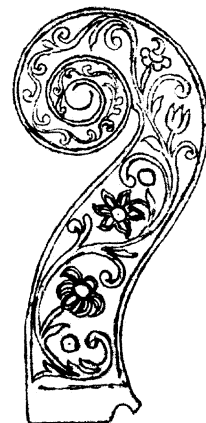
William Flackton: Sonatas for Viola and Piano nos. 2, 3, 4, 6; Eccles: Sonata for Viola and Piano; Handel: "Where'er You Walk"; Bach: "Bist du bei mir"; "Slumber Song." **Ronald Houston**, viola; Inmi Kjong Houston, piano. Pro Viola Classics PVC 00492

Review: With a great deal of pleasure, I was introduced to the new label of Pro Viola Classics, a recording that contains the superlative playing of violist Ronald Houston and his Korean-born wife, Inmi Kjong Houston. I was able to compare his performance of the Flackton Sonatas with the versions by world-renowned violist Emanuel Vardi (his may still be available on a Kingdom CD from England). Mr. Vardi uses the harpsichord as accompanying instrument; Mr. Houston uses the piano, which affords a warm, smooth legato with the viola. As principal violist with the Dallas Chamber Orchestra, Mr. Houston displays ample technique to perform the faster sections with clarity and insight. Bravo!

Dmitri Klebanov: Concerto for Viola and Ensemble; Japanese Silhouettes for Soprano, Viola d'amore and Ensemble; **Mela Tenenbaum**, viola and viola d'amore; Natalia Borro, soprano; Philharmonia Virtuosi, Igor Blazhkov, conductor; Richard Kapp, conductor. ESS.A.Y. CD 1052

Various Composers: Mela/Viola, eighteen short pieces for viola and piano, including works by Vivaldi, Granados, Mussorgsky, Chausson, Brahms, et al.: **Mela Tenenbaum**, viola; Richard Kapp, piano. ESS.A.Y. CD 1056

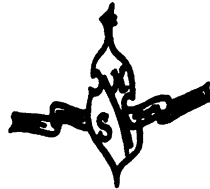
Paganini: The Paganini's at Home: Terzetto for Viola, Cello, and Guitar; Serenata for Two Violins and Guitar; Terzetto for Violin, Cello and Guitar; Sonata 1; **Mela Tenenbaum**, viola and violin; Alex Tenebaum, violin; Dorothy Lawson, cello; Paul Bernard, guitar. ESS.A.Y. CD 1053 (Review follows)



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David Dalton, Editor *JAVS*, BYU Music HFAC, Provo, UT 84602

Review: When I read the interesting article in *Fanfare* magazine of September/October 1997 about Mrs. Tenenbaum, I immediately got on the internet and found the address for ESS.A.Y. Records but had some difficulty getting on line. I then e-mailed the company at info@essaycd.com and introduced myself. A few days later I received a reply from none other than Richard Kapp, whose work I had known for many years through live concerts and Kapp Records. He graciously sent me the above CDs for review, which I received within a couple of days and immediately listened to. The first recording I played was the Klebanov Concerto. I must admit I approached it with some trepidation, expecting to hear echoes of Schnittke and Khancheli. Nothing of the sort—I was so enraptured that I listened to the disc twice and have since heard it a couple of times more. I could not believe that someone with the obvious talent of Klebanov could have fallen through the cracks to become virtually unknown. I checked catalogues back to the '50s but found no mention of him. Klebanov, a Ukrainian from Kharkov, writes in a very melodic style, with development, variation, and even the rondo form.

The Viola Concerto is a major work of approximately thirty-two minutes; as played by violist Mela Tenenbaum, it has all the ingredients of a major triumph. I knew that Mrs. Tenenbaum was concertmaster of the Philharmonia Virtuosi, but there is no lessening of her wonderful violin skills when she switches to the viola. As a matter of fact, as I listened, I thought that the viola was her main instrument, not the violin. Her vibrato is warm and even, her technique superb, and her musicianship beyond criticism. Without going into more superlatives, I must say that

the other two CDs are of equally fine artistry.

Reger: Three Clarinet Sonatas (transcribed for viola); **Barbara Westphal**, viola; Jeffrey Swann, piano; Bridge 9075 (Koch International)

Spanish Treasures: various short pieces by Albeniz, Falla, Granados, et al.; **Ellen Rose**, viola; Kathleen Collier, Centaur CRC 2315 (Qualiton)

J. Stamitz, K. Stamitz, A. Stamitz: Concertos for Viola; **Jan Perushka**, viola; Jiri Belohlavek, conductor; Prague Chamber Orchestra Panton 81-1422 (Albany)

Vanhal: Sonata for Viola and Piano, Sonatas for Viola and Harpsichord. **K. Spelina**, viola; J. Hala, piano; SPR 3285

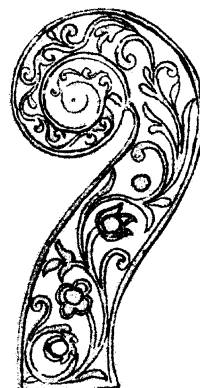
Viola sonatas by Hummel, Stamitz, Vanhal, and Dittersdorf. **R. Verebes**, viola; M. Legace, piano; SNE 569 (Allegro)

Viola Sonatas by Vieuxtemps, Schubert; Schumann: Märchenbilder; **R. Verebes**, viola; Blondin, piano; SNE 580 (Allegro)

Wranitzky (Vranicky): Concerto for Two Violas; Telemann; Concerto for Two Violas; Stamitz: Concerto for Violin and Viola; **Lubomir Maly**, viola (plays both parts of the two-violin compositions); Milos Konvalinka, violin; Dvořák Chamber Orchestra. Panton 84-1045 (Albany)

Viola Pieces by Violin Virtuosi: **Pierre-Henri Xuereb**, viola; Luc Devos, piano; Talent Dom 29012

—David O. Brown



COMPETITIONS

Tertis Winners

At the Lionel Tertis International Viola Competition, held last August on the Isle of Man, U.K., the following winners were announced:

Roland Glassl, Germany, first place
Steve Larson, Canada, second place
Mikhail Bereznitsky, Russia, third place

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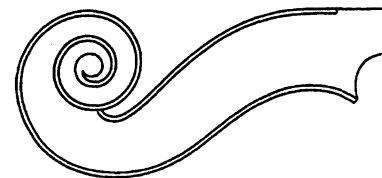
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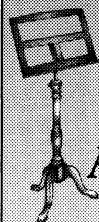
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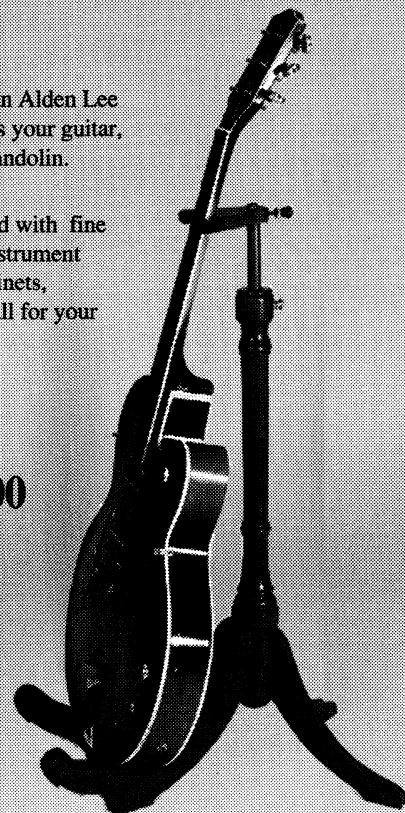
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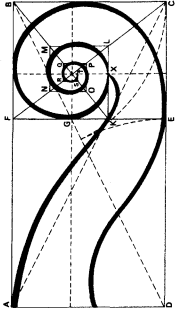
Chicago Viola Society Recital

The Chicago Viola society recital will be held 15 March 1998 at Wheaton College in Wheaton, Illinois. For more information, please check the web site:

<http://msn.nslsilus.org/evkhome/violasoc>

or call Lisa Hirschmugl at (630) 495-7969





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—from the community newspaper *The Tab*, Newton, Massachusetts
(submitted by Patricia McCarty)

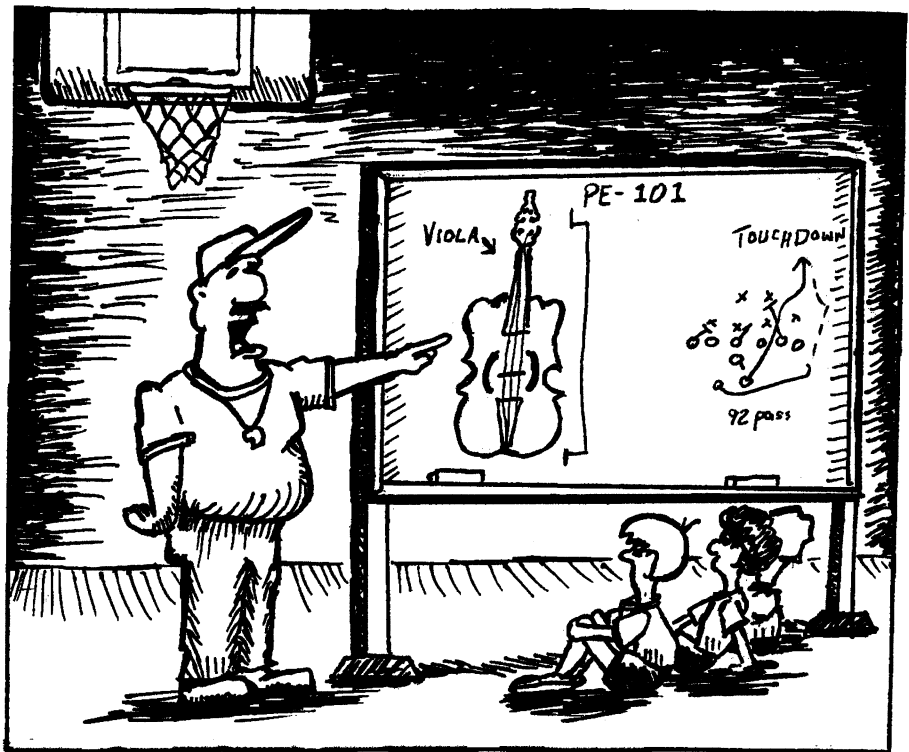


ILLUSTRATION BY JIM GOUGH

Please submit your informative photos of license plates, commercial products, & unusual associations that keep our name before the public.

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From the AVS Secretary: Please check your address as it appears in this directory and notify us of any errors. If you move, please notify us promptly. Those who paid membership dues during the last four months of 1997 are in good standing through January 1, 1999. Welcome to all the new members who have joined this year and brought our total membership to over 1,000!

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