

*JOURNAL*  
of the  
*AMERICAN VIOLA SOCIETY*

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

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2000



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# American Viola Society



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*The Primrose International Viola Archive*  
announces a generous gift  
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## FROM THE PRESIDENT

Over the last two weekends I have experienced several tremendous expressions of the strength of our society in the balloting for new Executive Board members and in marvelous "mini-congress" festivals put on by thriving locals in Chicago and Ohio.

Due to a production glitch encountered by the AVS volunteers who produced the ballots, it appeared to many of you that your vote might reach us after the response deadline and not be counted. It was evident from the enormous immediate volume of ballots (and the emphatic explanatory notes on many!) that voting for people to lead YOUR society is enormously important. Thank you to the hundreds of you who voted and selected an exciting leadership team from the well-qualified list of candidates (election results on p. 13 of this journal). The interest and commitment of our membership overwhelmed me (and for several days, my mail carrier!).

The events hosted by the Chicago and Ohio Viola Societies on successive weekends in April were models of artistry, camaraderie, and organization. How privileged I was to take part in both! Imagine enjoying in the space of nine days:

- |                           |   |
|---------------------------|---|
| 9 solo master classes     | 8 orchestral repertoire classes         |
| 5 group technique classes | 3 panel discussions on careers in music |
| 1 solo recital            | 1 massed viola reading session          |
| 1 mixed solo recital      |   |

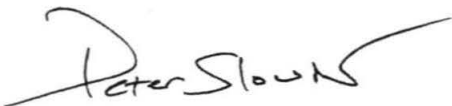
involving the top professional players, master teachers, over 100 students, and UK guest Simon Rowland-Jones! And this was not even a Congress! This is the kind of activity that the Society will continue to provide for its members through vital local chapters (which are supported by AVS through member dues rebates and special project grants). Chapter Czar William Preucil has created a useful article (p. 39) that will help you locate your nearest active local. If you don't see one in your area, please consider getting one started yourself. (An acceptable alternative to starting a local chapter is getting several new members to join AVS during the current "2000 for 2000" Campaign, now on its home stretch (did you really think I could do a President's message without mentioning that?).

Several moments from the last two weekends stand out in my memory:

- . . . A veteran, major orchestral player thanking AVS for showing him the love of music evident in amateurs and students at a viola day;
- . . . Students coming together to discover the power and grandeur of multiple-violin compositions;
- . . . Teachers' eyes bright with glee as talented young performers "take up the torch;"
- . . . Music aficionados and artists with major international careers enjoying each other's contributions in lively discussions of chamber music and teaching.

These are the moments that make our society great. Thank you for the part you have played in getting us to this stage, and here's to the next time that our warm, expressive instrument brings us together! ♪

Fraternally,



Prez



*Peter Slowik*



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## ANNOUNCEMENTS

### AVS National and Local Chapter Annual Dues

The AVS Board has approved a proposal to implement a more efficient system for collecting annual dues for the local chapters of the American Viola Society combined with annual dues for the American Viola Society. With the

cooperation of local chapters, this new system will significantly reduce the amount of paperwork and bookkeeping generated by the current system and will increase accuracy of chapter records at both the national and local levels.

### 2001 Primrose Viola Competition

#### COMPETITION RULES

##### *Eligibility*

Applicants must meet the following criteria:

- Have not yet reached their 28th birthday by April 1, 2001, and
- Must be a current member, or presently studying with a current member, of any of the branches of the International Viola Society (AVS, CVS, etc.)

*N.B.:* If you are not currently a member of the AVS or CVS and wish to join, please see application form on page 10 for details.

#### PRIZES

**1st Prize:** \$2000.00, plus an invitation to make a featured appearance at the 2002 International Viola Congress.

**2nd Prize:** \$1000.00

**3rd Prize:** \$500.00

There will be additional performance opportunities and merchandise prizes. Consult the Primrose Competition page at the [www.viola.com](http://www.viola.com) website regularly for the latest updates.

#### COMPETITION REPERTOIRE

**General Information:** There are four categories of repertoire: Viola and Orchestra, Viola and Piano, Unaccompanied Work, and Virtuoso Primrose Transcriptions.

Candidates must prepare one complete work from each category, within the following guidelines: One of the works prepared must be selected

from the *Contemporary Selections*: Penderecki, Harbison, Adler, Ligeti, Reutter, or Persichetti.

##### **Work with Orchestra:**

Hindemith—Der Schwanendreher

*Contemporary Selections:*

Penderecki—Concerto

Harbison—Concerto

##### **Work with Piano:**

Brahms Sonata (either Op. 120)

Rebecca Clarke—Sonata

Shostakovich—Sonata

*Contemporary Selections:*

Samuel Adler—Sonata

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##### **Unaccompanied Work:**

Hindemith Sonata (any)

Bach Suite (any)

Reger Suite (any)

*Contemporary Selection:*

Ligeti—Sonata (any movement)

Schott, publisher

Reutter—Cinco Caprichos Sobre Cervantes

Schott, publisher

Persichetti—Parable XVI

Theodore Presser, publisher

##### **Virtuosic Primrose Transcriptions:**

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Wolf—Italian Serenade\*

Wieniawski—Caprice\*

Paganini—La Campanella

Paganini—24th Caprice (Viola and Piano)



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\*Available in *The Virtuoso Violist* published by G. Schirmer Inc. HL 50482094.

#### PRELIMINARY ROUND

The preliminary round is recorded and submitted on audiocassette tape or CD. Approximately 20 candidates will be chosen by a jury to participate in a Semi-Final round. The Semi-Final and Final rounds will take place in late March 2001 in the Chicago area. Tapes/CDs must be postmarked by January 15, 2001. Semi-Finalists will be notified of their acceptance by February 15, 2001.

In order to assure anonymity, the applicant's name and address should appear only on the applicant's outer package. There should be no personal identification on the tape/CD or its container. Tapes/CDs will be coded before being sent to the adjudicating committee. Tapes/CDs will not be returned.

Applicants should understand that the quality of the recording may influence the judges; therefore, a new tape of a high quality should be used. We are now accepting CDs because of the availability of this technology.

#### REPERTOIRE FOR THE PRELIMINARY ROUND

The cassette tape/compact disk must include the applicant performing the following, in accordance with the Repertoire General Information above:

- The first movement of a Work with Orchestra;
- An excerpt (c. 5 minutes) from a Work with Piano
- An excerpt (c. 5 minutes) of an Unaccompanied Work

*N.B.:* One of the selections must be from the list of contemporary selections. Candidates may not change repertoire between the Preliminary and Semi-Final/Final rounds.

#### SEMI-FINAL AND FINAL ROUNDS

The Semi-Final and Final rounds will take place in the Chicago area in late March 2001.

Each of the Semi-Finalists and Finalists will be asked to perform (from memory, unless noted):

- The entire Work with Orchestra from the Preliminary round
- The entire Unaccompanied Work from the Preliminary round
- The entire Work with Piano from the Preliminary round (need not be memorized)
- A complete Primrose Virtuoso Transcription from the list above.

All Semi-Finalists and Finalists will be responsible for their own transportation and lodging expenses as well as their accompanist's fees. A list of available local accompanists will be provided if requested. No screens will be used in either the Semi-Final or Final round. See page 10 for an official application form.

For further information, please contact:

Lucina Horner  
Primrose Competition  
2185 Kelly Lane  
Hoover, AL 35216  
Primrosecomp@hotmail.com

#### 1999 PRIMROSE COMPETITION WINNERS

##### First Prize:

*Lawrence Power*, Bucks, England

##### Second Prize:

*Roland Glassl*, Ingolstadt, Germany

##### Third Prize:

*Elizabeth Freivogel*, Kirkwood Missouri



# 2001 PRIMROSE MEMORIAL VIOLA SCHOLARSHIP COMPETITION

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\_\_\_\_\_ Telephone: \_\_\_\_\_

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PLEASE CHECK THE APPROPRIATE ITEMS:

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OR

I am not currently a member and wish to join the AVS.

*If you wish to join the AVS or CVS, please enclose a SEPARATE check (made payable to the AVS or CVS), in the amount of \$20.00 (student member) or \$35.00 (regular member) in the appropriate currency, along with your filled-out entry form, tape, and competition application fee.*

Enclosed is my non-refundable application fee of \$50.00, in the form of a check made out to the Primrose Memorial Scholarship Competition—AVS and my unmarked audition tape/CD. I have read the Competition Rules and Repertoire Lists and certify that I am eligible to participate in this year's Primrose Memorial Scholarship Competition. I am enclosing a photocopy of proof of my age (passport, driver's license) and proof of my or my teacher's membership in one of the branches of the International Viola Society.

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Signature Required

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Peter Slowik (USA)

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John White (UK)

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### HOST CHAIRS

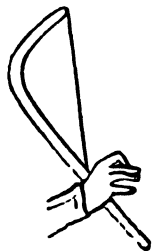
Dr. Donald Maurice, Massey University, Wellington

Dr. Michael Vidulich, President, Australian and New Zealand Viola Society

## Suzuki Viola School Revisions

### SUZUKI VIOLA SCHOOL, VOLUME SEVEN

Publication of Volume Seven marks the continuation of the Suzuki Viola School repertoire and some revision to the previous books. Volume Seven includes: Suite in A Major by L. de Caix d'Hervelois, Andantino by F. Kreisler, *Ave Maria* by F. Schubert, Allegro from the Op. 5, No. 1 violin sonata by Corelli, the third movement of the J. C. Bach/Casadesus Concerto in C minor, *After a Dream* by G. Faure, and the complete Concerto in B minor of Handel/Casadesus. Technical material includes Complete Major and Minor Scales in Three Octaves, as well as Two-Octave Major and Minor Scales (for those scales beginning on the G String), and Exercises in Thirds. The compositions and exercises in this volume were compiled and arranged by Doris Preucil and edited by Doris and William Preucil.



### REVISIONS TO VOLUME SIX

Since the Handel/Casadesus Concerto has been moved from Volume Six, the J. C. Bach/Casadesus Concerto movements one and two now take its place. Also, new to the Suzuki viola repertoire, *Country Dances* by Beethoven have been added to this volume.

### REVISIONS TO VOLUME FIVE

Replacing the first two movements of the J. C. Bach/Casadesus Concerto is the Concerto No. 3 in C minor, Op. 12, by F. Seitz. *Nina*, by G. B. Pergolesi, has been moved to Volume Five from its original place in Volume Three.

### REVISIONS TO VOLUME THREE

Minuet in D, K.439B, by Mozart replaces *Nina* by Pergolesi.

—William Preucil

## Maurice Vieux Competition Results

### First place

Antoine Tamestit, 20, France  
Aroa Sorin, 25, Romania

### Third place:

Lawrence Power, 23, England

### Special Prize:

“Académie musicale de Villecroze”  
Stine Hasbirk, 24, Denmark

### Prize “Spedidam”

Agathe Blondel, 26, France

### Prize “Sacem” for the best interpretation of Michaël Levinas’ piece

Antoine Tamestit, France

### Prize of the public

Antoine Tamestit, France

Please see p. 45 for a complete account of the week’s events.

## Thank You

The American Viola Society would like to extend a special thank you to those persons who have made financial contributions to the Primrose Memorial Scholarship Fund, the AVS endowment, and as Contributors and Benefactors of the AVS. Your support makes possible the many projects of the AVS, as it seeks to expand the study of and interest in viola research, performance, and literature.

## AVS Board Election Results

Welcome to the following newly elected American Viola Society Board members who will serve in their terms until 2004:

Victoria Chiang  
Ralph Fielding  
Barbara Hamilton  
Christine Rutledge  
Kathryn Steely  
Louise Zeitlin

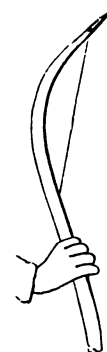
AVS Board members who will be continuing in their terms until 2002 are:

Donna Lively Clark  
Paul Coletti  
Pamela Goldsmith  
John Graham  
Karen Ritscher  
Juliet White-Smith

AVS Officers continuing in their terms until 2002 are as follows:

Peter Slowik, president  
William Preucil, vice president  
Catherine Forbes, secretary  
Ellen Rose, treasurer  
Thomas Tatton, past president

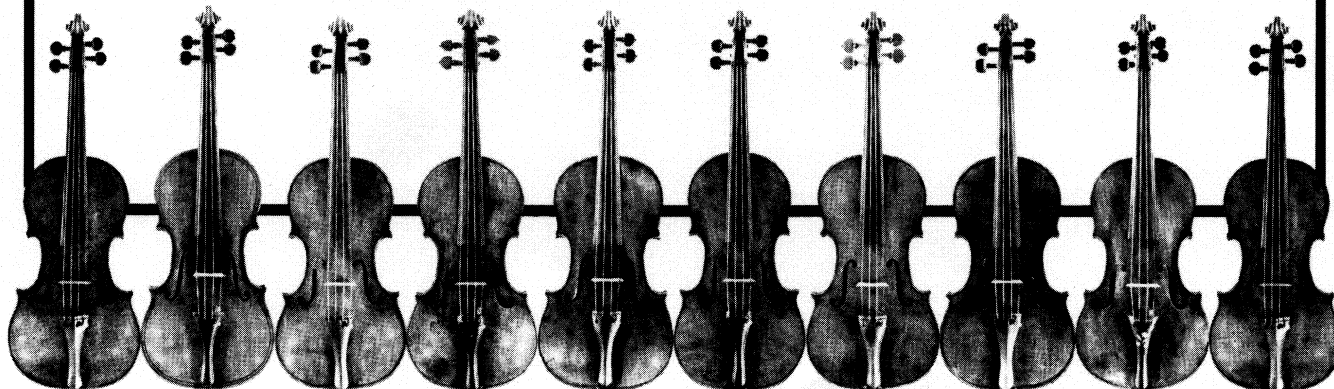
AVS would like to thank all those who were willing to participate in the balloting process. We are especially grateful for the service of those board members whose terms are now expiring. Thank you for your tireless efforts on behalf of the American Viola Society.



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## INTERMEDIATE VIOLA SOLOS

*Transcribed & Edited by James Przygocki*

POLISH DANCE	<i>Edmund Severn</i>
THE BOY PAGANINI	<i>Edward Mollenhauer</i>
ALLEGRO SPIRITOSO	<i>Jean Baptiste Senaillé</i>
THE INFANT PAGANINI	<i>Edward Mollenhauer</i>
HUNGARIAN DANCE NO. 2	<i>Johannes Brahms</i>
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# NIKOLAI ROSLAVETS AND HIS VIOLA SONATAS

by Anna Ferenc

The story of the Russian composer Nikolai Andreyevich Roslavets is tragic and elusive; tragic because of a politically-motivated neglect bordering on suppression that he and his compositions experienced throughout most of the twentieth century and elusive because of the resulting lack of accurate information about him. Though his name still remains on the periphery of the musical canon, his work has steadily attracted more and more attention since the fall of communism. Particularly noteworthy are the publication by Schott International of all of Roslavets' surviving complete compositions and a growing list of recordings, especially of his chamber music.<sup>1</sup> This article provides an introduction to Roslavets and comments on his Sonatas for Viola and Piano.

## BIOGRAPHICAL BACKGROUND

As a prominent modernist composer living in Russia under Stalin's leadership, Roslavets' professional fate was in large part sealed in 1932 by a Communist Party resolution titled "On the Reconstruction of Literary and Artistic Organizations." In the field of music, this governmental decree dissolved all existing factional associations and created a single Composers' Union controlled by the state. Instead of being admitted to the Union, Roslavets' name disappeared from reference sources and concert programs because his work did not reflect or promote Party ideology. His music was thus obscured at home and, consequently, also abroad.

Lacking information, Western lexica could only speculate on his fate. The 1954 edition of the *Grove's Dictionary of Music and Musicians*, for example, dismissed Roslavets' music as being of an experimental nature that soon fell into oblivion.<sup>2</sup> And, as late as 1970, the *Oxford Companion to Music* reported that Roslavets died in exile in Siberia.<sup>3</sup> At about the same time composers and scholars such as George Perle and Detlef Gojowy were connecting Roslavets' music to serialism and making claims that he was "an earlier twelve-tone composer."<sup>4</sup> All of this information has undergone significant revision since authorities began allowing access to Roslavets' archives in Moscow about a decade ago.

As valuable as the archival information is, it does not provide definitive answers to all questions. There is still some discrepancy, for example, with respect to Roslavets' date of birth. Depending on the source consulted, Roslavets was born on either the 23rd or 24th of December, 1880, according to the Old Style or Julian Calendar used in Russia at the time. To complicate the matter a little further, these dates correspond to the 4th and 5th of January, 1881, when converted to the New Style or Gregorian Calendar used elsewhere in Europe and America.

According to Roslavets' own autobiographical statement, he was born in a village by the name of Dushatino, which was then part of the Chernihiv gubernia of Ukraine and is now in the Briansk region of Russia.<sup>5</sup> His initial exposure to music was through his uncle, a self-taught village fiddler and master builder of string instruments. At the age of 7 or 8, Roslavets began to teach himself to play the violin by ear and soon became part of a popular village string ensemble led by his uncle. At 16, he moved to the city of Kursk, where, in addition to being a railway office employee, he studied violin, rudimentary theory, and harmony with Arkady Maksimovich Abaza, who taught music classes under the auspices of the Russian Music Society. In 1902 Roslavets gained admission to the Moscow Conservatory where he studied violin performance and composition. He graduated in 1912 with a silver medal for his "opera-cantata" *Nebo i Zemlya* [*Heaven and Earth*].

Having completed his studies at the Conservatory, Roslavets began to establish himself as a composer with modernist interests. From the outset of his professional career he began formulating and composing within a "new system of tone organization," which he continued to use in his works until the mid to late 1920s. By 1915 Roslavets had gained a reputation for being a







daring innovator and had allied himself with representatives of Russia's literary and painterly vanguard such as Aleksandr Blok, Vladimir and Nikolai Burluk, Vasily Kamensky, Velimir Khlebnikov, Aristarkh Lentulov, Vladimir Maiakovsky, Kazimir Malevich, and Boris Pasternak. In 1919 Arthur Lourié, then head of the Music Division of the Commissariat of Public Education (Narkompros), enlisted Roslavets' services in founding the Association for Contemporary Music (ASM). Soon after its official establishment in 1923, the organization sponsored performances of several of his chamber and orchestral compositions. Roslavets was also one of many Russian artists who participated in the cultural, educational, and even political structuring of the new socialist state after the 1917 Revolution. He held a series of important professional posts in addition to maintaining his compositional productivity. Until about 1927, Roslavets' compositions were well received by his modernist contemporaries. Reviews by supporters of the modernist camp praised his compositional skill and pronounced him the most interesting innovator among his contemporary Russian peers.

While promoting his own approach to composition, Roslavets also defended post-tonal music from criticism it received from the anti-modernist Russian Association of Proletarian Musicians (RAPM). The polemics into which he entered on this topic turned to his disadvantage by 1927 when an attack was launched against his modernist stand and his compositions were denounced for their "formalism" and "decadence." By this time, Roslavets had become disillusioned with the government and had resigned from the Communist Party.

To escape the tensions of Moscow, Roslavets moved to Tashkent in 1931 and returned to Moscow in 1933 where he tried, with great difficulty, to resume making a living as a composer. He was not admitted to the Composers' Union until May 1940 after suffering a crippling stroke. Paradoxically, it was this affliction that saved him from a planned repression. For the next four years of his life he suffered from cancer. Another stroke ended his life on August 23, 1944.

Not surprisingly, the bulk of Roslavets' compositional output was produced prior to his denunciation in the late 1920s. His work includes several orchestral pieces (most of which have not survived intact), a violin concerto, much chamber music, piano compositions, art songs, and politically required propaganda songs extolling the 1917 Revolution and the proletariat. Roslavets published several of his early works on his own. Later, as a result of the governmental New Economic Plan in the 1920s, a few of his compositions were published by Universal Edition of Vienna in conjunction with the Moscow State Publishing House.

Apart from the propaganda songs, most if not all of these compositions are based on the composer's "new system of tone organization." He did not write much about this system, but, in his autobiographical article of 1924, he explained that his compositional method involved manipulation of so-called "synthetic chords"—collections of six to eight or more notes—which, through their possible transposition to all twelve degrees of the chromatic scale, govern the pitch-structural plan of a work.<sup>6</sup> Roslavets' archival manuscripts and sketches indicate further that he thought of his synthetic chords as harmonic entities which could also be expressed in scalar format. In particular, a certain basic hexachord constructed of a major triad, minor seventh, minor ninth, and minor thirteenth above a fundamental pitch-class can be identified as the source for his various synthetic chords. This sonority of dominant-thirteenth origin is varied to create others through chordal rearrangement, chromatic alteration of chordal members, and/or addition of pitch-classes to the collection. Roslavets' pre-compositionally determined synthetic chords are associated with a strictly regulated orthography that stems from the traditional concept of chordal roots. Though visually cumbersome at times, the orthography actually clarifies the composer's understanding of pitch structure in his music. Each composition that uses this technique has its own referential synthetic chord which undergoes continuous transposition, often by thirds and fifths. The compositions typically end with a similar if not identical form of the synthetic chord with which they begin.

The synthetic chord concept did not originate with Roslavets. Already in 1910 the Russian music critic and disciple of Skriabin, Leonid Sabaneev, began publishing articles in Moscow about Skriabin's orchestral tone poem *Prometheus* explaining that the composition was based

upon a “synthetic chord.”<sup>7</sup> Given Scriabin’s popularity in Russia and Roslavets’ interest in contemporary musical developments, it is very unlikely that Sabaneev’s publications or the subsequent debates between 1913 and 1916 about Scriabin’s chord construction would have completely escaped Roslavets’ notice. Although Roslavets defended his independence and claimed not to be influenced by Scriabin, his synthetic chord technique has much in common with Scriabin’s late harmonic practice.

#### THE SONATAS FOR VIOLA AND PIANO

Roslavets’ archive at the Russian Central Archive of Literature and Art (RGALI) includes a hand-written document by the composer listing his musical compositions.<sup>8</sup> The document has an archivally determined date of the 1940s. Roslavets lists only one Sonata for viola and piano, dated 1926. Yet among his manuscripts is a score for a Sonata No. 2 for viola and piano archivally determined to have been written in the 1930s. Neither of these two works were published during the composer’s lifetime. Both were published for the first time by Schott in 1993 as the First and Second Sonatas for Viola and Piano. However, in addition to these two complete works for this medium, there exists an earlier incomplete manuscript titled by Roslavets “1re Sonate pour Alto et Piano,” which he began on April 13, 1925, but apparently abandoned.<sup>9</sup> In 1989–90, the Russian composer Aleksandr Raskatov provided a completion for the manuscript and the Roslavets-Raskatov score was later recorded by Yuri Bashmet.<sup>10</sup> Although the completed work cannot be viewed as an authentic viola sonata by Roslavets, the surviving manuscript does shed light on the composer’s compositional practice.

The manuscript lays out the main material for a single-movement work in sonata form entitled *Allegro con moto*. It consists of first and second themes, the beginning of a transition between them, and a development section that is focused primarily on the motivic material of theme I. The opening measures of the Sonata’s first theme disclose the synthetic chord source for the piece. As shown in the chordal reduction beneath the first six measures reproduced in example one, the piano accompaniment within the first two-and-a-half measures essentially arpeggiates between members of a harmony comprised of a major third, diminished fifth, minor seventh, minor ninth, and minor thirteenth above the fundamental pitch-class or root, A.

Example 1.

*Allegro con moto*

The musical score for Example 1 consists of three staves. The top staff is the viola line, starting with a dynamic marking of *p* and a hairpin. The middle staff is the piano accompaniment, also starting with *p*. It features arpeggiated chords and trills marked *tr*. The bottom staff is a chordal reduction of the piano accompaniment, showing the harmonic structure of the first six measures. The tempo is marked *Allegro con moto* and the dynamics are *p*.



At the same time, the viola melody introduces two chromatic alterations to this hexachord, pitch-classes C and E, which form a minor third and perfect fifth respectively above pitch-class A. Though realized somewhat differently on the musical surface, this same eight-element collection recurs at the beginning of measure 5 and at the end of measure 6. In all of these instances, pitch-class A is destabilized as a perceptible chordal root by being paired with its tritone in the bass. At the beginning of measure 4, however, the perfect fifth alteration displaces the tritone and yields a statement of the previously described basic hexachord in Roslavets' system (which consists of a major triad, minor seventh, minor ninth, and minor thirteenth).

Example one also shows that, within the first six measures of the piece, the chordal statements on A alternate with similar chordal statements on E. Lacking the minor ninth component, the pentachords on E in measures 3 and 4 are incomplete statements of the referential chord transposed up a fifth. On the other hand, the similarly transposed statements in measures 5 and 6 not only add the minor ninth and include the minor third components, they also raise the minor

thirteenth to a major interval. This latter alteration foreshadows the type of synthetic chord with which theme II begins.

Example two reproduces the first four measures of theme II along with a chordal reduction. As indicated, this excerpt also begins with a chordal statement on A, which alters the original hexachordal source to include a major rather than minor thirteenth, and also adds a perfect fifth and perfect eleventh. The following measure presents a transposition of this octochord up a minor third (on C). The remaining two measures feature pentachordal subsets of these sonorities in alternating transpositional statements on A and C. Notice that the chordal reductions in examples one and two reveal an orthography that consistently keeps intact intervallic relationships between chord members and their chordal roots.

### Example 2.

39

chordal reduction

41





Given that this incomplete Viola Sonata was sketched when Roslavets' modernist compositional technique was at its maturity, it shows that he adopted an approach to composition that included the concept of a tonal center (in this case A) operating within a traditional form. In addition, it illustrates that his compositional method makes use of traditional transpositional moves by third and fifth within a chromatically expanded context wherein the resulting musical material is derived from the variation of a referential harmonic sonority. The transpositions and variations do not always occur within a regular metric pattern, but usually coincide with motivic groupings.

On the manuscript of his first completed Sonata for Viola and Piano, Roslavets indicated that the piece was begun in the spring of 1926 and completed August 6th of the same year.<sup>11</sup> Written a year after his first attempt for this medium, this composition bears some resemblance to its incomplete predecessor. This sonata is also a single movement work that adheres strictly to traditional sonata form and its first and second themes betray references to the thematic material of the previous incomplete work. Particularly conspicuous are: the melodic role of the perfect fourth interval in the viola part, the use of eighth-note triplets, and a dotted eighth-note figure where the subsequent sixteenth-note anticipates the pitch to come. However, where the 1925 manuscript was written in a steady and unchanging  $\frac{4}{4}$  meter, the 1926 Sonata alternates frequently between metric indications of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ , and  $\frac{7}{4}$ . At the end of the piece,  $\frac{3}{2}$  is also introduced to accommodate motivic restatements in rhythmic augmentation.

Like the earlier manuscript, this sonata also begins with a statement of its first theme, which discloses the referential sonority for the entire composition. Example three reproduces the opening eight measures of the piece and adds a chordal reduction of the musical material beneath each system. Prolonged in the first two measures, the initial harmony and source for the piece is a sonority that includes a minor third, perfect fifth, minor seventh and major ninth above the root C. The manner of its presentation is also similar to the musical realization in the previous piece. Here, the piano accompaniment arpeggiates the chord, while the viola melody adds a perfect eleventh that expands the pentachord into a hexachord.

This example also shows that the referential sonority on C is transposed up a perfect fourth in measures 3–4 and up a perfect fifth in measures 7–8. In traditional tonal terms, one could say that the tonic chord on C alternates between its subdominant and dominant transpositions. Notice again that all statements use an orthography that preserves the intervallic pattern of the initial chord, which in turn confirms chordal roots.

There is evidence indicating that Roslavets indeed had this harmonic construct in mind when composing this piece. At various points in his manuscript, he provides German letter names

### Example 3.

The image displays three systems of musical notation for a viola sonata. Each system consists of a single melodic line and a piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixths. Measure 7 includes dynamic markings 'dolce' and 'mf'. The score is presented in a standard musical notation style with treble and bass clefs.



above the score to denote the chordal roots of the harmonies being used at the time. An example is given in the following 2-measure excerpt, taken from the end of the exposition's transition (measure 24) and the beginning of theme II (measure 25).

As the added chordal reduction shows, the succession of letters "G"—"A"—"D"—"Es" corresponds with a root-position sequence of the composition's pentachordal source on G, A, D (with added perfect eleventh), and E-flat. The example also indicates that the roots of Roslavets' synthetic chords are not always present in the bass or lowest voice, and that non-chord tones, such as the E-natural in measure 25, are evidently also allowed within his compositional practice. In this instance, the E-natural functions as a chromatic lower neighbor tone. More important, however, is the clear indication that the composer distinctly intended theme II to begin

## Example 4.



24 G A D 25 Es

*tr* *tr* *tr* *tr*

*cresc.*

3 *cresc.* 3 3

5 5 5

chordal reduction

harmonically a minor third higher (on E-flat) than theme I (on C). This has implications for the recapitulation section as we shall see later.

The development section of the composition interweaves motivic material from themes I and II in dialogue between the viola and piano. The interplay of this material yields to a focus on the main melodic idea of theme I with which this section climaxes. Example five reproduces the sequential build-up to the climax marked triple forte at measure 83.

## Example 5.

79 As

*f*

\*

80

\* A g natural that occurs here in the Schott edition is a misprint.

81 Des

*ff*

82

83 *fff* *gva*

85 *gva* *con tutta forza*





As indicated by the brackets in the example (beginning at measure 79) the main idea of theme I recurs in the piano part and its initial descent of a fourth is echoed by the viola. By measure 83, however, both instruments join in a restatement of the idea, after which it is liquidated in the piano part. The 2-measure model established in measures 79–80 is successively sequenced up a fourth at measure 81 and again at measure 83. This surface musical activity corresponds with the composer's letter designations "As" or A-flat (at measure 79) and "Des" or D-flat (at measure 81), which indicate the background harmonic root progression.

A chordal reduction of the passage in example five appears in example six and shows that the hexachordal version of the referential sonority participates in a descending circle of fifths sequence from a root position statement on A-flat to the climactic G-flat, at which point it is removed by a tritone from its original statement (on C).

### Example 6.

The retransition that follows continues to focus on the same melodic idea from theme I and leads us to the recapitulation section and a return to the original tonal level of the referential sonority. In his manuscript, Roslavets does not write out the recapitulation of theme I, rather giving directions to repeat the corresponding section of the exposition. Likewise, when he reaches the recapitulation of theme II, he states that the corresponding section of the exposition be transposed down a minor third (from the earlier beginning on E-flat) to the original level of the referential sonority (C). This is a deliberate though rather mechanical attempt at fulfilling the requirement in sonata form of recapitulating both themes in the tonic key.

The composition closes with a coda that recalls material from the retransition and therefore ends the piece by focusing again on the familiar main melodic idea of theme I. The final two measures (measures 231 and 232), however, provide the work with an intriguing harmonic conclusion. As shown in example seven, the downbeats of these measures feature unmistakable references to the original sonority on C. The harmony at the mid-point of measure 231, however, causes some confusion. The left hand of the piano part outlines a diminished seventh chord of C, while the right hand and viola parts together produce a traditional dominant ninth of g minor.

### Example 7.

The dominant ninth chord then actually resolves to a g minor triad in the viola and upper piano parts. Thus, a bitonal juxtaposition results when a tonal center of g is easily perceived above a reminiscence of C in the lower register.

Though unusual, such bitonal articulation was foreshadowed even at the opening of the composition. Referring back to example three, we can hear that the melody of theme I played by the viola conforms to the aeolian or natural minor mode on g, while at the same time it is being supported by a piano accompaniment that establishes a chordal reference point of C.

Roslavets' work list indicates that this Sonata was performed at some point by Vadim Vasilevich Borisovsky, to whom the work is dedicated. The composer's Second Sonata for Viola and Piano is likewise dedicated to Borisovsky. Given its archival dating (from the 1930s), the piece was written when Roslavets was forced to abandon his method of composing with synthetic chords. Compositions dating from this later, more conservative period are commonly considered to be of lesser value than the composer's earlier, modernist works. The Second Viola Sonata, however, challenges this point of view. Although its large-scale formal articulations are undeniably conservative, the sonata's highly chromatic harmonic content remains true to Roslavets' individual style. Indeed, there are compositional traits in this work that link it to its predecessor despite differences that reflect concession to conservative demands.

The first and most obvious difference is that this piece is not a single-movement work. It consists of three movements designated *Allegro commodo*, *Assai moderato*, and *Allegro con spirito*. Two allegro movements frame a traditional fast-slow-fast arrangement. An equally glaring difference is the use of key signatures: one flat in the outer movements denotes a tonal center of F major; two flats in the second movement designate a move to the subdominant, B-flat major. However, apart from beginning and ending points, these tonalities are obscured by the composition's chromatic pitch-structural context. Example eight reproduces the opening few measures of the first movement.

### Example 8.

1 **Allegro commodo**

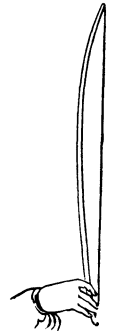
*mf dolce*

*p*

4

*p* *cresc.*

4





The two-measure piano introduction and the beginning of the viola melody certainly attempt to secure an F-major tonal center, but the establishment of such a focal point is soon abandoned. Indeed, it is even deliberately thwarted already in the first two measures by the repeated undermining tritone (D–G sharp) in the bass. Tritonal articulation is a hallmark of Roslavets' compositional style. It occurs often as a foreground feature noted in the earlier, incomplete manuscript. It is also articulated within large-scale harmonic plans, such as the tritonal goal of the first complete Sonata's development section. It continues to surface from time to time in the Second Sonata, thereby linking this work to his previous modernist period.

A common connection between all three movements of the Second Sonata and another link to its incomplete and complete predecessors is the focus on sonata form. All three movements are written with this form in mind, although the second lacks a development section. The outer movements are clearly connected by the 9/8 meter in which they are both written, and by the resulting rhythmic patterns and melodic motives that they share. All three movements feature first and second themes as part of their respective exposition sections. In movements I and II, the first themes begin with what could be considered tonic support, while the second themes begin in the dominant region. Conventionally, when recapitulated, these second themes are transposed to begin on the tonic. The final movement departs from this design. Its first theme begins with the tonic support of an F major triad, but its second theme begins on the subdominant, B flat. When it is time to recapitulate the expositional material, theme II is not restated at all. Instead, and quite unexpectedly, a melody that first appears at the end of the development section is recalled.

A final link to Roslavets' earlier practice can be found in the development sections of the outer movements. Both feature an interweaving of melodic material from their respective first and second themes in dialogue between the viola and piano. It is especially noteworthy that the beginning of the development section of the final movement is marked by a change of key signature to two sharps. At its beginning and its conclusion, the section articulates b minor as the tonal center once again, a tritone away from the home key of F major.

The conventional authentic cadences that punctuate tonal centers in Roslavets' Second Sonata for Viola and Piano mark a retreat to a more conservative style of composition. Be that as it may, the Sonata as a whole cannot be heard as an artistic capitulation to political pressures. Rather, it provides evidence that the composer endeavored to be true to his inner voice in spite of external restrictions. Both of his completed Sonatas for Viola and Piano offer their performers musical and technical challenges. Belatedly rediscovered, they are welcome additions to the viola repertoire. ♪

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#### NOTES

<sup>1</sup>The discography includes, but is not limited to: *Glinka, Roslavets, Shostakovich: Viola Sonatas* (Yuri Bashmet, Mikhail Muntian. BMG 09026-61273-2, 1992); *Nikolai Roslavets: Four Violin Sonatas* (Mark Lubotsky, Julia Bochkovskaya. Olympia OCD 558, 1995); *Nikolai Roslavets: Works for Violin and Piano* (Mark Lubotsky, Julia Bochkovskaya. Olympia OCD 559, 1996); *Nikolaj Roslavets: In den Stunden des Neumonds, Konzert für Violine und Orchester Nr. 1* (Tatjana Gridenko, Heinz Holliger, Rundfunk-Sinfonieorchester Saarbrücken. Wergo 286 207-2/WER 6207-2, 1993); *Nikolaj Roslavets: Piano Music* (Marc-André Hamelin. Hyperion CDA66926, 1997); *Prokofjew-Roslavets: Werke für Violoncello und Klavier* (Boris Pergamenschikow, Pavel Gililov. Orfeo C 249 921 A, 1992);

*Roslavets and Shostakovich Sonatas for Viola and Piano* (Victoria Chiang, Randall Hodgkinson. Centaur Records CRC 2450, 2000); *Roslavets: Musique de Chambre* (The Moscow Trio, Andrey Gridchuk, Alexander Blok, Natalia Pankova, Sergey Sudzilovsky, Andrey Diev. Saison Russe/CDM LDC 288 047, 1992); *Russian Chamber Music of the Twenties* (Alexander Lazarev, Ensemble of Soloists of the Bolshoy Theatre Orchestra-Moscow. Saison Russe/CDM LDC 288 055, 1993).

<sup>2</sup>Rosa Newmarch, "Roslavets, Nikolay Andreyevich" in *Grove's Dictionary of Music and Musicians*, fifth ed. (London: Macmillan, 1954) 7, 238–239.

<sup>3</sup>Percy A. Scholes, "Roslavets" in *The Oxford Companion to Music*, tenth ed. (London: OUP, 1970), 890; Detlef Gojowy, "Nikolai Andreevic Roslavec, ein früherer Zwölftonkomponist" (*Die Musikforschung*, 1969), 22–38.

<sup>4</sup>George Perle, *Serial Composition and Atonality. An Introduction to the Music of Schoenberg, Berg, and Webern*, first ed. (Berkeley and Los Angeles: UC Press, 1962), 41.

<sup>5</sup>Nikolai A. Roslavets, "Nik. A. Roslavets o sebe i svoiom tvorchestve" [Roslavets on himself and his Creative Work] (*Sovremenniaia Muzyka*, 1924) 1, 132.

<sup>6</sup>*Ibid.*, 134.

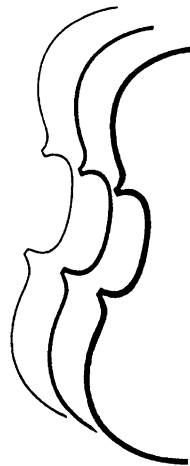
<sup>7</sup>Leonid L. Sabaneev, "Prometei" [Promethius] (*Muzyka*, 1910) 1, 6–10.

<sup>8</sup>RGALI Repository no. 2659, inventory no. 1, item no. 100.

<sup>9</sup>RGALI Repository no. 2659, inventory no. 1, item no. 30.

<sup>10</sup>*Glinka, Roslavets, Shostakovich: Viola Sonatas* (Yuri Bashmet, Mikhail Muntian. BMG 09026-61273-2, 1992).

<sup>11</sup>RGALI Repository no. 2659, inventory no. 1, item no. 31.



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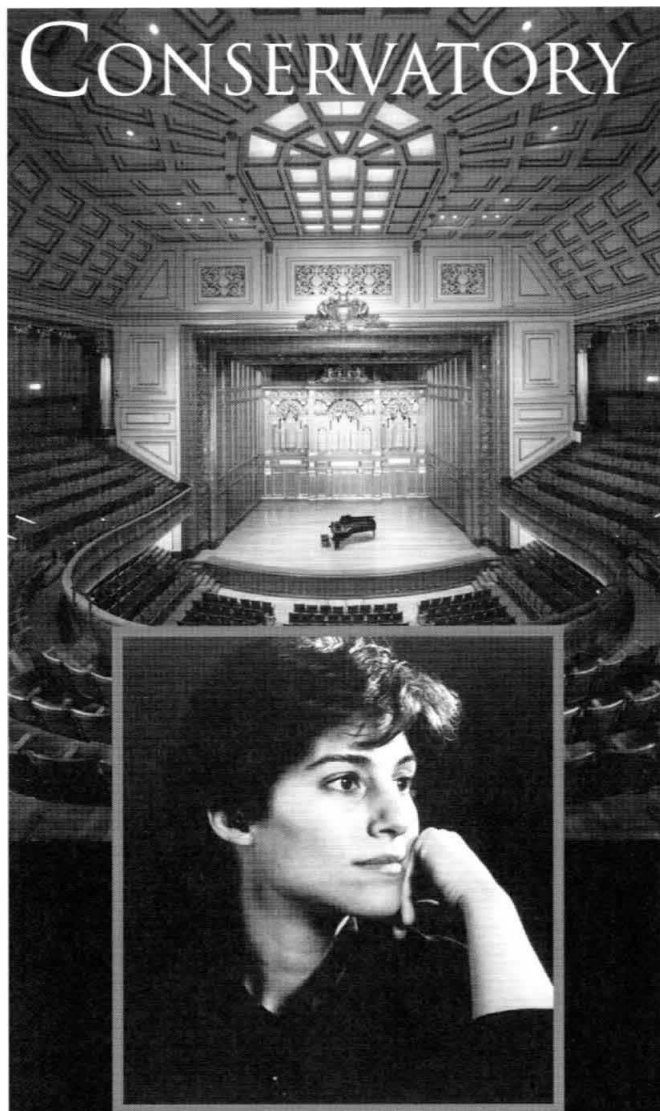
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# ORCHESTRAL TRAINING FORUM

## Distribution of Responsibilities in a Viola Section

by Ellen Rose

Orchestral playing is an art. Because there are so many performers involved, precision playing requires that each person know exactly what his function is. In a string section this becomes a crucial issue since so many musicians are playing the same part. In a standardized viola section there are twelve violists who are either situated by twos in a long row, or are spread out by three or four rows behind the principal violist. Although the configuration varies slightly from orchestra to orchestra, the responsibilities of members of the section remain the same.

Students often will ask what the responsibilities of orchestra section members are. They usually do not learn these responsibilities in school; it appears to be the sort of knowledge that one learns on the job. Below is my list of the demands that are made of players in an orchestral situation, based on my own professional experience.

### 1. *The Role of Principal Viola*

The role of principal viola is to be a leader as well as a follower. The principal is asked to be a soloist and a section player at the same time. The job also includes being a manager of the section, and a liaison to the other principal string players and to the conductor. These are the general responsibilities of the principal player. In my orchestra, I am also required to mark parts for subscription concerts weeks before the first rehearsal of that music. So, I have several major areas of responsibility, as do many of my colleagues in other symphonies.

What does being a leader AND a follower entail? The job of being a leader is very clear-cut, as you will see from the list below. The job of being a follower is much trickier because, while leading, the player must also play in such a way as to blend his sound with the rest of the section and play with the sec-

tion as needed to maintain good ensemble. It is imperative that the leader always listen to the section and, at the same time, be able to hear the section with a critical ear. If the principal violist plays with too strong a sound, especially when dynamics do not require him to do so, he will not be able to match his sound to the section sound and both precision and balance will suffer.

The dual task of being a soloist AND section player requires that the player be able to switch to the role of soloist for an instant to play principal viola solos and then immediately switch back to being a section player. As the sound required to project a solo is quite different from blending, this presents the challenge to the violist of immediately having to change his approach on the viola as well as his mental mindset.

Being a manager of a section means that you are in charge of the end result in terms of performance as well as some personnel problems (most personnel problems are usually handled by the personnel manager). The responsibility for how the section sounds is the result of leadership, attention to detail, and encouraging camaraderie amongst colleagues. After the first reading of a work in a rehearsal, the first business is to clear up any confusion or questions that people in the section may have. This can involve bow articulation, wrong notes in the part, penciled-in dynamics that are questionable, etc.

Once detailed rehearsing is begun with the work, it is important to coordinate bowing articulations with other sections or to make bowing changes as necessary. It is crucial that the section receive information on articulation, location of the bow (frog to tip, sounding point or sul tasto), and divisi as soon as possible. Not everyone can hear instructions from the podium or the concertmaster, so it is







your job to be certain that the section knows what to do. If you can balance giving instructions with giving time to the section to self-correct, they will be happier. It is annoying to section players to have the principal constantly turn around. However, since you must make sure that the sound is uniform, you must do so when necessary, but not to excess.

There are two different ways to handle divisi: by stand or by person. Some principals like to do all of the divisi by stand. I prefer to do divisi by 2 by person; divisi by 3 by stand; divisi by 4 by person. This is not a hard and fast rule. There can be many exceptions to this method depending on the conductor, the concertmaster (at times), and the music itself.

Sometimes, someone in your section might request a bowing change or suggest a better bowing. Do not feel when this happens that you have to say "yes" every time. I am grateful to my colleagues when they make suggestions and I will often implement them if I think it is a good idea. Sometimes, however, I will choose not to change a bowing and a simple, "No, I think we need to leave it" will suffice.

A section that works as a team will be motivated to set the highest standards possible. You can influence this by setting your own standard of playing and insisting that others do the same. Do it by example in terms of your own playing, by being prepared before rehearsals, and by constantly seeking ways to improve your technical and musical skills. Be friendly with your section. If you are not, you will come across as standoffish and superior. This is the worst thing you can do, because you send a message to the section that you are better. And guess what? You are NOT. Enjoy the people in your section, and learn to separate your personal relationships with them from your professional responsibilities. Just because you are friends with them doesn't mean that, from time to time, you might not have to take one of them aside for disrupting the section, not playing with the section, or a number of other reasons.

As principal, you will not win any popularity contests. The sooner you understand this, the easier your job will be. This does not mean you will be disliked; it simply means that you are in a position of authority, which can be accompanied by controversy. This leaves you free to be a leader and allows you to

choose how you want to relate to your colleagues. I choose to be gentle yet firm, sensitive to others as well as thick-skinned so that I do not suffer unduly from the stresses of the job.

If you are going to lead the section effectively, you must observe three important rules: 1) you must have an impeccable sense of rhythm, 2) you must count religiously so that you always know where you are in the music, and 3) you must play with body movement.

Without excellent inner rhythm, the precision of the entire section will be compromised. Since rushing rhythmically can be a frequent problem in orchestral playing, it is crucial to mentally subdivide in order that note values are accurate. A principal cellist once said to me that you could play many wrong notes, but if your rhythm is off, it will be the downfall of your leadership.

As principal, it is crucial to learn to rely on no one for accurate counting! The 2nd chair can verify with you the measures that you are counting. However, if you enter incorrectly, you have no one to blame but yourself!!! I find it easier to break down bars of rest into groups and add instrumental cues. For example: suppose you have to count 32 bars of rest in  $\frac{4}{4}$  time. That is a lot of counting, and, if you are interrupted with a question, you could lose count easily. I try to break it down as follows: suppose the violins play for 8 bars, the clarinet begins on the 13th bar, and the flute enters on the 21st bar. Your breakdown would look like this: 8/12/12. Underneath the first number 12, I will write clarinet. Below the next 12, I will write flute. I will then have a reference point for instrumental cues that also serve as reinforcement for counting the rests.

You can do a great deal of leading from your body movement and the way you handle the bow and instrument. The leader must convey the particular articulation needed, the phrasing, the type of energy that a passage requires, and the rhythm and/or pace of a phrase. While some of this information can be passed on through verbal instructions, it is largely conveyed nonverbally. For instance, when leading the section in on a phrase that is fast and energetic, you can do so very effectively by moving the bow swiftly and energetically to the instrument. I like to do this lead-in motion in a tempo as it helps me to be

accurate and clear to the section. By lead-in, I mean only one beat before the actual notes. I will move my bow in an up-bow direction but AWAY FROM THE STRING. If you are playing a legato passage, reflect this style with fluid, graceful body movements.

When leading the section in any entrance, the first rule is: NEVER HESITATE!! It is imperative to be extremely clear and precise in your movements when you are going to begin playing. This is especially crucial in tricky entrances. The second rule is do not rest the bow on or very near the string until just before you enter. If you sit for four measures ahead of an entrance with your bow on the string, looking as if you are ready to play, it can be misleading to others and can cause them to question whether or not they have counted the rests correctly! My rule of thumb is the following:

1. In slow to moderate tempi, ONE MEASURE before the entrance, have the viola up but keep the bow away from the instrument—keep it on your right side. Only bring the bow into playing position a beat or so before the entrance.

2. In fast tempi such as  $\frac{2}{4}$  or  $\frac{3}{8}$  time, be ready to play TWO bars ahead of the entrance but still keep the bow away from the instrument until a beat or two before entering. Use your bow, your scroll, your head, or your whole body to show an entrance. A nod of the head can be very effective, especially for an entrance that is tricky and demands that the instrument be extremely stable. If you want the section to play with a full, rich sound you must be able to communicate this by your own approach to the viola, allowing your body to move in such a way as to convey that type of sound. For example: timid body movements in a very loud passage may cause the section to hold back its sound. Conversely, aggressive leading in a very soft passage will result in the section being too loud. Bigger body motions that are reflective of the phrasing of the passage and the use of more bow should communicate the amount of sound you want from the section. You can also verbally request more sound as well. No matter what the dynamic may be, be involved in the music physically.

## 2. *The Role of Second Chair*

The job of the second chair player is extremely demanding and challenging for several

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reasons. This person has to be prepared to play all of the principal solos and to take over as principal if the first chair player cannot be at the rehearsal and/or concert. This situation can arise with little advance notice.

The second chair must be ready to switch from a largely section role to a leadership and solo role at any time. When sitting second chair, it is vital that you do NOT LEAD with any big body movements. That is the job of the principal. You don't have to be frozen, either. Just play naturally, following the lead of the first chair. By imitating the principal's articulation and location of the bow (frog-tip), and by matching the rhythm and the volume of sound, you will help to pass this information back to the section nonverbally. While some section players may not be able to see the principal player easily, they might very well be able to see the second chair player.

It is crucial that the second chair counts measures accurately. First of all, he can help verify the principal's counting, especially if it is a difficult piece counting-wise. Second chair also needs to know what measure the section is in so that, if the principal player is distracted by a question or for some other reason has to look away from the music, he can either point to the measure in the music to bring the principal back in, or tell him how many bars of rest have passed. I cannot stress the importance of this idea enough. One usually cannot keep counting rests and marking the part at the same time.

Second chair can help enormously in catching changes in bowings (in conjunction with other string sections) that the principal may have missed, or in suggesting a bowing that might work better. This person can help oversee details for the principal player since first chair can have many distractions from other principals, the conductor, or other section players—distractions that can make the principal more prone to making a mistake when marking music during a rehearsal. Helping to pass back information to the section when the principal player cannot do so at the moment is another important job of second chair.

In the Dallas Symphony the principal players are given their part along with the concertmaster's marked part; bowings are put in

the music several days before the first rehearsal. If the principal player is not in town or is indisposed, the second chair may have to take over this job for the upcoming week. It does not happen very often, but it can, therefore second chair must have knowledge of how to bow parts.

### 3. *The Role of Third Chair*

One of the more important jobs of third chair is to act as a liaison between the first stand and the rest of the section. Since the second stand has the best view of the first stand music, bowings, dynamics, or articulations that are changed can be put in quickly by the second stand and swiftly passed to the rest of the section. It is less disruptive to the rehearsal if the third chair can quietly pass back pertinent details. There are three reasons for this: 1) many conductors do not like principals talking to their sections when they are clearing up a problem for another section, 2) there may not always be enough time or opportunity for the principal to speak to the section, especially at the dress rehearsal, or 3) as a principal I do not care to raise my voice loudly enough to be heard every time the section needs information. As a result, I seek a balance between addressing the section and passing back information through the third chair.

Another very important job that third chair players often seem to take on, which is excellent for the principal, is to observe mistakes the principal may make in re-marking the part and inform him or her of the mistake. I never take this personally; in fact, I am grateful that the mistake was caught early on!

Third chair may also have some occasional solos to play, as well as being prepared to play the second chair solos in case that person is absent. In some circumstances, particularly when players in the section are rotated off, the third chair may have to play principal for a series of rehearsals and concerts, and thus has to be comfortable taking on this temporary leadership role.

### 4. *The Role of Fourth Chair*

The person sitting in fourth chair probably has the best job of all! Only rarely is this person required to play solos and these are usually only in conjunction with the first three



players. The success of passing back information given out by the principal player is greatly dependent on the alertness of the second stand. What this means is that the fourth chair must be paying attention to what is going on in the first stand and be ready to help in any way to relay the information. He must match the articulations and location of the bow (frog, middle, tip) of the first stand and third chair.

### 5. *The First Two Stands*

The first two stands have some responsibilities as the outer unit of the viola section. Assuming that there are six stands of violists, the front section must be careful not to play so strongly that they cannot hear the middle or back stands. It is imperative that the first four players be able to hear the sound of the section behind them in order to help unify the section. Along with this is the requirement to blend sound, rhythm, vibrato, bow articulations, and location on the bow (frog, middle, tip).

In regard to sound, no one person should try to be heard above the others around him. This rule also applies to the principal, in that he must also blend his sound with that of the entire section while leading. This means not playing ahead of the beat, coming in earlier than anyone else in a section entrance, etc. All four players should be counting rests with great alertness, not simply relying on the principal player. Sometimes it has happened that I have counted incorrectly. It has been very helpful to me to see, out of the corner of my eye, that the second stand has been more accurate. They have often served as a confirmation or a correction of my own counting.

### 6. *The Third and Fourth Stands*

The middle of the section (3rd and 4th stands) is the meat of the section sound. They are the vital connection between the front and back stands and thus play a crucial role in the overall precision. Not only must these players listen and play as accurately as possible with the front, but they also have to listen and coordinate their sound with the back stands. Therefore, they must be certain that they are not lagging or rushing rhythmically or coming in a bit early or late with an entrance. If they do, it will throw the entire section off, especially the back play-

ers. It goes without saying that they must match up bow articulations and location on the bow with the front players, not only for precision, but to convey the message through playing to the back stands. It is not always easy for the back stands to see the principal player—especially if they are not on a riser system.

### 7. *The Fifth and Sixth Stands*

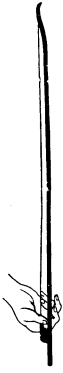
The back two stands of the section must be unified in sound and rhythm. Their eyes and ears must constantly be on the players ahead of them in order to link up and unify the section sound. It can be a common problem that people in the back stands lag behind rhythmically, just because they are so far from the first stand and conductor. In this case, it is essential that they slightly anticipate the beat. With a unified sound, the back players can provide a sonority that can carry over the middle of the section up to the front. This will create a strong section sound as long as EVERYONE is in sync with the principal player.

### 8. *The Entire Viola Section*

The entire viola section needs to observe the following ideas in order to be a good team:

1. Everyone must vibrate all the time when playing pizzicato and arco (except where indicated). Be careful not to vibrate selectively.
2. Avoid excessive body movement, as this can be very distracting to people around you and is not necessary.
3. Put fingerings in the appropriate place in the music: outside players—above the note, inside—below the note.
4. Be totally prepared before the first rehearsal. The section will shine as a result and less correction will be necessary.
5. Avoid trying to lead the section with a sound that is bigger than those around you. Leave the job of leading to the principal player.
6. If the five string sections are out of sync when playing together, always follow your first chair player. The principals will be aware of this problem and if, as a section, the players can be as precise as possible, at least part of the problem may decrease.
7. Keep one eye on the conductor and one eye on the principal player.



- 
8. Focus on working as a team.
  9. Instead of competing with your colleagues, develop an attitude of mutual encouragement and cooperation (violists are very good at this!).
  10. Good intonation in a section requires listening carefully to the rest of the section as well as the orchestra to fit into the key being played. Be careful of playing sharp, as the pitch of an orchestra can have a tendency to rise.

#### RELATIONSHIP OF STAND PARTNERS

A professional does not have the choice of whom he sits with in the orchestra. If you are lucky enough to sit with someone whom you like and can play with, count your blessings. If you do not have compatibility with your stand partner, at the very least, you owe it to yourself and to him to be professional, courteous and considerate. Some suggestions:

1. Make sure that the music stand is in the middle so that both people can read the music with ease.
2. Give each other enough room with the instruments so that you can avoid hitting the scroll, etc.
3. Since music has to be shared and practiced before the first rehearsal, work out a system that is compatible for both players.
4. Learn to work around each other's idiosyncrasies. Cultivate tolerance, respect, friendliness and a sense of humor. If you really have a hard time with that person, consider him to be a character builder for you!
5. Respect each other's limits.

#### RELATIONSHIP OF PLAYERS TO THE CONDUCTOR

It is clear, by the nature of the position, that the principal player has the closest contact with the conductor. As a leader, the principal will have to learn the conductor's style. For instance, does he like to give you every cue or does he rely on you to do most of the cuing yourself? How much control does the conductor want over divisi, bowings, and other aspects of playing? As you work with the conductor and get to know his personality and individual style of conducting, these issues will

become clearer. The most important consideration for the rest of the section is to consistently maintain eye contact with the conductor. This is especially true when the section has a solo passage to play.

#### PERSONALITY PROFILE OF TITLED PLAYERS

##### 1. *Principal*

Contrary to what one might think, being a principal player is not just a matter of playing the best of all of the people in the section. It is far more connected to having personality traits that match up with the amount of authority and responsibility. If you want to be the leader, it is important to take a hard look at yourself and decide whether or not you can accept the requirements of that position.

First of all, there is a very high stress level involved in being first chair. Think about it. You cannot blame anyone else if you lead the section incorrectly into an entrance. You have to set the standard for being prepared before the first rehearsal, meaning that you have to know your part and be familiar with the piece as a whole. This requires extra time and energy. You also must enjoy being heard as a soloist, as there are many orchestral solos in the literature and you may be called upon to play concerti.

It is imperative that you accept the fact that you cannot win a popularity contest. Why? As first chair, you are singled out by the other principal players and the conductor. It is important to be secure in yourself and your ability to run the section. You are responsible for the quality of the section sound and precision. This means you will have to correct the section frequently when you hear errors, wrong articulation, etc. One way that you can soften this part of your job is to always start a sentence of criticism with the word "WE"! After all, you aren't perfect, either, and people will react more positively to this type of approach.

Another personality trait needed is the ability to remain calm at all times. This enables you to think more clearly and deliberately. At times, you may have to act as a peacemaker for people in the section. Not every stand partner situation is a happy one, and sometimes a poor stand partner relationship can get out of hand.

You must be able to talk to people on a one-to-one basis if necessary, being able to point out a playing problem that is interfering with the precision of the section. You must be somewhat comfortable with confrontation, knowing that it doesn't have to be done aggressively. It can be done simply and quietly, with helpful suggestions to solve the problem.

You must have a detail-oriented personality. Not only do you have to listen critically to the section at all times, but you have to mark articulations and bowings, coordinate with other sections, consult with the conductor at times, etc. At times, a person will feel like he is being pulled in ten different directions at once. The ability to tolerate this and handle it effectively is of paramount importance.

### 2. Second Chair

Sitting second chair carries some very special stresses with the job. You must be ready to step in at any time, sometimes with little notice, to take over the principal position if the lead player is ill, etc. If you do not wish to play solos, this is not a position for you. Stepping in to cover the first chair position is not unusual. Remember that you may have to play the solos "cold," at the performance.

Second chair requires excellent focus and concentration, the ability to handle stress well, and a detail-oriented personality. The principal player depends on your accuracy in counting and catching mistakes that may have been made in marking the music. As second chair, you can point out bowings with other sections that the first chair player may have missed, or make suggestions for a better bowing within a passage.

### 3. Third Chair

Third chair requires that one act as a liaison between the first stand and the rest of the section. As it is crucial to communicate information through to the back stand, you play a significant role in terms of accuracy and swiftness. The third chair must be very alert and ready to immediately relay any questions from the section to the principal or information to the rest of the section.

Since third chair has a good view of the first stand's music, it is helpful if you can catch any marking mistakes the principal might make. You must like to be heard as a soloist, as third chair has some solos with the first stand or even by himself. Don't forget that you will, from time to time, sit second chair, which may involve solos as well. Very rarely will you sit in the principal chair, but it can happen! For instance, if the first stand players are rotated off of a concert or are ill at the same time, then third chair assumes the leadership. Be certain that this is a job for which you are well suited.

In closing, I would like to encourage players, especially professional ones, to remember why they began playing the instrument in the first place. Usually it is because it was fun and something that you loved to do. It is imperative not to lose that enthusiasm and dedication when you are a professional. It can be quite easy to lose sight of this idea because of high job stress and the enormous amount of music that is played every week. A sense of humor can be extremely helpful, not only to yourself, but to your colleagues as well!

If, as a student, amateur or professional player, you can maintain a high level of artistry, a love for music and performance, and enjoyment in being part of a team, playing in a section can be extremely rewarding. ¶

—Ellen Rose, a Juilliard School graduate, has served since 1980 as Principal Violist of the Dallas Symphony. She is also Principal Violist and faculty member of the Aspen Music Festival where she collaborates in a viola team teaching project with Heidi Castleman and Victoria Chiang. Ms. Rose is Viola Professor at Southern Methodist University and has written several transcriptions and arrangements, has written articles for *A.S.T.A.* and *The Instrumentalist*, and is on the International Advisory Council for the Performing Arts Health Information Services, Inc. She was the recipient of Aspen and Tanglewood fellowships and a special Juilliard School Naumberg Award in viola.



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## EXPANDING AVS CHAPTERS

*by William Preucil*

Chapters of the American Viola Society are the big news this year! Chapters are the local, regional groups of active AVS members who meet and sponsor live happenings of interest to all violists in their vicinity. These events range from the educational and artistic to the more social and even zany. When one of these organizations brainstorms a wonderful idea and gets behind it to make it a big success, other Chapters can adapt it to their locale and further the benefit to even more violists.

Take a look at the map and see if there is an AVS Chapter near enough for you to join (I am a member of the Chicago Viola Society even though I live 200 miles west of the city). You can belong to as many Chapters as you wish,

but if none seem geographically close enough to you, then (you guessed it), it is time to begin your own. We have included the AVS General Information Sheet for Chapter Start-up on page 44 of the Journal. Contact me if you have questions or need additional information. It just takes ten members to get started, and you can be a pioneer in opening up a new section of the country to viola camaraderie. ¶

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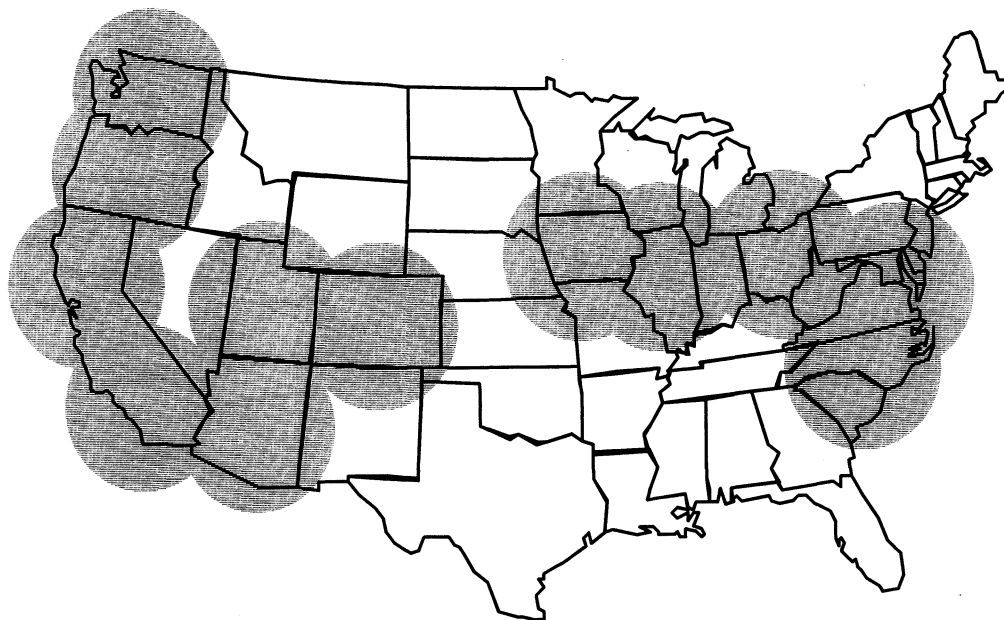
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## AMERICAN VIOLA SOCIETY

### General Information Sheet for Chapter Start-up

1. Organize an initial meeting—you need at least ten members.
2. Make sure all members of your proposed viola society are members of the AVS or will be when the material is submitted.
3. Elect the required officers.
4. Read and carefully fill out the Bylaws and Application Form. Fill in all the blank lines with your geographical name, i.e. The Los Angeles Viola Society. These forms can be obtained from William Preucil, Vice President of AVS.
5. Decide to incorporate or not. You do not have to incorporate. Incorporation is simply a way to be more independent—your chapter becomes a legal entity and files its own tax returns in addition to other advantages and responsibilities. Incorporation laws are slightly different in every state and there are costs involved. Please check with your appropriate governmental agency and legal counsel.
6. Application can be made for an AVS contribution grant to assist in start-up expense.
7. Open a checking account. Again, all states are different—you may need an authorizing letter from national. If that is the case, contact either Peter Slowik, President, or Catherine Forbes, Secretary. Either person can send the required documentation by fax or post.
8. Organize an initial activity. Suggestions include:
  - \*Bring in a local guest artist for a recital or clinic;
  - \*Do an evening of chamber music; viola duets or whatever you wish;
  - \*Plan a reception for a visiting artist;
  - \*Plan a theme concert, i.e. a transcription night or a Baroque evening, for those who wish to perform;
  - \*Organize a local viola competition.
  - \*N.B. An AVS contribution grant to assist in start-up expenses can be applied for.
9. Decide on an appropriate amount for your local dues.
10. Collect dues from all members. Each member will write one check to include annual dues for the Chapter and annual dues for the AVS.
11. Send the completed application form, the Chapter Bylaws, the Articles of Incorporation (if required) and required national and local membership dues and application forms to:
 

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## ABOUT VIOLISTS

### Kashkashian to New England Conservatory

New England Conservatory announces the appointment of world-renowned violist Kim Kashkashian. Hailed by audiences and critics alike as one of the most accomplished artists of her generation, Kashkashian will join the String Department faculty, beginning Fall 2000.

“Kim Kashkashian exemplifies NEC’s ideal teacher: a superb artist, an impassioned mentor, a powerful advocate for new music, and a deeply caring colleague and friend,” said NEC Provost Alan Fletcher.

Kashkashian’s extensive teaching activity includes several years at the Mannes College of Music and two years as Professor of Viola at Indiana University in Bloomington. She is currently Professor of Viola at the Hochschule für Musik in Berlin, Germany. Born in Detroit, Michigan, of Armenian descent, Kashkashian graduated from the Peabody Conservatory of Music, where she studied with Walter Trampler and Karen Tuttle.



### New Viola Works by Nebraska Composers

Clark Potter, viola professor at the University of Nebraska–Lincoln, performed a recital on March 6, 2000, which featured five premieres of viola pieces by Nebraska composers. Included on the program were *December Music for Solo Viola* (1999) by Randall Snyder, *Ballad and Variation for Viola and Piano* (2000) by Kenton Bales, *Vignettes for Viola and Percussion* (2000) by Jean Henderson, *Concerto for Viola and Orchestra* (1974, piano reduction by composer, 1999) by Martin Gaskell, and *Out of*

*Viola, Out of My Mind* (1999), a fiddle tune about the trials and tribulations of a violinist learning alto clef, by Deborah Greenblatt and arranged by Potter for a violist, guitarist, and bassist, all of whom also sing! Anyone requesting information about any of these as yet unpublished pieces may do so at:

cpotter1@unl.edu

Other composers interested in having new works for viola performed may contact Clark Potter at the same address.

### In Memoriam

Former Houston Symphony principal violist Wayne Crouse died Friday, 19 May 2000 of cancer in Houston. He was 75.

A graduate of the Juilliard School, Crouse played with the Houston Symphony for 32 years, 28 as principal violist. He taught at the University of Houston and Rice University. With his sunny personality, quick wit and superb playing, he was a highly popular and highly regarded musician.

On retirement from the symphony in 1983, he moved to the University of Okla-

homa, where he taught and performed through 1998. He then returned to Houston.

Survivors include his partner, Edward Petsch of Houston; brother Robert Crouse of Tacoma, Washington, and nine nieces and nephews.

Donations may be made to the Wayne Crouse Viola Scholarship Fund of the University of Oklahoma Foundation, c/o School of Music, Oklahoma University, 500 W. Boyd, Norman, OK 73019.

A graduate of the Chicago School of Violin Making, Kenneth Sullivan locates his studio in the beautiful Finger Lakes region of New York. With 18 years of high-quality professional repair and restoration experience, his instruments have won V.S.A. Tone Awards for viola in the 1994, 1996, and 1998 international competitions.

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## FROM THE IVS PRESIDENCY

### “April in Paris”

by David Dalton

#### RENCONTRES INTERNATIONALES DE L'ALTO AND THE CONCOURS MAURICE VIEUX

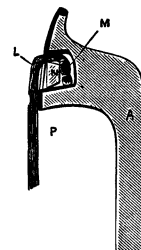
The Parc de la Villette, constructed in 1987, stands on the site of the old Halles, the “broad shoulders” of Paris. In this place, on the southeastern edge of the city, butchers and boatmen once ruled the docks and slaughterhouses, dispatching as many as 1300 head of cattle daily. Gradually, refrigeration allowed the slaughtering to take place on the farms and away from Paris. The beef was then transported directly to the local charcuterie, cutting out the middleman. In 1974 the parade of animals ceased and the old Halles was shut down. Today, on the southern end of the vast park, stands a monument to its former “gory,” the Grands Halles, or cattle market. This large, and mostly metal, rectangle has been transformed into a multi-purpose cultural facility for concerts and exhibitions.

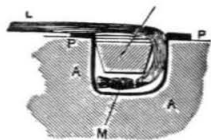
Flanking the Grandes Halles are two predominantly white and gray, modern, and rather austere complexes, a bit reminiscent of the prevailing style of the Charles deGaulle airport: The Cité de la musique and the Conservatoire de Paris. These form an axis with the Cité des sciences, farther to the north, two understandable sources of Parisian pride.

One wonders if the fifty-four contestants of the Concours Maurice Vieux had similar feelings to their predecessors on the site, like being herded through various stages of review under the careful scrutiny of bidders at an auction. Or was it the seven judges, who, after sitting for six days and being subjected to repeated performances of Clarke, Brahms, Hindemith, Honegger, Schubert, and the commissioned piece by Michaël Levinas—however well played—felt they were the ones being herded or put on the block? If so, there was never a complaining word, at least that came to the ear of this observer. Presiding over the events of the entire week dedicated to the

viola, April 14–20, and also as chair of the Vieux jury, was Marc-Olivier Dupin, an affable and obviously able executive whose impressive English, by the way, complete with American idioms, is apparently honed by regular reading of the International Herald Tribune. Joining Dupin on the jury were Gérard Caussé, France; Michaël Levinas, France; Jesse Levine, USA; Bruno Pasquier, France; Thomas Riebl, Austria; and Tabea Zimmermann, Germany, the first Vieux competition winner in 1983. She provided an elegant touch on stage at the announcements after the final round, held in the Salle des concerts of the Cité de la musique. The five finalists were joined by the Conservatoire orchestra, ably conducted by David Shallon, music director of the Jerusalem Symphony. The choice of each contestant was Penderecki or Walton, three choosing the latter.

Of particular interest to American and Canadian Viola Society members would have been the performance of the Walton by Lawrence Power, the Primrose winner at the Guelph Congress in 1999. Power, from England, placed third, despite what to this hearer counted as the most persuasive showing of a public performance with orchestra. However, one needs to be reminded that the judges had heard the finalists not only in the concerto, but with various repertoire in the preliminaries during the week. Power was awarded 20,000FF, about US\$3,000. A tie for first place resulted in no second prize being awarded. Antoine Tamestit, France, a student of Jesse Levine at Yale University, received 70,000FF (\$11,000), as well as 20,000FF for the best interpretation of the commissioned piece. Tamestit also won the audience prize. Sitting next to Antoine’s grandmere and in a sea, it seemed, of his relatives, I can attest to the almost unrestrained enthusiasm this announcement evoked on behalf of this deserving young man. Sharing first place honors was Aroa Sorin, a Rumanian living in





David Shallon, Tabea Zimmermann, and Donna Dalton

Spain who studies with Gérard Caussé. A gifted performer, she will certainly mature in her stage demeanor. Sorin became the recipient of a new viola and a cash award of 10,000FF (\$1500). Fourth and fifth place honors were given to Stine Hasbirk, Denmark, and Agathe Blondel, France. These violists received cash awards and CD recording opportunities. The prize awards, generated from various sponsors, were handsome; the standard of performance was high.

The Concours Maurice Vieux, after a hiatus of seven years, is welcomed back as an event of international status with the projection of another such competition in 2003, according to M. Dupin. Marc-Olivier, a graduate in viola of the Paris Conservatoire, has been its directeur for the past seven years. He will step down from this position in August, but will continue in his capacity as president of Les Amis de l'Alto, the French organization for violists that has awakened from an apparent slumber in a forceful way, and was a sponsor of the Vieux competition. Dupin will also devote himself more fully to composing—particularly film music.

Hovering over the other events of Rencontres (Encounters) seemed to be the spirit of that great French violist and teacher, Maurice Vieux. He was often recalled to memory simply through the benign presence of one of his most notable students, Serge Collot. The venerable Collot, now retired to the more tranquil atmosphere of the French countryside, represents the second generation of his teacher Vieux. His own considerable pedagogical gifts are represented in a host of excellent professional violists (Caussé and Pasquier among them). The respect for Collot, who incidentally was a part of the initial performances of Pierre Boulez's *Le marteau sans maître*, was manifested all around as he was addressed, simply and almost reverentially, as *maître*.

The week's program offered recitals, lectures, lecture demonstrations, and exhibitions. Those few among us who were not French-speaking may have felt at a disadvantage. But in France, French is spoken, bien sûr! (At the upcoming viola congress in August in Sweden, I suspect English will be de rigueur.) Ross Charnock, an expatriated Brit and violist by



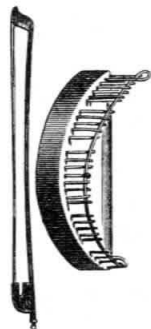
*Antoine Tamestit and David Dalton shake hands.*

passion, but professor of linguistics at the University of Rouen, was always close at hand to provide English translation for the “handicapped.” One of the few lectures that was translated from the podium, (English into French) was Tully Potter’s instructive survey, aided by recordings of not-so-prominent violists of the early 20th century. The exception was a heretofore unreleased recording of Lionel Tertis. Potter, the authority on the viola in sound recording, provided commentary and excerpts from a number of violists unfamiliar to me. The playing of Vieux and Herman Kolodkin made a special impression. Another British “ex-pat,” Garth Knox, resident in Paris for a decade (and earlier associated with Boulez’s studio) gave an illuminating lecture on deciphering and performing avant-garde viola repertoire. He dissected the thorniest charts, practiced what he preached in playing convincingly, and made it all appear easy. Garth, “thou almost persuadeth . . .”

Prof. Hugh Macdonald, a Scotsman teaching at Washington University in St. Louis, and

chief editor of the forthcoming Berlioz new edition, underscored in his lecture the composer’s particular affinity for the viola. This was followed by a performance of the first movement of *Harold in Italy* by Michel Michalakakos and Claire Désert using the formidable and wonderfully imaginative Liszt transcription. I was taken with the sensitive playing of Pierre Lenert and his pianist Jeff Cohen in pieces by Mazas (yes, Mazas) and Vieuxtemps. Other events addressed subjects related to lutherie and pedagogy. Ulrich Drüner and Frédéric Lainé, one following the other, reviewed the extensive original etude literature that is available to the viola teacher and student who are enterprising enough to explore beyond the usual transcriptions from the violin literature. Drüner has assembled and annotated 100 original viola etudes from the 19th century in several volumes as *Das Studium der Viola*, published by Bärenreiter in 1982. Lainé has edited multiple volumes of graded viola etudes that are available in publications of Gérard Billaudot. Through Lainé’s and other spoken references,





*Lawrence Power and David Dalton*

the memory of two French violists of the past was invoked: Crétian Urhan, who premiered *Harold* after Paganini defaulted, and Casimir-Ney, who left us etudes of transcendental difficulty. Possibly more literature, etudes and concert pieces have been written or “discovered” in the 20th century than ever before. Might the too familiar complaint against the “paucity of viola literature” be more an indication of ignorance of the subject rather than the truth?

The evening performances usually took place in the Conservatoire, the first being a recital where Gérard Caussé and Bruno Pasquier shared a program of rewarding playing. Subtle tones of the viole d’amour and music for the viola, but played on the arpeggino by executants Pierre-Henri Xuereb and Jean-Paul Minali-Bella respectively, made for an unusual palette of color. The facile Minali-Bella, it was explained to me, has come into demand with his modern instrument which adds a fifth string capable of descending a fifth below the usual viola C, albeit with a somewhat ropy sound. One of the morning concerts, billed “Homage to Vieux, Tertis, and Primrose,” had four of the principals of vari-

ous Parisian orchestras playing works dedicated to, or recorded by, that grand trio of violists. Though all these principals were performers of considerable skill, I wished in several instances that their renditions had come closer to the prototypes set in some examples by Tertis and Primrose. The daytime events took place a hundred yards or so away in the Cité de la Musique. The adjoining Café de la Musique provided a welcome respite and gathering spot and some real gastronomic delights. If the morning’s last announcement stated that the first afternoon event would start at “quatorze heures précises,” it became a little less precise depending on the quality of the Café dessert and the liveliness of the conversation among amiable colleagues.

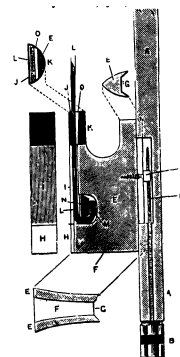
Nevertheless, Rencontres ran smoothly, and hospitality was in abundance, no doubt helped along in planning and execution by others of Dupin’s staff at the Conservatoire (Stéphanie Decronumbourg, his secretary, comes to mind) and members of the L’Amis de l’Alto (Jacques Borsarello, the executive-secretary, for instance). Also, I couldn’t help but be impressed with the comfortable and

spacious facilities, the quality of the events I attended, and the obvious financial backing which made everything possible. One must not overlook the additional attractions in close proximity, namely the renowned musical instrument collection of the Conservatoire (Musée de la musique), housed on three floors in the Cité. Here violists could view examples of early instruments, from rebecs, vielles, pochettes, and viola da braccios, to Sarasate's Stradivarius, and Vuillaume's enormous three-stringed, mechanistically played grand double bass (the Godzilla of all string instruments?). In a separate space was an excellent display of violas—tenore and alto—from the 16th to practically the 21st century (a few later models taking on a Daliesque appearance). All of

this was mounted specially for our week of "viola mania."

The transformation from the old Halles to the Parc de la Villette and its new institutions marked a change of providing food for the mind and heart over that for the belly. May such mania as experienced at Rencontres and the Vieux competition continue in Paris (and unabated around the world, for that matter). With the first Nordic viola congress in Sweden in August and the 2001 International Viola Congress in New Zealand, the fervor for our instrument grows in diverse places. ¶

—David Dalton is the president of the  
*International Viola Society.*



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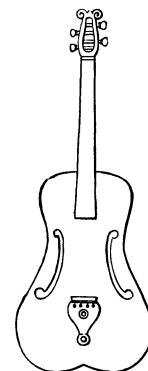
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## NEW ACQUISITIONS IN PIVA

*Editor's Note: This installment updates the holdings of the Primrose International Viola Archive through April 2000. PIVA is the official archive of music for the viola of both the International and the American Viola Societies. The entries are listed according to the Zeyringer classification of instrumentation.*



### Viola-Solo

Sonata no. 1–3 for viola, op. 125, no. 43–45 / Bjørn Fongaard.

Oslo: Norsk Musikkinformasjon, [1973?]

M 46 .F66 op. 125 no. 43–45 1973

Capriccio per viola solo / Bertil Palmar Johansen.

Oslo: Norsk Musikkinformasjon, 1993.

M 47 .J633 C36 1993

Drei Bilder nach Paul Klee: für Viola und Ensemble / Edison Denisow = [Tri kartiny Paul\*i\*a Klee dl\*i\*a al'ta i ansambl\*i\*a, 1984/85 / Edison Denisov].

Leipzig: Deutscher Verlag für Musik, 1986.

M 647 .D46 K37 1986

### Viola-Solo (arr.)

Partita g-Moll für Viola solo: nach BWV 1013 / J. S. Bach; [hrsg. von] Andreas Gilly. Locarno: Heinrichshofen, c1992.

M 49 .B33 BWV1013 1992

### Klavier und Viola

Sonate voor altviool en piano: [no. 3] / Colaço Osorio-Swaab.

Amsterdam: Donemus, c1952.

M 226 .C59 S66 no. 3 1952

Sonata per viola e pianoforte / Giorgio Ferrari.

Padova: G. Zanibon, c1973.

M 226 .F38 S66 1973

Our soldiers: march: op. 12, no. 5: (for four strings with use of four fingers) / Hugo Schlemüller.

New York: Carl Fischer, c1934.

M 226 .S3545 op. 12 no. 5 1934

Sonatine for viola og klaver / Eilert Hægeland.

Oslo: Norsk Musikkinformasjon, [1993?]

M 226 .H3343 S66 1993

Sonata nova: for bratsj og piano: Opus 101 / Kjell Mørk Karlsen.

Oslo: Norsk Musikkinformasjon, [1992]

M 226 .K377 op. 101 1992

Sort sang: for bratsj og klavér = Black song: for viola and pfté [i.e. pianoforte] / Olav Anton Thommessen.

Oslo: Norsk Musikkinformasjon, [1992]

M 226 .T526 S67 1992

Sonata, viola & piano, op. 30 / Wolfgang Plagge.

Oslo: Norsk Musikkinformasjon, 1987.

M 226 .P58 op. 30 1987

Sonatine for viola og klaver, op. 18 / Finn Mortensen.

Oslo: Norsk Musikkinformasjon, [1959?]

M 226 .M67 op. 18 1959

Sonate für Viola und Klavier in Es-dur = Sonate pour alto et piano en Mi b-majeur = Sonata for viola and piano in E flat major / Dittersdorf (Carl Ditters von Dittersdorf); bearbeitet und herausgegeben von Hans Mlynarczyk, Ludwig Lürman.

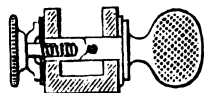
Frankfurt: Friedrich Hofmeister, c1929.

M 226 .D57 K.216 1929b

Tunes old and new: eight short pieces with exercises and study suggestions: for viola and piano / by Eleanor Murray and Phyllis Tate.

London: Oxford University Press, 1958.

M 1393 .M96 T85 1958



### Klavier und Viola (arr.)

Song to the evening star: from *Tannhäuser*: for viola and piano / Richard Wagner; arranged by Merle J. Isaac and Ralph C. Lewis.  
New York: Carl Fischer, c1937.  
M 228 .W34 T36 1937

Le cygne = The swan: from *Carnaval des animaux* = Carnival of the animals / Camille Saint-Saëns; arranged by Harold Gottlieb for viola and piano.  
New York: Carl Fischer, c1914.  
M 228 .S25 C36 1914

Song of India: from *Sadko*: for viola and piano / Nicolai Rimsky-Korsakov; edited by S. Deery.  
New York: Carl Fischer, c1937.  
M 228 .R55 S22 1937

Adagio cantabile / de P. Nardini; transcr. par J. Conus.  
Moscou: P. Jurgenson, [193-?]  
M 228 .N37 A32 1930

Larghetto, tire d'une sonate pour violon / de Tartini; transcr. par J. Conus.  
Moscou: P. Jurgenson, [193-?]  
M 228 .T37 B.g5 1930

Adagio / de A. Corelli; transcr. par J. Conus.  
Moscou: P. Jurgenson, [193-?]  
M 228 .C67 A32 1930

Sonate für Klavier und Violoncello, opus 36 / Edvard Grieg; [Bearbeitung für Viola von Kurt Platz].  
Leipzig; New York: C. F. Peters, [198-?]  
M 228 .G754 op. 36 1980

### Violine und Viola

Drei Duos für Violine und Viola = Six [i.e., Three] duos for violin and viola / Paul Wranitzky; herausgegeben von Bernhard Päuler. Winterthur: Amadeus, c1996.  
M 287 .W72 S66 1996

"Du, bli her!": lite radiostykke: for bratsj og cello / Magnar Åm.  
Oslo: Norsk Musikkinformasjon, 1979.  
Quarto  
M 287 .A45 D8 1979

Duo for violine [i.e. violin] and viola, op. 127, no. 12 / Bjørn Fongaard.  
Oslo: Norsk Musikkinformasjon, [1974?]  
M 287 .F66 op. 127 no. 12 1974

I due martelli: for violin and viola / Geir Johnson.  
Oslo: Norsk Musikkinformasjon, [1992?]  
M 287 .J61 I3 1992

Duodu: for violin og bratsj / Ketil Hvoslef.  
Oslo: Norsk Musikkinformasjon, c1982.  
M 287 .H86 D86 1982

2 episodes: violin & viola: op. 25 / Wolfgang Plagge.  
Oslo: Norsk Musikkinformasjon, 1985.  
M 287 .P52 op. 25 1985

Sechs Duos für Violine und Viola, op. 4 = Six duos for violin and viola / Ludwig August Lebrun; hrsg. von Yvonne Morgan.  
Winterthur: Amadeus, 1996.  
M 287 .L433 op. 4 1996

### Violoncello und Viola

Duo for viola and vl. cello, op. 127, no. 16 / Bjørn Fongaard.  
Oslo: Norsk Musikkinformasjon, [1974?]  
M 287 .F66 op. 127 no. 16 1974

### Contrabass und Viola

Counterpoint no. 3: for solo viola and double bass / Vaclav Nelhybel; edited by Sally Peck, viola and Lynn Peters, double bass.  
[U.S.]: Barta Music, c1979.  
M 287 .N44 C68 1979

### Zwei Violen

Duettino per due viole / Bernt Kasberg Evensen.  
Oslo: Norsk Musikkinformasjon, 1989.  
M 287 .E84 D83 1989

### Violine, Viola und Klavier

Trio-Suite für Violine, Violoncello (oder Bratsche) und Klavier: op. 45 / Egon Kornauth.  
Wien: Doblinger, c1957  
M 312 .K77 op. 45 1957

**Klarinette, Viola und Klavier**

Die Bäder von Aachen: (Meditation zu "Händels Auferstehung" von Stefan Zweig.): für Klarinette, Bratsche u. Klavier / Oddvar Lønner. Oslo: Norsk Musikkinformasjon, [1994] M 322 .L68 B32 1995

Suppliques: pour clarinette (en la et en sib), alto et piano / Thierry Escaich. Paris: Gerard Billaudot, c1995 M 322 .E82 S86 1995

**Violine, Viola und Violoncello**

Streichtrio / Marcel Rubin. Wien: Doblinger, c1964 M 351 .R81 S77 1964

Variationen über Volkslieder: für Streichtrio / Felix Petyrek. Wien: Doblinger, c1962. M 351 .P477 V37 1962

Streichtrio für Violine, Viola und Cello, op. 30: [d moll] / Erich Hamann. Wien: Doblinger, c1952. M 351 .H34 op. 30 1952

Trio / Magne Hegdal. Oslo: Norsk Musikkinformasjon, [1971?] Quarto M 351 .H43 T74 1971

Five improvisasjoner / Sverre Bergh. Oslo: Norsk Musikkinformasjon, [199-?] Quarto M 351 .B46 I46 1990

Trio sonata: for violin, viola, and cello / John Harbison. New York: Associated Music Publishers; Milwaukee, WI: Hal Leonard, distributor, 1996, c1995. M 351 .H35 T75 1996

**Zwei Violinen und Viola**

Petite suite: 2 violini, viola / Bernt Kasberg Evensen. Oslo: Norsk Musikkinformasjon, [1988] M 351 .E89 P47 1988

**Viola, Violoncello und Contrabass**

Divertimento per viola, violoncello e contrabasso, op. 79 / Kjell Mørk Karlsen. Oslo: Norsk Musikkinformasjon, [1986] M 351 .K18 op. 79 1986

**Flöte, Violine und Viola**

Eine kleine Hausmusik: Rondino: für Flöte, Geige und Bratsche / Fritz Racek. Wien: Doblinger, c1957. M 362 .R22 K53 1957

Trio op. 2 for flauto, violino og viola / Hallvard Johnsen. Oslo: Norsk Musikkinformasjon, [1996?] M 362 .H34 op. 2 1996

**Flöte, Viola und Violoncello**

Serenade: trio per flauto, viola, violon-cello, op. 63 / Hallvard Johnsen. Oslo: Norsk Musikkinformasjon, [1974?] M 362 .J63 op. 63 1974

Divertimento for fløyte, bratsj og cello: op. 22 / Oddvar S. Kvam. Oslo: Norsk Musikkinformasjon, [199-?] M 362 .K89 op. 22 1990

**Flöte, Viola und Harfe**

Trio for flauto, viola og harpe: (1971) / Bjørn Fongaard. Oslo: Norsk Musikkinformasjon, [1971?] M 382 .F66 op. 11 1971

**Flöte, Viola und Gitarre**

Pastorale: for fløyte, viola, gitar / Bernt Kasberg Evensen. Oslo: Norsk Musikkinformasjon, 1989. M 382 .E94 P37 1989

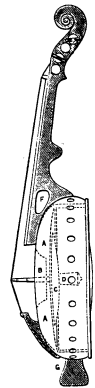
Trio ostinato: per flauto, viola e chitarra: op. 59B / Oddvar S. Kvam. Oslo: Norsk Musikkinformasjon, [199-?] M 382 .K82 op. 59B 1990

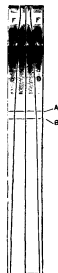
**Quintette mit zwei Violen**

Quintet, F major for 2 violins, 2 violas and violoncello, op. 88 / von Johannes Brahms; with foreword by Wilhelm Altmann. London: Eulenburg, [1926?] MiniScore M 552 .B72 op. 88 1926

**Viola-Solo, mit Orchester**

Concerto lugubre: na altówk\_ i orkiestr\_ = für Viola und Orchester = for viola and orchestra / Tadeusz Baird; [solo part edited by Stefan Kamasa]





Kraków: Polskie Wydawn. Muzyczne; New York: H. Litolf/C. F. Peters, c1978.  
Quarto M 1014 .B25 C64 1978b

Konsert for viola og orkester, opus 119 nr. 8: (1977) / av Bjørn Fongaard.  
Oslo: Norsk Musikkinformasjon, [1977?]  
Quarto M 1014 .F66 op. 119 no. 8 1977

Abii ne viderem: Fassung für Streichorchester, Klavier, Bassgitarre und Solo-Viola = version for string orchestra, piano, bass guitar and

solo viola / Gija Kantscheli.  
Hamburg: H. Sikorski, c1995.  
MiniScore M 1114 .K36 A24 1995

**Viola-Solo, mit Orchester (arr.)**  
3 morceaux brefs: pour alto et orchestre: op. 17b: (1955) / Edvard Hagerup Bull.  
Oslo: Norsk Musikkinformasjon, [1955]  
Quarto M 1015 .H33 op. 17b 1955

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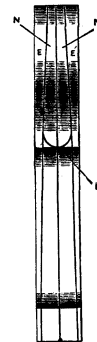
## AVS CHAPTERS

### Rocky Mountain Viola Society

The Rocky Mountain Viola Society is alive and well, as evidenced by the recent “Viola for the New Millennium” mini-Congress! The event was held March 11–12 on the campus of the University of Wyoming in Laramie and included special guest artist/teachers Pamela Goldsmith and Mimi Zweig. The Saturday sessions began with auditions to determine which twelve students would perform in the weekend’s six hours of master classes. Pamela Goldsmith, currently on the faculty of the University of Southern California and a board member of the AVS, conducted the first master class later that afternoon, working with four university students. Her energetic teaching was highly informative and helpful as she involved all attendees as well as the performers. She also fielded questions, including some regarding her Baroque bow and performance practice issues following one student’s performance of a movement of Bach. Following a dinner break, Ms. Goldsmith performed a marvelous recital with pianist Tamara Goldstein. The recital featured the Hummel sonata, Bach’s Sixth Suite in D, and lesser-known works *La Nuit* by Vieuxtemps, *Four Caprices for Viola Solo* by Grazyna Bacewicz, and *Elegy* by Mazas. Earlier in the day she had answered a query about performance anxiety by stating that she was not the one to ask: she has always enjoyed performing so much that her nerves have never given her much of a battle. This joy clearly came out in her playing, and what a fabulous performance! Sunday began with a viola ensemble music reading session. Ten violists gathered on the stage of the Fine Arts Concert Hall to wallow in that indescribable sound and learn of new music

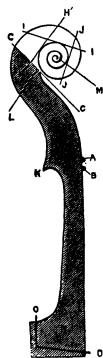
for violas plural. The rest of the day was dedicated to Mimi Zweig. Ms. Zweig, on the faculty of Indiana University since 1983 and director of the preparatory string program there, gave two master classes of over two hours each. She worked with eight students during the two sessions ranging in age from 11 through 20-something. She offered excellent tips, to be sure, and it was a treat to watch her active, in-your-comfort-zone, hands-on approach to solving technical problems. At one point, listeners joined her on stage for exercises to warm up the body and fend off tension and other maladies. Between the two master classes, all enjoyed lunch and later a lively Q & A with Ms. Zweig in which she advocated playing without the use of shoulder rests. Eventually we got around to her intended topic, how she uses Kreutzer Etude No. 2 in detail for both left and right hand development of young violists. The Rocky Mountain chapter is indebted to host violist Jim Przygocki of UW and Katie Fouse for their work in organizing this superb conference. Katie was especially involved with the organization of the master class competition . . . no small task! Rockley’s Music in Denver brought boxes of viola music and Charles Dixon of William Harris Lee & Sons of Chicago brought more than a dozen fine violas and several bows for us to try out during the conference. Rocky Mountain area violists interested in attending future events or receiving the RMVS newsletter *Violaspeak* should visit our website to learn more about us at <http://www.viola.com/rmvs>. ☞

—Clark Potter





## Utah Viola Society



The Utah Viola Society, in conjunction with Brigham Young University School of Music, held Violafest 2000 this past March. The event opened with the Primrose Memorial Recital and Master Class given by Lawrence Power, the recent Primrose Competition winner at Guelph, and his collaborator, Simon Crawford-Phillips, pianist.

Power began the festivities with a master class held at BYU where he instructed four students in the playing of Hindemith, Bloch, Bartok and Shulman. The following evening Power and Crawford-Phillips gave an impressive program that included the Rebecca Clarke Sonata, Hindemith Sonata, Op. 25, no. 1 and the Primrose transcription of *La Campanella* on the first half. After intermission the duo played the Vieuxtemps Sonata, Op. 36, Borissovsky's arrangement of Prokofiev's *The Death of Juliet* and the Hindemith Sonata Op. 11, no. 4.

Power and Crawford-Phillips gave a memorable performance that had a strong impact on their audience. Their playing was clean and passionate, highlighted by their ability to create a varied palate of colors.

The Violafest activities continued on Saturday, March 11 with workshops addressing the subject, "The Viola in My Life: Careers in Music Making." The morning started with a presentation given by Roberta Zalkind, the associate principal violist of the Utah Symphony. Her opening lecture, "The Orchestral Violist," addressed how to prepare for orchestral auditions with helpful ideas for each part of the process. She included advice for the sometimes neglected areas of preparation outside of the practice room, such as resumes and letter writing. She also gave

instruction to a student that had prepared a mock audition.

A student in attendance, Elizabeth Ashton, commented afterward, "Roberta's explicit comments about preparing for and going to an audition were so detailed, that a month later when I had my first audition, nothing came as a surprise to me. Her lecture really helped me. Her hand-out will be a check list for all my future auditions."

Brant Bayless, the violist of the Arcata Quartet in residence at Utah State University, spoke of his experiences in chamber music and how he was able to make quartet playing his career. He advised students not to underestimate the influence of summer festivals and also discussed the staples of the literature that every aspiring quartet violist needed to know. Brant followed his remarks with a master class.

After a lunch break, there was a recital entitled "Viola Valentines." Roberta Zalkind and Claudine Bigelow gave a performance of W. F. Bach's first viola duo. This was followed by the *Frank Bridge Lament*, played by Bayless and Bigelow. The program closed with *Interlude*, a viola octet composed by David Sargent and conducted by the director of BYU's "Group for New Music," Murray Boren.

The event concluded with a play-in conducted by Brant Bayless. A highlight of this portion was the Festival Overture by Michael Kimber, a joyful celebration of the instrument we cherish. ❧

—Claudine Bigelow  
Brigham Young University School of Music

## RECORDINGS

**Britten:** Concerto for Violin and Viola (Double); Young Apollo; Two Portraits; Sinfonietta; Yuri Bashmet, viola; Gidon Kremer; Nicolai Lubansky, piano; Halle Orchestra; Kent Nagano, conductor; Erato 3984-25502-2 (Atlantic Records)

Strings Attached: **Daren Hagen:** Suite for Viola; Suite for Cello; Suite for Violin; Duo for Violin and Cello; **Charles Noble,** viola; Michaels Paetsch Net-tel, violin; Robert Larue, cello; Ardis CD 111 (Albany)

**Ellis Kohs:** Viola and String Nonet; Chamber Concerto; A Short concert; Violin Sonatinas; Passacaglia; Toccata; **Ferenc Molnar,** viola; Eunice Shapiro, violin; Albert Dominguez, et al; CRI 795 (Koch International)

**Martinu:** Sonatina for Viola #1; Oboe Quartet; Quintet for Strings; Piano Quartet #1; **Rainer Moog,** viola; Daniel Boni, piano; et al; Naxos 8.553916

*Review:* I don't know how I let a terrific disk like this slip through my fingers. It was originally recorded in Australia in 1994 and released two years later. In the past four or five years I have really gotten into the beauties of Martinu's music. It was so nice to hear some music of his, that I was not familiar with. Knowing Naxos, the price is always right.

**Mozart:** Sinfonia Concertante K 364; **Beethoven:** Concerto for Violin: **David Oistrakh,** viola; Igor Oistrakh, violin; Yehudi Menuhin, violin and conductor; BBC Symphony Orchestra; BBC 4019

Note: Recorded from a live broadcast in 1963.

**Mozart:** Sinfonia Concertante, K 364; **Walton:** Viola Concerto; Sinfonia Concertante; **William Primrose,** viola; Albert Spalding, violin; Phyllis Selleck, piano; RCA Victor Symphony Orchestra; Philharmonia

Orchestra; City of Birmingham Symphony Orchestra; Izler Solomon, conductor; William Walton, conductor; Avid Masters AMSC 604 (Qualiton)

**Mozart:** Sinfonia Concertante, K364; **Schubert:** Quintet for Strings in C; **Peter Schidlof,** viola; Norbert Brainin, violin; William Pleeth, cello; London Mozart Players; Harry Blech, conductor; Testament Mono SAT 1157

**Mozart:** Divertimento K 563; **Schubert:** String Trio; Dresden String Trio; **Sebastian Herberg,** viola; Jorg Fasmann, violin; Michael Pfander, cello; Querstand 9901 (Jem)

**Paganini:** Sonatas for Viola; **Luigi Albert Bianchi,** viola; dynamic DYN 259 (Qualiton)

**Rolla:** Duets for Violin and Viola; **Luigi Albert Bianchi;** Salvatore Accardo, violin; Dynamic DYN 252 (Qualiton)

**Schumann:** Märchenbilder; **Herzogenberg:** Legenden; **Brahms:** Sonata for Viola #2; **Paul Coletti,** viola; Friedemann Rieger, piano; Ars Produktion FCD 368308

*Review:* Paul Coletti does his usual very sensitive, lyric, and technically accurate performances of the two works that have been performed by many famous violists—the Brahms and Schumann. It is with the composition of Herzogenberg that my interest soared. I am always interested in hearing works of composers that I am not familiar with. Herzogenberg (1843–1900) was a close friend of Brahms and he was certainly influenced by the lyric and dramatic qualities of his famous friend.

**Telemann:** concerto for Viola; Recorder Suite in A minor; Tafelmusik; **Ladislav Kyselak,** viola; Capella Istropolitana; Naxos 8.5501056



*Review:* This is another viola recording that I had missed on Naxos Records. It goes back to 1988 and I possibly missed it because I have quite a number of versions of the concerto in my collection. The concerto is played extremely well and so are the rest of the compositions on the record. The musicians are from Bratislava. When my wife and I spent some time in Vienna a few years ago, a group from Bratislava performed in the gorgeous library. They were an original instrument performance group and I quite enjoyed their efforts. They played without the wiry sound and pitch variances that usually affect the work of similar groups. As usual, the price and performances speak for themselves.

**Bach** Suites for Cello (Arr. for Viola) **Barbara Westphal**; 2 BDG 9094

**Bridges:** Music for Viola; Pensiero, Allegro Appassionato; Allegretto; There is a willow Grows Aslant a Brook; **Louise Williams**, viola; David Owen Norris, piano; Jean Rigby, mezzo-soprano; ASV 1064

**Debussy:** Sonata for Flute, Viola, Harp; **Weber:** Clarinet Quintet; **Mozart:** Flute Quartet #3 K285B; **Ravel:** Introduction and Allegro for Flute, Clarinet, String Quartet and Harp; Mobius (**Ashan Pillai**, viola; Philippe Honore, Kanaiko Ito, violins; Martin Stokey, cello; Lorna McGhee, flute; Robert Plane, clarinet; Allison Nichols, harp) EMI 7243 5 73612 2 4

*Review:* “. . . strongly recommended to collectors who lack all or some of these fine works . . .” Robert McColly, *Fanfare*

Summerfest La Jolla: **Kreisler:** Syncopation; **Georges Boulanger:** American Vision; **Mario Davidovsky:** Synchronism #6 for Piano and Tape; **Brahms:** Sextet for Strings; **Prokofiev:** Overture on Hebrew Themes; **Paul Neubauer**, viola; **Toby Hoffman**, viola; **Chauncey Patterson**, viola; et al La Jolla Chamber Music Society. Private recording for the benefit of the Society. To order call the Society (858) 459 3728 or try the Internet web site ([www.ljcms.org](http://www.ljcms.org)).

*Review:* When my friend David Hermann of Fort Worth asked about this recording I said I'd get back to him. Paul Neubauer told me it was a private recording available only from the society. David then ordered a couple of the CDs for us and I was quite pleased to get it and review it. The entire record is a delight with Neubauer having a grand time with his two short solo encores. He also appears on the Prokofiev. The Brahms Sextet is masterfully performed by the Miami String Quartet, with Toby Hoffmann as the additional violist. You can't find this in stores so if you want to be sure to get your copy you should buy it soon. ♪

—David O. Brown

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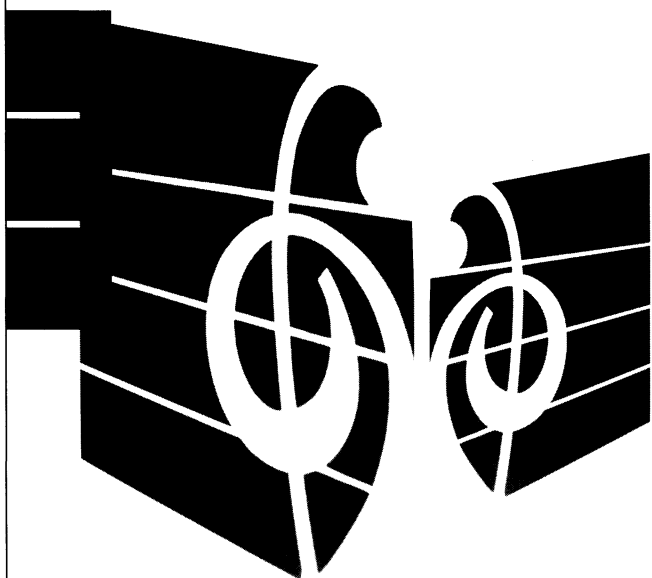
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BM

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## Geographical by State

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Lucina Horner

### Arizona

Laura Apperson  
Carolyn Broe  
Patricia Cosand  
Samara Humbert  
William Magers  
Janet Maney Quiroz

### California

Eleanor Angel  
Marilyn Baker  
Brett Banducci  
Louise Brown  
Jill Cohen  
Gina Warnick Dorman  
Nicholette Fetsch  
Ralph Fielding  
Pamela Goldsmith  
Keith Greene

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Andrew Picken  
Karie L. Prescott  
Benjamin Simon  
Hannah Skupen  
Nick Stamon

Thomas Tatton  
Katrina Wreede

### Colorado

Nancy J. Gray  
Carla Hager  
Barbara Hamilton  
Lora M. Stevens  
Suzanne Temple  
Juliet White-Smith

<b>Connecticut</b> Sharon Fugate Ellen Higham Marvin Warshaw	<b>Maine</b> Julia Adams	John Graham Carleton Kelch Linda Kirkwood Maria Lambros Donna Lorenzo Kenneth A. Martinson Debra Moree Meme Pittman Amédee Daryl Williams Masako Yanagita	<b>Tennessee</b> Idalynn Besser Cindy A. Betancourt-Dougherty Marshall Fine Linda Kline Kathryn Plummer
<b>Delaware</b> Petula Perdikis	<b>Maryland</b> Victoria Chiang Margaret Motter Ward	<b>North Carolina</b> Jo Plum Hansen John Kolpitcke Scott Rawls Amanda Weik	<b>Texas</b> Robert Bridges Allyson Dawkins Susan Dubois Catherine Forbes Julia Gray-Lion Teresa Hernandez April Kondrat Ruth E. Morrow Roger Myers Judy Offman Robert Radmer Robert Rudié Marcus Smolensky Kathryn Steely Power Wuckett
<b>District of Columbia</b> William L. Foster	<b>Massachusetts</b> Jennifer J. Badger Susan Bill Laura L. Burgess James Dunham Joan Ellersick Francis J. Grimes Patricia McCarty Jane Starkman Gwendoline Thornblade	<b>Ohio</b> Lisa Boyko Larry Bradford Nancy Buck Daphne Gerling Mary E. M. Harris Claudia Hook Jeffrey Irvine Mark Jackobs Jane Pitman Deborah Price Laura Shuster Peter Slowik Roland Vamos Louise Zeitlin	<b>Utah</b> Kathleen Tadge Anderson Claudine Bigelow Marcia Bramble David Dalton Michael Palumbo
<b>Florida</b> Mary Cobb Brian Lee Pamela McConnell Philip Rush Pamela Ryan Juan Carlos Siviero Kimberly Siviero Andrea C. Heinis Stanley Raquel Vazquez Michael A. Weaver Diane Kennedy Weisberg	<b>Michigan</b> Barbara Corbato Igor Fedotov James Pescor Yizhak Schotten Linda Toliás Mary Vandenberg	<b>Oklahoma</b> Melissa A. Castledine	<b>Vermont</b> Molly A. Bidwell
<b>Georgia</b> Thao Pham Robert L. Stoskopf Charles Whitaker	<b>Minnesota</b> Stella Anderson Samuel T. Bergman Kevin Hoeschen David Ulfeng	<b>Oregon</b> Joel Pierre Belgique Eugene Kaza Brenda Liu Charles Noble Leslie Straka Karen J. Vincent Martha Warrington	<b>Virginia</b> Helen Fall Madeline Frank
<b>Idaho</b> LeRoy Bauer	<b>Mississippi</b> Michael Kimber	<b>Pennsylvania</b> Sidney Curtiss Joseph de Pasquale Tim Deighton Marylène Gingras-Roy Barbara R. Ostroff John R. Posset Matthew Smith Nancy Urrasio Renee Steffy Warnick Ryan Williams	<b>Washington</b> Betty Agent Helen Callus Eileen Krohn Aviva Leonard Michael Lieberman
<b>Illinois</b> Patricia Berlet Keith Conant Christine Due Michael L. Hining Mary Kay Hoffmann Michael Holian Marlise Klein Charles R. Pikler Laura Dokmo-Polick Susan Stone Emily J. William	<b>Missouri</b> Gerald Fleminger Walter Halen Christine Hinson Steven Kruse Leslie Perna Linda Armstrong Rekas	<b>South Carolina</b> Kathryn Dey Anna Joiner Jay-Martin Pinner Susanna L. Sonnenberg	<b>Wisconsin</b> Virginia Barron Dee Martz Matthew Michelic Gloria M. Popke
<b>Indiana</b> Atar Arad Wilma Benson Donna Lively Clark Michael L. Strauss Francis Vullmahm	<b>Montana</b> Jennifer Smith	<b>Washington</b> James Przygocki	
<b>Iowa</b> Deborah Dakin William Precuil Christine Rutledge	<b>Nebraska</b> Clark Potter		
<b>Kansas</b> Victoria Olson Steve Schani	<b>Nevada</b> Caryn Wiegand Neidhold		
<b>Kentucky</b> Joanna Binford Kerry McCay Jacqueline Rosky	<b>New Jersey</b> Francesca Martin Silos		
	<b>New Mexico</b> Kimberly A. Fredenburgh Christine Johnson Rancier		
	<b>New York</b> Toby Appel Adria Benjamin Lori C. Berkowitz Valentina Charlap-Evans		

## Teaching Levels

<b>BEGINNER</b> Stella Anderson Ronn Andrusco Eleanor Angel Laura Apperson Jennifer J. Badger Marilyn Baker Brett Banducci Wilma Benson Lori C. Berkowitz Patricia Berlet Idalynn Besser Cindy A. Betancourt-Dougherty Molly A. Bidwell Susan Bill	Joanna Binford Larry Bradford Marcia Bramble Carolyn Broe Louise Brown Laura L. Burgess Melissa A. Castledine Valentina Charlap-Evans Donna Lively Clark Mary Cobb Jill Cohen Barbara Corbato Patricia Cosand Sidney Curtiss Laura Dokmo-Polick	Gina Warnick Dorman Christine Due Helen Fall Nicholette Fetsch Madeline Frank Daphne Gerling Marylène Gingras-Roy Nancy J. Gray Julia Gray-Lion Francis J. Grimes Thomas Hall Jo Plum Hansen Andrea C. Heinis Stanley Teresa Hernandez Ellen Higham	Michael L. Hining Kevin Hoeschen Mary Kay Hoffmann Claudia Hook Lucina Horner Samara Humbert Anna Joiner Amanda Kasperovich Carleton Kelch Linda Kline April Kondrat Eileen Krohn Brian Lee Aviva Leonard Unni Lerdahl
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 Brenda Liu  
 Dee Martz  
 Kerry McCay  
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 Margaret Motter Ward  
 Caryn Wiegand Neidhold  
 Judy Offman  
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 Power Wuckett  
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 Martha Warrington  
 Juliet White-Smith  
 Katrina Wreede  
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## PROFESSIONAL TUNE-UPS

Toby Appel  
 Joel Pierre Belgique  
 Adria Benjamin  
 Cindy A. Betancourt-Dougherty  
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 Robert Bridges  
 Helen Callus  
 Victoria Chiang  
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Scott Rawls  
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Francesca Martin Silos

Benjamin Simon  
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Kathryn Steely  
Leslie Straka  
Michael L. Strauss  
David Ulfeng  
Roland Vamos  
Martha Warrington  
Juliet White-Smith  
Masako Yanagita

## Specializations

### SUZUKI

Eleanor Angel  
LeRoy Bauer  
Patricia Berlet  
Joanna Binford  
Laura L. Burgess  
Laura Dokmo-Polick  
Nicolette Fetsch  
Marylène Gingras-Roy  
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Joanna Binford  
Hugo Bollschweiler  
Larry Bradford  
Nancy Buck  
Helen Callus  
Valentina Charlap-Evans  
Donna Lively Clark  
Keith Conant  
Paul Cortese  
Sidney Curtiss  
Deborah Dakin  
Joseph de Pasquale  
Laura Dokmo-Polick  
James Dunham  
Joan Ellersick  
Helen Fall  
Marshall Fine  
Madeline Frank  
Kimberly A. Fredenburgh  
Sharon Fugate  
Nancy J. Gray  
Keith Greene  
Francis J. Grimes  
Barbara Hamilton  
Jo Plum Hansen  
Mary E. M. Harris  
Christine Hinson  
Michael Holian  
Claudia Hook  
Anna Joiner  
Linda Kirkwood  
Marlise Klein  
Linda Kline  
Anna Kruger  
Steven Kruse  
Maria Lambros  
Aviva Leonard  
Unni Lerdahl  
Donna Lorenzo  
Kenneth A. Martinson  
Dee Martz  
Patricia McCarty  
Pamela McConnell  
Matthew Michelic  
Ruth E. Morrow  
Margaret Motter Ward  
Roger Myers  
Michael Nowak

Leslie Perna  
Thao Pham  
Andrew Picken  
Charles R. Pikler  
Jay -Martin Pinner  
Jane Pitman  
Kathryn Plummer  
Patricia Pollett  
John R. Posset  
William Preucil  
Deborah Price  
James Przygocki  
Janet Maney Quiroz  
Robert Radmer  
Katharine Rapoport  
Scott Rawls  
Robert Rudié  
Christine Rutledge  
Pamela Ryan  
Yizhak Schotten  
Francesca Martin Silos  
Benjamin Simon  
Jennifer Smith  
Marcus Smolensky  
Jane Starkman  
Kathryn Steely  
Michael L. Strauss  
Thomas Tatton  
Suzanne Temple  
Gwendoline Thornblade  
David Ulfeng  
Roland Vamos  
Mary Vandenberg  
Karen J. Vincent  
Marvin Warsaw  
Diane Kennedy Weisberg  
Juliet White-Smith  
Amédee Daryl Williams  
Masako Yanagita  
Louise Zeitlin

### ORCHESTRAL AUDITION

#### PREPARATION

Julia Adams  
Ronn Andrusco  
Joel Pierre Belgique  
Patricia Berlet  
Claudine Bigelow  
Joanna Binford  
Lisa Boyko  
Larry Bradford  
Robert Bridges  
Carolyn Broe

Nancy Buck  
Valentina Charlap-Evans  
Donna Lively Clark  
Keith Conant  
Barbara Corbato  
Paul Cortese  
Sidney Curtiss  
Allyson Dawkins  
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Ralph Fielding  
Marshall Fine  
William L. Foster  
Madeline Frank  
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Marylène Gingras-Roy  
Keith Greene  
John Hayhurst  
Michael L. Hining  
Christine Hinson  
Michael Holian  
Lucina Horner  
Eugene Kaza  
Linda Kirkwood  
Steven Kruse  
Aviva Leonard  
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Jay -Martin Pinner  
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John R. Posset  
Robert Radmer  
Katharine Rapoport  
Robert Rudié  
Christine Rutledge  
Pamela Ryan  
Yizhak Schotten  
Benjamin Simon  
Peter Slowik  
Kathryn Steely  
Michael L. Strauss  
Suzanne Temple  
David Ulfeng  
Roland Vamos  
Raquel Vazquez  
Masako Yanagita

## College/University Affiliation

Arizona State University  
Patricia Cosand  
William Magers

Augustana College  
Susan Stone

Augustana College-  
Rock Island IL  
Deborah Dakin

Baldwin-Wallace College  
Louise Zeitlin

Bates College  
Julia Adams

Baylor University  
Kathryn Steely

Bob Jones University  
Jay -Martin Pinner

Boston Conservatory  
Patricia McCarty

Bowdoin College  
Julia Adams

Bowling Green State University  
Nancy Buck

Brigham Young University  
Claudine Bigelow

Cal Poly University,  
San Luis Obispo  
Michael Nowak

California State University-  
Long Beach  
John Hayhurst

California State University-  
Northridge  
Keith Greene

- California State University—Sacramento**  
Anna Kruger
- Carnegie Mellon University**  
Atar Arad
- Central Missouri State University**  
Walter Halen—Prof. Emeritus
- Chapman University**  
Thomas Hall
- Christopher Newport University**  
Madeline Frank
- Cleveland Institute of Music**  
Jeffrey Irvine  
Lisa Boyko  
Louise Zeitlin, Prep div.
- Colby College**  
Julia Adams
- Conservatory of Badalona**  
Paul Cortese
- Converse College Pre-College**  
Kathryn Dey
- Curtis Institute**  
Joseph de Pasquale
- Depauw University**  
Michael L. Strauss
- Eastman School of Music**  
John Graham
- Florida State University**  
Pamela Ryan  
Philip Rush—Teaching Asst.
- Furman University**  
Anna Joiner
- Gulf Coast Community College**  
Andrea C. Heinis-Stanley
- Houghton College**  
Donna Lorenzo
- Illinois Wesleyan University**  
Michael L. Hining
- Indiana University**  
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- Juilliard School**  
Toby Appel  
Samuel Rhodes
- Kenyon College**  
Deborah Price
- Lawrence University**  
Matthew Michelic
- Linfield College**  
Karen J. Vincent
- Longy School**  
Patricia McCarty
- Loyola Marymount University**  
Andrew Picken
- Macalester College—St. Paul**  
Stella Anderson
- Mannes College of Music**  
Adria Benjamin—prep div.  
Masako Yanagita
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Donald Maurice
- Metropolitan State College of Denver**  
Barbara Hamilton
- Miami University**  
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- MSU—Northern**  
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- Northpark University—Chicago**  
**Northeastern Illinois University—Chicago**  
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Roland Vamos
- Pacific Lutheran University**  
Betty Agent
- Paradise Valley Community College**  
Carolyn Broe
- Peabody Conservatory**  
Victoria Chiang  
Joseph de Pasquale
- Penn State University**  
Tim Deighton
- Pepperdine University—Malibu**  
Karie L. Prescott
- Portland State University**  
Joel Pierre Belgique
- Purchase College Conservatory of Music**  
Maria Lambros
- Rhodes College**  
Linda Kline
- Royal Conservatory of Music, Toronto**  
Katharine Rapoport
- Saint Leo University Air Force Base—Longley VA**  
Madeline Frank
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- University of Iowa**  
Christine Rutledge  
William Preucil—Prof. Emeritus
- University of Miami—Florida**  
Pamela McConnell
- University of Michigan—Ann Arbor**  
Yizhak Schotten
- University of Missouri—Columbia**  
Leslie Perna
- University of Missouri—Kansas City**  
Steven Kruse  
Steve Schani—Continuing Education Department
- University of Nebraska—Lincoln**  
Clark Potter
- University of New Mexico**  
Kimberly A. Fredenburgh
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- Vanderbilt University**  
Kathryn Plummer
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Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument." Erdélyi is currently artist-in-residence at Butler University in Indianapolis, Indiana.

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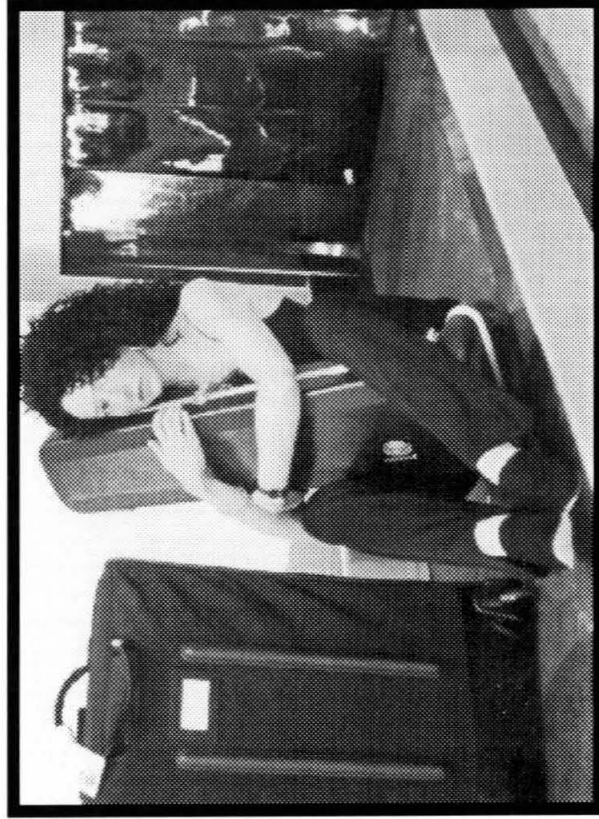
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# MINUTES OF THE ANNUAL BOARD MEETING OF THE AMERICAN VIOLA SOCIETY

## Annual Board Meeting of the American Viola Society

Thursday, 1 June 2000

Oberlin College School of Music Room 238

Oberlin, Ohio

7:00–10:00 pm

### Officers present:

Slowik (Pres), Preucil (Vice Pres), Tatton (Past Pres)

### Officers unable to attend:

Forbes (Secretary), Rose (Treasurer)

### Board Members Present:

Chiang, Clark, Fielding, Irvine, Rutledge, Ryan, Steely, White-Smith, Zeitlin

### Board Members unable to attend:

Coletti, Graham, Hamilton, Ritscher

### Advisors to the Board Present:

Dalton (Pres IVS, Past Pres AVS), Pounds (Special Consultant to the Board)

Meeting called to order by Pres Slowik 7:00 pm.

#### I. Slowik presented results of AVS Board Elections Spring 2000.

Re-elected to AVS Board: Chiang, Fielding, Rutledge

New to the Board: Barbara Hamilton, Kathryn Steely, Louise Zeitlin

#### II. Preucil presented Chapter Report.

#### III. Slowik opened discussion of relationship of locals to national viola society.

Discussion of nature of relationship between AVS and the New York Viola Society.

Discussion of the dues structure at both local and national levels with exploration of ways to unify the collection process.

#### IV. Tatton and Pounds presented Constitution and By-Laws Revisions Proposal.

Discussion of changes in the AVS Constitution and By-Laws.

Moved (Ryan), seconded (Irvine) and unanimously agreed to remove the words “Benefactors and contributors are ineligible for office, but may run for the executive board” from Article III, Section 2.

Discussion of definition of “Regular Member.”

Moved (Irvine), seconded (Rutledge) and unanimously agreed to amend Article III Section 2A. to read “Regular Members shall consist of people who join the society and who pay full dues as set forth in Article III Section 3.”

Moved (Clark), seconded (Irvine) and unanimously agreed to remove Joint Canadian/ AVS members definition from Article III Section 2D, and address them separately. Article II Section 2D then reads “International Regular and International Student members consist of people who live outside the US, who may also maintain membership in other national sections of the IVS. Their rights and responsibilities correspond to the descriptions of Regular and Student membership as described in paragraphs B. and C. above”.

Discussion of possible Lifetime Membership Category.

Moved (White-Smith), seconded (Fielding) and unanimously agreed to amend Article III Section 2A. to read “Regular members shall consist of people who join the society, who reside in

the US and pay full dues as set forth in Article III Section 3.”

Moved (Dalton), seconded (Irvine) and unanimously agreed to amend Article IV Section 1A. to read “the President may appoint persons with special expertise as non-voting advisors to the President and the Board, with their terms running concurrently with that of the appointing President.”

Meeting adjourned 10:00 pm.

**Annual Board Meeting of the American Viola Society**  
**Friday, 2 June 2000**  
**Oberlin College School of Music Room 238**  
**Oberlin, Ohio**  
**10:00 am–12:00 noon**

**Officers present:**

Slowik (Pres), Preucil (Vice Pres), Forbes (Secretary), Tatton (Past Pres)

**Officers unable to attend:**

Rose (Treasurer)

**Board Members Present:**

Chiang, Clark, Fielding, Irvine, Rutledge, Ryan, Steely, White-Smith

**Board Members unable to attend:**

Coletti, Graham, Hamilton, Ritscher, Zeitlin

**Advisors to the Board Present:**

Dalton (Pres IVS, Past Pres AVS), Pounds (Special Consultant to the Board)

Meeting called to order by Pres Slowik 10:05 am

- I. Forbes delivered Secretary’s Report 2000, Membership Report June 2000, Detail of Secretary’s Expenses 2000.

Moved (Dalton), seconded (Ryan) and unanimously agreed that **Honorary Lifetime Membership record be examined for possible reform by Finance Committee and that a report to the President be prepared.**

Discussion of change in collection of dues involving Chapters and AVS.

- II. Slowik delivered Treasurer’s Report 2000 as prepared by Rose.

Moved (Rutledge), seconded (Preucil) and unanimously agreed that the Finance Committee be charged with creating a special CD for the Primrose Fund to help make it self-sustaining.

Moved (Irvine), seconded (Fielding) and unanimously agreed that \$2000 per year for 3 years be moved into the Primrose account with yearly review.

Moved (Irvine), seconded (Tatton) and unanimously agreed that AVS will support the cost of travel in an amount not to exceed \$825 for Rutledge to represent AVS at the 28th International Viola Congress in Sweden in August of 2000.

Meeting adjourned 12:00 pm.

**Annual Board Meeting of the American Viola Society**  
**Friday, 2 June 2000**  
**Oberlin College School of Music Room 238**  
**Oberlin, Ohio**  
**1:30–3:15 pm**

**Officers present:**

Slowik (Pres), Preucil (Vice Pres), Forbes (Secretary), Tatton (Past Pres)

**Officers unable to attend:**

Rose (Treasurer)

**Board Members Present:**

Chiang, Clark, Fielding, Irvine, Rutledge, Ryan, Steely, White-Smith

**Board Members unable to attend:**

Coletti, Graham, Hamilton, Ritscher, Zeitlin

**Advisors to the Board Present:**

Dalton (Pres IVS, Past Pres AVS), Pounds (Special Consultant to the Board)

Meeting called to order by Pres Slowik 1:55 pm.

- I. Slowik delivered proposal to organize North American Congresses.

Generally agreed that Slowik will research possibilities of hosts for future

North American Congress and will arrange for a site.

II. Dalton presented report on IVS.

Generally agreed that Pounds will provide a proposal with precise wording regarding the financial participation of AVS in the IVS.

III. Tatton acknowledged contribution of Dalton and Pounds in their work with the IVS. Reviewed relationship of AVS and IVS.

IV. Dalton presented PIVA report.

Development of addition to PIVA room to be followed by development of archive. Projected cost of room is \$85,000. Fund now stands at \$32,000.

Meeting adjourned at 3:15 pm.

**Annual Board Meeting of the American Viola Society**

**Friday, 2 June 2000**

**Oberlin College School of Music Room 238**

**Oberlin, Ohio**

**7:00–10:00 pm**

**Officers present:**

Slowik (Pres), Preucil (Vice Pres), Forbes (Secretary), Tatton (Past Pres)

**Officers unable to attend:**

Rose (Treasurer)

**Board Members Present:**

Clark, Fielding, Irvine, Rutledge, Ryan, Steely, White-Smith

**Board Members unable to attend:**

Chiang, Coletti, Graham, Hamilton, Ritscher, Zeitlin

**Advisors to the Board Present:**

Dalton (Pres IVS, Past Pres AVS), Pounds (Special Consultant to the Board)

Meeting called to order by Pres Slowik 7:00 pm.

I. Slowik presented Congress Plan Proposal.

2000 Europe  
2001 New Zealand

2002 North America

2003 Europe/Primrose Competition in North America/ Regional in North America

2004 North America

Moved (Irvine), seconded (Ryan) and unanimously approved to accept Congress Plan Proposal and offer it to the IVS for approval.

Moved (Irvine), seconded (White-Smith) and unanimously approved to encourage the Primrose Competition Committee to move the Primrose Competition 2001 to March 31.

Moved (Rutledge), seconded (Clark) and unanimously approved that AVS will fund the travel of Lawrence Power to the 29th International Viola Congress in New Zealand April 2001 in the amount of one quarter of his total travel expenses not to exceed \$325. It is recommended that the IVS subsidize the same travel expenses by one quarter of the cost.

III. Forbes presents Proposal for Combined Dues Collection of AVS and AVS Chapters.

Moved (Clark), seconded (Fielding) and unanimously approved to accept proposal to combine dues collection pending approval of Chapter officers.

IV. Pounds opened discussion of AVS Constitution 2000.

Moved (Fielding), seconded (White-Smith) and unanimously approved to accept the constitutional by-laws as written with changes discussed in meeting and as prepared by Tatton and Pounds.

V. Slowik presented committee assignments for 2000–2001.

VI. Slowik opened discussion of proposed dates for board meetings 2001.

General approval to confirm March 29–March 31, 2001 (Thursday–Saturday and leave Sunday) as dates for AVS Board Meetings 2001.

VII. Generally approved to acknowledge Franz Zeyringer, Gunter Ojstersek, and Karen Tuttle as Honorary Lifetime Members of the AVS.

**The AVS Board and Officers would like to recognize Hirschmugl, Irvine, Kosmala, and Ryan for their outstanding and dedicated service to the AVS during their tenure as board members.**

Meeting adjourned 10:00 pm.

**Annual Board Meeting of the American Viola Society  
Saturday, 3 June 2000  
Oberlin College School of Music Room 238  
Oberlin, Ohio  
10:00 am–12:30 pm**

**Officers present:**

Slowik (Pres), Preucil (Vice Pres), Forbes (Secretary), Tatton (Past Pres)

**Officers unable to attend:**

Rose (Treasurer)

**Board Members Present:**

Clark, Fielding, Rutledge, Ryan, Steely, White-Smith, Zeitlin

**Board Members unable to attend:**

Chiang, Coletti, Graham, Hamilton, Irvine, Ritscher

**Advisors to the Board Present:**

Dalton (Pres IVS, Past Pres AVS), Pounds (Special Consultant to the Board)

Meeting called to order by Pres Slowik 10:00 am.

I. Slowik presented revised budget.

**Moved (Preucil), seconded (Fielding) and unanimously approved to increase the proposed amount of AVS financial support for travel expenses to 29th International Viola Congress April 2001 from \$1000 to \$1500.**

**Moved (Preucil), seconded (Ryan) and unanimously approved to accept revised projected budget 2000.**

II. Steely presented JAVS Editor's Report.

Introduced AVS National Teacher Directory.

Generally approved that *The American Viola Society: A History and Reference, second edition* by Dwight Pounds be offered as a gift to all newly elected board members.

III. Fielding presented Website Report.

**Moved (Rutledge), seconded (Fielding) and unanimously agreed to purchase a domain name for the AVS in the event that viola.com is no longer available.**

IV. Slowik and Pounds presented 3 plans for tenure of AVS elected officers:

	Plan A	Plan B	Plan C
Pres Elect:	—	2	3
President:	4	4	3
Past Pres:	4	2	(3)
vote results:	1	2	7

Generally agreed that plan C is the plan of choice for now, pending IVS decisions to elect their officers for coordination of elections.

V. Pounds delivered report on Gardner commission.

Meeting adjourned 12:30 pm.

Peter Slowik  
*President*

Catherine Forbes  
*Secretary*



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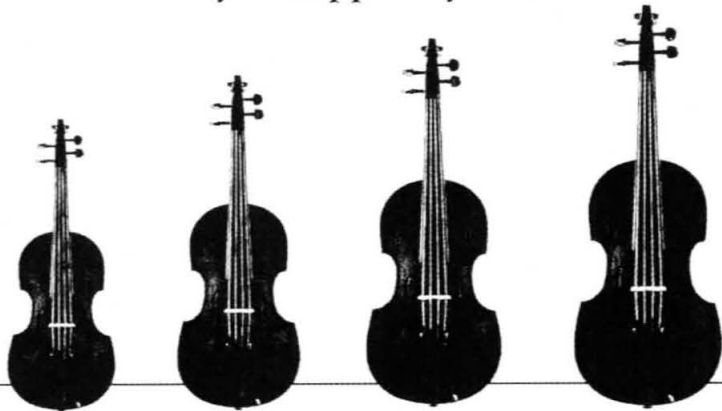
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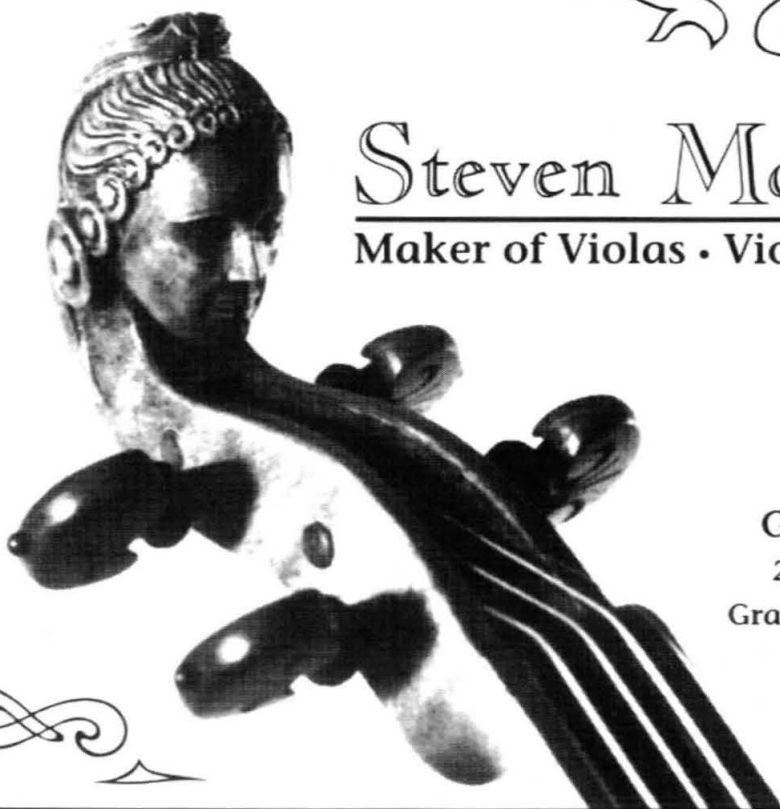
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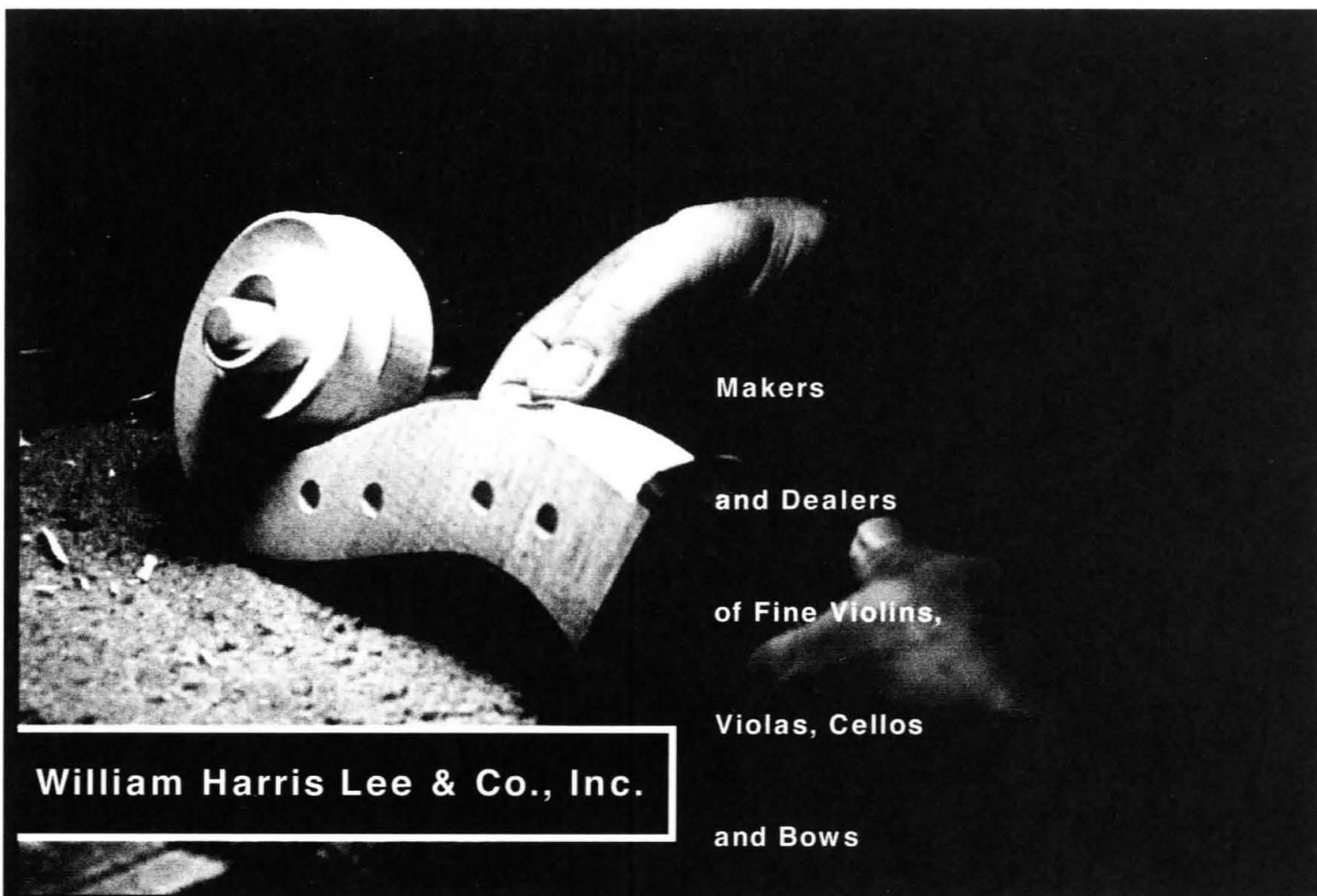
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**Prelude II:** Tempo: *Andante con moto e poco rubato*. Dynamics: *mf* and *ritard.*   
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## Searching PIVA Online

*The Harold B. Lee Library at Brigham Young University (home of PIVA) recently migrated to a new online catalog. The catalog system is now stable and can be accessed via the Internet by violists throughout the world. This report will explain how to search for viola materials in the catalog and will outline procedures for requesting specific titles through interlibrary loan.*

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

### USING THE CATALOG

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is [www.lib.byu.edu/newhome.html](http://www.lib.byu.edu/newhome.html). Anyone with access to the Internet should be able to use the catalog. Some users who receive their Internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your own computer. The catalog may not function properly with earlier versions.

Once you have made the connection to the BYU Library home page, select the option LIBRARY CATALOGS—BYU LIBRARY. The catalog can be searched in four different modes. BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA. To use BASIC SEARCH

(the default mode) follow these steps:

Leave LIBRARY pop-up menu set at ALL.

Leave the SELECT SEARCH TYPE option set to KEYWORD.

Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.

Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.

Subject searching can be more complicated. Subject information in the catalog is based on the Library of Congress Subject Headings and the Zeyringer classification scheme for viola music. If you are familiar with either of these systems enter keywords (e.g., "viola AND duets") and then click on the SUBJECT button. If you are not certain of terminology used in the subject headings, then enter common descriptive terms for musical genres and click on SEARCH EVERYTHING.

The truncation symbol of the dollar sign (e.g., "sonat\$") retrieves sonata, sonaten, sonates, etc.

The results of the search are first displayed in a list showing only call number and title page information.

To view the full citation for the item, click on the VIEW button on the left side.

In the full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the

PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or save to a disk.

Just for fun, try entering the keyword search "primrose AND viola AND archive" and click SEARCH EVERYTHING.

The ADVANCED SEARCH mode allows greater flexibility in combining keywords and permits limiting a search to a specific media format. Here are some tips for advanced searching:

Pop-up menus in the left-hand column let you specify the category for the keywords you enter.

Pop-up menus in the right-hand column let you select a boolean operator.

In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.

Use the ITEM TYPE pop-up menu to limit the search to a CD or SCORE, etc.

Experiment with the different options and pop-up menus to modify your search. The interface is generally simple and intuitive.

#### REQUESTING MATERIALS THROUGH INTERLIBRARY LOAN

The BYU library is able to loan most of its published scores and books through interlibrary loan. Almost any type of library will qualify: academic, public, or orchestra. The library does loan materials to foreign libraries in all parts of the world. Unfortunately, we do not send materials to private libraries.

The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to

your local library and ask them to send the request to the following contact and address:

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e-mail: Maria\_Childers@byu.edu

If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no charge for loans from our library. In some cases the item you request cannot be loaned but may be photocopied. In these cases the ILL office will notify you in advance of the cost.

Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

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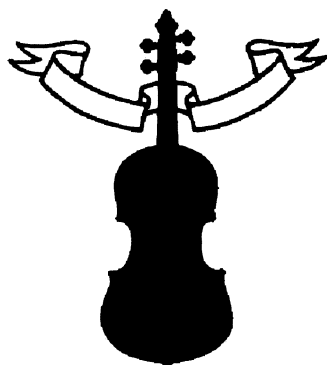
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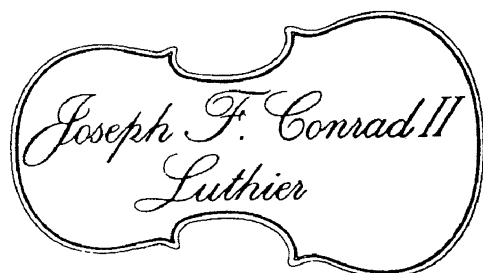
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