

# Journal

of the

## AMERICAN VIOLA SOCIETY

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

Vol. 12 No. 3

1996



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

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

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## FROM THE PRESIDENT

### THE AVS IS ON THE MOVE:

- Our membership is growing. Thank you, Donna Lively Clark, for keeping us organized.
- Chapterization is gaining momentum. Thank you, Pamela Goldsmith.
- The Texas Congress, 3–7 June 1997, is falling into place beautifully. Thank you, Roger Myers.
- Our finances are being well managed. Thank you, Mary Arlin.
- Our *Journal* looks better than ever. Thank you, David Dalton.
- Working documents—our handbooks on AVS activities—are either completed or are being prepared. Thank you, Peter Slowik and Dwight Pounds.
- Local activities are being organized. Thank you, Mike Palumbo of the Utah Viola Society, Juliet White-Smith of the Rocky Mountain Viola Society, Eleanor Angel of the Northern California Viola Society, and Scott Rawls of the North Carolina Viola Society, for your work in behalf of our instrument and the AVS.
- AVS committees are organized and working well. My thanks go to each and every member.



*Thomas Tatton, AVS President*

Still, there remain some challenging issues for the AVS. Please be assured that your leadership team continues to be engaged in solving those issues. One matter discussed at the Markneukirchen Congress last June was the relationship between the AVS and our parent organization, the Internationale Viola-Gesellschaft (IVG). Let me briefly summarize.

The AVS sends the IVG a certain percentage of its dues in even-numbered years (i.e. the years we do not host a North American Congress). In return, we receive copies of *The Viola* at intermittent intervals, seven issues thus far (the first in 1979). We have experienced some frustration over irregularities associated with its distribution. We are also working with the IVG leadership to try to mitigate costs of both reproducing *The Viola* and delivering it to our membership and are optimistic that a better way can be found.

The problems are not with *The Viola* alone. We are the largest section of the IVG, yet we have not found a way to make our voice heard in its governance. For logical historical and logistical reasons, of which we are fully aware, the guiding body of the IVG (the presidium) consists of representatives from central Europe, with relatively little turnover through the years. This situation has provided the stability needed for the international organization's steady growth, but the IVG lacks constituent representation.

Now is an appropriate time to address seriously the revision of the IVG presidium to include on that governing board representation from the AVS and other sections as well. Past AVS presidents have pursued this possibility and have looked forward to a more representative IVG



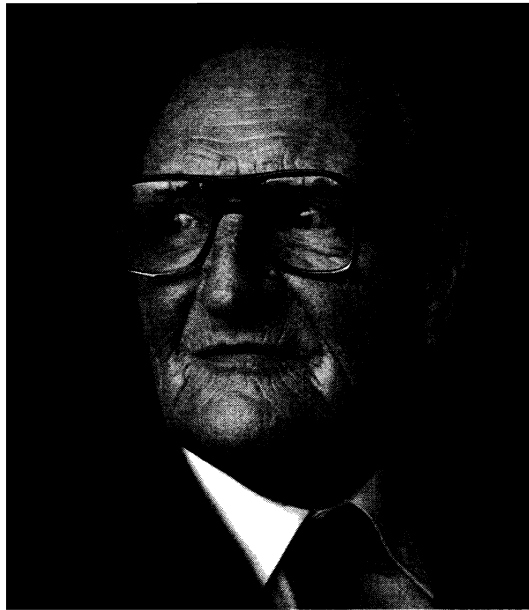
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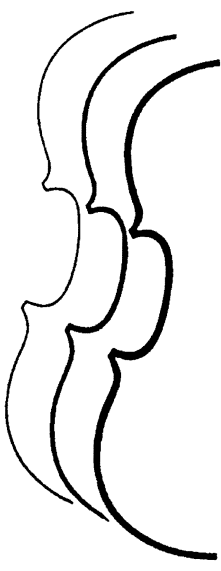
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presidium. We are not alone in this; John White (president, British Section), Henry Janzen (president, Canadian Section) and others have made similar requests.

I was happy to attend the Markneukirchen Congress and to have personal contact with the IVG leadership. I have recommended in a detailed letter to the IVG what I hope are creative ideas and acceptable solutions to the matters I have outlined here. I am committed to finding solutions to the existing problems in order to create a positive, mutually beneficial relationship between the AVS and the IVG. We are, after all, the American Section of the International Viola Society: Association for the Promotion of Viola Performance and Research. As one AVS board member has suggested, "We are concerned that the international part of the title reaches its full potential and [we are] dedicated to updating the organization of the society to meet this goal." I look forward to working with the leaders of the IVG to attain mutually agreeable solutions.

I take the trust of AVS members seriously. To me it is a matter of the soul and a unity of the heart.

*Thomas Tatton*



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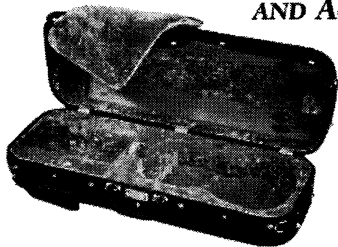
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*Your AVS officers (left to right) Bill Schoen, Chris Rutledge, Dwight Pounds, Roger Myers (host chair), Tom Tatton, Pam Goldsmith, Jerzy Kosmala & David Dalton are looking forward to meeting you in front of the University of Texas Tower, Austin, on July 3-7.*







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# VADIM BORISSOVSKY (1900–1972)

## Firsthand Memories of a Russian Violist and Teacher

by Karl Stierhof

The name Borissovsky first became familiar to me through the *Literaturverzeichnis für Viola und Viola d'Amore* (Wolfenbüttel 1937), which he edited together with the famous German music researcher Wilhelm Altmann (1862–1951).

Borissovsky's role in preparing this index brought him into disfavor with Stalin's regime; his wife, Alexandra de Lasari-Borissovskaya, of Corsican patrician blood, was even sentenced to death by firing squad. Borissovsky was ready to die with his wife. Fortunately, Alexandra was pardoned—perhaps because of her husband's fame at the Moscow Conservatory, where he enjoyed the high regard of his colleagues and students.

Borissovsky, who lived in a modest ground-floor apartment, was a deeply religious man, alien to any politics. My first contact with this great master occurred while I was a member of the Vienna Philharmonic. In the spring of 1962, I traveled with the Philharmonic (the first western European orchestra to visit the post-World War II Soviet Union) to Moscow and St. Petersburg for several concerts. Our director was Herbert von Karajan.

The Soviet minister of culture, Mme. Furtseva, hosted the Philharmonic at a large reception to which significant Russian artists had also been invited. There I got to know the members of the famous Beethoven Quartet, to which Professor Borissovsky had belonged as a violist since its creation around 1930. This quartet was famous for its premier performances of the first string quartets of Dmitri Shostakovich (1906–1975), whose Thirteenth Quartet is dedicated to Borissovsky. Shostakovich was one of his best friends.

At a later meeting with Borissovsky in October 1971, during an opera and concert tour with the

Vienna Philharmonic under Karl Böhm, the question was raised during a lengthy discussion: "Why haven't the great Russian composers produced any original pieces for viola and piano?" In answer to this challenge, Shostakovich composed his famous

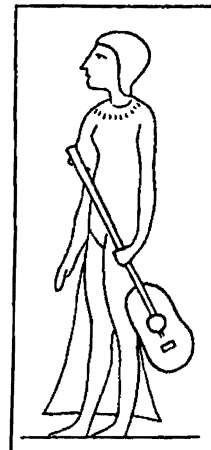


*Vadim Borissovsky*

Sonata opus 147 (1975). This "swan song" was to be Shostakovich's last work, completed in the hospital shortly before his death. It was performed for the first time in October 1975 by violist Fyodor Drushinin and Michael Muntyan. The sonata is dedicated to Drushinin, Borissovsky's successor at the Moscow Conservatory. Borissovsky's widow, Alexandra, presented me with a recording of the premier performance.

From my first meeting with Borissovsky until his death, I actively corresponded with him in French, a language he commanded well. He sent me a large number of his arrangements for viola and piano (and of cello concerti as well), and I sent him works of contemporary Austrian composers that interested him very much.

On a second trip to Moscow with the Vienna Philharmonic (October 1971), we stayed in the Hotel Russiya, not far from the Kremlin. One





evening Borissovsky picked me up from the hotel, drove me to his apartment, and introduced me to his best pupils, among them Yuri Bashmet, who today has world renown. It was a great experience then to hear parts of Hindemith's *Der Schwanendreher* and the concerto of Bela Bartók.

Of Borissovsky's significant pupils I might mention: Shebalin (Borodin Quartet), Tolpygo (first-prize winner in Munich, 1968), Barshai, and the aforementioned Drushinin and Yuri Bashmet (the latter a first-prize winner at the Munich competition).

Characteristic of all the Russian violists is their playing on particularly large violas. When I showed Borissovsky our Philharmonic violas, he said, "My, those are large violins you play!"

I was intrigued to hear Borissovsky relate how he had studied during the First World War with a Viennese violin soloist by the name of Robert Pollak (born in 1880). Pollak, who had been a pupil of Henri Marteau, Hans Sitt, and Carl Flesch, was already well known at that time. During a 1914 concert tour of Russia, he had been surprised by the outbreak of the war, prevented from returning to Vienna, arrested, but then finally allowed to teach at the Moscow Conservatory. Pollak didn't return to Vienna until July 1919.

In the meantime, he concentrated his efforts on developing his style. Critics particularly praised his musical gracefulness, his beauty of tone, and his French-school delicacy. In 1924 he took over the guidance of the Buxbaum Quartet, to which his beloved teacher, Ernst Morawec, also belonged. In the fall of 1926, Pollak left Vienna for America, where he took over a master class in San Francisco and founded a string quartet.

A pioneer on the viola, Borissovsky contributed much to the significance this instrument has achieved. He also had a great influence on contemporary composers and instrument makers. In the West, he became known for his editing of the Sonata of Michael Glinka (1804–1857), whose unfinished second movement he completed.

Comparisons with Lionel Tertis, William Primrose, and my beloved teacher, Ernst Morawec

(Vienna), as well as with the native Viennese Paul Doktor and his father Karl, are fully justified.

Borissovsky's death (2 July 1972) was noted in a Russian musical journal with these words of eulogy: "As long as music lives and the viola resounds, the memory of V. Borissovsky will not be forgotten in the hearts of musicians. The future successes of the Russian viola school will be the most fitting monument to its founder."

For me, meeting this great man and musician was an unforgettable experience.



—*Karl Stierhof, a native of Vienna, received his early training in violin and viola in that city. His studies were interrupted by World War II, after which he enrolled at the Akademie für Musik und Darstellende Kunst, renewing his violin study with Professor Gottfried Feist (a former student and assistant to Ottokar Ševčík). He later studied viola with Ernst Morawec, principal violist of the Vienna Philharmonic. The next two decades saw Stierhof offering numerous premieres and recording works, particularly by native Austrian composers such as Egon Wellesz and Alfred Uhl.*

*He became a member of the Vienna Philharmonic viola section and in 1964 was appointed head of viola studies at the Akademie für Musik. This was unprecedented in Austrian conservatories, where violin professors had always given viola instruction. Professor Stierhof also studied the viola d'amore with Karl Stumpf and later offered instruction on this instrument at the Akademie, reaching emeritus status in 1988. He recently contributed his private viola library to the Primrose International Viola Archive.*



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

School and Indiana University, where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.



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

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

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# VIOLA PEDAGOGY

## Approaching New Music: Preparation and Presentation

by Laura Kuennen-Poper

Several colleagues and I recently had the unlikely privilege of performing the United States premiere of a new work by Mozart—yes, *that* Mozart—a recently discovered manuscript from the British Museum of a piano quartet believed to be Mozart's own transcription of the Quintet in E-flat for piano and winds, K. 452. Few people upon hearing the term *new music* would think of Mozart.

Nonetheless, in simplest terms, new music includes any work one has never before played, taught, or heard. By this definition, almost anything can be considered new music. Curiously, some violists who would not think twice about preparing a “new” work by Bach or Mozart would balk at the thought of preparing a new work by a living composer. Actually, preparing and presenting a “new” older piece is much the same as learning a composition so new its ink is barely dry.

After performing a new work, I have often been approached by colleagues with a variation of the question “How did you learn to play that piece?” My usual response is along the lines of “It's nothing you can't do yourself—just notes on paper,” and we all laugh. Yet many musicians continue to view new music as an insurmountable challenge. Why?

### Perpetuated Obstacles

Some violists tend to teach only works they have studied with their mentors. Others, because of time constraints or fear engendered by unfamiliarity, are hesitant to add contemporary works to their repertoires. As this pattern has spread across musical generations, it has created a small gulf between contemporary composers and performers, which has in turn created an even larger gulf between those composers and the listening

public. The ultimate result is a paucity of performances of works written in more recent decades.

Concerns about how well a new work will be received by audiences and critics often prevent violists from programming contemporary pieces. Similarly, some teachers avoid newer repertoire because they feel they cannot teach pieces they do not know intimately or because they believe students with limited study time must concentrate on learning established repertoire.

This avoidance tends to doom performers, audiences, and auditioning committees to an unending cycle of “the big three” concerti (Walton, Hindemith, and Bartók), sonatas of the Romantic era, an occasional suite by Bach, Bloch, or Reger, and an additional sprinkling of Hindemith. Not to disparage these compositions—for they are beloved by many and have endured the test of time—but perhaps it is time to break the cycle and confer the imprimatur of “major repertoire” on a host of newer masterpieces.

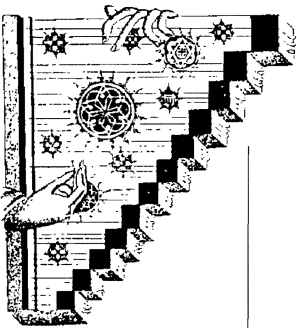
What follows are suggestions for the performer or teacher who wishes to approach new pieces but is not sure how or where to begin.

### Preparation: Taking the First Steps

Start by committing yourself to learn a piece written for the viola within the last thirty years—no transcriptions allowed. You may wish to start with some etudes. Lillian Fuchs's Sixteen Fantasy Etudes or Nancy Van de Vate's Six Studies for Viola are good candidates. In addition, Paolo Centurioni's *La Viola* can be helpful in preparing violists for nontonal literature; the studies in his book demand that the player view the fingerboard







not as a series of positions and keys but rather as an unending flow of pitches. Another alternative would be to create etudes out of an existing contemporary piece. For example, Penderecki's Cadenza for Solo Viola can be divided into four reasonable, page-length etudes.

Your next step should be to locate a good music library or sheet-music store and spend some time perusing the stacks of viola literature. If a good library is inaccessible to you, obtain a copy of the Shar catalog or other commercial source and browse the listings. Write to the Primrose International Viola Archive for a list of their holdings (or consult "New Acquisitions in PIVA" in each *JAVS*), or use Zeyringer's *Literatur für Viola*. Go to concerts of contemporary music and listen. Let your colleagues know you are looking for an interesting new piece. Talk to the composers you know and inquire if they have anything for the viola in their oeuvre. Eventually, you will narrow your focus to one composer and one piece. (If you have trouble finding a score locally, see the list titled "New Music Resources" accompanying this article.)

When interpreting contemporary music, bear in mind that the performer should, first and foremost, serve the vision of the composer. One of the great pleasures of playing new music is the wealth of available information about contemporary composers and their music. Take time to do basic research about your composer and the work you are tackling. Buy or borrow scores and recordings of other pieces by the same composer. Learn what you can about the composer's style and aesthetic. It is a rare twentieth-century composer who has escaped writing about his or her art!

If your composer is still among the living, you may wish to contact him or her directly with questions specific to the piece you are working on. (I have never met a composer who declined talking to a performer interested in his or her work.) Lack of research can result in performances that, while aurally pleasing and technically proficient, may be considered aesthetically or stylistically "wrong."

Review the piece carefully *without* your viola in hand. Most newer works will have a key or guide to the symbols used throughout. If performance instructions appear in a language you do not know, be certain to have them translated. These can be quite lengthy and detailed, perhaps because today's composers, unlike those of preceding generations, cannot be assured that future performers of a given work will have a common understanding of performance practice: many works will be disseminated not only in one country but throughout the entire world. (The further a composer expects his or her piece to go, whether geographically or temporally, the more detailed instructions seem to become!)

A careful reading of the instructions can save countless hours of frustrated practice, and you will be all the more secure that you are proceeding according to the composer's wishes. If you are unfamiliar with some symbols, several excellent resources, including Eckart Schloifer's *Pro Musica Nova*, contain clear explanations in both English and German of many notational symbols used by a broad spectrum of contemporary composers. Only when you are satisfied that you understand the notation should you begin to play through the piece.

The first play-through of a work new to you is critically important. It must be slow and careful. Imagine that your ears and eyes are connected to a video recorder in your brain, and that your first read-through creates a template against which all other subsequent performances are judged and corrected. The original template must be correct. Playing through the piece against a very slow metronome setting will help you achieve an accurate first reading.

During this initial play-through, make mental notes of the difficult passages; once you have finished playing, go back and mark them. Then, as you practice, work on these difficult passages first. Resolve to solve one problem passage during each practice session. When you have learned the problem spots, go back and put the piece together. It is no

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new observation that pieces learned slowly and thoroughly are better performed and far longer retained than those learned quickly.

### Performing New Works

The greatest secret about performing new music is that there is no secret to performing new music. The requisite assets one must bring to the conscientious performance of new pieces are an open mind, a willingness to spend the necessary time to explore a work thoroughly, and a commitment to the composer's vision. Musical compositions are a form of communication, and the performer's job is to transmit the composer's ideas to the audience.

When one performs an older work—music familiar to the audience through its genre, or the music of a familiar composer, or even a well-known work—performer and audience come to the performance with a shared base of knowledge. Common ground has been established before you set foot on the stage, and all a performer need do is play well. Audiences enjoy hearing music they already know something about, and performers enjoy the responses of an informed audience. For reasons already given, audience members do not come to the concert hall having already familiarized themselves with the works of many living composers. Thus, if you wish to be successful in the performance of works entirely new to your audience, you must find common ground before you perform.

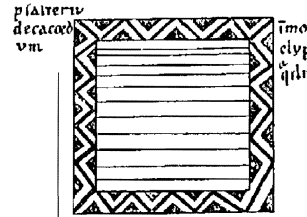
Many performers rely on written program notes to educate audiences and familiarize them with a composer's intended communications. On occasion, composers' notes are published along with their works for inclusion in the concert program. These are sometimes so full of jargon that they can mystify an audience that may not know "serial" from "cereal." Instead of hoping that your audience is musically literate and that the house lights stay bright long enough for program notes to be read, give verbal "program notes"—speak to your audience. Audiences love to

hear performers speak (as long as the commentary is not too long), because a spoken introduction creates an instant personal bond. This is especially true if you are about to perform unfamiliar music. Your listeners will want to know why you have chosen such and such a piece, what you enjoy about the piece, and what it is you think they ought to listen for. Even seemingly insurmountable barriers can be overcome through this simple technique. Experience has shown that a new piece, when performed well and listened to by an audience *that has been prepared* for the event, is almost always successful.

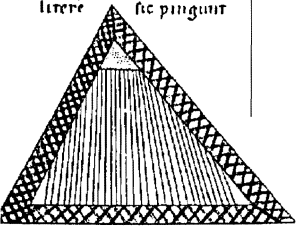
My experiences in this arena are not a few, but I will relate just one to illustrate this point. In 1992 I was collaborating with a composer at the Banff Centre on an experimental piece for MIDI viola. As the date for our performance drew near, everything that could go wrong did. We worked twenty-four hours around the clock before the performance, trying to iron out technical problems (broken cables, computer program glitches, sporadic difficulty with the electronic instrument). The Banff Centre is an intimate place; most of our colleagues who would attend the concert were conversant with the technology involved and familiar with our woes. I was hoping this would moderate levels of expectation and give us some slack at performance time. I was also counting on their knowledge to provide the aforementioned common ground. We had prepared some written program notes but were too exhausted to consider preparing a speech; our goal was to simply get through the performance without a major mechanical failure.

Imagine our dismay when, five minutes before curtain time, I observed two tour buses full of "blue-haired ladies" disembarking at the theater doors! I spent those five frantic minutes jotting down key words to help me navigate a layman's explanation of MIDI, computers, and synthesizers.

When we took the stage I could hear the muttering of people who were not expecting to like what they were about to hear, based on



Quidā p̄sternū īmodū delē-  
litere sic pinguir



their bird's-eye view of a jungle of monitors, cables, speakers, computers, foot pedals, and what must have looked to them like a *Star Wars* version of a string instrument. I launched into a basic description of the mechanics of what they were about to hear and the nature of our collaboration.

At the conclusion of the performance (which miraculously remained glitch-free), three seconds of dead silence were followed by almost raucous applause and cheering—not only from our colleagues, but from the feared “blue-haired” ladies. We were swamped at intermission by dozens of elderly women wanting to know more about the computer, the instrument, the piece, and the composer, and expressing how much they appreciated the performance. Most significantly, they offered their thanks for the “little talk” that had helped them understand what was about to transpire.

Even when a performance is excellent in itself, laying a foundation of common ground may be the single most important element in achieving a successful communication.

There may always be performers (and audience members) who believe they dislike

contemporary music until the moment they hear a performance of a new work they enjoy. Once the door to performing and listening to new music is opened, it rarely shuts thereafter, and the performer's and listener's musical lives are immeasurably enriched. A vast treasure trove of superb contemporary music for the viola is awaiting exploration. With a relatively small investment of time and energy in a new music performance project, performers can and will reap rewards far in excess of the expenditure.

—*Violist Laura Kuennen-Poper is chair of the Instrumental Performance Program at the California Institute of the Arts and holds additional teaching appointments at the University of California–Irvine and the R. D. Colburn School of the Performing Arts. She is a member of the Los Angeles Chamber Orchestra, the CalArts New Millennium Players, and the Music Center Opera Orchestra. She and her husband Roy Poper recently presented the world premiere of Maria Newman's Kestrel and Leonardo (for viola and trumpet) at the 1996 International Viola Congress in Markneukirchen, Germany.*

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## New Music Resources

### *For assistance in locating scores*

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Joseph Patelson Music House  
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American Music Center  
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website: <http://www.amc.net/amc/>

*The AMC is an organization dedicated to preserving and disseminating music by American composers. The AMC has available for loan an extensive library of published and unpublished works. Materials can be checked out either in person or shipped worldwide.*

*Valuable reference books*

Contemporary Music International Information Service. *International Directory of Contemporary Music (1996–97)*, in two volumes. New York: CMIIS, 1996. (A comprehensive listing of composers and their compositions, with instrumentation and publication information, nationalities and addresses of all composers listed, and addresses of all publishers of listed works.)

Zeyringer, Franz. *Literatur für Viola*. Julius Schönwetter Verlag, 1985. (A comprehensive listing of viola literature published until 1984, available from Professor Zeyringer for \$35.00, in a bank note for Austrian schillings, at Musik Hochschule, A-8225 Pöllau 382, Austria.)

*Selected Bibliography*

Centurioni, Paolo. *La Viola*. Ancona, Italy: Berben, 1989.

Fuchs, Lillian. *Sixteen Fantasy Etudes*. New York: International, 1976.

Penderecki, Krzysztof. *Cadenza per viola sola* (1984). Mainz: Schott, 1986

Schloifer, Eckart, ed. *Pro Musica Nova: Studies for Playing Contemporary Music for Viola*. Wiesbaden: Breitkopf & Härtel, 1991.

Van de Vate, Nancy. *Six Etudes for Solo Viola* (1969). Washington DC: Sistra Publications, 1980.



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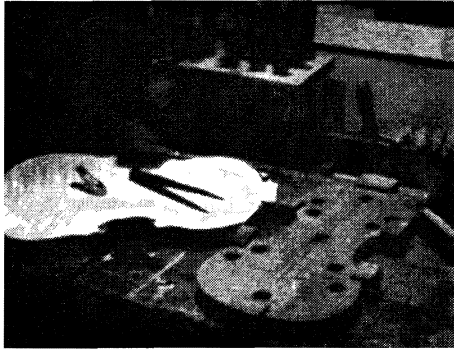
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## THE WIDENING GAP BETWEEN VIOLIST AND COMPOSER

by Pamela Goldsmith

In the course of my thirty-three years as a professional violist, I have performed many new works in the contemporary music genre, often under unusual circumstances. I have something of a reputation as a champion of new music and one who likes the challenge of difficult repertoire.

Some musicians would rather not spend time learning music that is possibly ugly (an aesthetic judgment), enormously time-consuming, or extremely awkward on the instrument (sometimes even impossible). Most often, new music is a first performance, a premiere, with all of the bugs desperately needing to be worked out.

As the founding violist of the Group for Contemporary Music at Columbia University in 1962, I performed the first compositions to combine live (now called “acoustic”) instruments and tapes, electronically synthesized material, and other cutting-edge technologies. Over the years, I have participated in various compositions that call upon the performer to sing, speak, play percussion instruments, run through the audience, simultaneously whistle, rub a foot on the floor, *and* play the viola, and so forth. I have been instructed by composers on such things as what to wear for a performance or how to look longingly at another musician while playing. In 1975, I played electric viola for Frank Zappa in a memorable set of concerts in which he asked me to use the wah-wah pedal (familiar to guitarists), play grotesquely, and appear on the stage in formal black orchestral attire—barefoot.

In the spring of 1994, I was contacted by a composer who informed me he was writing a new composition for viola, shakuhachi and sho. Would I be interested in premiering the work? I was unacquainted with this composer. He explained that he had a doctorate in ethnomusicology and had long wanted

to write a composition using traditional Japanese instruments together with a Western instrument. Intrigued by the combination and the chance to do something different yet again, I agreed to participate. I have long maintained that it is the duty of performing musicians to lend their efforts to new music and give composers the best possible opportunity to be heard; but after my experience with this composition, I am rethinking my attitudes. The following is my amazing but true story of what happened.

Week by week, as the the performance date approached, I became increasingly uneasy because I had not heard from him or seen the music, and so I called him.

“Oh, yes, I’m beginning to get a feeling for what I’m going to do,” he said. That made me even more uneasy, because, in the years I have been performing new works, I have encountered all sorts of difficulties, including notes written out of the viola’s range, tempos too fast to generate the notes written, expanded techniques, and so forth. I have also performed new music that was simply excruciatingly difficult, requiring hours of practice. (New music is never a terribly well-paying occupation, and in this case I understood it to be *non-paying*.)

A few weeks later I received a call: “We cannot rehearse until the week of the performance, because the shakuhachi player will be in Japan.”

“I need to see the music anyway,” I replied.

Two weeks before the performance, I arranged for one of my viola students to pick up the music and bring it to me at his lesson. The student informed me the composer was nowhere to be found. I called again.

“Oh yes, I haven’t written anything down yet, but it’s beginning to take shape in my mind. I will bring over the music as soon as it’s ready.”







It never appeared. One week before the performance, we scheduled a rehearsal at the composer's home. I arrived to find the composer running out the door, wild-eyed. "I'm going to the Xerox place so you will have a score to read from."

The sho player arrived, and I watched with great interest as he plugged in a hot plate and proceeded to direct it at a bundle of pipes in a circle—the sho.

"What are you doing?"

"I'm warming it up," he replied.

"May I hear an A?"

He played a G-sharp.

"No, I need an A."

He said, "That *is* an A."

Uh-oh, I thought, then asked, "Are you going to transpose?"

"No, the sho plays certain notes and certain chords, and that is what I am going to play."

The shakuhachi player arrived and unpacked the bamboo vertical flute.

"May I have an A?" I inquired.

He played a B flat.

"What was that?"

"That is A on this instrument," he replied. "It's a little sharp."

Uh-oh, I thought again.

The composer returned with some large, unmanageable sheets of score; parts were scribbled out on a single score, but the staves were not lined up rhythmically. I had dealt with that sort of thing before.

I decided to broach the subject of pitch. "You know," I said, "the sho is flat and the shakuhachi is sharp."

"Oh," he said in some surprise, "I didn't think of that."

I remembered that this person had a doctorate in ethnomusicology from one of the most respected institutions in the country.

"So is intonation going to be an issue here?" I asked.

"Oh yes," he said. "You answer the shakuhachi with the same material he plays, so it should sound the same."

"Well, I suppose I can tune my strings sharp, but what about the supporting chords in the sho?"

"I don't know."

We spent the rehearsal trying to achieve some common ground in the pitch arena, correcting the numerous copy mistakes in the score and picking music off the floor where it kept falling (the composer had neglected to provide chairs or stands for the rehearsal, so we were sitting on the sofa, and I had the music propped up on my open viola case). I also attempted to learn the style of the thirteenth-century gagaku (Japanese court music), as rendered in twentieth-century notation, by imitating the turns and bends of the shakuhachi player, who was in turn trying to play flat on his instrument to match the sho.

The composer played a large drum "to keep us all together," but his rhythm was irregular and he was distracted by the reality of his composition. That is, for the first time, he was hearing what he had written.

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After three hours of struggling with this ten-minute composition, we quit. The shakuhachi player informed us that the only other scheduled rehearsal was impossible, because he had a paying job. We agreed to meet at six o'clock the evening of the performance.

This concert was a function of one of the universities at which I teach. Since the campus had been heavily damaged in the 1994 Los Angeles earthquake, our performance had been moved to the local two-year college, which for many years was the agricultural school for the L.A. area. The day of the concert coincided with a rodeo; when I arrived at the music building, an amplified country western band was playing at deafening levels for the barbecue immediately outside the room we had reserved for our dress rehearsal.

The shakuhachi and the sho are both generally quiet instruments, so in the course of our rehearsal I never heard them at all. I was, however, preoccupied, because—despite my having spent the week recopying the viola part onto a few manageable pages—the composer now rushed in with a completely new part. He had, in fact, rewritten the composition.

On the evening of the performance, I was hastily erasing and copying new notes at six-thirty to be performed at eight. Incidentally, it was one of those rare days in May, raining like proverbial cats and dogs. At least by concert time the country western band had quit, but the smell of barbecue lingered outside the auditorium.

Yes, we did complete the premiere performance, and I'm not sure what the audience thought about it all, but when I arrived home, I had a big glass of wine and practiced saying "No! . . . no! . . . no!"

—*Pamela Goldsmith, AVS vice-president, holds a DMA from Stanford University; she also attended UCLA, Mannes, and George Peabody College. Her principal viola teachers were Paul Doktor, William Kroll, and William Primrose.*

*Currently teaching viola and pedagogy on the University of Southern California faculty, she is well known in chamber music circles and as a soloist, having participated in numerous first performances of contemporary music. Her articles on the application of scholarly research to performance style have appeared in The American String Teacher, Strad, and JAVS.*

# Béla Bartók's VIOLA CONCERTO

A facsimile edition of the autograph draft is available.

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

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

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# NEW ACQUISITIONS IN PIVA

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

## 1991 Acquisitions

### Viola - Solo

Bach, Johann Sebastian. Sonatas and partitas for solo viola; selected and transcribed from the solo violin sonatas and partitas by Watson Forbes = Sonaten und Partien für Solo-Bratsche; ausgewählt und von den Sonaten und Partien für Solo-Violine transkribiert von Watson Forbes. Oxford [Oxfordshire]; New York: Oxford University Press, c1986.

Bloch, Ernest. Suite for viola solo. New York: Broude Brothers, c1962.

Bohnke, Emil. Sonate für Bratsche Solo; Op. 13, Nr. 2. Berlin: N. Simrock, c1924.

Dinescu, Violeta. Din cimpoju: für Solo-Bratsche. Berlin: Astoria Verlag, c1986.

Doppelbauer, Josef Friedrich. Sonate [für] Viola solo. Wien: Doblinger, c1988.

Dorward, David Philip. Capriccio for viola. Glasgow: Scottish Music Publishing, c1986.

Fuchs, Lillian. Sonata pastorale: for unaccompanied viola. New York: Associated Music Publishers, c1956.

Fuchs, Lillian. Sonata pastorale: for unaccompanied viola. New York: Associated Music Publishers, [1960?], c1956.

Geddes, John Maxwell. Apt for viola. Glasgow: Scottish Music Publishing, c1986.

Hétu, Jacques. Variations: alto seul = solo viola = Bratsche Solo; op. 11. Saint-Nicolas, Québec: Editions Yppan, c1984.

Hindemith, Paul. Sonata: viola solo; op. 11, no. 5. New York: Associated Music Publishers, c1923.

Hindemith, Paul. Sonate für Bratsche allein; Op. 11, Nr. 5. Mainz: B. Schott's Söhne; New York: Associated Music Publishers, c1951.

Hindemith, Paul. Sonate für Bratsche allein; Op. 11, Nr. 5. Mainz: B. Schott's Söhne; New York: Schott Music Corp., [1955?], c1951.

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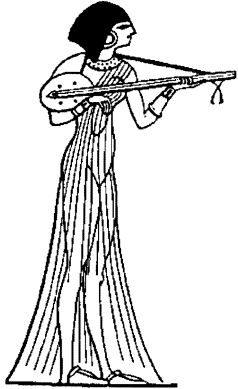
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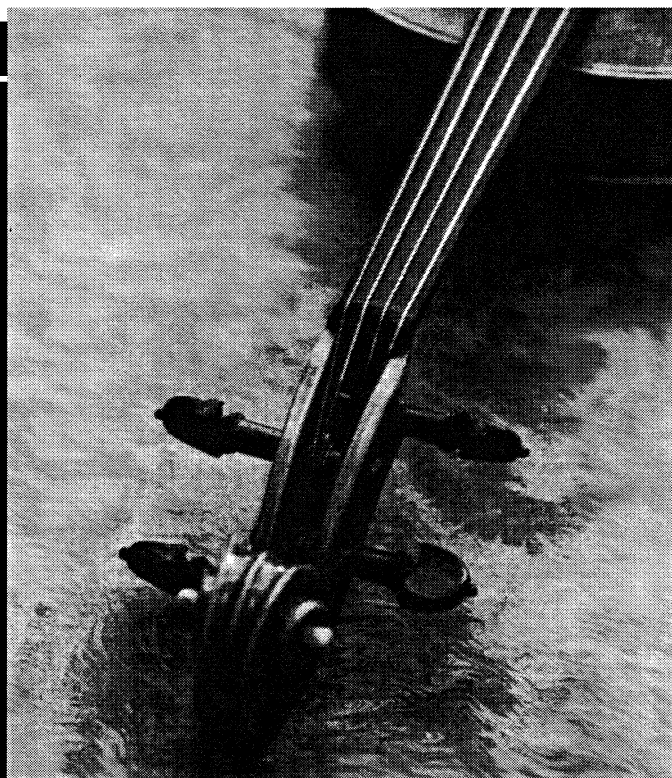
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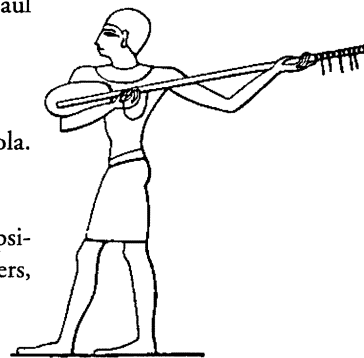
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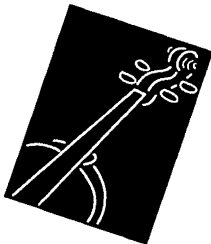
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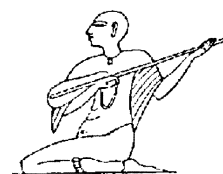
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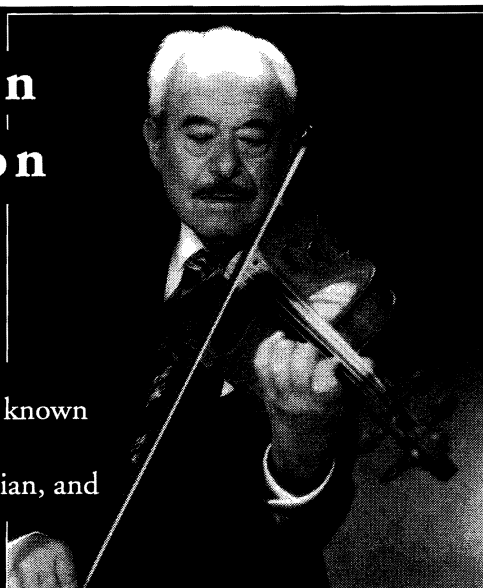
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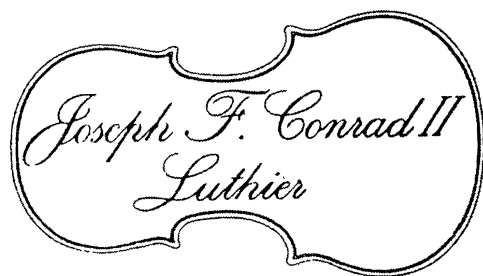
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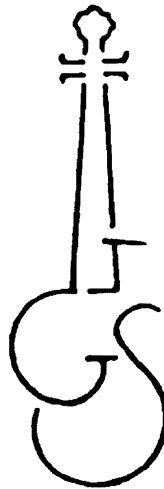
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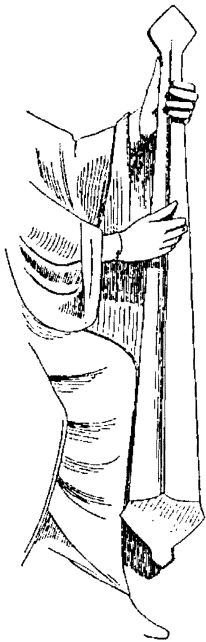
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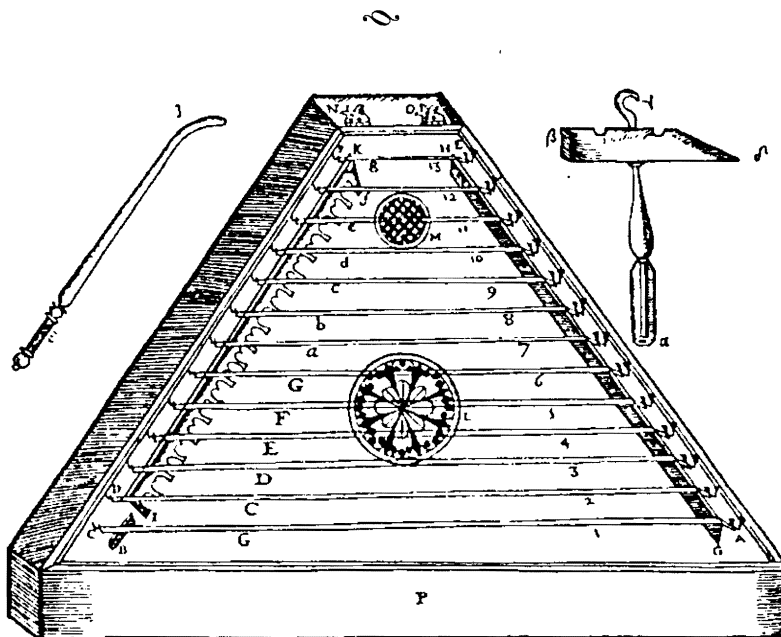
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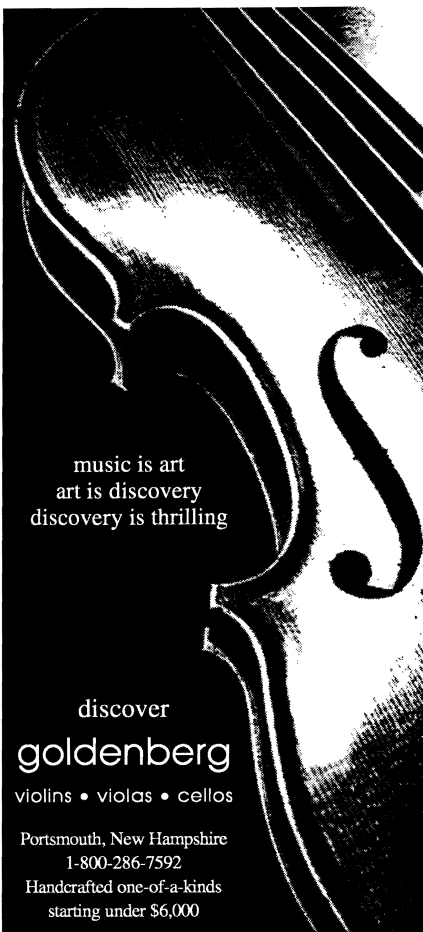
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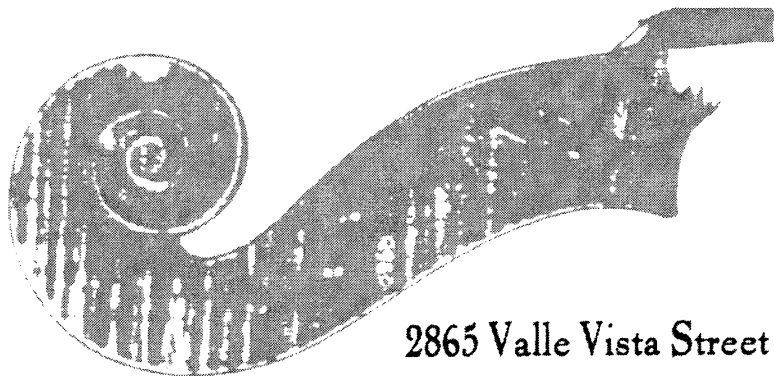
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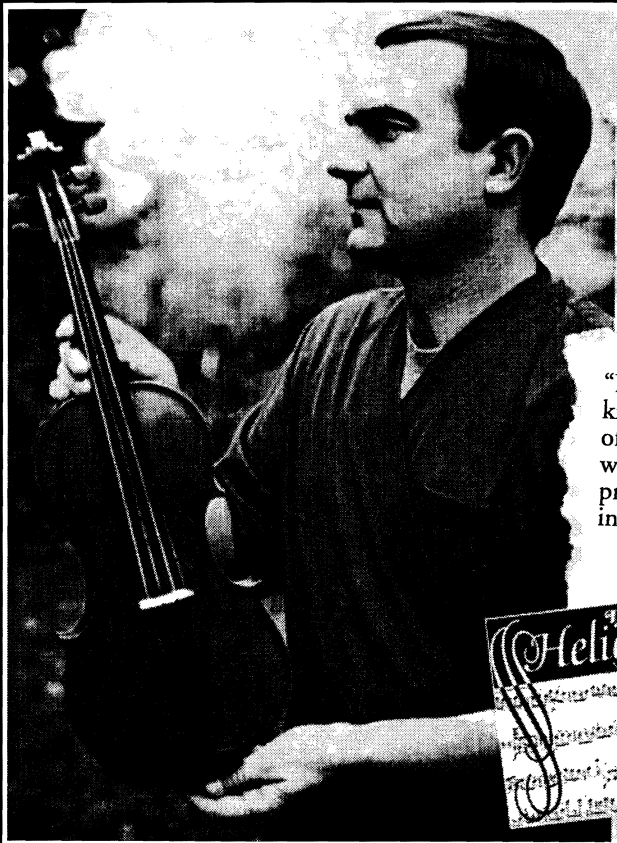
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### Memorable Encounters

Sam, you're asking me if I'll play first stand in a concert with William Primrose? He only happens to be the world's greatest violist and my idol. What a question! I'm honored to be chosen. I shouldn't tell you, but I'd do this one for free."

Sam laughs. "Good thing I'm not taping this, Dave. Otherwise I'd hold you to it!"

It's 1967, ten years after the death of Arturo Toscanini. I'm talking to Sam Levitan, contractor for the Toscanini Memorial Orchestra, who is organizing a benefit concert for Carnegie Hall. The orchestra for the concert will consist of musicians who were once members of the Toscanini NBC Orchestra, America's premier symphony from 1937 to 1954. (The orchestra was disbanded after Toscanini's resignation at age eighty-seven.)

William Primrose joined the NBC Orchestra in 1937, its inaugural year. After four years playing under Toscanini, Primrose left to pursue his internationally acclaimed solo career. I joined the NBC Orchestra in 1953, after leaving the Detroit Symphony.

"Jane, Jane—" I cry. "I'm going to be playing on the same stand with William Primrose."

"How wonderful," Jane replies. "I know how much you admire him. You've practically worn out his RCA recordings."

I'm not sure she knows just how I feel, so I offer a list of Primrose's many remarkable accomplishments, telling her that there's never been a violist to equal him; that his impeccable technique is equalled only by Heifetz; that his tone is deep and rich like Gregor Piatigorsky's cello; that his solo work conveys a unique personality; that he plays the *Solfeggietto* of C.P.E. Bach with incredible speed . . .

Finally, I ask her, "Do you remember in my Detroit Symphony days—his marvelous performance of the *Harold in Italy* solo? I can

hardly believe how lucky I am. What a great chance to get to know him better—a once-in-a-lifetime opportunity!"

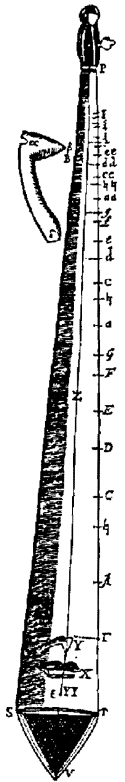
William Steinberg, distinguished conductor of the Pittsburgh Symphony, is going to conduct the orchestra at the benefit. Two rehearsals and a concert are all planned for the same day. Many of the players will have travelled from distant cities to be part of this historic benefit event.

I arrive early. When Primrose walks in, I'm sitting at the first desk practicing Verdi's Overture to *La Forza del Destino*. He greets me with a pleasant, somewhat detached *hello*. His appearance hasn't changed much in the fifteen years since I last saw him in Detroit. Now in his early sixties, he's still sandy-haired and mustachioed, and wears horn-rimmed glasses. I look at his broad hands; he can play octaves and even tenths on the viola. These, of course, would be enormous stretches even on a violin.

Maestro Steinberg reminds us, "We're here, honored to have been chosen to represent the best of the Toscanini tradition. In a single day we will blend to sound like an orchestra that has played together forever. Let's make this a memorable concert." I watch Primrose tune his viola. Even the open strings sound rich and full.

The maestro gives the downbeat and the rehearsal starts. I notice that Primrose leans his ear close to his viola and plucks the first note to be played with his left hand many times before he makes an entrance. To my dismay, his intonation is not perfect. I had heard that his ear was beginning to fail him and that he could no longer be sure of the pitch of the notes. His face flushes. What a tragedy that this artist should be losing his sensitive hearing!

The job of the section leader is to alert the viola section when to enter. He is hesitant



about signalling entrances. Several times he lifts his viola and is about to make a false entrance. Do I have the nerve to tell him he's about to make a mistake? Should I stop him from making an obvious, audible blunder?

Lightly, I touch his bow-arm with my bow. He turns to me and whispers, "How many bars' rest before we start? I've lost count." With my fingers, I indicate the number of bars before our entrance, keeping my viola in my lap. Just before the entrance, I raise my viola as a signal.

During the next rehearsal break, Primrose turns to me and says, "It's been a long time since I've played in an orchestra, and I find myself somewhat ill at ease. And what's more, I've lost my wallet with all my credit cards—I'm afraid I'm not concentrating as well as I'd like."

I feel for this great artist. He's losing his hearing and his face is bright red, which gives the appearance that he is suffering from hypertension. Then I suddenly remember the rumor that he has already suffered a heart attack.

How difficult it must be, especially with his British reserve, to confide in me. If he doesn't feel comfortable playing in an orchestra, he must be doubly worried about making an audible mistake as soloist.

I take a deep breath. I want to be diplomatic and not insult him. "Mr. Primrose, allow me to count the rest bars, and I'll lift my viola one bar in advance of our entrances. Then you won't have to concern yourself."

He leans toward me. "That will be a great help."

The concert is a triumph. The audience goes wild with applause. Maestro Steinberg signals the orchestra to take bow after bow. After the concert, Primrose beams as he shakes my hand. "Mr. Schwartz, thank you for your help." A few days later I receive from William Primrose a letter that I cherish to this day.

In 1982, a few months before Primrose died, he gave a master class in Los Angeles. As I entered the room where he was teaching, he spied me and cried, "David Schwartz, you saved my life! Remember the Toscanini Memorial concert?"

I was so touched, I moved toward him as if to embrace him. A fleeting look of alarm crossed his face and he took a step backward. I also moved a step back. With outstretched arms we shook hands warmly. We then had a pleasant chat before the class began. It was an encounter I'll never forget.

—David Schwartz, Studio City, California

## Frank Bridge

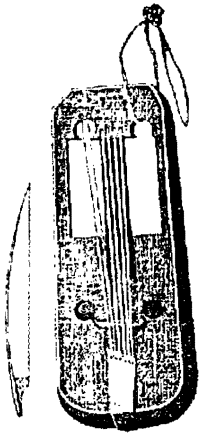
The first article I turned to when *JAVS* volume 12 number 2 arrived was "The Viola Music of Frank Bridge" by William A. Everett. I found the piece well written and most interesting. It brought up from the lower recesses of my memory the one fragile encounter I had with Frank Bridge almost sixty years ago in London.

At that time, I was playing an hour-long program of viola/piano works every Sunday on WOR (Mutual Broadcasting Company in New York). Just before flying to England, I included in my Sunday program Bridge's "Pensiero" and its companion piece, "Allegro appassionato." I had searched in vain for

further viola music by Bridge. In London I was introduced to him at a social gathering. He was an impressively tall man and, naturally, spoke with a strong British accent. Excited to meet him, I told him how much I enjoyed playing and conducting his music. Since I had just performed those two short works, I asked him if he was planning, as I hoped, to write a full sonata or a concerto for the viola. He looked down at me from his full height and said disdainfully (I thought), "That's quite enough for that instrument!"

Needless to say, I was crushed.

—Milton Katims, Seattle, Washington



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—Alan de Veritch

Intrigued by these quotes? Then you should consider attending Alan de Veritch's Viola Camp, now held every August at Pepperdine University in Malibu, California.

As the only one of its kind, de Veritch's camp provides an opportunity to meet, share ideas with, and learn from a broad cross-section of violists of varied ages, levels, and experience. The students, assistants, and leader of the camp are firmly united by their intense love of the *viola!*

The inaugural camp (1996) proved to be a celebration of talents and abilities. Yet, participants were encouraged to work away at weaknesses—assisted by specific instruction, positive reinforcement, and lots of hands-on training, all of which was complemented by Alan's "glass-half-full mentality" and his infectious, joyful approach to life and music.

The thirty participants (including four assistants) at Viola Camp '96 ranged in age from thirteen to forty-eight. Included were principal and section players from such orchestras as the San Francisco Symphony, San Jose Symphony, Oregon Symphony, Anchorage Symphony, and Indianapolis Chamber Orchestra. The ranks of participants also included a college professor, several professional free-lancers and teachers, DMA, MM, and BM students from as far as Korea, fine players from other fields of study, exceptional high school students, new graduates just launching their careers, and even a middle school student.

The seven-days' camp entailed daily early-morning technique classes, three orchestral repertoire sessions, five master classes, frequent viola ensemble coachings and rehearsals, and two formal recitals. Every violist played in one of Alan's four master classes; I conducted an additional class for the younger players so they could have yet another chance to perform.

We covered a tremendous amount of literature, from Telemann to Bartók. Instructors supervised part of each student's daily practice and the most advanced students had private lessons with Alan. Recitals featured solo works, small viola ensembles, and a grand finale of mass ensemble performances of the two Brahms Songs and the York Bowen Fantasie Quartet.

We also took time out for two trips to Malibu Beach and an evening barbecue on a hill overlooking magnificent Malibu Bay, where we enjoyed some viola storytelling. Camp participants had other extracurricular opportunities available to them, including the university's Olympic-sized pool, running track, and weight room.

When first invited to be one of the instructors at the camp, I felt the scheduled dates were a little late in the summer. However, at the workshop I realized at least two important advantages to the late season: most of the big summer festivals are over, and participants receive an excellent "jump-start" on the upcoming concert/audition season and academic year.

I would be remiss if I didn't mention the extreme beauty of the location. Pepperdine is situated on a mountainside overlooking Malibu Bay. Each building at the university seems to have been designed so that one can see the ocean from any location. The architecture is pleasing and compatible with the surroundings. Landscaping is subtropical, dense, and well cared for, giving the university the appearance of a resort.



For an independent workshop or camp such as this, student opinion is the most important indicator of success and effectiveness. I have rarely heard such positive feedback after such an event. Students valued highly the content and comraderie of this program. Housing facilities and food received excellent marks. The only negative comment was that the camp had been far too short! As a result, VIOLA CAMP '97 has been increased from seven to ten days, August 4 through 14, 1997.

If you would like more information about this great viola experience or wish to be

included in the camp's mailing list you may write to:

The de Veritch Institute of Viola Studies  
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or call the institute at (812) 855-3043.

I certainly will look forward all year to going back to Pepperdine!

—Donna Lively Clark, Professor of Viola,  
Butler University, Indianapolis, Indiana

## To the Editor

A new publication from Erickson Editions brings the *Sixty-Seven Etudes for Solo Cello on the Beethoven Quartets* by William Van den Burg to the viola world. The Etudes are now available in a transcription for solo viola, fulfilling the dream of the composer to put them to a wider use than for his instrument only.

Van den Burg served from 1927 to 1960 as principal cellist for three major orchestras in succession: the Philly, San Francisco, and the Los Angeles Philharmonic, under Stokowski, Monteux, and Wallenstein. A highly regarded protégé of Casals and Alexanian, Van den Burg incorporated the modern technique of that school in what are essentially caprices on each movement of the Quartets, drawing on material from all voices and developing it with internal study passages in each etude. Willy's brother Herbert, a retired violist with the St. Louis Symphony, has encouraged this transcription and has given it his blessing.

The viola version of the Etudes approaches the spirit of the Quartets even more closely than does the original version for cello. As the middle instrument of the Quartets, the viola shares material drawn from the voices both above and below, assuming their respective characteristics in each instance. Moreover, the writing here evokes the reincarnation of

Beethoven's late quartet writing in the well-known viola passages of the later nineteenth century—especially in the music of Berlioz, Schumann, Brahms, and Wagner, probably the four composers most influential in the development of viola style.

—Ron Erickson, Berkeley, California  
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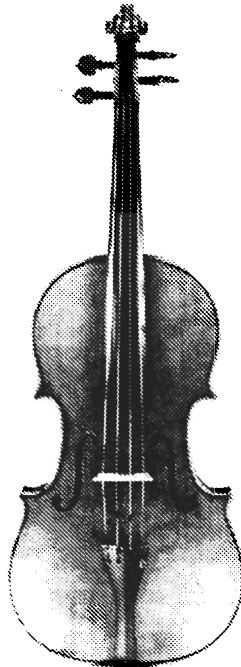




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## ABOUT VIOLISTS

Violists are invited to attend the 1997 VIOLA DAY at the University of Rhode Island in Kingston this coming spring. Forty violists from beginners to professionals attended the 1996 event. The Boston Viola Quartet performed, and Consuelo Sherba, of

Brown University and the Charleston Quartet, lectured. To participate in the 1997 event, contact Nora Spencer at the URI Music Department Fine Arts Center, Kingston, Rhode Island, telephone: (401) 874-2431; e-mail: nspe3366@uriacc.uri.edu



### The Viola Today in Greater L.A.

In southern California's concert atmosphere of recent months, the viola has appeared most prominently as an ensemble instrument. Viola recitals have been unusually scarce. But 1996 has been a banner year for premieres of works for viola and orchestra by composers well known in the area. In January, we heard Cary Belling's Concerto for Viola, with Karen Elaine as soloist. In February, Dan Thomason gave the first performance of Terry McQuilkin's Viola Concerto, and Evan Wilson premiered Jeremy Lubbock's *Dialogue for Viola and Strings* on 6 November 1996.

Mr. Wilson is the principal violist of the Los Angeles Philharmonic Orchestra and professor of viola at UCLA. The string section of the UCLA Philharmonia Orchestra, under the direction of Jon Robertson, performed this last-mentioned work in Schoenberg Hall on the Westwood campus. With many student players of the Philharmonia not necessarily preparing for professional careers in music, the evening's program (which also included a premiere of Jay Flood's Symphony No. 2) demonstrated an unexpected willingness to explore the newest of twentieth-century repertory.

Mr. Lubbock, who has lived in Los Angeles since the late 1970s, is a prominent and successful member of the commercial music community. He has established himself as a composer and arranger for films and popular recording artists, with a wide range of styles—"from Kiri Te Kanawa to Andy Williams, to Tremaine Hawkins," as printed

in the program's biographical note. Among many other awards, Mr. Lubbock won a Grammy in 1993 for "best arrangement accompanying vocals," with a song called "When I Fall in Love." Without these clues from the program notes, the audience might never have guessed Lubbock's connection to the popular music industry, because his *Dialogue* betrayed no hint of pop style, jazz, commercialism, or easy derivative imitation. The only exception to this assertion might be that the *Dialogue* is well scored for the instruments used, so that good-sounding string writing prevails.

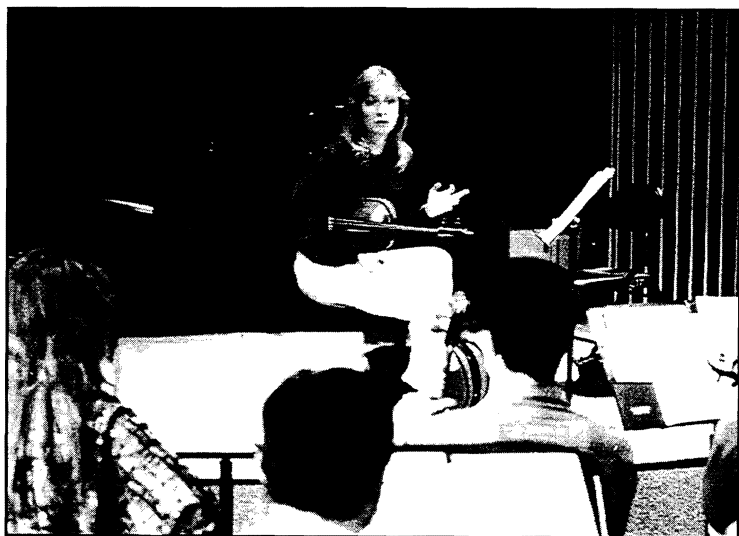
In his performance of Lubbock's *Dialogue*, Mr. Wilson took advantage of the ample opportunity this piece affords for beautiful solo viola sound. He plays the Peregrino di Zanetto viola, made available to the principal violist of the Philharmonic; it has a huge, even luscious, personality. Its distinctive shape, size, and proportions identify it as coming from the era before Amati and Stradivari.

The *Dialogue for Viola and Strings* is about twenty minutes in length, consisting of a series of episodes resembling a conversation. The episodes, replete with rhythmic motives, are delineated by tempo changes. Sometimes the solo viola and the ensemble of accompanying strings "talk" at the same time, but in this premiere performance the soloist still projected easily. The piece contains some cadenza-like sections and some double-stopping, but "extended techniques" are not a

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prominent feature. Even though the harmonic vocabulary is definitely twentieth-century, at first hearing, tonal centers seemed to be lurking. However, in a brief intermission conversation, Mr. Lubbock maintained, in a

lilting British accent, that his piece “is not in any key.” It would be a pleasure to hear the piece again.

—*Thomas G. Hall, Chapman University*

## In Memoriam

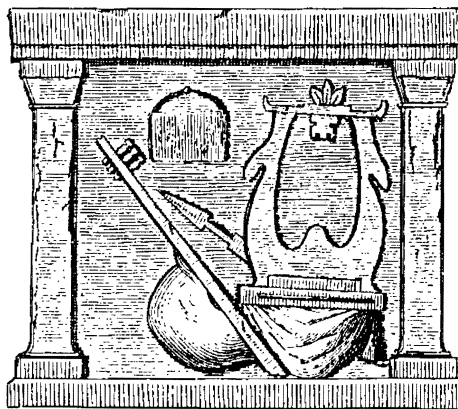
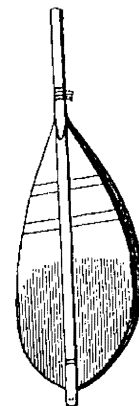
**Ulrich Koch**  
Tokyo, Japan

**U**lrich Koch, eminent German violist and teacher, died at his Tokyo home on 7 June 1996 at the age of seventy-five. He was an honorary professor of viola at the Musashino Academia Musicae. Koch had been a longtime faculty member of the Musikhochschule in Freiburg. Counted among his most prominent students are Tabea Zimmermann and Wolfram Christ. He also served as principal of the Southwestern Radio Orchestra at Baden-Baden.

He enjoyed a personal acquaintance with Paul Hindemith and he championed the composer’s Solo Sonata (1937) long before it was published, playing it from a copy of Hindemith’s manuscript. Koch featured this work at the Stuttgart International Viola Competition in 1982. He can be heard on record in the Sancho Panza role in *Don Quixote* with Rostropovitch and the Berlin Philharmonic under von Karajan. Earlier recordings include the Milhaud First Concerto.

**Abraham Skernick**  
Bloomington, Indiana

**O**ur colleague Abraham Skernick died in Bloomington, Indiana, 13 December 1997. Skernick was principal violist of the Cleveland Orchestra under George Szell before joining the faculty of Indiana University. He will be eulogized in the next issue of *JAVS*.



## Viola Connotations

### Chicago Symphony Orchestra Viola Section Scores at 1986 White Sox Ball Game

Shortly after I joined the viola section of the Chicago Symphony, I discovered the old Comiskey Park, home of the White Sox. While the Cubs' Wrigley Field has always enjoyed more cachet, I found the South Side ambience of Comiskey more congenial and American League baseball more compelling, having grown up with the Tigers in Detroit. Sadly, Comiskey Park has since been torn down and replaced with an utterly charmless monstrosity.

I soon determined to step onto the field at Comiskey to play the "Star Spangled Banner" before a game. I envisioned an arrangement for a choir of many violas and enlisted my colleagues in the CSO viola section to join me.

The public relations department for the White Sox was agreeable to my proposal. They weren't exactly clear on what a viola

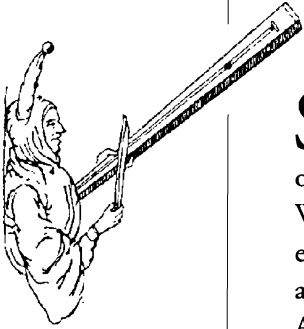
was, but the fact that we were in the Chicago Symphony convinced them we were legitimate. We were assigned a game at the end of July 1986 against the Boston Red Sox. While we neither requested nor received money, the White Sox were more than gracious in giving each of us tickets for ourselves and one guest, and in securing a safe room in which to stow our instruments during the game.

As luck had it, we played for one of the largest crowds of the season. Roger Clemens, far and away the best pitcher in baseball in 1986, started for the Red Sox, who were on their way to a division championship (and a tragic debacle against the Mets in the World Series). A near-capacity crowd was on hand that night to boo Roger Clemens—and cheer the violas of the Chicago Symphony!

We were resplendent in T-shirts made especially for the occasion, featuring an alto clef on the front and our names, surrounded by five asterisks, on the back. (This was an inside-joke: in CSO viola parts, we pencil-in



*Participants in the 1986 appearance and Comiskey Park, pictured left to right: Bill Schoen (assistant principal), Richard Ferrin, Dan Strba, Tina Bartholomew, Max Raimi, John Bartholomew, Bob Swan, Tom Wright, Diane Mues, and Izadore Zwerof*



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*Bernard Zaslav — Stanford, CA 1996*

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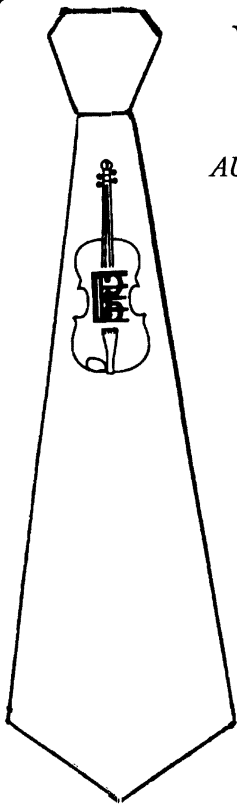
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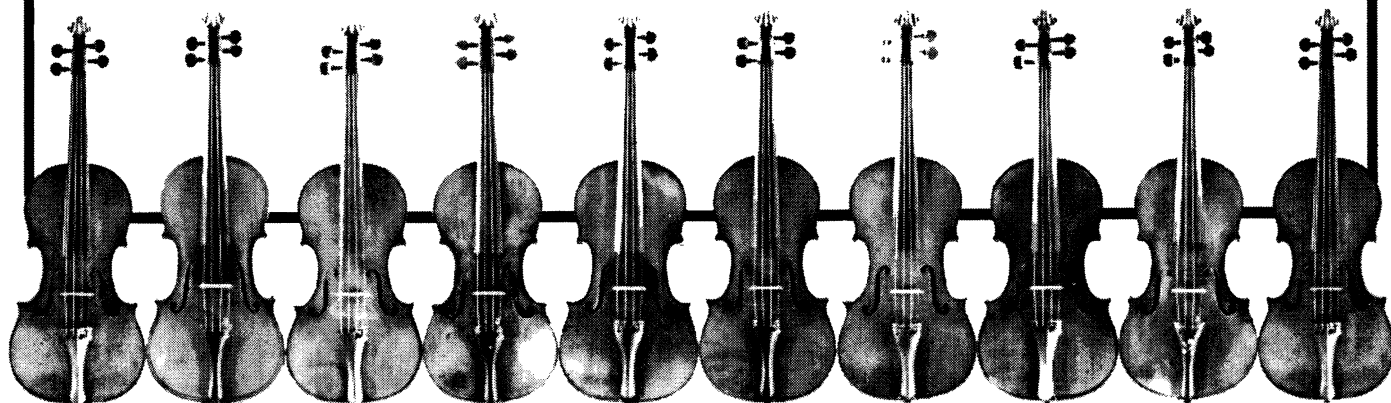
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a circle of five asterisks when a loud brass passage is coming up. When we see the asterisks, we know it's time to insert ear plugs to protect our hearing.)

Since a few of my colleagues could not attend, our ranks were reinforced by the wife of one violist and two of our regular substitutes. One of those subs, Diane Mues, won the next CSO viola audition and is now our colleague—and my wife.

I made the arrangement of the national anthem as rich and florid as I could, with elaborate counterpoint and virtuoso passage work. I knew my colleagues would handle beautifully any challenge I gave them. I also knew that nearly 40,000 people would be hearing violas, many for perhaps the only time in their lives, and I was eager to ensure a good impression. The crowd was uncharacteristically quiet as the amplification carried our sound throughout the big old ball park, then roared with approval as we concluded. I'd like to think that our performance in-

spired a rather mediocre White Sox team to defeat Roger Clemens that night in one of only four losses he suffered all season.

—*Maxwell Raimi, contributor of this piece, was born in Detroit and studied viola at the University of Michigan with Francis Bundra and at the Juilliard School with Lillian Fuchs. He has been a member of the viola section of the Chicago Symphony Orchestra since 1984 and has been active in chamber music in Chicago and in festivals throughout the United States.*

*Raimi is also known as a composer; his compositions have been performed at the Library of Congress, at the Paris Opera, and by the Chicago Symphony. Recently, he was heard in a broadcast, performing an arrangement of his own, in a group with Daniel Barenboim and colleagues in the Chicago Symphony.*

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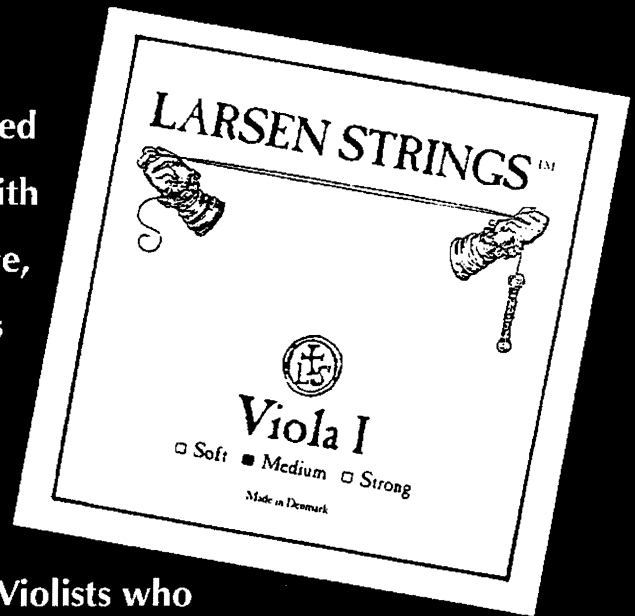
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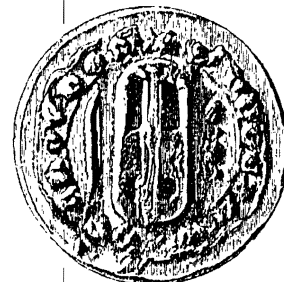
## CHAPTERS

### Rocky Mountain Viola Society

The Rocky Mountain Viola Society's next major event will be held at the Metropolitan State College of Denver and the University of Denver, 13–15 February 1997.

Guest artist for the event will be former assistant principal violist of the Boston Symphony and former president of the AVS Patricia McCarty, who is now active as a soloist and chamber musician and is a member of the faculty at the Boston Conservatory. David Dalton, professor of viola at Brigham Young University and also a former AVS president, will lecture on "The Art of William

Primrose," his former teacher. Other highlights will include a guest-artist master class on Saturday, February 15, from 9:00 A.M. to noon, with winners of the 1997 RMVS Student Competition. Ms. McCarty will perform in a joint recital with members of the RMVS board at 4:00 P.M. in Foote Hall, Lamont School of Music. Exhibitors will show instruments and bows. A clinic for younger students on technique is also planned. For more information, please contact Dr. Barbara Hamilton, newly elected president of the RMVS, at (303) 355-2224.



### Utah Viola Society

The Utah Viola Society will hold its Second Annual Viola Festival in Salt Lake City on Friday and Saturday, 21–22 February 1997 (exact location TBA). Last year's festival was the official inaugural for the chapter and was so successful that we have decided to continue the format.

This year's guest artist will be Patricia McCarty, well-known viola soloist and AVS board member. She will perform the Walton Viola Concerto, assisted by the Brigham Young University Chamber Orchestra under the direction of Clyn Barrus, former principal violist of the Minnesota Orchestra and faculty member of the BYU School of Music.

Master classes and clinic sessions by professional violists from Utah, plus a master class by McCarty, will be featured. In addition, some of the many fine luthiers resident in the state will give sessions.

The festival is partially funded by a grant from the American Viola Society and the Browning Charitable Lead Trust at Weber State University. Violists are welcomed and encouraged to attend the festival. For more information, please contact Dr. Michael A. Palumbo, UVS president, Weber State University, 1905 University Circle, Ogden, UT 84408-1905; phone: (801) 626-6991; e-mail: mpalumbo@weber.edu

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## NEW WORKS

*Concerto in E-flat Major for Viola, Strings, and Basso Continuo*, Johann Sebastian Bach. Reconstructed from BWV 169, 49, 1053 by Wilfried Fischer. Piano reduction by Michael Töpel. Bärenreiter-Verlag, Kassel (BA 5149a); 1996. ISMN M-006-49945-8 \$17.50

Keeping abreast of new viola literature can yield some surprises. Who would have predicted that Bärenreiter-Verlag, venerated German publisher of the *Neue Bach-Ausgabe*, would—among other heroic tasks—bless the late twentieth century with a new concerto for viola by Johann Sebastian Bach?

This publication, available through the Primrose International Viola Archive, consists of a solo part (labeled “Viola concertato”) and a “pianoforte” accompaniment. The work is in three movements: the outer two are fast movements in E-flat major; the middle one is a siciliano in C minor, in twelve-eight meter. The first movement is in standard *da capo* form, in common time. The last is also a *da capo* (an impressive 395 measures long) but in three-eight meter. Altogether, the work takes about twenty minutes to perform.

Both the viola and piano parts are clean of editorial performance help. There are no figured bass numbers, the sparsest of dynamic markings, and only sporadic phrase marks. The viola part has no fingerings or bowings. Occasionally there is a suggested ornament, properly in parentheses. *Tutti* and *solo* passages are clearly indicated, and there are even convenient rests for the violist at page-turns. The paper quality is up to standard, and measure numbers are provided at the beginning of each staff. In short, this is a crisp, clean edition, ready for the markings needed to make it a performance edition.

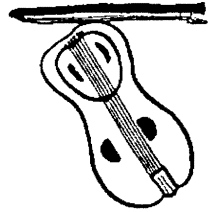
Of course, the overriding question is “Where did this concerto come from?” As stated on the cover, this is a reconstruction of movements from other works, a practice Bach indulged in frequently. The first movement is the *sinfonia* of the Cantata in D major “Gott soll allein Herze haben,” BWV 169, scored for two oboes d’amore, English horn, strings, and continuo with organ obligato.<sup>1</sup> The

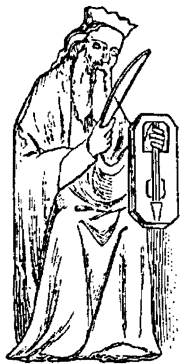
siciliano also appears in this cantata as an aria for alto voice, strings, continuo, and organ obligato.<sup>2</sup> Gerhard Herz<sup>3</sup> dates this cantata to 1726, a time when Bach had ceased regular cantata composition, so it is possible that Bach borrowed a couple of movements from among his earlier compositions. The third movement, the *sinfonia* to Cantata BWV 49 “Ich geh und suche mit Verlangen,” in E major, is scored for oboe d’amore, strings, and continuo with organ obligato.<sup>4</sup>

All three movements of the “new” viola concerto are listed in the Schmieder catalog<sup>5</sup> as constituting Cembalo Concerto II, BWV 1053. This work has the outer movements in E-major, and the siciliano in c-sharp minor. The *New Grove Dictionary* indicates that it was originally a harpsichord concerto, but possibly taken in part from a lost oboe concerto. Also noted is that some movements from this group of fourteen harpsichord concertos are original or transcriptions of cantata movements.<sup>6</sup>

The *Neue Bach-Ausgabe* series VII, vol. 7 is a supplement containing five reconstructed concertos edited by Wilfried Fischer (professor at the Seminar for Music Education at the University School of Paderborn, Germany), who is responsible for the E-flat viola concerto. He spoke about its reconstruction at the Viola Congress in Markneukirchen, Germany, in June of 1996. Exactly how he arrived at the key of E-flat for the present edition, or how he selected these movements to be combined into a viola concerto is not clear. Professor Fischer clearly has much experience in the reconstruction process; what he has come up with represents a most welcome addition to our literature.

Although stylistic authenticity is not in question, violistic appropriateness may be an issue. Lacking are those typical string concerto





idioms found in the viola writing of both the third and sixth “Brandenburg” Concertos, i.e. bariolage or arpeggio figures. Nothing appears here that couldn’t be found in an oboe concerto or an obligato organ part. Yet the work sounds like a Bach concerto, and if we cannot be completely sure that Bach had the viola in mind specifically, this is only a small matter and nothing like the spurious viola concertos that have appeared previously with famous names attached.

This edition has been issued with the cooperation of the International Viola Society. We owe all concerned our thanks.

—*Thomas Hall, Chapman University, (thall@nexus.chapman.edu) with thanks to all those who helped with information for this review: Mrs. Uta Lenkewitz, chair, German Section of*

*The Lira da Braccio; Sterling Scott Jones. Indiana University Press, 1995. \$22.50 paper.*

This well-researched volume provides a solid introduction to the lira da braccio, a sixteenth-century bowed string instrument thought to be the missing link between the medieval fiddle and the modern violin. The author provides a brief history of the lira da braccio, descriptions of extant sixteenth century instruments, a discussion of depictions of the instrument in the visual arts, fingering charts, and a brief anthology of repertoire by such composers as Marco Cra and Jacob Arcadelt. Most of the eight pieces in the anthology were arranged by the author. Fingering charts and repertoire are notated both in staff notation and in tablature.

—*Courtesy of American String Teacher*



*IVG; Wesley Morgan, professor emeritus, University of Kentucky; Dwight Pounds, Western Kentucky University; and Thomas Tatton, AVS president.*

#### Notes

<sup>1</sup> *Neue Bach-Ausgabe*, series I, vol. 24 (Kassel: Bärenreiter-Verlag), p. 61.

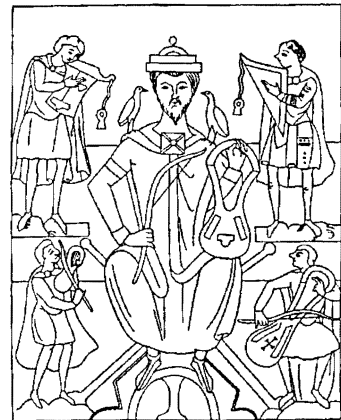
<sup>2</sup> *Ibid* p. 97.

<sup>3</sup> Herz, G., ed., Bach, Cantata No. 140, “Wachet auf, ruft uns die Stimme,” (New York: W. W. Norton & Co., 1972), p. 35.

<sup>4</sup> *J. S. Bach: Werke*, vol. 10 (Leipzig: Bach-Gesellschaft, 1851–99), p. 301.

<sup>5</sup> Schmieder, Wolfgang von, *Thematisch-Systematisches Verzeichnis der Musickalishen Werke von Johann Sebastian Bach* (Leipzig: Breitkopf & Härtel, 1966), p. 587–88.

<sup>6</sup> Sadie, Stanley, ed., *The New Grove Dictionary of Music and Musicians* vol. 1 (London: Macmillan, 1980), p. 835.

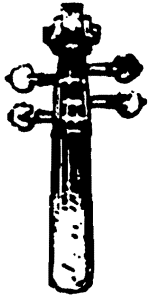


*Sonata for Arpeggione and Piano; Jürgen Weber and Klaus Schilde, eds. Henle, 1995. \$17.95.*

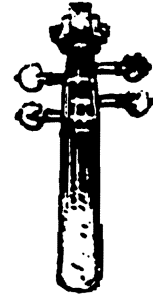
At last! An authoritative edition, based solely on Schubert’s autograph, to replace previous mistake-ridden and aggressively edited versions. As with other Henle Urtext editions, comprehensive notes explain ambiguities. All octave registration changes in the viola part are clearly indicated.

This edition is a necessity for any serious violist playing this piece.

—*Courtesy of American String Teacher*



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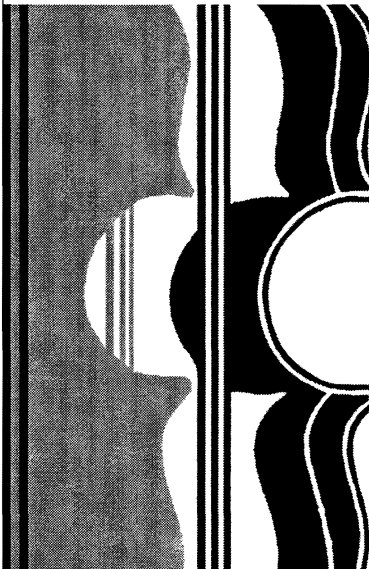
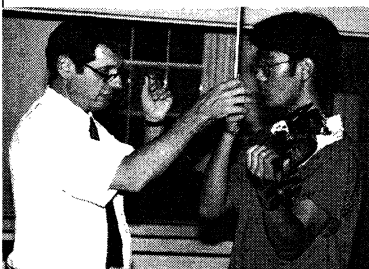
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# RECORDINGS

## Releases & Reviews

Bax: Elegiac Trio for Flute, Viola and Harp; Nonet for Flute, Oboe, Clarinet, String Quartet, Bass, and Harp; Sonata for Clarinet and Piano; Quintet for Harp and Strings; **Roger Chase**, viola, Nash Ensemble. Hyperion CDA 66807 (Harmonia Mundi USA).

Brahms: Sonata for Viola and Piano op. 120 no. 1; Dvořák: Sonatina for Violin and Piano; Hindemith: Trauermusik, Duett. **Wilfried Strehle**, viola, Wolfgang Boettcher, cello, Karina Wisniewska, piano. Nimbus N15473.

Brahms: Sonatas for Viola and Piano op. 120 nos. 1, 2; **Laurent Verney**, viola, Nicholas Angelich, Piano. Harmonia Mundi France HMN 911565 (Harmonia Mundi USA).

Britten: "Lachrymae"; Sinfonietta; "Sword in the Stone," Movement for Wind Sextet & Nightfall; **Roger Chase**, viola, Nash Ensemble et al. Hyperion CDA 66845.

Clarke: Viola Sonata; Prelude, Allegro & Pastorale for Viola and Clarinet; Two Pieces for Viola and Cello; Passacaglia on an English Tune; **Patricia McCarty**, viola, et al. North-eastern Ner 212.

Dohnanyi: Serenade for String Trio; Piano Quintet; **Douglas Paterson**, viola, Schubert Ensemble of London. Hyperion CDA 66786 (Harmonia Mundi USA).

Fuchs: *Fantasiestücke* for Viola and Piano; Sonata for Viola and Piano; Trio for Viola and Piano; **Jonathan Bagg**, viola, Jane Hawkins, piano. Centaur CRC 2278 (Qualiton).

Hindemith: Trio for Heckelpone, Viola and Piano; Die Serenaden; Sonata for Oboe and Piano; **Gunter Teufel**, viola, et al., CPO 999332-2 (Naxos).

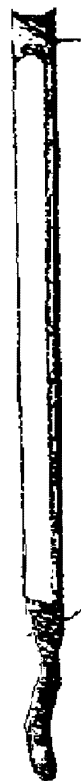
Hindemith: The Complete Works for Viola, vol. 2: Sonatas for Solo Viola op. 25 no. 1; op. 31 no. 4; op. 11 no. 5, and from 1937. **Paul Cortese** ASV CD DCA 947 (Koch International).

Aaron Jay Kernis: Still Movement with Hymn; Colored Field—Concerto for English Horn and Orchestra. **Paul Neubauer**, et al. Argo 448 174-2.

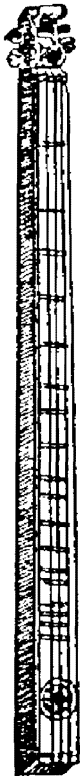
Forsyth: Viola Concerto; Vaughan Williams: Flos Campi; Hindemith: Trauermusik; **Lubomir Maly**, viola, Prague Symphony Orchestra and Radio Chorus, Vaclav Smetacek, Milos Konvolinka, conductors. Panton 81 130602.

*Review:* Although this recording was made many years ago, it was put on CD only three years ago and came into my hands only recently. Violists: the concerto by Cecil Forsyth (1870–1941) is a major composition, twenty-seven minutes in length, that deserves to be played as much as any other viola concerto in the repertoire. Looking through some old catalogs, I could not find a single composition by Forsyth. A violist himself, he has written a composition of extraordinary beauty. Mr. Maly has written a cadenza that does excellent service to the work, and his playing, overall, is impeccable. I wonder how many other concertos are hidden in the mothballs? Can the concerto written by Fricker and much admired by William Primrose be far behind?

Michael Kurik: Sonata for Viola and Harp; String Quartet no. 2; Matisse Impressions; Concerto for Harp and Orchestra; **John Kochanowski**, viola, Blair Woodwind Quintet, Blair String Quartet, Mario Falcoa, harp, Nashville Orchestra, Kenneth Schermerhorn, conductor. New World Records 80497.







Jean Rogister; Concerto in A for Viola and Orchestra; Fantasia Concertante for Viola and Orchestra; Concerto for Violin and Orchestra: **Therese-Marie Gilissen**, viola, Philippe Koch, violin, Marc Tratumann, conductor. Pecs Symphony Orchestra. Koch-Schwann Musique Wallonie 3-1718-2.

Rosza: Concerto for Viola and Orchestra; Sinfonia Concertante for Violin, Cello and Orchestra; **Paul Silverthorne**, viola, Igor Gruppman, violin, Richard Boch, cello, New Zealand Symphony Orchestra, James Sedares, conductor. Koch International 3-7304-2 HI.

N. Rubenstein: Sonata for Viola; Glinka: Sonata for Viola; **Svetlana Stepchenko**, viola, Zoya Abolitz, piano. Russian Disc 10035 (Albany).

Schumann: Märchenbilder, and six other compositions; **Nabuko Imai**, viola, et al., EMI 7243 5 55484 29, two disks.

Schumann: *Märchenerzählungen* for Clarinet, Viola, & Piano, and five other compositions. **Dorian Rence**, viola, et al. Elysium GRK 709 (Qualiton).

Schnittke: Viola Concerto; Lutoslawski: Chain 11; **Isobelle van Keulen**, viola and violin, Philharmonia Orchestra, Heinrich Schiff, conductor. Koch-Schwinn 3-1523-2 HI.

William Lloyd Webber: Sonatina for Viola and Piano; and other short works. **Philip Dukes**, viola, et al. ASV CD DCA 961 (Koch International).

—*The aforementioned recordings compiled by David O. Brown, Brentwood, New York*

Bloch: Music for Viola & Piano including Suite (1919), Suite Hébraïque (1950), Suite for viola Solo (1958), Meditation & Processional (1951); and Five Sketches in Sepia, & "In the Night" for Piano Solo. **Bernard Zaslav**, viola, and Naomi Zaslav, piano. Music & Arts CD 902.

Brahms: Sonata for Viola and Piano, op. 120 no. 1 (orchestrated by Luciano Berio); Bruch: Romance in F, op. 85; Schubert: Sonata for Viola & Piano "Arpeggione" (orchestrated by Robert Davidson); Nigel Sabin: New York Souvenirs. **Patricia Pollett**, viola, with Queensland Philharmonic Orchestra, Werner Andreas Albert, conductor. Tall Poppies TP 084.

Paganini: Music for Strings and Guitar. Quartetto 15 (Trio and Guitar); Cantabile (Violin and Guitar); Sonata Concertata (Violin and Guitar); Terzetto Concertante (Viola, Guitar, Cello). The Díaz, Trio (**Roberto Díaz**, viola, David Kim, violin, Andres Díaz, cello, with Julian Gray, guitar). Dorian DOR 90237. This is music and playing that elicited a spontaneous ovation at the 1995 International Viola Congress in Bloomington.

Walton: Concerto for Viola and Orchestra; Symphony no. 2; Johannesburg Festival Overture. **Lars Anders Tomter**, viola; English Northern Philharmonic, Paul Daniel, conductor. Naxos 8 553402.

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and  
✓ are members of or are currently studying with a member of  
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**Application deadline: March 15, 1997**

For further information, including repertoire requirements,  
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Laura Kuennen-Poper, Chair  
1997 Primrose Memorial Scholarship Competition  
6255 Honolulu Avenue #6  
Tujunga, CA 91042 USA

## 1997 PRIMROSE MEMORIAL SCHOLARSHIP COMPETITION RULES AND REPERTOIRE

**ELIGIBILITY:** Applicants must meet the following criteria:

- Have not yet reached their 28th birthday by June 3, 1997, 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 and wish to join, please see application form for details.

**PRIZES:**

- 1st Prize: \$2000.00, a MiniRecital at the XXV Congress & an invitation to make a featured appearance at the XXVII International Viola Congress
- 2nd Prize: \$1000.00 and a Performance in a Master Class at the Congress
- 3rd Prize: \$500.00 and a Performance in a Master Class at the Congress

### THE COMPETITION

**REPERTOIRE: General Information**

There are four categories of repertoire: Concerto, Sonata, 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 three Contemporary Selections: Harbison, Rochberg, or Suderberg.

- **Concerto:** A work of difficulty comparable to that of Bartok, Walton, or Hindemith.  
Contemporary selection: John Harbison Concerto for Viola and Orchestra.
- **Suite, Sonata or Piece with Piano Accompaniment:** A selection of the candidate's choice, accompanied by piano.  
Contemporary selection: George Rochberg Sonata for Viola and Piano
- **Unaccompanied Work:** A work of difficulty comparable to those of the Bach (Suites or Sonatas & Partitas), Reger, and Hindemith.  
Contemporary selection: Robert Suderberg: Solo Music II ("Ritual Lyrics and Dances for Solo Viola")
- **Virtuoso Primrose Transcriptions:** Candidate's choice, selected from among the following:  
Benjamin: Jamaican Rhumba; Borodin: Scherzo; Benjamin: Le Tombeau de Ravel; Paganini: La Campanella; Paganini: 24th Caprice (Viola and Piano); Sarasate-Zimbalist: Tango, Polo, Maleguena, or Zapateado (from "Sarasateana")

## First Round

- The first round is recorded and submitted on audio cassette tape, which will then be auditioned by a jury. Candidates chosen from the taped round to compete in the final round(s) on June 3, 1997 in Austin will be notified by April 15, 1997.
- 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 or its container. Tapes will be coded before being sent to the adjudicating committee. Tapes 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.

### **Repertoire for the First Round:**

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

- The first movement of a Concerto ;
- An excerpt (c. 5 minutes) from the Sonata, Suite, or Piece with piano accompaniment
- An excerpt (c. 5 minutes) of an Unaccompanied Work.

**NB:** One of the selections must be from the list of Contemporary Selections; and candidates may not change repertoire between the First and Final Round(s).

## Final Round(s)

The Final Round(s) will take place in Austin, Texas in conjunction with the XXV International Viola Congress, June 3-6, 1997 at the University of Texas - Austin.

Each of the finalists will be asked to perform (from memory, unless noted)

- The entire Concerto or piece with orchestra from the first round
- The entire Unaccompanied Work from the first round
- The entire Sonata, Suite, or Piece with piano accompaniment from the first round (need not be memorized)
- A complete Primrose Virtuoso Transcription from the list above.

Finalists will receive free lodging and a waiver of the registration fees during the Congress. An accompanist will be provided if requested. The Jury for the Final Round(s) will be selected from those artists participating in the 1997 Congress who do not have a student invited to the Final Round(s). No screens will be used. Finalists are responsible for their own transportation expenses,

# 1997 PRIMROSE MEMORIAL VIOLA SCHOLARSHIP COMPETITION

## APPLICATION FORM



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Canadian Viola Society

International Viola Society

OR

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If you wish to join the AVS, please enclose a SEPARATE check (made payable to the AVS), in the amount of \$15.00 (student member) or \$30.00 (regular member), along with your filled-out entry form, tape, and competition application fee.)

Enclosed is my non-refundable application fee of \$25.00, in the form of a check made out to the Primrose Memorial Scholarship Competition-AVS and my unmarked audition tape. 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.

---

(signature required)

SEND COMPLETED APPLICATION, TAPE, AND APPLICATION FEE TO:  
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The 1997 **Kingsville International Young Performers Competitions** will be held 3–5 April 1997, on the campus of Texas A&M University. At the precollege level, string players may enter the **Orchestral Instrument Concerto Competition**; at the college level, string players may enter the **Bowed Instrument Concerto Competition**. Prizes are \$1,000, \$500, and \$200 in each competition, with special prizes that may add up to \$5,000. Entry deadline is 15 January 1997; entry fee is \$30. Contact: Young Performers Competitions, P.O. Box 2873, Station 1, Kingsville, TX 78363; tel. (512) 592-2374.

**Stulberg International String Competition**, 8 March 1997, for applicants nineteen or younger as of 1 January 1997. Prizes from \$100 to \$3,000. Contact: Stulberg Competition, Inc., Box 50107, Kalamazoo, MI 49005; tel. (616) 372-6237.

**Irving M. Klein String Competition**, 24–15 June 1997, ages 15–23. Prizes from \$250 to \$8,000. Contact: IMK Competition, San Francisco State Music Dept., 1600 Holloway Ave., San Francisco, CA 94132.

**46th International Music Competition of the ARD**, Munich, 2–19 September 1997. Prizes in viola section from \$6,000 to \$13,000. Contact: Internationaler Musikwettbewerb, Bayerischer Rundfunk, D-80300 Munich, Germany; tel. (089) 5900-2471, fax (089) 5900-3573.

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**Lionel Tertis International Viola Competition and Workshop**, 23–30 August 1997, Isle of Man, U.K. Contact: Lionel Tertis Secretariat, Erin Arts Centre, Victoria Square, Port Erin, Isle of Man IM9 6LD, British Isles; tel +44 (0) 1624 832662; web page: <http://www.enterprise.net/arts/tertis.htm>

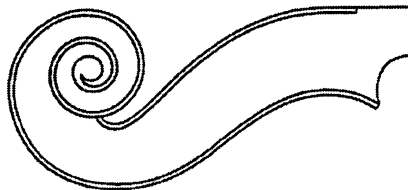


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### Entrance of the Queen Of Sheba from SOLOMON

Transcribed for 2 Viola and Piano  
 by Alan Arnold, ASCAP

George Friedrich Händel

The image shows a page of musical notation for the piece 'Entrance of the Queen of Sheba' from 'Solomon' by George Friedrich Händel. The score is arranged for two violas and piano. It features multiple staves with musical notes, rests, and dynamic markings such as 'cresc.', 'dim.', 'rit.', 'subito p', and 'cresc.'. The notation includes clefs, time signatures, and various musical symbols typical of a printed score.

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—*Donna Lively Clark, JCEA, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208*

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