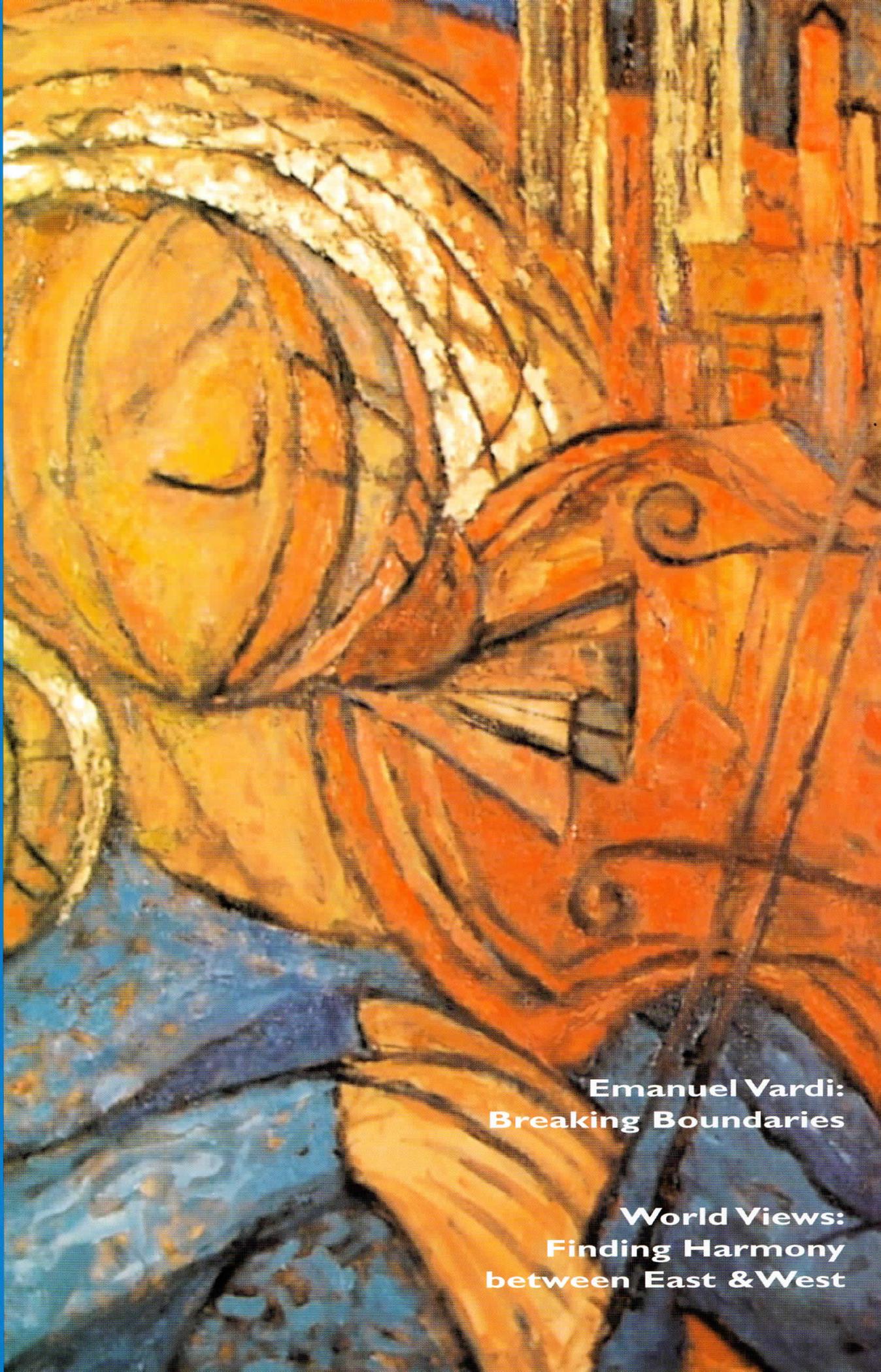


Journal of the American Viola Society

Volume 19 Number 1



**Emanuel Vardi:
Breaking Boundaries**

**World Views:
Finding Harmony
between East & West**

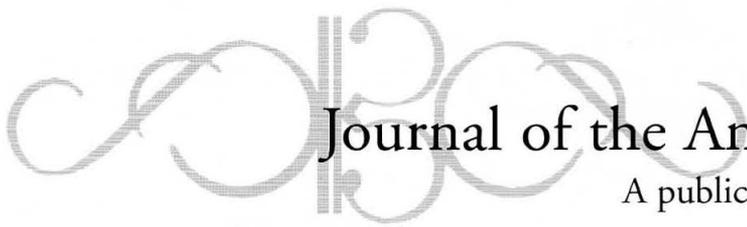
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Journal of the American Viola Society

A publication of the American Viola Society

Spring 2003

Volume 19 Number 1

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Editor: Kathryn Steely
Alternative Styles: Juliet White-Smith
At the Grassroots: Louise Zeitlin
AVS Retrospective: Dwight Pounds
In the Studio: Karen Ritscher
Meet the Section: Christine Rutledge
Modern Makers: Eric Chapman
New Music: Ken Martinson
Orchestral Training Forum:
Christine Rutledge
Recording Reviews: David O. Brown

JAVS welcomes letters and articles from its readers. Submission deadlines are December 15 for the March issue, April 15 for the summer online issue, and August 15 for the November issue. Send submissions to the AVS Editorial Office:

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Homage to a Great Violist – Emanuel Vardi, 2001

ARTIST BIO

Emanuel Vardi is an internationally known painter and world-renowned viola virtuoso. Because of his lifetime parallel involvement with music and art, he brings a unique style and perspective to his musical subjects—that of a musician, intimate colleague, and painter. Mr. Vardi welcomes commissions in all sizes and mediums and may be contacted at armus@unedspeed.net.

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FROM THE EDITOR



Change never comes easily. Most of us like the comfort of well-established patterns and the knowledge that we can count on finding certain elements in the publications we read. There comes a time, however, when fresh ideas are worth the risk of trying something new.

The Journal of the American Viola Society has appeared in much the same format since 1985. Certainly there have been minor adjustments and changes to the journal with regard to content and design elements. JAVS grew in length and scope, yet retained the look of a scholarly journal. The AVS has grown to encompass viola enthusiasts of widely varying interests and perspectives. It is our hope that JAVS in its new format

will better meet the needs of this diverse community and yet continue to be the valued resource that we appreciate.

Beginning with Volume 19 Number 1, Journal of the American Viola Society will take on a fresh new look. We are excited about the new format, which will include a new full-color glossy cover with changing cover art. We also are excited about welcoming new contributing editors who will bring fresh perspectives in a number of new columns that will appear in the journal. In this issue, we welcome Eric Chapman, contributing editor for Modern Makers, a column highlighting the work of current luthiers from around the world; Dwight Pounds, contributing editor for AVS Retrospective, which will provide a look back on the history of the AVS; Karen Ritscher, contributing editor for In the Studio, which will continue to explore the finer points of pedagogy; Juliet White-Smith, contributing editor for Alternative Styles, bringing new ideas from the experts on Jazz and improv topics; Ken Martinson, contributing editor for New Music Reviews, which will review newly composed and newly published works for viola; and Louise Zeitlin, contributing editor for At the Grassroots, highlighting local viola activities

around the country. Christine Rutledge will continue to coordinate the Orchestral Training Forum and will take on added responsibilities through coordinating our new column, Meet the Section, highlighting orchestral viola sections from around the country. David O. Brown will continue his fine work in Recording Reviews. Watch for additional columns to meet specific needs in future issues of JAVS.

JAVS will continue to promote viola performance and research through its offerings, presenting feature articles covering recent viola scholarship and interviews with prominent members of our field.

The bottom line is that JAVS is your publication. Without your ideas and contributions, JAVS cannot represent the variety of interests and perspectives present in the viola community. We welcome your comments and suggestions as we undertake this new venture! ♪

Kathryn Steely
JAVS Editor



XXXII INTERNATIONAL VIOLA CONGRESS

JUNE 9-13, 2004

Celebrating its centennial, the University of Minnesota School of Music is proud to host the XXXII International Viola Congress as part of its bold new vision for the next century.

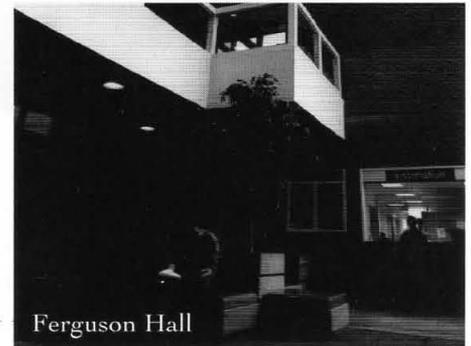
As the world's largest gathering of professional, amateur and student violists, this event will feature a full schedule of concerts and presentations including displays of instruments and accessories by retailers and manufacturers from many countries.

The University of Minnesota

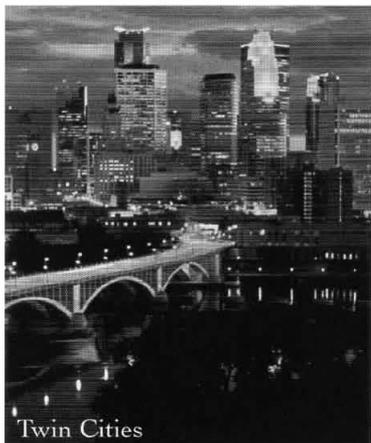
Located on the banks of the mighty Mississippi River, the University of Minnesota is one of our nation's leading research institutions with a student population exceeding 60,000. The School of Music is one of the University's jewels, boasting state of the art facilities and a world-class faculty. The School of Music is housed in Ferguson Hall and features a variety of performance venues ideal for intimate and grand-scale events, including solo recitals, chamber music, master classes, and large ensemble performances. The School is part of the University's exciting West Bank Arts Quarter, which unites the art, dance, theatre and music departments into a unique hub for performance, teaching and scholarship in the arts.



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Twin Cities

The Twin Cities

The University of Minnesota is located in the Twin Cities of Minneapolis and Saint Paul. With a population of over 3 million, the Twin Cities boast a vibrant arts and cultural scene that includes the renowned Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Guthrie Theatre, and many other acclaimed institutions. The Twin Cities are also home to the Mall of America, the largest shopping and entertainment complex in the country.

Please join distinguished host Korey Konkol, professor of viola, in celebrating this extraordinary schedule of events.

Korey Konkol

University of Minnesota School of Music
100 Ferguson Hall
2106 Fourth Street South
Minneapolis, MN 55455

e-mail: kkviola@umn.edu
web: www.music.umn.edu/viola.htm
phone: 612-624-9086
fax: 612-626-2200



FROM THE PRESIDENT



Welcome to the first issue of JAVS in its new format. In addition to its new cover, we have added new departments and features that we hope will appeal to our membership. Please read the "Letter from the Editor" on page 3 for more information on changes and additions that have been made. Of the many AVS members whom have contributed their expertise to this issue, I particularly wish to acknowledge the hard work of JAVS Editor Kathryn Steely and ideas and practical support from AVS General Manager Madeleine Crouch.

Heartfelt thanks to everyone who contributed to the AVS National Office Project fund-raising campaign. We have recognized their investment in the future of the AVS in the AVS National Office Grand Opening Commemorative brochure inserted in this issue of JAVS. With your continued support, we look forward to continuing to provide the highest quality of viola-related events and publications.

This June, the 31st International Viola Congress will be held in Kronberg im Taunus (Frankfurt), Germany, in conjunction with the Deutsche Viola Society ViolaFest. These events will run from June 10 through June 15. Log on to our website at www.americanviolasociety.org for more information.

I would also like to announce that the 32nd International Viola Congress will be held from June 9-13, 2004 on the campus of the University of Minnesota Twin Cities, hosted by Professor Korey Konkol. The University of Minnesota has excellent centralized music facilities and has hosted many instrumental conventions. You will find more information on the facing page.

In addition to the attraction of the Congress viola events, northern Minnesota makes for a great vacation visit (a plus for family members of all ages). The Minneapolis/St. Paul area has many world-class cultural institutions, including the Walker Art Center, the Guthrie Theatre, the Minneapolis Institute of Arts, the Minnesota Orchestra and the St. Paul Chamber Orchestra, the Ordway Music Theatre and the Science Museum of Minnesota. The Twin Cities have the second-most theaters per capita in the United States, behind only New York City. Arthur Frommer, the travel expert, lists the Twin Cities

as one of his five favorite places to visit in the entire world.

In addition, there are many venues for shopping, major-league sports, bicycling, river cruises (St. Croix and Mississippi rivers) and even canoeing on lakes within the city limits. The famous Mall of America (in Bloomington, MN) is only a 20 minute drive from the University of Minnesota campus. The Mall, with over 42 million visitors annually, is the largest entertainment and retail complex in the US and is the nation's #1 visited attraction.

A few hours drive away, northern Minnesota's spectacular wilderness area (North Shore of Lake Superior and Voyageurs National Park), provides canoeing, sailing, fishing, rock climbing, hiking and camping opportunities.

Given all of these attractions and Professor Konkol's enthusiastic vision, there is no doubt that this will be yet another wonderful Viola Congress. **MARK THESE DATES IN YOUR CALENDAR NOW!!!** B

Sincerely,

Ralph W. Fielding, President
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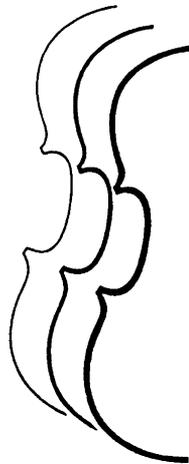
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JAVS 19.1 ANNOUNCEMENTS

XXXI International Viola Congress Kronberg Germany, June 10-13, 2003

The XXXI International Viola Congress will be held June 10-13, 2003 in Kronberg Germany, in conjunction with the Kronberg Academy Viola Fest. Each day will feature an interesting mix of ensemble playing, recitals, lectures and masterclasses. Featured presenters will include Tabea Zimmermann, Nobuko Imai, Kim Kashkashian, Yuri Bashmet, the Vogler-Quartet, the Viola Section of the Berlin Philharmonic, and the Moscow Soloists in conjunction with the Junge Deutsche Philharmonie. Further information is available at www.viola.com or through a link on the AVS Website, www.americanviolasociety.org.

XXXII International Viola Congress - University of Minnesota, June 9-13 , 2004

Please mark your calendars for the next North American International Viola Congress, to be held on the beautiful University of Minnesota campus, June 9-13, 2004. For more information, please see page 4 of this issue of JAVS or contact Korey Konkol, University of Minnesota School of Music, 100 Ferguson Hall, 2106 Fourth Street South, Minneapolis, MN 55455. e-mail: kkviola@umn.edu, web: www.music.umn.edu/viola.htm, ph: 612-624-9086, fax: 612-626-2200.

Make plans now to participate in this gathering of violists from around the globe.

2003 Primrose Memorial Scholarship Competition

The Semi-Final and Final Rounds of the 2003 Primrose Memorial Scholarship Competition will take place on May 18 and 19, 2003 at Samford University in Homewood, Alabama, just outside of Birmingham. Up to 20 contestants will be selected from the taped preliminary round to participate in the live competition. Take this opportunity to hear some of the very finest young violists in the world compete for generous cash and merchandise prizes. For more information on the competition guide-

lines, please see the Primrose Competition link on the AVS Website: www.americanviolasociety.org.

8th Lionel Tertis International Viola Competition and Workshop

The 8th Lionel Tertis International Viola Competition and Workshop is to be held in Port Erin, Isle of Man August 23-30, 2003. The Competition is open to viola players of all nationalities. The competitor may not be more than 30 years of age as of August 30, 2003. Players of all nationalities are invited to take part. For those not wishing to compete, the Workshop offers recitals, lectures and tuition from the world's experts. Port Erin is a small fishing port in the south

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of the Isle of Man, itself only 227 square miles in area and some 40 miles off the north west coast of England. The island boasts some unique scenery, with miles of unspoiled coast, cliffs, bays, mountains and fields.

In addition to the official events, there will be opportunities for private tuition, informal recitals and sightseeing. The Bridge Bookshop, Port Erin, will run a comprehensive music and record shop. There will be a minor repair clinic. Players of all abilities as well as non-playing observers are invited to attend. A limited number of tickets will be on sale to the public.

For more information, see the competition website:
<http://www.erinartscentre.com/events/viola2003/index.html>

The David Dalton Viola Research Competition

The Journal of the American Viola Society welcomes submissions for the David Dalton Viola Research Competition for university and college student members of the American Viola Society. Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works.

The body of the work should be 1500 to 3500 words in length and should include relevant footnotes and bibliographic information.

Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format, on either PC or Mac diskette.

Word or WordPerfect format is preferred. All entries must be postmarked by 15

May 2003. For more information, please see page 9 of this issue of JAVS or visit the link on the AVS Website:
www.americanviolasociety.org.

AVS Membership Online

AVS renewals and new memberships are now accepted online through the membership link on the AVS website: www.americanviolasociety.org. Take this opportunity to join the world's largest organization of violists dedicated to the development of viola performance and research.

AVS Giving Opportunities

The AVS continues to welcome your tax-deductible contributions to several important funds that enable the AVS to make an impact on the viola world. These include the Primrose Memorial Fund, which provides financial support for the internationally recognized Primrose Memorial Scholarship Competition, the AVS Endowment, which supports the ongoing projects of the AVS on both the local and national levels, and the AVS National Office Project, which is assisting in the establishment of the permanent AVS headquarters in Dallas, Texas. Please consider a contribution to AVS today. For more information, see the membership application at the back of this issue of JAVS, or visit the membership link on our website at: www.americanviolasociety.org.

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The David Dalton Viola Research Competition Guidelines

The Journal of the American Viola Society welcomes submissions for the David Dalton Viola Research Competition for university and college student members of the American Viola Society.

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format, on either PC or Mac diskette. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2003.

Send entries to:

Kathryn Steely, Editor, Journal of the American Viola Society, Baylor University School of Music,
P.O. Box 97408, Waco, TX, 76798

A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.

Prize categories:

All winning entries will be featured in the Journal of the American Viola Society, with authors receiving a free one-year subscription to the Journal and accompanying membership to the American Viola Society.

In addition:

1st Prize: Facsimile Edition of the Bartók Viola Concerto

2nd Prize: John White's book *An Anthology of British Viola Players*

3rd Prize: David Dalton's book *Playing the Viola: Conversations with William Primrose*

David Dalton Viola Research Competition Entry Form

Please include the following information with your submission to the David Dalton Viola Research Competition. Be sure to include address and telephone information where you may be reached during summer.

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Current Address _____

Telephone _____ Email address _____

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University/College _____

Academic Level: Fr / So / Jr / Sr / Grad Birthdate _____

Topic _____ Word Count _____

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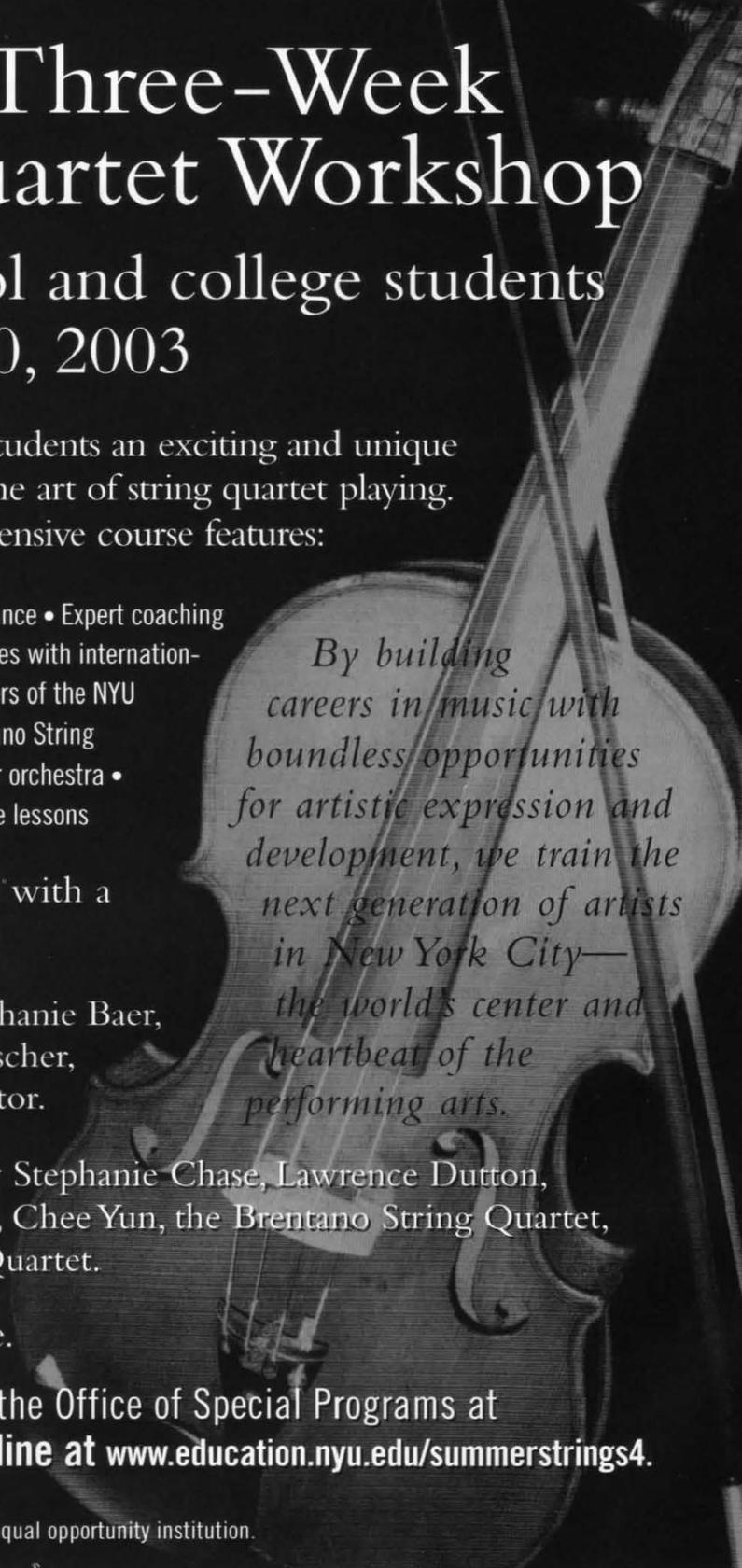
The workshop culminates with a five-day music festival.

Faculty members include Stephanie Baer, Arturo Delmoni, Karen Ritscher, and Marion Feldman, Director.

Master Classes are offered by Stephanie Chase, Lawrence Dutton, Pamela Frank, David Geber, Chee Yun, the Brentano String Quartet, and the Borromeo String Quartet.

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BREAKING BOUNDARIES:

AN INTERVIEW WITH EMANUEL VARDI



By Kathryn Steely

“Vardi has focused in his recent work of varied media on a post cubist manner that employs line almost to the point of music... One cannot view these works without hearing the “Cantabile Amoroso”
Art Speak Magazine 1993

“Emanuel Vardi dominated the scene as man and artist....Vardi represents the American School at its best and his recital was colossal...” Strad magazine

This year, viola virtuoso Emanuel Vardi celebrates his 86th birthday. Although such longevity is an accomplishment all in itself, Vardi

continues to develop his second career as a painter. Vardi is well known for his contributions as one of the foremost viola soloists of the 20th century. His groundbreaking recording of the Paganini 24 Caprices on the viola is accompanied by numerous others, including the sonatas of Brahms, Bax and Bliss. (See discography on page 12). Vardi is a master teacher, conductor, and composer, and an international award-winning artist, having sold over 100 paintings during his lifetime. Vardi recently donated his painting, “Homage to a Great Violist” to the Primrose International Viola Archive at Brigham Young University in celebration of the opening of the Primrose rooms in 2002.

KS: How does one begin to summarize the richness of a career that has spanned a lifetime in not one but two fields? You are well known in the musical community as a viola soloist of extraordinary scope, and virtuosity. A short bio, if one dared even to begin to construct such a thing, would include study at Juilliard, student of Primrose, assistant principal viola in Toscanini’s NBC Orchestra, principal in ABC Orchestra and Symphony of the Air, a solo career, a rich recording career including the only viola recording of the Paganini Caprices, master teacher, conductor, composer, and in addition to all of that, artist painter! As you look back at these enormous accomplishments,

Emanuel Vardi – Discography

1. Bach, J.S. Sonata No. 1 in G Major & Sonata No. 2 in D Major in **TWO SONATAS FOR VIOLA AND PNO**, perf. Vardi (Vla.) and Rivkin (Pf.)
2. Barab, Seymour. Duo No. 2, perf. by Vardi (Vla.) and Grabenstein (Pf.)
3. Bartok, Bela. "Rhapsody No. 1" arranged for Violin and Piano, perf. by Vardi (Vln.) Bartok Records BRS 306, 1953
4. Bartok, Beta, "Two Rhapsodies (1928)", perf. by Vardi, The New Symphony Orchestra. cond. by Serly Bartok Records BRS 307, recorded in London, 1950
5. Bax, Arnold. "Fantasy Sonata", perf. by Vardi (Vla.) and Ross (Harp) Musical Heritage Society MHS 3613, 1977
6. Bax, Arnold. Sonata for Viola and Piano, perf. by Vardi (Vla.) and Bogin (Pf.) Musical Heritage Society MHS 3613, 1977
7. Beethoven, Ludwig van. "Kakadu Variations", Piano Trio No. 11, Op. 121 A and Piano Trio No. 8, Op. Posth., perf. by Vardi Trio; Vardi (Vln.), Shulman (Vc.) and Hymovitz (Pf.) Music Minus One MMO 39, MMO 40, MMO 41
8. Beethoven, Ludwig van. Complete String Trios, Friedman (Vln.), Vardi (Vla.) and Silberstein (Vc.) Musical Heritage Society MHS 3687/8/9

what in your childhood pointed you toward a career as a musician and as a violist?

Manny: My father was a violinist, and my mother was a pianist. She accompanied Jascha Heifetz when he was six and she was twelve, in Vilna, Russia. I started playing the violin at two and a half in Jerusalem where I was born. I started out by imitating my father, and he said I was like a little monkey and copied what he did all over the violin! A short time later, I began piano lessons with my mother and dropped the violin temporarily. I made my solo debut at six at Steinway Hall in New York City, playing the Mozart d minor Fantasy. I received a glowing review from Charles D. Isaacson, main critic of the New York Times, after which I promptly retired while I was ahead, and began playing the violin in earnest. There was never any question, at least not in my father's mind, that I was destined to be a violin soloist. I was a violinist at Juilliard, and I first took up the viola while in school because I was big, and could play all the violin literature on the viola, besides the fact that they needed someone to fill out their string quartets. When my father found out that I was playing the viola, he almost disowned me...that is, until I brought home my first paycheck!! Then it became..."my son the violist"...

As soon as I took up the viola, I was sort of forced by Juilliard to take an audition for the

Metropolitan Opera Orchestra. I say forced because Juilliard used to give money at that time to the Met, and in exchange, the Juilliard students were given first chance to audition for the jobs. I couldn't read the clef. When I got to the audition, the conductor at the time, Maestro Bodansky, asked me what I was going to play. I said a Paganini Caprice. After I finished, he threw some Wagner in front of me. The page was entirely black with notes! I promptly put the viola back into the case while proclaiming my innocence and ignorance. The next day, I got a call from the Met saying that I had gotten the job! I couldn't believe it, and told them I couldn't read the clef! The contractor, whose name escapes me, said that the Maestro said, "If he can play Paganini, then he can play anything we have!"

At that time, I was taking lessons, for 10 dollars an hour (big money in those days!) with William Primrose. Without my knowing it, he had recommended me for the NBC Symphony under Toscanini. So, I auditioned for NBC. At the audition, the contractor, H. Leopold Spitalny, said "Primrose says you play Paganini Caprices on the viola. Play!" I played the first four double stops of the 13th Caprice, and he said "STOP! You're hired!" So, I took that job, and never joined the Met.

KS: What about your development in the visual arts? How did you discover that side of your expressive potential?

Manny: As far as the visual arts go, I have been painting as long as I have been playing the violin and viola. I took private art lessons all through my school years prior to Juilliard. My father also painted, and it was his belief that I should be well rounded in all of the arts. During high school, I won first prize in the Macy's Children's Art Show for a sculpture of an Indian. After that, I didn't paint until well after I got into the NBC Symphony in the late thirties, one year after it was formed. I joined the Navy Orchestra during World War II rather than be drafted, and after the war, I went to Florence, Italy to study art on the GI Bill. I studied at the Academia de Bella Arte with Giovanni Colachicci, and Primo Conti, two very well known artists at the time, and while I was there, I won first prize in the First International Art Competition in Rome. This competition was a national competition at the time, and they thought I was an Italian with a name like Vardi. When they found out that I wasn't, (Vardi is a Hebrew name meaning rosebush) they changed it to an International Competition. Now, that's Italian!! My winning painting, an abstract of a violin, was bought by the Bordeghera Art Museum where it was hung. I did this painting as a joke. You know the, "Here's how they paint today!" kind of thing. Two Italian twin brothers who were fond of practical jokes, but very good artists and very good friends of mine, sent in the painting to the competition without telling me. I sent in three still-lives. I guess they

new better than I did what was good! When I got back to the US in 1952, I became principal violist of the Symphony of the Air, the continuation of the NBC Symphony after Toscanini retired. I continued to paint seriously all during those years.

KS: Regarding your decision to study painting in Florence—You had already achieved widespread success as a violist at that point. Did you continue playing actively during this period? Were you ever tempted to put music aside and devote your efforts entirely toward painting?

Manny: Actually I never really stopped playing concerts. Only, at this point, I went back to playing solo violin concerts under management throughout Europe. The reason I stopped playing the viola temporarily is that I was frustrated at the lack of acceptance that the viola was getting. For example, once when I was playing a viola concert in New York, it was reported back to me that after the first couple of pieces, a woman turned to her companion and was overheard saying "when is he going to start playing on the viola?" The woman thought I was playing a violin, after having just played 3 or 4 Paganini Caprices on the viola. She had never heard a viola played in such a virtuoso manner before, and probably was not too acquainted with the viola to begin with. She was wondering when I was going to switch to the viola so she could hear me play on that instrument! At that time, many people didn't know what a viola was or that it could even be played in a solo recital!

9. Brahms, Johannes. Sonatas for Clarinet and Piano, arranged for Viola and Piano, perf. by Vardi (Vla.) and Carey (Pf.) Finnador 90519-1-E, 1986

10. BREAKING BOUNDARIES, perf. Vardi (Vla.) E.V. Productions EV 100

11. Bruch, Max. "Stücke for Piano, Clarinet and Viola", Op. 83 and Eight Pieces for Clarinet, Viola and Piano. Musical Heritage Society MHS 4130, 1979 & 1980

12. Chausson, Ernest. Concerto en Re Majeur pour Piano, Violon et Quatuor a Cordes Op.21, perf. by Casadesus (Pf.), Francescatti (Vln.) with the Guilet Quartet, Giulet (1st Vln.), Robbins (2nd Vln.), Vardi (Vla.) and Heifetz (Vc.) Columbia Records ML 4998

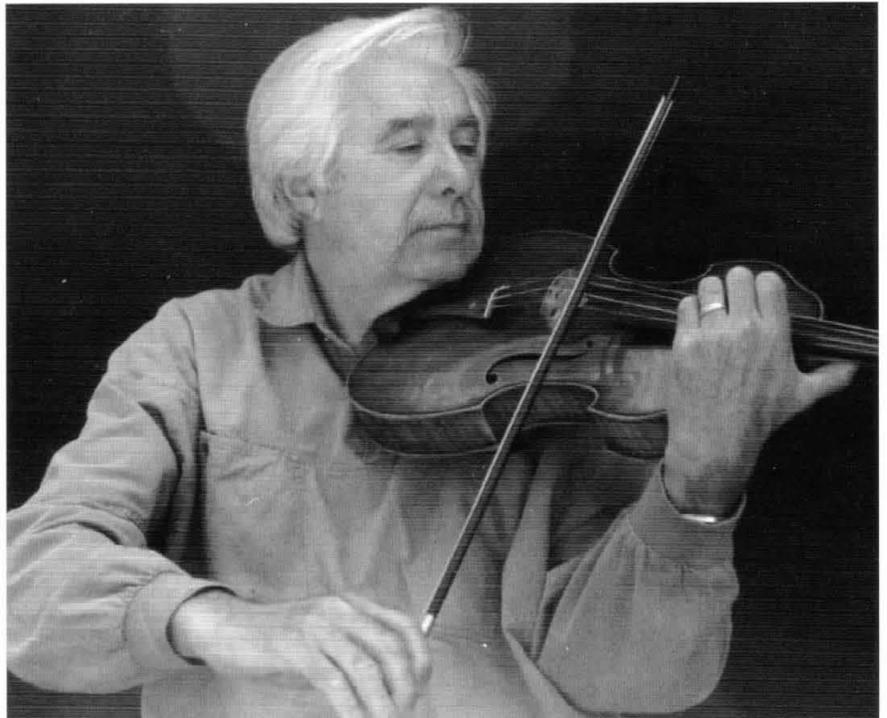
13. Colgrass, Michael. "Variations for Viola and Drums", perf. by Vardi (Vla.) and Composer (Drums)MGM Records MGM E 3714, 1959

14. Gould, Morton. Concertette for Viola and Band, pert. by Vardi (Vla.) and MGM Orch., cond. by Winograd MGM Records MGM E 3714, 1959

15. ENGLISH MUSIC FOR VIOLA AND PIANO, perf. by Vardi (Vla.) Musical Heritage Society MHS 4043, 1979

16. Handel, Georg Friedrich. Works. Selections; Arr., perf. by Vardi (Vla. and Cond.) and Stradivari Chamber Orch. Stradivari Records STR 617, 1950

17. Hindemith, Paul. "Trauermusik"
Music for Mourning, perf. by
Vardi (Vla.), The MGM String
Orch., cond. by Serly MGM
Records MGM 3432, 1957
18. Hovhaness, Alan. "Talin" Concerto
for Viola and Strings Op. 93, perf.
by Vardi (Vla.), MGM String
Orch., cond. by Serly MGM
Records MGM E 3432, 1957
19. May, Walter, Concerto for Viola
and Orch., perf. by Vardi (Vla.),
South Dakota Symphony
Strings Zoe Records, 1981
*cover picture by E. Vardi
20. Mozart, Wolfgang Amadeus. VIO-
LIN - VIOLA DUOS, Duo No. 1
in G Major K.423, perf. by Vardi
(Vln. & Vla.) Musical Heritage
Society MHS 3692, 1977
21. Paganini, Nicolo. "Caprices" 24
Caprices for Violin Op.1 arr. for
Viola, perf. by Vardi (Vla.) Epic
SC 6049, 1965
22. Partos, Oedoen. "Viskor", perf.
by Vardi (Vla.) MGM Records
MGM E 3432 1957
23. Ravel, Maurice. Piano Trio, perf.
by Vardi Trio; E. Vardi (Vln.),
Shulman (Vc.), and Hymovitz
(Pf) Music Minus One MMO 36,
37, 38. 1971
24. Schubert, Franz. "Arpeggione
Sonata", perf. by Vardi (Vla.),
Frank Weinstock (Pf.) Musical
Heritage Society MHS 4130,
1979 & 1980
25. Schumann, Robert.
"Märchenerzählungen", perf. by
Vardi (Vla.)



I got very tired of this kind of thing. At the height of my career, I decided to approach the most well known management at the time, Sol Hurok Management. I went armed with a load of great reviews, and when I spoke with the secretary, I was promptly informed that they already had a violist on the roster and couldn't use me. Confused, I asked who the violist was, and the secretary replied, "why, we have Emanuel Feuermann on the roster." I guess even the managements didn't know the difference between a violist and a cellist!! So I went to Europe determined to go back to concertizing on the violin, and was frequently performing concerts while I attended the Academia de Bella Arte in Florence full time for two years. I planned on continuing with the violin, but almost as soon as I arrived back in NYC, I was hired on the viola again. I

kept getting engagements on the viola, so the violin kind of went down the drain. I never wanted to stop playing, and I always assumed I could do both at the same time.

KS: In addition to your solo career and activity in the visual arts, you have also had a wide range of experiences as a composer, conductor, producer, and so forth. In fact, you took a ten-year break from active concertizing from 1970-1980.

Manny: During the ten years, from 1970-80, I decided to go into producing, and traveled around producing people like Louis Armstrong and Al Hirt, for the recording companies, Audio Fidelity and MGM. I was also very active as a conductor for Decca Records in New York, and produced many records as conductor of the Concert Masters of New

York, and the Kapp Symphonietta both of which I founded. I was also busy composing at this time. I became the conductor of the South Dakota Symphony for six years in the late 70's and early 80's, and commuted out to Sioux Falls every couple of weeks.

KS: What prompted your return to the stage as a soloist?

Manny: My return to the concert stage was due almost entirely to my then new wife, the very fine violinist, Lenore Weinstock, who had just finished up her studies with Joseph Silverstein in Boston, and Dorothy DeLay in New York. She wouldn't let me be, and kept encouraging me to return to concertizing, which I finally decided to do. We also played many concerts, here and abroad as a violin viola duo.

All of this ended with my accident in '93, when I fell at a construction site in Westchester County New York. I broke my wrist, and the doctor had to operate. He inserted 3 pins inside of my wrist to hold the very bad break together, and while on the mend, one of the pins broke. I guess the steel was weak or something. This left my wrist deformed, and it could not be corrected even after 2 more surgeries. This happened in August, and the following winter, while my wrist was still in a cast, I slipped on the ice in front of the door to my home in Westchester, and I couldn't hold on to anything with my bad hand. I fell on my right shoulder and tore the rotator cuff, which resulted in 3 surgeries,

and a botched job. I couldn't get my right arm up high enough to get to the lower strings, and I played a couple of concerts after that with a pad under my arm. It really didn't work and was quite painful. At that time, Tully Potter, one of the English critics for *Strad Magazine* told me "Manny, if you can't play the way you used to, don't play anymore!" So, I considered his very wise words, and just stopped playing and became a full time painter. Fortunately, I have a video tape of me playing a concert in New York 2 weeks before the accident, which is kind of nice.

KS: You have played on many fine instruments during the course of your lifetime, by makers ranging from Albani, Stradivarius, Vuillaume and Dodd to Postiglione, Max Frirsz, and then Hiroshi Iizuka. Did you find one in particular that was best suited to your expressive voice?

Manny: The two instruments that I really loved playing the most were the Strauss Stradivarius, and my Hiroshi Iizuka. The Strad was loaned to me by Rembert Wurlitzer for three years and it had a very beautiful sound, kind of like velvet. I almost died when I have to give it back. The Iizuka was my last instrument and I was extremely fond of it. It had a most beautiful sound, and projected exceptionally well. I think that Mr. Iizuka is one of the very finest string instrument makers today.

KS: So, talk a bit about the partnership between instrument and

26. Schumann, Robert. Piano Trio in D Minor Op.63, Vardi Trio: Vardi (Vln.), Shulman (Vc.) and Heifetz (Pf.) Music Minus One MMO 33, 34, 35

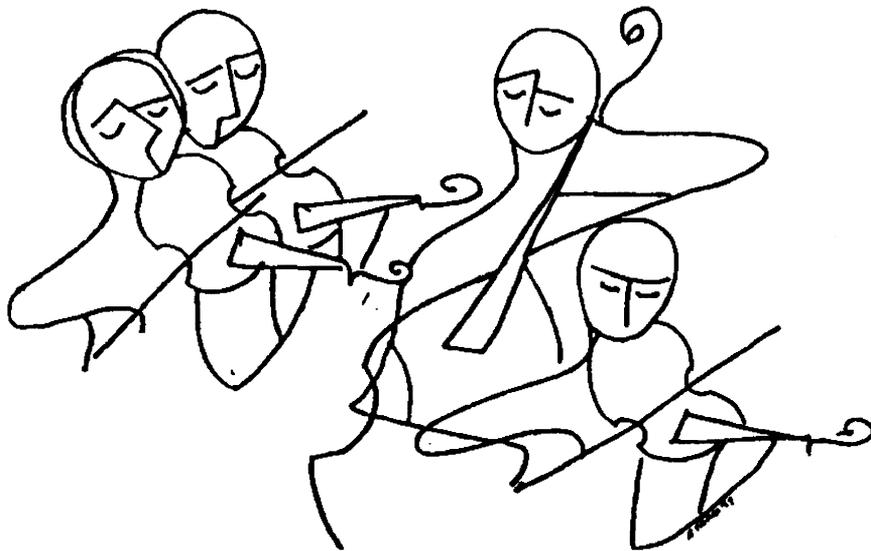
27. Serly, Tibor. Concerto for Viola and Orchestra, perf. by Vardi (Vla.), Vienna Symphony Orch., cond. by Serly Musical Heritage Society MHS 3306, 1976

28. Serly, Tibor. "Dulcissima Mia Vita" (Gesualdo 0 Serly) Concerto for Violin and Wind Symphony, perf. by Vardi (Vla.), Strings of the Vienna Volksoper Orch., cond. by Serly Musical Heritage Society MHS 3306, 1976

29. Serly, Tibor. Instrumental Music. Selections; Orchestral and Chamber Works perf. by Vardi (Vla.), Harrington & P.Vardi (Pf.), Volksoper Orch. & New London Symphony, cond. by Antori & Serly Musical Heritage Society MHS 3390, 1977

30. Stamitz, K. Duo No.2 in A, perf. by Vardi (Vln. & Via.) Musical Heritage Society MHS 3692, 1977

31. VARDI, EMANUEL: VIOLIST BREAKING BOUNDARIES. Works by Bach, Bax, Colgrass, Paganini, Schubert, Serly and Vardi, perf. by Vardi (Vla. & Cond.), Weinstock & P.Vardi (Pf.), Ross (Harp), Colgrass (Perc.), Serly (Cond.) EV Productions, MGM Records MGM E 3432



musician. What role does the instrument play in the expressive outcome?

Manny: I really believe that the instrument helps, but that, for the most part, a fine musician has his own particular sound which he imbues his instrument with, and as long as an instrument is healthy and very good, the musician sounds pretty much the same on what ever he or she plays. I have a good friend, Charles Libove, a very fine violinist who used to teach at Peabody Conservatory and still plays concerts. I could never tell which instrument he was playing on unless I looked closely. He could be playing on his Strad or his Berger...I never knew! He always sounds like Charly! I also feel that an instrument soon becomes 'alive' with a player's sound when that person plays the instrument awhile and becomes really comfortable with it. I once loaned my viola to a student for a couple of weeks, and when I got it back, it had an incredibly small sound!! It took me a week to get my sound back!

KS: Do you look for anything in particular in a "viola" sound?

Manny: As far as a 'viola sound' goes...I look for beauty and vibrancy; I don't really qualify that it has to have a 'viola sound'. Ideally, when one hears a great string sound, one should not be conscious that he is hearing a particular instrument, only a wonderful sound and beautiful music. Of course, a viola has to have a good C string and the appropriate depth of sound, but I believe that when one has a sound in one's head, a person almost automatically produces that sound no matter what kind of instrument it is. It's largely a matter of concept in all areas of music making.

KS: You have taught many students over the years. How have you understood your role in the process of helping students develop their concept of "sound" or learning to play communicatively? Granted, through extensive listening and observation one gravitates toward a style or a sound that personally

"fits", yet it seems that a person should not only find a voice from without, but also from within.

Manny: I feel that the main role of the teacher is to do what I call "Open doors". By that, I mean that I firmly believe that no one can really teach anybody how to play. They can guide the student to explore what a wonderful viola sound is by example of their own sound and perhaps, encouraging them to listen to fine recordings and to attend concerts of fine soloists and ensembles. I very often have my students sing the phrases that they are to play, because I believe that any string instrument sound should be a singing one and based on the human voice, which to me is the ideal that the string player should strive to emulate. In the case of the violist, I often tell them to listen to a really fine contralto, which is the range of the viola. Listening to singers is an ideal way for the violist to begin to "get" what it means to really communicate to your audience.

I spent many hours as a young man attending concerts and trying to figure out what makes a fine soloist, like a Heifetz for example, tick. I tried to imitate some of the things that I heard, and then, went to the next step of deciding what I wanted to sound like, what the composer was trying to say, and what I needed to express. I really believe that a player must hear the sound and the phrase in their head before they play, otherwise it's like being adrift in a large

body of water and not knowing what to do or where you are going.

KS: What other characteristics make for fine teaching?

Manny: Some of the attributes that I believe a good teacher must have are:

- 1) The ability to be supportive and to build confidence in the student. I do not believe in ego trips in the classroom. One should always make the student feel that he can do it. A student should leave the lesson with enthusiasm and excitement, feeling inspired to work on the new material that was explored in the lesson. A student should not feel discouraged or depressed with the feeling of “Oh! what’s the use? I can’t do what you do anyway!” They should always feel that it is possible to accomplish anything that they set their minds to.
- 2) Another attribute would be the ability to bring out the best and the uniqueness of each individual. Too often I find that teachers use the cookie cutter method of teaching, and end up treating everyone the same way. This is totally wrong! Thank God we are not all alike!
- 3) I think it is also very important that the teacher be able to see potential, which is an art in itself, and very necessary if that teacher is to really give the student a chance at becoming a fine player. If the teacher only looks for a finished player when they take on a student, they may be missing a real “diamond

in the rough” who has not had the opportunity to develop their potential. Along these lines, I believe that the ability to express oneself can be developed, and that very often, a student with ability can come to me for lessons and be totally closed up emotionally. This could be due to family background and conditioning, or because of a certain trauma. I’m sure that there are other reasons, including intrinsic shyness, but I am not a psychologist and it is not my job to know why, or even if knowing why is important, but I believe that a teacher must use a certain amount of psychology to try to help the student. One has to gently coach the student to express what may be hidden inside, by letting him or her know that it is safe and OK to express their deepest feelings without embarrassment.

Being able to express one’s self is of paramount importance to a successful performance and in the development of true artistry!

KS: Self-expression is also tied to projection.

Manny: Projection in playing is an art, and has a lot to do with focusing the sound. I feel that it is extremely important that a violist especially learns techniques for focusing and projecting the sound. It’s hard because a violist cannot really hear what is being heard in the concert hall. It’s a feeling really. You have to ‘know’ when you are projecting, and that takes knowledge, experience, and of course, talent.

KS: Aside from techniques to focus and project, your comment, “It’s a feeling really”, is so true! Projecting a musical idea is very much wrapped up in how you share your musical intention with the audience. Your musical “intention” must be very clear, even to the person in the last row of the hall. Many times students automatically associate projection with volume, when really it is a matter of focus and a matter of congruency between the visual and the aural. If your body language on stage subtly projects the same quality as the music, the communication of the musical idea seems to be much stronger. You capture that well in your paintings I might add! — That musical focus is readable in the musicians of your paintings. How do you help your students down the road toward “knowing” when they are projecting?

Manny: I really feel that in order to really project one’s ideas to an audience, a musician must be like an actor. If an actor on the stage were to speak in a volume or tone of voice of an everyday conversation, the words and meaning would be missed entirely by the audience because it would be much too subtle for a hall. The same goes for the musician on stage. I guess what I’m really saying is that the performer must exaggerate everything that he does in order to get an idea or phrase across because so much is lost in the distance between the stage and the audience and becomes blurred or inaudible very easily. Also, what a player might think he is project-

ing in his head, is not necessarily coming across, which is where recording yourself before a concert comes in handy. I often say to the student: Don't be confidential...think, Here I am! Listen to this...isn't this music wonderful?" It's all about a certain confident attitude on the stage that you mentioned previously in your remarks on stage deportment. Projection is more than sound...it's also the visual. The pauses and rests between notes and phrases are tremendously important as well, and can add a great deal of excitement, suspense, or surprise depending on the music, of course. I also use a subtle image that I have found tremendously valuable, and that is to have the concept in one's mind of bringing the audience to you, instead of you going out to meet them. That creates a certain intimacy and connection between the performer and audience, as if one were to say "come with me into my world." In order for a performance to take place there, of course, has to be three equally important elements: composer, performer and audience.

KS: Both the viola and the paintbrush seem to be very personal modes of expression for you. How do you compare the act of painting, the making of art, with the experience of making music?

Manny: The basic difference, in my mind, between painting and playing music, is really the difference between actual creation, and recreation. Painting is more akin to composing, in that both the

visual artist and the composer start with a blank page, so to speak. Playing is a very difficult thing to do because you have to go beyond a few notes on the page and make them speak. You have to, in a way, read the composers mind, while at the same time, make that piece of music your own. You take someone else's ideas and then take off. Painting is different in that you have to come up with the original idea with no starting point, except for perhaps a subject. Also, painting is a very solitary activity, whereas with performing, you are really on stage. You cannot hide! With painting, you've got more than one shot! In a performance, there is no "take two" as they say in the recording studio!! There is a certain amount of room to change things in painting, or if worse comes to worse, you can ditch the canvas or rip up the paper, and start again. Unless you are recording, this is kind of hard to do in a performance!! Neither activity is a totally solitary effort. With a performance, it takes the composer, the performer, and the audience. With the artist, it takes the painter, and the viewers and art lovers to complete the experience.

Both performing and painting are similar, however, in that if one is fortunate that day, he or she can get into THE ZONE, which is of course the ideal. I won't go into what the zone is, because if you've been there, you know it, and if you haven't, hopefully you will find out all about it!! The main thing about the zone is that you can't put yourself into it. You have

to completely let go, trust, and then lose yourself so that you become one with your art. You have to forget all about technique and transcend the instrument, or paintbrush and paint.

KS: Could you comment further on the subject and style of many of your paintings? What rough percentage of your painting is geared toward musical subject matter? It seems that the essence of the music making experience is strong in your paintings, bringing life and movement to the viewing experience.

Manny: Almost all of my recent painting deals with music and musicians, although I am now working on a landscape of the Southwest featuring a very beautiful and twisted tree.

My musical paintings began with a commission from Don Hammond, a jazz saxophonist, back in the '50s, and soon I was receiving commissions for paintings and selling paintings to musicians before they were even on the canvas! That's how I got started doing my musicians. One painting that comes to mind is a commission that a young woman cellist requested of a cello and trumpet. Her boyfriend was a trumpet player. That's one of things that is unique about what I do, because you can't exactly find a painting of a trumpet and cello at the corner art gallery!

I really enjoy doing musicians because that's what I am, inside and out. That is what I know best! I have been inspired by the many musicians that I have

worked with and seen in performance throughout my life. Of course now that my playing days are over, I feel that I am expressing my deep musical feeling in paint and color. When I was playing I thought of sound in color, now it's the other way around. I think of color in terms of sound. A painting, like a player, has to sing! In one of my NY shows a critic from 'Art Speak Magazine' was heard to say aloud when he came into the gallery..."I hear music when I look at these paintings". That was a great compliment to me, and a very nice tribute to my art.

KS: And what about you? Do you "hear music" when you paint?

Manny: I rarely listen to music when I paint, because as a musician, it tends to distract me. I do much better in silence. The paintings come from inside of me, and I find that if I plan the painting too much, it becomes stilted and dead. I prefer to let the painting happen spontaneously after I put down a ground and general outline of what I will be doing as far as subject matter and composition goes. I use a ground, instead of a blank white canvas, to give the painting depth. I use a warm, burnt sienna ground for a warm reddish kind of painting, and a cool ultra-marine ground for a cool night or a jazz painting. It all depends on what I need to express, or what colors a client prefers.

Painting is a spiritual experience for me and when I am working, something happens to me that is



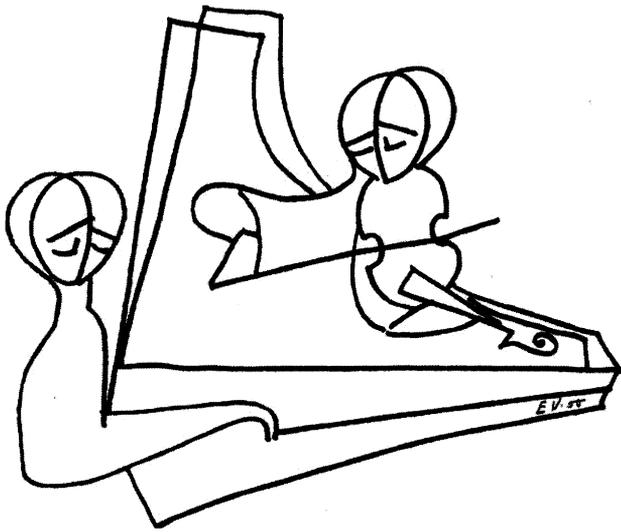
extremely difficult to explain. It feels as though I go into another dimension or space without having any idea of how this occurs, but when it does, everything seems to fall into place without intellectualization. This can go on for many hours at a stretch, and it's as if time, as we think of it, no longer exists. When I come out of the zone, a finished painting is on the easel and the palette is a large gray mess. Sometimes I don't even remember painting it! My hope is that I can impart to the viewer the emotions, through the use of color and design, that players go through on stage during a concert performance.

KS: What about the figure(s) that appear in many of your paintings/ drawings? When did you first start using this representation? Has it evolved in your work over time?

Manny: Having been a musician all my life, it is only natural that I have a deep knowledge about the subject. It is second nature for me to visualize the position, faces, body language, and every nuance of my musicians, no

matter what instrument they are playing. My goal is to try and capture the spirituality, involvement, and inner feeling that is always present at a concert. Therefore, my musicians usually have their eyes closed or are looking down signifying deep involvement in their musical performance.

I've been told many times that my musicians have a spirituality about them. Maybe I think of musical talent as God given. If you look at my paintings you will notice there is always a halo or aura around the heads of the musicians. It gives them life and energy. The other figures in my paintings are usually observers or listeners. I think of them as being in another dimension, kind of watching the player. I often felt that someone was watching me while I practiced or played, and I guess that is what I'm depicting. I guess that sounds a little strange, but it's kind of a spiritual thing. Somehow I felt like I was being guided by an unseen hand. Even when I was practicing I could hear and feel that unseen presence making me repeat something because it wasn't right. Maybe it was



just my mother's spirit, who was a really fine pianist, coming back to threaten me. Just kidding!!

KS: You tend to use oil paint as a medium for many of your works. What qualities of this medium do you find attractive?

Manny: An oil painting is like a symphony. It has weight and importance, like a symphony by Beethoven or Brahms. That doesn't mean that other forms or mediums aren't important. It's just that I feel I can relate to and express myself the best with oils. No other medium can get the textures and depth of oil. Oil can be worked over and over without getting muddy, and the colors have a brilliance no other medium can match when applied right. Of course, in the wrong hands, oils can be a disaster! I guess that goes for a viola too!! I paint and have painted in all mediums. My favorite medium is line drawing using ink, marking pen, pencil, crayon, etc. The spontaneity and virtuosity can't be matched in any other medium, except maybe in watercolor and pastel.

KS: At 86 years of age, what next for Manny Vardi?

Manny: PAINTING, PAINTING, AND MORE PAINTING!! ...and teaching viola. I would like my art to reach as wide an audience as I did with my concert career, or possibly further. I am always open to commissions for paintings, and I love working with people and

their ideas of what they want their painting to say. I still work in all mediums including pastels, acrylics, pen and ink, and oil pastel, but my real love is working in oil. I also plan on reproducing some of my work into lithographs and posters, so that people who may not have the funds to purchase a large oil painting can still hang something related to music on their wall.

When I was a visiting professor at the University of Illinois for two years during the mid-nineties, we didn't have a really good computer to reproduce my work, and I wasn't really painting as much as I do now because I was very busy at the University. A very good friend of mine in New York who really loved my work and was trying to get it out to the public, decided that she would print up some of my paintings on her MAC computer. At that time, all she could produce were very rough reproductions, which were not very clear and the colors were not really true. She even wanted to take them around to art and craft fairs to help get her project

going because she believed in my work so much. She unfortunately passed away at a very young age, before she could realize her idea. I took some of her prints, which as I said before, weren't very good, and brought them to the U of I Music School. Students snatched them up for \$25 a piece within a day! That got Lenore and me thinking that there is a real demand around the world for paintings about musicians, and students in particular really want to hang these paintings on their wall. Musicians love to have a painting hanging that represents their own musical instrument or an ensemble such as a string quartet that they relate to and that is close to their heart. It's really amazing how a painting or poster can liven up, energize and beautify a room and change the whole feeling of the environment. Hence the formation of VardiArt. My website, www.vardiart.com should be up and running by late March or early April, and a complete overview of what we have to offer, including prints, T-shirts designs, notecards, lithos, etc. can be viewed there.

KS: And with music?

Manny: I still love teaching and conducting master classes, and am still accepting serious viola players as students. I have a large repertoire, a lot of which I have created myself, and I enjoy teaching that repertoire, as well as imparting my considerable technical and musical knowledge to students. I feel that, at 86 years of age, I still am very vital and have a lot to offer. I truly love passing on the knowledge that took me so many

years to acquire; knowledge that comes from a great deal of experience. So while I'm still on the planet, a student can take advantage of that knowledge through private lessons, and of course through master classes which I really enjoy giving.

One of the main purposes of my life was to dispel some of the past prejudices against the viola and its perceived limitations, which I always refused to accept. I still believe that anything can be done on the viola that can be done on any of the other stringed instruments. There has been a great improvement in the quality of viola playing over that which was in existence when I was first starting out. There are many very fine players out there today who are enjoying wonderful concert careers and are furthering the cause of the viola. I hope that my life's work on the instrument has been an inspiration to violists today, and that my difficult road has paved the way for them, and made their paths a little easier and less frustrating. My road was made much easier by William Primrose, and Lionel Tertis before him. I hope my career has served much the same purpose as these two giants.

KS: Do you have any words of caution or advice for today's violists?

Manny: My one concern is the lack of originality in programming on much of today's concert stage by the violist. I see altogether too much of the Schumann pieces and the Hindemith and Brahms Sonatas and not enough unusual and excit-

ing pieces. Not that Schumann and Brahms shouldn't be played!! But, one tires of hearing the same four or five pieces over and over again, and the performer really has to go out of the way to provide the audience with something new or different. There are many really fine composers who are composing terrific pieces for the viola, such as Karen Campbell, Kermit Moore, Bernard Hoffer, David Carey, Richard Lane, and many, many others. Sometimes you have to dig a little to find gold! There are also some pieces that have been in existence for years, and yet they are seldom played. Pieces like the Vaughn Williams Suite, Rolla Sonata, the Serly Concerto and the Rhapsody on Hungarian Folk Songs are only a few examples of available pieces that are seldom heard. And, I'm afraid that I'm going to offend some with my belief in transcriptions. I really think that they can help to add interest, and can spice up a program with a little dessert, so to say! I have received some incredible comments after concerts about the short pieces that I used to program. The audiences really loved them and found that they enjoyed and related to them. You can't beat a short piece for creating atmosphere.

I like to think of the concert program as I do a meal! First there is the appetizer, (opener) followed by the soup or salad (an interesting suite or variations piece). Then comes the main course (a big sonata or featured piece of length and depth), followed by a dessert (a short piece, virtuoso tour de force, or transcription). This con-

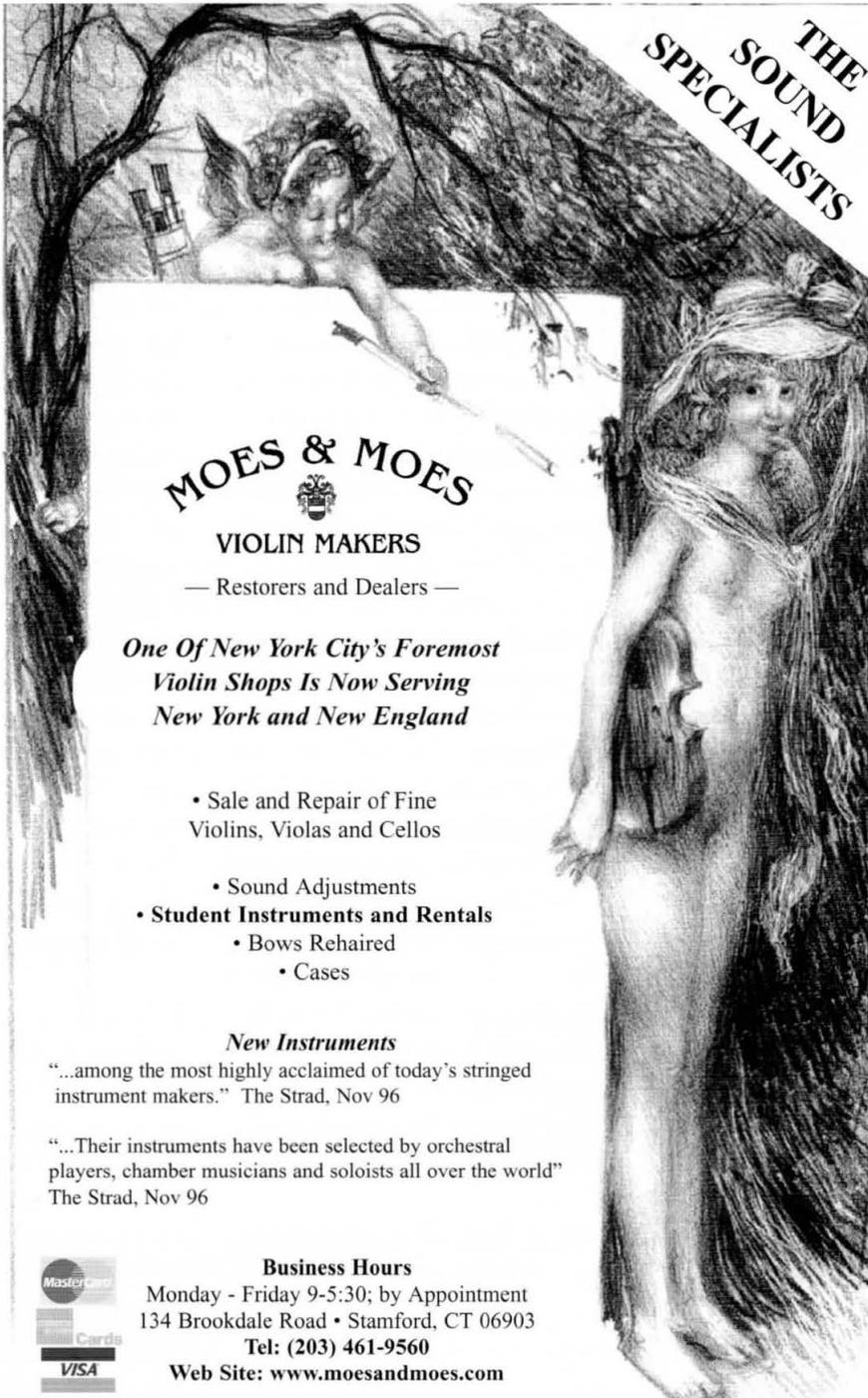
cert, like the fine meal, contains a lot of different tastes (different styles or periods of music) and a lot of variety for the diner (listener) to enjoy. Violinists, cellists, and even pianists are not above playing transcriptions, so why do violists balk at the prospect?!!

Also, there is the matter of composing for oneself. Players throughout the history of performance have always composed for their own instrument and use. I sometimes get rather peeved when I hear violists talk about how different the viola is than the violin and cello. I often hear phrases like..."you should capitalize on the C and G strings" (as if the A string doesn't exist) and "that's not how a viola should sound!" I think a lot of violists are much too conservative in their approach, attitude, and concepts. Does a cellist make use of the A string and upper register?!! The A string on the viola is very unique and has its own wonderful sound which is extremely effective.

In closing, I guess the best and most wonderful thing is seeing how far the viola has come. It really excites me when I think about what is coming up in the future!! Seeing the wonderful talents out there who are making names for themselves and expanding the horizons of the viola, makes all my efforts on behalf of my chosen and much beloved instrument, truly worthwhile!!

For more information on Emanuel Vardi, his art and his music, visit www.vardiart.com or www.shumskymusic.com. B

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WORLD VIEWS

FINDING HARMONY BETWEEN EAST AND WEST



Scene from a performance of tuong, traditional Vietnamese opera.

**By Dr. Steven Kruse and
Dr. Penny Thompson Kruse**

Vietnam is regarded as one of the last bastions of Communism. For the early baby boomers, memories of a tumultuous war are difficult to overcome. Americans do not see Vietnam as a tourist destination. “Why would anyone want to go there?” was the repeated response from friends and colleagues as we told them about our upcoming trips and performances in Hanoi, Vietnam.

Since September 11, however, American tourism to Vietnam has been on the rise, due to the inexpensive cost of traveling in Vietnam and the relative low risk of terrorism. The Vietnamese people are welcoming and friendly towards Americans. We were surprised how many Vietnamese spoke at least some English, and at the number of Americans we encountered while there.

Vietnam is one of the poorest countries in the world, but also has one of the fastest-growing economies. Since relaxation of economic restrictions following the Sixth Party Congress in December 1986, private businesses have sprung up all over Hanoi. In order to survive, most Vietnamese have more than one job or business, and have a strong entrepreneurial spirit. Our host, Pham Hong Hai, orchestra director for the Vietnam National Opera and Ballet (VNOB), told us, “In Vietnam, everyone works more than one job. The lucky ones have music as one of them.”

Our two recent trips to Vietnam came about through a connection with a former violin teacher of Penny’s. Dr. Paul Carlson, Professor of Violin at Pittsburg State University in Pittsburg, Kansas, had gone to Hanoi on numerous occasions during the past six years, per-

forming and teaching at both the Hanoi Conservatory and the Vietnam National Opera and Ballet. Pham Hong Hai contacted him concerning an event that the VNOB was planning for October in celebration of Vietnam Women’s Day, featuring an International Women’s String Quartet. The cellist would be from Vietnam and the other players would each represent a different country. The quartet would perform two major works and a short selection from each of the represented countries. Mr. Hai was hoping to find an American woman violinist and asked Dr. Carlson if he could recommend anyone.

Dr. Carlson mentioned the Vietnam Women’s Day concert in a Christmas letter and we were both intrigued by the opportunity. After further inquiries, we decided that this would be a unique and worthwhile experience. A rapid exchange of e-mails with Mr. Hai of VNOB followed as we finalized arrangements.

Another e-mail from Mr. Hai came in May. VNOB had planned string concerts in August with a French violist, who would conduct and perform Mozart’s Symphonie Concertante with a Vietnamese violinist. The other piece already planned for the program was Tchaikovsky’s Serenade. The French

violinist was now unable to come; would Steve be interested? Since we both had summer commitments through August 3, Mr. Hai agreed that the concerts could take place on August 16-17. Steve planned to leave for Vietnam on August 5, arrive August 7 (due to the time change), and begin rehearsals August 8. The VNOB orchestra usually rehearsed two to three weeks in preparation for concerts. Due to Steve's availability for this concert, the VNOB would only have one week to prepare and so Mr. Hai scheduled two rehearsals per day. After some discussion, the rest of the program was decided: Sibelius' *Andante Festivo* and Hindemith's *Trauermusik*.

August Trip

When Steve arrived in Hanoi, weary from three different flights, he was greeted by Mr. Hai who arrived with a bouquet of flowers. After their extensive e-mail conversations, Steve felt as if they were old friends. The recently completed Hanoi International Airport was quite modern, and passing through customs was a simple process.

The drive to downtown Hanoi gave a clear image of life in this city of nearly five million people. Automobiles are very expensive in Vietnam and most people get around by means of motorcycle. The road from the airport to Hanoi is one of the best in the country, being one of only a few four-lane roads. Still, traffic is mayhem: cars and trucks passing haphazardly, motorcycles weaving

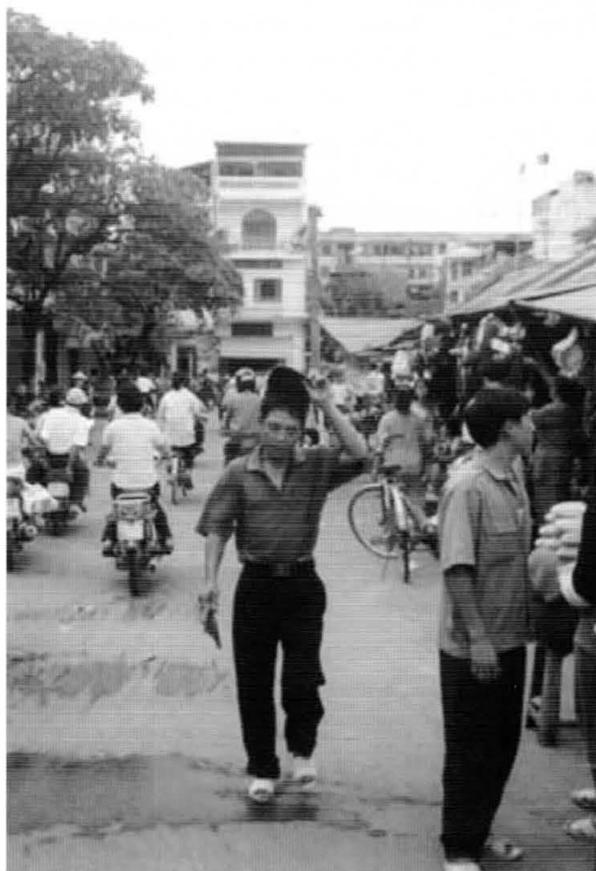
in between, and bicyclists trying to survive. The horn is the most used instrument, not seen as a warning or indication of rage, but rather as advisory: "You're in my way, move!" Countless potential soloists for Gershwin's *An American in Paris* can be heard every minute!

The streets of Hanoi are much narrower than the road leading into the city from the airport. While there are lane markers and a few traffic lights, observance seems to be optional. For the tourist, there are three means of transportation: taxis, motorcycle taxis, and cyclos, a modern version of the rickshaw. Most of the

Vietnamese we met have only motorcycles. We both experienced our first motorcycle ride braving the crowded streets of Hanoi. Incidentally, no one wears helmets!

All throughout Hanoi, one finds a sharp contrast between the old and the new. The largest buildings are recently constructed hotels and only about twenty stories tall. The rest of the city consists mainly of small shops built on top of each other. They are often three- or four-story structures. The first floor is the place of business and the upper floors are living quarters. Walking the streets of Hanoi is difficult. Sidewalks are crowded

with vendors selling their ware, people cooking dinner or washing their dishes, or parked motorcycles. Garbage is swept directly into the street and picked up every few days. Hanoi is not a clean city and the aroma is quite fragrant! For Americans, however, it is a shopper's paradise, with bargains to be found in a variety of merchandise, from custom-made silk garments to compact discs.



A street scene in Hanoi, Vietnam, with an outdoor market area on the right.

Despite its lack of modernity, Hanoi is a very beautiful city. Contrasting the urban sprawl are twenty-seven lakes beautifying the Hanoi landscape. Hoan Kiem Lake is in the central district, the business and cultural hub of the city. In the center of the lake lies the “Turtle Pagoda,” named after an old legend. On one side of the lake is the Ngoc Son Temple, founded in the eighteenth century.



Steven Kruse rehearses Mozart's Symphonie Concertante with violinist My Huong at the Hong Ha Theater.

Steve arrived at his hotel around noon and had two hours to rest before auditioning violinists for Mozart's *Symphonie Concertante*. Four violinists from the orchestra had prepared the solo part and Steve played through the work with each of them. All were prepared, demonstrating solid technique and training, however, knowledge of the score, stylistic sense, and rhythmic integrity were lacking. Of the four, Thanh Ha exhibited the strongest sense of style and rhythmic security. After hearing these violinists, Steve was told that there was one more violinist, My Huong, from the Hanoi Conservatory who would play for him the next morning. She proved to be an outstanding violinist. VNOB administration requested that Steve perform with both Thanh Ha and My Huong as there would be two performances. Though the rehearsal schedule was more difficult, the idea proved successful.

The first orchestra rehearsal began Thursday afternoon. After that, the daily schedule consisted of a

three-hour full rehearsal in the morning and two-hour sectionals in the afternoon. In the evenings, Steve rehearsed the Mozart with the violin soloists, beginning evening rehearsals around six and going to bed about midnight.

Steve quickly discovered a major difference between American and VNOB orchestra rehearsals. Time is a valuable commodity with an American orchestra. Rehearsals are highly structured and musicians come with their parts prepared. VNOB orchestra rehearsals exhibited quite a different character.

The average VNOB musician makes thirty-three cents per rehearsal. Even in Vietnam, this is very little money. (The lunch between rehearsals costs the musicians fifty cents!) Practicing between rehearsals is difficult, due to time restrictions and lack of an adequate place to practice, thus musicians learn their parts in rehearsal. As there is no union steward, rehearsals are not run strictly by the clock. Many musicians have conflicting work

schedules so they arrive when they can. Breaks can run close to thirty minutes, further reducing rehearsal time. The stifling heat and humidity wreak havoc on both instruments and players. Air-conditioning is only turned on at the beginning of rehearsals. VNOB musicians tend to talk among themselves during rehearsals, like the hubbub of Hanoi streets, proving especially difficult for a conductor relying on an interpreter.

These difficulties aside, the VNOB musicians brought an enthusiasm and freshness to the music. They accepted direction well and did not hesitate to try a new idea. While most were well-trained and technically competent, the ensemble lacked cohesiveness. Phrasing and articulation, usually instinctual for an American orchestra, needed to be elaborated in detail. The musicians were not accustomed to following a conductor or listening to each other. Steve described these problems succinctly in an e-mail message to Penny. “They don't

know when they aren't together. They will play that way for quite some time until a train wreck nearly occurs. Then, somehow they figure out how to get back together. Similar to their driving, they make it where they have to, but it isn't pretty, and it's also a little scary along the way!"

Despite the fact that rehearsals were frequently difficult, steady progress was made. Fewer instruments were left in the hall after each rehearsal and musicians returned to the hall in the evening to practice. Tchaikovsky's Serenade was particularly challenging for the orchestra, both technically and musically. As the musicians became more familiar with the notes, they began to listen and watch more. By the dress rehearsal, there was a real sense of excitement and accomplishment among the musicians.

The concerts took place at Hong Ha Theater, a nineteenth-century building that had been newly renovated. A large banner outside the theater proclaimed the event in bold letters. The concerts went well and the audience was very enthusiastic. Musicians in the audience commented on how well the orchestra performed with so little rehearsal time. The artistic director and party representative at VNOB, Cong Nhac, was thrilled with the results.

October Trip

On the second trip, Steve knew what to expect and enjoyed

observing Penny's reactions. Even though Steve's descriptions had been vivid, nothing could match the experience. We were joined on this trip by our friend, violinist Bonnie Lin, who is a native and resident of Taiwan. Bonnie earned a bachelor's and master's degree from the Manhattan School of Music and is currently finishing her doctorate at the City University of New York. Violist Francoise Coppey of Strasbourg, France, and cellist Tran Van Ahn of Vietnam completed the Women's Day quartet.

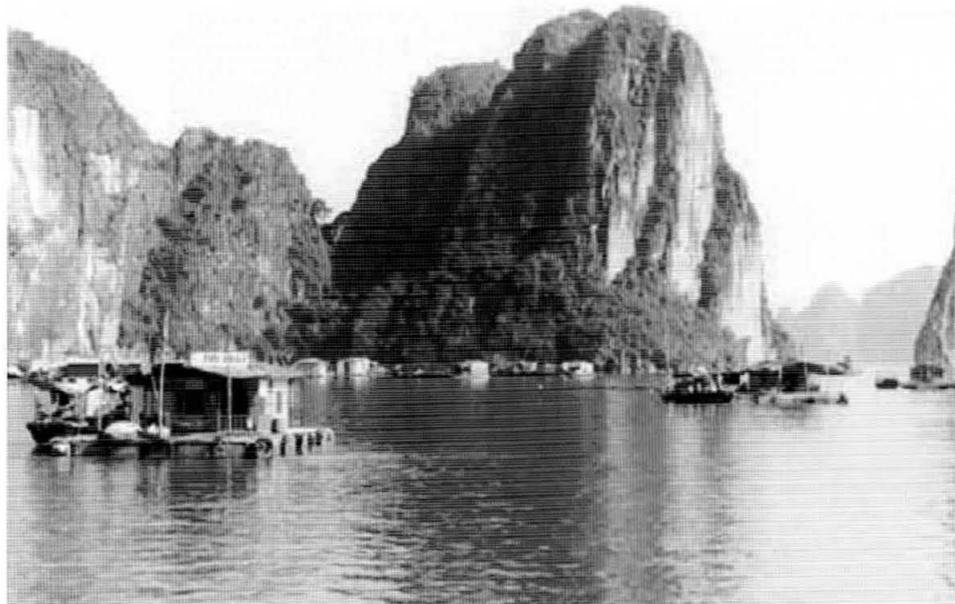
The morning after our arrival, we visited the Hanoi Conservatory with Tran Van Ahn, who teaches at the conservatory. Van Anh's English is excellent. She introduced us to several faculty members and arranged for us to observe lessons. Two thousand students, ranging from age ten through post-graduate attend the conservatory, which includes

training on both Western and traditional Vietnamese instruments. We were impressed by the enthusiasm and dedication of the students and faculty, but were deeply saddened by the condition of the facilities. The building containing teaching studios, rehearsal, and practice rooms is in deplorable condition and woefully inadequate. Fortunately, a new building is currently under construction, to be completed by Fall 2003. The concert hall, recently built, is quite attractive and impressive.

Quartet rehearsals began the afternoon of the day following our arrival. French violist, Francoise Coppey, was the only one who did not speak English. Language difficulties required the most expedient solutions. The group found the most direct and simple approaches to solving problems. The program had been determined in advance: Borodin's Second String Quartet, Dvorak's



A student at the Hanoi Conservatory plays the Dan Tranh, a traditional Vietnamese instrument similar to the Zither.



Vietnamese live on the water in floating houses, Halong Bay in Vietnam.

“American” Quartet, and a short piece from each country. The Vietnamese piece, *Tu Binh* (Four Pictures) by Hoang Cuong was choreographed and danced by members of the VNOB.

The quartet had eight days to prepare the program and rehearsed twice daily for a total of five hours. This intense rehearsal schedule made a two-day break over the weekend particularly welcome. VNOB arranged a tour to Halong Bay, one of the Seven Wonders of the World. Halong Bay, connected to the Gulf of Tonkin, covers 1,000 square miles and is dotted with over 3,000 islands. “Ha long” means “where the dragon descends into the sea.” Legend holds that a great dragon living in the mountains created the islands. The islands contain innumerable beaches and grottoes created by the wind and the waves. The largest island, Cat Ba

Island, is a tourist center lined with hotels, restaurants, souvenir shops, and nightclubs. The trip included a four-hour bus ride, boat ride through the bay, visits to caves, overnight on Cat Ba Island, and return boat and bus ride. Since VNOB could not afford to pay for everyone, we each gladly agreed to pay the \$18 per person cost for the trip!

Evenings allowed us opportunities to attend a water puppet theater performance and a performance of *tuong*, traditional Vietnamese opera. Water puppetry originated approximately 1,000 years ago with rice farmers who wanted to create entertainment during the long flood season. *Tuong* is similar to Chinese opera, but with its own national flavor and dates back to the tenth century. Ornate costumes, symbolic painted faces, gestures that combine dance, martial arts, and emotional expres-

sion, and traditional instruments created a memorable evening. Both events gave us a more complete picture of the colorful artistic life in Hanoi.

In addition to the quartet concerts, Mr. Hai arranged a recital for us. Steve rehearsed four times with pianist, Irina Bui, a Russian native who had lived in Vietnam for two years. She proved to be a sensitive collaborator, and the language barrier was easily overcome. Unfortunately, VNOB does not own a grand piano, so an upright was used for the recital. The works for viola and piano on the recital included Bloch’s *Suite Hebraique*, Sitt’s *Album Leaves*, and Enesco’s *Concertpiece*. In addition, Steve and Penny played Mozart’s G Major Duo and a new work by David Maslanka, entitled *Montana Music*. The recital took place at VNOB’s 200-seat concert hall. The enthusiastic audience presented the performers with over a dozen bouquets of exotic flowers.

The quartet concerts, entitled, “Hanoi Rendezvous,” took place at the historic Hanoi Opera House, a beautiful and acoustically resonant hall built by the French in 1911. The concerts also featured the Vietnam Women’s Cello Ensemble. For the second half of each concert, the quartet dressed in traditional Vietnamese attire, *Ao Dai*, (literally meaning “skin-fit”). The audience was touched when they saw the quartet members in these tight dresses, even though the design isn’t as flattering on average Western fig-



Members of the International Women's String Quartet, dressed in Ao Dai, traditional Vietnamese dress, at the Hanoi Opera House. Left to Right: Claire Thibault, violinist Françoise Coppey, Violinists Penny Thompson Kruse and Bonnie Lin, cellist Trần Vũ Văn Anh.

ures as it is on the more petite and svelte figures of Vietnamese women! The level of ensemble playing after six days of rehearsal amazed members of the VNOB orchestra, who attended rehearsals as well as performances. Audiences consisted of many tourists and Americans residing in Vietnam, including several members of the American embassy. At the airport on our way home, we were instant celebrities, approached by numerous fellow travelers who had attended one of the concerts.

When describing our experience, it is easy to emphasize the less attractive aspects. Why would one want to perform and work in such a difficult environment? For

one reason, the unique experience makes us appreciate many things that we take for granted. In addition, the spirit, warmth, and enthusiasm of the people are infectious and they are eager to share cultural backgrounds. Hanoi is a vital city, with a bright musical future. Would we return? You bet! ☺

Dr. Steven Kruse currently teaches at the University of Toledo and performs as principal violist with the Flint (MI) Symphony and Lima (OH) Symphony. He taught on the faculty of the University of Missouri-Kansas City for twelve years and served as principal violist of the Kansas City Symphony for six years.

Dr. Penny Thompson Kruse is Assistant Professor of Violin and Assistant Dean for Graduate Studies at Bowling Green State University in Bowling Green, Ohio. She taught for eight years at William Jewell College in Liberty, Missouri and was a member of the Kansas City Symphony for five years.

ALTERNATIVE STYLES

A VIOLIST'S PRIMER TO IMPROVISED ACCOMPANIMENTS IN ALTERNATIVE STYLES

By Katrina Wreede

When I resigned from symphonic work in 1985 to study jazz, I had no specific plans for where it would lead. I just enjoyed trying to improvise a lot more than sitting in a section. That choice enabled me meet, study and gig with innovative musicians outside the classical realm, become a founding member of the adventurous Bay Area Jazz Composers Orchestra, and tour internationally with the Turtle Island String Quartet. It also launched my composing career. Now on any given day, I may find myself playing, teaching and composing classical, jazz, swing, even free improv music. It is great to move comfortably between musical worlds. I believe improvisation is a necessary survival skill for the next generation of violists.

The experiences I have had over the last 17 years lead me to believe that regardless of musical style or ensemble instrumentation (viola with strings, piano, harp, saxophone, guitar, etc.), a viola is at its best when being a viola. An improvised viola solo should be an all-around moving experience, but, in exploring alternative music styles, the violist will find that often her/his best work happens while filling out the middle, as in a Beethoven Quartet.

Because there are already so many good books and CDs on jazz solo techniques for strings, this article specifically addresses “comping” (accompanying) with nothing but a “lead sheet” (the melody and chord symbols). Violists should find the sound of these improvised parts surprisingly familiar. Music is music and middle voices continue to be middle voices...

Lead vs. Comping

The first decision, whether to play the “lead” or “comp,” is usually made by the leader of the ensemble right before playing. Even if the viola plays the melody line, there may be comping during other players’ solos. To comp effectively, the violist uses the chord symbols as a guide and chooses double stops, single notes or secondary melodies that imply the chords. Then he/she superimposes a rhythm appropriate to the style, soloist and tempo (a la Suzuki Twinkle rhythms) over the chosen pitches.

Range

Choosing the pitch range for comping involves listening to the soloist/melody and finding an effective, supporting distance. A diatonic third or sixth below the

primary melody note is a reliable place to start. Usually, grabbing notes on the G and D strings will feel most comfortable and balance most solo voices. Sometimes, a secondary viola melody played higher than a louder melody instrument has a spectacular Dixieland obligato effect. The great thing is, the player is allowed to adapt as needed, dictated only by imagination, good taste and a playful sense of adventure.

Voice leading

Once the violist decides on approximately what pitch range the comping will cover, where are the most effective notes? The root of the chord is usually covered by a lower instrument, so choose the interesting notes: the major/minor third, seventh and/or ninth of the chord. Traveling from one chord to the next, choose notes based on good voice leading, in other words, keep notes the same as much as possible and move only one step when possible. Contrary motion, for example: one note changing up while the melody changes down usually creates interesting lines. Using the 4-staff score exercise below will help develop a repertoire of easy-to-grab chord progressions.

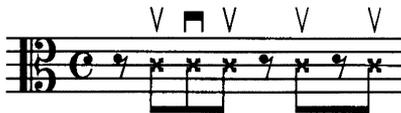
Rhythms

The rhythms that create a groove can be very simple, as long as they rely on some repetition and a familiarity with the style. Too jagged or unreliable a pattern will throw the ensemble off, even if each note is technically in the “right” place. As ensemble communication improves, the comping players can take more liberties. Listening to recordings of different styles of music will increase the violist’s repertoire of comping rhythms. Here are a few patterns for some different styles.

Ex. 1. Rhythm pattern for fast swing tune



Ex. 2. Rhythm pattern for bossa nova



Ex. 3 Rhythm pattern for jazz waltz



Ex. 4. Rhythm pattern for Klezmer tune



Parallel harmony

In many styles, like jazz ballads, tango and swing, the viola sounds great improvising a parallel harmony line. Use the same rhythms as the melody and choose the next chord tone down from the melody note. This can be tricky. It requires the violist to be aware of all the note possibilities in each chord, what chord tone (if any) the melody is using and even what chord tone the melody will use next, to avoid too many crossed lines. Another consideration is deciding when to use passing tones and when to hold while only the melody moves to the next chord tone. Too much parallel movement sounds silly; too little can sound stodgy. A little practice will allow the violist to rely on her/his ear and good taste.

Bow strokes

In general, bow strokes for rhythmic comping require more accent and a quicker decay. A slightly lower bow arm helps. The closest basic stroke might be compared to an aggressive Baroque *marcato*.

Spiccato is very seldom used except in some show-off gypsy or tango-esque tunes. Heavy accents on the “back beat” (beats 2 and 4) or the off-beat notes inside syncopated patterns will help estab-

lish and maintain the groove. In more modern jazz selections and Latin tunes, the groove comes from alternating between strong and weak beats in evenly divided eighth notes more than from the traditional “jazz triplet” feel.

Bowing patterns will be dictated by the basic comping rhythm. Find the underlying rhythm for a tune by listening to recordings. Practice the rhythm pattern over scales with a metronome, working out the bowing to fit accents until it feels like the bow runs on “auto-pilot”. When the bow takes care of itself, the groove will be better, and there will be more time to contemplate finger decisions.

I highly recommend using library or internet research to find a copy of Joe Venuti’s “Violin Rhythm, a School of Modern Rhythmic Violin Playing”, published by Robbins Music Corp, 1937. It does wonderful things for rhythmic accuracy in any style, especially jazz.

The 4-staff Comping Exercise

In order to analyze and develop fluidity with these techniques, I have my improvising students use this exercise. Once written out in score form, practice each one with a recording of the tune or with one of the Jamey Aebersold practice CDs, available on-line at www.jazzbooks.com.

1. On manuscript paper, write out a tune for study on the top line

of a 4-staff score, along with the chord symbols.

2. On staff 2, write a chord, lined up with each chord symbol, using all the chord tones that fall comfortably in first position. If a little rusty on chord tones, refer to the chord tables section of any harmony textbook or a beginning jazz book. The chord tones in simple swing tunes are usually the root, third, fifth and seventh degree.

3. On staff 3, select a double stop from each chord change, watching for pitch changes that move small distances and for comfortable hand positions. Practice these with many rhythm patterns (see Joe Venuti's book). Keep a separate diary of rhythms for reference later.

4. On staff 4, write a secondary melody using similar rhythms to the melody but choosing chord tones below the notes of the melody. Add passing tones between notes, and/or keep it simple by playing mostly half notes that match up with the chord changes.

I have found the exercise to be a great introduction to learning harmony, composition and improvisation. Using an additional couple of

staves, it can be used to compose improvised solos, too. It also prepares the violist for those situations where someone drops a melody with chords on the stand and says, "just play something that fits". As the world becomes smaller and musical styles fuse, this skill will be more in demand than ever before. It should be part of every violist's basic training. B

Katrina Wreede, improvising violist, "Composer in the Schools" for American Composers Forum since 1998, author of "Violaerobics, a Technical Workout for Violists" and "Concerto for Improvising Viola and Orchestra", available from MMB Music, St. Louis, MO.

All of Me 4-staff score exercise

Ex. 5. "All of Me" 4-staff score exercise

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DISHIN' IT OUT

HARRY HUFFNAGLE

Violin I
 Violin II

Allegretto

MAEL

FINE

D. C. AL FINE

IN THE STUDIO

LET'S BE KNUCKLEHEADS!

By Karen Ritscher

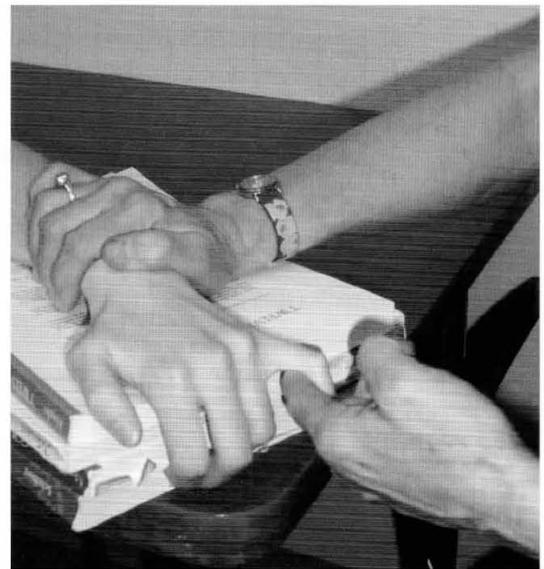
A number of years ago, while admiring some of the great performing violists, I noticed that all beautiful left hand techniques shared the characteristic of plump, well-formed knuckles. I wanted those knuckles as my own and started to obsess on how to achieve knuckle perfection. I have noticed in my students that often the proper use of base knuckles is the one missing link to successful left-hand ease. Following are a few suggestions and musings for improving left-hand function, gleaned from my own practice and observation of my students.

Most of us have been instructed that good finger action comes from a lever motion from the base joint. Among medical and anatomy people, the base joint is referred to as the metacarpal-phalangeal or m.p. joint. The m.p. joint is simply the joint that connects the bones of the palm to the base of the fingers. The interossei are small muscles originating from the metacarpals and inserting onto the phalanges (fingers). Their tendons are attached to those of the extensor muscles of the arm. The lumbricals are also small muscles at the base of the fingers. Collectively, the interossei and the lumbricals flex and extend the joints, enabling the minute finger action required to

play the viola. Of course, the flexors of the forearm also contribute to the finger action, but I would like to focus more on the function of the small muscles supporting the knuckle action. Without specific kinesthetic awareness, students are often stumped on how to acquire clear and efficient left-hand technique. We know that the action should be a “ping-release” from the base joint. Often students believe they are doing this correctly when in fact they are using too much of the back of hand and forearm muscles. I suggest doing an “opposition” exercise with the student away from the viola to help him/her gain awareness of the proper motivation of the movement:

1. Have the student rest his (or her) left arm on some phone books with his shoulder relaxed.
2. While the student presses a finger down, one at a time (like a piano finger action), the teacher uses his own finger and hooks it under the student's and provides upward resistance. The student should try to locate the tiny muscles around the joint and to recruit the arm muscles as little as possible.
3. Then the student presses his finger up while the teacher resists in a downward pressure. It is important for both student and teacher to concentrate and

use as little energy as possible to feel the opposition. This is NOT a muscle strengthener, but rather facilitates the awareness of the brain-knuckle connection.



Teacher on right providing the resistance to help the student feel the strength of base knuckle

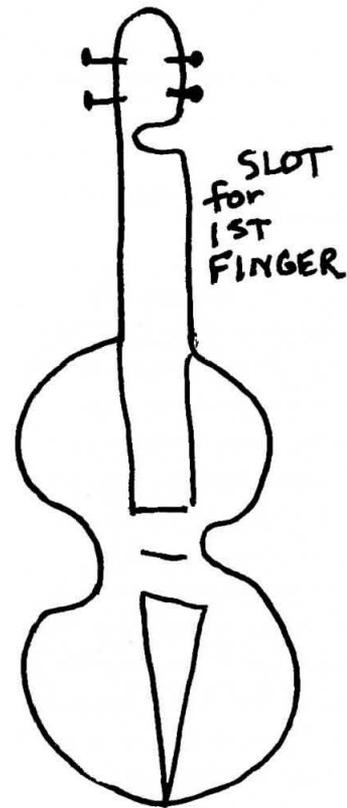
While good hand shape or “frame” is vital for consistent intonation, one must also pay attention to the independence and balance of each finger. I believe that superb intonation can only exist with good knuckle alignment, which exists when the joints are free to serve as hinges. Each finger needs to: 1. drop and lift freely, 2. glide up and down the string and 3. cross easily between strings. While we talk about “lifting” motion, it is more accurately a springing motion from the base joint.

One of the most important elements in healthy setup is the counter-balance between the index finger joint and the function of the pinky. The space between the index finger base knuckle joint and the second finger base knuckle joint must be free of excess tension. The knuckles do NOT need to be parallel to the fingerboard, as this tends to lock the knuckles. Rather, the image of a “giving” hand shape helps an organized set-up. For smaller hands, indeed, the pinky knuckle will be higher than the first finger joint. Sometimes I fantasize, and even attempt to play, the viola with my first and second fingers on the C string side and the third and fourth fingers on the A string side because it feels so natural. My wrist releases, my knuckles open and my fingers line up beautifully.

she pretend that there is ample space for the first finger joint. I have a trick that facilitates this hand balance. Imagine that there is a slot in the peg-box running perpendicular to the strings where your first finger can rest and approach the fingerboard from the direction of the scroll. I keep a cardboard cutout of a viola that the student can experiment with to achieve this feeling.

Good shifting is also affected by the hinge of the knuckle release. The first step before the shift is to let go of the pressure of the stopping finger. Many students misunderstand and release the pressure of the tip of the finger, while keeping the back of the hand rigid. Instead, during the shift, if it is an “old finger” shift, the knuckle is open, the finger stays lightly on the string with a harmonic type pressure, and when the new pitch is reached the finger again springs down.

One last exercise that my viola studio has found helpful is the “intention” game. I suggest beginning with Schradieck Book One, page one. Place all four fingers on the string. Without the bow, pretend that you will play the exercise, but instead ONLY feel the firing or motivation of the finger motion. You can “play through” as much as you like, in rhythms or evenly at any speed, although slowly is always preferable until the brain connection is focused. You will then find that when you go back



to play the exercise or the passage from your piece that your movements will be much more precise and economic. ♪

Karen Ritscher is Associate Professor of Viola at the Shepherd School of Rice University. She appears often as chamber musician and soloist and has given masterclasses throughout the US, Canada, Korea, and Taiwan. She was the string consultant for the book by Madeline Bruser, The Art of Practicing: A Guide to Making Music from the Heart, published by Bell Tower in 1997.



Rachel White, student at University of Oklahoma, demonstrates comfortable hand setup

When the student returns to normal hand setup, suggest that he or

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MODERN MAKERS

DAVID BURGESS AND FRANK RAVATIN

By Eric Chapman

Welcome to this the inaugural column featuring the world's finest contemporary viola makers. In this column, we will explore the lives, methods, and philosophies of makers around the globe whose work has been decorated in major competitions, and have found approbation in the opinion of you, the players.

The musical world has enjoyed the fruits of several renaissance periods in violin making, perhaps the most famous being the Italian Renaissance of the 17th and 18th centuries which propelled all the creative arts to rise to their greatest levels. The finest creations of Antonio Stradivari and Guarneri Del Gesu may never be matched. The nineteenth century featured a renaissance directly linked to the career and creativity of the great Parisian luthier J.B. Vuillaume. In the early twentieth century, the focus of violin making moved back to Italy with the evolution of the Bisiach dynasty in Milano.

The late Twentieth Century marks the start of the most important renaissance in violin making since the Bisiachs. Perhaps there are more great violin makers now than at any

time in history. Indeed, the limelight has returned to the craft of violin making as it now sits center stage in the world of performing arts.

Fortunately for violists, the *crème de la crème* of makers have given vastly more attention to the viola now than during any other renaissance period. Given the chronic shortage of older quality violas, the top contemporary masters have moved to fill that void.

Ever try to find a fine old viola of quality that was in good condition, affordable, and had a fine sound? In every violist's search for the dream instrument he or she has probably learned rather quickly that the best bargain is in the contemporary masters. For quality of work, sound, and price, they are difficult to best although a bit of patience may be required as the viola is "played in".

The best makers achieved their reputations because of their rate of success—like Strad and Del Gesu, the vast majority of their instruments are tonally excellent and world class in craftsmanship. The two makers selected for this inaugural article, David Burgess in the United States and Frank Ravatin in France are perhaps the world's two most deco-

rated violinmakers. Both trained as violinists for which violists should forgive them.

Burgess, born in Princeton, New Jersey in 1952, has been involved in the string world from the age of 5. Initially he auditioned for The Curtis Institute but found his calling in the instrument world working for David Saunders in Seattle, Hans Weisshaar in Los Angeles where he worked on the restoration of many fine instruments, and Shar Products in Ann Arbor, where he was the resident maker. He has worked on his own for many years and still makes Ann Arbor his home. Ravatin, born in France in 1962, was headed in the same direction but found himself faced with a choice of electrical engineering or violin making. In an effort to sort out career options, he took a job restoring an old farmhouse. Having discovered that he preferred working with his hands and learning that he was too old to enter the French violin making school at Mirecourt, he headed for Cremona, played the Khachaturian violin concerto for his audition and began his studies with Giorgio Scolari. After graduation he worked with Massimo Negroni. Following six years of restoration work with the Camurat family in Paris he

set up on his own in 1991 and now makes his home in Vannes. After both Burgess and Ravatin found their calling in violin making, each has credited the other as being a major influence in their making. When Burgess won the Triennale in Cremona, Ravatin was greatly impressed.

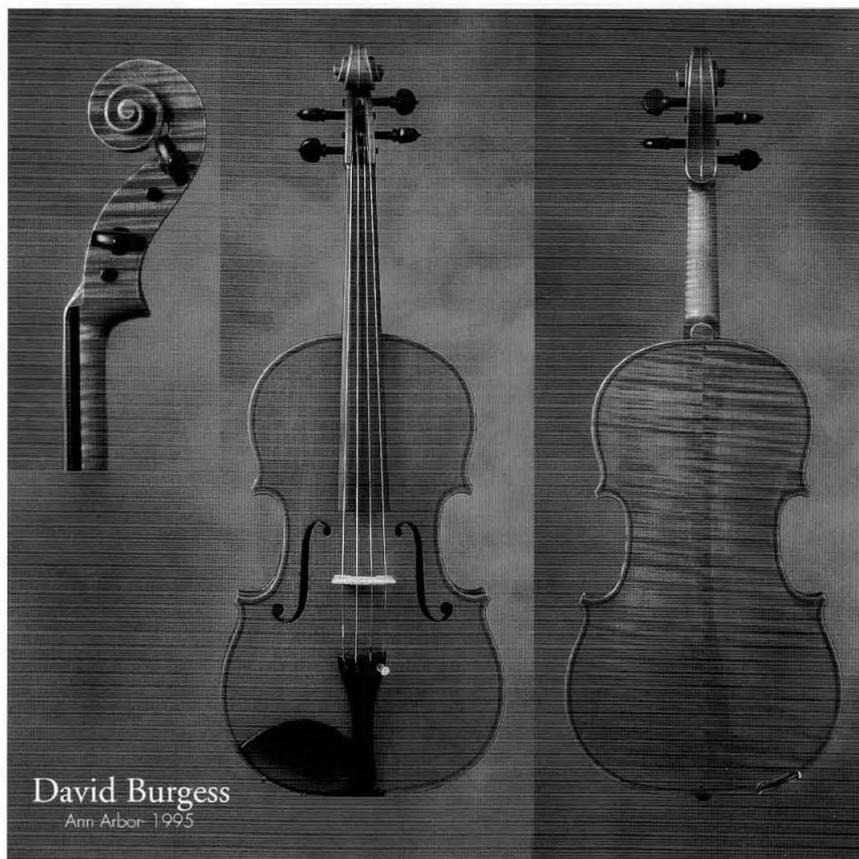
While both makers have retired from competitions at least in the United States, their competition credits are unequalled. Between 1976 and 1982, Burgess won nine VSA Gold Medals—so many that the VSA board passed what at the time was referred to as the “Burgess” rule, which forbade makers to compete after having won three gold medals. This rule was later modified to Gold medals in three competitions and combined the scoring of workmanship and tone, the system under which Frank Ravatin won 8 Gold Medals. Ravatin also won gold at the Manchester Cello competition while Burgess collected top prize at the Triennale in Cremona, the Spohr competition in Kasel, Germany, and the American Federation of Violin & Bow Makers. Both makers made quite a splash with international judges. Following the 1980 international VSA competition in New York, Rene Morel, then head of restorations for Jacques Francais Violins asked whom this David Burgess was. “On my best day at Mirecourt”, Rene marvelled, “I don’t think I could do that well.” At the 1994 VSA com-

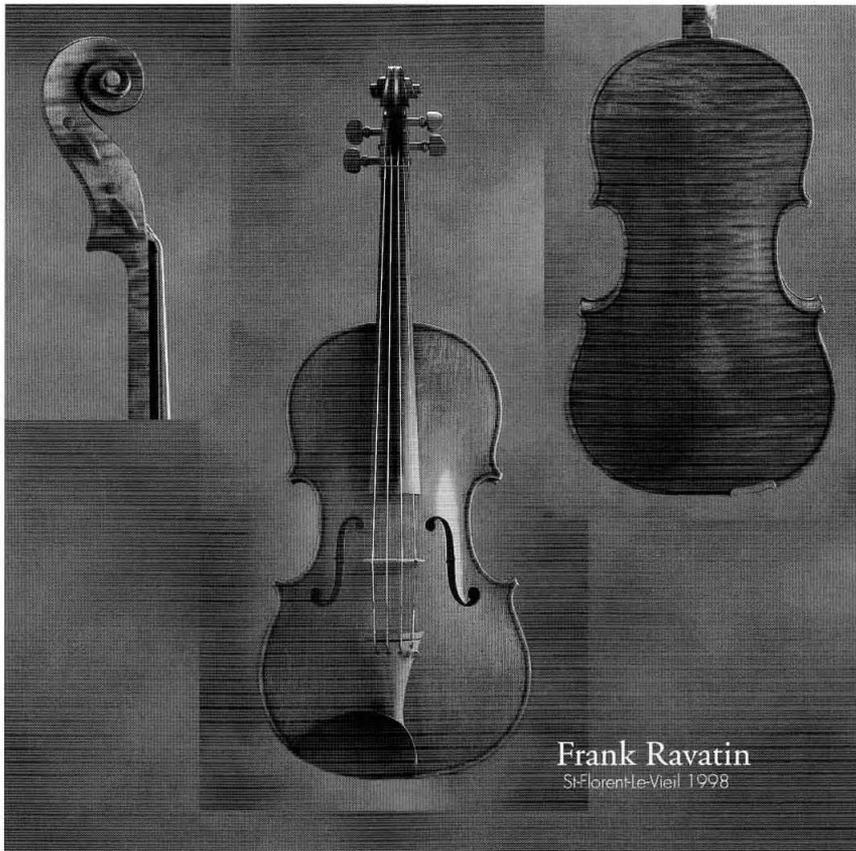
petition in Oakland, the judges were perplexed after the competition wanting to know who had made such a beautiful viola. Some judges thought it was Italian, others French. No one knew for sure until Ravatin was revealed to have won the gold medal. This viola is pictured in Le Canu’s “Les Luthiers Francais,” Vol III.

Asked what distinguished his work from other makers, Ravatin indicated that it was his willingness to adapt classic models for contemporary players. His preferred model for viola has been the Andrea Guarneri although he has shortened the corners a la Strad to facilitate the performance of

Bartok, Walton, etc. He prefers little antiquing and believes that slab cut maple backs are the most successful for the viola. Burgess, on the other hand, makes no copies, doesn’t ever antique and believes that his instruments have a very distinctive face. It is probably fair to say that either maker’s instruments can easily be identified from across a room, a trait that becomes important in the secondary market of instrument sales.

While Burgess prefers larger violas tonally, he also believes that tone quality exists mostly independent of design; he therefore does not tailor his instruments in most cases to a





specific player. Models are designed to avoid technical problems and violists are given the option of two body widths in each size.

Most of the musicians on Ravatin's four-year waiting list have consulted with him as to size, string length and preferred sound quality. Each instrument is crafted with its intended use in mind. Together, maker and player work to evolve an "ideal" viola. Ravatin recently completed a string quartet for the Miro Quartet, presently in residence at Kent State University. Violist John Largess needed a larger instrument, which inspired Ravatin to design the new viola based on a viola by David Tecchler (Rome, 1666-1743)

residing at the Paris Conservatory.

While photos can be quite deceptive, one is immediately struck by the beauty of the wood used by both makers. The choice pieces of maple and spruce are always well aged and the grain on the spruce tops is always straight and the wood perfectly quartered. The f holes are superbly executed by sure hands. The Ravatin shows the black outline on the chamfer of the scroll while the Burgess is left plain. Neither maker uses high ribs, which assists the player in the upper positions. Necks are beautifully finished and the instruments are set up in a way that reflects the background of both as superbly trained restor-

ers. Each uses an oil varnish, which is never excessively rubbed out. The price of a Burgess viola is presently \$24,000 while a Ravatin is approximately \$12,000 depending on currency exchange. Both makers would appear on nearly every luthier's list of the top ten makers in the world. B

Eric Chapman is a violin maker/appraiser/dealer who has guided his many clients through the thorny process of instrument choice and purchase. As founder and President of the Violin Society of America, he directed five international violin making competitions. As the first Western technical advisor to violin makers in China, he revitalized the craft in Guangzhou. The recipient of many medals and awards, including the Ysaye Medallion from the Belgian government, and a Distinguished Service plaque from the American Viola Society, he is on the Board of Directors of the Chicago School of Violin Making and the Skokie Symphony.

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AVS RETROSPECTIVE

FOUNDING THE PRIMROSE INTERNATIONAL VIOLA ARCHIVE (PIVA)

by Dwight Pounds

On March 1, 2002, the Primrose Room at Brigham Young University was dedicated by Dr. David Dalton, Past President of both the American and International Viola Societies and Professor Emeritus at B.Y.U., Prof. Franz Zeyringer, co-founder and Honorary President for Life of the International Viola Society, and numerous violists and academic dignitaries representing many countries, organizations, and schools. Constructed with precious woods, a coffered ceiling, and cabinets with inlaid wood by Nick Bruford, proprietor of Artisans du Bois of San Diego, the Primrose Room welcomes visitors to the PIVA with an exhibit of violas used by Mr. Primrose and many other mementos from Primrose and other outstanding violists. The adjoining room features a very large and impressive painting by Emanuel Vardi, the Austin Viola Congress Photography Collection from Dwight Pounds, and the Great Violists painting by Carl Ben Riley. These gracefully surround the world's largest and most extensive collection of literature for and about the viola. It was fitting that the ceremonies were organized and led by Dr. Dalton and that the guest of honor was Prof. Zeyringer since these gentlemen are those most

responsible for the archive's existence, with each having devoted years of personal effort and sacrifice into its creation. Immense obstacles—many across international borders—had to be overcome, money raised, reluctant people persuaded, and very complicated and difficult personal and institutional relationships assuaged.

The Viola Research Institute and Viola Research Society

The PIVA dedication represents the culmination of a movement begun 37 years earlier when the idea of a viola archive and viola congress was first conceived. In July 1965, two relatively unknown teacher/violists, School Master Dietrich Bauer, from Kassel in the Federal Republic of Germany (FRG) and Music Director Franz Zeyringer, of Pöllau, Austria, met for a week at Zeyringer's home and outlined their perceptions of a workable organization centered around and dedicated to viola performance and research. The conclusions of days of extended deliberations were summarized in the Pöllauer Protokoll, a two-page outline which must be considered the "genesis document" for the International Viola Society. Bauer

and Zeyringer basically called for (1) the establishment of a research body for the viola, and (2) scheduling viola congresses at appropriate intervals. The research body would require a dedicated viola library capable of supporting investigative and archival functions and serve as an international "viola center." This organization and the viola congresses would be structured around and for an organized membership of violists, scholars, and friends of the viola.

Following three years of painstaking preparations by Bauer, Zeyringer, and others, the groundwork was complete. On 13 April 1968, violists from Germany, Austria, and Switzerland met in Kassel, Germany, and organized the Viola-Forschungs-Institut (VFI) ("The Viola Research Institute"), which later became the Viola Archive, and the Viola Forschungs-Gesellschaft (VFG) ("The Viola Research Society" and original name of the organization that eventually became the International Viola Society) to give the institute its "public framework." The one American to play an important role in early formation of the viola society was Myron Roseblum who was going graduate work in Vienna where he also studied viola d'amore. Dr.

Rosenblum was a very close friend and confidant of Zeyringer for many years and was founder and first President of the American Viola Society.

Bellevue Castle in Kassel was the original seat of both the VFI, thus the repository of the original viola archive, and the VFG, but in time the city proved a difficult location. The problem for Zeyringer was twofold: the first was geographic--Kassel was a full day's train ride or automobile drive from Pöllau, Austria, extracting from him a price in time, money and physical strain; the second dealt with the archival support of Kassel officials. Zeyringer described the problem as "too little initiative, no money and insufficient space," and the distance involved meant that he simply could not exert enough influence on events. At his urging, the VFG Executive Board resolved in 1971 that the Society and its archive be transferred to the Musikhochschule in Graz, Austria, a very reasonable drive from Pöllau.

Although Zeyringer wielded considerable power and influence as VFG President, he did not always have his way. Ultimately, nothing regarding the VFG structure went to Graz. The Germans would not agree to the transfer without founding their own independent section with its seat and eventually an archive in Kassel. A solution was reached only at the General Assembly Meeting of 25 July 1976 in which a new name, the Internationale Viola-Forschungsgesellschaft (IVFG),

("International Viola Research Society"), was adopted, with sections in the USA, Japan, Canada, Australia, and England, and an independent section in Germany. The Viola-Forschungs Institut was disbanded in favor of the "Viola Archive," and the IVFG seat and the Viola Archive transferred from Kassel's Bellevue Castle to the Mozarteum in Salzburg, Austria.

Frustrated in his attempts to transfer the IVFG and its holdings to Graz, Zeyringer thought Salzburg would deliver everything he had sought. His letters to Rosenblum at the time reflected satisfaction and optimism—the relocation to Salzburg worked out very well initially, with monthly Executive Board meetings where "any and all problems" could be addressed expediently. He developed a working relationship with the Mozarteum Rector and felt that his dream of a functioning archive and "viola center" would be achieved in Salzburg.

Zeyringer's satisfaction with the archive at Salzburg was relatively short-lived. The room placed at his disposal was quite insufficient in volume, an outrageous development in his mind since it would not even accommodate the eventual transfer of his voluminous private holding and made no provisions for the expansion of the archive from future donations. Zeyringer nevertheless began the arduous task of cataloging the viola archive, ably assisted by Dr. Louise Goldberg, a librarian with the Eastman School of Music in

Rochester, N.Y. A larger room was promised and the archive was transferred to the Borromäum, a recently renovated Mozarteum facility, and coinciding with the completion of the archive catalogue in October 1978.

The archive now enjoyed a nice room furnished with shelf space, tables, chairs, desks, typewriters and necessary office supplies, though the acoustics were questionable. Though the room complied with basic needs, anyone trying to use the archive could hear everything from the neighboring rooms, the hallway, and the upper and lower floors. The floor also was so elastic that it vibrated continually, but these proved to be only minor difficulties.

The room was not dedicated exclusively to the archive, contrary to bilateral agreements. The facility was used as a classroom, and even worse, any Mozarteum professor could schedule it for examinations. Anyone conducting research could no longer work there without interruption. When parts of the archive simply disappeared and when the Mozarteum director did not renew Zeyringer's commission as viola archivist, he refused to release his private library. Custody of the archive then was transferred to the Mozarteum Library and the IVFG therewith lost any right of participation in the decision process regarding the viola archive. Kassel had not met Zeyringer's expectations and now the archive had been absorbed into the

Mozarteum. As the situation in Salzburg became worse and worse, he began to explore the possibility of salvaging the Viola Archive and reintegrating it into the IVFG. Thoroughly outraged, the turn of events left Zeyringer more determined than despondent.

The Primrose Viola Library

The founding of PIVA, however, is not related to the IVFG archive. William Primrose had given his personal library and memorabilia to Brigham Young University in Provo, Utah, at the behest of David Dalton in 1974, when an agreement was signed. The material was assembled under the title, "Primrose Viola Library," and incorporated into the Harold B. Lee Library and made available to the general public. Zeyringer visited the BYU campus in 1979 for International Viola Congress VII and saw for himself the extensive University library collections and

facilities. The fact that the Lee Library in 1979 housed 2.5 million items maintained by 300 employees compared to the Mozarteum's 60,000 items and six employees was not lost on Zeyringer. He determined that Brigham Young University should be given the opportunity to purchase the Viola Archive, despite the fact it was across the ocean and very much outside the German language domain. That the archive might be bound for a religious institution in a Western state and far removed from the many conservatories and music schools that dot the U.S. eastern seaboard were points of concern raised by Dr. Myron Rosenblum and Dr. Maurice Riley (second AVS President and host of International Viola Congress III in Ypsilanti), in later exchanges with Zeyringer and Dalton. Zeyringer and Dietrich Bauer were not the only people interested in establishing a viola archive. Five years earlier, in 1975, Rosenblum had pub-

lished this announcement in VRS Newsletter No. 9: "Efforts are under way to establish a permanent archive in America of viola music for study and loan purposes. Several possible locations in American universities have been proposed and are being explored."

Provo indeed had much to offer. Not only did Zeyringer have the kindred spirit in the person of David Dalton with whom he could communicate comfortably in his own language, but he knew that the Primrose Viola Library was already in place, a resource which, if combined with the viola archive in Salzburg, might form the nucleus of his elusive goal for a functioning "viola center." Zeyringer, who consistently valued human decency and integrity in people as much or more than their musical expertise, was deeply impressed with the professionalism of the BYU administration, the genuine friendliness and personal standards by which they conducted themselves, and the good faith and flexibility they showed during negotiations. BYU was also in the position to offer extensive and excellent library and archival facilities with a highly trained, dedicated and skilled staff. By no means least in importance, Zeyringer was convinced that the Brigham Young University representatives actually wanted the Viola Archive and appeared willing to meet his demands and specifications in acquiring it. It must be stated that Zeyringer's goal and efforts for a functioning viola archive, international in scope and access, and housed in a secure facility, were limited neither by language, country politics, personal interest, nor friendship.



Lengthy negotiations between Zeyringer and numerous BYU officials were successfully concluded and the proceedings ratified by the 17th IVG Presidium Meeting on 15 November 1980. Brigham Young University and Mozarteum officials agreed to exchange the Viola Archive for a holding of equal value [80,000 Austrian Schillings, roughly \$1800]. The Mozarteum received a bound set of *Corpus Mensurabilis Musicae*, Publication of the American Institute of Musicology, for the Viola Archive.

In Germany the transfer of the archive to the USA was seen as the only possible solution, and was unopposed in the next meeting of the IVG Executive Board. In the USA a conflict erupted regarding the location of the archive. Several officers of the American Viola Society opposed Provo because it was too far west; others greeted the transfer of the viola archive to Provo. Then there was the religious issue. Unfamiliar with the subtleties in American culture and geography, Zeyringer concluded that Provo occupied a more central position than the cities on either the East or West Coasts of North America. National and religious arguments were permitted to play no roles. In this manner the relocation of the viola archive from Salzburg to Provo began to take shape.

Despite his success, despite the fulfillment of a treasured dream, Franz Zeyringer nevertheless had lost the physical presence of the viola archive. His emotions were understandably mixed as the holdings were prepared for shipment

from Salzburg and his disappointment in having to transfer the archive to the English language domain from that of the German was palpable and poignant. In a letter to Dr. Rosenblum, he wrote,

“I was asked by BYU to function as their official representative and to pack the Viola Archive. Containers were quickly procured from a shipping firm, and I went to work. An inventory of the holdings revealed that 16 items were missing, among them the handwritten manuscript of a late 18th century viola concerto.

The material arrived safely in Provo and was immediately processed. This happened in 1982. However, once again a small piece of cultural treasure from Austria has wandered across the ocean.”¹

The holdings of the Salzburg Viola Archive and those of the Primrose Viola Library were combined in 1981 at the Harold B. Lee Library at Brigham Young University at Provo, Utah. This new resource, named the Primrose International Viola Archive (PIVA), has continually expanded its holdings and services and function internationally as what Dietrich Bauer and Franz Zeyringer foresaw in 1965 as a "Viola Center." The PIVA has been recipient of the personal papers, files, music, and other viola memorabilia not only of Franz Zeyringer, but also those of Walter Lebermann, Ernst Wallfisch, Maurice Riley, Clyn Barrus, Paul Doktor, and others, and has been promised many more—including those of David Dalton

and this writer. A report of PIVA acquisitions, including old and new recordings, photographs, books, music, and personal memorabilia, is published regularly in the *Journal of the American Viola Society (JAVS)*.

Please notice that 21 years elapsed between the acquisition of the IVFG archive and the dedication of the Primrose Room, and while the developments within PIVA and Brigham Young University are very much a part of the founding of the viola centrum envisioned by Zeyringer, these are beyond the purview of this writer and await the attention of the only person qualified to address them, Dr. David Dalton.

For more detailed reading on the PIVA, consult *Die Viola da braccio* by Franz Zeyringer, *The American Viola Society: A History and Reference* by Dwight Pounds, the 1993 BYU booklet *Primrose International Viola Archive*, and articles by David Dalton in the *JAVS* on the PIVA. B

¹ Zeyringer: *Viola da braccio*, p. 188

Dr. Dwight Pounds is Professor Emeritus at Western Kentucky and author of The American Viola Society: A History and Reference. He currently is gathering materials in preparation for the second volume of this work.

SEARCHING PIVA ONLINE

The Harold B. Lee Library at Brigham Young University is home to the Primrose International Viola Archive. Their library catalog system can be accessed via the Internet by violists throughout the world. The following instructions explain how to search for viola materials in the catalog and describe procedures for requesting specific titles through the interlibrary loan process.

PIVA is the official archive of the International and the American Viola societies. We wish to be user-friendly and to aid you in your needs regarding the viola repertoire. The holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through inter-library loan.

Using the Catalog

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through inter-library loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for

loan, but in most cases may be photocopied for a modest fee.

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

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

Basic Search

To use BASIC SEARCH (the default mode) follow these steps:

1. Leave LIBRARY pop-up menu set at ALL.
2. Leave the SELECT SEARCH TYPE option set to KEYWORD.
3. Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower

case are not important).

Common boolean operators including AND, OR, and NOT can be used to combine keywords.

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

Subject Search

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

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

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

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

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or to save to a disk.

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

Advanced Search

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

1. Pop-up menus in the left-hand column let you specify the category for the keywords you enter.
2. Pop-up menus in the right-hand column let you select a boolean operator.
3. In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.
4. Use the ITEM TYPE pop-up menu to limit the search to a specific type of media such as a CD or SCORE, etc.

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

Requesting Materials through Interlibrary Loan

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

The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to your local library and ask them to send the request to the following contact and address:

Interlibrary Loan
Attn.: Andy Spackman
Harold B. Lee Library
Brigham Young University
Provo, UT 84602
TEL: (801) 378-4155
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OCLC Symbol: UBY
e-mail: andy_spackman@byu.edu

If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no

charge for loans from our library. In some cases the item you request cannot be loaned but may be photocopied. In these cases the ILL office will notify you in advance of the cost.

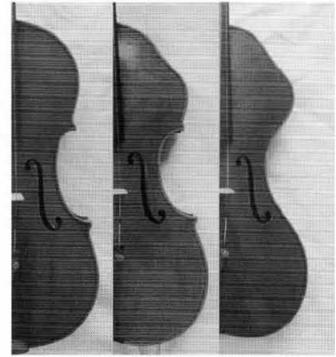
Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

David A. Day
Curator, Primrose International
Viola Archive
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John Newton

Violas and Violins



To play a string instrument well is a lifelong challenge and discipline; we live with our instruments in an intense, demanding way. They both inspire and frustrate us. Every serious string player is searching for the special instrument that provides music's deepest satisfaction: the fullest realization of the unique, personal voice of the artist.

To achieve this, an instrument must have many diverse, even contradictory qualities: responsiveness, for ease of playing, combined with a solid tonal core; warmth and clarity at both extremes of the instrument's range, but even and smooth overall; sensitivity at pianissimo with reserves of great volume when played hard; and the mysterious partnership of projection with the ability to blend in an ensemble. All these things must be combined in a comfortable, light yet solidly built instrument that can withstand countless hours of practice and performance. There must also be the basic pleasing natural timbre to which one can return over and over.



In addition, for viola players, the true deep alto voice must be found in an instrument whose dimensions are often dictated by the player's size and conformation. Violins and violas like this do exist—the classic Italians—but they are now so rare and expensive that even the most famous players now require syndicates of patrons to provide them!

The process of commissioning an instrument is risk-free and satisfying. After extensive consultation to establish measurements and desired features—even including wood, varnish style, and decoration—a deposit of 10% secures the order. It is usually possible first to examine similar examples of my work and consult with their owners. On completion (usually in three to four months), the player makes a careful trial and any necessary adjustments are done. If it is accepted the balance is then payable. If the player is not satisfied, I prefer to make another example to present. If that instrument should also be found not appropriate, I will refund the deposit within sixty days.

Of course I guarantee my work against defects in materials and workmanship and I am happy to do long-term maintenance and adjustment. I will also repair or rebuild my instruments should they suffer accidental damage.

Some players might prefer a copy of a specific original master instrument, in either modern or Baroque configuration. I would be happy to discuss these possibilities with you. And of course my workshop is open to any customer who wishes to see their future instrument under construction. Some instruments are usually available from stock for trial loans. Photographs and measurements can be provided on request.



Ultimately, objective of the luthier is the same as that of the the player: to disappear into the music. Perhaps we could reach that goal together.

— John Newton,
Violin and Viola Maker



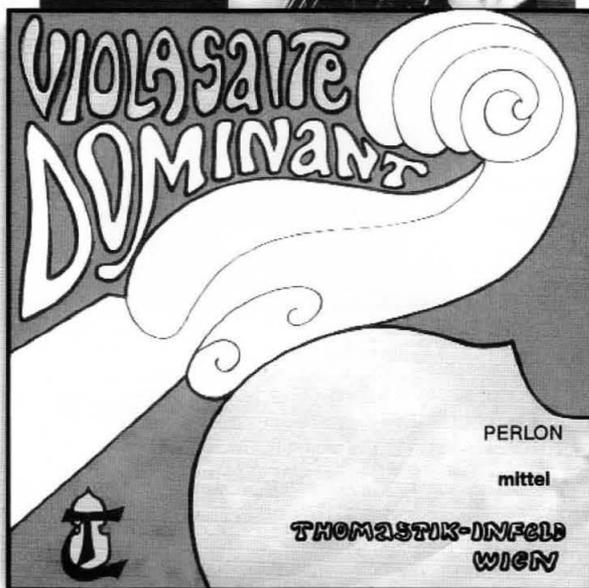
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NEW MUSIC REVIEWS

By Kenneth Martinson

This new viola composition review column will be the first of many which I hope to write for the Journal of the American Viola Society. Being a performer myself, I feel slightly awkward being in the shoes of a reviewer, as music critics must endure criticism themselves. However, I feel it is my duty to uphold the highest standards in presenting materials to the readers of the JAVS. I hope that somehow my contribution to the journal will in a way help to promote those "viola gems" that are out there and raise the level of the music that is written for us. I am pleased that I have 4 lesser-known works to present to the JAVS readers for my first column, all of which I am recommending to look at.

If you know of any works that you feel deserve a review, I will happily consider them. Please mail them to:

*Kenneth Martinson,
Professor of Viola
Western Illinois University
Music Department
1 University Circle Drive
Macomb, IL 61455*

Special thanks to Andrea Molina for her contribution in reading these works and giving her input from the pianist's point of view.

Sonata for Viola and Piano

By Michael Kurek (b. 1955)

1. *That Which Remains Unspoken*
2. *Fairy Dreams*
3. *Shadows That Long to Be Real*

Premiere by John Kochanowski, viola and Mark Wait, Piano on April 19, 2002, Blair School of Music, Vanderbilt University
Difficulty: Level 5

Duration: 23 minutes

This work is of exceptional quality, it is a very lyrical, and highly charged emotionally. The work is very thoughtful in composition. This work will have an immediate appeal for the performer and the audience, especially for the colors, texture variety, and blend of somber emotional moments, and exciting bravura sections. There is a tendency to exploit slower and deeper moods throughout the work, however the ending is full of energy and virtuosity, a trait that welcomed, as much of our repertoire does not do this.

The 1st movement, *That Which Remains Unspoken*, is a lullaby-dirge/aria-dumka. Overall this is a very warm, slow, dark movement with some fierce sections in the middle. The 2nd movement, *Fairy Dreams*, is very interesting with the opening and closing pizzicato sections (with piano accompaniment in the extreme upper register) that are reminis-

cent of a music box. Brilliant colors are heard in the harmonic sections. The 3rd movement, *Shadows That Long to Be Real*, begins with an ethereal color, and then the pace gradually quickens. The sixths and octaves remind me of the Walton-like drama heard in his concerto. The ending is extremely powerful and virtuosic. There are short written-in cadenzas for the viola in the 1st and 3rd movements.

The piano part is very playable and well written. There will be some sections where the rhythm needs to be drilled between the viola and piano. The voicing is very nicely worked out, and the viola will always be heard clearly. The special effects in the viola part are very effective, and the harmonics are very clearly notated. There are subtitles scattered throughout the music, and interesting program notes in the score by the composer. This piece is slightly reminiscent of the Rebecca Clarke sonata in the mood content, but it has a clear identity and character, and the level of composition is as high a quality. My only critique is that perhaps the harmonies (as refreshing as they are) are not entirely innovative, but then again one could say that about Rachmaninoff. Nonetheless, this work should prove to be a welcome addition to our repertoire. I enjoyed every

moment of reading this work—discovering the colors and harmonies as they went by. This work has been transcribed as full orchestra pieces, commissioned by the Pacific and Nashville Symphonies.

This work is available directly through the composer at:
Michael Kurek
7329 Cavalier Court
Nashville, TN 37221-1907 USA
e-mail:
Michael.kurek@vanderbilt.edu
website:
www.vanderbilt.edu/~kurek

Dance Bagatelles (1994)

- Dexter Morill
1. “Shall We Dance?”
 2. A Latin Romance
 3. Ragtime Dreams
 4. Children’s Dance
 5. Solo Dance
 6. A Delicate Waltz
 7. “Dancing with Duke”
 8. “Last Dance”

Written for and premiered by
Laura Klugherz
Difficulty: Level 6

Compositionally, this work has some very interesting ideas. It has a good spirit throughout, and a solid rhythmic drive. These eight character pieces have distinct and contrasting moods, each with its own unique rhythmic content. The writing is somewhat mechanical in a way, reminding me of Michael Daugherty (like in the viola duet, *Viola Zombie*). Unfortunately, the gymnastics required of the performer in this work will limit who

will be able to even attempt this project. The writing is extremely uncomfortable at times, with wide octave leaps to the extreme upper register of the viola. My sense is that this work sounds much better on the computer than in live performance, additional care in making the piece more idiomatic for the viola would have been desirable. Particular movements in this work are stronger than others, movements 3-7 were fine, but 1, 2 and 8 need some rewriting I feel. In movement 8, there is a low c-flat out of the range of the viola that needs some attention from the composer.

I would recommend this work to the readers, but I would also welcome a rewrite of certain passages by the composer. This is certainly a work worth reviewing, and has definite potential.

This work is available through:
Chanango Valley Music Press
P.O. Box 251
Hamilton, NY 13346

Duo for viola and piano (1992)

- Robert Milano (b. 1936)
1. Allegretto
 2. Scherzando
 3. Maestoso
- Difficulty: Level 4/5
Duration: 15 minutes

This duo is an excellent work with a very refreshing style and clean melodic lines. It is full of Latin flavor, and it written in a style one might get from a morphing of the music of Villa-Lobos and Shostakovich. It is a charming work, which will have an immedi-

ate appeal to the audience and performers. The first movement, *Allegretto*, is very quick, light, and tightly constructed, while retaining interest in the extrapolations of the opening theme. The second movement, *Scherzando*, is in 5/8 meter for the entire movement except for the brief cadenza near the end. The 3rd movement, *Maestoso*, begins with a cadenza utilizing triple and quadruple stopped chords. A remarkably courageous section of the work, this writing reminded me of the chordal writing used by Vaughan Williams in the first of the 4 Hymns for Viola, Tenor, and Strings (or piano). Following this section with the dark somber chords, the entrance of the piano as it joins the viola made for a remarkable effect. The movement is a set of continuous variations on a 15th century tune, *Deo Gratias Anglia*, introduced in the chordal writing in the viola solo at the beginning.

The version of the work I read appeared to be a prototype printing of what may be available in the future. It did lack movement titles, tempo markings, and dynamics— hopefully these will be added in the released version.

Robert Milano is a Puerto Rican composer, who grew up in New York City, and later returned to Puerto Rico where he holds a professorship at the Conservatory of Music of Puerto Rico. This work is recorded by Emanuel Olivieri on the new disc “Musica de Puerto Rico para Viola y Piano” in which Emanuel plays the viola and piano parts!

The sheet music and the recording can be obtained by e-mail Emanuel Olivieri at: colivier@coqui.net
More information on this work and the other works on the CD at: www.geocities.com/musica_21

Romanza (1920)

José Ignacio Quintón (1881-1925)
Difficulty: Viola part-Level 6,
Piano part-Level 3
Duration: 6 minutes

Another excellent piece by a Puerto Rican composer, this one is a show-piece, salon-type music, almost as if it were written by a Latin Vieuxtemps. It is a very flashy and lyrical work that amazingly has slipped by the viola community for many years,

having been written over 80 years ago. The viola writing is very idiomatic, and very challenging, utilizing many thirds, sixths, and quick improvisatory or melismatic passages. This will prove to be a very challenging work, but worth the effort by all means. This type of writing seems to be ideally suited for someone like Robert Diaz (Roberto check this one out!). The version I read from again seems to be a prototype of what will be available; hopefully the presentation of the published version will be much cleaner with tempo markings, etc. This work is also found on the CD by Emanuel Olivieri. The sheet music and the recording can be obtained by e-mail from Emanuel Olivieri at: colivier@coqui.net

More information on this work and the other works on the CD at: www.geocities.com/musica_21. B

Kenneth Martinson is assistant professor of Viola at Western Illinois University and violist of the Julstrom String Quartet. He is an award winning chamber musician and has concertized throughout the United States and Canada as well as Brazil, England, France, Italy, Russia, and Switzerland, and was a featured guest artist at the 1999 and 2002 International Viola Congresses in Guelph, Ontario and Seattle, Washington.



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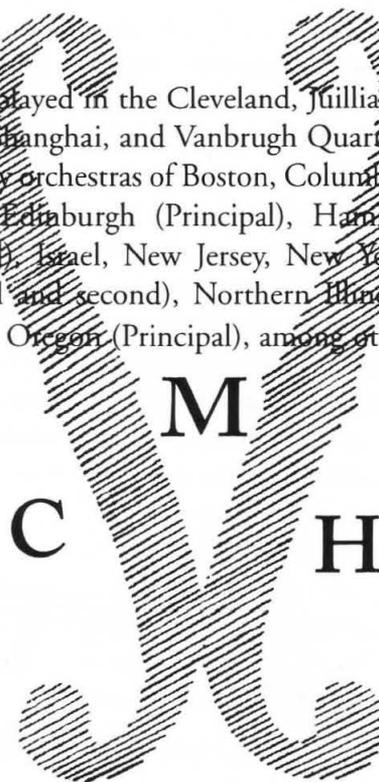
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—*New York Times*, June 14, 1994

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SAMPLE SCORE

SONATA FOR VIOLA AND PIANO, MVT. I

By Michael Kurek (b. 1955)

1. That Which Remains Unspoken
2. Fairy Dreams
3. Shadows That Long To Be Real

Total Duration: approximately 23 minutes

This work is available directly through the composer at:

Michael Kurek

7329 Cavalier Court

Nashville, TN 37221-1907 USA

e-mail:

Michael.kurek@vanderbilt.edu

website:

www.vanderbilt.edu/~kurek

Sonata for Viola and Piano Notes by Michael Kurek

Each of the three movements of this sonata, commissioned and premiered by violist John Kochanowski and pianist Mark Wait, is conceived after a nonmusical idea or image. Each has its own title and description below, which serve to inform the listener what I was thinking as I composed; yet, as with all program music, the listener could just as well think of something entirely different or take the music entirely in the abstract. I continue here the development of a tonal, melodic style that should not be understood as 20th-century Neo-romanticism, but simply as one possible musical choice a 21st-century composer may make with-

in an open and pluralistic musical climate. An orchestral transcription of the first movement was commissioned and premiered by the Pacific Symphony Orchestra in Los Angeles on October 24/25, 2001. A transcription of the second was commissioned (in a version featuring the celesta) by the Nashville Symphony Orchestra for premiere on October 25/26, 2002.

The first movement, entitled "That Which Remains Unspoken," begins with gently rocking chords and tolling bass tones in the piano, which might be heard either as a gentle lullaby or a distant funeral march; or rather both, simultaneously. These elements provide the setting for a lyrical viola part that might be heard, likewise, either as an aria or a lament, or both. The title invokes those things we have left insufficiently expressed to loved ones now passed on or otherwise separated from us. As such, the viola grows increasingly impassioned as the piano culminates in a forceful dirge, before both return to a reflective lullaby, as though singing a loved one into a sleep of eternal peace. In this movement, as in life, new life and beauty (a lullaby and an aria) poignantly mingle with death and pain (a dirge and a lament).

The second movement; entitled "Fairy Dreams," envisions not a

dream about fairies, but rather the elusive dreams of tiny fairies themselves, as they delicately, tenderly snooze on some soft goose feather. This movement is ephemeral and light, like a wistful minuet, though a somber atmosphere sometimes suggests the haze of slumber. The outer sections of the movement's simple A-B-A design feature playful, tiptoeing pizzicato in the viola. The middle (B) section features ethereal harmonics in the viola against feathery piano textures to introduce a more lyrical and dreamlike theme, in contrast to the pizzicato.

The third and last movement, entitled "Shadows That Long To Be Real," was inspired by the brooding atmosphere in a grove of huge, gnarly live oak trees by a marsh near Savannah, Georgia. One overcast afternoon, as the Spanish moss hung from the trees like Dali's surreal dripping clocks, and so many melancholy shapes seemed to emit the silent groanings of nature, I tried to imagine a music of exotic and bittersweet harmony, with long, grasping phrases in the viola, like twisted vines seeking the sun. Like the shadows' own song, it was a music no one could hear; it seemed to be searching for some lost, homespun, Savannah melody, yearning for some sublime fulfillment.

This score, reproduced by permission of Michael Kurek, was hand-copied in pencil by the composer. ♪

Sonata for Viola and Piano

Michael Kurek

"That Which Remains Unspoken"

I $\text{♩} = 48$ lullaby-dirge/aria-dumka

musical score for measures 1-10, including dynamics like *pale*, *p*, *pp*, *mp*, *ppp*, and performance instructions like *pedal strictly as indicated* and *Una corda*.

musical score for measures 11-21, including dynamics like *f*, *mf*, *sub.p*, *mp*, *p*, *pp*, and performance instructions like *a tempo*, *tenderly*, *poco accel.*, *poco rit.*, and *dim. al niente*.

musical score for measures 22-32, including dynamics like *p*, *mf*, *pp*, *mp*, *ppp*, *mf sub.p*, and performance instructions like *accel. poco a poco*, *poco rit.*, and *rit.*.

musical score for measures 33-42, including dynamics like *p*, *cresc.*, *pp*, *mf*, *sub.p*, *ff*, and performance instructions like *a tempo*, *tenderly*, *rit.*, and *a tempo*.

39 *V* *gva* *gva*

41 *V* *gva*

43 *poco rit.* *a tempo* *V* *gva* *loco*

51 *♩ = ca. 104 a tempo ♩ = 80* *mf*

53 *ff*

55 *rit.* *♩ = 63-66* *fierce* *fff*

6 *45* *V* *passionate* *V*

47 *accel.* *sempre ff*

49 *♩ = 80* *molto accel.* *solo* *mp* *ff* *(keep ped. down...)*

8 *60* *(♩ = 63) cadenza** *fierce* *ff* *(sempre fff)* *ped. off with Viola entrance* *(tacet till m. 78)*

61 *gentle, sul tasto* *(ord., sim.)* *(tasto sim.)* *sub.pp* *sub. ff* *sub.pp* *sub. ff*

65 *V* *ord.* *sub.pp* *mf*

67 *cresc.* *sub.pp* *sub. ff* *mf* *accel.*

69 *sub.pp* *sub. ff* *mf* *accel.*

72 *♩ = 100* *accel.* *mf* *ff* *♩ = 112*

75 *♩ = 60 molto accel.* *♩ = 132* *(♩ = 132)* *rit.*

78 $\text{♩} = 60$ moving ahead, but warm 9

ff \rightarrow *f*

fluttering, trembling

mp sempre

sim.

80

82

(L.v.)

pp

90 11

ff sempre

92

94

10 *accel.* (forceful, urgent)...

ff ³ *leg.*

mf *subff*

... $\text{♩} = 80$

molto rit.

ff *mf* *ff*

sffz

(L.v.)

88 $\text{♩} = 63$

vla.: opera seria

sffz *pno:* marcia funebre

ff possibile

sffz *ff* sempre

12

poco rit.

96

loco

gva

99

a tempo

fff

sffz sempre

gva

mp

102 (v)

poco rit.

breve $\text{♩} = 48$

pp *mf*

104 *mourful*

pp *mf*

breve $\text{♩} = 46$

mf

gva keep ped. down till 108 R.H. *gva*

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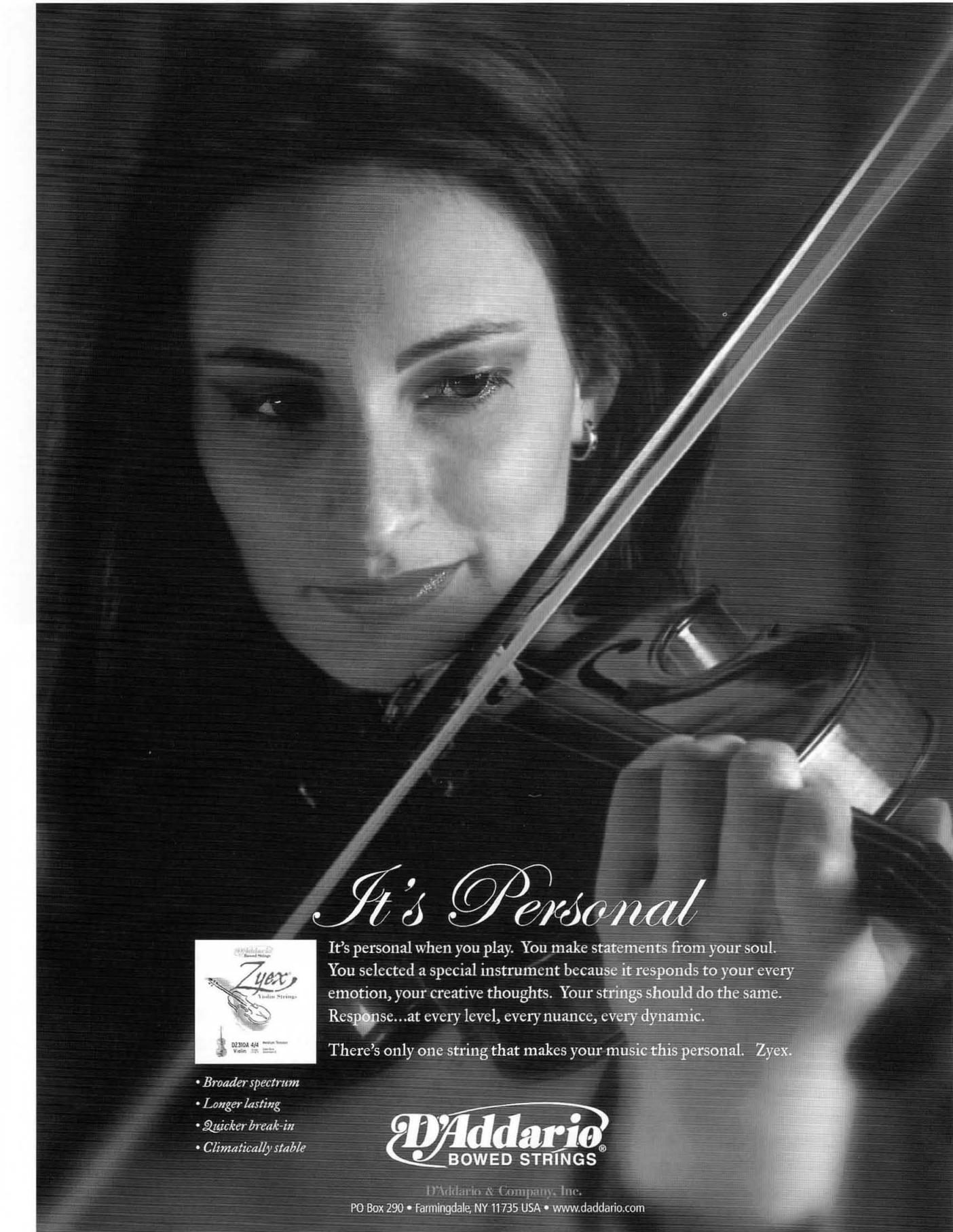
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AT THE GRASSROOTS

Ohio Viola Society, 2002

Greetings from the Ohio Viola Society! 2002 was an exciting and memorable year for violists in the Buckeye state.

We began our year, as many chapters did, with the first-ever Viola Super Sunday event, held on January 13, 2002. Violists from local communities and professional orchestras joined with students and faculty from Ohio's colleges and conservatories under the baton of Maestro Peter Slowik to play arrangements of familiar works like Beethoven's 5th Symphony, Berlioz's Roman Carnival Overture, and Sousa's Star Spangled Banner. The event helped to attract many new members to the OVS and AVS.

We'd like to thank the Amateur Chamber Music Players Inc. for their grant to cover costs of arranging the event, and to Baldwin-Wallace College Conservatory for the use of the hall. Thanks also to Louise Zeitlin for her hard work in organizing the event locally.

On Sunday, March 3, we held our second annual Student Competition. Participants (and their parents) braved high winds to travel to Oberlin College in Oberlin, Ohio to compete for the top prizes and receive comments from this year's judges.

Winner of the Division I

"Bratsche" prize for ages 13 and

under was Annalisa Boerner.

Annalisa is from Columbus, Ohio and studies with Deborah Price. Second Place went to Paul McIntyre of Westlake, Ohio. Paul is a student of Peter Slowik. Honorable Mention in Division I was awarded to Justin Auschenbener of Strongsville, Ohio, and Alexandra Green of Shaker Heights, Ohio. Justin is a student of Peter Slowik, and Alexandra studies with Louise Zeitlin.

Winner of the Division II

"Donald Crossley Memorial Viola Prize" for ages 14-17 was Benjamin Lee. Benjamin, of Hudson, Ohio, studies with Ann Smith. Rachel Ward was awarded Second place in Division II. Rachel is a student of Nancy Buck and is from Maumee, Ohio. Jonathan Epstein won this year's Best Bach Award. Jonathan is from Pepper Pike, Ohio and is a student of Louise Zeitlin.

Congratulations to all participants!

Judging this year's competition were Marcia Ferritto for Division I and Roger Chase for Division II.

Northeast Ohio viola enthusiasts had a rare opportunity to hear an entire program of music dedicated to the beauty and expressive range of the viola. The Viola section of the Cleveland Orchestra performed an evening of music at the Cleveland Museum of Art's Gartner Auditorium. The concert, held on April 26, raised over \$600

to benefit talented young violists in Ohio through the annual OVS Viola Competition.

The program consisted of arrangements and original music from various stylistic periods, including the Canzons XII and XVI by Giovanni Gabrieli (arr. by Patrick Connolly) and the Water Patterns for Eight Violas and Solo Viola (1991) by Nathaniel Tull Phillips. Whether it was the beautiful melodic lines of pieces like the *Pie Jesu* from Gabriel Faure's Requiem (arr. by Tracey Rush) and the *Bachianas Brasileiras No. 5* by Heitor Villa-Lobos (arr. by Patrick Connolly), or the rhythmic vitality of the *Brazilian Waltz Medley* (2002) (arr. By Paul Ferguson) and the Brandenburg Concerto No. 6 by Johann Sebastian Bach, the ensemble beautifully expressed the viola's rich sonorities and expressive timbre. The evening also included the *Divertimento for Four Violas* by Kenneth Harding, the *Entr'acte from Rosamunde* by Franz Schubert (arr. by Robert Stoskopf); and the *Festival Overture* (1999) by Michael Kimber.

The OVS is grateful to the violists of the Cleveland Orchestra for their support of the OVS and our Viola Competition. The members of the ensemble include Principal Violist Robert Vernon, who did double duty as conductor and soloist throughout the evening; First Assistant Principal Lynne

Ramsey, who performed as soloist in the Festival Overture and Water Patterns; Assistant Principal Stanley Konopka; and section members Lisa Boyko, Patrick Connolly (who arranged many of the pieces on the program), Yarden Faden, Mark Jackobs, Arthur Klima, Eliesha Nelson, Lembi Veskimets, and Richard Waugh. We would also like to thank Cleveland Orchestra guests Thomas Sperl, violone, Richard Weiss, violoncello, and Joela Jones, harpsichord, who performed in the Brandenburg Concerto No. 6.

On Sunday, November 17, the OVS held our fourth annual Master Class Day at The Cleveland Institute of Music. Junior High, Senior High, College, and Adult Amateur violists participated in the event, which was attended by over 50 people. Lisa Boyko, Roger Chase, Mark Jackobs, Stanley Konopka, Jeffrey Irvine, Laura Shuster, Peter Slowik, Lembi Veskimets, and Louise Zeitlin coached the participants in 30-minute blocks. Observers, participants, and their families were able to attend the four simultaneous sessions. Attendees noted that the event was extremely rewarding. The day ended with socializing together over refreshments.

Finally, in news from the OVS Board, we welcomed new board member Lisa Boyko and incoming president Lembi Veskimets in June. Lisa is a member of the Cleveland Orchestra and teaches

at The Cleveland Institute of Music and Encore School for Strings. Lembi, who has been an OVS Board member since our inception, is a member of the Cleveland Orchestra and is on the faculty of the Music School Settlement. Many thanks to Louise Zeitlin for all her hard work and leadership during her tenure as president, and we wish her well in her new position as Secretary for the AVS, and as a continuing OVS Board member.

—Jeff Williams

Iowa Viola Society

The Iowa Viola Society inaugurated its 2002-03 season with the annual Viola Day, which was held on Oct. 6, 2002 in Dubuque, Iowa at the Northeast Iowa School of Music. The day began with an excellent master class by Spencer Martin, Instructor of Viola at Luther College in Decorah, Iowa. After the annual membership meeting we had a great performance of Warlock's *Pavane* by Dubuque area high school students, followed by Guido Papini's Quartet performed by Christine Rutledge, William Preucil, Spencer Martin, and Julia Bullard. Then all in attendance (this year we had over 25 participants) gathered to read some favorite ensemble works for multiple violas. The day concluded with a recital featuring Tracey Rush, Maura Sullivan, Julia Bullard, Christine Rutledge, and Spencer Martin. Our second annual Viola Super Sunday, held on January 19, 2003, was a huge

success. Eighteen violists of all ages gathered on the stage of Clapp Recital Hall at the University of Iowa to read some very fun works. What a sound! The evening concluded with the Bach Brandenburg Sixth Concerto with Rosemary Chancler at the piano. Then we all headed down to The Mill Restaurant and had a great time. We're already looking forward to Viola Super Sunday 2004.

The next day the Society hosted guest violist Peter Slowik, and pianist James Howsmon, at the Preucil School of Music. Slowik and Howsmon performed an excellent recital of music by Lidl, Bartok, Gershwin, Vieuxtemps, and Brahms. The performance was followed by a reception for the artists and Viola Society members.

—Christine Rutledge-Russell

Utah Viola Society Super Sunday

The Utah Viola Society Super Sunday was a great success. The event took place January 19, 2003 at the University of Utah in Salt Lake City. Roberta Zalkind, Associate Principal violist of the Utah Symphony Orchestra, and a viola instructor at the University of Utah, hosted the event. Many thanks to the music administration of the university for allowing us free use of their facilities.

Michael Palumbo, professor of viola at Weber State University in



Ogden, Utah, organized the event which drew together 21 violists, including 5 members of the Utah Symphony Orchestra, university students, and other members of the viola community, for 2 hours of music and food.

Claudine Bigelow, professor of viola at Brigham Young University, and president of the UVS invited Christian Asplund of the BYU faculty to compose a piece for the event. Christian is an accomplished violist, in addition to being a composer. His new work, *Piece for 4 or More Violas*, was composed in the form of a canon. After a brief explanation of the instructions for measure and section repetition we set off to read the music with Christian conducting. Various aleatoric elements including unspecified numbers of repeats in various sections, and individual rhythmic interpretations of pitch groupings, made the piece at once interesting and complicated. We read, practiced slowly, and finally performed the

"finished product." The group read a variety of music, interspersed with a brief break to partake of nourishment (eat junk food), and socialize. Works that were read ranged from an opening performance of three movements from the Six Canonic Sonatas of Telemann, to the finale without which such a gathering wouldn't be complete, the first and third movements of Bach's Brandenburg No. 6. Christian Asplund played the cembalo part on the piano, and Michael Palumbo and Wilson Hsieh played the gamba parts on viola. Unfortunately we didn't have a cellist, but the performance was still very satisfying.

It's amazing how fast two hours flies by when you are engrossed in chamber music. We had far more music than we were able to read in the time we had available. But, not a problem, this just gives us an excuse to meet again and play some more.

— Michael Palumbo

Chicago Viola Society

The Chicago Viola Society will be sponsor the 1st Annual Midwest Viola Conference on Saturday, April 26, 2003, at the Chicago College of Performing Arts at Roosevelt University. The featured artist is British violist Simon Rowland-Jones who will present a masterclass and a recital. Instrument displays and demonstrations will be in conjunction with the American Federation of Violin and Bow Makers who is holding its annual general meeting in Chicago the same weekend. For more information please visit the Chicago Viola Society website at: viola.com/chvs. ☞

We want to hear from you! Send your viola news and photos (with captions) by regular mail, fax or email to Kathy Steely, JAVS Editor, School of Music, Baylor University, PO Box 97408, Waco, TX 76798, Fax: (254) 710-3574, Kathryn_Steely@baylor.edu.

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GINASTERA – VARIACIONES

CONCERTANTES, OP. 23, VIOLA VARIATION

By Randy Kelly

This set of orchestral variations was commissioned by the Society of Friends of Music in Buenos Aires. It was introduced in that city on June 2, 1953, Igor Markevitch conducting. The composer has explained that this work, while having “a subjective Argentine character” does not utilize any basic folkloristic material. “The composer,” he says, “achieves an Argentine atmosphere through the employment of his own thematic and rhythmic elements¹.”

While performed without interruption, the composition is in twelve sections: Theme; Interlude; Giocoso; Scherzo; Dramatic Variation; Canonic Variations; Rhythmic Variation; Perpetual Motion; Pastoral; Interlude; Theme Reprise; and Rondo-Finale.

The theme, on which the variations are based, is heard in cello and harp. This is followed by an interlude for strings before the variations begin. Each variation features a different instrument or instruments, and the personality of each variation is derived from the character and quality of these instruments. The first variation has a jubilant character, highlighting the flute; the

second, a scherzo, presents the clarinet; the third, pronouncedly dramatic, offers the viola. The fourth is a canonic variation for the oboe and bassoon, while the seventh presents the French horn in music of pastoral character. Now we get a recapitulation of the theme in double bass and harp, following which the concluding variation, in rondo form, is presented by full orchestra.

The music of these variations was used for two ballets. One, entitled *Tender Night*, was produced by the New York City Ballet on January 20, 1960, with choreography by John Taras. Another, called *Surazo*, had choreography by Patricio Bunster, and was mounted in Santiago, Chile, on July 13, 1961.

In the *Variaciones Concertantes*, Op. 23 the fifth movement entitled *Variatione Drammatica* is for viola. The movement should be approached with an improvisational style, but staying within the structure of the composition. I have found that this particular solo is often overplayed, and that one should approach the fortes as full, rather than loud. One has to be careful not to force the sound. In the beginning of the viola solo, the

dynamic is marked “*mezzo forte*,” care should be taken not to force the sound. It needs to be played dramatically with a pure and lyrical quality. In the second measure after rehearsal thirty two, I have printed two different fingerings. The choice of either is up to the individual player’s personal taste and ability. In the fourth measure after rehearsal thirty two, make sure that all chords and double stops are not played *marcato*. They need to be played with definition, but with a rich and cantabile sound, focusing on direction and phrasing. Problems arise in lyrical playing and intonation when performing the double stop passage after rehearsal thirty three. In the first measure following rehearsal thirty three, the fifth should be played with the second finger. Do Not shift to the fifth after playing the octave, but instead reach! Try to play without breaks between the chords. The second and third measures after rehearsal thirty four are to be played on the A string to help with clarity and timbre. Always remember not to overplay this solo. Due to the nature of the music, this is an easy trap to fall into. Often dynamics are thought of as loud or soft. I would like to suggest that instead we think of them as

V. Variazione drammatico per Viola

Largo ♩ = 52

29 *arco* *p dolce vibrato* *mf* *pp*

30 31

32 *mf* *Libramente* *6* *6*

33 *p_v molto espressivo*

34 *agitato* *3* *7*

piu f *poco rall. accel* *rall. molto* *A tempo* *tr*

full or light. When one thinks of a full sound as opposed to a loud noise, they are less likely to press and force the sound. In conclusion, this is one of the few orchestral solos in the standard repertoire which gives the

violinist a real chance to shine, and display the character of our instrument. B

– Randy Kelly, Principal Viola,
Pittsburgh Symphony

¹ Gilbert Chase, *Alberto Ginastera: Argentine Composer*, *The Musical Quarterly* 43 no.4 (Oct. 1957): 451.

MEET THE SECTION

DETROIT SYMPHONY VIOLAS



Seated in Front Row: Catherine Compton, Caroline Coade, Shanda Lowery Top Row Standing: Hart Hollman, Alexander Mishnaevski (principal), James VanValkenburg (Assistant Principal), Glenn Mellow, Manchin Zhang, Theresa Rudolph, Han Zheng.

A Short History of the DSO Viola Section

Since the DSO began in 1887, more than 82 people have played in the viola section. Among the 14 principal violists, Nathan Gordon had the longest tenure, 27 years, playing from 1958 through the 1984-5 season. The first woman to join the section was Eugenia Staszewski, who played from 1943 to 1986-7. The violist with the longest tenure of all is David Ireland, who recently retired with 48 years of service, 1952 to 1999-00, two years as

acting Principal, and 12 as Assistant Principal.

The section has several alumni playing in other major symphonies. Robert Barnes is in Boston, Paul Silver in Pittsburgh and Vince Lioni at the Met. Darrell Barnes went to Philadelphia, then St. Louis, is now free-lance. Anne Mischakoff left to teach, and is now at the University of Illinois. Emil Simonel still plays in Chautauqua.

Most of the time there are 11 members of the section, though

there were only four in 1906. There were just 10 through the 20's and 30's and then in 1944 the DSO planned a concert at Carnegie Hall in which they billed themselves as "The largest orchestra in the world." That year they hired extra players for all sections, including two violists, who were let go by the next year. One of these was Abe Levine, whose son David later joined the DSO cello section, and his son Daniel joined the cellists in Dallas. Twelve violists appear again in 1952 and 1953. After this the twelfth comes and goes, but the eleventh stays

on board. Again there were 12 in 1957 and 1958, 1965, 1967, 1968, and lately in 1980, 1983, and 1984. In the 80's it was Antal Dorati who insisted that the extra money be spent to increase the string sections.

This season we have three new tenured players, Theresa Rudolph, Shanda Lowery, and Han Zheng, and one more retiree, Phil Porbe, who played from 1964 to 2001-2. There will be an audition this spring for this eleventh position.

– *Cathy Compton.*

At a Glance: (in order of photo appearance)

Hart Hollman, son of concert pianist parents, began piano study at the age of three and violin study at the age of seven. After seven years of study with David Madison (associate concertmaster of the Philadelphia Orchestra) he switched to the viola because his hands were too big for the violin. At this time he began study with Max Aronoff, at The Curtis Institute of Music. Hart went to Indiana University, studied with David Dawson and in 1969 graduated with a performance degree. After graduation Hart got the Principal Viola position with The North Carolina Symphony. In 1970 Hart went to the Baltimore Symphony where the quartet he formed became the resident quartet at the Ambler Music Festival. In 1973 Hart joined the Detroit Symphony, during which time he became a member of the American Artists Series. He has

been a featured soloist with many orchestras in Michigan and on the East Coast, and performed solo recitals on many artist series in the area. He plays Principal Viola with the Birmingham-Bloomfield Symphony. Hart teaches privately and is on the faculty of the Utah Music Festival. Outside the orchestra Hart's interests include triathlon, marathons, mountain climbing, backpacking, sailing and photography.

A native Detroiter, **Cathy Compton** began study in violin class and soon after in private lessons with Ara Zerounian. Assigned the viola for string quartets while still in grade school, she studied both instruments until a viola scholarship to the Interlochen Arts Academy led her to play "All viola, all the time." Among the institutions that shaped her career are Interlochen Arts Camp and Academy, Cass Technical High School, Oberlin College and the University of Michigan School of Music, where her principal teacher was Frank Bundra. Cathy joined the DSO in 1973. While serving for 10 years as the DSO representative to ICSOM (International Conference of Symphony and Opera Musicians), she served on ICSOM's Board of Governors for two years. As chairman of the Conductor Evaluation Computerization Committee, she spearheaded the research to develop the form still in use today. She has served on several DSO committees, for the past ten years as Chairman of the Hall

Committee, in charge of the players' chair search and similar matters. Cathy and her life partner Dan Butts enjoy gardening, and sharing their lives with two cats. Cathy enjoys playing chamber music and singing in a small choir of fellow DAR members. During her sabbatical year she commissioned and premiered "Three Carols for Viola, Piano, and Chorus," by Hiram Titus.

Violist **Caroline Coade** joined the Detroit Symphony Orchestra in September 1996. Before coming to Detroit, Coade was a substitute for the New York Philharmonic, the Philadelphia Orchestra, and held positions with Concerto Soloists Chamber Orchestra, Opera Company of Philadelphia, Santa Fe Opera, and Tchaikovsky Chamber Orchestra. A San Diego native, Coade began taking Suzuki violin lessons at age 6, but switched to viola at age 14. She spent her senior year of high school at the Interlochen Arts Academy, and went on to receive a Bachelor of Music degree from the Oberlin Conservatory, an Artist Diploma from The Curtis Institute of Music, and a Master of Music degree from The Juilliard School. Her principal teachers include Karen Tuttle, Eugene Becker, Jeffrey Irvine, and Joyce Robbins. She has been an adjunct faculty member of Detroit's Wayne State University since 1998, and has taught Master Classes at the University of Michigan. She coaches the viola section of the Detroit Symphony Civic Orchestra, and has a private

teaching studio. Previously, she was on the faculty of Temple University in Philadelphia from 1994-1996. An active chamber musician, Coade spent two summers at the Marlboro Music Festival and since 1999 Coade has been a member of the Woodland Trio (flute, harp, viola). In April 2002 the Trio performed in Morocco as guests of King Hussan VI. When she is not playing her viola, Coade can be found at Stardust Ballroom, where she studies ballroom dancing.

Shanda Lowery was born in California and began studying the violin at age five and the piano at age eight. She continued her musical studies at the Interlochen Arts Academy in Michigan, majoring in violin. She received a BA in Music from the University of Puget Sound where she began studying the viola with Joyce Ramee. Shanda attended the University of Maryland and Rice University where she earned a Master of Music in Viola Performance, studying with Roberto Diaz, Wayne Brooks, and Martha Katz. She has held positions with the Virginia Symphony (Assistant Principal), Rochester Philharmonic, and joined the Detroit Symphony in 2001. Shanda also enjoys teaching and performing with educational outreach groups. Her love of teaching has benefited members of the Detroit Civic Orchestra, Interlochen Arts Camp/World Youth Symphony Orchestra, Troy High School String Camp, and the Detroit Symphony Orchestra

Summer Institute. In addition, Shanda maintains a busy private teaching studio. In her free time, Shanda loves playing as much tennis as she can and hanging out with her two cats, Harry and Hermione.

Born in Moscow, **Alexander Mishnaevski** (principal viola) began studying the violin at age six –Mishnaevski’s father was the principal violist with the Radio and Television Symphony Orchestra of Moscow. The younger Mishnaevski changed from violin to viola in the later 1970s, at the suggestion of Isaac Stern, following several master classes. Mishnaevski immigrated to the United States in 1973, after his father decided that the West offered a more promising future. Unfortunately, Mishnaevski’s father didn’t live to see his son perform on American soil; he passed away in Italy, where the young Mishnaevski and the rest of the family spent eight months awaiting documentation allowing them into the U.S. Mishnaevski did complete studies at the Central Music School in Moscow prior to his emigration; once in the U.S., he graduated from the Juilliard School of Music and became an American citizen in 1978. From 1979 through 1985, he was principal viola for the Soviet Émigré Orchestra, and played with that group during its tours of North America, South America and Europe. Mishnaevski also held the position of principal violist for the New York Chamber Orchestra, the New York Pro Arte

Ensemble, Montreal’s McGill Chamber Orchestra and Orquestra Sinfonica de Xalapa in Mexico prior to joining the DSO. Mishnaevski joined the Detroit Symphony Orchestra as principal violist in 1986. Mishnaevski has performed in chamber music concerts and in recital around the world and has collaborated on chamber music projects with eminent players including Isaac Stern, Schlomo Mintz, Joseph Silverstein, Schmucl Ashkenazy, Franz Helmerson, Joseph Swenson and the Colorado Quartet. As a soloist, Mishnaevski has appeared with the New York City Symphony, the Oklahoma Symphony, Queens Symphony Orchestra (New York), the New Jersey State Symphony, Orquestra Sinfonica de Xalapa, the Taipei Symphony and the Singapore Symphony. He has also performed in Korea and Hong Kong. Locally, Mishnaevski performs with the symphony orchestras of Detroit, Windsor (Ontario), Southfield, Grosse Pointe and Dearborn.

Currently Assistant Principal Violist of the Detroit Symphony Orchestra, **James Van Valkenburg** came to orchestral playing after a satisfying career in chamber music. As a founding member of the International String Quartet, he toured the world with concerts in Europe, the Far East, South America, as well as the U.S. The quartet won several notable prizes, including the Munich Competition, East & West Artists of New York, and was the first

winner of the Premier Grand Prix at the International Chamber Music Competition of Evian, France. Since joining the DSO in 1986 he has participated in several summer festivals including Lockenhaus, Newport, and Strings in the Mountains. A graduate of the Interlochen Arts Academy and Indiana University School of Music, he has enjoyed chamber music collaborations with many of his favorite musicians, among them Menahem Pressler, Gidon Kremer, Misca Maisky, David Shifrin, and Isaac Stern. Recent recordings include a violin, viola duet of William Bolcom, Piano Quartets of Franz Waxman and the Stravinsky Septet, on Koch, and the Beethoven Septet on Philips. Jim is married and enjoys being rambunctious with his two boys, as well as running, swimming, biking and all other active outdoor endeavors. He spends much of his free time training for Ironman Triathlons and has started and completed two, most recently finishing the 2.4 mile swim, 112 mile bike, and 26.2 mile run of Ironman Canada 2002 in 13 hours and 55 minutes.

Glen Mellow has been a member of the Detroit Symphony Orchestra since 1980. His favorite memory is being granted tenure by Music Director Antal Dorati after only five weeks on the job. Soon after that, the DSO Board of Directors accepted Mr. Dorati's resignation. To this day, Glenn stubbornly continues to believe

that those two events are unrelated. Before joining the DSO, Glenn earned his Master of Music degree at Indiana University where he was a student of Abraham Skernick. His undergraduate degree is from Northern Illinois University where he studied with Nobuko Imai. While at Indiana, Glenn met his first wife, Edie, to whom he is still happily married. They are endeavoring to survive raising two teenage sons. When the viola is not in his hands, one of Glenn's favorite things to do is cook for family and friends. He also enjoys being outdoors, most especially relaxing on a lake in Northern Michigan while sitting in his little yellow boat, which depending on its orientation in the water is known either as the Mellow Yellow Canoe or the Yellow Submarine.

Born in Hunan, China, DSO violist **Manchin Zhang** started playing the violin when she was six. In 1988, she switched to the viola and two months later was a winner of the China National Concerto Competition, allowing her the opportunity to perform the Walton Viola Concerto with the Shanghai Symphony Orchestra. That same year, she also performed as violist with the Shanghai String Quartet, with whom she performed concerts throughout the city. The group performed a four week tour of Hong Kong and won fourth place in the 1988 Portsmouth International String

Quartet Competition in London, England. Manchin studied with Emanuel Vardi at the Manhattan School of Music from 1991-1994. Upon graduation, she was appointed to the DSO. She was also a finalist in the 1991 Primrose International Viola Competition. Manchin currently lives in Northville, Michigan with her husband, Bing Xia, a violinist with the Michigan Opera Theatre. They have an eight-year-old son named Brandon who has been playing the violin since he was five. Manchin enjoys living in Michigan and enjoys being a member of the DSO.

Theresa Rudolph, age 23, is currently the youngest member of the DSO. She comes from Vancouver, British Columbia, where she began her musical studies on the violin at the age of 3. While in high school, she began playing the viola and studied with Gerald Stanick, who inspired her to concentrate exclusively on this beautiful instrument. Theresa spent her last year of high school in the Young Artist Program at the Cleveland Institute of Music, where she studied with Robert Vernon. She then went on to obtain her Bachelor of Music Degree from CIM, graduating in 2001. Theresa has attended the Sarasota Music Festival, the New York String Orchestra Seminar, the Isaac Stern Chamber Music Workshop at Carnegie Hall, and the Steans Institute for Young Artists at the

Ravinia Festival. She participated in the Musicians from Ravinia 2001 Tour, and is featured on their promotional CD. In addition, Theresa has collaborated with musicians such as Steven Isserlis, Robert McDuffie, Miriam Fried, and the Borromeo String Quartet. She has been featured several times on CBC Radio. Theresa's mother, Kathleen, is principal flute of the CBC Orchestra and her father, John, is principal percussion of the Toronto Symphony Orchestra. They enjoy performing together as the Rudolph Family Players. Theresa also has a younger brother, Michael, who wants to one day break the family mold and become a lawyer.

Han Zheng, one of the Detroit Symphony Orchestra's newest violists, was born in Guangdong Shantou, China. His father was a professional violinist and was Zheng's first music teacher. At age fourteen, Zheng entered the Guangzhou Conservatory of Music to study both violin and viola. In 1985, he continued his studies at the Shanghai Conservatory of Music. In 1992, he received his Bachelor of Music degree from the Central Conservatory of Music in Beijing. Upon graduation, he joined the China National Symphony Orchestra. In 1997, Zheng came to the United States to further his music career. He turned to his hobby of bow making and found a job as a bow maker in Chicago. The following year, Zheng won the position of Principal Viola with the Toledo Symphony Orchestra. Zheng began substituting with the Detroit Symphony Orchestra in 2000, and won his position with the DSO in September 2001. Zheng and his wife, Xian (a flutist), recently welcomed the birth of their first child, a son named Caleb. In his spare time, Zheng enjoys rehairing bows of many DSO string players, and making wood furniture. ♪

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RECORDING REVIEWS

By David O. Brown

When I raved about violist Tabea Zimmermann's Haenssler recording (CD93008) of Hebrew Chamber Music in the last Journal, I wrote Ms. Haenssler and expressed my admiration for the recording. She then sent me two other recordings featuring similar music. One of the two new discs featured pianist Jascha Nemtsov and violinist Ingolf Turban (CD 93041), and the other (CD 93041) featured mezzo soprano Helene Schneiderman on her disc entitled "On Wings of Jewish Song". All three discs feature Russian Jewish composers whose works were suppressed for 70 years or more, revived now by Haenssler.

Bach: Concerto for Viola (after BWV 1053, 169 and 49); Concerto for Three Violins (after BWV 1064); Concerto for Violin (after BWV 1056); Concerto for Oboe (after BWV 1060); **Wolfram Christ**, viola; Rainer Kussmael, violin; Alexander Ivic, violin; Albrecat Mayer, oboe; and Bernhard Forck, violin; Berlin Baroque Soloists; Koch Schwann 99923-149 1-2

Bach: Sonatas and Partitas for Solo Violin (adapted for the viola); **Scott Slapin**, viola; Stewart Society for the Recorded Sound SSRS42773-2 (2 disc set)

In this issue, my reviews include the recordings of two violists with whom I was not familiar. Both are finished artists that are worthy of your attention and support. Mr. Slapin made his Hiroshi Iizuka viola sound like it had been around for a couple of centuries. More importantly, he made the works sound as if originally written for the viola. He has that dash and smoothness that many an older violist would envy. No less than William Primrose is quoted as saying the Bach Sonatas and Partitas are, "nearly unplayable". More power for the extraordinary musicianship of Scott Slapin.

Music for Viola: **Bach:** Chaconne; **Hindemith:** Sonata Op.1 1 #4; **Paganini -Kiegel:** Cantabile; **Bizet-Waxman:** Carmen Fantasy; **Debussy-Borisovsky:** La Fille Aux Chevaux de Lin; **Debussy-Strahkov:** La Plus que Lente; **Shostakovich-Strahkov:** Preludes Op. 34 #18, #5, #24. **Wladimir Kosstanenko**, viola; Vesna Podrug, piano; Extraplatte EX 41 5-2

At the 1997 Tertis Competition Kosstanenko "set the place alight with his Bach Chaconne" according to Strad reviewer Tully Potter... memories of his mesmerizing performance were brought back by this CD. Paganini's Cantabile... shows off the players' considerable Bel

Canto qualities.. transcriptions by Strahkov and Borisovsky make full use of the viola's timbric and expressive arsenal... Carlos Maria Solare, Strad

Benda, J: Viola Concerto; Benda's Lament; **Benda, F:** Violin Concerto; **Josef Suk**, viola; Ariane Pfister-Benda, violin; Christian Benda, cello; Prague Chamber Orchestra; Naxos 8.5 53994

Josef Suk gives a brilliant performance in his Viola Concerto... well worth investigating. Carl Baumer, American Record Guide

Dancing Suite to Suite: **Saxe:** Dance Suite for Solo Violin; **Bach:** Partita No.2 BWV 1004; **Bakkerud:** Fanitullen for Hardangerfele; **Karen Bentley**, violin, viola, Hardanger fiddle; Neptunus Records NEPCDOO5

Another instrumentalist new to me as I believe that this is her first issued disc. Scandinavian composer Ole Saxe has written a superb suite of dances for solo violin and viola. Although the viola has just a short section of the Dance Suite, I so thoroughly enjoyed the disc and talents of Ms. Bentley that I just had to review the record for the Journal. Her tone, phrasing, and technique provide all the background she needs to impress any music lover. I have been touch with Ms. Bentley and she promises a

disc devoted to the viola in the not too distant future. Brava!

Joachim: Hebrew Melodies; **Kiel:** Three Romances; **Herzogenberg:** Legends; **Andriessen:** Sonata; **Heinrich:** XX14; **Prince Reuss:** Sonata, **Anna Barbara Duetschler,** viola; Marc Pantallon, piano Claves CD 50-9905

She is...stately, and evocative..., impresses me as a...subtle, thoughtful artist... Joseph Magil

Kancheli: Styx; **Gubaidulina:** Concerto for Viola; **Yuri Bashmet,** viola; Valery Gergiev, Conductor, conductor; Orchestra of the Marinsky Theater, St. Petersburg Chamber Orchestra; Deutsche Grammophon 2GH 471494

I consider Gubaidulina's Viola concerto to be the best concerto for the viola bar none. It's head and shoulder's above Kancheli's Styx... more complex, more consistently profound; it's both prettier and more compelling than Schnittke's and we need not consider Bartok's in the same league... the Gubaidulina is sheer genius, definitive, probing performances and very fine sound; this is required listening. Robert Kirzinger, Fanfare

Mozart: Grand Sextet Concertante; Quartet for Piano K 452; Vienna Ensemble; **Reener Hawich, Tobias Lea,** violas; Andrea Frolich, piano; Ines Savern, Cello; Kock Schwann 36444

Note: Grand Sextet Concertante is an arrangement for small ensemble of the Sinfonia Concertante K. 364.

Vienna Ensemble's Mozart is almost a match for the marvelous original for violin, viola and orchestra. Why is simple: These players have a degree of ensemble that just wraps itself around every perfectly matched flawless nuance and turn of expression. Duets exhale and inhale as if one as if one person is breathing. The playing is buoyant, clear...(it) has the smoothest, lightest playing you'll find anywhere... Gilbert French

Reger: 3 Solo Viola Suites; Solo Violin Sonata #7; **Luigi Alberti Bianchi,** viola; Dynamic CDS 383

(Bianchi) was recorded in 1992 on a violin which was stolen 6 years later. The Viola Suites were recorded on an Amati in 1977 which was stolen 3 years later... poignant... plays with passionately full tone and avid technique... Michael Oliver, Gramophone

Leonard Salzedo: Sonata for Violin and Viola; Quartets for Strings #2, #7; **Elizabeth Turnbull,** viola; Archaeus Quartet, Dutton Epoch COLX 7113

Schumann: Märchenbilder; Adagio and Allegro; **Brahms:** Sonata for Viola Op. 1 20 #1; Sonatensatz; **Jeanne Mallow,** viola; Vladimir Valjarevic, piano. Private JM 2232 Available from www.cdbaby.com; www.gostrings.com and they can also be reached through Ms. Mallow's website www.jeannemallow.com.

A friend, David Hermann, told me about a CD available featuring a violist with whom I was unfamiliar. I contacted her with a request for a review copy. She graciously complied. I believe that I can justly say her CD is my recording of the year. Her tone quality, technique and sensitivity are superb. She plays the same instrument her grandmother used to play, a Gaspar da Salo. Who was her grandmother? None other than the great and illustrious violist and teacher Lillian Fuchs. Her great uncle was Joseph Fuchs; her aunt is violinist Carol Stein and her mother is the cellist Barbara Stein Mallow. Now that is a heritage anyone would be proud to have. Vladimir Vajerevic is her excellent associate artist on the piano and also a fellow teacher on the Mannes College of Music faculty in New York City. I can't wait to hear further recitals by these wonderful artists. You can purchase her CD at www.cdbaby.com and www.gostrings.com. Links to both of these addresses can be found on Ms. Mallow's website www.jeannemallow.com.

Schumann: Märchenbilder; Piano Quintet; **Nobuko Imai,** viola; Marta Argerich, piano; Hyperion 33106

The Märchenbilder are not particularly interesting but Nobuko Imai does her best to make them persuasive. (This recording is "very welcome"). Alexander Morin, American Record Guide

Schumann: Märchenbilder; Märchenerzählungen; Adagio and

Allegro; **Contrabandiste**; Piano Quintet; **Philip Dukes**, viola; and others; ASV PLT 8518

Recital Disc in Memorium: **Shostakovich**: Viola Sonata; **Kugel**: Suite in Memory of Shostakovich; **Michael Kugel**, viola; Vesla Podrus, piano; Extraplatte EX 525-2

Kugel interprets the Shostakovich sonata as the composer's plea for forgiveness and reconciliation. Needless to say, the suite pulls every one of the viola's expressive registers and is ideally presented by its composer...Carlos Maria Solare, Strad

Stamitz: Viola Concerto; **Hoffmeister**: Viola Concerto; **Zelter**: Viola Concerto; **Hariolf Schlichtig**, viola; Munich Chamber Orchestra Daniel Gigleberger, conductor; Tudor 7087 (In connection with Bavarian Radio)

Hariolf Schlichtig survives the closest scrutiny at the Munich Hochschule, he demonstrates classically poised playing. Carlos Maria Solare, Strad

Vieuxtemps: Viola Sonata; Elegie; Capriccio; Unfinished Sonata; **David** (Trans. by Vieuxtemps): La Nuit; **Roberto Diaz**, viola; Robert Koenig, piano; Naxos 8. 555262.

He (Diaz) is a virtuoso player in the grand manner and thus ideally suited to the Romantic repertoire...Carlos Maria Solare, Strad

It has come to my attention that Mr. Diaz has acquired William

Primrose's beloved Amati viola, had it completely refurbished and it is sounding better than ever. He also plans to come out with an entire disc of Primrose transcriptions. Oh that he might find some that have never been recorded. I can't wait!

Walton: Concerto for Viola; Facade Suites #1, #2; Variations on a Theme of Hindemith. **Paul Neubauer**, viola; Bournemith Symphony; Andrew Litton, conductor. Decca- British Music Collection 470 200-2

Neubauer's interpretation of the Walton is right on. It emphasizes the lyric, the charm, the lightness of the composition. His gorgeous tone quality just shines and I've known from the past that there doesn't seem to be anything he cannot play with ease. It is a wonderful addition to his ever-growing discography.

Walton: Viola Concerto; Belshazzar's Feast; Facade Suites #1, #2; **Frederick Riddle**, viola; Dennis Noble, baritone; London Symphony Orchestra, Liverpool Philharmonic; William Walton, conductor Pearl Gem 0111.

Beardley's transfer does more justice to Riddle's gorgeous, dark viola tone presenting it credibly within a warm acoustic... it's a beautiful recording... Carlos Maria Solare, Strad

Papaioannou A. Yannis: Satyricon for Violin and Viola;

Serghi Sophia: Unrequited Love for Viola and Tape; Antoniou

Theodore: Paravasis III for Violin and Tape. **Andreas Georgotas**, viola; Spyros Gikontis, violin Turangalila Records LSO4

This is my introduction to classical Greek music. The violin and viola work by Yannis lasts for 28 minutes – it far outlasts its welcome. The gem of the disc is the 5 minute work by Sophia for viola and tape. I thought it was most delightful and wished it was part of a larger work. The instrumentalists are very talented and hoped I could someday hear them in some more traditional fare, both Greek and Western.

Mozart: Sinfonia Concertante K 364; **McKinley**: Concert Variations; **Karen Dreyfus**: viola; Glenn Dicterow, violin; Warsaw National Philharmonic; Carl St. Clair, conductor; MMC Recordings MMC21 22

I was just about to finish my column when several CDs arrived in the mail from MMC Records all featuring Karen Dreyfus. The first CD I naturally went to was the Mozart and McKinley CD featuring Dreyfus and her husband Glenn Dicterow. I may have listened to more than 100 versions of the Mozart work, yet, I am very pleased to say that their version moves up near the top. With his sweet and expressive tone and her mellow, smooth tone they do a beautiful job of blending into a unified whole.

The Warsaw National Philharmonic provides a lovely background for the soloists to achieve a most effective 30 minutes.

I was most surprised to find out that William Thomas McKinley, born in 1938, has about 25 listings in the Schwann Catalogue. This was the first work of his I have ever heard. I thoroughly enjoyed this work that comprises a theme and 8 variations. Again the soloists show their commitment to fostering new and interesting compositions. Although McKinley's style is modern I found it very easy to follow –

My congratulations to the pair on their classy combination of the classical and modern.

Walton: Viola Concerto;
McKinley: Viola Concerto #3;
Karen Dreyfus, viola; Warsaw National Philharmonic; Silesian Philharmonic Orchestra; Jerzy Swoboda, conductor. MMC Records MMC 2047.

Compared to Neubauer's version, I find that Dreyfus has slower timings in all three sections of the work. I find her performance more dramatic and introspective, though both are equally valid

and communicative.

Unfortunately, I found the McKinley concerto reminded me a lot of the Schnittke concerto – quite a bit of noise with little substance.

David O. Brown has been a record collector for over 50 years and among his collection of over 5000 items is a considerable collection of viola materials. He is also a retired music teacher and viola aficionado.

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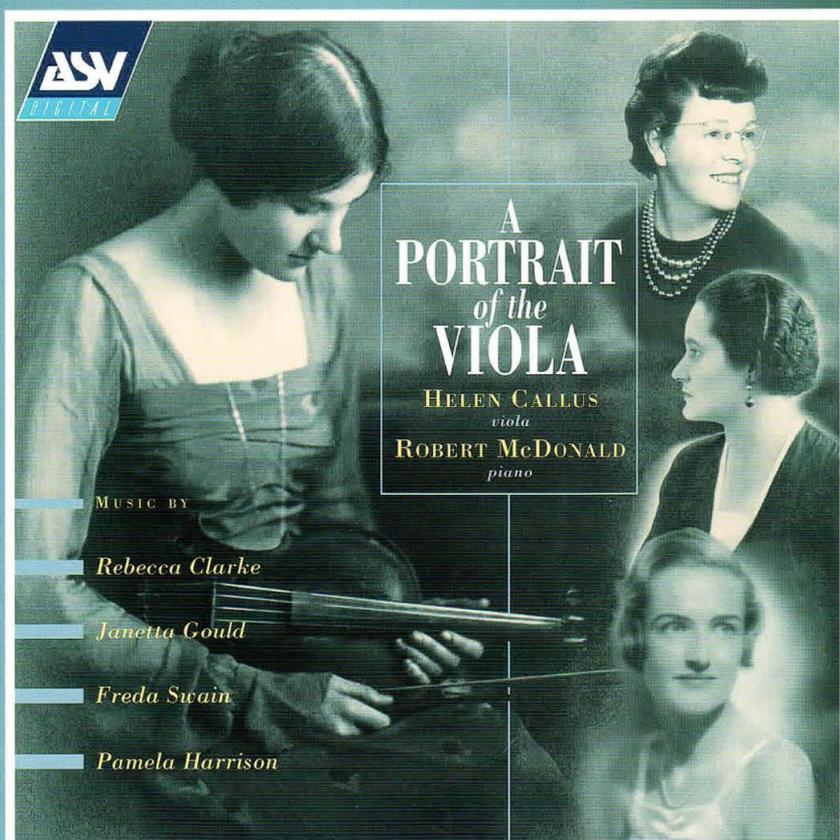
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