

Journal of the American Viola Society

Volume 19 Number 2



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Kronberg Congress & Viola Fest**



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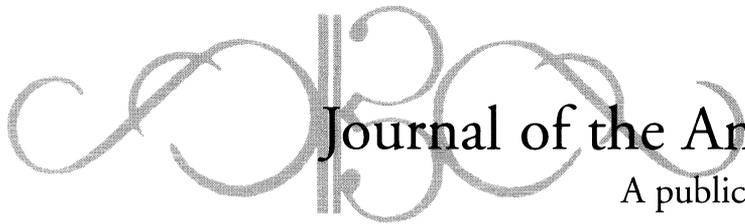
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Journal of the American Viola Society

A publication of the American Viola Society

Fall 2003

Volume 19 Number 2

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Editor: Kathryn Steely
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At the Grassroots: Louise Zeitlin
AVS Retrospective: Dwight Pounds
Fresh Faces: Lembi Veskimets
In the Studio: Karen Ritscher
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Cover art created by Kathy Steely.

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, Kathryn Steely, PO Box 97408, Waco, TX 76798 or kathryn_steely@baylor.edu.

The Primrose International Viola Archive
announces a generous gift
by Peter Bartók
of several hundred copies of the
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by Bela Bartók



- *Hardback in black, 12 by 16 inches, 84 pages including photo page.*
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FROM THE EDITOR



I hope you have had the opportunity to review the new look and feel of the Journal of the American Viola Society,

both in the new format released last spring and in the online journal released this summer as JAVS Online. Each of these efforts on the part of the American Viola Society represents tangible ways that we are trying to reach out to the national and international viola communities. If you haven't had the opportunity to see JAVS Online, I encourage you to visit the web site at www.americanviolasociety.org and read the fine articles contributed by Marshall Fine, Barry Green, Donald Maurice, and Libor Ondras. The online format will allow us to expand the types of material we present, including, articles of greater length, and the flexibility to add sound clips and downloadable scores in addition to photos and music examples.

On another note, after five years of serving the AVS as JAVS Editor, I have decided that it is time to turn my ener-

gies to other projects. I am grateful for the opportunity to have served the Viola community through this role and truly value the many new friendships made during my years as editor. At this time, the AVS publication committee is in the process of identifying a new JAVS editor. If you have a gift for writing and have interest in exploring the possibility of serving as editor, or if you know someone who might serve well in this capacity, please contact any of the AVS publications committee members or myself as we continue the process of identifying the next editor for JAVS. B

All the Best,
Kathryn Steely,
Editor, JAVS

POSITION OPENING EDITOR

Journal of the American Viola Society

Starting issue: Summer 2004

Responsibilities include:

collecting materials for publication in both print and online issues, coordinating peer-review, coordinating materials from contributing editors, preparation of manuscript, editing text and proof reading prior to publication, coordinating the David Dalton Viola Research competition, preparation of the summer newsletter, preparation of the AVS Directory.

For more information, please contact Kathryn Steely, Chair, AVS Publications Committee and Editor, *Journal of the American Viola Society*, email:

Kathryn_Steely@baylor.edu

phone: (254) 710-6499

AVS Publications Committee: Kathryn Steely, chair, Helen Callus, Michael Palumbo, Juliet White-Smith

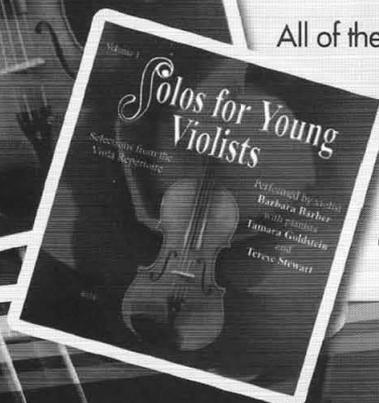
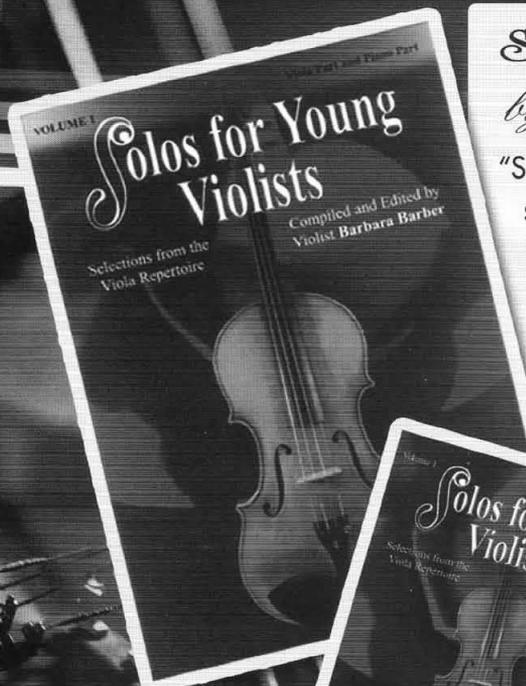
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FROM THE PRESIDENT



Now is a good time to make your travel plans for the upcoming XXXII International Viola Congress, to be held July 9 - 13 at the University of Minnesota, Twin Cities Campus (Minneapolis / St. Paul).

I have attended the last five Congresses and have greatly appreciated meeting viola enthusiasts from around the world. Come see your friends, colleagues, and former teachers (!), in addition to enjoying exciting performances and informative classes. As an added incentive, host Korey Konkol (Professor of Viola at U of M) has announced that the traditional "Concerto Night" will again feature an orchestra. Program and registration information is available at the Congress web site, easily reached at www.americanviolasociety.org. Of course, you can always call the AVS office at (972) 233-9107 x204 to request application information.

While you are online, you will notice many wonderful additions to our website. These are a result of a summer's worth of hard work by JAVS Editor (and AVS Board member) Kathryn Steely. Note especially the Summer 2003 JAVS Online, featuring four articles of scholarly interest.

You can help promote the American Viola Society and its activities by passing along our Internet address (www.americanviolasociety.org) to your friends, students, or teachers who are not yet members. In addition to the articles and information already available at our site, we have now posted the Spring 2003 JAVS in Adobe Acrobat format [PDF] so that prospective members can see a sample issue of the Journal. We are particularly interested in reaching violists in other countries that would enjoy our Journal and our other sponsored activities.

There have been a few additions to the AVS Board as well. Recently elected to four-year terms were Claudine Bigelow (Brigham Young University), Nancy Buck (Arizona State University), Carol Rodland (New England Conservatory) and Michael Isaac Strauss (Principal Viola, Indianapolis Symphony Orchestra). They take over for departing board members John Graham and Karen Ritscher, who

have been thoughtful and enthusiastic proponents of the AVS during their eight years on the board.

Also departing the board is Past-President Peter Slowik, who maintained his energetic and crucial involvement right up to the last minute of his last board meeting. In addition to his four vital years as President of the AVS, Peter was host of the 1993 Viola Congress and continues to be a dedicated teacher (Oberlin), performer, and busy parent of four. On behalf of the board and membership of the AVS, I wish to thank him for his dedication and visionary leadership over the last five years.

My best wishes for a productive and exciting fall season. B

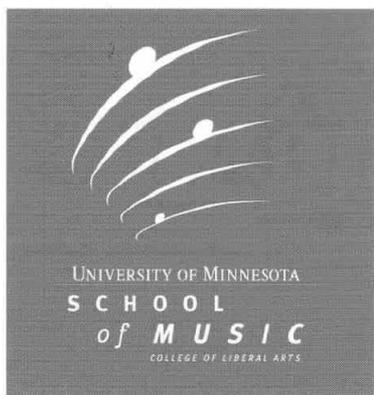
Ralph W. Fielding
President, American Viola Society
Faculty, Texas Tech University

XXXII INTERNATIONAL VIOLA CONGRESS

JUNE 9-13, 2004

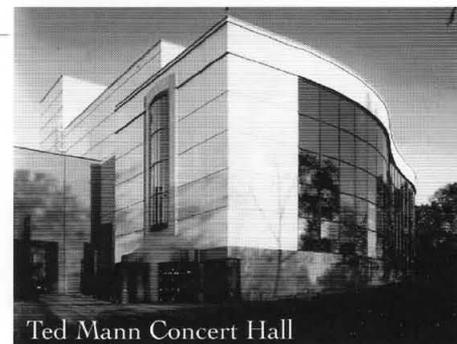
Celebrating its centennial, the University of Minnesota School of Music is proud to host the XXXII International Viola Congress as part of its bold new vision for the next century.

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.

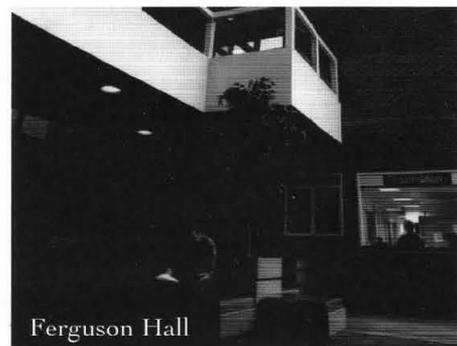


The University of Minnesota

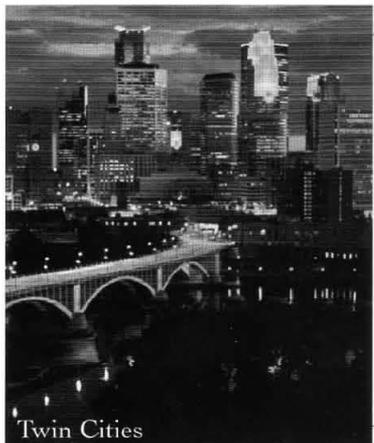
Located on the banks of the mighty Mississippi River, the University of Minnesota is one of our nation's leading research institutions with a student population exceeding 60,000. The School of Music is one of the University's jewels, boasting state of the art facilities and a world-class faculty. The 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.



Ted Mann Concert Hall



Ferguson Hall



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
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XXXII INTERNATIONAL VIOLA CONGRESS JUNE 9-13, 2004 • MINNEAPOLIS, MINNESOTA

The University of Minnesota School of Music proudly announces
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Helen Callus
Roberto Diaz
Patricia McCarty
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Che-Yen Chen, winner of the 2003 Primrose Memorial Scholarship Competition
Yuval Gotlibovich, First Prize, 2003 Lionel Tertis International Viola Competition*

HOTEL ACCOMODATIONS

- **Hotel On-Campus** (please contact hotels directly if you choose this housing option)

The Radisson Hotel Metrodome is the official hotel for the XXXII International Viola Congress. The hotel is located on the University of Minnesota campus and is a short walk to the School of Music. The hotel is very close to Congress events taking place at the Weisman Art Museum and the McNamara Alumni Center, and also offers a free shuttle service around campus. We have negotiated special Viola Congress daily rates as follows: **Single or double occupancy \$89.00; triple \$109.00; quadruple \$129.00; suites \$400.00.**

When you contact the hotel, please let them know that you are a Viola Congress attendee to receive these special rates.

www.radisson.com/minneapolismn_metrodome • (612) 379-8888 • 615 Washington Ave. SE, Minneapolis, MN 55414

- **Hotels Off-Campus**

Other area hotels listed in order of proximity to the School of Music: Holiday Inn Metrodome (612-333-4646); Days Inn (612-623-3999); Econolodge (612-331-6000); Best Western (612-379-8888); Marriott Courtyard at the Depot (612-375-1700).

ON-CAMPUS HOUSING AND DINING

- **Residential Hall**

Rooms have been reserved in Middlebrook Hall located next to the School of Music. The 80 beautiful suites in the new addition are available on a first-come basis, so be sure to register early! There are also 110 rooms available in the main tower. Two rooms share one bathroom in both the new addition and in the main tower (single occupancy-2 persons per bathroom and double occupancy-4 persons per bathroom). Please note that these rooms are available only as a full congress package (five nights) and not on a day-to-day basis.

Prices include daily in-room towel exchange.

- **Meals**

Many restaurants and coffee shops catering to a wide variety of tastes are located near the School of Music on the West Bank and in the Radisson Metrodome Hotel on the East Bank. Please consider also the inexpensive **Full Congress Meal Plan (June 9-14)** offered at Middlebrook Hall (open to all congress participants regardless of housing) where, for a total of only \$90.00, you can take three full meals daily; including options for "grab-and-go" meals and exchange dining at other campus cafeterias.

SPECIAL INFORMATION FOR LUTHIERS, COMMERCIAL EXHIBITORS, AND ADVERTISERS

The University of Minnesota School of Music is pleased to offer retail space at the Congress to luthiers and related businesses, including dealers of instruments and bows, music scores, publications, strings and accessories, and representatives of the recording industry. There will be plenty of breaks in the Congress schedule allowing registrants to visit the exhibits and to fulfill our "Shop Till You Drop!" motto. Visit the official XXXII International Viola Congress website for retail space rental rates and to submit instruments and bows (please include contact information). To advertise in the official Congress program book, contact host and chair Korey Konkol for ad space reservations and information regarding sponsorship levels and their associated benefits.

Join us as we embark on a fantastic journey. See the vision unfold with an unprecedented number of world premieres, celestial artists, and the foremost pedagogues of our time. Experience the natural beauty of the Twin Cities during the Viola Congress, and partake with family and friends in the rich cultural, scenic, and shopping adventures we have to offer.

– Korey Konkol, host and chair

Email: kkviola@umn.edu; Phone: 612-624-9086; Fax: 612-626-2200; Web: www.music.umn.edu/viola.htm

2004 INTERNATIONAL VIOLA CONGRESS REGISTRATION FORM

June 9-13, University of Minnesota School of Music, Minneapolis • New! Register online at www.americanviolasociety.org
ONE FORM PER PERSON • PLEASE PRINT CLEARLY • PHOTOCOPIES ACCEPTED

Name _____

Address _____

City _____ State/Province _____ Country _____ ZIP/Postal Code _____

Telephone _____ Mobile phone _____

Email _____ Fax _____

Special dietary, health, housing needs? (Please describe): _____

ALL VIOLISTS ATTENDING THE CONGRESS MUST BE VIOLA SOCIETY MEMBERS (Choose one)

I am already a member of the American Viola Society (AVS) Canadian Viola Society (CVS) German Viola Soc.(DVG)
 Aust./NZ Viola Society (ANZVS) Other (specify) _____

I am enclosing one year's membership dues to become a member of the American Viola Society

\$42 Adult/Professional \$21 Student \$30 International Student

\$47 International \$52 Joint AVS/CVS

Membership dues \$ _____

PRE-REGISTER BY MAY 1 (AFTER MAY 1 OR FOR ON-SITE REGISTRATION, PLEASE ADD \$25)

Regular Full Congress Registration: \$200 for Adult/Professional AVS-CVS-IVS Members

Overseas Regular Full Congress Registration: \$150 for VS Members

Student Full Congress Registration: \$125 for AVS-CVS-IVS Members

Overseas Student Full Congress Registration: \$100 for VS Members

Daily General Admission: \$50/day (days attending : _____)

Family/Chaperone/Non-Violist Admission: \$75 (full congress fee)

Congress Registration \$ _____

HOUSING

I plan to stay off-campus or at the Radisson Hotel and will make my own housing arrangements.

I plan to stay on-campus for all five nights (June 9-13) in Middlebrook Hall and choose the following options:

Male Female Age _____

Single Occupancy \$220 Double Occupancy \$140 (per person)

Name of preferred roommate, otherwise one will be assigned: _____

Housing \$ _____

MEAL PLAN (Full congress)

Yes, I would like to purchase the full Viola Congress meal plan at Middlebrook Hall for \$90.00 beginning with dinner on June 9 and ending with lunch on June 14

Meal Plan \$ _____

CONGRESS BANQUET - Saturday June 12

As a prelude to the final evening Gala Concerto Concert, (June 12) please join us at the beautiful geodesic McNamara Alumni Center for a mouth-watering Viola Congress feast. As a special treat, *The Four Violas* will serenade between courses and are sure to bring smiles and chuckles to all.

Yes, I would love to attend the Viola Congress Banquet. I am including \$32 with my registration.

No, I am sorry that I will not be able to attend this event.

Viola Congress Banquet \$ _____

FRIENDS OF THE XXXII INTERNATIONAL VIOLA CONGRESS

I want to support the XXXII International Viola Congress! Please accept my additional donation and list me as a friend of the convention in the official Congress Program Book.

Additional Donation \$ _____

Membership, Registration, Housing, Meals, Banquet, Donation

TOTAL PAYMENT \$ _____

Check or money order in U.S. funds (Refunds through May 15 only)

Payment by credit card (MC/Visa/AmEx) # _____ Exp. _____

Please make a photocopy of this form for your records, then send with payment in U.S. funds to:

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Fax 972/490-4219 . www.americanviolasociety.org . www.music.umn.edu/viola.htm

Notice: This convention registration is entered into by the attendee in consideration of the use of the facilities of The University of Minnesota during the 2004 International Viola Congress. It is understood and agreed that all facilities of The University of Minnesota will be used by attendees at their sole risk, and that attendees shall hold The University of Minnesota and the American Viola Society harmless for personal injury or property damage resulting from participation in the 2004 International Viola Congress, either on and off the premises of the University.

ANNOUNCEMENTS

Super Sunday - January 25, 2004

The American Viola Society and the Amateur Chamber Music Players (ACMP) Foundation will again sponsor a nationwide "Super Sunday" Viola Chamber Music Reading Party on January 25, 2004. This free event brings together viola chamber music enthusiasts of all abilities for a couple of hours of viola ensemble music and social fun. The event is a good way to get amateurs and/or students involved in local chapter activities, and may interest some of these members in joining the AVS. Please let your Chapter members know ahead of time to reserve Sunday, January 25, 2004 .

The AVS grant from the ACMP will be used to assist local chapters with the costs of publicity (mailing, posters, etc.) and possible music purchase/ copy license/rental fees. Chapters can also send in receipts for the cost of refreshments (mostly beverages, since, people are usually willing to donate pot-luck food and baked goods). Be sure to save all programs and receipts as the ACMP money will be sent out after these items have been received.

In the grant application, AVS has agreed to the following:

- Local chapters will find a rehearsal space free of charge.
- Organizational manpower and "artist" fees for leaders will be donated.

- Participants will be charged NO FEE to ensure widest possible participation.
- We will acknowledge the grant from the Amateur Chamber Music Players Foundation in all publicity or program-related materials as follows:

This program has been made possible through the generosity of Amateur Chamber Music Players and the Clinton B. Ford Fund of its ACMP Foundation, an organization that promotes chamber music activities for amateur musicians.

- We will provide the ACMP with copies of all publicity and program materials, a description of each event, and a precise accounting of how the grant money was used.

- At the event, information will be available about ACMP and AVS membership (see www.acmp.net and www.americanviolasociety.org for more information).

In addition, we would like to foster a friendly, social atmosphere (snacks, refreshments) so that the participants can get to know each other.

The Amateur Chamber Music Players will provide local mailing lists of their members on request. Contact Daniel Nimetz, ACMP Executive Director, at (212) 645-7424 for more information. The AVS can also provide you with mailing labels on request.

After the event, send receipts and copies of any printed materials

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Continued from page 9

(including programs and publicity mailings and e-mailings) to:

American Viola Society
13140 Coit Rd. #320, LB 120
Dallas, TX 75240-5737

The AVS will reimburse you as soon as the grant money arrives.

For further information, contact AVS President, Ralph Fielding at Ralphfielding@compuserve.com

JAVS Editor Position

The AVS publication committee is in the process of identifying a new JAVS editor. We are currently in the process of reviewing applications. However, if you have a gift for writing and an interest in exploring the possibility of serving the AVS community, or if you know someone who might serve well in this capacity, please contact any of the AVS publications committee members or current JAVS Editor, Kathryn Steely, Chair, AVS Publications Committee and Editor, *Journal of the American Viola Society*, email: Kathryn_Steely@baylor.edu phone: (254) 710-6499 Starting issue: Summer 2004 Responsibilities include: collecting materials for publication in both print and online issues, coordinating peer-review, coordinating materials from contributing editors, preparation of manuscript, editing text and proof reading prior to publication, coordinating the David Dalton Viola Research competition, preparation of the summer newsletter, preparation of the AVS Directory.

AVS Publications Committee:
Kathryn Steely, chair, Helen Callus,
Michael Palumbo, Juliet White-Smith

COMPETITIONS

International Viola Competition 2004 Paris-Ville d'Avray

International Viola competition 2004 Paris-Ville d'Avray is open to all violists of any nationality without age limit. The first round will be held on March 6, 2004. First round repertoire: Hindemith Sonata Op. 25 No. 1 - 1st and 2nd movements or Hindemith Sonata Op. 11 No. 5 - 1st movement, Vieuxtemps *Capriccio pour Alto Seul*, and Jean-Louis Petit *Paralipomenes*. The final round repertoire includes Philippe Hersant: *Pavane pour Alto Seul* and Bartók Viola Concerto - 1st movement. For more information please contact: Jean-Louis Petit, email: jlpetit@club-internet.fr or view the competition announcement located on the AVS website: www.americanviolasociety.org.

The 2004 International Hugo Kauder Competition For String Quartets

The 2004 International Hugo Kauder Competition For String Quartets takes place June 18-20, 2003 at Yale University's School of Music. The Hugo Kauder Society welcomes applications from quartets with an average age 35 or below. Complete information can be found on the Kauder society web site: www.hugokauder.com or tele-

phone at (203) 562- 5200, fax at (203) 562-5201 or email at patosk@earthlink.net.

First Prize - \$10,000 and a sponsored public performance.
Second Prize - \$5,000 and a sponsored public performance.
The Audience Prize - \$1,000 and a sponsored public performance.
Winners also receive a free digital recording of their performance.

2004 Kingsville International Competitions

The Music Club of Kingsville, Inc, will hold its annual Kingsville International Competitions (The Young Performers Concerto Competitions and the Isabel Scionti Piano Solo competitions) April 1-3, 2004 on the campus of Texas A & M University-Kingsville. Over \$24,000 in prize money is available for distribution to winners in various contests. The highest ranking winner will receive a minimum total of \$5,000 in cash prizes and a performance with the Corpus Christi Symphony Orchestra or the Victoria Texas Symphony Orchestra.

Separate contest will be held in two divisions: Junior (up to 19 years of age) and Senior (19-26 years of age). Entry deadline is Wednesday, January 21 (post-marked), 2004; entry fee is \$35.00 per contest. For more information, please contact the Kingsville competitions at: youngperf@hotmail.com or 361/592-2374, or visit the website: www.KingsvilleMusic.com ☺

IN MEMORY

KERRY McCAY SHARER



Miranda Pederson/Bowling Green Daily News

by Dwight Pounds

It is with deep sadness and a profound sense of loss that I inform the Society of the passing of violist Kerry McCay Sharer, my colleague, frequent stand partner, and close friend for over four years. Death is difficult even in the most acceptable situations, but the burden is made all the more onerous when, in addition to the sense of loss inevitably felt by close friends and family, they have to contend with pondering the imponderable at the passing of such a young, vibrant, and talented person in what has been euphemistically called the prime of life.

Kerry Sharer was Bowling Green's accidental violin/viola teacher, having met Marty Sharer from Franklin, KY, at Northwestern

University while they were working on graduate degrees in music. When he returned in 1999 to assume duties as band director of Bowling Green's Warren East High School, she came as well and soon was employed as a clerk with Royal Music Company. I was delighted to learn that a stu-

dent of my friend and former AVS President Peter Slowik was among us, knowing that Peter was a stickler for both technique and musicianship. She opened a private studio and soon was playing in the Owensboro and Bowling Green-Western Symphonies, subbing in Nashville, and was a founding member of the Bowling Green Chamber Orchestra. By the time she and Marty married, her private studio had grown so large and the demand for her services so extensive that studio teaching became her full-time job.

The following describes the week that began on Sunday, July 13, 2003:

A call came to my home regarding the Fountain Square Players' upcoming production of Rogers

& Hammerstein's musical comedy, *Cinderella*. Some violinists and a violist were still needed for the orchestra—would I consider playing? Kerry Sharer was going to play one of the string parts and Marty was going to read the percussion score. It sounded like a very good gig and I committed to it immediately. An e-mail message from Kerry arrived within hours asking me to come by Royal Music Company on Monday to pick up a part. At 10 AM I was in the store, the facilities of which she used to teach a very large studio of over 60 young people. I shared my impressions of the recent viola congress in Kronberg, Germany—we had played a wedding together on the eve of my departure—and told her about finding a beautiful viola duet of intermediate difficulty that we could play for her students and their families in one of her recitals in the autumn, one that she might consider using with some of her more advanced students. We visited the better part of 20 minutes, joking about which of us would have the “honor” of playing the viola part since we were both violists and who would have to “make do” on second violin. I asked her to make it easy on herself, that I would be happy to play either. She retrieved the viola part, gave it to me, and said she would be giving me several envious glances during the performance

while she “suffered” through the violin score. What neither of us could know at the time was that she had less than twenty two hours to live as even then a blood clot that would prove to be fatal was forming in one leg.

An astounded community reacted to the shock of Kerry’s sudden passing quickly. The Bowling Green Daily News printed a tribute to her on the front page of its Wednesday issue, her brief career was the subject of an editorial the following day, and a concert by the summer community band was performed in her memory. The Bowling Green Chamber Orchestra board of directors designated the principal viola position in perpetuity as the Kerry McCay Sharer Memorial Chair. In addition to grieving family and friends, Maestro Nicholas Palmer of the Owensboro Symphony and several members of the orchestra were present for memorial services. Four close friends delivered heartfelt and eloquent eulogies. Several people expressed interest in a memorial concert. Additional tributes and poems arrived, all of which are to be placed on permanent file in the Primrose International Viola Archive.

Jeffrey Reed, director of the Bowling Green Chamber Orchestra, had been asked by Kerry’s family to handle all musical activities with regard to Thursday’s memorial service. I approached Mr. Reed to offer whatever assistance he might need—recommendations for viola literature appropriate to the occasion, performance, or any other requirements. He said that,

rather than featuring the viola, Kerry’s students were going to play and asked if I would help tune their instruments and play with them...I gladly agreed. When 35 or so young people between the ages of four and seventeen filed into the sanctuary with their violins and violas under their arms and took the position to play Twinkle, it was as if the purpose and summary of Kerry’s brief but brilliant teaching career had been distilled to this one moment in time. Even the very youngest violinist rose to this special occasion as the building rang with the Suzuki arrangement of Twinkle, Twinkle, Little Star and its first variation, “Mississippi Hot Dog,” probably the most unusual hymn of praise ever performed in Christ Episcopal Church ...but that’s exactly how it was played. This massed performance by her students was a beautiful and touching gesture, one that she would have particularly appreciated. This Ohio native was lovingly buried in her husband’s home town of Franklin, Kentucky...she had more than earned her place among us.

That night, the show at the Capitol Arts Center went on in the strongest tradition of show business. We instrumentalists, most of us having attended or participated in the earlier memorial services, played through a degree of pain but put our full energies into creating a good performance, just as Kerry’s students had done earlier. It was business as usual and Kerry would have wanted it that way. Those closest to her, perhaps inevitably, would have to contend at some point with their mental and emotional

detachment during the lighthearted Cinderella and ironically do so at a time when the tormented clown in Ruggero Leoncavallo’s *I Pagliacci* was more appropriate to their frame of mind. In the end, children giggled at the antics of the wicked step-mother and the awkward step-sisters and marveled at the Fairy God Mother’s magic. Cinderella married the Prince and lived happily ever after, dreams came true, and people laughed and were entertained. Kerry was supposed to be sitting beside me playing the second violin part, but Fate had decreed that she would take her final bow earlier that same day. This very much in mind, it was only when the actors, singers, and dancers—particularly Cinderella and the Prince—came out to acknowledge the applause during the very upbeat curtain music that I was able to shed the first tears of this totally incongruous day. One performance down, three to go...with curtain calls.

This was the week that ended on July 19, 2003.

Kerry McCay Sharer (1975-2003), a native of Columbus, Ohio, was a graduate of James W. Robinson High School in Fairfax, VA, and of DePaul University. She earned a master’s degree in music pedagogy from Northwestern University, Evanston, IL, where she studied viola with Peter Slowik. She was a member of the Bowling Green Chamber Orchestra, the Owensboro Symphony and Zion Lutheran Church in Franklin, Kentucky. B



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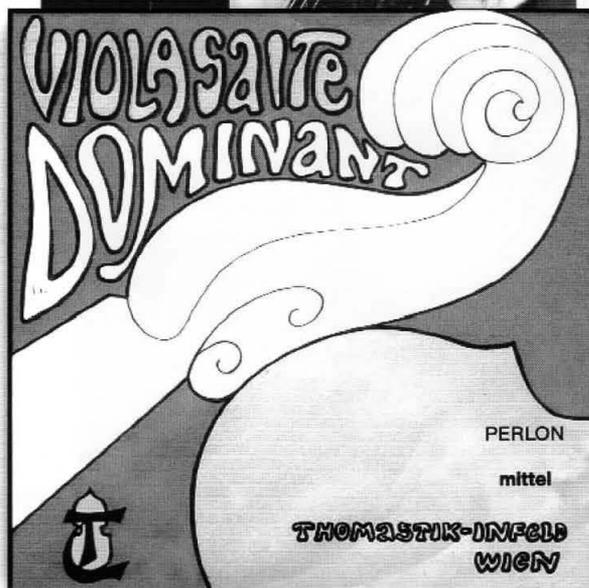
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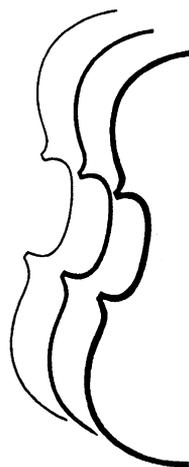
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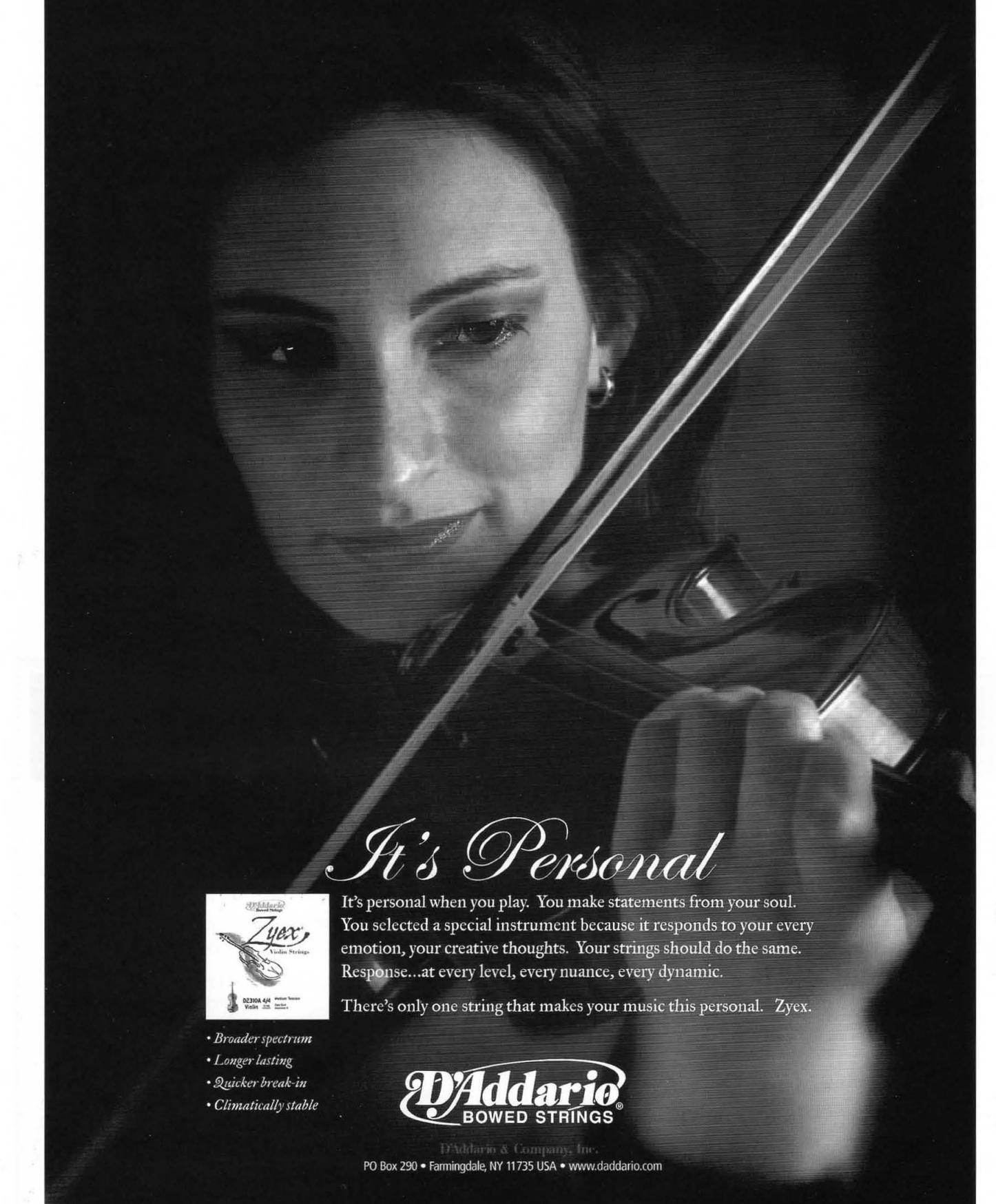
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INTRODUCING ZELTER'S VIOLA CONCERTO

By Jeffrey Levenberg

Editor's Note: Jeffrey Levenberg's Introducing Zelter's Concerto is the first prize winner in the 2003 David Dalton Viola Research Competition.

History

Karl Friedrich Zelter (1758-1832), renowned during his lifetime as one of Germany's foremost composers, conductors, music historians, and educators, has had a notable impact on the history of western music. Dr. Zelter's passion for Johann Sebastian Bach led to the rediscovery of the St. Matthew Passion; the subsequent organization of the Passion's monumental performance in 1829 helped renew the world's interest in Bach's music. Zelter served on the faculties of the Berliner Sing-Akademie, Akademie der Künste, as well as established institutes in Kaliningrad, Breslau, and Berlin; his many students included Felix Mendelssohn and Otto Nicolai (Ottenberg 781-782). In fact, today Zelter is virtually remembered only for the success of his distinguished pupil, Mendelssohn.

However, Zelter was an accomplished composer in his own right. Most famous for his extensive output of lieder, Zelter also composed numerous sacred, choral, and keyboard works, as well as his sole surviving orchestral work, the Viola Concerto. Although Zelter's viola

concerto is not a masterpiece, the concerto is an example of typical eighteenth century German music and therefore serves as a model for appropriate historical performance practices. Because of this, and since it also includes some truly quite pleasing music, the concerto deserves to be more readily included in the viola repertoire. A foundational knowledge of eighteenth century performance techniques will enhance one's search for his or her own unique interpretation (whether it is modernized or not). The following fundamental suggestions are meant to be applicable to both historical and modern performances. Owning a copy of this concerto will certainly prove to be valuable.

Zelter's viola concerto was composed in 1779, early in his career and before his formal composition studies, while he was still primarily an amateur violist. The following excerpt from Zelter's autobiography describes the humorous circumstances surrounding the commission of the piece:

But one of my greatest wishes had remained unfulfilled. I never yet had seen a proper score, had always wanted to see the score of one of Benda's works, and now through being away from the theatre the hope of doing so was greatly diminished. Then suddenly I remembered one of the viola players in the orchestra (who privately dealt in pigeons) saying that he possessed a score of Benda's Ariadne auf Naxos. I went

to him, and indeed he owned the score, but he was only prepared to sell it—and for more money than I could afford. One day he came to visit me, and in the courtyard he saw some pigeons which belonged to a neighbor. He then proposed to me that, if I gave him the pigeons, he would lend me the Ariadne score. This of course, was impossible, as I did not even know who owned the pigeons, but I soon found out that they belonged to a secretary with whom I had gone to concerts on several occasions. So I went to him and after long discussions we came to an agreement: He would give me the pigeons and in return I was to compose a viola concerto for him. In this way I received my pigeons which I exchanged immediately for the score, and throughout many a day and night I copied it. (Beyer 5)

Upon its completion, the concerto was welcomed with immediate success. As Zelter himself noted, "My secretary was overjoyed when he heard the concerto played for the first time." (Beyer 5) The instant success of the concerto probably inspired Zelter to pursue composition seriously; his autobiography reveals that this piece served as a pivotal, transitional point in his career (Beyer 5). In fact, his feelings about his piece show the utmost confidence and even arrogance: By now the viola concerto was finished. It was the first attempt in recent times to offer something more in a concerto than just technique and something pleasant to listen to (Beyer 5).

Zelter's exuberance aside, his Viola Concerto is not recognized as a tremendous masterpiece when compared to other contemporary concertos by Haydn, C.P.E. Bach, and Mozart. However, it is important to understand that much of the repertoire of Zelter's time is not comprised of inspired masterpieces. The musicians of the eighteenth century lived very different lives from those of the present day. Composers were always writing for the moment and trying to meet ridiculous deadlines imposed upon them by their wealthy patrons. The result of this was an enormous amount of substandard repertoire with little emotional feeling and much repetitiveness. Thankfully (as the above quotes show), this was not the case with Zelter's Viola Concerto, as he made a sincere attempt to create a truly sublime work, even before his extensive training as a composer.

Some Fundamental Eighteenth Century Techniques

Scored for two trumpets, strings, and solo viola, Zelter's Viola Concerto in E Flat Major consists of three movements (Allegro con fuoco, Adagio non troppo, and Rondo), typical of the eighteenth century concerto. Many historically-based practices can be implemented in a performance of the concerto, and some of the more pertinent examples will be addressed as they appear in the composition. While different interpretations will lead to different bowings, phrasing, etc., the same guidelines can still be applied.

Movement I

To lay the foundation for the performance of this era's repertoire, it would be historically accurate to say that the composers used (in common time) beat one as the strong beat, beat two as a (lesser) "traveling" beat, beat three similar to beat one in a slighter strength, and beat four as a "leading" beat back into one. One may directly apply this throughout the composition with appropriate right and left hand technique and expression. A simple example of this can be seen in the opening statement by the soloist. (See example 1.)

The next entrance is another clear example of this idea, with the slight difference that the accompaniment has the strong first beat in measure 45. The soloist should react to this with the same energy as if he or she played the downbeat. This section also allows for the distinction to be made between slurred and non-slurred notes. According to one of the eighteenth century's venerable violinists, Leopold Mozart, "The first [of the slurred] notes coming together in one stroke is accented more strongly and held slightly longer, while the [following notes are] slurred on to it quite quietly and rather late" (115). Expanding upon this idea leads one to believe that a) all of the slurred eighth/six-

teenth notes are not to be played with the same length or articulation, and b) there should be a slight break in between slurs in order to emphasize the first note of the next series. (See example 2.)

While Zelter's original notation did not slur the final "b flat" and "a," Mozart's valid "rule without exception: The appoggiatura is never separated from its main note, but is taken at all times in the same stroke" (166) is certainly applicable here.

Concerning fingerings, the use of open strings is considered reasonable in pre-romantic music. William Primrose suggested their use in all types of music "because of the color that is induced by a commingling of overtones. This adds glamour to the sound of the instrument" (Dalton 92). The degree to which this is to be applied is up to the performer. Perhaps one may apply this to the very opening.

The minimal use of slurs in the original manuscripts of many of the eighteenth century composers leads one to infer that when slurs are notated, they are of significant importance. (See example 3.)

Mozart's performance practices can be applied here as well. To avoid

Example 1: Zelter Viola Concerto, mvt. I, mm. 33-41



Example 2: Zelter Viola Concerto, mvt. I, mm. 44-54



monotony, every sixteenth note should not be played the same way; thus, the marked slurs require a change of color and articulation. Even the longer slurs at the end of the phrase must still be articulated in accordance to the hierarchy of beat importance. Often times, an exception occurs concerning the hierarchy of beats. According to Mozart, “In lively pieces the accent is mostly used on the highest note, in order to make the performance right merry” (221). Example 4 embodies this basic idea, and the new musical idea presented by Zelter (triplets and sequencing) creates the need for clear phrasing. The trills throughout this piece are generally limited to the transition and conclusion of phrases. While there certainly is no “correct” way to perform a trill, one should be educated on the appropriate trills of the

time period. A final trill may a) be approached from above; b) approached with a descending appoggiatura; c) approached with an ascending appoggiatura; or in the case of long notes and cadenzas, d) be played without strict rhythmical time (ribatutta). (See example 5.) To conclude the trill, “it is always better by means of a few little notes which are slurred on to the trill as a turn, and which are played somewhat slowly, to fall directly to the closing note rather than make the performance sleepy” (Mozart 191). This is especially important to achieve a singing sound at the conclusion of the cadenza.

The short, ornamental trills seen in the exposition are to be “played with a quick appoggiatura and a turn” (Mozart 188, (See example 6.)

Example 3: Zelter Viola Concerto, mvt. I, mm. 55-62



Example 4: Zelter Viola Concerto, mvt. I, mm. 71-72



One of the practices of the eighteenth century was for the performers to improvise their own cadenza. While this is rarely done in the present day, this idea helps one understand the logic behind Zelter’s first and second movement cadenzas, as the free scales and arpeggios have an improvised feel. (See example 7.)

Movement II

The solemn second movement requires the application of many of the above practices concerning beat emphasis, articulation, slurs, and trills. Written in 3/4 time, the downbeat maintains its strength, and beat three once again leads into beat one. Beat two, even though technically considered a strong beat, remains weaker than one and is a “traveling” beat. This movement enjoys significant dialogue between the soloist and the accompaniment, and much of the solo line allows for expressive and improvised ornamentation. (See example 8.)

Contrasting this opening theme are the unsettled sixteenth notes which occur regularly throughout the movement. (See example 9.)

Many ornaments of the day can be incorporated in this section to emphasize certain points, as well as to add interest. For example, the second held “d” in measure 36 could contrast the first one with the use of an upwards mordent. (See example 10.)

When this “d” returns at the height and conclusion of the phrase, one may further ornament it with a ribattuta. (See example 11.)

Example 5: Zelter Viola Concerto, Trill examples

Example 6: Zelter Viola Concerto, exposition trills

Example 7: Zelter Viola Concerto, mvt. I, cadenza

This type of ornamentation is obviously most suitable on a longer note (Mozart 210). The return of the opening

melody demands significant attention when considering improvisatory ornamentation. (See example 12.)

The lengthy “d” could again employ the ribattuta to add to “the sustaining of a very long note” (Mozart 210). In order to make this most effective, it would be appropriate to suggest that one add an ascending tirata to the high “b flat” and then a descending tirata to the “f sharp.” (See example 13.)

It is important to note that the above ideas are only suggestions and that different interpretations will ultimately lead to different ornamentation. The suggested ornaments were common in the eighteenth century and were understood and expected by the composer. Obviously, enhancements may also be achieved with expressive dynamics, vibrato, and the like. Above all else, remember Mozart’s statement that “All these decorations are used, however, only when playing a solo, and then very sparingly, at the right time, and only for variety in often-repeated and similar passages” (214).

This movement is also suitable to briefly address the commonly questioned use of vibrato in the eighteenth century. Mozart presented his view that vibrato should be limited to passionate phrases and accentuating certain tones, whereas another eminent violinist, Francesco Geminiani, suggested it be used as often as possible (Duffin 4). This difference of opinion refutes the common stereotype that all eighteenth century performers limited their vibrato, implying that the eighteenth century vibrato practices are similar to common practices today: Vibrato is an enhancement to the

Example 8: Zelter Viola Concerto, Movement II, mm. 22-29 (opening solo phrase)



Example 9: Zelter Viola Concerto, Movement II, mm. 32-40



Example 10: Zelter Viola Concerto, Movement II, m. 36



Example 11: Zelter Viola Concerto, Movement II, m.



Example 12: Zelter Viola Concerto, Movement II, mm. 48-54



Example 13: Zelter Viola Concerto, mvt. I, mm. 50-25



phrase, and controlled use leads to more expression.

Movement III

The final movement follows the typical eighteenth century rondo form, and considering that each section requires many of the same performance practices used in the previous movements, only a sample from each section will be provided here. (See example 14-18.)

Zelter's creativity can be seen in this section, as he reuses motives from the second movement in a quicker, livelier context.

Interwoven throughout the rondo are slow recitatives (*adagio*, *piu andante*), which serve as transitions between theme A and the episodes. (See example 19.)

The Spectrum of Opinions Concerning Eighteenth Century Performance

The relevance of understanding the appropriate performance practices for eighteenth century composers is clearly addressed in Mozart's final address to the performer:

The good performance of a composition according to modern taste is not as easy as many imagine, who believe themselves to be doing well if they embellish and befrill a piece right foolishly out of their own heads, and who have no sensitiveness whatever for the affect which is to be expressed in the piece. And who are these people? They are mostly those who...force themselves

Example 14: Zelter Viola Concerto, Movement III, mm. 1-8



Example 15: Zelter Viola Concerto, Movement III, mm. 21-24



Example 16: Zelter Viola Concerto, Movement III, mm. 49-56



Example 17: Zelter Viola Concerto, Movement III, mm. 103-108



Example 18: Zelter Viola Concerto, Movement III, mm. 129-132



Example 19: Zelter Viola Concerto, Movement III, mm. 82-87



straight into the company of virtuosi. Many succeed so far that they play off with uncommon dexterity the most difficult passages in various concertos or solos which they have practiced with great industry...But should they have to per-

form only a couple of minuets melodiously according to the instructions of the composer, they are unable to do so...For as long as they play an allegro, all goes well: but when it comes to an adagio, there they betray their great igno-

rance and bad judgment in every bar of the whole piece. They play without method and without expression (215).

Whether or not the present day performer chooses to incorporate some of the eighteenth century practices is a matter of personal opinion. Primrose, for example, was “heartened that some artists and recording companies today have had the enterprise to share with the public what they believe to be more authentic renderings of early music” (Dalton 191). Pinchas Zukerman, on the other hand, considers historically-based performances to be “complete asinine stuff” and “complete rubbish,” in some of his more reserved comments about the topic (Duffin 3).

Perhaps Leopold Auer was the most adamant about expressing one’s feelings through music, no matter what interpretation is taken:

I have already said that the [musician] must enter into the spirit of a composition... We do the greatest honor to art when we offer our own very best, not the best we can borrow from someone else... Forget tradition. Dismiss the idea that you must try to play such and such a work just as so and so plays it. Do not think of style! Concentrate quite simply and honestly on putting your whole heart and soul into the task of making the music you are playing live, expressing it as you feel the composer meant it to be expressed (83).

Surely such a wide spectrum of viewpoints shows that there simply is not only one way to perform earlier repertoire. Many will agree, however, that

there must be a distinct difference between how each genre of classical music is performed.

Introducing Zelter's Viola Concerto

Endnotes

- 1 His symphonies and a violin concerto are lost (Beyer 4).
- 2 Franz Beyer's edition of the original score is used as the primary source for this essay. A piano reduction is also available: Zelter, Karl Friedrich. *Viola Concerto*. ed. Franz Beyer. Adliswil: Edition Kunzelmann, 1998.
- 3 In fact, Adam Carse claimed that "...one work followed another in quick succession...so much of the 18th century music is little more than hack-work turned out without much thought and given little purpose" (9).
- 4 Leopold Mozart is often regarded as the founder of "modern" violin technique (Duffin).
- 5 Franz Beyer has also composed suitable cadenzas for this piece.
- 6 A-B-A-C-A-D-A-B-A-Coda, a form most likely influenced by Wolfgang Amadeus Mozart's early rondos (Cole 653).

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WORLD VIEWS

THE KRONBERG KONGRESS AND VIOLA FEST IN REVIEW



The Altes Oper in Frankfurt provided the setting for the opening of the 2003 Viola Fest.

Editor's Note: We wish to thank Dwight Pounds for his beautiful photos of the Kronberg Kongress and Viola Fest.

The International Viola Congress Meets in Germany, June 2003

By Claudine Bigelow

The 2003 International Viola Congress was held in charming Kronberg, now a suburb of Frankfurt, Germany. It is a beautiful and historic place complete with narrow cobbled stone streets and its own medieval castle where knights of old once roamed. Organized jointly by the German Viola Society and the International Viola Society, Ludwig Hampe, Ronald Schmidt and Frank Strauch did a fantastic job of showcasing violists and stu-

dios of their society as well as balancing the programs with guests from all over the world. Other countries represented included Canada, Scotland, New Zealand, Belgium, Sweden, and the U.S.A.

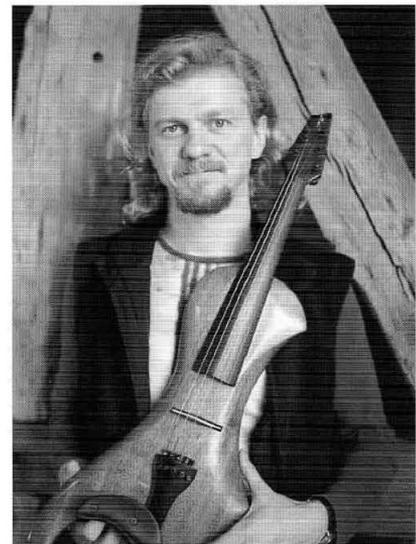
Something that stood out was the quality of German viola teachers and their incredibly

strong studios. Master class appearances featured the teaching of Matthias Bucholz, Johannes Lüthy, Hartmut Rohde, and Tabea Zimmerman. Some of their studios were also showcased in recitals.

The recitals generally featured music of the artists' home countries and provided a good opportunity to hear repertoire I would like to try in the future. Jutta Puchhammer-Sédillot and her duo partner Elise Desjardins performed an incredibly lush Sonata Rhapsody by the Canadian female, Jean Coulthard (1908-2000) among other pieces. Emile Cantor also brought his pianist Philippe Terseleer and they played Belgian music both old and new. The composers ranged from familiar Vieuxtemps to those worth seeking out more often such as Legly and Jongen. Helen Callus played the

British/American Rebecca Clarke's music and Donald Maurice played his fellow New Zealanders' music by Anthony Ritchie and Alfred Hill. Penny and Steve Kruse transported audiences to parts of North America by featuring rags and some Montana Music, by David Maslanka. Chris Rutledge shared some of her year's focus on Bach and featured the Chaconne.

Two special violists transported us to other worlds by their abilities to create wildly new colours on the instrument. Henrik Frendin (Sweden) did a demonstration on his newly designed "electric viola grande." Garth Knox (Scotland) played a breathtaking recital of new works that shimmered, crackled and sparkled with his own unique style.



Henrik Frendin and his "electric viola grande"

Frank Strauch's daily task was to lead the viola ensemble class, which gave a final performance at the end of the congress. Frank was also featured in an evening chamber music recital with his colleagues Chrisoph Ritter on piano and Klaus Wegener on clarinet playing the *Komponistenporträt* of Thorsten Kuhn. Another delightful chamber music concert featured Matthew Marshall on guitar with violist Donald Maurice playing Piazzolla, Villa-Lobos, a refreshing rendition of the Schubert *Arpeggione*, and a very cool piece, *Haru No Umi* by Miyagi Michio, originally for flute and koto.

The lectures were a time for learning, reflecting and arguing. Fan Tao from D'Addario Strings gave a psychoacoustic demonstration filled with puzzles and answers about sound. I was able to both speak and play about William Primrose and the wide breadth of viola materials he left in the Primrose International Viola Archive. My colleague, Myrna Layton, spoke about some of the projects librarians continue to work on in PIVA and how the collection can be accessed. Donald Maurice loved stirring strong opinions with his



Donald Maurice discusses the Bartók Viola Concerto.

presentations and arguments about the Bartók Viola Concerto. Don't miss his new book coming out this fall on the subject, from Oxford University Press.

Ludwig Hampe took all who desired on a day tour of Frankfurt to learn a bit of its history and to help violists understand the importance of this city for Paul Hindemith. We were able to see Hindemith's former home, a tower hundreds of years old. Apparently it was so hard to squeeze a piano in it, they tell the story still. We were even privileged to hear the Frankfurt Opera Orchestra, where Hindemith once played, still a thriving musical organization. Coincidentally, Hampe currently plays viola on the first desk of this very same orchestra in the Frankfurt Opera House. Although bombed during the war, the historic opera house was lovingly refurbished and continues to showcase some of the finest musicians in Europe. We heard the opera orchestra in a rehearsal of *Don Quixote* in this beautiful hall.

The most brilliant idea by the organizers was to have this Kongress organized in tandem with the Kronberg Academy's Violafest, June 12 -15. Billed to perform were some of the viola greats of our time, including Kim Kashkashian, Nabuko Imai, Tabea Zimmerman and Yuri Bashmet. Unfortunately, Imai was unable to perform due to injury but graciously supported the event and attended most of the concerts. Imai's need for a substitute paved

the way for a surprise performance on opening night from the wonderful Norwegian giant, Lars Anders Tomter. A personal favourite, his refined sound was like spun silk.



Korey Konkol and Nabuko Imai

Each player had something remarkable to offer. Bashmet played his trademark Schnittke Concerto, but his most interesting performance was the inventive Brandenburg Concerto No. 6 *Konzert-Paraphrase* composed by Grigori Korchmar. His solo partner was his student Nina Macharadze and they were accompanied by the Moscow soloists. This piece is Bach gone mad, nightmare music, which is at times funny, frightening and always surprising—an excellent composition. Bashmet also featured a number of transcriptions, both solo and chamber. The one I looked the most forward to hearing was the Brahms clarinet quintet with the clarinet part transcribed for viola.

Personally, I missed the contrast in color the clarinet brings to the ensemble.

Kashkashian's intensity and commitment were tangible in every note she played. She also got the audiences' attention with her compelling and special sound. The sheer difficulty of the new and complex works was impressive. A listing: A new, forty minute concerto, *Lightning with Life*, *In Four Colours Comes Down*, by Christopher Theofanidis, *Rava Deravin* for solo viola and string quartet by Eitan Steinberg, *Still* for viola and chamber orchestra by Thomas Larcher, *Naturale (su melodie siciliane)* for viola, percussion and tape by Luciano Berio. Her recital with the percussionist Robyn Schulkowsky was imaginative and improvisatory and also featured Armenian folksongs and *Folies d'Espagne* by Marin Marais.

Since Nabuko Imai was unable to perform due to injury, another one of the surprises of the Violafest was the opportunity to hear from the rising generation of great violists. Although billed as pupils of the four artists, each proved they are becoming great artists in their own right. Yoko Kanamaru, Imai's student played convincing Bach. Her leadership in the viola quartet arrangement of the Bach *Chaconne* was particularly stirring. Ilya Hoffman and Nina Macharadze represented the polish received from study with Yuri Bashmet. Sebastian Krunnies, formerly a student of Kim Kashkashian and Garth Knox, performed the Marc Monnet *Fantasia*.

Krunnies has found success as one of the most recent additions (2000) to the Berlin Philharmonic viola section, with whom he also performed later in the week. Antoine Tamestit, a Frenchman, and student of Tabea Zimmerman, particularly stood out in his performances because of his resonant tone and beautifully expressive interpretations. American audiences will be lucky to have more opportunities to hear Tamestit this year. Since he was a first prize winner with the prestigious Young Concert Artists in New York, he will be performing in the USA from coast to coast.



Antoine Tamestit and pianist Markus Hadulla

As if hearing these wonderful viola soloists was not enough, the frosting on the cake of the Violafest was the opportunity to hear the entire Berlin Philharmonic viola section in concert! They played both light and serious viola ensemble music including Telemann, Jacob, Weinzierl and Rossini. They showed they rule the roost with

Strauss's *Kaiserwalzer* and on the serious side, proved the new piece, *Testament*, by Brett Dean deserves to be a staple of group viola repertoire.

Tabea Zimmerman was the highlight of the entire week. Her command, grace and beauty glowed in every performance she gave. Ranging from the Hummel *Potpurri* to the second viola concerto by Sally Beamish, her playing celebrated all things wonderful about the viola. She is doing for our century what Primrose did for the last, taking viola playing to new heights. Zimmerman's luminous and haunting performance of Menachem

Wiesenberg's *Monolog* will be burned in my memory forever.

Mingling with so many violists was a joyful experience. In attendance there were people who had come all the way from South Africa, Iceland, Poland, Australia, Switzerland and more. The entire week was a wonderful international assortment of gifted violists

from all over the world. My only regret was that there were not more from the American Viola Society to support and enjoy the occasion. If you have always meant to go to a congress and have missed out for some reason or another, I want to encourage you to go next time. Korey Konkol is already preparing an extravaganza

in Minneapolis. These congresses are too wonderful to miss! I hope to see you next June at the University of Minnesota!

The Kronberg Kongress: Some Observations

by **Dwight Pounds**

The Facilities

Kronberg's Stadthalle was a modern but somewhat Spartan structure with none of the heavily ornamented Baroque stone work or Rococo paint and plaster one frequently associates with German concert halls. It featured a vaulted ceiling and good acoustics; it comfortably accommodated 400 guests and, to everyone's delight, it was air conditioned. The Stadthalle was centrally located, offered easy access to area hotels and restaurants, and was used primarily for morning presentations. The Zehntscheune was an intriguing old building two city blocks removed which consisted of thick stone walls, a brick floor, and massive beamed rough-hewn timbers that had been precisely cut, joined and fit together with pins in a style of joinery known only today by a very few master builders of barns. Its suitability as a recital hall was marginal at best—seating was limited and on benches, the space confined, and when the doors were closed to prevent outside noise intrusion, the room became very warm and stuffy in the unexpectedly hot 2003 summer. It was used for

afternoon and late evening programs during the congress.

The 2003 Viola Fest opened not in Kronberg but in Frankfurt at the Alte Oper Frankfurt, the city's old opera house. The building was restored as a 1000-plus capacity concert hall following the WWII bombing which destroyed its interior. The sell-out crowd, the largest I have ever seen in attendance at a viola concert, opened the celebration in marvelous fashion. Ensuing recitals and concerts were presented in the Stadthalle and the Johanniskirche, or St. Johns Church. The latter, still an active parish church, exuded grace and old world charm in an adequate but fairly tight space and provided the most formal atmosphere for concerts in Kronberg, being used for late evening concerts during the Viola Fest.

The Performers

Welcome to the world of Garth Knox. His is one in which Puck, probability curves, kaleidoscopes, and/or many other normally non-musical entities exist on an almost continual basis and work their impromptu magic. Any part of the viola or viola d'amore is fair game to Knox—either side of the bridge, the area between the instrument top and the strings where only Peter Schickele might consider to venture, and that ethereal layer of physical sound just above what we mortal violists consider focused, fat and full viola sound that hides a harmonic

range of which we have never dreamed and which is simply sitting there ready to be explored and manipulated by a creative and adventurous mind.

Garth Knox is to the viola what Puck is to Shakespeare and the aurora borealis is to nature. Beware all who enter this world...it is not one of Bach, Brahms and Beethoven—not even of Bartók, Berg or Berlioz, though the unrestrained imagination of the latter certainly deserves acknowledgement in this context. Those who make this journey must either put aside any previously held concepts regarding melodic and harmonic beauty and viola tone or allow those that they have nourished over short lifetimes to expand and grow in new and delightful directions. It is an adventure not for the faint of heart or the narrow mind, which is to say that it probably is ideal for most violists. It glistens and glitters, it sparkles and sings, and it dances delightfully. Such adventures should be entered with forethought and an expectation of insights into another musical dimension ...and at every possible opportunity. Such is the world according to Garth Knox.

Then there is Henrik Frenidin, the affable Swede, who combines traditional tunes, a thorough knowledge of computer language, improvisation, a five-string electrical instrument, and application of any other creative idea that might appeal to him at a given moment. In *Crying Angles* and *Licks of Fabio*, both for viola and

computer, Frendin and composer Henrik Frisk utilized the sound of the viola to cue certain loops and sound parameters in the computer, the idea being to cause musical expression to be the “trigger” rather than traditional fixed parameters such as pitch and attack. *Wrong Music* resulted from collaboration between Frisk and the Swedish composer Fredrik Söderberg and served as the embryo of a later and larger version for E-violin grande and chamber ensemble. The experimental E-violin was developed by Richard Rolf in Stockholm in an attempt that Frendin calls “[creation] an electrical instrument that has the sound character of an acoustical one.”

Totally unique—Garth Knox and Henrik Frendin probe the outer limits of the viola in their own unique ways, chase the will o’ the wisp and explore new dimensions of sound. Their technical acumen, profound sense of artistry, and willingness to experiment and improvise, result in musical imagery that at once is compelling, convincing, and ultimately charming. Stereo-typical English reserve and Swedish gloom have no place in their art.

Les Americains

The husband and wife duo of Penny and Steven Kruse opened the musical portion of the Kronberg Viola Congress with David Maslanka’s *Montana Music: Fantasy on a Chorale Tune for Violin and Viola*. The distinct-

ly American music suggesting the open spaces of the American prairie, the frontier, and its indigenous peoples echoing throughout the Kronberg concert hall and its beautiful vaulted ceilings served to remind the delegates that this undoubtedly was an international event.

Helen Callus, formerly Professor of Viola at the University of Washington (Seattle) and official host of International Viola Congress XXX, is a rising figure in the viola world. Not only is she President Elect of the American Viola Society and served as official representative of the AVS to the IVS Executive Board meetings in Kronberg, she also has presented very solid performances in the last three congresses, thus combining remarkable artistic and organizational skills. Callus continued the American theme in her program, a Composer’s Portrait—Rebecca Clarke, with Clarke’s Viola Sonata, *Morpheus*, and *I’ll Bid My Heart be Still*.

Christine Rutledge, another American with numerous international appearances, also played a very strong recital despite the disadvantage of an unbelievably hot auditorium. A firm reading of the Bach Partita No. 2 in G Major was followed by an equally strong performance of Hindemith’s “Passacaglia” from Solo Sonata Op. 11, No. 5. Rutledge and pianist Hede Hass, who provided outstanding accompaniments for most of the congress participants, concluded

with Ingolf Dahl’s *Divertimento*, a very interesting and compelling composition which requires some score d’atura in the third movement, as the C-string is tuned down to a B-natural.

Also appearing in their third international viola congress, Austrian-Canadian violist, Jutta Puchhammer-Sédillot, and pianist Elise Desjardins were the final North American performers at the congress. This program began with *Rhapsody* by Jean Coulthard, a Canadian woman active for much of the 20th century. The next selection, Philipp Scharwenka’s Sonate “Fantasia,” was Romantic in the style of—but not outdoing—Brahms, and they concluded with Frank Bridge’s Four Pieces for Viola and Piano. The Puchhammer-Desjardins duo consistently generates excitement and a sense of anticipation in their thrilling and performances and interesting programs.

A multi-lingual polyglot (redundancy admitted), Emile Cantor is also a fascinating storyteller who took every opportunity to share either some biographical information about a featured composer or something about a given work or program. An example of his reasoning: “just as the viola is squeezed between the violin and cello, so is Belgium squeezed between Holland and France, therefore a program of Belgian composers is entirely appropriate”...and incidentally the first with this emphasis at an international viola congress. He would

share his anecdotes with the audience in English und auf Deutsch and discuss program order with Philippe Terseleer, his accompanist, en Français...and all this from a person with a Dutch passport and a Danish wife. With nine compositions by as many composers listed in his recital, including a world premier by Pierre Bartholomé, one can only conclude that he possibly performed the entire Belgian viola repertoire. Other composers on Cantor's program included Albert Huybrechts, Joseph Jongen, Victor Legley, Henri Pousseur, Fernand Quinet, André Souris, and Henri Vieuxtemps. Cantor's bow, thus his tonal control, is ever evident throughout the beautifully crafted performances of this unique and charming man.

European congresses by their very nature tend to be smaller and more intimate affairs than their North American counterparts. Many young people who applied to participate in the master classes were even housed with local families in an attempt at defraying their expenses. One measure of the quality of instruction represented at the congress was the excellent technical execution, musical finesse, and ensemble capabilities of the various studios represented, particularly those of Tabea Zimmermann and Hartmut Rohde.

Tabea Zimmermann's first movement of the Bach Solo Suite No.

3 was light, curiously but very effectively underplayed... Zimmermann demanded an effort in concentration on the part of the audience and never exceeded a mezzo-forte, at least as perceived on Row 17. Menachem Wiesenberg's *Monodialog* combined in one performance techniques rarely if ever never heard in combination as Zimmerman effortlessly sustained a left-hand pizzicato on



Tabea Zimmermann greets congress delegates.

the C and A strings alternately while fully maintaining an arco melodic line on the higher strings. As if the pizzicato-arco duo were not sufficient challenge, Wiesenberg also demanded a rather extended vocalized pedal tone from the soloist, suggesting a lament. (Incidentally do not try this without a very good ear and physical coordination, or if you are easily distracted.) Her tone was like silk, the notes did her bidding, and her memorable reading of this haunting piece consistently left her listeners spellbound, enchanted, and wanting more.

Kim Kashkashian's artistry,

which delighted audiences at Congress XIII in Boston in 1985, continued unabated in Kronberg. She seemed to be everywhere during the Viola Fest, doing everything—discussing technique with delegates, examining new instruments and bows, and performing a wide variety of literature. Her opening appearance featured Christopher Theofanidis' *Lightening with Life, in Four Colors Comes Down*, a descriptive four-movement work with the composer conducting. She played the world premier of Eitan Steinberg's *Rava Deravin* as solo violist supported by the Kuss Quartet. Her most unique and arguably most compelling performance was a program of viola-percussion duos



Kim Kashkashian and Robyn Schulkowski acknowledge applause following their viola-percussion recital.

with percussionist Robyn Schulkowski. The viola contributed to the percussive effects in Luciano Berio's *Naturale (su melodie siciliane)* for viola, percussion, and tape, with demand-

ing pizzicato and arco lines played simultaneously. Vater Komidas' *Armenian Songs* was perhaps the most exotic, with Schulkwsky employing numerous instruments and techniques to augment the Armenian scales and tonalities. Marin Marais' *La Folia Variations* concluded the program.

The percussionist had the advantage of motion—the audience sat somewhat transfixed as the bare-footed Schulkwsky seemed to gracefully and effortlessly levitate from drum to cymbal to tam-tam. Her total absorption (sans emoting) in the task at hand was also rather hypnotic and the audience simply could not keep their eyes off of her despite their devotion to the violist. In later programs Kashkashian was joined by Sebastian Krunnies in a performance of Béla Bartók's *Duos for Two Violas* and she concluded her Viola Fest appearance in performing *Still*, by Thomas Larcher, with the Moscow Soloists and German Youth Philharmonic.

If personal involvement was the most telling criterion, this congress would be known quite simply as the DONALD MAURICE CONGRESS, with two recitals and two lectures to his credit. New Zealand composer Anthony Ritchie's *Viola Concerto* was marked by frequent occurrences of jazz elements, showing the staying power and ability of this uniquely American musical form to influence non-American music a

full century after its inception. The concerto is a very solid composition and was beautifully and convincingly performed by Maurice, perhaps one of its finest interpreters as he combined sensitivity and nuance with a variety of demanding technical demands. Alfred Hill's *Sonata in B Minor* (1891) was written in the Romantic German style but featured distinct Maori tunes.

Maurice's second recital featured the viola and guitar combination, with his countryman, Mathew Marshall, on guitar. The program was a combination of the familiar and not so familiar, including arrangements of Schubert's *Arpeggione* and Villa-Lobos' *Bachianas Brasileiras #5* for viola and guitar. Not so familiar were Miyagi Michio's *Haru No Umi* (Sea in Spring), a

transcription of a piece originally for koto, and Astor Piazzolla's *Café* (1930) with enticing movement subtitles as "Nightclub," "Bordello," and "History of the Tango."

Donald Maurice combines his considerable playing skills with very effective scholarship. In succeeding lectures he introduced to a much-traveled, 19th century (and pre-Tertis) British violist named Michael Balling, who studied music in Leipzig and at various times in his career had residence in New Zealand, Brazil and Korea. Maurice's second lecture, "Swansong—The Remarkable Story of Bartók's *Viola Concerto*," was a book preview dealing with his ongoing research into the concerto. Reserve your copy now—I predict it soon will become one of the staples of the violist's library. ♪





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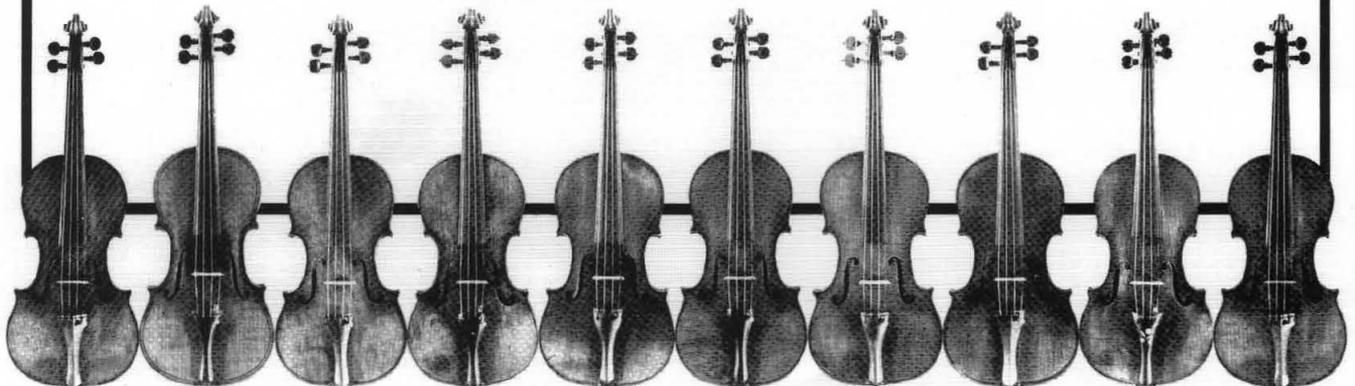
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ALTERNATIVE STYLES

BASICS OF MELODIC IMPROVISATION

By Katrina Wreede

Improvisation at its most basic is simple conversation. Like in any conversation, improvisers respond to events, people, emotions, and/or they use stylistically appropriate language, determined by context, which they learn through study, listening, and imitation. While any music relies on human connections like those between players, audience, and composer, improvisation draws on skills that violists excel in: listening, supporting, answering, and expressing opinions.

These skills, used in improvisation, along with a little patience, curiosity and joyfulness, will open an entire new dimension of music to be created and shared. For purposes of this article, I have divided some general improvisation techniques into four categories.

Improvisations Over a Drone-in groups and alone

Much of the world's music as well as the beginnings of western European classical music rely on drones. Drones maintain a tonal and emotional center, create movement and story-telling through the consonance and dissonance of each changing interval, and in the simplest possible way, allow the musician to experiment with stillness, drama, pure pitch, even spiritual reflection. When improvising alone, a violist can use long, slow bow strokes on a double stop of open string with a few

notes on an adjacent string. I usually start with something like open D and G, A, Bb, C. Change pitches slowly. Enjoy the quality of completion in a perfect fourth, the passion in a major second. After a few minutes, additional notes, perhaps some shifting exercise or a part of a scale, will demand to add themselves. After ten minutes, whole, logical phrases may appear. Tone and pitch sensitivity improve without effort.

In a group, especially with students, everyone can drone quietly on the same pitch, while each player takes a turn playing a few notes, a short phrase, or an entire musical event. Wait for a while between improvisations to settle the air and allow each person to claim their own voice, not just answer the previous player. A person leading the group can set boundaries like: create a contour like a wave, use only notes in E major, start loud and get soft, etc. The important thing is to listen to each other and appreciate the privilege of making sounds that have meaning.

Modal Improvisations – with and without a drone

A great deal of folk, fiddle, ethnic, and jazz repertoire uses the church modes -Mixolydian, Lydian, Phrygian, etc. (See side bar)-with few or no altered notes. Miles Davis would not have been Miles Davis without the Dorian mode. With a practice partner, try trading a drone on the root of a chosen mode

A Quick Review of Church Modes

The church modes are series of pitches similar to scales. Used roughly from 800-1500, they formed the basis for nearly all western music. Benward, Bruce, Music in Theory and Practice, Vol. 1, (Dubuque, IA: Wm. C. Brown, 1981) p. 44.

Note in the examples below that in authentic modes, pitches are arranged within the octave of the final (later called tonic), referring to the final note on which a melody might end. Plagal modes feature pitches arranged both above and below the final.

Authentic modes	Plagal modes
I. Dorian	II. Hypodorian
III. Phrygian	IV. Hypophrygian
V. Lydian	VI. Hypolydian
VII. Mixolydian	VIII. Hypomixolydian
IX. Aeolian	X. Hypoaeolian
XI. Ionian	XII. Hypoionian

The image displays twelve musical staves, each representing a church mode. Each staff begins with a treble clef and a key signature of one flat (Bb). The modes are: I. Dorian (D4-G4-A4-Bb4-C5), II. Hypodorian (D3-G3-A3-Bb3-C4), III. Phrygian (D3-E3-F3-G3-A3-Bb3), IV. Hypophrygian (D3-E3-F3-G3-A3-Bb3-C4), V. Lydian (D4-E4-F4-G4-A4-Bb4), VI. Hypolydian (D3-E3-F3-G3-A4-Bb4), VII. Mixolydian (D4-E4-F4-G4-A4-B4), VIII. Hypomixolydian (D3-E3-F3-G3-A4-B4), IX. Aeolian (D4-E4-F4-G4-A4-Bb4), X. Hypoaeolian (D3-E3-F3-G3-A4-Bb4), XI. Ionian (D4-E4-F4-G4-A4-B4), XII. Hypoionian (D3-E3-F3-G3-A4-B4). The notes are written on a five-line staff, with some notes placed above the staff to indicate they are above the octave of the final note.

while the other violist experiments with scale patterns and melodies. If in doubt about where to put the half steps, check any music theory book. Set a time limit of 4-8 bars for the trades. Try creating and writing out a new mode. Experiment with its emotional potential. One of my favorites is sometimes called “lydian dominant”- G, A, B, C#, D, E F natural.

When practicing alone, learn to improvise in different modes by:

- playing a familiar tune in a different mode (read the same note heads but with a different key signature)
- create a pattern (for instance: 3 notes up, 2 notes down) and play it over several octaves in different modes
- learning a simple folk tune in an unfamiliar mode (“What Do You Do With a Drunken Sailor”, for instance), then ornamenting it to the point of creating a new melody
- alternating between one bar of a written modal melody and the next bar improvised

Improvisations Based on Harmonic Movement – creating new melodies over existing harmonic structures (blues, swing, jazz, folk, etc.)

Many string players start improvising over changes (harmonic progressions repeating with each

chorus of a song) by playing along with a favorite recording, then branching out by adding occasional extra notes and flourishes. As the player gains familiarity and flexibility, she/he can go farther afield, eventually creating an entire new melody. That is what most people think of when they say “jazz”. In a typical jazz combo, someone would play the melody, then each player would improvise a solo (new melody) over one or two choruses of the song, then someone would play the original melody again to finish.

When learning straight-ahead styles like blues, early swing, folk songs, etc., playing along with a recording is an efficient, non-threatening way to acquire new dialects (bow strokes, articulations, swing feel, etc.) For jazz, I have found Lester Young and Sonny Rollins recordings to be two patient and inspiring teachers for violists.

There are many excellent books available with clear, simple instructions for improvising over changes, including David Baker’s *A Jazz Improvisation Method for Stringed Instruments*, vol. 1 and Julie Lyonn Lieberman’s *Improvising Violin*. The Jamey Aebersold Play-along series of CDs is great for practicing with a rhythm section that never gets tired and never needs to be fed. Having spent too much time trying to study my way into being a jazz musician, I highly recommend doing a great deal of listen-

ing and playing, then adding supplemental theory work. Make sure all the needed scales and patterns are available to the fingers, but learn about improvising over changes by playing along. Take every possible opportunity to play with live people in any setting. Improvising violists are still a rare breed. Every stepping-out will be an important contribution to the viola’s place in contemporary music-making. We have a job to do!

Free Improvisation – anything goes, as long as you listen and share

Free improvisation is very fun and therapeutic, as long as you find willing and generous partners. It is created entirely through interactions between the players, very much like standing in a conversation circle at a party, with people taking turns suggesting topics, sharing differing views, discussing ways of solving problems, sometimes wandering away or just repeating what was already said. Free playing in a group offers a wonderful introduction to improvising. Because the only rules are created by and for the players themselves, there can be profound musical moments unlimited by technique or the fear of failure and rejection that keeps so many people from improvisational experiences. A typical event might generate from a visual image, a small musical gesture, a noise outside, a story. I once was in a performing ensemble that created hour-long

improvisations based on the writings of Dylan Thomas and Franz Kafka.

Free improvisation can be life-affirming, art-producing, connection-building and give the violist a chance to appreciate and utilize her/his musical strengths. If vibrato is difficult, just don't do it. When boxed in, go back to a drone and work from the center toward another direction.

Improvisation – a lifestyle choice

As twenty-first century violists, we should all be adding improvisation skills to the standard viola repertoire, to keep the viola a

growing presence in any musical genre. Along with Baroque bow strokes, Mendelssohn spiccato, and Hindemith quadruple stops, violists in the future will need to read a lead sheet on a church gig, accompany a singer by ear at a wedding, demonstrate the viola with an improvised “what an antelope sounds like” to a group of third graders and inspire the next generation of violists to put themselves in any and every musical place that calls them.

It is my hope that our string education system is indeed serious about adding improvisation skills to the standard curriculum. We will have better violists, more interesting compositions, more

sensitive ensemble skills, more free-thinking citizens and generally have even more fun being creative, contributing people.

Katrina Wreede, violist, composer, educator, is the author of “Violaerobics, a Technical Workout” and was credited by jazz historian, Leonard Feather with making the “outstanding contribution to jazz on the [viola].” She is currently in her sixth year teaching composition to high school musicians for the American Composers Forum. ☞

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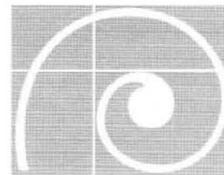
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MODERN MAKERS

THOMAS OLIVER CROEN: VIOLA MAKER EXTRAORDINAIRE



By Eric J. Chapman

Tom Croen's journey to Hor's Concour and a viola voice of his own took him only ten years, but in those ten years he moved from one coast to the next, from one career path to another, and into the exalted ranks of multiple medal winners of the Violin Society of America.

Originally planning a career in music, he was enrolled at Allegheny College when he abruptly changed direction and decided violinmaking was more compelling than violin playing. In 1977, he entered the Violinmaking School of America in Salt Lake City, where, under the tutelage of Peter Prier, he learned

the nuts and bolts of his craft. Even before graduating, he was eager to enter the fray and so took a position with the well-known violinmaker Roland Feller in San Francisco. Croen opened his own shop in Oakland in 1983.

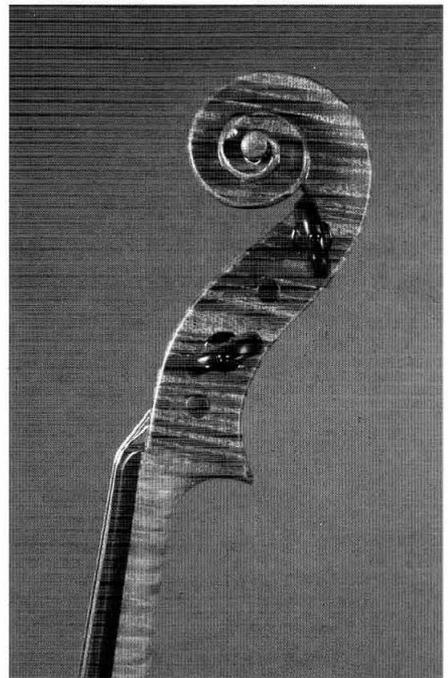
His early work was heavily influenced by the tenets of Isaak Vigdorichik, the Russian violinmaker and acoustician, whose plate-tuning system he adopted. This system involved patterns of "tap-tones" on the wood that should sound specific pitches for specific parts of the top or back. Croen also cites John Dilworth and Roger Hargrave, two of the very finest English makers and scholars, as the ones who have imparted to him an understanding and appreciation for the work of the great makers of the past, a critical ingredient in his success.

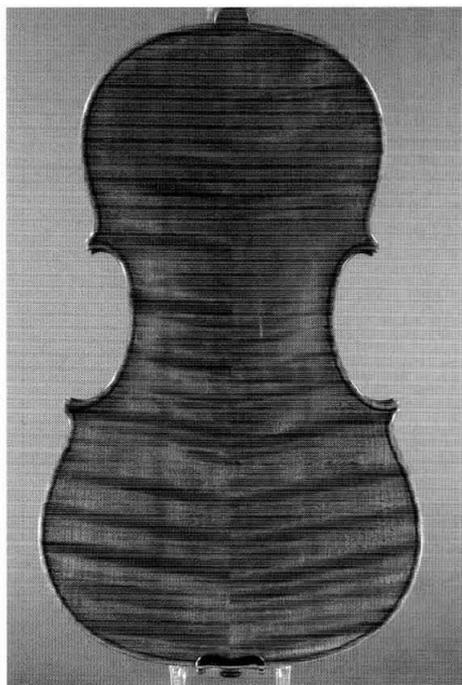
In the course of his work, Croen developed certain standards for violas which he has transmogrified into a mantra: avoid small violas which resemble big violins, and large violas that seem like small cellos. Tom Croen feels that the unique alto voice that is the viola is best served with instruments of 16 1/16". This size instrument has, in his view, the perfect air volume to ring in the concert hall, and not sound either too soprano or too tubby. With nearly half of the 150

instruments he has made being violas, he has had ample opportunity to refine his theory and be confident in his generalizations.

It is also important to Tom Croen that his instruments be comfortable and "user-friendly". His own model is loosely based on the work of Guarneri del Gesu, but is somewhat on the smaller side, 16 1/16th, with a relatively short string length, not terribly high ribs, an easily negotiable slope on the shoulder, and a lightning-fast response that makes playing easy.

Many players have found the above formula to be a winning combination. His instruments are





as beautiful as they are a joy to play. He favors slab-cut big leaf maple backs, and Alaskan Spruce tops. He covers all with deep, warm, translucent varnish.

Tom Croen's path is strewn with medals. At the Violin Society of America's International Competition in Ottawa, Canada, in 1984, he received gold medals for both his violin and viola, the latter having been owned by Ann Frederking of the Canadian Viola society for the past 20 years. Two years later, a cello that he submitted was awarded a gold medal in the VSA Competition in Portland, Oregon. With this award, he became one of the few Hor's Concour (beyond the competitions and no longer eligible to compete), having won gold for violin, viola and cello.

It was a long-standing tradition at a chamber music workshop in New England to have an annual "viola shoot-out", at which all the violas present would be lined up,

"Dating Game" style, to be judged by the assembled music aficionados. All the violas were to be played by a professional, and the audience would not know who had made them. At the annual shoot-out eleven years ago, Margaret Miller, the violist of the Da Vinci String Quartet, had been drafted to play the instruments. Fifteen anonymous 'bachelors' sat on a table on the stage, and one by one, the audience voted to eliminate them from the running. When the dust cleared, two instruments were left standing: one by Thomas Croen, and a beautiful Mantegazza, made circa 1770.

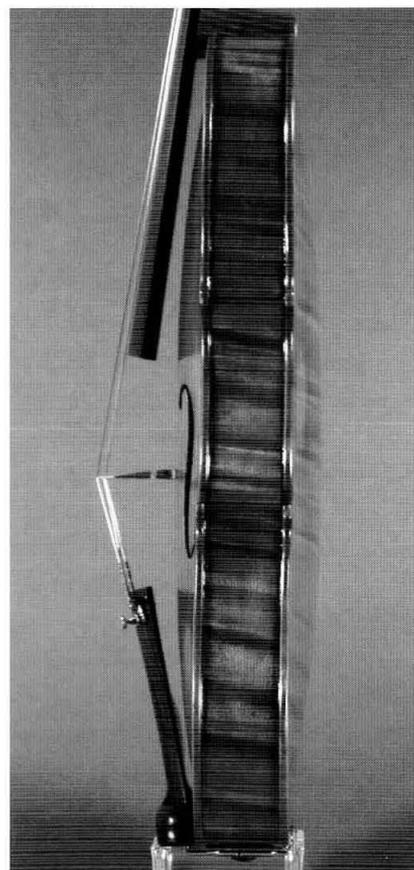
When the final vote was taken, the audience was astonished to learn that they had voted a brand-new viola as king of the hill. Stradivarius has his Messiah, Del Gesu The Cannon, and from that moment forth, Croen has Killer.

Three years later, when Killer came on the market, Margaret Miller jumped at the opportunity to own the instrument. She recently described her feelings about her viola. "The 1990 Croen viola that I have is a true gem. It has a warm, rich sound, and responds beautifully. In the eight years that I have played it as violist of the Da Vinci Quartet, it has displayed a wide range of sound color and blended exceptionally well with the other instruments in the quartet. It has a beautiful varnish, and a stunning one-piece back. I consider myself very fortunate to have this viola."

Tom Croen now works primarily on a commission basis. Although commissions are never easy for

either maker or player, as there are many factors to be considered. Croen's practice of making only one basic model allows players to concentrate on other important features. The projected use for the instrument (orchestral playing, chamber music, solo work etc.), ideal sound, and long term goals can be taken into account and addressed by the maker. He currently has a one year waiting list for his instruments, which are priced at \$17,000.

From his home in New York, through Salt Lake City to the San Francisco Bay, Tom Croen's journey continues to yield great violas for the players of the world to enjoy. B



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AVS RETROSPECTIVE

THE PRIMROSE MEMORIAL SCHOLARSHIP COMPETITION'S EARLY YEARS

by Dwight Pounds

The Artist, the Fund, and the Competition

The great William Primrose enjoyed numerous recognitions in his lifetime and still more were bestowed upon him following his passing in 1982. Late in his career he was knighted as a Commander of the British Empire by Queen Elizabeth II and in 1975 he was awarded an Honorary Doctorate by Eastern Michigan University in Ypsilanti at ceremonies during Congress III. Concurrently he was given an award unique in the American Viola Society, the AVS Scroll of Distinguished Service. In further actions by AVS leadership, Primrose was also named Honorary President of the Society and Honorary Chairman of the Executive Board. International Viola Congress XI, convening in Houston, Texas, in 1983, was dedicated to his life and artistry, the first such dedication in AVS or IVS history. He was made an honorary member of the International Viola Society posthumously. An annual memorial concert/master class was established at Brigham Young University in his memory—and this is by no means a definitive list. The William Primrose Memorial Scholarship Fund was

activated following his death and contributions began to be solicited. The AVS Executive Board determined that the fund would have to reach \$10,000 before interest from earnings could be dedicated to awards. When Congress XIII convened in Boston at the New England Conservatory of Music in 1985, the fund had matured to \$8500. In the November 1986 issue of the JAVS, Past President Maurice Riley announced that the fund had a base in excess of \$10,000 and President David Dalton in the same issue announced that the William Primrose Scholarship Fund Competition would be held in conjunction with the 1987 Ann Arbor congress. In 1989 the Board created the Primrose Memorial Fund and the Primrose Memorial Scholarship Competition, giving each function its own designation.¹

The First 10 Years

The first Primrose Memorial Scholarship Competition was held, as scheduled, in June 1987, in conjunction with Congress XV in Ann Arbor, Michigan, and was won by Lynne Richburg, a student of Donald McInnes. The winner received \$800 and performed Alan Shulman's Theme and Variations

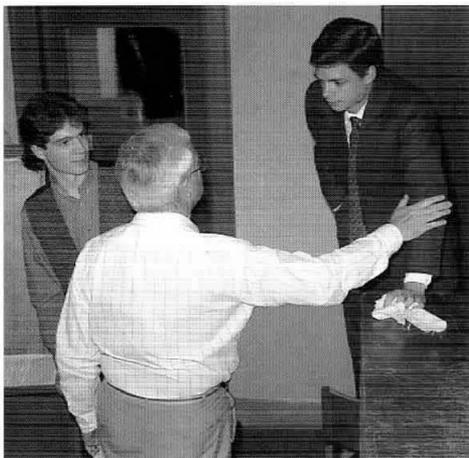
for Viola, Strings and Harp with the National Arts Chamber Orchestra. Carla-Maria Rodriguez placed second and Paris Anastasiadis third. They were given \$300 and \$200 respectively and performed in congress master classes. Jurists included Robert Oppelt, chair, David Dalton, Rosemary Glyde, Nathan Gordon, Louis Kievman, Dwight Pounds and Ann Woodward.



*Lynne Richberg and
Carla-Maria Rodriguez*

In 1989 and with Congress XVII convening on the campus of Redlands University in California, the second PMSC was won by Daniel Foster, a student of Jeffrey Irvine. Ming Pak took second place and Kai Tang Third. Foster played the world premier of Wayne Bohrnstedt's Concerto for Viola and Orchestra with the Redlands Symphony. Jurists included Louis Kievman, chair,

David Dalton, Alan de Veritch, Roberto Diaz, Rosemary Glyde, Donald McInnes, Dwight Pounds, Sven Reher, and Karen Tuttle. Todor Pelev was the competition coordinator.

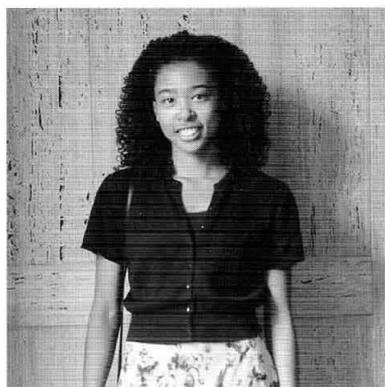


Dan Foster, second PMSC winner, receiving congratulations from Donald McInnes following the competition at Redlands.

At Ithaca College of Music, Ithaca, New York, in 1991, and held in conjunction with Congress XIX, the third PMSC was won by Kirsten Docter, a student of Jeffrey Irvine, with Kin-Fung Leung placing second. These were the only awards given. The winner performed again a world premier, Richard Lane's *Aria and Allegro* with the USAF Symphony. Jurists were Emanuel Vardi, chair, Harold Coletta, David Dalton, Rosemary Glyde, Pamela Goldsmith, and John White.

The fourth PMSC was held during Congress XXI in Evanston, Illinois, in 1993, and won by Nokuthula Ngwenyama, a student of Alan de Veritch. Ngwenyama performed a solo recital and was scheduled for an appearance in Congress XXII in 1995 in

Bloomington, Indiana. Second place was taken by Kathryn Lockwood. Judges included William Preucil, chair, David Dalton, Mary Arlin, Paul Coletti, William Magers, and Thomas Tatton. Lisa Hirschmugl was the competition coordinator.



Nokuthula Ngwenyama, winner of the fourth Primrose Memorial Scholarship Competition.

First place in the fifth PMSC, held with Congress XXIII in Bloomington, Indiana, in 1995, was taken by Catherine Basrak, student of Roland Vamos. The second prize went to Joan DerHovsepian and third to Scott Lee. Continuing with the precedent set in Evanston, Basrak gave a solo recital and was promised a featured appearance in Congress XXV, the Silver Jubilee, to be hosted by the University of Texas in Austin. The previous winner, Nokuthula Ngwenyama, played a solo recital and performed the Shulman Theme and Variations with the USAF Symphony. Jurists included Donna Lively Clark, James Durham, Csaba Erdélyi, Abram Skernick, Thomas Tatton, and Marcus Thompson. Laura Kuennen-Poper was the competition coordinator.

In 1995 the first prize cash award had grown to \$1500 with \$1,000 going to the second place contestant, if awarded. The prize also carried the obligation for a solo performance at the next congress; the runner-up was guaranteed a master class performance in conjunction with the current congress.

The winners and finalists in the Primrose Memorial Scholarship Competitions, representing many American, Asian and European nationalities, languages and proud musical traditions, have gone on to distinguished careers in performance and teaching—giving credence to Primrose's observation that the idea of the "solo violist" as a professional was a myth—and have made the competition a truly international celebration of the viola. By way of update, the American Viola Society 2003 Directory and various websites have yielded the following information on the PMSC winners and finalists through its first ten years, though some listings may not be current. Among the winners, Lynne Richburg is principal violist with the San Francisco Chamber Orchestra, a member of the New Century Chamber Orchestra, and an active studio musician in Los Angeles, having performed on over 100 motion pictures including *A Beautiful Mind* and *Seabiscuit*. She revisited Alan Shulman's Theme and Variations in a February performance with the NCCO and was joined by the composer's son, Jay Shulman, in this tribute to his father and his music. Dan Foster is affiliated with the University of Maryland, is

principal violist in the National Symphony Orchestra, and is a JAVS contributor.² Kirsten Docter is on the viola and chamber music faculties at the Cleveland Institute of Music, violist with the Cavani String Quartet, and has appeared as soloist and ensemble member in Europe and North and Central America. Nokuthula Ngwenyama has performed as soloist with several major symphonies and in recitals at the Kennedy Center, the Louvre and the White House. Ngwenyama was the recipient of the 1996-1997 Fulbright Grant to study at the Conservatoire de Musique in Paris and also received the 1997 Avery Fisher Career Grant. She graduated from the Curtis Institute of Music in Philadelphia and resides in Boston. Cathy Basrak is assistant principal violist of the Boston Symphony Orchestra, principal violist of the Boston Pops, is affiliated with Boston Conservatory and active with faculty ensembles there. Predictably, many PMSC finalists also have established high profile careers. Carla-Maria Rodriguez records and performs with the San Francisco Silverwood Ensemble. Susan DuBois, former prizewinner and recitalist at the Lionel Tertis International Viola Competition and winner of Artists International's 23rd Annual Auditions, is viola professor at the University of North Texas. Lembi Veskimets is a member of the Cleveland Orchestra, teaches at the Cleveland Music School Settlement and the Encore School for Strings, and currently serves as President of the Ohio Viola

Society.³ Carol Rodland is on the faculty at the New England Conservatory and serves on the AVS Executive Board. Rodland, recently elected to the AVS Executive Board, has come full circle as a PMSC finalist and now serves on the competition committee. Joan DerHovsepan played many seasons with the Everest Quartet which for at least two years was in residence in the Midland-Odessa (Texas) region and may have a position now in Houston. Scott Lee, 1996 Concert Artists Guild Competition winner and Lionel Tertis Competition finalist, is a faculty member at the University of Missouri-Kansas City Conservatory and at the Idyllwild Chamber Music Festival and Workshop in California and is particularly active in chamber music. Kathryn Lockwood performs and records with the Lark Quartet, the Orpheus Chamber Orchestra, Trio Solisti, Muir Quartet, Concertante, and Triple Helix. She serves on the faculties at University of Massachusetts, Amherst, Concordia Conservatory and the Boston University Tanglewood Institute. Gilad Karni won the Lionel Tertis International Viola Competition 1994, is a former member of the New York Philharmonic Orchestra, and has performed internationally as a soloist. Karni is currently the newly appointed principal violist of the Deutsche Oper in Berlin. Other PMSC finalists who competed at a congress include Heather Bentley, Amalia Daskalakis (who performs electric viola with a modern ensemble

called Mad Juana), Ming Pak, Kai Tang, Man-Qin Zhang, Mike Kelly, Matthew Phillips (who may be playing in the Buffalo Philharmonic), and Ken Mathewson. The international character and appeal of the PMSC truly has become one of its most enduring hallmarks and continues to mark the legacy of this still relatively young event. B

Notes:

1. The Primrose Memorial Scholarship Competition should not be confused with the single 1979 Primrose International Viola Competition which took place in Provo, Utah, before the opening of Congress VII. Geraldine Walter won first place, Jun Takahira took second, and Patricia McCarty third. Judges were William Primrose, Ralph Aldrich, and Joseph de Pasquale.
2. Dan Foster's article, "Preparation and Performance of Richard Strauss's *Don Quixote* and *Ein Heldenleben*" is published in JAVS Vol. 18 No. 1, 2002.
3. Lembi Veskimets' interview with Bloomington PMSC winner, Cathy Basrak appears on page 49 of this issue of JAVS.

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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 inter-library 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 interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is www.lib.byu.edu/newhome.html. 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 homepage, 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.

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

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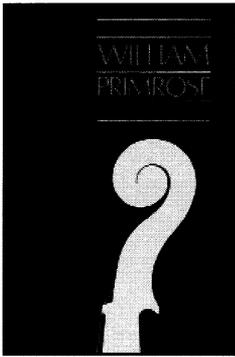
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Jodi Levitz holds B.A. and M.A. degrees from The Juilliard School, where she studied with Margaret Pardee, Paul Doktor and William Lincer. Upon graduating from Juilliard, she became principal viola and soloist with the Italian chamber group I Solisti Veneti. She performed as soloist throughout Europe, South America, the United States and the Far East. Her recordings for the Concerto, Dynamic, and Erato labels include the works of Cambini, Giuliani, Hummel, Mendelssohn, Rolla, Schoenberg and Schubert. She has been the principal violist of the Chamber Orchestra of Mantova and the Orchestra Città di Ferrara and collaborated as guest principal viola with the National RAI Orchestra, the Orchestra Toscanini of Parma and the Chamber Orchestra of Tuscany. Ms. Levitz is the viola instructor of Progetto Orchestra, headed by Leon Spierer, retired concertmaster of the Berlin Philharmonic Orchestra, and the Ars Musica Academy at Imola. She has given master classes at Oberlin College and Trinity University, and was a faculty member of Oberlin at Casalmaggiore.

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FRESH FACES

CATHY BASRAK



Photo credit: Betsy Bassett

What It Takes to Win an Orchestra Audition

By Lembi Veskimets

We all see the ads in the International Musician advertising viola positions in major orchestras, but have you ever wondered just what the person who ended up filling that position did to get the job? Well, read on for the story of how Cathy Basrak, a young Curtis student, won the position of Assistant Principal Viola of the Boston Symphony Orchestra.

The reason Cathy Basrak's name might ring a bell is because she has been quite successful, to say the least, on the viola competition circuit. She was the first violist to win the First Prize in the 1995 Irving

M. Klein International String Competition. Other accomplishments include the Grand Prize in the 1994 General Motors/Seventeen Magazine National Concerto Competition and the 1996 American String Teacher's Association Competition, First Prize in both the 1995 William Primrose Memorial Competition and 1995 Julius Stulberg Auditions, and Second Prize in the 46th International Music Competition of the ARD in Munich in

1997. For many violists, beginning with the great William Primrose and including Basrak's current stand partner and member of the Muir Quartet, BSO's principal violist, Steven Ansell, navigating the worlds of solo and chamber music opportunities and playing in a symphony orchestra is a natural passage.

Basrak comments about the decision to take an orchestra audition versus pursuing a solo or chamber music career exclusively, saying, "I don't think I even made a concrete decision to pursue an orchestral career, [but] it did occur to me that after I graduated from Curtis I should probably have an idea of what I would do next".

Even with her competition success, Basrak was aware of the difficulties of attempting to pursue a solo career as a violist, since well-known performers such as Kim Kashkashian and Tabea Zimmermann are also anchored by teaching positions. "I understood the apparent lack of interest on the part of presenters to program violists in solo engagements (even here in Boston I haven't seen a viola soloist come through to play with the orchestra in the last three years)."

On the other hand, Basrak had been in a string quartet for a few years in college that explored the career options, including competitions and management, open to young ensembles. However, the reality of juggling rehearsals, performances, teaching appointments and the traveling lifestyle gave her pause about choosing that path. Considering the benefits of an orchestral job, Basrak says: "We get the privilege of yearly tours (usually), we play in great halls, we are financially secure, and our schedules provide us the opportunity to explore other interests, as well as consider the option of a family."

She also credits Roberto Diaz (who had solo, chamber and orchestral experience professionally) with helping guide her decision making. Initially, Basrak considered auditioning for a section position in the Philadelphia Orchestra in

which she had subbed (an audition which took place at the same time as the one in Boston) but Roberto convinced her that the Boston job might be a better career move for her. As Principal Violist of the Philadelphia Orchestra he had insight into the reality that many solo and chamber music opportunities come the way of the titled orchestra violists. It is certainly clear that Basrak took the preparation for this audition seriously, spending a couple of months getting ready. Her mindset was purposeful: "I prepared as if winning the job was the only acceptable outcome and fortunately it turned out that way." Basrak elucidates: "I guess my approach wasn't any different than any other competition, audition, or project I had taken on in the past. [...] I had to understand what I wanted my end result to be. I knew I'd be playing for only measures at a time and that I was going to be judged quickly on many of my technical abilities (rhythm, intonation, sound, articulation, etc.). I started by focusing on those things, but never lost sight of the big picture."

Not to be underestimated is her assertion that she "had complete confidence in [her] preparation". That confidence can make a huge difference in a candidate's impression on the audition panel, as well as on one's own performance.

In seeking to know as much as she could about the repertoire she was learning, Basrak sought help from leading orchestra musicians. "I played for Joe de Pasquale at Curtis (mainly the big excerpts

like Don Q - since he played principal in Boston, I knew he was familiar with the solos). I actually took a lesson with Steve Ansell (principal here in Boston now) with the hope of obtaining some insight on the "Boston" way of playing - but it turns out that wasn't an important factor. He was able to offer some practical suggestions, but molding one's playing to the ideas of a specific symphony didn't seem to matter. The most beneficial help I received came from Roberto Diaz (current principal in Philadelphia). I think I played every excerpt for him at least once, and he always reminded me about the music. He fixed a few technical problems, but focused on the musical impact of my performance (if it made sense). He was an invaluable resource, and I was lucky to have had his help."

Having had her resume and tape accepted by the BSO, Basrak played the preliminary round and was advanced to the semis, which required her to return to Boston one month later for the day on which she ended up being hired. She summarized her performance and feelings on that day in this way: "I thought for the most part that I played well. I had a few bobbles, but I had to move past them quickly and stay focused on the next excerpt. The nerves were tough - like nothing I had ever experienced before, or could have imagined. To have to play three times in one day was a bit overwhelming. After getting psyched up to play the semi round, and then being nervous about advanc-

ing, and having the same emotional roller coaster three times - I have to say by the end of the day I was completely exhausted."

Going into an audition, one is likely to have some expectations realized as well as encountering some surprises. This was true for Basrak as well. "The one specific thing I knew was that Seiji [Ozawa] liked to do some one-on-one conducting after the screen came down. So, I was prepared for that to happen (and it did)."

However, she was called back to play additional excerpts twice as she was leaving, after she thought she was finished.

As Basrak managed to do, the lesson here is to stay relaxed and not get flustered about any unexpected change or unanticipated situation. Obviously, being a terrific player is an excellent start to winning an orchestra audition. The desire to win a job creates an invaluable focus. Playing for leaders in the field is a great help. Most of all, we can see in Basrak's case that PREPARATION + POISE = SUCCESS. B

Lembi Veskimets is a member of the Cleveland Orchestra and President of the Ohio Viola Society.

NEW MUSIC REVIEWS

By Kenneth Martinson

**Stringsong for Viola and Piano
(2002) by Kim Märkl (b. 1961)**

1. Memories of You
2. Morning Light
3. Beyond the Dunes
4. The Lighthouse
5. With You
6. Silent Stars
7. Waves
8. Lullaby
9. In the Dark

Difficulty: Viola part Level 2,
Piano part Level 3/4
Duration: 25 minutes

This collection of short pieces fills a void in the viola literature that has needed to be filled for a very long time. The collection forms a pleasant group of 9 original short pieces written intentionally at an intermediate playing level for pedagogical purposes. They are not “etude-like”, but refreshing, almost “popular” style pieces. Both the viola and piano parts are easily playable. These works will prove to be attractive to a younger student, and at the same time, could be used as “quick put together” pieces for a spontaneous encore or special occasion.

These works quickly reminded me of Bartok’s *Mikrokosmos* for beginning pianists, in their sheer practicality. The titles of the movements were (I believe intentionally) not named to describe the

music, but rather to evoke images in the younger person’s mind, to help stimulate creativity. I was also reminded of the Vaughan Williams *6 Studies on English Folksong*. One unfortunate challenge of these pieces is how to successfully interpret them as a group without sounding monotonous, as the movements are similar. The Vaughan Williams has various gradations of slower tempo markings for the first five movements (Adagio, Andante sostenuto, Larghetto, Lento, Andante tranquillo). Seven of the nine movements in this work hover around the Andante-Moderato tempo area; the other two are a little faster. Another commonality between the Vaughan Williams and the Märkl is that they are both written with flexible solo instrumentation. The Märkl is available for violin or cello, while the Vaughan Williams is available for virtually all of the orchestral instruments. When playing this work, the music seems to flatter itself on the viola quite nicely, it didn’t strike me as a transcription at all.

Some particularly enjoyable movements can be found in *Morning Light*, which has a soap opera/foreign film music sound, *Beyond the Dunes* (a very liquid, rolling, Rachmaninoff-like movement), and *With You* (very Andrew Lloyd Weberesque). I think it takes a lot of guts for a composer to feel secure enough with one’s writing

style to be able to compose in such a tonal and intermediate fashion, and Mrs. Märkl pulls off the challenge very successfully. Included with the published music is a CD recording of the accompaniment.

This work is available through:
Latham Music Ltd.
www.latham-music.com
(800) 645-7022

**Evocation for Viola and Piano
(1988) by Jeffrey Hoover (b.1959)**

Difficulty: Viola part Level 3/4,
Piano part Level 4
Duration: 6 minutes

**Latin Steps for Viola and Piano
(1997) by Jeffrey Hoover (b.1959)**

Difficulty: Viola part Level 4,
Piano part Level 5
Duration: 10 minutes
Commissioned by the Taz-Wood
Dance Company

Here we have two works by Illinois composer, Jeffrey Hoover, that I would definitely recommend violists look at. Both works are freshly written, with very interesting sounds. The *Evocation* is quite successful in its suggestion of images and thoughts. It has a very pensive mood and one might associate it with Elliot Carter. The harmonies heard, which might seem a little foreign at first, seem normal after they return a few times. There is nothing offensive about the work, and it will certainly be

an interesting addition to any recital program.

I liked even more the *Latin Steps*, a very exciting composition in the style of Piazzola and Bernstein. The jazz-like rhythmic writing is very stimulating, and unlike much of our repertoire. This work is convincing as a viola composition, and it brings out the singing qualities of the instrument very nicely. When writing with such a strong Latin or jazz feeling for an instrument such as ours (usually stereotyped for more serious/brusque characters) there is a risk of the music sounding a little corny or contrived. Hoover successfully breaks past these boundaries (better than any previous attempt that I have seen), and the work is completely convincing for the viola. This is highly recommended for those violists who are looking to create innovative programming with a variety of styles.

These works are available directly through the composer:

Jeffrey Hoover
<http://artmusic.home.att.net>
artmusic@att.net
(309) 694-5132

Morpheus for Viola and Piano (1917-18) By Rebecca Clarke (1886-1979)

Shorter Pieces for Viola and Piano By Rebecca Clarke (1886-1979)

1. Lullaby (1909)
2. Lullaby: An Arrangement of an Irish Tune (1913)
3. Untitled Movement (1917-18)
4. Chinese Puzzle (1922)
5. Passacaglia on an Old English Tune (1941)

6. I'll Bid My Heart Be Still (1944)

Difficulty: Level 4/5
Duration: 26 minutes (as a set)

Violists have long been waiting for these gems to be published, and Oxford University Press has finally released them as of the summer of 2002. Each of these seven short works have a unique character. Despite having such different characters, the composer's personality is kept intact. These works are every bit as strong as her Sonata (1919), and in some ways I like these works more. They are a must for every serious violist's library.

Oxford University Press did an excellent job in the presentation of these works. I am sure all violists will be grateful to have the 6 short pieces contained in one volume for cost concerns. OUP was careful not to over-edit these works, thus we have a purer version of the composer's intentions. I do believe that much editing needs to be done by the player. Slurs need to be added, as Clarke shows the preferred slurring of certain passages only once; subsequent repetitions of the material (as in *Morpheus* and *Untitled Movement*) appear without slurs.

Surprisingly, one of my favorite movements was the *Untitled Movement*. This work has a peaceful rolling quality that reminded me of the Satie *Gymnopédies No.2*. At first, I found the *Chinese Puzzle* to be trite, but after playing it a few times, I began to appreciate it for its simplicity and charm. Also to

my surprise, upon performing the entire set, I received more comments on how people liked the *Chinese Puzzle* movement the most- probably because it is the most accessible.

The Passacaglia has actually been published before (Schirmer), and it is republished here in this set, free from the editing of the Schirmer edition. This movement is probably the most powerful of all of the movements, and perhaps the best closer. *I'll Bid My Heart Be Still* sounds like it could almost be a 7th study to go along with Vaughan Williams's *6 Studies on English Folksong*, as it possesses the same peaceful slow qualities and is modal in nature.

OUP won a Paul Revere Award (1st prize) for this publication in particular- the highest honor the music publishing industry knows for music engraving, design, and utility. I believe the award was justly deserved, and our viola community is forever in debt to OUP for presenting these long awaited works in a clean and professional manner.

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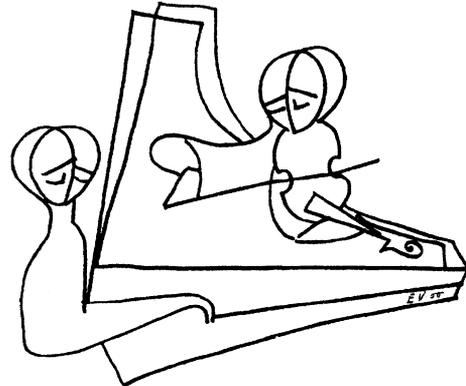
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Solo Sonata Pen and ink 2002



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“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's art career developed parallel to his career as a world renowned concert violist and recording artist, when he began lessons in art while simultaneously studying the violin and piano as a seven year old in New York City. From 1950-1952 he studied at the Academia de Belle Arte in Florence, Italy, where he was awarded the prestigious first prize at the Rappalo International Art Competition on his abstract of a violin which now hangs at the Bordeghera Museum of Art. Subsequently, he attended the Art Students League in New York City, where he studied life drawing with Morris Kantor. In 1956 his painting White on White, Composition No. 3 was shown in a group show in New York's City Center and was picked by the New York Times as best in show. He has had many New York shows since that time, and has sold well over 300 works during his career. Since the early 1970's, Emanuel Vardi has concentrated on painting abstract figurative musicians, beginning with a flute player that was commissioned by a famous jazz musician. These paintings soon became very popular amongst musicians, music lovers, and private collectors around the world. Because of his parallel involvement in music and art, he brings a unique style and perspective to his musical subjects; that of a musician, intimate colleague and painter. Mr. Vardi now resides in Dallas, TX.

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SAMPLE SCORE

JEFFREY HOOVER *EVOCATION*

Adagio ♩ ca. 60

Viola

p *mp* *mp*

Adagio ♩ ca. 60

Piano

p *mp* *mf*

8va

f

mp

Accelerando

Accelerando

10

10

Andante ♩=64

Andante ♩=64

mp

DURATION: 6 Minutes

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First system of musical notation. The upper staff (viola) begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff (piano) has rests for the first two measures, then plays a series of chords: G4-B4, G4-A4, G4-B4, and G4-B4. Dynamics include *pp* in both staves.

Second system of musical notation. The upper staff starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff has rests for the first two measures, then plays a series of chords: G4-B4, G4-A4, G4-B4, and G4-B4. Dynamics include *p*, *f*, and *pp*. There are circled measure numbers 20 in both staves.

Third system of musical notation. The upper staff has rests for the first two measures, then a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff has rests for the first two measures, then plays a series of chords: G4-B4, G4-A4, G4-B4, and G4-B4. Dynamics include *sfz* in both staves.

Fourth system of musical notation. The upper staff has rests for the first two measures, then a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff has rests for the first two measures, then plays a series of chords: G4-B4, G4-A4, G4-B4, and G4-B4. Dynamics include *f*, *p*, and *pp*. There are circled measure numbers 30 in both staves.

Evocation - 2

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in 4/4 time and begins with a dynamic marking of *f*. The bass staff contains a melodic line with various rhythmic values and accidentals. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It features three staves. Above the top staff, the instruction "L'istesso tempo" and "take mute" is written. The top staff continues the melodic line. The grand staff below contains accompaniment, including a section with a dynamic marking of *p* and triplet markings (indicated by a '3' over the notes).

Third system of musical notation. It consists of three staves. The top staff has a dynamic marking of *p* and includes a circled number '40' above a measure. The grand staff features extensive triplet markings throughout. The word "simile" is written below the first measure of the grand staff. The notation includes various rhythmic patterns and accidentals.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff features a dynamic marking of *f* and contains numerous triplet markings. The word "Red." is written below the first and second measures of the grand staff.

Evocation - 3

60

f

tr

sfz 5

mp

mf

rit.

sfz 5

a tempo

70

sfz 5

a tempo

sfz 5

sfz 5

sfz 5

sfz 5

p

f

sfz 5

5

Evocation - 5

Musical score system 1: Treble clef with a melodic line. Piano accompaniment in the lower staves, featuring a *sfz* dynamic and a five-fingered scale-like passage.

80

Musical score system 2: Treble clef with a melodic line. Piano accompaniment in the lower staves, featuring *sfz* dynamics and five-fingered passages.

Musical score system 3: Treble clef with a melodic line. Piano accompaniment in the lower staves, featuring dynamics *ff*, *f*, *mf*, and *f*.

Maestoso ♩=72

with full bows

Maestoso ♩=72

3 3 3

Red. Evocation - 6 simile

Musical score system 4: Treble clef with a melodic line. Piano accompaniment in the lower staves, featuring *sfz* dynamics, triplets, and a "Red." marking.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part features several triplet chords and individual notes. A dynamic marking *v* (accrescendo) is present. A first ending bracket labeled "3" spans the first two measures of the piano accompaniment. A second ending bracket labeled "3" spans the last two measures. A dashed line labeled "8va" indicates an octave transposition for the vocal line.

Second system of musical notation. It continues the vocal and piano parts. The piano part includes a section marked "with pressure" and *ff* (fortissimo). A tempo change to "Più mosso" is indicated. A first ending bracket labeled "3" is present. A second ending bracket labeled "3" is present. A dashed line labeled "(8va)" indicates an octave transposition for the vocal line. A tempo change to "Più mosso" is indicated. A first ending bracket labeled "3" is present. A second ending bracket labeled "3" is present. A dashed line labeled "15^{ma}" indicates a 15-measure rest for the vocal line.

Third system of musical notation. It continues the vocal and piano parts. The piano part includes a section marked *f* (forte) and *ff*. A tempo change to "Meno mosso" with a tempo marking of $\text{♩} = 72$ is indicated. A first ending bracket labeled "3" is present. A second ending bracket labeled "3" is present. A dashed line labeled "Red." indicates a repeat sign. A dashed line labeled "8^{va}" indicates an octave transposition for the vocal line. A dashed line labeled "(15^{ma})" indicates a 15-measure rest for the vocal line. A dashed line labeled "(110)" indicates a 110-measure rest for the vocal line. A dashed line labeled "(8^{va})" indicates an octave transposition for the vocal line. The piano part is divided into right hand (rh) and left hand (lh) parts.

Fourth system of musical notation. It continues the piano part. The piano part features several triplet chords and individual notes. A dynamic marking *p* (piano) is present. A first ending bracket labeled "3" is present. A second ending bracket labeled "3" is present. A dashed line labeled "8^{va}" indicates an octave transposition for the vocal line.

Evocation - 8

sul ponticello ad libitum

120

120

120

mf

f *mf* *f* *mf*

p *mp*

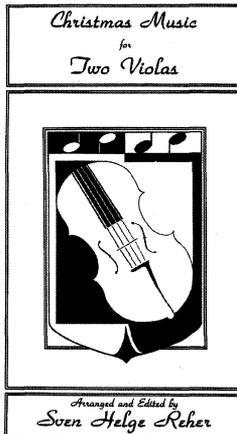
Rea *

Rea *

Permission to reprint the score for Jeffrey Hoover's *Evocation* has been graciously granted by the composer. A viola part and piano score of this work are available directly from the composer at <http://artmusic.home.att.net>.

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Carleen M. Hutchins

DOYENNE OF AMERICAN VIOLIN MAKERS

—*New York Times*, June 14, 1994

VIOLAS played in the Cleveland, Juilliard, Kroll, Laurentian, Shanghai, and Vanbrugh Quartets, and in the symphony orchestras of Boston, Columbus (Principal), Detroit, Edinburgh (Principal), Hamilton, Ontario (Principal), Israel, New Jersey, New York, Newcastle (Principal and second), Northern Illinois (Principal), Portland, Oregon (Principal), among others.

C M
H

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David Mankovitz, 1962, Kroll Quartet

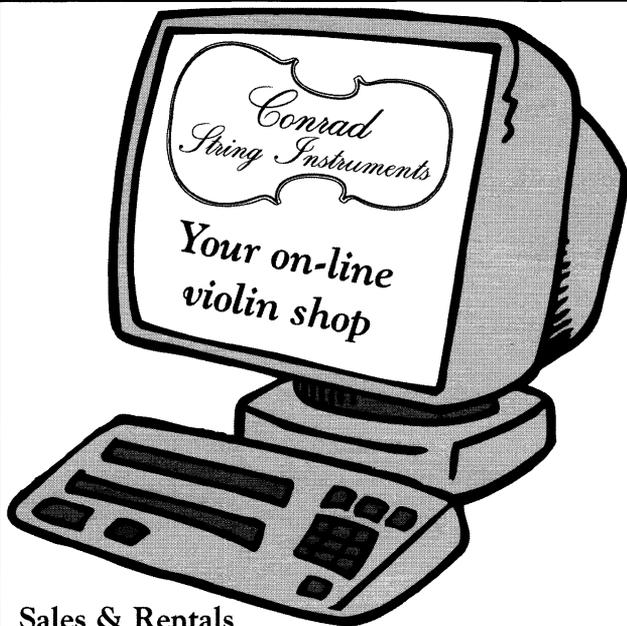
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Simon Aspell, 1992, Vanbrugh Quartet

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Paul Zukofsky, 1994, Concert Violist

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Please send items of interest regarding viola activity at the Grassroots to: Louise Zeitlin, AVS secretary, at: LouiseZeitlin@oberlin.net

Florida News

!Voila Viola! Festival 2003
November 21, 22, 23
Boca Raton, Florida - the
Conservatory of Music at Lynn
University
Miami, Florida - Florida
International University

Friday, November 21 (in Boca
Raton), Amarnick-Goldstein
Concert Hall, Lynn University
"The Bohemian Viola"

The Wilcox/Lopez Duo performed
works by Schubert, Vanhal, and
Feld

Saturday, November 22 (in Boca
Raton) Amarnick-Goldstein Concert
Hall, Lynn University. Master classes
were held by Viera Borisova:
"Shostakovitch Viola Sonata" and
Laura Wilcox: "The Practice Room
to the Stage and Back"

An afternoon concert featured
alumna, Irena Momchilova and the
viola studio of Laura Wilcox in the
"Brandenburg no. 6" by J.S. Bach
and other works.

The evening concert entitled "The
Russian Viola" was presented by
Viera Borisova and featured works
by Shostakovitch, Prokofiev, and
Druschinin.

Sunday, November 23 (In Miami)
Wertheimer Concert Hall, Florida
International University, Miami.

!Voila Viola! concluded with a mas-
ter class presented by Laura Wilcox
and featured students from the class
of Chauncey Patterson (violist of
the Miami String Quartet).

Ohio Viola Society

The Ohio Viola Society had a busy
and rewarding season of events in
2002-03. Our system of having differ-
ent board members chair each event
seems to be working successfully and
many have become annual events.

Jeffrey Irvine got us off to a great
start by organizing the Fall Master
Class Day, held at the Cleveland
Institute of Music in November.

The day featured 18 students per-
forming for the following teachers:
Lisa Boyko, Roger Chase, Mark
Jacobs, Stanley Konopka, Jeffrey
Irvine, Laura Shuster, Peter Slowik,
Lembi Veskimets and Louise
Zeitlin, as well as a junior violists'
"play-in" and a class on bowing
technique given by Irvine. At the
end of the master classes, everyone
convened for refreshments and con-
versation. In January, our "Super
Sunday" event was hosted by Louise
Zeitlin at the Baldwin-Wallace
Conservatory, where amateurs, stu-
dents and professionals tackled a
variety of music for viola ensemble
conducted by Jason Seber. The
make-your-own ice cream sundaes
were, as usual, a popular finale to
the reading.

AVS Local Viola Society Chapters

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Chicago Viola Society
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Michaelhall99@hotmail.com

Iowa Viola Society
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Seattle Viola Society
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We were excited that Roger Chase agreed to perform a recital for the OVS at St. Paul's Episcopal Church in February, which showcased the virtuosic aspects of the viola in a program consisting of the Kodaly arrangement of Bach's Chromatic Fantasy, Hummel's Potpourri, Schubert's "Arpeggione" Sonata and Paganini's Sonata per La Grand' Viola. Chase had recently joined the faculty of Oberlin College having previously taught in the United Kingdom and performed worldwide as a soloist and chamber musician. He was accompanied by pianist Brian Alegant. The OVS was also honored to present a master class by the Juilliard faculty member and renowned pedagogue Heidi Castleman in March. Four students from area colleges performed for Castleman at the Church of the Saviour for a rapt audience. Our benefit concert this year, called "Voila Viola!", was a concert of chamber music for violas performed by members of the Cleveland Orchestra (Lisa Boyko, Yarden Faden, Mark Jackobs, Stanley Konopka, Eliesha Nelson, Lynne Ramsey, Robert Vernon, Lembi Veskimets and Richard Waugh), in April, also at St. Paul's Church. Duets by W. F. Bach, Bartok, Mozart, Stamitz and Wieniawski, a trio by Beethoven and a sextet (reminiscent of *Verklarte Nacht*) by Benjamin Dale, originally written for Lionel Tertis and his viola class, were featured. We followed all these events with receptions so that people would get a chance to talk to each

other as well as with the performers.

Laura Shuster rose to the challenge of chairing the 2003 OVS Viola Competition. Cash awards were given to the winners of Division I for students aged 13 and under and for Division II for students aged 14-18 which were judged by Lisa Boyko and Laura Kuennen-Poper. This was the first year that Division I was named the Lawrence F. Bradford Memorial Viola Prize in remembrance of a beloved friend, colleague and teacher. Bradford had performed in many area symphonies and was a member of the Ohio Viola Society. His wife Stephanie attended the March competition where the first winner of this prize was Jordyn Woodhams, age 8 and a student of Marian Goss. A second prize in this division was awarded to Claire Saylor, age 13, from Berea and a student of Carol Ross. Two competition participants were awarded the Donald Crossley Memorial Viola Prize (established in 2001 to honor and remember his many contributions to our musical community, including being a founding member of the Ohio Chamber Orchestra and the conductor of the Parma High School Orchestra) for winning Division II. They were Sarah Murphy, age 16, from Medina and a student of Alan Bodman, and Rachel Samson, age 14, from Canal Winchester and a student of Deborah Price. A second prize was awarded to Leah Reiter, age 15, of Spencer and a student of Louise Zeitlin. Murphy was also

the winner of the "Best Bach" prize based on the performance of the compulsory movement of Bach in Division II.



Jordyn Woodhams



Claire Saylor



Rachel Samson



Sarah Murphy



Leah Reiter

Thanks also to our secretary Carol Ross and treasurer Kirsten Doctor for their continued hard work. On to a new season of scrumptious viola treats!

*Lembi Veskimets
OVS President*

Lisa Boyco, OVS Newsletter Editor also submitted the following: On a fine Sunday afternoon in October the Ohio Viola Society held its fifth annual Fall Master Class Day at the Cleveland Institute of Music. The event has grown each year and now offers opportunities for violists of all ages and skill-levels to participate. Traditional-style master classes are offered for junior high, high school and college students. Observers are welcome, and participants are urged to sit in on another class when they are finished playing. Teachers are generally members of the OVS chapter and represent the many fine music schools and institutions in Northeast Ohio, including Baldwin-Wallace College, The Cleveland Institute of Music, Oberlin Conservatory and the Cleveland Orchestra. We want the younger students to feel welcome and to get excited about music. A "Little Kids' Play-In" gives them the chance to play music together in a fun and relaxed atmosphere. Older amateur violists are encouraged to join the "Group Technique Class" that addresses specific issues such as vibrato or bowing styles. A reception wraps up the afternoon with a chance to socialize and get to know each other better. Last year our newsletter featured

responses from two participating students, which we would like to share with you. "I enjoyed the OVS Workshop a lot! As I am 10 years old, I first went to a junior class, along with some other violists my age or younger. We played some Suzuki music, a fiddle tune and folk songs. Afterwards, I went to see some master classes that I was allowed to watch. At one of them I saw a girl I knew. At the other there was a girl in high school who plays in the Cleveland Orchestra Youth Orchestra. It was interesting to see because I could learn some new techniques the teachers taught. I noticed the teachers were extremely friendly. Following, there were refreshments and snacks. It was great!" - Sarah Poe, age 10 "My heart was pounding as I entered room 227. I usually don't get nervous for performances, but a master class is a different experience than a typical performance. In some ways a master class is more relaxed, because the player often has the opportunity to return to and fix difficult passages in the music. On the other hand, it can be more frightening because in general those who attend the class are also players! The room slowly filled with people, and after the instructor, Roger Chase, entered the room I began to play. I had prepared "Romance" by Max Bruch, a stunningly beautiful piece that brings out the viola's rich sound. When I finished the audience applauded, and Roger Chase began his work. He concentrated heavily on the musicality and phrasing I needed to incorporate into my playing. He made me sing

Congratulations to all the winners! The OVS was pleased to feature the winners of Division II in a recital at the OOSTA/OVS High School Viola Day, hosted by Keith Holliday at Medina High School in April.

Besides preparing the foregoing feast of events, the OVS published three newsletters for our local membership containing a variety of articles, interviews and event listings. While saying farewell and thank you to our outgoing editor, Jeff Williams, we welcome our new editor, Lisa Boyco who began her new position this past summer.

(I almost died!) to hear how the phrases sound naturally with the voice. He also worked on the technical aspects of intonation and accurate shifting. To improve my intonation, he suggested I play double stops and analyze the chord changes. To improve my shifting accuracy, he recommended that I break the shift down into different steps. I thoroughly enjoyed participating in the OVS Master Class Day. It was wonderful to play in front of my colleagues, receive an excellent lesson from a professional violist and listen to other violists perform.” - Sarah Murphy, age 16

Oregon Viola Society

The Oregon Viola Society has already held two events this fall. Steve Price held a free recital on October 25, 2003, at the Old Church featuring works by Villa Lobos, Brahms and more including a commissioned work by Ralph Nelson. The Oregon Viola Society held a special master class on November 17, 2003 with violist, Paul Neubauer, made possible by the collaboration with Chamber Music Northwest, and the Community Music Center.

Oregon Viola Society Upcoming Events:

January 24 and 25, 2004– A Weekend of Hindemith performed by the Viola Quartet – Joel Belgique, Charles Noble, Brian Quincey and Mara Gearman. This Viola Fest celebrates Paul Hindemith and his repertoire for the Viola. The Unaccompanied Sonatas

- Op. 11, No. 5 – Charles Noble
- Op. 25, No. 1 – Mara Lise Gearman
- Op. 31, No. 4 – Joel Belgique
- “1937” – Brian Quincey

The Sonatas with Piano

- Op. 11, No. 4 – Joel Belgique
- Op. 25, No. 4 – Charles Noble
- “1939” – Mara Lise Gearman
- *Meditation* – Brian Quincey

The Concerti with Orchestral Accompaniment – Portland State University Orchestra

- *Kammermusik No. 5* – Joel Belgique
- *Konzertmusik* – Mara Lise Gearman
- *Trauermusik* – Brian Quincey
- *Der Schwanendreher* – Charles Noble

February 18, 2004 – 6:00 pm
Viola Quartet at the Bridgeport Brewery

June 9 - 13, 2004 – Special invitation of the Viola Quartet to be guests of the Viola Congress being held in Minneapolis, MN

Philadelphia Viola Society

The Philadelphia Viola Society held the following events during the fall season:

Sunday, October 26, 2003
Philadelphia Viola Society and the University of Pennsylvania Music Department held a group Recital featuring the following works:

- Dale: Viola Sextet
- Dubois: Three Movements for Solo Viola (World Premiere)

Grobe: Partita for viola d’amore
Persichetti: Parable for solo viola
Toch: Impromptu for solo viola
Wright: Duo for viola and percussion

Participating artists: Shelly Beard, Daniel Elyar, Marjorie Goldberg, Mark Holloway, Marka Kasker-Simmons, Peter Nocella, Anthony Simmons, Marion Webster, Steve Wyrzinski, David Yang

Thursday, November 20, 2003,
Helen Callus, viola and Philip Bush, piano presented works by Clarke, Harrison, Shostakovich, Vaughan-Williams
Ms. Callus is President-elect of the American Viola Society.

Upcoming Events:
Philadelphia Viola Society and the University of Pennsylvania Music Department
Sunday, March 21, 2004, 8:00 PM
Cynthia Phelps, viola
Amado Hall at Irvine Auditorium, University of Pennsylvania
34th and Spruce Street (free to PVS members, \$15 general)
Ms. Phelps is Principal Viola of the New York Philharmonic.

Philadelphia Viola Society
Sunday, May 2, 2004, 8:00 PM,
location TBA
PVS Group recital
Program still under construction...

David Yang
Prez, Philadelphia Viola Society

Utah Viola Society

November 12: Paul Neubauer master class, followed by a performance of the Lincoln Center

Chamber Artists at Brigham Young University in Provo, Utah.

Super Sunday, January 25, 2004 will be hosted by Roberta Zalkind, associate principal violist of the Utah Symphony and held at the University of Utah in Salt Lake City, Utah.

On March 30, Kirsten Docter and the Cavani String Quartet will honor the quartet career of William Primrose. They will give the Primrose Memorial Concert and feature a solo by Kirsten and the quartets by Beethoven Op. 18, No. 6, Dvorak "American" and Bartok 6. Kirsten will teach at the accompanying Primrose Memorial Master Class. This will take place at Brigham Young University.

Seattle Viola Society

The following is a summary of the events held in 2003 by the Seattle Viola Society:

Super Sunday Play-In held at University of Washington
In addition to playing our glorious works for multiple violas, Aviva Leonard (SVS secretary) arranged for a well-trained and inspiring student quartet to perform while we rested mid-play-

in. Also, we are very lucky in this region to have Betsy Stuen-Walker who has composed and arranged several works for multiple violas. Mrs. Stuen-Walker kindly consented to share and conduct several of her works at our play-in. (A note of interest although they are marketed under the Summy-Birchard Suzuki name, they are a great addition for any viola studio and are available through Shar Music or Young Musicians at: <http://www.sharmusic.com/store1/> <http://www.ymonline.com/cgi-local/S-Mart.cgi?command=listitems&pos=0&typ>

So, as you can see we are keeping busy and enjoying our time in the society. We are always looking for ways to gain more membership and any suggestions would be appreciated. We also thank you for your support of the chapters.

A Bach Suite Recital and Research Event for the Seattle Viola Society was held on Saturday, June 14th at SVS President LeeAnn Morgan's home. Members compared different editions of the Bach suites, and reviewed portions of the William Primrose CD of the Suites. LeeAnn Morgan
Seattle Viola Society
President B



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PREPARING EXCERPTS FROM BEETHOVEN'S THIRD AND FIFTH SYMPHONIES

by **Michael I. Strauss**

I value Beethoven right up there with Mozart and Strauss as an insight to the candidacy of a musician at the audition process. I have had the opportunity to hear auditions for all string positions, timpani, harp, clarinet, and most recently conductor at the orchestras that I have served in my brief career. Beethoven always seems to amplify both the good, and not so good, qualities of a candidate, and thus I would like to discuss some of my solutions to problems associated with two of the most common pieces that violists religiously address at the audition process; the middle movements of the Fifth Symphony, and the Scherzo of the Third Symphony.

When approaching any piece for an audition, I strongly recommend learning the entire piece. One never knows what is going to be asked, even if the excerpts alone are clearly stated in the audition list. At the bottom of most lists is a phrase that gives the committee the ability to ask any candidate for sight reading. In Indianapolis and elsewhere, these sight reading excerpts are usually lifted from obscure sections of the pieces that are already on the audition list.

Even a seemingly easy lick can get the mind pretty twisted if you don't have a firm grasp on the piece in total. I remember there was a stir at the audition in Indianapolis when I was asked to join the orchestra, because the sight reading was chosen from a tutti section of Strauss' *Don Quixote*. So, you never know, and it is a good feeling to enter an audition knowing that you have everything ready to go, just in case. There is also great truth to the fact that one can never prepare a small section of a piece unless one understands the entire work.

Why is Beethoven so tricky? It's not overly demanding on the technique or musically obscure. One could argue that Beethoven is the most popular musician in history for many reasons, not least of which is that his music is so accessible to so many different cultures. His music is filled with passionate gestures, pedantic rhythms, easily understood harmonic structure (excepting of course the late string quartets), and dynamics to assist anybody's hearing loss. In contrast to what Beethoven is popularly known for, the excerpts that violists struggle with in orchestra auditions are some of the most subtle and sophisticated music ever

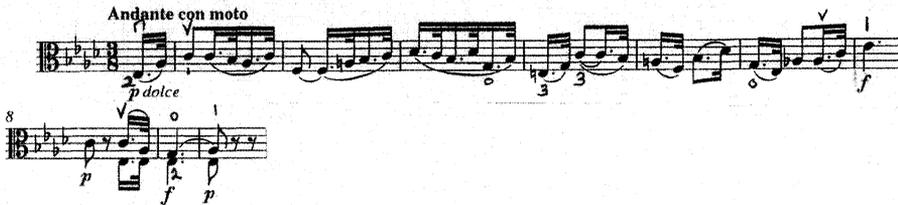
written. Let's start with the Andante con moto of the Fifth Symphony.

Beethoven: Symphony No. 5, Movement 2 Andante con moto

The most important part of the marking at the beginning of this movement is dolce. Piano is only a relative term thus we should be aware that Beethoven is going to play around with softer dynamics later in the movement. We should be comfortable with the melody we share with the celli to start. I start in the middle of the bow so I don't need to make up too much ground with the separate note on the downbeat. I wouldn't start much lower in the bow than that for fear of getting frozen in the second complete bar. The point of this is to make sure that, like the Americans we are, every note will get equal treatment at the beginning of this melody.

Try this excerpt with a variety of vibratos because you need to be prepared at the audition to play from non-vibrato through a romantic arm vibrato, depending on the conductor's taste and the liveliness of the room you're in. I

Example 1: Beethoven: Symphony No. 5, Andante con moto, mm. 1-10

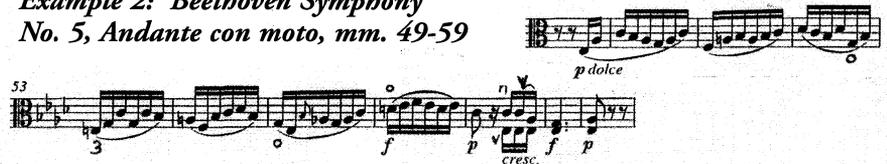


have personally been asked to do the full gamut in concert, and believe it is necessary to be prepared for a variety of tastes. You will notice that I have written in a few open strings. As you will see, I believe in open strings in Classical period music. They need to be shaded correctly, but offer opportunities for good intonation and a resetting of the left hand, especially in certain tri-tone areas.

Articulation is a big issue in measures 7 and 9. Beethoven loves to use subito dynamics, and I find going from soft to loud particularly challenging. Not only do you need to bring a good full sound at the drop of a hat, but it needs to articulate and be rhythmically accurate at a heightened level of proficiency. To accomplish this I simply cover (with my fingering) the note being played at the release point in piano and stop the bow at the same instant, before I gather my right upper arm to act on the forte note that proceeds in the next instant. If you have ever played pinball, it's kind of like catching and holding the ball in motion with the flipper before sending it up again. For the very last note, I cheat a little and re-articulate the chord. It is another reason to do an open string; it will ring through the articulation, producing a slur effect without having to do an actual slur.

Like a dog with a bone, I would like to talk about open strings with Example 2. Another great tool of open strings is using them for color changes. Notice bar 56. Yes, one can shift up to third position and play the subito forte with the second finger, and I hear this all the time in my coachings. It's not a bad idea; one gets to vibrate and lay into the note a bit more

Example 2: Beethoven Symphony No. 5, Andante con moto, mm. 49-59



Example 3: Beethoven Symphony No. 5, Andante con moto, mm. 98-106



because of it. I think it is more dramatic to opt for a color change. Not only do we experience the brightness of a new, open sound, but in the ensuing subito piano, we get to offer the newness of a soft covered G string. Getting our colleagues in the cello section to go along with this idea may be a bit trickier, although I understand that this could alleviate some wolf note issues on the cello.

One can benefit greatly by practicing intonation with this excerpt in

particular. Arpeggios, neighbor notes, and fifths are thrown at us in this nine bar beauty. I always practice intonation with a small vibrato, or finger action to simulate what my hand will hopefully be doing in performance. A lot of students come to me with the practice technique of non-vibrato for intonation, their scales in particular. I think this is a mistake. To use a sports phrase, we want to practice like we play, but in the heat of an audition I hear a lot of people performing without any finger action as though they are mimicking their intonation exercises.

We come to our last excerpt in the slow movement and are reminded about dynamic contrast as in Example 1. We should not feel too timid about the piano marking, because what everyone at the audition wants to know is how soft one can play bar 105 while still being articulate, rhythmically accurate and in tune. Give yourself some room, but be careful of using too much bow. This will get you into rhythm purgatory, because the last thing you want is to get out of whack as far as bow distribution

and feel like you have to travel too far in bar 104 to get to the tip for 105. This would undoubtedly cause a banana bow effect in this passage, which may frustrate the player and annoy the committee. The issue I would like to touch on here is the string crossing in bar 105. I see a lot of people doing this with the wrist on the bow arm. I would like to convince you to try doing this with the forearm, keeping the wrist relatively quiet. This string crossing should be accomplished with as little motion as possible. Keep the bow close to the fingerboard, as the strings are close together, and try articulating with some finger action in the left hand. Also, as stated before, use as little bow as possible at the extreme tip with flat hair. I believe that using the wrist here promotes a bit of rotation in the bow which can result in the bow turning slightly, so that all of the hair may not be used. This can compromise the articulation which is helped by having flat bow hair.

Beethoven Symphony No. 5, Movement 3 Allegro

With the third movement, you have the chance to break loose and flex some muscle in terms of sound and tempi. This excerpt should be practiced at a wide variety of tempi. I have noticed a big shift in “acceptable” scherzo tempi with regard to Beethoven’s music over the past ten years, and one should be prepared for just about anything from a committee. I don’t know if this is because of new

scholarship (our orchestra has a new set of Bärenreiter parts), or if it is because of a more mainstream acceptance of period practice. I know that when I walk into rehearsal I could be facing just about anything these days, which I personally enjoy as does our audience in performance.

show control over bow distribution, and we have a fun little bowing for this that I thought I would share. In concert this is a very tricky entrance that we need to take from the celli, and although it is marked *pp*, if it does not sound it can leave an awkward hole in the music. So, I lean toward a fuller

Example 4: Beethoven Symphony No. 5, Allegro, mm. 56-97

Example 5: Beethoven Symphony No. 5, Allegro, mm. 146-213

I decided to include this excerpt because I was asked to sight-read it at an audition once upon a time. It is actually a very good excerpt to

sound and start the bow at the tip to insure a smooth entrance. In bar 62 we continue up bow with an articulation to establish ourselves

in the lower half of the bow for the crescendo coming in bar 67. It is the same in bar 71, but be careful not to reach too loud a dynamic as we need to save ourselves for bar 83. In bar 64 there is a fingering problem that has a couple of solutions. If you are uncomfortable with a lot of string crossings the fourth finger comes in handy, but this requires a little shifting from the second finger on the D to play the G four times in a row, which can get tedious. So as a safety, and because it fortunately happens each time on a strong beat, I play these Gs with the open string. It is a very soft passage, so just touching the string will get the note to speak.

Starting with the pick-up to bar 147, I like this note full value but separate, with the first eighth note articulated and longish. I think the eighth note passage at the beginning of this excerpt needs to swing or pulse by the bar, despite the tempo. When the quarter notes come with the pick-up to bar 150, a more arched phrasing can begin with the top being the downbeat of bar 152, and then back to a bar per bar feel at 155. For audition purposes the passage needs to be practiced with repeats. Always ask for guidance from the proctor at the audition if it is not clear as to whether one should play the repeat or not, and for that matter, how one should count extended rests. I think it is always a good idea to keep lines of communication open with whoever is administering the audition with these kinds of concerns, as long as it does not begin to take too much

time away of the performance. Dynamically speaking, make sure this passage is not too loud until the *ff* in the second ending (notice yet another open string fingering suggestion). I would like to discuss my unusual fingering in bars 173-178. I have tried doing this in position, but found it too taxing, especially as a section to get this really dead-on in tune. So, I advocate jumping strings in the forte passage, and going to third position when it comes back as an echo in bar 210. To accomplish this string crossing, I play the middle C in bar 173 on the short side; however, I very purposefully back away from any hint of shortness or accent in the ensuing middle Cs through the next 3 bars. I also really back off the open D string in bar 178, although a solid articulation will restore the true pulse at that point. At the end of the excerpt it is nice to make a small diminuendo and disappear into the atmosphere with a tight vibrato on the final A.

Beethoven Symphony No. 3, Movement 3, Scherzo

The Scherzo of the Eroica Symphony is a great excerpt for control issues. It hits four major categories; rhythm, dynamics, left hand and right arm. The most difficult thing for me in my approach to this excerpt, is to be mindful of the practice discipline of varying practice tempi, so that all of the above categories get a full workout in each setting, or more basically, finding the time to

get all of these issues addressed. Just eight clicks on the metronome will toss you into a different world of coordination. Tempi vary in this movement greatly from conductor to conductor, and sometimes even from performance to performance. There is only one bit of general advice that I have that fits all tempi. Start on the string.

The bowings printed here are performance bowings for the Indianapolis Symphony. Some of the starting bowings are designed to match what is happening around us and not necessarily designed for optimal playing as a single player in the audition setting. I have to say though, that this bowing is serviceable for an audition, if approached in the right way. The biggest problem with the bowing, in my view, occurs in bars 100-118. It requires a right hand technique similar to an up-bow staccato. The difference is that one approaches the first note from a slur, rather than a stop. This requires a bit more grace. When one starts from a stopped or even opposite direction (down) bow, the first digit on the right hand is the most responsible for providing an impetus for the stroke. When one is coming from an up-bow slur or long note and then re-articulating a note, I believe it is important to concentrate on the impetus placed on the pinky finger of the right hand. It need not be overdone because that finger is weak by nature, so it needs help from the right elbow at least being in a slightly higher trajectory

ry. On the subject of bow control, I believe in approaching this movement with the bow taking air from the string, rather than striking the string from the air.

I try not to put fingerings in my music at the orchestra. I think they are a pain to see in performance and I am changing all the time anyway. I leave myself the option to find something appropriate in rehearsal and concert, depending on the moment. As for auditions, it's nice to have our fingerings set before we go in, but it's more important to be in the moment as well, and to give oneself the option to change in the audition situation. There is always a struggle to make the left hand move as economically as possible; sometimes you need to spend a little in the right hand (bar 41) for things to pay off in the left. You will also notice I like half position shifts. They cost the least.

As this excerpt starts on the C string, be careful not to start too soft. You need to be mindful of

what is coming in bars 60-64. Give yourself plenty of room to make a quasi-diminuendo in bar 60, and of course, a quasi-crescendo in bar 64. Another dynamic problem occurs in bars 119 and 127. I often hear people accent the trill note. I think this is a natural gesture, so I like to play an open G string with that in mind. I am already in the act of backing off that open string when I hit that trill, and the fact that the ending note is an open string kind of evens out the whole gesture, if I let the bow do it. One last thing about dynamics. It really helps me to think of the fortissimo sections as having a shorter bow stroke than a bigger one. I figure the power will be there, so I concentrate on making sure those notes are articulate enough.

Consistency in rhythm all comes from proficiency in repetitive articulation. I used to approach this situation with giving all the physical responsibility to my forearm, wrist and fingers. Over the past few years, I have come

to realize that the impetus for this kind of a stroke is better for me coming from my shoulder. This is sometimes taken the wrong way. I don't tense up my shoulder, and try to drive the bow with that muscle group. I do let the shoulder control how level my elbow and wrist are, and I like to have those two body parts at the same level as the top of my hand. Then I let the fingers follow the wrist, wrist follow the elbow, elbow follow the shoulder, and hope for the best. Finally, metronomes are good for these excerpts, but can be deceptive if used to the exclusion of live practice and performance for people who are interested, and brutally honest with you.

Michael I. Strauss is Principal Viola of the Indianapolis Symphony and Artist-in-Residence at Butler University. As a follow up to his article, Michael would like to express his love for his wife Cathy and the members of the viola section in Indianapolis. B

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MEET THE SECTION

INDIANAPOLIS SYMPHONY VIOLAS



Indianapolis Symphony Orchestra viola section July 2003 pictured left to right Terry Langdon, Stephanie Jong, Ruth Critchley Boerner, Marjorie Rupp, Beverly Scott, Michael Isaac Strauss, Eva Lieberman, Amy Kniffen (Nancy Agres not pictured)

Ladies and Gentlemen, Start Your Violas!

**by Thomas N. Akins, Director
of Archives, Indianapolis
Symphony Orchestra**

Like many of its peers, the city of Indianapolis saw several attempts to form an on-going symphony orchestra before success was achieved. On November 2, 1930, Ferdinand Schaefer led 59 carefully chosen musicians through a performance of music by Mendelssohn, Wagner and Grieg, and the mold was set. The string

complement of that early group was 10-10-4-6-4, and that early viola section included Sam Kaplan, Mrs. William H. Fox, Maurice Fiscus and Noble G. Smith.

For seven years under Schaefer's leadership, these industrious musicians performed between five and eight classical concerts per season, often sharing the income earned from ticket sales as payment for their artistry. A management structure was formed and a board of directors was elected to put the orchestra on a more stable foundation,

and by 1937 two major changes were in place. Fabien Sevitzyk, nephew of famed Boston Symphony Orchestra maestro Serge Koussevitzky, was hired as the orchestra's second music director and a formal contract agreement was executed between management and musicians calling for a 20-week season with set pay per week. During Schaefer's era, the size of the orchestra, including its viola section had consistently increased in size and skill until it reached 80 musicians with a string complement of 14-11-8-9-8.

National radio broadcasts, RCA Victor recordings and cross-country tours became a regular part of the orchestra's activity and brought Sevitzy's ISO national acclaim. Later Music Directors have included Izler Solomon (1956-75), John Nelson (1976-87), Raymond Leppard (1987-2001) and, since 2002, Mario Venzago.

No fewer than 18 musicians have held the post of Principal Viola since the orchestra went fully professional in 1937. They have included Jules Salkin (1937-42), Harriet Payne (1942-43, one of the first female principals in any American orchestra), William Thompson (1943), Harold Sorin (1943-50), Herbert Congdon (1950-1951), Ferdinando Cortellini (1951-1962), Armand Baker (1962-63), David Jackson (1963-64), Ascher Temkin (1964-66), Hugh Partridge (1966-1970), Marc Jeanneret (1970-71), Gary Logsdon (1971-72), Ronald Hurwitz (1972-73), Jean Harris (1973-75), Eiji Ikeda (1975-79), Richard Grymonpre (1980-82), Darrel Barnes (1983-93) and current Principal Michael Isaac Strauss since November 1994. Associate Principal John Pruett held the fort during the 1979-80 season, as did Terry Langdon during 1982-83 and again in 1993-94.

While it might seem that the principal chair has been something of a revolving door, seats in the section have often been occupied by long-timers. A dozen musicians have served 20 or more seasons in the Indianapolis Symphony Orchestra

including Zanis Dumpis (34, including 14 as associate principal), Ruth Boerner (33*), Rosemary Rader (32), Marjorie Rupp (29*), Terry Langdon (24*, including 22 as associate principal), Robert Bennett (22), Richard Grymonpre (22, including two as principal), Eva Lieberman (22*), Arthur Grunst (20), Grisha Markosov (20) and Beverly Scott (20*). The asterisk indicates a current member of the section.

However, the best story of staying power belongs to Ruth Thrasher, who played in the orchestra for 37 years. From her base of operations in the viola section, Ruth also served as second harp, second keyboard (usually celeste) and, on occasion, fourth trumpet (!). If not a woman for all seasons, "Maysie" was certainly one for many instruments.

For the 1981-82 season the viola section of the Indianapolis Symphony Orchestra was increased to ten, a size that has remained constant to this day. Currently, there are nine incumbents plus an opening for associate principal. Auditions will be held during the 2003-2004 season.

Michael Isaac Strauss, Principal Viola, joined the Indianapolis Symphony Orchestra in 1994. He has performed with the Philadelphia and Minnesota Orchestras, and has held principal viola positions with the Charleston Symphony Orchestra, the Concerto Soloists of Philadelphia and Orchestra 2001. He attended the Curtis Institute as

an undergraduate, and has won several prizes including, First Prize at the Women's Association of the Minnesota Orchestra Competition, the National Foundation for the Advancement of the Arts Cinnamon Award, a South Carolina Artist Fellowship Award, the 1997 Lionel Tertis International Viola Competition Ealing String Prize and a 2002 Indiana Arts Commission Individual Artist grant. As soloist, he made his debut with the Minnesota Orchestra in 1993, and he has recorded the Jennifer Higdon Viola Sonata and the Viola Concerto by David Finko. As a chamber musician, his most recent recordings are the complete viola quintets of Mozart with the Fine Arts Quartet, released in July 2002 on the Lyrinx label. He has been heard in broadcasts collaborating with Yefim Bronfman, Lynn Harrell, Joseph Silverstein and Schlomo Mintz. He is a former member of the Fine Arts Quartet, and regularly appears at the Linton Chamber Music Series in Cincinnati, the Suzuki & Friends in Indianapolis, and is the newest addition to the faculty at Butler University holding the position of Artist-in-Residence. Michael is an avid sports fan (Go Pacers!) and loves to cook. His wife, cellist Cathleen Partlow Strauss, is Director of Public Relations for the International Violin Competition of Indianapolis and they have two children, Jacob and Dana, who also love sports and music. Michael plays a Matteo Albani viola from Bolzano, Italy in 1704.

Beverly Scott, Acting Associate Principal, was born in Greensboro,

NC and earned master of music degrees in both viola and piano at Indiana University. His major teachers have included Georges Janzer and Laurie Kennedy on viola and Jorge Bolet and Hans Graf on piano. Prior to joining the Indianapolis Symphony Orchestra as assistant principal viola in 1981, he was principal violist and soloist for three seasons with the Orquesta Sinfonica Nacional, the Costa Rican National Symphony. He was also a member of the string quartet and on the piano faculty at the Costa Rican Universidad Nacional. He is an active chamber musician and in 1981, founded the Scott Chamber Players along with his wife, pianist Sylvia Scott, his brother, cellist Perry Scott and sister-in-law, violinist Lisa Scott. They are the resident chamber ensemble at the Indianapolis Museum of Art and have recorded on the CRI label. He and Sylvia have two talented sons, a cellist and violinist.

Amy Kniffen, Acting Assistant Principal, became a member of the viola section of the Indianapolis Symphony Orchestra in May 1998. Originally from Spartanburg, South Carolina, she earned her undergraduate and Masters degrees from Temple University in Philadelphia, and a professional studies certificate from the Cleveland Institute of Music. Her major teachers were Robert Vernon, Emanuel Vardi and Leonard Mogill. Before joining the ISO, Ms. Kniffen played in the New World Symphony in

Florida and the Ohio Chamber Orchestra. She has been a participant at summer festivals in Spoleto (Italy), Tanglewood, Blossom, and the National Repertory Orchestra with which she also performed as soloist. Away from music, Amy enjoys photography, fencing, Jane Austen novels and roller-blading.

Nancy Agres has been a member of the viola section of the Indianapolis Symphony Orchestra since 1987. A native of Spokane, Washington, she holds a Bachelor of Music degree from Indiana University and also studied for two years at Boston University. Her major teachers include David Dawson, Bernard Zaslav and Roman Totenberg. Before coming to Indianapolis, Ms. Agres played in the Milwaukee Symphony Orchestra and was principal violist of the San Diego Symphony Orchestra. In addition to her performances with the Indianapolis Symphony Orchestra, she has been heard often as a chamber musician, principally with the Ronen Chamber Ensemble and the Spring Mill String Quartet. Ms. Agres has represented her colleagues in the Orchestra as a member of the Orchestra Committee, including a term as Chair. She has held several terms as the Orchestra's delegate to the International Congress of Symphony and Opera Musicians (ICSOM). She and her husband, Sam, a visual artist and contrabassist, are the parents of one daughter, Kathleen. When not involved in music, Ms. Agres

enjoys cooking and gardening.

Ruth Critchley Boerner became a member of the Indianapolis Symphony Orchestra in 1970. The native of Buffalo, NY, attended the College-Conservatory of Music of the University of Cincinnati and graduated from the North Carolina School of the Arts. Her major teachers included Emile Simonel, Peter Kamnitzer and Scott Nickrenz. While in North Carolina, she played with orchestras in Charlotte, Greensboro, Winston-Salem and Asheville. She and her husband, Symphony contrabassist Henry "Bud" Boerner, are the parents of three children. She enjoys playing chamber music and walking, but admits that much of her time these days is taken up by being "taxi driver" for her children.

Stephanie Jong was born in Taiwan and was a scholarship student on violin at the Royal Conservatory in Toronto, studying with Lorand Fenyves, and at McGill University in Montreal, under the tutelage of Denise Lutien. She switched to viola in 1997 and earned a Master of Music degree from Northern Illinois University where she worked with the Vermeer Quartet. She has also studied with Li-Kuo Chang, associate principal viola of the Chicago Symphony Orchestra, and Lisa Boyko, violist of the Cleveland Orchestra. Before coming to Indianapolis, Ms. Jong was a member of the Louisville Orchestra and had played in the Illinois Symphony, the Rockford Symphony and the Beloit Janesville

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Symphony Orchestra. When not on stage, Stephanie enjoys reading. She is married to cellist Jian-Wen Tong, also a member of the Indianapolis Symphony. Terry E. Langdon became associate principal viola of the Indianapolis Symphony Orchestra in 1979, and now performs as a section viola. Born in New York City, she holds degrees from Indiana and Yale universities and has studied with Gyorgy Janzer and Raphael Hillyer. Before coming to Indianapolis, she was principal viola with the Owensboro Symphony and played in the viola sections of the Buffalo Philharmonic, the New Haven Symphony and the Aspen Festival Orchestra. She and her husband John, a biology professor at the University of Indianapolis, are the parents of three children. She is active as a viola teacher and coach and as a volunteer at her church and her children's schools. Knitting, sewing, cooking and writing are her favored hobbies.

Eva Lieberman was born in Teplice in the Czech Republic and received her musical training at the Prague Conservatory. She studied with Vladimir Reiser in Prague and, after coming to the United

States, with Daniel Majeske in Cleveland and Alan DeVeritch in Los Angeles. Very active as a performer in the Los Angeles area, she played with the La Jolla Chamber Orchestra and the San Diego Symphony before joining the Indianapolis Symphony Orchestra in 1981. The mother of two children, Ms. Lieberman is an avid reader and also enjoys gardening and knitting. Marjorie Rupp joined the viola section of the Indianapolis Symphony Orchestra in 1974 after previous orchestra experience with the Antwerp Philharmonic, the Louisville Orchestra and the Oklahoma City Symphony Orchestra. Born in Philadelphia, she holds degrees from the State University of New York at Fredonia and the University of Louisville. Her major teachers have included Sanford Reuning, Homer Garretson and Leonard Mogill. Ms. Rupp is past president of the Altrusa Club of Indianapolis and a leader in her church. Her three dogs hold a special place in her life, and she enjoys gardening, reading, painting and collecting figurines of people or animals playing the viola. ♪

RECORDING REVIEWS

By David O. Brown

Bach: Sonata for Violin and Continue (BWV 1023);
Beethoven: Sonata Op. 24 (Kreutzer); **Kreisler:** Preludium and Allegro; Cavatina; Gypsy Caprice; **Bach:** Prelude from Partita #3 (BWV 1006); **Oscar Shumsky,** violin; Robin Sutherland, Piano; Vestige Classics

At a recent meeting with Eric Shumsky, Oscar's son, one of the world's great violists, he gave me this CD of a live concert his father gave in Berkeley, CA in 1982. I list it here not only because of Oscar's superlative performance but mainly because he was selected by William Primrose as first violinist with the Primrose Quartet when he was still in his 20s. Most people regard that quartet as one of the finest groups that ever performed. The sound is excellent and you will hear Oscar announce the final Bach piece in his beautiful speaking voice. If you are a lover of fine string playing you must put this disk in your collection.

Bach: Six Cello Suites; **Erik Shumsky,** viola; Vestige Classics (2 record set)

I regard this accomplishment by Mr. Shumsky as top notch playing. Mr. Primrose regarded the 6th Suite as all but unplayable; this has little trepidation for Mr. Shumsky

who plays with great élan. Another recording to add to your list.

Bartók: Viola Concerto; Cantata Profana; Four Slovak Folk songs, Folk Songs; Eight Choruses; **William Primrose,** viola; New Symphony Orchestra, Tibor Serly, conductor; Concert Choir; Margaret Hillis, conductor; and others. Bartok Records 1309

Even if you have the excellent LP of this first recording of the Bartok Viola Concerto with Mr. Primrose you certainly will want to get this remastered version with some added works for chorus. I have lived with the LP for over 40 years and always thought it as a supreme achievement in recorded sound.

There are at least two new editions of the viola concerto, the last work written by Bartok and left in pieces to be constructed by Mr. Serly with help from Mr. Primrose. One is arranged by Peter Bartok and Paul Neubauer and another by Csaba Erdelyi. I still think that this recording by Mr. Primrose as being most dear to my heart.

Bartók: (Ed. Erdelyi) Viola Concerto; **Berlioz:** Harold in Italy; **Csaba Erdelyi,** viola; New Zealand Orchestra, Marc Taddei, conductor. Concordance 03

...His (Erdelyi's) performance is an absolute cracker... I find the performance of the Liszt version (of Harold) with the splendid lan

Hobson more compelling. This CD is a must for Bartok and viola enthusiasts, however... Tully Potter, Strad

Bjarne Brustad: Fantull Suite; Eventyr Suite; Sonata #3, Four Caprizzi; **Lars Anders Tomter,** viola; Sølve Sigerland, violin; Simax PSC 1229

...The Four Caprizzi for violin and viola enjoy Mozartian levity, experienced with a gruff, Bartokian humor; They join the Mozart violin and viola duos in a genre poorly represented... Simax has given them an excellent sound... This one is well worth your attention. *Martin Anderson, Strad*

Clarke: Viola sonata; I'll Bid My Heart Be Still; Midsummer Morn; Passacaglia; Morpheus; Untitled; Chinese Puzzle, Lullaby (1907); Lullaby (1913); **Daniela Kohner,** viola; Holger Binder, piano; Coviello Classics 50202

Kohner's performances are never less than competent... provides a nice overview of Clarke's compositions for her own instrument. *Carlos Maria Solare, Strad*

The Devil's Thrill: **Tartini:** Sonata for Violin and Keyboard "The Devil's Trill"; **LeClair:** Sonata for Violin Op.9 #5; **Locatelli:** Sonata for Violin and Keyboard Op.6 #12; **Paganini:** Sonata #1; **Mela Tenenbaum,** vio-

lin; Richard Kapp, piano
Ess.a.y. CD 1078

The Devil Made Me Do It:
Tartini: Sonata for Viola and
Keyboard “The Devil’s Trill”;
LeClair: Sonata for Viola Op.9
#5, **Locatelli:** Sonata for Viola and
Keyboard Op. 6 #12; **Paganini:**
Sonata #1; **Mela Tenenbaum,**
viola; Richard Kapp, piano. Ess.a.y.
CD 1079

Your eyes have not deceived you and I did not make a mistake with the listings. I grouped the disks together because in reality, in the two records the artists are playing the same music, albeit a fifth lower for the viola. In Prague where the two artists Mr. Kapp and Ms. Tenenbaum recorded the four sonatas in one day, an off hand remark by Ms. Tenenbaum who said, “Wouldn’t it be interesting to record these sonatas on the viola” was quickly taken up by the usually adventurous and talented Mr. Kapp. A borrowed viola and adjustments to the piano parts and it was done. I am very familiar with the talents of Ms. Tenenbaum through her many solo recordings for Mr. Kapp’s recording company and with her duties as concert master of the chamber orchestra that Mr. Kapp leads. She ranks near the top with both of the instruments she plays. Her violin playing is warm, technically superior and her phrasing exemplary. I must admit, while it took some time to get used to the timber change, her artistry won me over. I’m always happy to hear new repertoire for the viola no matter where it comes from. My sincere congratulations to the two artists. These are my recordings of the year.

Jackie T. Gabel: Whale Hunt Dream; **Heskel Brisman:** Sinfonia Concertante for Viola and Orchestra; **Philip Koplow:** Elegy for Viola “Martin Luther King, Jr.”; **Frank G. Stewart:** Concerto for Viola; **Karen Dreyfus,** viola; Silesian Philharmonic Orchestra; Jerzy Swoboda, conductor
MMC Recordings MMC 2079

Ms. Dreyfus plays so well with her usual warm tone and sensitive playing, and as there is a serious need for new viola works, I hate to inject a negative response to this disk. The melodies meander, the harmonies are suitably complex, but the compositions seem to be searching for something meaningful to say. The only work I connected with, was the “Whale Hunt Dream”.

Loeffler: 2 Rhapsodies; 5 Songs: Reverie en Sordine, Le rossignol, Harmonie du soir, La lune blanche, La chanson de Ingenuues; **Pierre:** sonata da camera; **Durufle:** Prelude, recatif et variations; **Douglas Paterson,** viola, William Dazerley, baritone; and others
ASV CD CA 1139

In the two Rhapsodies for oboe, viola, and piano, Loeffler shows himself to be strongly allied with Debussy, and more fundamentally, with Faure. The real magic in these variously elegant and strongly rhetorical pieces is the way they offer a vague but telling Russian melancholy. The 5 Songs for voice, viola, and piano... are similarly French based and similarly eclectic... *William Zagorski, Fanfare*

Melancoli: **Kodaly:** Adagio; **Dowland:** If my complaints could passions move; **Britten:** Lachrymae; **Pärt:** Spiegel im Spiegel; **Joplin:** (Arr. Arnold): Solace; **Kvandal:** Elegie; **Bloch:** Meditation and Processional; **Liszt:** Valse oubliée No.1, Romance oubliée; **Brahms:** Spruch; 2 Lieder Op. 91; **Morten Carlsen,** viola; Sergei Osadchuk, piano; Marianne Beate Kielland, mezzo soprano; 2L 2L1

First of all I should mention that 2L is the name of the company that publishes this disk and 2L1 is its number. A friend in Norway sent this to me knowing of my viola collection. I was most pleased to learn about another fine violist that is performing in Norway. I previously received an excellent recording of Lars Anders Tomter. Both of these artists deserve the highest praise for putting Norway on the viola map and for their superior talent. Mr. Carlsen plays a 1980 viola made in Mittenwald by Y. Homma. Its mellow sound suggested a much older instrument. The title of the record tells us of the introspective nature of the cd... Having 7 versions of the Brahms songs with viola obbligato in my collection, sung by some of the world’s finest singers I’m afraid that Ms. Kielland has a voice in the developmental stage. In his extensive review for Fanfare magazine in the Nov/Dec 2002 issue, Martin Anderson says the disk is “well worth investigating”.

Mozart: Divertimento for String Trio K 563; Duo #2 K 424; **Scott**

Dickinson, viola; Marianne Thorsen, violin, Kate Gould, cello Musical Heritage Society 516946

Two of my very favorite Mozart compositions receive a most absorbing and illuminating performance. This group is new to me although the excellent notes tell me that they have been performing together since 1991. All three are teaching in England and I look forward to their continued success in the chamber music field. The sound originally recorded by Hyperion in England is extraordinary in every way.

Mozart: Sinfonia Concertante K 364; Concerto for Violin, Piano and Orchestra K. Anh. 56 (315f) (Reconstructed by Philip Wilby); **Nobuko Imai**, viola; Midori, violin; Christopher Eschenbach, piano and conductor; NDR Symphony Orchestra SK 89488

I have listened to this recording several times and I agree with other reviewers that something is seriously wrong with this interpretation. One review said that Ms. Imai was at fault and another that Midori bares the blame. I feel that Midori is definitely miscast as violin soloist. Ms. Imai does her best to cater to the wishes of the violinist but clearly she should have gotten Midori to work up to her standard. Midori several times enters or leaves her part so softly so that it is almost inaudible. In the last movement when she finally gives her all to her part it is rather strident. It's a shame because the North German Radio SO is excellent and Mr. Eschenbach has sup-

plied the soloists with superb support. The engineers have supplied us with equally fine sound.

Mozart: Trio K 498 (Kegelstatt); **Schumann**: Märchenerzählungen (Fairy Pictures); **Brahms**: Trio; **Igor Oistrakh**, viola, Valeri Oistrakh, violin; Natalia Zertsalova, piano; MCA Classics AED 10209

The first two trios are more famous with clarinet instead of the violin, and in the Brahms, the viola is used instead of the horn. The excellent notes by Victor Ledin tell us the first editions stated that the usage of either instrument was possible. This is strictly a family affair. Igor Oistrakh (son of David) is joined by wife Natalia Zertsova and son Valeri. This the only recording I could find in the record catalogues using this instrumentation. Once you get used to the different instruments I find this a beautiful recording.

Paganini: 24 Caprices; **Emanuel Vardi**, viola; Vestige Classics

Recently, I received a pre-publication CD of the soon-to-be-released remaster of a recording which I have owned on LP for several decades. A personal letter from Mr. Vardi accompanied the disc which I will treasure always. It was originally recorded by Epic (Columbia) in the 1960's. There have been violinists, such as William Primrose, who played several of the Caprices going back to the 1930's but Vardi was the first to put all 24 on disc. I marveled at this recording when it first came out and still do today. I

believe I own a copy of every recording made by Mr. Vardi and I sincerely believe that there are few soloists today who can match his extraordinary technique and superior tone quality. If you truly love the viola, it should be in your record library. It has been remastered and sounds like it was recorded yesterday. It is a monumental recording - buy it now.

Rolla: Sonatas for Viola and Bass; Duet for Viola and Cello; 3 Esercizii; **Alexander Besa**, viola; Marco Mosca, cello; Supraphon SU 3616-2

...The recording does the composer justice, the two musicians being fine musicians, comfortable with their instruments and with their respective scores. They play marvelously, with great gusto, ability and finesse...
Laura Ronai, Fanfare

Schumann: Märchenbilder; Piano Quintet; Andante and Variation; Fantasiestücke; **Nobuko Imai**, viola; Martha Argerich, piano; and others; EMI 5 57308 2

...The charming Märchenbilder are well played... My first impression in hearing the Quintet was that it was the most exciting performance I have ever heard... it was recorded live in concert... the recorded sound, complete with enthusiastic audience applause, is vivid and real.
Susan Kagan, Fanfare

Shostakovich: Viola Sonata; Violin Sonata; **Shlomo Mintz**, viola and violin; Viktoria Postnekova, piano; Elatus 0 927 49812-2
...violin and viola sonatas in thor-

oughly idiomatic if occasionally muffled performances. There's an... intensity to the playing here, a concrete edge too, that frames the turbulent, deracinated emotions to bleak perfection. Demanding but rewarding. *Michael Quinn, Gramophone*

Villa-Lobos: Duo for Violin and Viola; String Trio; Deux Choros for Violin and Cello; Choros for #2 for Violin and Cello; **Jürgen Weber,** viola: and others; CPO 998 827-2

... Hans Kolofusz and Jürgen Weber are well matched in the Duo... with skill and subtlety color...
Robert Stowell, Strad

Viola Romantic Fantasies:
Reinecke: Fantasiestücke; **P. Scharwenka;** Sonate fantasia;
Joachim: Theme and Variations;

R. Fuchs: Phantasiestücke; **Jutta Puchhammer-Sedillot,** viola; Elise Desjardins, piano; Eclectra ECCD-2060

...The violist and pianist adjust their performances to the very different demands these works make on them... Recommended, principally, though not exclusively, to viola aficionados and to the inquisitive.
Robert Maxham, Fanfare

Viola and the Winds: **Jerzy Sapiyevsky;** Concerto for Viola and Winds; **Holst:** Terzetto;

Anthony Plog: Four Miniatures for Viola and Winds; **Karl Kohn:** Colla Voce; **James Dunham,** viola; Westwood Wind Quintet, Jack Saunders, guitar; Crystal Records CD647

I've had most of these works on LP since it was available in the early 1980's. I thought that James Dunham was an excellent violist and that the program was most interesting. I remember that the entire record was about 37 minutes, not really enough to put on a CD. Mr. Christ, the oboist on this record is also the owner of Crystal Records and has put out quite a number of viola records. A work for viola and guitar was added to fill the program but still the total time of the disc is only 46.24. I hope lovers of the viola with overlook the time factor and avail themselves of a very interesting recording.

Walton: Concerto for Viola, **Britten:** Concerto for Violin; **Maxim Vengerov,** viola and violin; London Symphony Orchestra, Mstislav Rostropovich, Conductor EMI 557510-2

... here you have some of the most ravishing string playing I have ever heard in either of these masterpieces...just as much...in the larger instrument as the violin. Here, again, above the staff brings many moments of total magic.
Edward Greenfield, Gramophone

[Note: I believe this is the debut performance of Mr. Vengerov on the viola.]

Telemann: Concerto for Viola; **J.C. Bach:** Concerto for Viola; **Vivaldi:** Concerto for Viola (Arr. from L'estro Armonico); **Britten:** Lachrymae (Arr. for Viola and Strings); **Bruch:** Kol Nidre (Arr. for Viola and Strings by Eric Shumsky); **Eric Shumsky,** viola; Dorel Pascu-Radulescu, conductor; Concerto Orchestra-Bucharest Vestige Classics

This is a lovely, lovely disc. Eric Shumsky is one of my all time favorite violists for solo as well as chamber recordings. This may be his first solo recording with orchestra. The Concerto Orchestra is made up of a very talented group of young musicians under the leadership of its founder Mr. Pascu-Radulescu. Mr. Shumsky ends with two melancholy works and the last one reminded me of my days as a professional singer performing the Kol Nidre in Temple in the mid-west and Long Island. Highest recommendation. ₤

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*Michael Zaretsky

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*Jules Eskin
George Neikrug
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Asking Price: \$10,000
Maker: James R. Coggin,
 New York City
Date made: 1970 (No. 13)
Back Length: 16-3/4 inches
String Length: 14-1/2 inches

Seller: Chris Wienandt
Phone: 817-946-8777 (cell)
Email: cwienandt@dallasnews.com
Asking price: \$15,000 negotiable
Maker: Otto Erdesz
Date made: unknown
Back length: 16-1/2 inches
String length: 14-3/4 inches

Seller: Michaela Herrmann/Burl J. Shetzer
Phone: 512-267-3989
Email: bshetzer@hotmail.com
Asking price: \$10,000 - \$12,000

Maker: Alfons F. Vavra, Prague, Tertis type
Date made: 1954
Description: Viola: Length: 401 mm, Upper
Width: 196 mm
Middle width: 143 mm
Lower width: 252 mm
Bow: H.R. Pfitzschner, Length 730.5 mm,
Weight: 69.7 grs, Ebony/Silver mounting,
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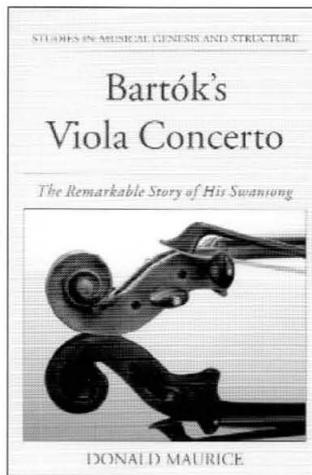
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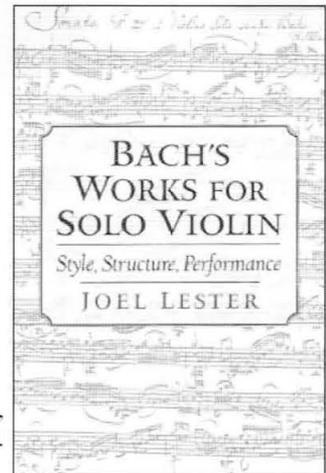
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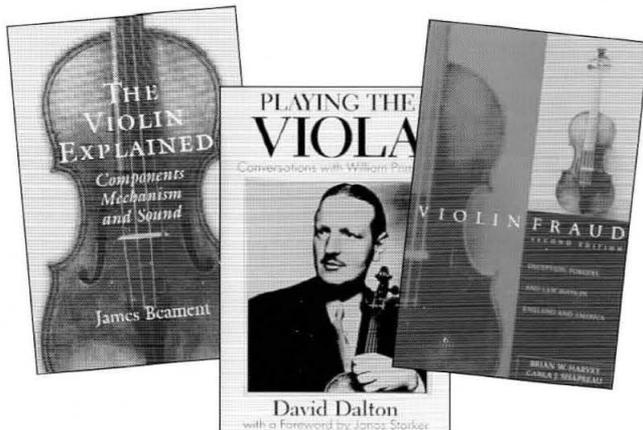
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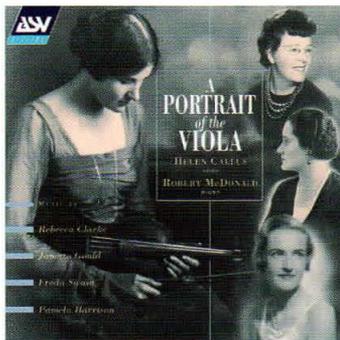
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