

Journal of the American Viola Society

Volume 21 Number 1



**Violists in Jazz,
Part 2**

**Martial Arts and
Musical Performance**

The David Dalton Viola Research Competition Guidelines

NEW FOR 2005, CASH PRIZE!

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

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format for either PC or Mac. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2005.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2005 David Dalton Viola Research Competition.

Send entries to:

AVS Office, 13140 Coit Rd., Suite 320, LB 120, Dallas, TX 75240.

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

Prize categories:

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

In addition:

1st Prize: \$250, sponsored by Thomas and Polly Tatton

2nd Prize: *Bartók's Viola Concerto* by Donald Maurice and Facsimile edition of the Bartók Viola Concerto

3rd Prize: *An Anthology of British Viola Players* by John White and *Conversations with William Primrose*
by David Dalton

David Dalton Viola Research Competition Entry Form

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

Name _____

Current Address _____

Telephone _____ Email address _____

Permanent Address _____

Telephone _____ Email address _____

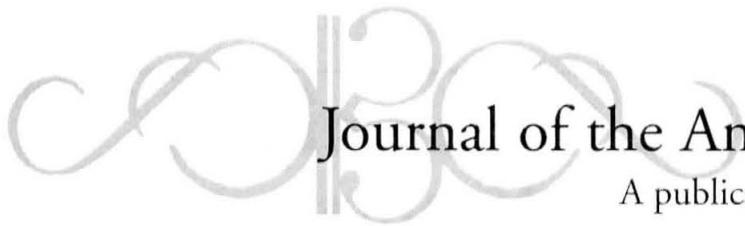
University/College _____

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

Topic _____ Word Count _____

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$21 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.



Journal of the American Viola Society

A publication of the American Viola Society

Spring 2005

Volume 21 Number 1

The Journal of the American Viola Society is published in Spring and Fall, and as an online-only issue in Summer. The American Viola Society was founded for the promotion of viola performance and research.

© 2005, American Viola Society
ISSN 0898-5987

Editor: Matthew Dane
Alternative Styles: Juliet White-Smith
At the Grassroots: Louise Zeitlin
AVS Retrospective: Dwight Pounds
Fresh Faces: Lembi Veskimets
In the Studio: Karen Ritscher
Meet the Section: Michael Strauss
Modern Makers: Eric Chapman
New Music: Ken Martinson
Orchestral Training Forum: Charles Noble

AVS National Board of Directors

Officers

Ralph Fielding, president
Helen Callus, president-elect
Louise Zeitlin, secretary
Steven Kruse, treasurer

Board Members

Claudine Bigelow (2006)
Nancy Buck (2006)
Matthew Dane
Susan Dubois (2007)
Erika Eckert (2005)
Barbara Hamilton (2007)
Nokuthula Ngwenyama (2007)
Michael Palumbo (2005)
Dwight Pounds (2005)
Carol Rodland (2006)
Kathryn Steely (2007)
Michael Strauss (2006)
Juliet White-Smith (2005)

AVS General Manager

Madeleine Crouch

AVS National Office
13140 Coit Road
Suite 320, LB 120
Dallas, TX 75240-5737
(972) 233-9107 ext. 204

REGULAR DEPARTMENTS

From the Editor	3
From the President	5
Announcements	7
IVS News	9
AVS Meeting Minutes, Treasurer's Report, Membership Report	11
Alternative Styles: Leroy Jenkins: Improvising Innovator	25
Modern Makers: Tschu Ho Lee, A Secret Exposed	31
Orchestral Training Forum:	
Brahms Second Symphony, Op. 73	33
Retrospective: Notes on the Coolidge Competition and	
Berkshire Festival of 1919	37
Searching PIVA Online	41
Fresh Faces: Antoine Tamestit	43
New Music Reviews: Chamber Music	45
Sample Score: excerpt from Ellenwood- <i>Fantasy Piece</i>	49
At the Grassroots	53
Meet the Section: St. Louis Symphony Orchestra Violas	59
Sample Score: Woehr- <i>Charlie's Waltz</i>	60

FEATURES

In the Studio: Martial Arts vs. The Big Brown Bear	15
Alternative Styles: Strings in Jazz, Part Two	19

COVER ART

New York native Philip Lowry first came to Tulsa as a scholarship student at the University of Tulsa while also employed by the Tulsa Philharmonic. In 1958, Lowry attended West Point and played with the West Point Band. He studied with Paul Doktor in NYC and also played with the National Symphony Orchestra Association. After West Point, Lowry played with both the Lauderdale and Miami Symphonies. He rejoined the Tulsa Philharmonic in 1963, becoming principal violist in 1970 as well as a faculty member at TU. He obtained his Masters of Music and Performance at the Hart School of Music in Hartford, Connecticut, studying with Renato Bonicini. He has taught and played at the Taos School of Chamber Music.



by Philip Lowry

Philip Lowry keeps busy composing, bread baking, and playing the stock market; otherwise he is involved in two photographic exhibits in Tulsa and Taos, and plays in both the Tulsa Opera and the North Arkansas Symphony.

2005 Primrose Competition and Festival Events

May 24-28, 2005

Brigham Young Univ., Provo, Utah

- Guest artist recitals include
Daniel Foster • Nokuthula Ngwenyama • Brant Bayless • Fonteyne Duo
- Master Classes with guest artists
- Guest lecturers include
David Dalton • Dwight Pounds • The librarians of PIVA
- Special tours of Primrose International Viola Archive (PIVA)- see rare documents, transcriptions and instruments of:
William Primrose • Harold Coletta • Franz Zeyringer • Paul Doktor
- Study the over 5,000 scores available in the archive
- Listen to the rising stars of the viola community in the open semi-final and final rounds of the Primrose Competition!

Check for updates at www.americanviolasociety.org.

JAVS WELCOMES LETTERS AND ARTICLES FROM
ITS READERS. SUBMISSION DEADLINES ARE
DECEMBER 15 FOR THE SPRING ISSUE, APRIL 15
FOR THE SUMMER ONLINE ISSUE, AND AUGUST 15
FOR THE FALL ISSUE. SEND SUBMISSIONS
TO THE AVS EDITORIAL OFFICE,
MATTHEW DANE, MDANE@OU.EDU OR TO
MADELEINE CROUCH, 13140 COIT RD.,
SUITE 320, LB 120,
DALLAS, TX 75240-5737.

FROM THE EDITOR



Volume 21, Number 1 again deals with the diversity within our viola profession. In addition to the concluding segment of the *Violas in Jazz* survey, we have an in-depth look at improvising violist Leroy Jenkins. It contains not only his background, but also a written-out piece of his that increases understanding of the subject. St. Louis Symphony violist Christian Woehr writes about the challenges facing his section. *Fresh Face* Antoine Tamestit talks about the wide variety of repertoire and venues on his performing schedule. Susan Dubois' article incorporating Martial Arts practice into musical performance shows important connections between the two disciplines that are useful to both players and teachers.

Also in this issue are articles covering some of the violist's dearest repertoire and lore. Joël Belgique gives a long-awaited, thorough look at performance issues in

Brahms' *Second Symphony*, including many musical examples. Another article examines the 1919 Coolidge Competition, an event that produced two works now in the standard repertoire for our instrument. Ann Woodward relies on fascinating reviews of the time to recount the tale. This article originally appeared in the AVS Newsletter #28 of April, 1985; we reprint it on its 20th anniversary for its subject, and as a "Retrospective" to celebrate the history of AVS scholarship.

Article submissions to be considered for publication are always welcome. We are interested in all topics pertaining to the viola, its literature, and its players and teachers. Articles furthering the Journal's mission of research are particularly encouraged. Specific guidelines for submission will be posted on the AVS internet site in the near future. Questions, ideas, or proposals can be directed either to myself or to any of the departmental editors.

For undergraduate and graduate student members, the May 15th deadline for the 2005 David Dalton Viola Research Competition is approaching. For the first time, the first prize includes not only publication but also a cash prize! The AVS is grateful to former AVS president Thomas Tatton and his wife, Polly, for underwriting this award.

Also new among the awards is the recent Bartók *Viola Concerto* study by Donald Maurice, a remarkable piece of viola scholarship generously donated to the Competition by Oxford University Press. Guidelines for entry are listed on the inside front cover; any questions can be directed to either the AVS National office or to the editor. University and conservatory teachers are asked to encourage their students to enter! B

Sincerely,
Matthew Dane
Editor, Journal of the
American Viola Society
Assistant Professor of Viola,
University of Oklahoma

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



- *Hardback in black, 12 by 16 inches, 84 pages including photo page.*
- *Preface by Peter Bartók & Commentary by László Somfai (Text in English, Hungarian, German, Japanese, and Spanish).*
- *Fair transcription of the draft with notes prepared by Nelson Dellamaggiore.*

Any donor, past or future, contributing \$150 or more to the Primrose Endowment will receive this handsome book as a gift from Brigham Young University.

Send your donation to:
Primrose Account
BYU Development Office
C-389 ASB
Brigham Young University
Provo, UT 84602

FROM THE PRESIDENT



For those of you in a mood to travel in early summer, two major viola events will be taking place.

The first event will be the AVS sponsored Primrose Memorial Scholarship Competition, which will be held Tuesday, May 24 through Saturday, May 28, 2005 on the campus of Brigham Young University in Provo, Utah. The competition is being hosted by BYU professor Claudine Bigelow and will feature young contestants from literally all over the world. The semi-final and final rounds are open to the public.

From a tourist perspective, Provo is a safe, clean, and friendly city in a beautiful location at the base of the Wasatch Mountains. Local attractions include the Primrose Memorial Rooms at Brigham Young University (exhibits and memorabilia on the great violist William Primrose and an extraordi-

nary library of viola music) and Robert Redford's "Sundance" Resort in the mountains less than twenty minutes from BYU. As an after-competition trip, there are three National Parks within a five hour drive that feature the wonders of Southern Utah's dramatic red rock formations (Arches, Bryce Canyon, and Zion).

Associated with the Competition will be the Primrose Festival, featuring performances by former Competition winners Daniel Foster and Nokuthula Ngwenyama. For further information, please see the AVS internet site at www.americanviolasociety.org.

Less than a week after the Primrose Competition concludes, the International Viola Society is holding the XXXIII International Viola Congress in Reykjavik, Iceland, June 2 - 5. For registration information and a schedule of events, please see their web site <http://www.congress.is/viola2005/>. The next North American Congress will be held in Montreal, Canada from June 7 - 11, 2006. Their internet address will be <http://www.violacongress2006.ca/>.

The AVS is currently gathering proposals to host a Congress in the U.S. in 2008. If you are interested in hosting this event at your school (or know someone who might be), please let the American Viola Society know by writing us at info@avsnationaloffice.org.

This will be my last message as AVS President since my three-year term is drawing to a close. Helen Callus will become President on July 1, 2005. Helen currently teaches viola at the University of California Santa Barbara and has an international career as a teacher, performer, and recording artist. We look forward to having her great energy and innovative ideas at the service of the AVS.

I would like to thank the members of the AVS Executive Board for another ambitious and productive year. They are an amazing group of bright and energetic people, and have been wonderful to get to know both collectively and individually.

My best wishes to all for a relaxing summer. ☺

Sincerely,

Ralph W. Fielding
President, American Viola Society
Faculty, Bowdoin Int'l Music Festival

the **NEW BERG VIOLA BOW** is always in the **best of hands**

"Ever since I first became aware of the Berg violin and cello bows in the mid-1990's I have been pressuring Michael Duff to produce such a viola bow. It has been worth the wait! The new Berg viola bows are just what the doctor ordered. Rarely have I had the good fortune to play a bow that virtually has it all...and this is it. How unique it is to have a stick be warm and sensitive at one moment and powerful and articulate the next. Not to mention its affordability. I am truly looking forward to years of camaraderie with my new Berg bow and plan to encourage my students and colleagues to give the Berg bow serious consideration as well."



Alan de Veritch
Professor of Music, Indiana University
Past President, American Viola Society



offering violists custom crafted bows in a wide range of weights and selection of beautiful mountings:

- snakewood
- horn
- ebony
- fine silver
- gold



bergbows.com

listening booth • endorsements • history • bow information • latest news

Call master bowmaker and violinist Michael F. Duff
1 (800) 762-8994 (toll free)

BERG
BOWS®

Free color brochure available.
E-mail: bergbows@bergbows.com
Fax (812) 336-3033

THE CHOICE OF CONCERT ARTISTS SINCE 1984

ANNOUNCEMENTS



Tower in Frankfurt, Germany, home of Paul Hindemith from 1923 to 1927. Among his works of this time were the Solo Viola Sonata Op. 31/4 and Kammermusik #5, Op. 36/4. Photo by Dwight Pounds.

Recent AVS By-laws passed

The new AVS By-laws were accepted by a vote of the General Membership.

Quartet Competition

The Hugo Kauder Society Inc. is pleased to announce the 2nd Annual International Hugo Kauder Music Competition sponsored jointly with Yale University and the New Haven Festival of Arts and Ideas. The competition will take place in Yale University's Sprague Hall from June 16-18, 2005. Applications from string quartets interested in competing are now being solicited and should be submitted no later than April 1, 2005.

Judges of this year's string competition include distinguished cello professor Aldo Parisot from Yale University and renowned violinist Pamela Frank.

To download PDF copies of the 2005 description and rules, and application, please visit the following two URLs:

http://www.hugokauder.com/description_rules05.pdf

<http://www.hugokauder.com/application05.pdf>

Chicago Viola Society Solo Competition

The 2005 Chicago Viola Society Solo Competition will be held on Sunday, May 8th at the VanderCook College of Music, located on the campus of the Illinois Institute of Technology. Violists up to age 25 will compete in four divisions, and must be either legal residents or enrolled as full-time students in one of the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, or Wisconsin. Specific repertoire is required. Entries must be postmarked by April 24, 2005. Contact CVS president Dr. Michael Hall at mhall@vandercook.edu for applications and further information. E



The **American Viola Society**

together with the Utah Viola Society

presents

**The 2005
Primrose Competition
and
Festival**

William Primrose
Honorary President

**Brigham Young University
School of Music
Provo, Utah
May 24-28, 2005**

**Guest artist recitals and
Master Classes with:**

*Daniel Foster
Nokuthula Ngwenyama
Brant Bayless
Michael Fernandez
Carol Rodland*

Guest lecturers include:

*David Dalton
Dwight Pounds
The Librarians of PIVA*

**Special tours of the Primrose
International Viola Archive (PIVA)**

**See rare and special documents,
transcriptions and instruments of:**

*William Primrose
Harold Coletta
Franz Zeyringer
Paul Doktor*

**Study the over 5,000 scores
available in the archive!**

**Hear the rising stars of the viola
in the Primrose Competition**

If you wish to **register** for the competition, please visit

www.AmericanViolaSociety.org
for more information



INTERNATIONAL VIOLA SOCIETY NEWS

Dear AVS Violists,

Greetings and Happy New Year from the IVS! Your new IVS officers for the 2005 to 2007 term are:

President - Michael Vidulich
(Australian & New Zealand VS)
Past President - Ronald Schmidt
(German VS)
Vice President - Tom Tatton
(American VS)
Secretary - Pamela Goldsmith
(American VS)
Treasurer - Donald Maurice
(Australian & New Zealand VS)

I have appointed Henrik Frendin (Nordic VS) and Carlos Maria Solare (German VS) as our two *Executive Secretaries*.

Three former IVS officers with a wealth of experience and knowledge will continue to assist. They are Ann Frederking (Canadian VS), who has kindly offered to work as the IVS's *Webperson*, and David Dalton and Dwight Pounds (both American VS), who will work as advisers.

The recipient of the IVS's 2004 **Silver Alto Clef** (award for outstanding contributions to the viola) was Tom Tatton (AVS). Congratulations, Tom!

At last year's International Viola Congress in Minneapolis, the Congresses for 2005 to 2007 were

decided upon. This year's Congress will be held in Reykjavik, Iceland, June 2-5. Its Web site is www.congress.is/viola2005. I hope many of you will be able to attend.

The 2006 International Viola Congress has been awarded to the Canadian VS and will be held in Montréal, Québec, Canada, June 7-11, 2006. Follow the links at www.viola.ca. This is also the web for events and information for the Canadian Viola Society.

The 2007 Congress has been awarded to the ANZVS and will be held in Australia (probably in either Sydney, New South Wales or Brisbane, Queensland). The dates have not yet been set. Web information will be available soon.

It was decided last year that the International Viola Congresses would be awarded three years in advance, if possible. This year a decision will be made for the 2008 Congress in North America and the South African Viola Society is working on a bid for the 2009 Congress.

We officially welcomed the two newest viola societies as IVS sections at the Minneapolis congress. They are the **Nordic Viola Society** (with chapters in Denmark, Finland, Iceland, Norway & Sweden) and the **South African Viola Society**, headed by Hester Wohltitz. Both sections are working on web newsletters for their members.

Thanks to the efforts of Beate Gross, the formation of a Lithuanian or Baltic Viola Society is continuing. Beate produced a Baltic viola web newsletter last year and we look forward to further updates.

THE IVS NEEDS YOUR HELP!
At present we have only six IVS sections (Australian & New Zealand VS; American VS; Canadian VS; German VS; Nordic VS; and South African VS) with emerging sections in the Baltic states and Poland. Do you have any violist contacts who might be interested in forming a viola society in other European or African countries, Middle East, Latin America or Asia? If you can help us, please forward your contacts to our IVS secretary: Dr Pamela Goldsmith at gaspara@PamelaGoldsmith.com. Thank you.

Just a brief news item from "down under" - the ANZVS will be holding the ANZVS International Viola Conference and Viola Competition, July 7-10, 2005 in Newcastle (just north of Sydney), NSW, Australia. For more information email Robert Harris, ANZVS Vice President, at robdorit@netspace.net.au.

Our IVS web site will be up-dated soon, so if you would like to know more about the IVS, please find us at www.viola.ca/ivs/ivs_home.html £

Cheers,
Dr. Michael Vidulich, IVS President



Players Wanted

Introducing the Evia – a fresh rethinking of the traditional viola. The unique design incorporates many innovations, allowing enhanced tonal response, unprecedented ease of maintenance, and increased player comfort. After six years of research and development, the Evia is now ready for concert use.

- Ultra-light construction reduces player fatigue while ensuring fast response and excellent projection.
- Sloping shoulders offer easy access to high positions.
- Modified upper and lower block configuration increases the effective vibrating area of the top and back.
- Adjustable neck permits quick changes to fingerboard height.

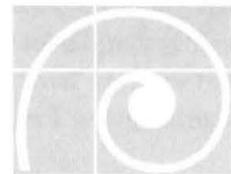
- Soundpost and bridge-foot veneers prevent dents and cracks.
- Cross-laminated bridge will not warp.
- Available in a variety of configurations, including wood and wood/graphite construction, from \$16,000.

Joseph Curtin's instruments are in the hands of some of the most distinguished artists of our time. If you would like to try an Evia or receive further information, please contact:

JOSEPH CURTIN STUDIOS

3493 West Delhi Road
Ann Arbor MI 48103

Tel: (734) 665-1303



violins@josephcurtinstudios.com ■ www.josephcurtinstudios.com

2004 AVS BOARD MEETING

MINUTES AND REPORTS

Annual Board Meeting of the American Viola Society
Tuesday, June 8, 2004
The University of Minnesota, Ferguson Hall, Room 280
10 a.m.-1 p.m.

Officers present: Fielding (President), Callus (President-elect), Zeitlin (Secretary), Kruse (Treasurer)
Board members present: Bigelow, Buck, Dane, Hamilton, Palumbo, Pounds, Rodland, Rutledge, Steely, Strauss, White-Smith
Board members unable to attend: Chiang, Eckert

Meeting called to order by President Fielding at 10:15 a.m.

- I. Welcome to board members by President Fielding.
- II. Introductions of new board members, whose term began July, 2003: Nancy Buck, Carol Rodland and Michael Strauss.
- III. Introduction of new JAVS editor, Matthew Dane.
- IV. Announced results of spring 2004 elections. New appointments to the board are: Matthew Dane and Susan Dubois. Reappointments to the board are: Barbara Hamilton and Kathryn Steely.
- V. Zeitlin presented membership report June 2004. Discussion on how to retain lapsed members.
- VI. Kruse presented financial report 2004. Moved (Hamilton), seconded (Fielding) "that the fiscal year be 6/1-5/31." Motion approved unanimously.
- VII. Management fees for Dillon and Associates are very high. Discussion on how AVS can save money on management fees and also generate more revenue.
- VIII. Steely presented JAVS report.
- IX. White-Smith presented results of first E-newsletter, June, 2004.
- X. Discussion on Dalton Research Competition.

Meeting adjourned at 1:05 p.m.

Tuesday, June 8, 2004
The University of Minnesota, Ferguson Hall, Room 280
2-6 p.m.

Officers present: Fielding (President), Callus

(President-elect), Zeitlin (Secretary), Kruse (Treasurer)
Board members present: Bigelow, Buck, Dane, Hamilton, Palumbo, Pounds, Rodland, Rutledge, Steely, Strauss, White-Smith
Board members unable to attend: Chiang, Eckert

Meeting called to order by President Fielding at 2:20 p.m.

- I. Discussion on how AVS can afford to keep professional management. Moved (Hamilton), seconded (Kruse) "that the AVS board members will endeavor to the best of their ability to bring in \$500 to AVS income in cash contributions, in-kind donations, membership increase, fundraising, sponsorship or advertising between 6/8/04-5/31/05." Motion approved unanimously.
- II. Helen Callus (President-elect) discussed her wishes for the future of the AVS.
- III. Discussion on Teacher Directory. Moved (Bigelow), seconded (Hamilton) "to not do printed newsletter and directory and instead explore options for an on-line version." Motion approved unanimously.
- IV. Discussed committee assignments (this list as revised on 6/9/04):
 - Nominating – Zeitlin (chair), Callus, Strauss, Steely
 - Primrose – Bigelow (chair), Buck, Callus, Rodland, Strauss, White-Smith
 - Publications – White-Smith (chair), Callus, Dane, Palumbo
 - Finance – Kruse (chair), Dane, Fielding, Hamilton, Ngwenyama
 - Fundraising (subcommittee) – Hamilton (chair), Callus, Kruse, Ngwenyama, Palumbo
 - Congress – Buck (chair), Dubois, Eckert, Hamilton
 - By-laws – Pounds (chair), Fielding, Kruse
 - Membership – Kruse (chair), Palumbo, Strauss, Zeitlin
 - Awards – Pounds (chair), Dubois, Eckert, Rodland
 - Technology – Steely (chair), Fielding, Ngwenyama
 - Chapters – Zeitlin (chair), Dubois, Palumbo
 - Gardner (Ad hoc) – Kruse (chair), Hamilton, Palumbo, Pounds, Steely
 - Dalton (Ad hoc) – Dane, Pounds, Rodland

- V. Moved (White-Smith), seconded (Steely) that “the bylaws committee will revise the bylaws to include a permanent voting position on the board for the JAVS editor to run concurrently with his/her term as editor.” Motion approved unanimously.

[Editor's Note: This change in the AVS Constitution was approved in a mail-in vote by the general membership.]

Meeting adjourned at 6:05 p.m.

Wednesday, June 9, 2004

The University of Minnesota, Ferguson Hall, Room 280
9 a.m.-12 p.m.

Officers present: Fielding (President), Callus (President-elect), Zeitlin (Secretary), Kruse (Treasurer)

Board members present: Bigelow, Buck, Dane, Hamilton, Palumbo, Pounds, Rodland, Rutledge, Steely, Strauss, White-Smith

Board members unable to attend: Chiang, Eckert

Meeting called to order by President Fielding at 9:15 a.m.

- I. Discussion about the possibility of formation of student chapters. Discussion to be continued by chapters committee.

- II. Steely will continue work on AVS web site to include links to chapters, pictures and audio links.

- III. Report by Callus on her discussions with the International Viola Society in Kronberg, Germany (June, 2003).

- IV. Discussion on cycle of American congresses and Primrose Competition.

- V. Moved (White-Smith) seconded (Hamilton) to “fill the board vacancy created by the permanent JAVS editor with the runner up from the most current election.” Motion approved unanimously.

- VI. Decided upon final 2004-2005 committee assignments.

- VII. Changes to the constitution were voted on by the board and were then presented to the general membership at the General Membership Meeting on 6/13/04.

[Editor's Note: These changes to the AVS Constitution were approved in a mail-in vote by the general membership.]

- VIII. Decided that treasurer's report needs to continue to be in print.

Meeting adjourned 11:50p.m.

Respectfully submitted by Louise Zeitlin, AVS secretary

AVS Membership Report 2002-04

	June 2002	May 2003	June 2004	Recently expired 1/4/05-4/30/2005	Lapsed before 1/4/05	Gain/loss 2003-04
Regular	550	621	517	97	270	-104
Student	248	327	231	77	258	-96
Emeritus	49	67	60	8	16	-7
Joint	22	27	25	5	8	-2
Dual	15	14	12	10	10	-2
International	13	20	18	5	8	-2
TOTAL	959	1,145	863	202	570	-213

AVS Treasurer's Report 2004

	6/1/03-5/31/04	6/1/02-5/31/03	
INCOME			
Membership Dues	\$ 34,643.00	\$ 31,144.45	
Advertising Income	13,000.50	10,862.00	
(JAVS, newsletter, website)			
Interest (Checking account)	39.89	89.06	
Donations to funds	2,027.00	7,527.00	
Chapter Dues	2,718.00	2,414.00	1. See note below
Mailing List Sales	319.10	728.65	
JAVS Back Issues	90.00	136.00	
Foundation Grants	-----	734.00	
Primrose Comp. Application fees	106.07	2,650.00	
Remaining Funds from 2002 Congres	-----	257.76	
Income or (Loss) from Funds	(2,327.86)	3,086.31	
TOTAL INCOME:	\$50,615.70	\$59,629.23	
 EXPENSES			
JAVS			
JAVS Issues	\$ 8,731.00	\$ 22,446.36	2. See note below
Newsletter	926.30	-----	
Editor Fee	2,400.00	1,600.00	
Ad Secretary	-----	317.00	
Mailing and Supplies (JAVS & newsletter)	4,026.57	1,494.97	
TOTAL JAVS	\$ 16,083.87	\$ 25,858.33	
 Administrative Costs			
Management Fees (\$1,150 per month)	\$ 13,800.00	\$ 11,500.00	
Office Expenses	4,708.72	4,794.00	
Membership Directory:	2,512.48	-----	
Secretary Expenses	-----	152.28	
Treasurer Expenses	-----	-----	
AVS/CVS Fees	220.00	270.00	
Accountant Fee: Audit, tax preparation	-----	650.00	
Annual Board Meeting	504.86	5,926.89	3. See note below
Bank Fees, including check printing	74.47	150.42	
Credit Card Charge fees	442.90	323.37	
Website Maintenance/design charges	1,975.90	1,518.58	
TOTAL ADMINISTRATIVE	\$ 24,239.33	\$ 21,838.30	

IVS Related Costs

Dues: 7% per capita	\$ 2,234.58	\$ 4,780.44	4. See note below
Support for meeting reps.	500.00	-----	
TOTAL	\$ 2,734.58	\$ 4,780.44	

Program Costs

AVS Congress	\$ 1,322.00	\$ 1,500.00
Chapter Dues Rebates	2,294.00	2,384.00
Primrose Competition	171.45	7,347.34
Dalton Competition Prize:	150.00	-----
Return of unused grant money	-----	449.44
Amateur Chamber Music Society		
Chapter Grants	900.00	1,523.46
Chapter Rebates	-----	127.50
Awards Plaques	-----	357.00
TOTAL	\$ 4,837.45	\$ 13,688.74
TOTAL EXPENSES:	\$47,865.23	\$ 66,165.81
PROFIT OR (LOSS)	\$2,720.47	(\$6,536.58)

1. Note chapter dues payments under program costs. Figures for 2003-4 includes receipts that were paid to chapters after 5/31/04.
2. Includes expenses for only one issue in 2003-4. Publication expenses for second issue were paid after 5/31/04.
3. Does not include expenses for June 2004 board meeting at the Minneapolis Congress.
4. Figure for 2003-4 fiscal year includes IVS dues payments for two years.

ASSETS AND LIABILITIES

as of 5/31/04

ASSETS:

Checking Account:	
North Dallas Bank & Trust Co.	\$ 17,062.48
TOTAL CASH AND BANK ACCOUNTS	\$ 17,062.48

OTHER ASSETS:

Other Assets:	
AVS Endowment Fund	\$ 14,228.21
AVS Primrose Fund	17,142.41
TOTAL OTHER ASSETS	\$ 31,370.62
TOTAL ASSETS	\$ 48,433.10
LIABILITIES	0.00
TOTAL NET WORTH	\$ 48,433.10

MARTIAL ARTS VS. THE BIG BROWN BEAR

By Susan Dubois

When a brown bear is chasing you in the forest, what are your options? Any biology major will tell you, “Fight or flight.” While you’re making your choice, your body is making its own decisions about heart rate, pupil dilation, muscle tension, and breath control. The reason for these “automatic” changes is to ensure that your body is in its optimal state to either fight or get the heck away from the bear. Surprisingly, the biological responses that help us survive the brown bear can actually interfere with our performance in more complex tasks such as viola performance. However, it was not hungry bears in Bavaria, but Martial Arts lessons in Manhattan that taught me that “trying our hardest” could interfere with “performing our best.”

To relieve stress, some people jog; others meditate. My relief during Doctoral study at Juilliard was a Kung Fu school a few blocks away. One of our first exercises was to practice right- and left-hand punching techniques in a “horse-riding” stance. My *Sifu* (master/teacher) stood in front of me, observing me, nodding his head with each punch...right, left, right...and then, WHAM...he struck me on the forearm! He told me to relax my body and breathe. To “remember” to breathe, he told me to yell out on each punch. This

yell is called a *kia* (Japanese) or *kiap* (Korean) for “Spirit meeting.” I found that taking deliberate breaths from the abdomen and forcefully blowing air out of my mouth increased the power of my punches.

On that first day of class, my *Sifu* was my brown bear...or at least my body thought so. As he stood in front of me, my body reacted—I began to sweat, I could feel both my heart pounding and my muscles tensing, and I held my breath. I wanted to “get it right,” and that focus interfered with my awareness and control of what was happening within my body. My body’s natural response hurt my performance in class. My *Sifu*’s recommendations were about more than just yelling; they were about body awareness and body preparation for the specific task at hand.

These valuable lessons were immediately applicable to my life as a performing violist. In the past, when faced with a difficult shift or fast sixteenth-note passage, I would try hard to “nail” the passage. I might think, “The G-sharp must be higher” or “Pay attention to the finger action.” At the same time, my body would take its own steps to prepare for the impending “musical emergency.” Of course, the result—holding my breath or using excess left-hand finger pressure to depress the string during a run—increased the likelihood of a

missed shift or an unclear passage. Improving my musical performance and that of my students required developing techniques to counter-balance the body’s survival response.

Increased muscle tension, a hallmark of the fight or flight response, may be essential for running and escaping; but it is detrimental to technical performance. One important way to alleviate tension throughout the body is through breath control. For example, imagine taking a deep breath and then expelling the air through a drinking straw. Because the straw is narrow, you will experience greater resistance while expelling the air than you would during a normal exhale. In fact, you will feel a sense of pressure or “holding” in your abdomen and tension in the chest as you work harder to expel the air. Similarly, there is greater resistance—hence greater internal pressure—when exhaling air through your nose (a smaller passageway) than through your mouth (a larger passageway). After I walk my students through this experiment, I recommend that they exhale gently through the mouth rather than the nose as they practice. This technique helps reduce tension not only in the abdomen and chest, but also in the arms and fingers due to the generalized physiological response of relaxed breathing—a response opposite to that of fight or flight.

Another way that breath control



Department of Music and Performing Arts Professions

Intensive Three-Week String Quartet Workshop

For advanced high school and college students
and for young professionals ages 15 and older

JUNE 27 - JULY 16, 2005



- Coaching and private lessons
- Master classes in solo and quartet repertoire with distinguished guest artists
- Weekly public concerts
- Culminates in a five-day music festival
- Residential option available (ages 16 and up)

Faculty

VIOLIN

Anton Miller, Almita Vamos, Roland Vamos,
Neil Weintrob

VIOLA

Stephanie Baer, Rita Porfiris, Roland Vamos

CELLO

Marion Feldman

CHAMBER MUSIC

Miró Quartet

For more information,

call Steinhardt's Office of Special Programs at **212-992-9380** or

visit us online at **www.education.nyu.edu/summerstrings7**

New York University is an affirmative action/equal opportunity institution.

can be used to reduce tension is through deliberate breathing. As mentioned earlier, the harder we try, the greater the body's emergency response, and the greater the tension in the body in preparation for action. For performers, this process is triggered most often when we approach difficult runs or passages. Of course, this is the time when we want the *least* tension in our bodies. Using the technique of planned breathing, you can help your body reduce tension at these critical times. For example, imagine you are performing a piece with a large-interval shift or a difficult passage. Take a large breath and hold it for a few seconds. Then, while still holding the breath, execute the shift or run. How did you feel? How did you perform?

Now repeat the process. But this time, begin expelling the air slowly through a slightly opened mouth just *before* beginning the shift or run. Be aware not only of the physical sensations throughout the body, but also of the differences in the instrument's sound, finger action and ease in execution of the shift or run. Now how did it feel? How did you perform? Exhaling through the mouth while performing difficult passages is just one way performers can actively counteract the body's emergency response. (Additionally, exhaling through a slightly opened mouth also keeps upper-stringed players from clenching their teeth while playing.)

Another way performers can reduce tension and improve performance is through mental relax-

ation exercises, one of which I call the "Jacuzzi technique." Imagine a hot tub; steam thick above the bubbling water. Hmm...the water must be hot...perhaps too hot? Now step into the hot water. Will it be OK? Feel your muscles tighten and your body brace to protect itself. Again, will it be too hot? Are you holding your breath? Then, you settle into the seat. "Ahhhhh..." It feels good; it's OK. You feel your body let go. Your breathing deepens and slows. Your muscles relax.

The apprehension in getting into the hot tub is similar to the anticipation of a dreaded musical passage. The Jacuzzi technique involves pairing the "letting go" memory with the difficult passage. As you approach the passage, you imagine settling into the Jacuzzi seat. *Remembering* the feelings, the body automatically relaxes. You are not worried about hitting the G-sharp; you are breathing deeply. You are not worried about the fingering; your muscles are relaxed, surrounded by the soothing water. As an example of classical conditioning, the focus of your mind has changed the response of your body.

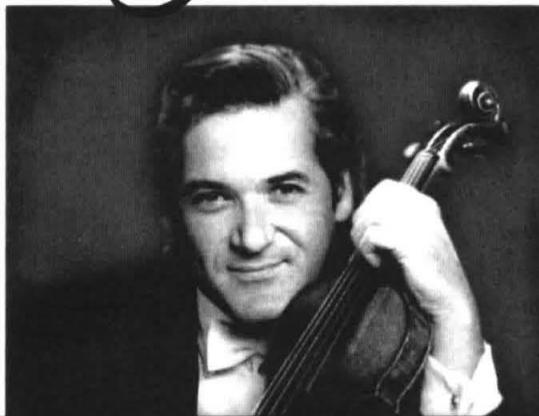
Deliberate actions and mental exercises are voluntary behaviors that potentially can counterbalance the body's emergency response. However, like all voluntary actions, they must be practiced until they become automatic. (When was the last time you thought about how to drive while driving?) For example, if you actively exhaled through your mouth while practicing a

tricky passage again and again, your body will eventually relax automatically when you approach that passage. At first, students must be deliberate and careful in practicing their breathing techniques and mental exercises. They must remain consciously and actively involved in their practice. Over time, however, the response—the tension release, the relaxation—becomes second nature.

One last thing to remember—If a brown bear does come along during your next camping trip, skip the hot tub altogether and just start running...⁸

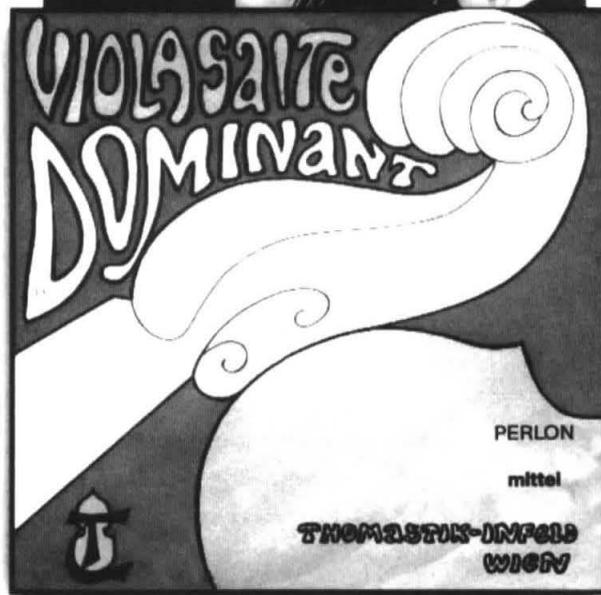
Dr. Susan Dubois is the Associate Professor of Viola and String-Area coordinator at the University of North Texas. She has received her first-degree black belt in Tae Kwon Do, has studied Kung Fu, and is currently beginning study in the Martial Art of Shin Toshi.

Pinchas & Thomastik



*Virtuosi
defined on
a first
name
basis.*

*V*irtuosi, the gifted. It bespeaks originality, a one of a kind genius that cannot be duplicated. Like the genius of Pinchas Zukerman. *A legend in his own time, for all times.* And the only strings Pinchas uses on his venerable, c. 1670 Andrea Guarneri viola are Dominant perlon strings. Crafted with uncompromising artistry and quality by Thomastik-Infeld. *A legend in this time, for all times.*



Dominant perlon viola strings:

For virtuosi like Pinchas Zukerman, and all those who wish to bring out a touch of genius.

THOMASTIK-INFELD

V I E N N A

www.thomastik-infeld.com



CONNOLLY & Co.

Exclusive U.S.A. Distributor
www.connollyandco.com
info@connollyandco.com

ALTERNATIVE STYLES

STRINGS IN JAZZ, PART TWO

By Dr. Sonya R. Lawson

Editor's Note: This is the conclusion of a two-part survey of string jazz history, with emphasis on the role of the viola.

The 1960s and 1970s

Musicians, scholars, and critics have long debated the definitions of Jazz and its subgenres; this became even more difficult in the music of the 1960s and 1970s. Creative innovations bloomed throughout this time at a much more accelerated rate than in previous decades. Jazz musicians were exploring new rhythms that were asymmetrical and non-metric, experimenting with acoustic and electronic sounds, appropriating ideas from other traditions, and mixing both atonality and pantonality with traditional jazz harmony. For example, violinist/violist Leroy Jenkins performed with a jazz group that did not play with swing feel (which up until this point was considered a defining feature of jazz), but the members of the group were all African American and improvisation was their focus. They avoided any musical ideas that smacked of bebop. Jenkins had this to say about moving in a new direction:

Now, at the time, because we were trying to wipe out that vestige for a little while, there was no bebop supposed to be done. Like, sometime, [Anthony] Braxton and I would get together and play "Donna Lee," and Muhal or somebody would say, "No-no, no

'Donna Lee.'" They didn't want to hear it. Nothing like that. In other words, we had to be completely closed off from that. Because I'll tell you, everybody in that group had played bebop one time or another—everybody.¹

These transformations are mirrored in the profusion of subgroup labels that erupted on the musical scene. The terms Funky bop, Hard Bop, Modal jazz, Free jazz, Avant-garde jazz, Jazz-rock fusion, Jazz-funk, Fusion, Soul jazz, Third-stream music, Ethnic jazz, Modern jazz, and Neo-classic jazz emerged as a way to distinguish one style of jazz from another. Because of a lack of agreement on each style's distinct attributes however, many historians opt to talk about the music starting with the 1960s simply as "modern jazz."

Svend Asmussen

The first recording to feature an improvising solo jazz violist was made in 1963 by Duke Ellington. His recording, *Jazz Violin Session*, featured Ray Nance and Stephane Grappelli on violins and Svend Asmussen on viola. Asmussen had originally made a name for himself as a swing-era violin soloist in the 1940s; while he played the viola frequently in concerts, he was rarely recorded on it.

Asmussen is featured on the cut "Don't Get Around Much Anymore" from Ellington's album. Although rhythmically reminiscent of the Swing era, Asmussen's play-

ing style was more advanced harmonically, using bebop's vocabulary and chromaticism. Asmussen's solo is rhythmically and harmonically driven; it is highly syncopated and he often uses a firm, rough-sounding bow stroke. Occasionally Asmussen plays one note repeatedly in a rhythmic fashion. He only uses vibrato at the ends of long notes that occur at the end of phrases, common practice among many jazz musicians of the time.

The Don Ellis Big Band

One of the most meaningful uses of strings during this time was in the big band of trumpeter Don Ellis. Like the more adventurous composers and arrangers from previous decades, Ellis chose to write music for the strings that was more than long notes played beautifully. He expected some of his string quartet players to improvise, particularly violist Jimbo Ross and cellist Christine Ermacoff.

On Ellis' 1971 album *Tears of Joy*² he added an electric string quartet to his big band, one of the first times that this had been done.³ Ellis used the string quartet in two ways. The first attempted to blend the sounds of the strings with the woodwinds and brass in a more orchestral way, albeit in a jazz-rock musical style. The second contrasted them with the big band; by pitting the small group against the big group and giving each distinct dynamics, styles of improvisation, types of rhythms, and the timbres,

Kaplan Solutions™

presents

TITANIUM VIOLA A

Kaplan Solutions are strings that solve specific problems and requirements for the high-end player. Years of exhaustive research into materials and design of strings, combined with extensive input from professional musicians and luthiers result in strings made for the perfect performance.

The Kaplan Solutions Viola A string produces a round, rich, and open tone. This titanium-wound string is designed to blend with lower strings, adding projection on higher notes. *It's the missing link to a total Viola performance.*

Available in Light, Medium and Heavy tensions.



ALSO AVAILABLE!

From the people who bring you all the solutions comes Kaplan Artcraft Rosin. Premium-quality and crafted from the original recipe handed down from Ladislav Kaplan. Available from your string shop in light or dark.

Kaplan
SOLUTIONS™

The Solution Is Kaplan

Distributed in the UK by J. Thibouville-Lamy & Co. Ltd • 406 Rodling Lane South • Woodford Green, Essex IG8 8EY • Tel: 0208.551.1282. E-mail: sales@jtlamyo.co.uk

Ellis opened up possibilities for musical dialogue.

On *Tears of Joy*, Ross plays an amplified viola, using aggressive bowstrokes to propel the music forward. His solos incorporate blues-influenced licks and his tone fits with the jazz-rock sound of the rest of the band. Ross shows his experience playing blues and rock not only through his rough and almost guttural timbre, but his playing has a rhythmic drive that blends perfectly with the rest of the band as well.

In 2001 Ross put out a solo album, *Driven by the Blues*,⁴ on which he plays an electric viola. As may be expected, the viola is featured on every tune and Ross makes his instrument growl, rasp, and moan in the tradition of many fine blues guitarists, violinists, and singers. His tone on this recording is sometimes edgy and rough, sometimes dark and mellow; his style is reminiscent of *Tears of Joy*.

Joe Zawinul with Strings

Pianist Joe Zawinul collaborated with avant-garde composer William S. Fischer on his 1968 recording *The Rise and Fall of the Third Stream*.⁵ The string instrumentation is unique: three violas and one cello. The violists were Selwart Clarke, Alfred Brown, and Theodore Israel, with cellist Kermit Moore. In addition to the strings, the group consists of electric piano, tenor sax, trumpet, percussion, and drums. The music has a dark, lush sound because of the lower frequencies of these instruments. Even when the violas and cello occasionally play in their upper registers the timbre is still dark and intense.

During the 1960s and 1970s, long under-appreciated violists became part of the jazz world as more than just part of a non-improvising string section. Both Ellis and Zawinul used violists on recordings, and expected them to improvise in the rhythmic language of jazz.

Leroy Jenkins

[Editor's Note: See interview article focusing on Jenkins, p. 25]

The 1980s

Jazz in the 1980s continued to be as eclectic as that from the 1960s and 1970s. While most of the earlier types of jazz were still being played, the decade was one more of consolidation than of innovation. One of the major developments in the 1980s was the popularization of the jazz string quartet as a stand-alone ensemble. These groups employed both traditional string techniques and new ones specific to the idiom. By this point violists and cellists had a few models to listen to, and were inspired to play jazz themselves. In 1992, Cellist Eileen Folsom of the Uptown String Quartet had this to say about the emergence of the jazz string quartet:

*I feel that there is an opening up among string players, outside of what you are taught in school. You are finding all sorts of string players who are frustrated with the limited scope of available music, so people are writing a lot of things or having them commissioned. Before, there were staunch labels about what jazz was and wasn't and what string quartets could do.*⁶

Some emerging jazz string quartets played fully notated music, some improvised exclusively, and others were somewhere in between. Improvising cellists and violists became a common part of the jazz landscape, due in part to jazz string quartets.

The Uptown String Quartet

The members of the Uptown String Quartet (USQ) were all classically trained musicians who met at the Oberlin Conservatory. They had all played a great deal of classical chamber music, particularly string quartets. Of their influences, violist Maxine Roach said:

*We've all been classically trained. We all know the great classical quartet tradition, but we all grew up listening to black music... We swing, we play rhythmically, whether we play spirituals, ragtime, or contemporary pieces written for outside the standard jazz arrangements... It's important to us that the string quartet is about the business of playing all styles of black music.*⁷

It was only during their stint with the Max Roach Double Quartet in the mid-1980s that the players learned to improvise.⁸ The improvisations by the members of the group generally sound diatonic, with chromaticism typically introduced as passing tones or neighboring notes. The violist, Maxine Roach, and the first violinist, Diane Monroe, play dissonances on strong beats more often than the other two players.

After playing as members of the Max Roach Double Quartet, USQ broke away and began recording

and performing independently. USQ made two recordings: *Max Roach Presents the Uptown String Quartet* in 1989 and *Now Wait a Minute!* in 1992.⁹ On both of these albums USQ consciously chose music and styles associated with the members' African American heritage. USQ's repertoire includes jazz standards, spirituals, ragtime, and contemporary pieces. On their first album the group played arrangements by such famous African American musicians as Benny Golson, Jimmy Heath, and Cecil Bridgewater; on their second, over half the compositions were written by the members of the quartet themselves. USQ played with a sound that combined the language of jazz— including expressive slides, minimal vibrato, and swung rhythms—with the precision of classical training.

The Greene Quartet

After working with Don Ellis, Jimbo Ross went on to become a member of the Greene String Quartet, led by violinist Richard Greene. This group made three recordings between 1988 and 1995;¹⁰ each contains an eclectic mix of straight-ahead jazz, rock, and bluegrass-influenced music. Ross plays in a variety of styles, including rock-fusion (as with the Ellis group), fiddle (quick, repeated string crossings), and bop (rapid streams of 16th notes). As a stand-alone acoustic quartet, the Greene Quartet used a bowing technique called "chopping"—striking one or more strings vertically at the frog while the strings are dampened by the left hand—to create non-pitched percussive effects while comping." (Jazz term for playing accompaniments.)



Jimbo Ross, soloist and former Don Ellis Big Band/Greene String Quartet member.

The technique is borrowed from bluegrass music, where it has been common for at least 60 years.¹¹ Ross uses this technique to good effect when accompanying the other players to drive the music forward.

Turtle Island String Quartet

In 1987, one of the most commercially successful jazz string groups was formed by violinists David Balakrishnan and Darol Anger, violist Laurie Moore, and cellist Mark Summer. The Turtle Island String Quartet (TISQ) has made thirteen recordings and continue to tour,¹² publish original music, and teach as clinicians. Three violinists have recorded with TISQ: Irene Sazer, Katrina Wreede, and Danny Seidenberg. Sazer is a conservatory-trained violinist and violist who was discovered by the other members of TISQ when she was performing freely improvised music. On the TISQ recordings she plays with a warm, rich tone, uses a medium-width vibrato, and has a good sense of swing. Wreede's TISQ recordings have a slightly edgier and darker tone than Sazer, and she uses less vibrato. Her improvisations often add double-stops to a mix of blues and pentatonic scales. Seidenberg's sound is either rough or smooth, depending on the style of the piece

he is playing. When playing jazz-rock fusion, he uses an edgy sound that would hold its own with an electric guitar.

One of the recognizable traits of TISQ is their rhythmic drive. Through precise chopping, staccato bow strokes at the frog, walking bass lines in pizzicato, and swinging eighth notes at the tip of the bow, TISQ creates a sense of swing that propels the music forward. In effect, the accompanying instruments take the role of the bass, drums, and piano. Although each of the violinists who have performed with TISQ has a very different sound and improvising solo style, all contributed to the rhythmic momentum of the group when playing accompanimental roles.

[Editor's Note: Danish violist Mads Tolling joined the TISQ in the fall of 2004, after this article was written.]

THE 1990s

During the 1990s, string jazz further developed as its own subgenre, becoming more eclectic as it continued the trends of the 1960s. Through this decade, the improvising violist became increasingly visible both on recordings and in concerts.

Keith Barry

Keith Barry resides in Los Angeles and is one of the few improvising violinists who has released a solo album. Barry has appeared or recorded with Woody Shaw, Sweets Edison, Les McCann, Leroy Vinnegar, and Teddy Edwards.¹³ His playing, with its fat tone and horn-like phrasing and articulation, is in the style of Hard Bop tenor saxophonists. His solo album, *Blew Year's*

Proposition, demonstrates that a violist can play jazz in the Bebop tradition.¹⁴ The viola is the solo instrument, joined by a rhythm section of guitar, bass, and drums. Barry is passionate in his efforts to bring the viola to mainstream jazz as more than a supporting instrument:

*The one difference is that the solo instrument is a viola. I'm always playing my own music, and that's an extremely difficult field. The jazz viola needs some demonstration, the way the jazz trumpet and the jazz saxophone don't. You play jazz viola and some person ask "Hey, what do you do?" When you tell them they say, "Bring that along, you can play on the ballads," to which I say "Forget it!" You've heard my solo playing, you know that I play the part in jazz music that saxophones and trumpets play. That's what I do with my viola, and my next record is going to be that demonstration. I'm going to call it "Straight-Up Whaling Jazz Viola," and I'm going to play a bunch of bebop on it.*¹⁵

The music on *Proposition* ranges from Benny Goodman's "Soft Winds" and Thelonious Monk's "Trinkle Trinkle" to Barry's original composition "Blew Year's Proposition." The first eight bars of Barry's solo on "Soft Winds" shows his comfort with bebop harmony. Barry plays chromatic pitches that surround the chord tones of a G dominant-seventh chord, a G mixolydian scale with a blue note, and streams of eighth notes: all characteristics of bop. He also plays the entire passage in first position with many string crossings, highlighting an idiomatic difference from wind instruments. Generally, Barry is an eclectic player with a wide range of musical interests that are heard in his playing.

Tanya Kalmanovitch

Tanya Kalmanovitch is a violist with many different influences, including classical music, rock, straight-ahead jazz, free improvisation, and Karnatak (south Indian) music. She leads a band called *Hut Five* and has recorded an album with them that includes freely improvised pieces, compositions by the band members, and "Manic Depression" by Jimi Hendrix.¹⁶ Kalmanovitch's recording of her own composition "Rara Avis" is a good example of her playing style. She uses a medium-width vibrato at ends of long notes at ends of phrases, and plays with a very clear, clean tone. She plays expressively, with some scoops between notes and precise articulations.

Mat Maneri

Mat Maneri is an avant-garde violinist and violist who is difficult to classify; he is included in this article because his recordings are often found in the jazz section of stores. Maneri's music is always interesting and challenging to listen to because his styles range from sheets of sound à la John Coltrane, to Middle Eastern-influenced violin playing, to pointillistic blobs of sound. He has recorded on both electric and acoustic violin and viola, and 5-string electric viola, both as a leader and as a sideman.¹⁷

Jim Nolet

Jim Nolet is an eclectic player, having made recordings of his own music, Brazilian jazz, and standards. On his 1993 album, *With You*, Nolet plays a mixture of original music and pieces by Thelonious Monk, Charles Mingus, and Caesar/Casucci,¹⁸ each of which evidences a combination of straight-ahead rhythmic swing juxtaposed with sections that sound rhythmically



Tanya Kalmanovitch's Hut Five. (Left to right) Owen Howard, Tanya Kalmanovitch, Ronan Guilfoyle and Rick Peckham. Credit: Nadia Molinari

free, giving the album a very modern sound. Nolet's sound ranges from intense and scratchy to lyrical, depending on the mood of the piece, and he rarely uses vibrato. On the 1996 Michael Bisio album, *Undulations*, Nolet continues to play in the same vein, mixing straight-ahead styles with the more adventurous.¹⁹ In addition to standard bowstrokes, he enlarges the palette of tone colors by playing sul ponticello and tremolo, as well as using harmonics.

Debbie Spring

Debbie Spring has been recording jazz since the early 1980s. In 1983 she played on trumpeter Ira Sullivan's album *Strings Attached*.²⁰ As a member of Sullivan's band, Spring played in a jazz-rock style, improvising with a groove feel and playing riffs that match the saxophone and trumpet rhythms. She does this by using short, staccato bowstrokes played at the frog. Spring's amplification gives her an edgy tone quality, which helps to cut through the powerful sound of the brass and percussion.

In 1990 Spring released a solo album, *Ocean Drive*.²¹ The music is Latin-influenced, and the recording contains a mixture of ballads and

up-tempo pieces. On the ballads, Spring generally uses medium to wide vibrato, plays with a rich timbre, and has no edge to her sound, in marked contrast with her recordings with Sullivan.

Will Taylor

Will Taylor has been a prolific recording artist since the early 1990s, playing on many studio recordings and releasing three solo recordings.²² On each, Taylor plays an eclectic style that combines swing jazz, classical, funk, folk, and bluegrass. His improvisations range from lyrical and melodic to furiously fast streams of notes. The enduring element present in all of Taylor's improvisations is a steady rhythmic feel that grounds the music, no matter the style; you can always feel the beat when Taylor plays.

CONCLUSION

Violists have participated in all types of jazz, from string bands of the early 1900s through today. Until the 1960s violists playing jazz were only sporadically recorded, and generally in group situations without improvising. Since the 1960s, there have been quite a few jazz violists performing and recording in a multiplicity of styles. This tradition is rich and wonderful; jazz violists are out there for those who look!

B

Dr. Sonya R. Lawson is Assistant Professor of Music History and Viola at Westfield State College, and her dissertation was a history of the use of strings in jazz from 1900-2000.

ADDENDUM

I have discovered that oftentimes one of the best (or only) ways to get recordings made by many of these violists is to order them from the artist or their record company directly. Below is a list of web site addresses that can assist in finding lesser known recordings mentioned in the article.

Keith Barry: Saphu Records,
<http://saphurecords.com/cds.html>

Duke Ellington (Svend Asmusen) *Violin Summit*:
Mosaic Records, <http://www.mosaicrecords.com/>

Leroy Jenkins: Omnitone,
<http://www.omnitone.com>

Mat Maneri: Aum Records,
<http://aumfidelity.com/home.htm> and ECM,
<http://ecmrecords.com>

Jim Nolet: Cathexis Records,
<http://www.cathexisrecords.com> and Omnitone

Jimbo Ross: Bodacious Records,
<http://www.bodaciousrecords.com/jimbo.html>

Debbie Spring: Heads Up, International
<http://www.headsup.com/albums/3009.asp>

Ira Sullivan: Unicorn Records,
<http://www.ulster.net/~unicorn1/welcome.html>

Will Taylor: (various labels, all from the same website), <http://www.stringsattached.org/store.php>

Joe Zawinul: Vortex, <http://www.amazon.com>

ENDNOTES

¹ Ted Panken, Ted Panken's Chicago Transcripts [webpage] (accessed December, 2002); available from <http://www.jazzhouse.org/files/panken17.php3>.

² Don Ellis, *Tears of Joy*, Columbia Records CG 30927, 1971.

³ Mark Hartman, *Jazz and the String Quartet: Arrangement and Performance in the Music of the Turtle Island String Quartet* (University of North Carolina Dissertation, 1997), 44.

⁴ Jimbo Ross, *Driven by the Blues*, Bodacious Records, 2001.

⁵ Joe Zawinul, *The Rise and Fall of the Third Stream*, Vortex SD 2002, 1968.

⁶ Joshua Rosenbaum, *Breaking Barriers: The Uptown String Quartet* Strings March/April, no. 6:5 (1992), 70.

⁷ Ibid, 68.

⁸ Ibid, 71.

⁹ Uptown String Quartet, *Max Roach Presents: Now Wait a Minute!* Blue Moon R4 79174, 1992.

¹⁰ Greene String Quartet, *Molly on the Shore, The String Machine, Bluegreene*, Virgin

Classics 7243 5 45133 2 9, 1995.

¹¹ Tracy Silverman, interview by author, email correspondence, 8 January 2003.

¹² Turtle Island String Quartet's complete discography can be found at www.tisq.com.

¹³ Mark Chung, Jazz Strings [Webpage] (accessed 3 January 2003); available from <http://www.shokoarts/-chung>.

¹⁴ Keith Barry, *Blew Year's Proposition*, Saphu SCD-0017, 1995.

¹⁵ Keith Barry, interview by author, taped phone interview, January 9, 2003.

¹⁶ Hut Five, *Hut Five*, Perspicacity Records PR 01, 2002.

¹⁷ Mat Maneri, *Trinity*, ECM 1719 314 543 444-2, 2001; Mat Maneri Quartet, *Blue Decco*, Thirsty Ear Recordings (The Blue Series) THI 57092-2 (CD), 2000; Mat Maneri Trio, *Fifty-one Sorrows*, Leo Records CD LR 278, 1997; Mat Maneri Trio, *Fever Bed*, Leo Records Leo Lab CD 022, 1996; Matthew Shipp String Trio, *By the Law of Music*, hat ART CD 6200, 1997.

¹⁸ Jim Nolet, *With You*, Knitting Factory Works LC 5650, 1993.

¹⁹ Michael Bisio, *Undulations*, Omni Tone 15001, 1996.

²⁰ Ira Sullivan, *Strings Attached*, Pausa Records PR 7169, 1983.

²¹ Debbie Spring, *Ocean Drive*, Heads Up OXCD 3009, 1990.

²² Will Taylor, *Live from Austin*, Cymekob, Inc., 1996; *Reel Life*, ASIN B00000DNE7, 1993; *Simple Gifts*, Will Taylor Productions #1034, 1995.

SAMPLE SCORE

LEROY JENKINS: IMPROVISING INNOVATOR

By David Wallace

About seven years ago, a wiry, energetic man stopped me on the street and asked, "Hey, are you that violist who lives on Prospect Place?" The man was prize-winning composer Leroy Jenkins, a pioneer of avant-garde jazz, and one of the only string players to enjoy lasting success through free improvisation. By some miraculous coincidence, I had just moved to Jenkins' block in Brooklyn.

My new neighbor extended the best invitation an improvising violist could hope to hear: "Come on over sometime, and I'll show you some tunes!" In the visits that followed, Jenkins has graciously shared his music, his compositional and improvisational approach, and his life.

Leroy Jenkins was born on March 11, 1932 in Chicago, and was exposed to gospel, jazz, and blues from an early age. When he was seven, Jenkins developed a keen interest in the violin after hearing one of his aunt's suitors perform Monti's *Czardás*. Jenkins soon began studying violin with O. W. "Fess" Frederick, who taught hour-long lessons twice a week for fifty cents a lesson. At the time, Frederick's violin studio included Ellis McDaniel (a.k.a. Bo Diddley) and future classical flute virtuoso Harold Jones.

Frederick's students performed for weekly services at the Ebenezer

Baptist Church and for various events around the community. In addition to teaching church music and standard violin repertoire, Frederick proudly taught his students the music of black composers such as William Grant Still, Clarence Cameron White, and Will Marion Cook.

At thirteen, Jenkins ventured beyond the violin by playing clarinet in the church marching band. The clarinet eventually became his ticket to the DuSable High School bands of the venerable Captain Walter H. Dyett, whose students included Nat King Cole and tenor saxophonist Johnny Griffin. Throughout high school, Jenkins played clarinet in Dyett's marching band, bassoon in the concert band, and saxophone in the jazz band. On his own, Jenkins continued to study violin, which he played for money at teas and social events.

When Jenkins was a high school senior, Dr. William P. Foster of Florida A & M University came to Chicago and offered Jenkins a full



Photo by Larry Fink.

scholarship to play bassoon in his concert band. Jenkins accepted the offer, but decided to major in violin after hearing the university's violin professor, Bruce Hayden. Jenkins recalls, "Bruce was the first black violinist I heard who played with such authority. He was a genius. He taught and played classical violin, but he was also playing jazz like Stuff Smith and Eddie South."

After Hayden left the university, Jenkins continued his studies with Elwin Adams, who introduced Jenkins to J. S. Bach's *Sonatas and Partitas*. "Elwin was from



Photo by Linda Harris.

Cleveland, but he studied in Belgium with a student of Ysaÿe. The Queen of Belgium gave him a violin, but when he got back to America he couldn't do anything [because of racial barriers], so he took a job at Florida A & M."

Jenkins stayed in Florida for ten years, studying violin, viola, and cello at the university and playing saxophone in blues bands on the side. In 1961, Jenkins accepted a job in Alabama as strings instructor for the Mobile County schools. As an itinerant music teacher, Jenkins taught students at thirteen schools every week.

After four years, financial pressures and Mobile's social tensions caused Jenkins to return to Chicago where he taught band instruments in the Chicago public schools. Jenkins often composed and arranged new music for his students: "They didn't like the regular stuff they had in their study books, so I had to write some music that had a blues beat. They loved it!"

Meanwhile, Jenkins' former teacher Bruce Hayden had also moved back to Chicago to work as a free-lance musician. Hayden invited Jenkins to a concert presented by the newly formed Association for the Advancement of Creative Musicians, "a collective of musicians and composers dedicated to nurtur-

ing, performing, and recording serious, original music."¹ Jenkins remembers the concert vividly:

Roscoe Mitchell was playing saxophone with a band that had two drummers, two bass players, tenor sax, and trumpet. They were playing works that had their heads [motifs], and they were just going from one thing to another to another and it was so beautiful. It wasn't like they were playing regular jazz. It felt classical.

After the concert, Hayden introduced Jenkins to Muhal Richard Abrams, founder of the AACM. Abrams invited Jenkins to hear an AACM rehearsal. After listening to the first half, Jenkins took out his violin and played for the rest of the rehearsal. From that point, Jenkins was a member, and he began performing exclusively on violin and viola.

According to Jenkins, the musicians of the AACM viewed themselves as modernists rather than traditional jazz musicians. Taking their inspiration from modern jazz innovators Ornette Coleman and Cecil Taylor as well as classical composers such as Anton Webern, Arnold Schoenberg, and Karlheinz Stockhausen—the AACM worked to create a new musical idiom that combined strict composition, modernist syntax, and free improvisation. At the same time, the AACM sought to "pay homage to the diverse styles of expression within the body of Black Music in the USA, Africa, and throughout the world."²

At the AACM, Jenkins began to explore ways to get unconventional and unprecedented timbres out of his violin and viola:

I was copying the saxophones, [Anthony] Braxton mostly. All the saxophonists were getting all these new sounds on their instruments, so I tried to do the same. I'd experiment more and more every day. I'd discover sounds as I played, but wouldn't know what they were unless it was recorded. By looking back on recordings, I'd figure out how I did it, then practice and try to extend it.

Jenkins formed a trio with fellow AACM musicians Anthony Braxton and trumpeter Leo Smith. After recording an album, the ensemble went to Paris in 1969 and stayed for a year. In Europe, the trio enjoyed critical and financial success and recorded several records for BYG. During this time, Jenkins met Ornette Coleman, Archie Schepp, and other modern jazz virtuosos.

In 1970, Jenkins moved to New York City where he and several other AACM members introduced the city to the innovations they had forged in Chicago. While the jazz establishment largely disowned Jenkins and his colleagues, New York's thriving new music scene enthusiastically embraced them. Jenkins in turn became one of the founders of *Meet The Composer* and the Artistic Director of *The Composers Forum*.

Jenkins continued to bolster his reputation through his dynamic solo concerts and his work with the



SV200 VIOLIN



SV200 VIOLIN



SVV200 VIOLA



SVC100 CELLO

The Yamaha Silent Electric String Quartet Series

Yamaha Strings is proud to offer a professional quartet of Silent Electric String instruments at a price even recreational string quartets can afford. Quartet instruments feature a professional studio quality pre-amp, dual piezo pickups positioned under the feet of the bridge, maple neck, spruce body, acoustic-like feel and ergonomics, ability to use any standard shoulder rest (violin and viola), and the unique Siletice feature allowing the instrument to be played with headphones.

The Silent Electric String Quartet series has a uniform look, feel, and sound – a perfect blend of tradition and technology.

For more information on availability and pricing, contact your local Yamaha strings dealer or visit us online at www.yamaha.com/strings.

Yamaha Corporation of America
6600 Orangethorpe Avenue • Buena Park, CA 90620



DEPEND ON YAMAHA

©2005 YAMAHA CORPORATION OF AMERICA

Revolutionary Ensemble (bassist Sirona and drummer/pianist Jerome Cooper). The ensemble performed, toured, and recorded extensively until 1977,³ after which Jenkins led several of his own ensembles, including his *Mixed Quintet*, the amplified ensemble *Sting*, and the trio *Equal Interest* with Myra Melford on piano and Joseph Jarman on winds.

Throughout the '80s and '90s, Jenkins increasingly turned his attention to composition. Jenkins received commissions and grants from numerous organizations including the National Endowment for the Arts, Lincoln Center *Out of Doors*, The Brooklyn Philharmonic, the Cleveland Chamber Symphony, the New York Foundation for the Arts, the Rockefeller Foundation, and the Guggenheim Foundation. Jenkins' major works and operas were presented by the Kronos Quartet, the Soldier String Quartet, electric violist Martha Mooke, New York City Opera, Houston Grand Opera, the Kennedy Center, and Carnegie Hall.

While some of Jenkins works are entirely composed, most of his works require improvisation on the part of the performer. Jenkins takes the following approach when teaching the improvisational aspect of his works:

Usually, I tell people that when I ask them to improvise, I'm not asking them to play jazz. I'm asking them to improvise in their own way. They have to think in terms of their own inner mechanisms, their own musicality, what they think would be great.

Now, you may not even know how to improvise; especially if you don't know, you have to practice.

Improvisation has to be practiced, just like anything else. That means you have to get with yourself and try to do something interesting from one point to another. It could be open-ended. . . it doesn't always have to have a motif. It could be just rambling at first, just to get used to being out there by yourself.

If you want to improvise, you have to have some kind of idea of what your improvisation will sound like, even if you can't do it. You have to get within yourself and your music and discover yourself. I had to do it. I was once not an improviser in the sense I am now. I used to go by chord changes and stuff like that. When I became freer- not free, but freer- I had to practice. I had to dig into my own musicality and bring out what I thought would be interesting- interesting to me- because if it's not interesting to me, it's not going to be interesting to the people who are listening to it. I have to be able to smile and say, 'Yeah!' to myself. I really have to. I've got to be just that egotistical and enjoy it.

If you don't enjoy it, it's not going to be good. And it's not going to be enjoyable at first, because just like anything, you've got to crawl before you walk. So you just have to keep doing it. That's what I did. I don't think that I would ask you to do anything less.

Though Jenkins gives his performers considerable improvisational latitude, he does insist on coherent, well-paced, and emotional solos that fit the context of a given piece:

The thing about playing free is actually it's not [totally] free- usually you have a place where you're coming from and a place where you're going. Between those two poles, you have to make it interesting, you have to build peaks- ups and downs. That's the challenge.

If you know where you're coming from, that's the springboard, and if you know where you're going, that's the destination. The destination is what keeps you going. The springboard will keep you going for a little while, but after a while, if you don't know where you're going, you'll start meandering.

Sometimes things will have to fall in order to get back up again. After all, you can't expect to wail right through everything at top speed in top form all the way. You'll need to come down and recoup: relax, take it easy, don't try to push anything, and let it flow. . . Usually, when you recoup, you sort of let go, and let it just kind of build on its own. After a while, a germ will come- something will happen. . . something interesting. It'll come every time, that's just the art of it all. It'll come, and when it comes, you just jump right on it. You say, 'That's it!' and you build from it, but you just have to take it easy until that happens.

“Making Ugly Beautiful”

One of the best ways to get to know the improvisational mindset of Leroy Jenkins is to study and perform his works. *Big Wood*, a staple of Jenkins' solo concerts, showcases his jazzy sensibilities, as well as his extended techniques and expanded viola timbres. The piece was originally composed as an

interdisciplinary collaboration with dancer / choreographer Felicia Norton who danced in reaction to the onstage Jenkins, who played the role of a viola-playing shaman. “Big Wood” is the nickname that Helene Kahn (wife of Jenkins’ former manager) gave to Jenkins’ distinctive 15 1/2-inch viola crafted by an anonymous maker.

For the opening passage, make a dramatic difference between the emotionally cool, sustained *subtone*

note and the darting string crossings.⁴ Let the open D and G strings resonate as you cross, and draw the audience in by holding your breath and freezing at the end of the passage. Relax when the whole note returns. Each repetition can build in intensity and volume.

The “Wolfin” section, also repeated three times, alternates syncopated, repeated notes with smooth whole-tone scales. Like the opening whole note, the syncopated notes should

have an understated quality to them. The scales are fluid and legato, although for contrast, Jenkins occasionally plays them *detaché* or with swing when he repeats.

For the first solo section, Jenkins asks the violist to improvise “using spaces.” Essentially, this solo should consist of brief gestures and phrases separated by short rests. When first learning to play this solo, it is best to improvise using the “wolfin” rhythms and whole tone scales as your basic material. As you become more familiar with Jenkins’ language and idiom (as well as your own improvisational language), you can depart from Jenkins’ written material more freely. Jenkins tends to avoid a tonal center by emphasizing whole tone melodies and melodic contours that outline tritones.

The “Slow” section of *Big Wood* begins with one of Jenkins’ more plaintive melodies. Play this tune forwards, backwards,⁵ then forwards again, finishing with intensity.

For the second solo, the performer must build “something interesting” out of two of Jenkins’ signature extended techniques: scratch tones and “Jenkins’ pizzicato.”

In Jenkins’ music, scratching is never about crushing the instrument. Jenkins explains his scratch technique and philosophy as follows:

With my scratch stuff, I can get a lot of overtones. I can hold the bow down and press it a certain amount, and a lot of stuff comes out. Notes just pop out like sparks- sometimes they make waves. Felicia hated it

Big Wood

Leroy Jenkins

© 1969 Jenkins Music Company (SESAC)

and said it was ugly. I said, 'You're right! It will always be ugly, but sometimes ugly can get very beautiful.' That's what I was trying to do: make ugly beautiful.

In Jenkins' pizzicato, you simultaneously pluck the strings with both hands, partially muting the strings at times with your palms. As Jenkins describes it, "Your fingers are fumbling; there's not much sound coming out. It's a pitter and a patter. People have to really lean forward and listen; you draw them in. It's a sexy thing."

During this solo, pizzicato and scratch tones can be played simultaneously or alternately. It's fine to play a few normal pizzicato tones or to bow an occasional note to add pitch. To really capture the essence of this solo, it's best to listen to how Jenkins does it. His mesmerizing effects are best experienced live, but the *Leroy Jenkins Solo* recording of "Big Wood" clearly conveys the idea.

To make this timbre improvisation work, be patient, build slowly, become absorbed with the unusual sounds, constantly project an emotion, and trust the audience to enter your world. When your solo subsides, bring the audience back with Jenkins' rhythmically free final melody. As he puts it, "Go out like a lamb!"⁸

A faculty member of the Juilliard School and the Mark O'Connor Strings Conference, Dr. David Wallace currently holds the New York Philharmonic's Halee and David Baldwin Teaching Artist Chair. His viola teachers include Karen Ritscher, Larry Wheeler, and Karen Tuttle, for whom he was Teaching Assistant from 1997-1998.

Select Discography:

Equal Interest, *Equal Interest*. OmniTone (12001), 2000.

Solo. Lovely Music Ltd. (LCD 3061), 1998.

Joseph Jarman-Leroy Jenkins, *Out of the Mist*. Ocean Records (OR 106), 1997.

Themes and Improvisations on the Blues. CRI (CD 663), 1994.

Leroy Jenkins' Sting!, *Urban Blues*. Black Saint (120083), 1984.

Leroy Jenkins Mixed Quintet. Black Saint (120060), 1983 (reissued 1997).

Leroy Jenkins featuring Muhal Richard Abrams, *Lifelong Ambitions*. Black Saint (120033-2), 1981 (reissued 1993).

Leroy Jenkins with Andrew Cyrille and Anthony Davis, *The Legend of Ai Glatson*. Black Saint (120022), 1978 (reissued 1993).

Rashied Ali and Leroy Jenkins, *Swift are the Winds of Life*. KnitClassics (3026), 1975 (reissued 2000).

Revolutionary Ensemble, *The Psyche*. Mutable Music (mutable 17514-2), 1975.

ENDNOTES

1. Association for the Advancement of Creative Musicians History [webpage] (accessed June, 2004); available from <http://aacmchicago.org/history.html>.
2. *ibid.*
3. In 2004, the Revolutionary Ensemble reunited and released a new CD, *And Now...*, on Pi Recordings.
4. "Subtones" are soft, quasi-piccato notes played on the surface of the string. Feel free to let the pitch split into its various overtones. Sometimes Jenkins begins the piece with the second bar for an arresting beginning.
5. When retrograding, begin the retrograde from the preceding note. In other words, once you get to the E natural at the end of the bar, start the retrograde with the preceding Eb; when you get back to the first E, play it only once. On his Solo recording, Jenkins omits the retrograde altogether.

DEALERS, MUSICIANS, COLLECTORS, MAKERS ...

Specialized Insurance Coverage for the Classical & Vintage Musical Instrument Trade

- The most comprehensive protection at reasonable cost.
- Underwritten by a financially sound A-rated company.
- Call Toll Free today for information and quotation.

ELLIS W. HERSHMAN
Heritage Insurance Services, Inc.
826 Bustleton Pike, Suite 203
Feasterville, PA 19053

800-289-8837

FAX: 215-322-5854



MODERN MAKERS

TSCHU HO LEE, A SECRET EXPOSED



By Eric Chapman

Nestled in a cozy condo community north of Chicago is the shop of Tschu Ho Lee, a maker in love with his work. Each creation evolves in an effortless manner that reflects his genuine understanding of the process and the goal. While his workshop is designed for efficiency and precision, one gets the distinct feeling that it is a relaxed coffee shop where one can take in all the ambience of the instruments, wood, and tools.

Tschu Ho, as he is affectionately known by his friends and colleagues, has a distinct plan for the sound of each instrument based on the wood, archings, and graduations; his models are often his own designs, but each is based squarely on the classic Italian instruments. A millimeter here or there is always carefully considered as the instrument is tailored to meet acoustical goals.

Few makers in America have contributed as much to the art of violin making as Tschu Ho Lee. Whether as a maker, restorer, or teacher, his is indeed a distinguished career. Born in Seoul to a sculptor father in 1932, he grew up in an artistic family. His violin studies began at the age of 10. Tschu Ho was in his senior year of high school when the government formed a military orchestra as part of the buildup for the Korean War; joining it seemed like a good option given his background on the violin, so Tschu Ho signed on the staff line. At the conclusion of the military conflict, the government then created the Korean Broadcast Symphony (KBS), which he joined to further hone his skills.

Through the kindness of his German-trained violin teacher, Tschu Ho was given the opportunity to study violin making at the Bavarian State School of Violin Making in Mittenwald. While he had tried his hand at violin repair on a small scale in Korea, moving to

such an elite school in a foreign country created many challenges. From the moment he arrived however, his talents as a player and his potential as a maker were noticed quickly. He became a regular at chamber music sessions in the home of Josef Kantusher, one of Europe's great makers who would become the mentor for his Masters Diploma. Among his student peers, he became a legend by producing so many instruments both in and out of school. Mittenwald's 3 1/2 year program requires students to complete 7 instruments for graduation; after completing 14 instruments, Tschu Ho graduated in 2 1/2 years.

With mutual respect and a musical relationship already established between them, Tschu Ho began his Master's apprenticeship with Kantusher. Kantusher's exacting standards proved a very valuable model, while Lee pursued his own distinct style and artistic goals. In a program normally requiring a four-year apprenticeship to a certified master, Tschu Ho received his Master's certificate from the German government in only one year.

Diploma in hand, Tschu Ho faced a career choice. Would he open a shop in Germany as he was now entitled to do, or would he accept a job offer at Kagan & Gaines in Chicago? In the 1960s, a majority of the world's great Italian masterpieces were in the United States. With



more than 40 instruments now completed, Tschu Ho felt the need for further study. The opportunity to analyze benchmark instruments of Stradivarius, del Gesu, and others was compelling enough to move to Chicago. Following a brief stint at Kagan & Gaines, the firm of Kenneth Warren & Son offered him the opportunity to work with Zenon Petesh, one of the most highly regarded restorers in America. Moreover, the working environment at the Warren shop allowed him to work directly with

many clients, an unusual arrangement for a major shop (where very often employees are kept out of sight). Acoustical feedback from many great musicians proved to be one of the most valuable experiences he would have.

The early 1970s saw the dawning of several American organizations dedicated to violin making, including the Violin Making School of America and the Violin Society of America. One of the latter's original goals was to create an American school dedicated to the craft, a vision shared by Kenneth Warren; in 1976 he founded the Kenneth Warren School of Violin Making. Warren's obvious choice for Director of the school was Tschu Ho Lee. Several years later Tschu Ho purchased the school, and it was renamed the Chicago School of Violin Making. The man who originally had no plans for a career in music was now head of the violin making school that would become the largest in America.

In January 2005, Tschu Ho finished his 333rd instrument. What is his secret to success? One could certainly mention the warmth of sound and the elegance of the craftsmanship. It also doesn't hurt when musicians like Sarah Chang own your instruments and use them for concert work. The wood is meticulously selected for its acoustical properties as well as beauty. He allows the wood to season about 30 years before use, speeding up the break-in period for the instrument. Perhaps the most admirable quality of his instruments is the dedication with

which each is created and finished; for Tschu Ho, there is no such thing as second quality.

Tschu Ho has several favorite viola models, including a 16" Guadagnini, a modified Primrose Guarneri with a body length of 16 3/8", and a model of his own. All have a very manageable string length just over 14 1/2", are user friendly, and set up to the highest standards. Violas are currently priced at \$15,000. The viola pictured in the article is number 327 and measures 16 3/8". The string length is 372mm (14 5/8"), and the varnish is a lush red brown.

Tschu Ho's dedication resonates strongly in the arena of American violin making. His many lovely instruments and well-trained students will continue to enrich the music world for generations to come. E

A founder and current Board member of the Violin Society of America (VSA), Eric Chapman owns Eric Chapman Viols, Inc. in Chicago and serves as Vice President of the Chicago School of Violin Making. He has been commended for distinguished service by both the AVS and the VSA.

ORCHESTRAL TRAINING FORUM

BRAHMS SECOND SYMPHONY, OP. 73

By Joël Belgique

The Brahms Symphonies are a staple of string audition repertoire lists. As standard works for the symphony orchestra, they are found on every orchestra's schedule nearly every season. They are undoubtedly terrific choices for audition excerpts, but why? A major component of presenting a fine audition is being able to demonstrate applied knowledge of a variety of musical styles. Making Mozart sound like Mozart, and Strauss like Strauss, can sometimes be a challenge. The music of Brahms falls in the middle of this continuum, and for this reason requires a unique and balanced approach to tone and sound production.

Of the four symphonies of Brahms, the Second is the symphony most often found on viola audition lists, followed closely by the Fourth and First. It is common for orchestras to ask candidates to prepare an entire symphony of Brahms, or at least an entire movement, without specified excerpts. The Second Symphony has some significant passages that can be used to evaluate an audition candidate, including the production of a beautiful and rich tone, spinning out long, sustained lines, and clearly articulating rhythmic passages at all dynamic levels. These challenges are part of what makes playing Brahms so enjoyable for the violist.

I. Allegro non troppo

Johannes Brahms, Op. 73

Allegro non troppo

41

K.B.

Mal

V

p dolce

15

Figure 1

The first ten measures of the viola part may look simple [fig. 1], but they are worth careful study. TPitch is extremely important in this passage. I have found it useful in practicing this passage to feel the intervallic tension between each of the notes in this

phrase. The different intervals “pull” in varying strengths from the high E. Awareness of these tensions helps create a long, smooth line. In addition, one must execute smooth string crossings and consider the overall musical phrase. I suggest starting with a down bow so that the octave jump to the high E can be “finessed” at the tip. The most awkward interval is in m. 23, with the marked fingerings. I think of the first note as the end to a mini-phrase, and the second note is the beginning of the next, so a slight release of sound works well and makes it possible to skip the D string gracefully. The whole excerpt should look and feel like Brahms’s own phrase marking: one long arc. This passage also benefits from a continuous, gentle vibrato.

V

3 arco

cresc.

E (quasi ritard.)

f

3

2

1

2

3

V

poco f ben marc.

Figure 2

Four bars before rehearsal letter E begins another tricky excerpt [fig. 2]. This section emphasizes the adept handling of rhythm. Practicing this passage requires a lot of time devoted to rhythmically subdividing down to the 16th note. To practice this, the bow should play straight 16th's while the left hand plays what is on the page. The result should be a keen sense of the inner rhythmic motion. A common problem in this passage is devising a bowing that feels natural. Although some conductors may ask that the bowing *not* be hooked starting in m. 128, I find that it is perfectly acceptable to do so. The first four measures should crescendo nicely, with a warm and rich tone, intensifying the vibrato to rehearsal E. At letter

will sound good. The downbeat of m.53 should be played measured 32nds, not tremolo. Be sure that the phrase extends all the way down to the low C-sharp.

III. Allegretto grazioso (quasi andantino)

Figure 6

The third movement requires a controlled bow stroke that is rhythmic and accurate. At the *Presto* [fig.6], starting the bow stroke from the string is very important for a clean beginning. It is important also to stay close to the string, and not to let the bow travel towards the tip during the accented notes on the fourth eighth notes of the bars. I like to use the feel of the rest to rhythmically place the hair of the bow on the string before starting the next series of eighth notes as in m.41. Placing the bow directly on the string at the second beat will add a sense of coordination to the motion. The placement of the bow serves as a physical action off of which the following note rebounds. I would encourage this technique whenever possible, even in mm.49-50. At rehearsal letter **A** it is probably not a good idea to play double-stops, but I have no problem hearing the open A string on the second beats of the first and third measures, if it is done with some grace. (No whacking allowed!)

Quick, crisp bows are very appropriate here. Phrase this passage by coming back a little on the eighth notes in m.55, then lead into m.57. Just the hint of a hairpin over mm.61-62 before the *subito pp* is also very effective. One of my favorite viola moments in this symphony are the four accented open C's in mm.71-72. Bring them out just a bit to show that Brahms was having a little fun here. It is also fun to see if the *maestro du jour* is "on board" with the moment- hopefully so!

IV. Allegro con spirito

Figure 7

The fourth movement is very tricky. It has some of the most challenging sections of the entire symphony in terms of sound production and rhythmic clarity. The main challenge of the opening passage [fig. 7] is choosing a dynamic level that is both comfortable and appropriate. Invariably, in the context of a full string section, conductors will want this played so softly that you can hardly hear yourself. Though this is often a good way of gauging the amount of sound to use when playing very soft passages in the orchestra, playing this passage alone is a different matter. One must consider the size of the audition space and the lower limit of the instrument's dynamic range. It is often better to play this passage just a bit louder than it is marked to ensure that the passage speaks well and a good, clear sound is maintained through the excerpt. It is possible to do the original phrasing/bowing here, as long as there is a plan for the use of the bow. Bow distribution is of paramount importance in the passage; you must know exactly where you want to be in

the bow at the end of the fourth measure. If the first four measures are played with less than 60% of the bow, the next two measures can be played in very small bows in the lower third of the bow. These two measures then swing, propelling the phrase through the beginning of m.9. What about using open A at the end of m.4? As long as the phrase is released at that moment, an open A will not sound out of place. Phrase with Brahms' markings, especially toward the end of this excerpt. There is a misprint at the end of this passage: m.19 is, of course, a C-natural. Why this has never been fixed in any of the existing editions is a mystery.

The image shows a musical score for violin, measures 82-105. It is in G major and 4/4 time. The score is divided into two systems. The first system (measures 82-95) starts with a 'C' rehearsal mark, 'largo', and 'arco' markings. The dynamics are marked 'mp' (measures 82-84), 'cresc.' (measures 85-86), 'p' (measures 87-88), 'cresc.' (measures 89-90), and 'f' (measures 91-92). The second system (measures 93-105) starts with a 'D' rehearsal mark. It features 'f' (measures 93-94), 'sf' (measures 95-96), 'f' (measures 97-98), 'sf' (measures 99-100), and 'ben marc.' (measures 101-102). There are also 'div' markings in measures 103 and 104. The score includes various bowing and fingering indications, such as 'V' for bowing and numbers for fingering.

Figure 8

Letter C [fig. 8] is one of those moments where violists are tempted to (and often do) play a big and beautiful *forte*. Unfortunately, with respect Brahms indications, this passage is only marked *mp*, and then the analogous passage at letter M is marked *poco forte*. It is possible that *mp* is too soft a dynamic for an audition situation. However, keep in mind the difference in dynamics between the two passages when making a decision. The original bowings work well in mm.82-86, but care should be taken to fit the downbeats into the phrase shape. Going into rehearsal D, it is important to taper the phrasing of the last four eighth notes so that the *forte* on the second beat is, by contrast, quite substantial. Phrasing away from the *sf*'s

is important to highlight that the next marked *f* stays sustained, leading the phrase leads into m.102. In mm.102-105 every note should be on the short side, while still articulating the difference in length between the quarters and the eighths. The off-beat eight-notes in mm.109-113 should be played lightly and with ease, not labored. Rhythm is of critical importance in the *subito f* at the end of m.111. Feeling the impulse of the downbeats in m.112 and m.113 within the tied-note is vital, but it should not receive an accent. The *Ben marcato* marking specifies the desired articulation; the subsequent half notes should be well-marked, but there should be no spaces between these notes.

Other significant passages in this movement are at rehearsal G and the recapitulation at m.244. These require similar approaches to the excerpts already discussed.

All violists should love to play the music of Brahms, as his compositional technique shows off our instrument to its best advantage. When preparing this music for an audition, remember that it is not an etude! It is critical that your passion for music come out in your playing. This will do much to help you stand out in a crowded field of applicants. Enjoy! B

Joël Belgique's three girls all have the uncanny ability to sing whatever their daddy is practicing, whether that be a Brahms symphony or Berio's Sequenza VI. When not at home, he is principal violist with the Oregon Symphony, and on faculty at Portland State University. In his spare time, he enjoys creating wacky de-rangements for The 4 Violas.

RETROSPECTIVE

NOTES ON THE COOLIDGE COMPETITION AND BERKSHIRE FESTIVAL OF 1919

[Editor's Note: This article was originally published in AVS Newsletter #28, April 1985, pp. 12-16.]

By Ann M. Woodward

The year 1919 may mark a revolutionary change in the composition of works for viola. In the preceding century relatively few important works had been written that featured the viola as a solo instrument, perhaps due to the rather unsatisfactory tone of the small-sized violas in use for most of that period. The late nineteenth century brought changes in the concept of viola size and tone, and with it came the first appointment of a violist (as opposed to a violinist-violist) to the faculty of a conservatory. In early twentieth-century England, the legendary violist Lionel Tertis began to emerge as a proponent of solo viola music and as a teacher of a rising generation of violists. In 1919 an important factor in encouraging the composition of viola and piano works was a chamber-music competition for a sonata or suite sponsored by Elizabeth Sprague Coolidge. The prize was \$1000 and a performance at the second Berkshire Chamber Music Festival on South Mountain in Pittsfield, Massachusetts. The festival was run by Mrs. Coolidge from 1919 until 1925, at which time she endowed the Elizabeth Sprague Coolidge Foundation to promote chamber

music through commissions, public concerts, and festivals (e.g., the Coolidge Festivals held in Coolidge Auditorium at the Library of Congress).

The March 22, 1919 issue of *Musical America* carried an announcement of the Coolidge competition. The following were listed as members of the jury: Louis Bailly of Paris (violist of the Flonzaley Quartet and later to be the first viola teacher at the Curtis Institute in Philadelphia), Henri Raboud of Boston (eminent French composer, conductor of the Boston Symphony Orchestra for the 1918-1919 season, and director of the Paris Conservatoire from 1922 until 1941—Mr. Rabaud was forced to resign from the jury at the end of April due to commitments in Paris; and was replaced by George Longy of Boston—French oboe virtuoso, first oboe of the Boston Symphony Orchestra from 1898-1925, and founder in 1916 of the Longy School of Music, Cambridge, Massachusetts), Frederick Stock of Chicago (engaged in 1895 as first viola of the Thomas Symphony Orchestra—later the Chicago Symphony Orchestra—and in 1905 as conductor, a post that he held until his death in 1942), Rubin Goldmark of New York (composer and teacher who was appointed head of composition at the Juilliard School in 1924), Richard Aldrich of New

York (music editor of *The New York Times* from 1902-1923), and George Copeland of Boston (pianist and exponent of avant-garde music of the time). The announcement goes on to say that the prize-winning work would be performed by Mr. Bailly and Mr. Copeland (who was for some unknown reason replaced in the performance by the reknowned pianist, Harold Bauer) at the second Berkshire Festival. The competition was to close on 15 July.

In the competition, the remarkable number of seventy-two manuscripts were entered anonymously. (The large number was lamented by Mr. Goldmark in a letter to Mrs. Coolidge, included in her correspondence at the Library of Congress.) In the end, the judges were deadlocked in their decision between two pieces. Mrs. Coolidge had previously invited the judges and perhaps a few others to a private hearing of the prize-winning composition scheduled a month before the festival. It was she who then broke the tie. The winner was the *Suite* of Ernest Bloch. Much to everyone's amazement, the second composition was the *Sonata* of an unknown young woman, Rebecca Clarke.

Rebecca Clarke's Sonata

Rebecca Clarke was born in England, studied composition with

Charles Stanford and viola with Lionel Tertis, and came to the United States in 1916. At the time of the competition, Miss Clarke was an acquaintance and neighbor of Mrs. Coolidge in Pittsfield. Judges Aldrich and Stock—both of whom apparently had favored the Clarke *Sonata* for the prize—commented to Mrs. Coolidge in letters immediately after the hearing that it is as well that the award went to Mr. Bloch. Had it gone to Miss Clarke, it would be said that it was given, to quote Mr. Aldrich, “through influence or friendship or some other motive that has no place in such a competition.” He expressed the fear that a judgment in favor of Miss Clarke would have had a disastrous if not fatal effect on the integrity of the Coolidge competition.

The first public performance of the Clarke *Sonata* took place at Pittsfield on 25 September 1919 at the second Berkshire Festival with Louis Bailly, violist, and Harold Bauer, pianist. The other works on the program were the Beethoven *String Quartet in A minor, Opus 132*, and the Elgar *String Quartet in E minor, Opus 83*, performed by the Berkshire String Quartet of which Bailly was a member that year. Herbert E. Peyser in *Musical America*, 4 October 1919, wrote of the Festival:

...And of a truth, Miss Clarke could hardly have achieved more notoriety had she carried off the prize money itself...It was liberally applauded and earned the young Englishwoman an ovation when she came out to bow at the finish.

The sonata, while by no means music of signal importance or appreciable distinction or originality, is yet a product of healthy and agreeable talent, conceived in real sincerity of spirit and executed with no inconsiderable adroitness. It betrays few evidences of labor and its lack of tedious music-making is accentuated by a very praiseworthy conciseness. The work was begun, it appears, in Hawaii and finished in Detroit. It has a poetic motto, two lines from de Musset's Nuit de Mai: "Poete prends ton lute, la vie de la jeunesse Fermente, cette nuit dans les veines de Dieu." ("Poet take thy lute, the life of youth pulses tonight in the veins of God.")

Upon the subjective program herein afforded, Miss Clarke has written three movements of which two are couched in a kind of vehement sentimentalism with an evocative and capricious scherzo serving as contrastive interlude...In harmonization of her material...the composer quickly demonstrates how effectually she has absorbed Debussy and his disciples and apostles, even to our very own Charles Martin Loeffler...Best of all, the sonata is written with as firm grasp of the viola's capabilities (it is Miss Clarke's instrument) and a piano part of independent richness and amplitude. In the balance and coordination of the two will be found one of the gratifying features of this ingratiatingly superficial work. The stunning performance by Messrs. Bauer and Bailly would have exalted much less interesting music.

The manuscript (preserved in the Library of Congress) indicates that

the sonata was finished in July, 1919. Miss Clarke herself performed the work early in 1920 in a New York City concert to which she invited Mrs. Coolidge.

Bloch's Suite

The Swiss composer, Ernest Bloch, studied violin and composition in both Switzerland and Germany at the end of the nineteenth century. He came to the United States in 1916 as conductor for a dance company and taught both privately and at the Mannes School in New York during the years 1917-1920. He apparently had been contacted by Mrs. Coolidge about her viola competition, for on 27 May 1919, he wrote her noting the suggestion she had made to him several months before and asking for the regulations of her competition. The *Suite* was given its first public performance on 27 September 1919 at the Berkshire Festival in Pittsfield, again by Bailly and Bauer. The other works on the program were the Saint-Saens *String Quartet in G major, Opus 153*, and the Beethoven *Septet in E-flat major, Opus 20*, performed by the Berkshire quartet and guests. Peyser, in the *Musical America* review of 4 October, is ecstatic:

The suite is not only great music, it is epoch-making. It will be played in New York this winter—perhaps even twice, and the composer is preparing an orchestral translation of the luxurious piano part. There will be occasion then to delve more deeply into its secrets and analyze more penetratingly its meanings and methods. For first judgment on such a creation is



cim

CLEVELAND
INSTITUTE
OF MUSIC

David Cerone, President

BY ANY MEASURE. EXCEPTIONAL

The Cleveland Institute of Music is a leading international conservatory that is distinguished by an exceptional degree of collaboration between students and teachers.

The viola faculty at the Cleveland Institute of Music includes *Robert Vernon, head of the department, Kirsten Docter, Jeffrey Irvine, *Mark Jackobs, *Stanley Konopka, and *Lynne Ramsey.
* Cleveland Orchestra Member

"CIM is the ideal place for young violists! The viola faculty all work together to give our students the background they need to reach their musical potential. Our students have terrific chamber music experiences with Peter Salaff and the Cavani Quartet, and receive exacting coaching in the playing of orchestral excerpts in classes with Cleveland Orchestra members."

Jeffrey Irvine
CIM Fynette H. Kulas Professor of Viola

Bachelor of Music
Master of Music
Doctor of Musical Arts
Artist Certificate
Artist Diploma
Professional Studies

For further information, contact William Fay, Director of Admission
Cleveland Institute of Music
11021 East Boulevard
Cleveland, Ohio 44106
(216) 795-3107
Visit our web site at cim.edu

prone to be fallible in all but the certainty of greatness.

Of sensuous charm and allurements thereof there is none in this music of awful grip and terrific concentration. The mood in the first movement is drastic, cutting, bitter, with exotic suggestiveness—an exoticism of the Far East—that of the second unutterably saturnine. I find it impossible to dissect and consider the thing from the standpoint of harmony or thematic material. Yet the structure is as solid as the foundations of the universe and nothing is wasted or over-manipulated. . . The third is a Lento of mystic introspectiveness and boundless nobility of conception a movement weighted with fathomless beauty. The suite will be caviar to all but those who instinctively feel its primeval force. All honor then, to those whose vision was sufficient to award it the palm. Mr. Bloch was, I must repeat, ten times fortunate in the interpreters he had at his service.

According to Bloch's notes in the sketches (preserved in the Library of Congress), except for the first two measures that come from earlier work done in New York in

1917 or 1918, the *Suite* was completely written in New York in 1919; it was begun in February, interrupted in March by a bout with influenza, resumed in April, and completed in May. The sketch of the last movement perhaps gives an indication of his joy of recovery from influenza and the end of winter as he wrote "sun and flowers!" at the beginning. The final score bears a motto that is not included in the printed version: "Sapientia, meditatio non mortis, sed vitae." ("Wisdom, contemplation not of death, but of life.")

What were the other seventy works?

A little more sleuthing is necessary to ascertain this information. Hugo Kortschak, first violinist of the Berkshire Quartet and the person who coordinated the efforts of the jury, may have been the only person to know the names of the competitors. Thus far, I have found no conclusive evidence about other entries. Did the competition inspire Arthur Foote to revise his *Cello Sonata* (1919) into a viola sonata? Is there any possi-

bility that Hindemith's *Sonata, Opus 11, No. 4* - written and first performed in 1919--found its way across the Atlantic? Political circumstances of the time make it seem improbable despite indications that the contest was international in scope. Did Louis Bailly (as he mentioned he might in a letter to Mrs. Coolidge) bring compositions from France to be entered in the competition? Perhaps these speculations will eventually bring some answers. If not, the search itself will have been intriguing enough. ☞

Violist Ann Woodward joined the music faculty of the University of North Carolina at Chapel Hill in 1967. She has published articles in music journals, books, and in both the Grove Dictionary of Musical Instruments, and New Grove Dictionary of Music and Musicians (2nd ed.). She served as AVS Treasurer for several years. In retirement (life after viola), Woodward has traveled widely in Asia and Europe, written poetry, and played jazz bass with her husband, trumpeter (and retired musicologist) Howard Smither.



RAPKIEVIAN

Fine Violins

David Ludwik Chrapkiewicz
Maker of Fine Violins and Violas

International Award Winning Sound
Silver Medal, 2002 VSA International Competition

Expert Tone Adjustment and Bow Rehairing

404 Brown Street, Washington Grove, MD 20880 • (301) 519-2021 • (301) 461-0690 cell
rfineviolins@msn.com

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.

Requesting Materials through Interlibrary Loan

The BYU library is able to loan most of its published scores and books through interlibrary loan. Almost any type of library will qualify: academic, public, or orchestra. The library does loan materials to foreign libraries in all parts of the world. Unfortunately, we do not send materials to private libraries. The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to

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

Interlibrary Loan
Attn.: Andy Spackman
Harold B. Lee Library
Brigham Young University
Provo, UT 84602
TEL: (801) 378-4155
FAX: (801) 378-6347
OCLC Symbol: UBY
e-mail: andy_spackman@byu.edu

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

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

Myrna Layton
Primrose International Viola Archive
Brigham Young University
Harold B. Lee Library
Provo, UT 84602
Tel: 801-422-4334
Email: Myrna_Layton@byu.edu

THE AMERICAN VIOLA SOCIETY A HISTORY AND REFERENCE

SECOND EDITION

by
Dwight R. Pounds

\$24.00 Spiral Bound
\$28.00 Hard Cover
(recommended for Library Use)

Dwight R. Pounds
1713 Karen Street
Bowling Green, KY 42104
dwight.pounds@wku.edu
502-843-4820

FRESH FACES: ANTOINE TAMESTIT

TURNING MYTH INTO REALITY



Photo by Christian Steiner.

By Lembi Veskimets

As someone who wanted to be a comic book writer when he was growing up, Antoine Tamestit has instead sketched a musical scenario for his career that the venerable William Primrose described as the “Myth of the solo violist.” Winning such international competitions as the 2004 Munich

International Competition of the ARD, the 2001 William Primrose International Viola Competition in Chicago and the 2000 Maurice Vieux International Viola Competition in Paris has given him an impressive calling card; however, it is winning the 2003 Young Concert Artists International Auditions that has helped to fill his concert schedule with attention-garnering debut recitals. Tamestit acknowledges that being presented by YCA at the Kennedy Center in Washington, the Isabella Stewart Gardner Museum in Boston and the 92nd Street Y in New York is a “priceless gift.” The future also promises debuts across Europe.

He says that he always dreamed of playing concertos as a young musician (he started on the violin when he was six, switching to the viola at age ten) and that competitions were a way to “show my real desire to be on my own.” He is attracted to the freedom of being a freelance musician and is giving himself every chance to live a life free of professional attach-

ments, which is unusual among violists.

Finding a place for the viola in today’s musical world still requires him to stay “open-minded about always discovering new things.” This might include playing a whole solo viola recital at the Louvre Museum in Paris of works by Stravinsky, Ligeti, Bernd Alois Zimmermann, and Reger, or performing residencies in schools throughout the U.S. He enjoys pushing the limits of viola technique and has been exploring new music since his youth. He grew up listening to the works of his father, composer Gerard Tamestit, whose works he now champions, and with whom he can now “share ideas about sound, instrumental possibilities and improvisation.” Recently A. Tamestit has enjoyed working with pianist Markus Hadulla, who collaborates mostly with singers, because Hadulla has encouraged him to create longer musical lines and to breathe in his phrasing as singers do. The closest he has come to following in the conducting footsteps of his former teacher Jesse Levine has been leading a conductorless Munich Chamber Orchestra in the Hoffmeister *Concerto in D Major, Op. 1*.

Having studied and performed both in Europe and in America, Tamestit finds these countries to



Photo by Christian Steiner.

be very different in the opportunities given to the solo violist. American orchestras are most likely to feature their own principal violist in concertos, while England and Germany “are not at all afraid to take risks with fresh faces, different instruments, or programs.” BBC Radio is sponsoring Tamestit for three solo recordings, concerto recordings with BBC orchestras throughout the UK (such as a live recording of the Walton *Concerto* with the BBC Philharmonic Manchester), and recital engagements. As soon as the weather gets warm enough though, you are likely to find Tamestit back in Paris, the city of his birth, riding his bike and admiring the beautiful architec-

ture. He plays a French viola, made by Etienne Vatelot in 1999, as do his former teachers Jean Sulem and Tabea Zimmermann. Tamestit describes the personality of the viola as “sometimes dark, but also at times seducing.”

While he continues to amaze his audiences with the sound and works of the viola, in the back of his mind Tamestit is thinking about someday becoming a professor. In that future scene, he will be telling his students about the time a young man dispelled Primrose’s myth. ☺

Lembi Veskimets is a violist in the Cleveland Orchestra and is currently serving as President of the Ohio Viola Society.

USC | THORNTON
SCHOOL OF MUSIC

Degree programs:	Our distinguished
Bachelor of Music	viola faculty:
Bachelor of Arts	Pamela Goldsmith
Master of Music	John Hayhurst
Doctor of Musical Arts	Donald McInnes
Graduate Certificate	Peter Marsh, <i>chamber music</i>

Flora L. Thornton School of Music
University of Southern California
Los Angeles, California 90089-0851

800-872-2213 | uscmusic@usc.edu
www.usc.edu/music

NEW MUSIC REVIEWS

By Kenneth Martinson

This issue's column features the viola in chamber music.

Fantasy Piece for Clarinet, Viola, and Piano (2003)

Allegro con moto; Adagio; Allegro con moto

By Christian Ellenwood (b. 1970)

Difficulty: Level 3
Duration: 9 minutes

This work is one of the most beautiful examples of chamber music written in the early Romantic Period style by a composer of our own time. It is striking how unaffected Ellenwood is by today's music when he wrote this gem. This piece would make an excellent companion piece for anyone wishing to put together a recital of well-known works for the same instrumentation, such as Bruch's *Acht Stücke*, Mozart's *Kegelstatt Trio*, or Schumann's *Märchenerzählungen*.

The viola writing is often very lyrical, and it mimics the clarinet sound. Overall, the writing is well suited for all three instruments, and this work should prove to be straightforward to put together. The interplay between the clarinet and the viola is also stimulating. Sometimes the viola will imitate the clarinet line, while other times, the two instruments play in unison rhythm. In general the

two voices seems to be following each other very closely in a manner similar to two opera singers both telling the same story, filling in the gaps for each other, and always being in a harmonious relationship.

This one movement work has three distinct sections, the first of which is reprinted as a sample score. The middle section is much slower and explores darker colors, with the clarinet often staying below the viola in register. The third section returns to the brightness of the opening section with similar thematic material that is transformed harmonically. A stringendo prepares the piece's effective climax, and the piece ends in a slow fade-away, which is entirely welcomed as it adds to the beauty and charm of the wonderfully attractive work.

This work was commissioned by the MacDowell Music Club of Janesville, Wisconsin to commemorate the organization's 100th anniversary.

The complete piece is available through the composer directly at: Dr. Christian K. Ellenwood
Associate Professor of Clarinet
University of Wisconsin-Whitewater
Dept. of Music
800 W. Main Street
Whitewater, WI 53190
ellenwoc@uww.edu

Soul Garden for Solo Viola and String Quintet (2 violins, viola, and 2 cellos) (2000)

Serene

By Derek Bermel (b. 1967)

Difficulty: Level 6
Duration: 13 minutes

When I listened to this work, I was immediately struck by the beautiful poignant colors in the opening with the upper strings moving slowly in unison rhythm in plainchant fashion. The viola enters lyrically with its "mourning" melody written over the triple meter. The opening lyrical section is characterized with scoops, dips, and slides done freely over notated quarter-toned passages. The quarter-tone usage in this work is as beautifully done as in any work I have heard. It seems that Bermel was seeking to expose the beauty of the quarter-tones, rather than their potential harshness as in many other pieces. The lyrical writing here is highly influenced by the African-American gospel vocal style, and very attractively done.

As this work progresses, the viola line becomes more intense and rhythmically active with some interesting contrapuntal parts with cello I. The 9/8-meter is maintained for the first quarter of the piece; as the

music becomes more rhythmically charged and rough, Bermel intersperses 7/8, 5/8, 8/8, 6/8, and 10/8 bars (à la Copland or Bernstein) that add to the energy and drive. As the piece becomes more intense, challenging double stops are added, as is the exploitation of the upper register (highest note G- same as the highest note in the Bartok *Viola Concerto*). The piece ends in a cli-

matic fashion, with the final solo notes ending on top of the somber, sustained accompanying strings as in the opening.

This work will certainly prove challenging to learn, but the viola writing is strikingly comfortable, as if it were written by a violist. This work is a welcome addition to our repertoire, filling a void not only accord-

ing to genre (solo viola + chamber group), but also in musical language.

Soul Garden was commissioned by the Chamber Music Society of Lincoln Center for violist Paul Neubauer, with cellist Fred Sherry and the Miami String Quartet, and was premiered on April 16, 2000 at Alice Tully Hall, New York City.

This work is published by:
Peer International Corp (BMI)
Peermusic Classical
810 Seventh Ave.
New York, NY 10019
(212) 265-3910 x16
Fax (212) 489-2465
classicalny@peermusic.com
www.peermusic.com/classical

Exotic Etudes for Solo Viola and Piano Quartet (2000)

Energetic
Dark and Austere
Shimmering
Melodious
Vibrant

By Stephen Paulus (b. 1949)

Difficulty: Level 5
Duration: 22 minutes

I had the pleasure of being introduced to this work by Michael Hall, when he invited me to perform it with him as a member of the accompanying Piano Quartet at the 2004 International Viola Congress in Minneapolis. This work was wholly enjoyable to put together and the performance was well received by audience members.

With Peter Zaret's patented bass bar

As reviewed in the May 2003 issue of *Strad Magazine* and the March 2004 issue of *Strings Magazine*, Dr. Zaret's amazing bass bar releases the power, depth, and brilliance of stringed instruments while allowing for an easier response. The bass bar can be retrofitted into existing instruments.

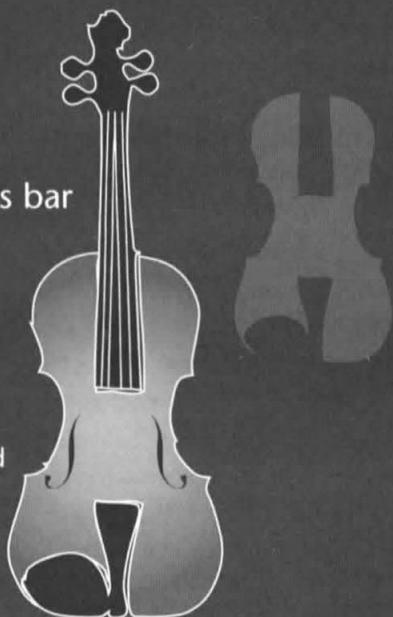
Fine selection of violins, violas and cellos in all price ranges with and without the new bass bar.

Exceptional sounding smaller size instruments for young string players

- 25 Years Experience
- Exceptional Quality
- Satisfaction Guaranteed
- Personalized Service by Peter Zaret, Graduate of Juilliard, Doctor of Musical Arts
- Expert Repairs
- National Rental/Purchase Program
- Orders Shipped Promptly Anywhere in US

For more information please visit our website at

www.zaretandsonsviolins.com



PETER ZARET & SONS VIOLINS, INC.

1-888-VIOLIN2 (846-5462)

5767 Mayfield Rd., Cleveland, OH 44124

email: pzaret@concentric.net

This work is comprised of five technically challenging movements, each of which exploits a different “exotic and unusual” character. When I first came across both this work and the Bermel *Soul Garden*, I was pleased to know that there are now pieces for the viola written in a similar genre as Chausson’s famous *Concerto for Violin, Piano, and String Quartet Op. 21*. Writing for solo instrument plus a “coined” chamber music ensemble poses some interesting compositional challenges.

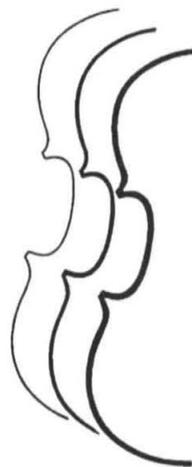
One of these challenges is to separate clearly the solo viola line from the accompanying parts. Bermel does this by writing an extremely transparent and contrasting accompaniment. The Paulus seems to interestingly do the exact opposite,

and often the solo viola line joins the action of the group as a fifth equal member of the ensemble. Another challenge of the texture is dealing with two like instruments, one solo and one supporting. Paulus seems to amusingly embrace this obstacle by intentionally writing material for the two viola parts that is in a tight duet, the parts virtually indistinguishable from one another. In fact, the first four movements each include a featured duet, one for each supporting instrument and the soloist. The final movement has all five instruments participating in a more equal fashion.

Bermel and Paulus also arrive at different solutions in defining the relationship between the violin and the viola. Bermel is quite

careful to put the viola in a register contrasting with the violin so that the viola can project through the ensemble, either far below or far above in pitch. Paulus on the other hand seems to diminish the violin role by denying it melodic material and keeping the viola above the violin in range, similar manner to the way Paganini does in his *Quartetto XV for Viola, Guitar, Violin, and Cello*.

The first movement *Energetic* is rhythmically charged and has colors similar to what one may find in Copland’s *Piano Quartet* or his *Sextet*. The second movement, *Dark and Austere*, explores darker and deeper colors of the ensemble in the relaxing slow tempo with refreshing chord changes that



GEOFFREY OVINGTON

MAKER OF VIOLINS,
VIOLAS AND CELLI

Instruments of Distinction
Played Internationally

GEOFFREY OVINGTON VIOLINS
STANTON ROAD
SHUSHAN, NY 12873
U.S.A.
518-854-3648

VIENNA PHILHARMONIC (PR. VLS.)
ALBAN BERG STRING QUARTET
DEUTSCHE KAMMERPHILHARMONIE
NEW YORK PHILHARMONIC
JOACHIM-KOECHERT QUARTET

LOS ANGELES CHAMBER ORCHESTRA
BUFFALO PHILHARMONIC
LAFAYETTE QUARTET
BAVARIAN RADIO SYMPHONY (PR. VLA.)
ST. CECILIA CHAMBER ORCHESTRA
PROMETHEUS QUARTET

OPERA ORCHESTRA OF LA SCALA (PR. VLA.)
OSLO PHILHARMONIC
VIENNA RADIO SYMPHONY
NORWEGIAN CHAMBER ORCHESTRA
GÖTEBORG SYMPHONY
THE KONZERTGEBAU (AMST.)

happen for the most part by the bar. The solo viola later enters with highly emotional and lyrical lines in the upper register. *Shimmering* begins amusingly with piano "noodling" with the pedal down that reminds me of the trolley music of *Mr. Roger's Neighborhood*; nonetheless, a very charming color is produced that later intensifies to a more robust locomotive-type sound. There are moments in this movement that seem to hint at the second movement of the Shostakovich *Viola Sonata* in the rhythmic motive of the repeated two 16th's plus 8th note motif. *Melodious* introduces a rocking lullaby theme with is highly romanticized later in the movement, à la Brahms or Schumann. The last movement

Vibrant makes for an exciting closer, in which the Copland-like rhythmic writing is again employed. This closing movement intensifies near the end and finishes in an exciting manner that is sure to bring the audience to their feet, a trait that is surely welcomed by violists since little of our repertoire has that effect!

This work was premiered March 12, 2000 by Cynthia Phelps at the Tucson Chamber Festival and was commissioned by the Minnesota Commissioning Club.

Exotic Etudes is available through: Paulus Publications
1719 Summit Avenue
Saint Paul, MN 55105
(651) 647-9612

Fax (651) 6467-6488
information@stephenpaulus.com
www.stephenpaulus.com

Key to the Difficulty level chart:

- 1 Very Easy
- 2 Somewhat Easy
- 3 Intermediate
- 4 Somewhat Difficult
- 5 Difficult
- 6 Very Difficult

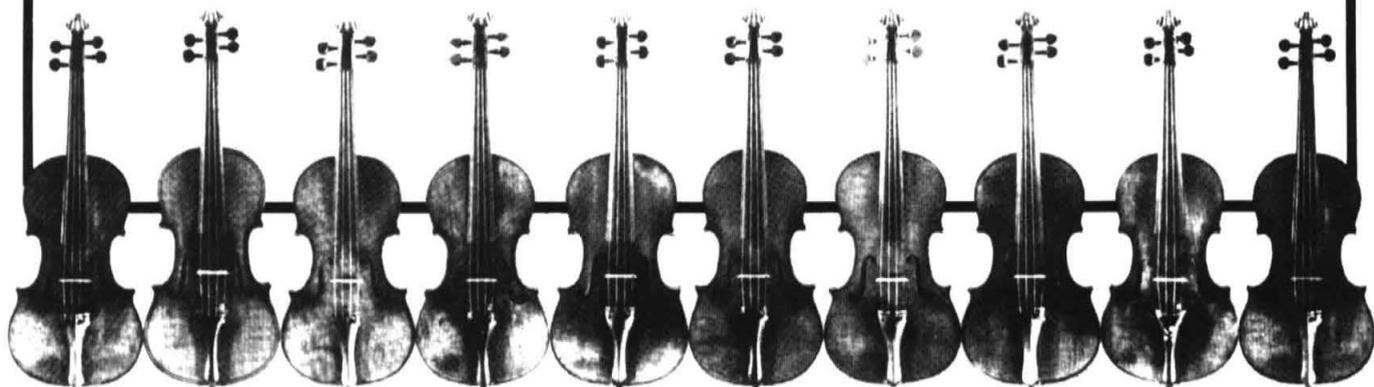
Please send all viola scores for review consideration to:

Kenneth Martinson
Western Illinois University
Music Department- Browne Hall
1 University Circle Dr.
Macomb, IL 61455

Robertson & sons Violin shop INCORPORATED

Fine Quality Instruments and Bows / Repairs / Rentals / Accessories / Sheet Music
FOR ALL YOUR BOWED INSTRUMENT NEEDS
established 1971

(505) 889-2999 • FAX (505) 889-7790 • (800) 284-6546
3201 Carlisle, NE Albuquerque, New Mexico 87110



pp dolce *mf* *mf* *pp* cresc. poco a poco

mf *mf* *f* *pp* cresc. poco a poco

mf *f* *mf* *f*

f *pp* cresc. poco a poco

pp *p*

p

mf *f*

f

pp subito *pp* subito *pp* subito *dolce*

f *f* *f* *f*

mf *mp* *mp* *cresc.*

f *p* *mf* *cresc.*

mf *p* *mf* *cresc.*

f *mp* *p* *cresc.*

pp *poco cresc.* *mp* *f con fuoco*

pp *poco cresc.* *mp* *f con fuoco*

mf *pp* *cresc. poco a poco*

mf *pp* *cresc. poco a poco*

cresc. poco a poco *f* *ff*

cresc. poco a poco *f* *ff*

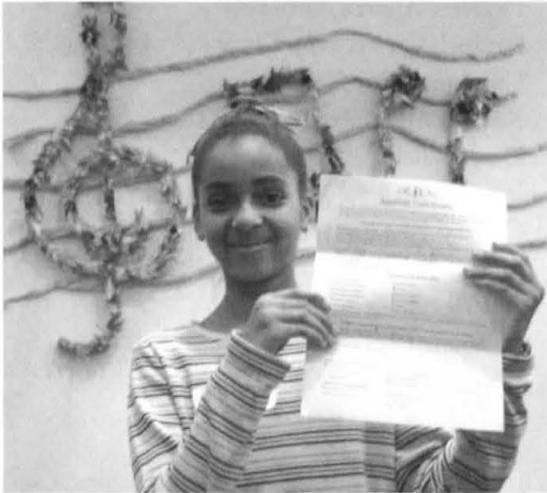
pp *cresc. molto* *f* *ritard.*

pp *cresc. molto* *f* *ritard.*

AT THE GRASSROOTS

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

Chicago Area



Faith Augustin shows off her Violapalooza prize – a one-year AVS student membership!

The Music Institute of Chicago hosted Violapalooza!, February 20-21, 2005. We had about 35 young violists ages 5-18 participating and coming from as far away as Tennessee, Kentucky, and Texas. Highlights included a guest artist recital by Juilliard student Laura Seay and a masterclass given by Mark Jackobs (Cleveland Orchestra).

To help the children get to know each other and build a sense of the “viola community,” we ran a small trivia contest. Children who answer all the questions correctly are eligible to win prizes in a drawing at our final celebration concert. 8-year old Faith

Augustin was the winner of a one-year student membership to the AVS; we are very appreciative of this donation from the AVS for our event!

– Sarah Bylander Montzka

Idaho

Greetings from the Idaho Viola Society!

On December 21st, a group of 25 young violists gathered for a morning of viola caroling. Organized by Idaho Viola Society secretary Jennifer Drake, the enthusiastic group visited three nursing homes, spreading good cheer and viola power everywhere.

“It was a fun community outreach project. I do a lot of volunteering, but this was really rewarding, because everyone was very happy to see us. It



Idaho Viola Society Carolers spread holiday cheer.

felt like we made a difference in their day.” said Erin Carver, a violist from Boise’s Timberline High School. Sixth grader Nat Steven said, “I liked being able to play with the older kids!” Sophomore Jessica Kenning said, “At one home, the activities director asked us if we would visit a resident who is a retired music

Local Viola Societies

Arizona Viola Society
Patricia Cosand, president
pcosand@hotmail.com
480-897-1954H 480-921-3308W

Chicago Viola Society
Michael Hall, president
mhall1@iwu.edu

Idaho Viola Society
Linda Kline Lamar, president
lkline@boisestate.edu
208-426-3665

Iowa Viola Society
Christine Rutledge, president
christine-rutledge@uiowa.edu
319-341-0311

Minnesota Viola Society
J. David Arnott, president
violaman@aol.com

North Carolina Viola Society
Scott Rawls, president
srawlsuncg@aol.com
336-288-2990

Northern California Viola Society
Tom Heimberg, president
smhall@pacbell.net
510-526-8396

Ohio Viola Society
Lembi Veskimets, president
klveski@aol.com
440-356-0265

Oklahoma Viola Society
Matthew Dane, president
mdane@ou.edu
405-325-0428

Oregon Viola Society
Adrienne Brown, president
anbviola@aol.com
(503) 697-9662

Palmetto Viola Society
Kathryn Dey, president
dolesji@mindspring.com
864-467-1751

The Philadelphia Viola Society
David Yang, president
philadelphiaviola@earthlink.net
215-627-7622

Rocky Mountain Viola Society
Margaret Miller, president
margaretm@adelphia.net
303-442-1004

Southern California Viola Society
Lori Ives, president
ivesico@earthlink.net
818-262-3741

Utah Viola Society
Claudine Bigelow, president
claudine_bigelow@byu.edu
801-422-1315

Viola Club of MD/DC & VA
Louise Hildreth-Grasso, president
violaqueenlouise@hotmail.com
410-243-4726

Virginia Viola Society
Constance Whitman Gee, president
cwg4q@virginia.edu

Seattle Viola Society
LeeAnn Morgan, president
violas_rule@msn.com
425-836-4517

teacher. We all went to his room, and played a few songs just for him. He was really impressed by all the viola players gathered together. He had never seen so many!" Everyone who participated had a great time.

The IdVS has two viola events coming up. On Feb 12th, there will be Viola Day at Boise State University. Hosted by IdVS President Linda Kline Lamar, the day will include a master class by Neil Gu, an Alexander Technique workshop with Marisol Mayell, and a viola ensemble play-in. March 5th is Viola Day at Albertson College of Idaho, hosted by President-Elect Dave Johnson. This viola day will include a master class by Boise Philharmonic Principal Violist Tom Tompkins, a workshop on marketing and management with Jennifer Drake, and a viola ensemble play in. Both days also include a free lunch!

Visit our website for more information on any upcoming viola events: www.idahoviolasociety.org.

— Jennifer Drake

Minnesota

On Saturday afternoon, November 13th, 2004, the Minnesota Chapter of the American Viola Society hosted Viola Fair 04. The afternoon started off with warm introductions from Korey Konkol, interim president, and quickly proceeded to a well-received showing of *The Viola Show* starring the famous and now infamous Paul Coletti. Two professional violists and leaders in our community

spoke to the group: Mr. Ken Freed, violist with the Minnesota Orchestra, spoke about a program that he has spearheaded in a St. Paul public school. The program educates and encourages young students to study music, and is designed to help them succeed in all of their academics. Ms. Alice Preves, violist with the St. Paul Chamber Orchestra, enthralled us with stories of both her father-in-law Milton Preves and her own life. After an enthusiastic social time with tasty treats, we were treated to a recital of viola solos, concertos, and sonatas in one of the most lovely and acoustically perfect recital halls in the Twin Cities: Sundin Hall on the campus of Hamline University. Each performer was a member of our society, and two are on our board of directors. We enjoyed two high school students playing Vaughan Williams and Kreisler, two University of Minnesota students "wowed" us with Nagy and Brahms, and two professional violists enthralled us with Clarke and Bloch. Every moment was to be cherished and the program was a delight in every way. Thanks to all who participated; see you at our upcoming Potluck Play-In and next year's Viola Fair!

— Dawn Anderson

New York

Our first Fall event, on October 19th, had as its theme "The Violist as Composer." Several violist/composer members played their own works: wonderful solo pieces by Kenji Bunch, Louise Schulman and Martha Mooke, and fine

ensemble works by David Cerutti (viola and voice) and Lev "LJOVA" Zhurbin (work for four violas). Plus, Liuh-Wen Ting and David Blinn treated us to a marvelous rendition of Frank Bridge's *Lament* and Sheila Browne gave a rousing performance of Vieuxtemps' *Elegie*. On November 19th, from composers we moved on to showcase a host of local viola makers: Ron Fletcher, Andrea Hoffman-Simmel, Robert Isley, Geoffrey Ovington, Guy Rabut, Charles Rufino, Alexander Tulchinsky and David Wiebe, also presenting instruments by Nicholas Frirsz and Clifford Roberts and ergonomic models from Christophe Landon and David Rivinus (the "Pellegrina"). Geoff Ovington served as master of ceremonies, and Misha Amory put the violas through their paces. Afterwards, the makers took up stations in different parts of the hall so the diverse audience could meet them and try the instruments.

January is a good time to have viola concerts in New York! Starting off the New Year on a vibrant note, on January 9th we were treated to a moving performance by Canadian violist Steven Dann, who gave an all-Brahms program (the two Opus 120 sonatas and the Opus 91 songs) with pianist Lambert Orkis and mezzo-soprano Susan Platts. It was just the right combination to warm up a cold winter day. On the 30th of the month we held one of our group Collegial Concerts. Half of this program was devoted to works by the late Richard Lane, a friend of NYVS

(see the JAVS article on Mr. Lane; Fall 2004, volume 20, number 2). This concert featured music for viola ensembles: duos (Bridge's *Lament* and movements from Lane's *Eight Duos*), quartets (Lane's Quartet and Rosemary Glyde's *Wei-ji*), a sextet (Lane's *Triptych*) and Gordon Jacob's *Suite* for viola octet. Performers on this extravaganza were Daniel Avshalomov, Ellen Hill, Christine Ims, Judith Insell, Veronica Jacobs, Olivia Koppell, Nancy Eliot Mack, Rebecca Osborn, Melissa Reardon, Ann Roggen, Naomi Graf Rooks, Myron Rosenblum, Karin Satra, Jessica Troy, Paula Washington and Lisa Whitfield. Held as a free event at the Donnell Library Center of The New York Public Library, this was a great chance for members to play for, and hear, their colleagues, and to expose a new audience to some wonderful works from this intriguing repertoire.

For more information about these and other events, visit the New York Viola Society's website: www.nyvs.org.

— *Kenneth Johnson*

Ohio

Baldwin-Wallace College in Berea was the site of the annual Super Sunday reading workshop on January 9th from 2 to 4 p.m. 20 participants ranging in age from 10 to don't-ask-and-make-me-lie assembled in Gamble Auditorium to read works written or arranged for viola ensemble. Peter Slowik, viola professor at the Oberlin Conservatory and past president of the American Viola Society, direct-



Peter Slowik coaches the Ohio Viola Society team through Super Sunday.

ed and expertly guided the musicians through newly published works whose technical and interpretative challenges ran the gamut from minimal to virtuosic. Widely disparate experience levels represented by young beginners and professional players did not deter Maestro Slowik's enthusiasm for eliciting the maximum level of musicality from each player. His insightful comments and suggestions were not limited to specific measures in the music, but were an exemplary demonstration of pedagogical technique.

Outstanding among the eight works selected to be read were arrangements of the *Pie Jesu* from the Faure *Requiem* by Tracey Rush and the variation movement from Haydn's *Emperor Quartet* arranged by D. M. Levenson. Harold Lieberman's challenging version of Sousa's *Stars and Stripes Forever* features the piccolo obbligato played by the first viola section in what Ralph Vaughan Williams described as "the frozen reaches of the eternal

rosin;" this experience remains unforgettable, despite my many attempts to subject it to selective amnesia. A special mention should be made of a work titled *Sirba a4* by Dave Tarras, arranged by D. Golden, an exuberant work inspired by the Klezmer style.

A special thank-you is extended to Catherine Jarjisian, director of the Baldwin-Wallace Conservatory, for her cooperation in allowing us to use the facilities, and also to Louise Zeitlin, professor of viola, for her efforts in organizing the event and her inspired selections of ice cream and toppings which were enjoyed by the participants after the session. Many Super Sundaes were created on this Super Sunday!

— *Margaret Lawless*

Oklahoma

The Oklahoma Viola Society held its second annual Viola Day, hosted this year by Jeffery Cowen at the University of Tulsa. Approximately forty violists from



Beaming after the Oklahoma Viola Society's Viola Day- (l to r) Peter Slowik, Phil Lowry, Phil Wachowski, Viola Day Host Jeffery Cowen.

around the state and beyond gathered for a full day of activities. The day began with a master class given by guest artist Peter Slowik. Four OKVS members gave strong performances, and excellent advice was given that each of us can use. Following the master class, we all took off our shoes for a Yoga class given by yoga teacher and tubist Ted Cox. After we were all "grounded" and relaxed we took out our violas for a Viola Ensemble Play-In, led by Donna Cain. We read works in two-, three-, four-, and five-parts. We all agreed that there is nothing better than a roomful of violists filling the world with music!

Louis Lynch, of the Tulsa Violin Shop, continued the day by leading an interesting instrument demonstration. Matthew Dane played on each of the dozen instruments, which were mainly from contemporary American makers. We had fun discussing the differences in the violas and picking our favorites. Peter Slowik then returned for a fascinating lecture titled "Mental Sequencing," which dissected the process by which one prepares for musical performance, and how to maximize this

process' efficiency. After a dinner break/social hour we concluded with a concert focusing on the broad range of viola repertoire written in the twentieth century.

Our chapter continues to grow. We look forward to sponsoring a recital in the fall, and again holding Viola Day 2006 next winter.

— Donna Wolff Cain

Rocky Mountain

The Board of Rocky Mountain Viola Society met in December, 2004 to finalize plans for the fifth Viva la Viola Day to be held in Ft. Collins, Colorado on Saturday, April 16, 2005. The day will include viola ensembles coached by area viola professors and private teachers, plus a master class for University students. This year's guest artist is Carol Rodland from New England Conservatory. There will also be coaches coming from Massachusetts and North Carolina. The day will also provide an opportunity for University viola students to work with younger violists and talk with them about studying viola in college.

— Margaret Miller

Seattle

Our fall activities included a wonderful debut recital by Melia Watras who just joined the University of Washington faculty. Also, a second *Viola for Violinists* workshop was hosted by the Academy of Music Northwest. Several violinists have made "the switch" since attending! The Seattle Viola Society's own website version of 'Meet the Section' highlights the Bellevue Philharmonic, an eastside professional orchestra.

We are looking forward to several spring activities including a viola day, Bach Suite recital and attending more viola solo performances. We hope those in the area will be able to join us. Please check our website for details and dates as we will be posting updated information: www.viola.com/svs/. Also, we are excited about the new look for our website, to be unveiled early spring.

— LeeAnn Morgan

Southern California

The Southern California Viola Society held a Holiday Play-In Party on Sunday, December 19, 2004. Pamela Goldsmith hosted the event in her lovely home high in the mountains, with the lights of Los Angeles twinkling below. The music included the West Coast premiere of the *Viola Fight Song* for viola quartet by Michael Kimber. It was much appreciated by the more than 15 violists who attended. In addition to the Kimber quartet there was a grand reading of Gordon Jacob's *Suite* for 8 violas, as well as other viola

trios and quartets. The evening concluded with delicious refreshments that were enjoyed by all. Activities for the SCVS may be followed on its website:

<http://SouthernCaliforniaViolaSociety.com>.
— Lori Ives

Virginia

We are pleased to report that we have officially begun our new chapter of the AVS, the Virginia Viola Society! We had our first official meeting on Halloween 2004, at the University of Virginia in Charlottesville. We opened our gathering with a performance of PDQ Bach's *Sonata for Viola Four Hands*, by Lianne Campbell and Constance Gee on the viola and Professor Michael Slon, (choral conductor at UVA) at the harpsichord. After the performance was a master class, jointly taught by Molly Sharp, Lianne Campbell, Constance Gee, and Betty Gross. The high school and University participants performed beautifully.

Our master class was followed by some viola ensemble playing and a rehearsal of Terry Riley's *In C*, in preparation for our biggest event this spring: "Violas on the Lawn"! This will be a performance of *In C* on April 23rd, from 3-5pm, outside on the "Lawn", a green area at the center of Thomas Jefferson's famous Academical Village. Consider yourselves invited! In the meantime, we will have our second meeting on February 6th where we'll hear a performance of Michael Colgrass' *Variations for Viola and Four Drums*, play some viola ensemble music and of course, rehearse *In C*!

— Constance Whitman Gee

MUSIC AT RUTGERS

Mason Gross School of the Arts

STRING FACULTY

Arnold Steinhardt, *violin*
Matthew Reichert, *violin*
Lenuta Ciulei, *violin*
Paul Neubauer, *viola*
Elizabeth Chang, *viola*
Jonathan Spitz, *cello*
David Grossman, *bass*

Instruction on major instrument, and in musicianship, theory, and history. Performance in the Rutgers Symphony Orchestra, Philharmonia, early music ensembles, chamber groups, and solo recitals. Degree programs: BM, MM, AD, DMA. Merit based scholarships.

Hear Rutgers at Carnegie Hall March 2, 2005!

**Audition/application information
at www.masongross.rutgers.edu**

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

Mason Gross
School of the Arts

SOLOS • DUETS TRIOS • QUARTETS

ALL NEW TRIO SERIES!

2 Volumes

Interchangeable Parts

NEW
WEBSITE!



VIOLA
DUETS

NEW T-SHIRT DESIGNS!

Fitted French Style • Men & Women
Alto Clef Angel • Clef Signs in Crystals & More!
15 Great Designs • Look for Website Specials!

WEDDING • SACRED • CHRISTMAS

LAST RESORT MUSIC PUBLISHING

800.762.0966 Fax 818.956.1521

www.lastresortmusic.com

STRINGS

Piano

Percussion

Voice

Accompanying

Jazz

Woodwinds

Brass

Conducting

Guitar

Composition

Harp

Organ

VIOLA

MANHATTAN SCHOOL OF MUSIC

DANIEL AVSHALOMOV
American String Quartet

IRENE BRESLAW
Assistant Principal, New York Philharmonic

KAREN DREYFUS
Lyric Piano Quartet, Orpheus Chamber Orchestra, Partita Chamber Ensemble

PATINKA KOPEC
Former member, Andreas Quartet

ISAAC MALKIN
Founder and Artistic Director, The Academy of Music Festival

ROBERT RINEHART
New York Philharmonic

MICHAEL TREE
Guarneri String Quartet

PINCHAS ZUKERMAN
(Pinchas Zukerman Performance Program)

ARTISTS IN RESIDENCE

AMERICAN STRING QUARTET

**Manhattan School of Music proudly announces
the appointment of LAWRENCE DUTTON of the
Emerson String Quartet to the viola faculty.**



**MANHATTAN
SCHOOL OF MUSIC**
Marta Istomin, President

Offering Bachelor of Music, Master of Music, and Doctor of Musical Arts degree programs in Performance and Composition; Master of Music in Orchestral Performance; Bachelor and Master of Music degree programs in Jazz Performance and Composition; and Doctor of Musical Arts in Jazz Arts Advancement.

For more information contact:
Office of Admission and Financial Aid
MANHATTAN SCHOOL OF MUSIC
120 Claremont Avenue
New York, NY 10027
212-749-2802, x 2
admission@msmny.edu • www.msmny.edu

MEET THE SECTION

ST. LOUIS SO, SECTION IN TRANSITION



Picture taken while recording “Charlie’s Waltz” for violist Charlie Weiser during his final battle with cancer. (See p. 60 for score.) Front row: Katy Mattis, Chris Woehr, Susan Gordon, Sara Pandolfi, Tom Dumm. Second row: Morris Jacob, Gerry Fleminger, Bill Martin, Leonid Gotman.

By Christian Woehr

Leaving my first “big gig” as principal viola of the Rochester Philharmonic in 1986, I assumed the move was a professional decision, based on professional needs and miraculous audition luck. But of course, the success of such a move has more to do with people and friendships than with resumes and opportunities. What a fascinating new assortment of characters I had joined: “proper” pros, Wunderkinds, professors, and bar musicians. Another player joined a few months later; then, for 16 years, not a single new fulltime tenured player joined our section. As the characters seasoned in ability and eccentricity (myself included), the SLSO continued to

change in the cyclic way that orchestras do. After Maestro Slatkin departed in 1995, our section felt the pressure of downsizing. Retiring players were not replaced, bringing us down to 9 full-time violas. (Because our master agreements have traditionally required an orchestra of only 90, the SLSO was always kept up to full major orchestra strength by the will of music directors.)

With David Robertson scheduled to begin his music directorship, violas are finally being replenished, and we’re confident we can hold our own in the stunning SLSO string section sound. The orchestra is now on solid financial footing with \$100+ million in new money, and Robertson’s hire repre-

sents a commitment to our rejuvenation. The urge to grow is grinding against the inertia of recent past, however. The last few years have seen management “lop off” not only violas, but summer season, salary, Carnegie concerts, recordings, broadcasts, touring, and staff as well. The present lock-out stems directly from this situation. Musicians are unwilling to accept seven straight years of salary cuts with this much money sitting in the bank, because quality is at stake. Canceling week after week

Continued on pg. 62

The Irreplaceable Violist is a continually growing set of encores about retiring St. Louis violists, for viola choir. (“Irreplaceable” refers to the fact that, due to downsizing, several chairs have not been permanently filled.) Each of the pieces in this collection are:

- (1) Easy and/or fun to play, with recognizable tune.
- (2) Scored in 4 parts, on two facing pages of music in score form.
- (3) Connected in some way with a departing violist.

Charlie’s Waltz - Memories of a Violist’s warmup, for Charlie Weiser, wherein we hear Charlie’s distinctive 3-note warm-up on each string (using his favorite fingers: 0, 2, & 3). Also, hear the clacking of untrimmed nails on the fingerboard.

See music score on pg. 60

for friend & colleague Charlie Weiser

Charlie's Waltz

Christian Woehr

Allegro moderato

**Viola
Choir**

1. ⁵⁶ *unison*
2. *f*
3. *unison*
4. *f*

① ⁶³

⁷¹ *mf*

② ⁷⁹ *f*

③ ⁸⁷ *tr* *tr* *tr* *calando* *a tempo*
ff *tr* *tr* *pp* *f* *p*

4

5

6

7

8

of virtually sold out concerts in the heart of the season (including a week with Robertson and his wife Orli Shaham) leaves us all baffled. We are ready to play, and to grow. If the musicians are successful, St. Louis will become one of the great orchestras of the world. If not, the evaporation of priceless personnel, musicianship, camaraderie, and creativity will leave this special band as a pleasant memory.

[Editor's Note: Since the writing of this article, the lockout has been resolved.]

The Players

Kathleen Mattis is Acting Principal. A player with everything: sound, technique, style, brains, ears, radar, experience, and sanity. She joined the orchestra at

21, fresh from magna cum laude studies at USC with Eudice Shapiro, Milton Thomas, and both Charles and Heidi Castleman. She is well into her third decade on the first stand here. Getting a chance to shine as principal since the 2003 retirement of longtime principal Thomas Dumm, it is wonderful to watch her blossom.

Perhaps the city's most sought-after chamber and solo violist, KT spends a chunk of each summer as principal viola of the Aspen Festival Orchestra. She always has a professionally managed group going, such as Trio Cassatt or the Amabile Quartet. The musicians of the SLSO play as much chamber music as anyone. KT stays in the thick of it, constantly complaining

about practice time vs picking kids up from school. An aficionado of sports ranging from beer-fueled float trips to grueling triathlons, Katy is the quintessential Supermom. She plays on one of three Max Frisz violas in our section.

Susan Kier Gordon joined the band in 1987. She was a student of Jerzy Kosmala in Louisiana, where she played in the Baton Rouge String Quartet from 1981-83.

After winning the National Federation of Music Clubs competition in 1983, Ms Kier headed back to school at the Cleveland Institute, under ex-SLSO violist Robert Vernon. (Vernon is remembered as the hitter of possibly the longest softball home run ever, seriously impressing the SLSO game's manager that year, ex-Cardinal legend Stan Musial.)

In addition to her soloist activities, and of course our daily harvest of immense quantities of orchestral repertoire, Susan is an extremely active chamber musician, including having been a member of the Amici Quartet in residence at St. Louis University. She is a cheerful and willing powerhouse of a player (one nickname she has acquired is "The Howitzer"), active on committees and at the poker table. This season she is sharing acting assistant principal duties with:

Morris Jacob. He also is a Cleveland Institute graduate, studying violin with David Cerone and viola with Robert Vernon. After earning his Masters degree in 1977, Mr. Jacob auditioned for the Columbus (Ohio) Symphony and String Quartet, which is where I first encountered Morris. Four years as associate principal viola in Columbus sufficiently prepared and motivated Morris to gun for the St. Louis job in 1981. Morris is also a very active chamber musician; like many violists here he essentially has his own fluid-personnel quartet. When the occasion arises, Morris also jumps in as soloist. A musician of high standards, great experience, and well-developed orchestral radar,



dampit®
Pat No 3 407 700

the sensational humidifier for
VIOLIN ● VIOLA ● CELLO ● BASS

GUARNERI QUARTET
We recommend the Dampit enthusiastically.

dampit provides perfect protection against damage from a dry atmosphere. **dampit** proved itself 100% effective in scientific sensor measurements.

FREE Room Humidity indicator with each **dampit**.

Violin	\$8.95	●	Viola	\$9.50
Little Violin	\$7.95	●	Cello	\$11.50
Bass	\$12.50			

AVOID FAKES, AVOID MISTAKES.
A genuine Dampit has the Dampit name on the black top.

Air postage and handling outside USA and Canada \$1.00 per unit.
In USA and Canada please add \$.55 per unit.
Box 493, Radio City Station NY, NY 10101.

Mo is one of the section's anchors. He is a woodworker extraordinaire, having built most of the furniture in his house. Seeing his strapping personage walking from his car carrying a cello can be confusing. (Once inside, he switches instruments with viola-carrying cellist Anne Fagerburg Jacob, and all is right with the world.)

Gerald Fleminger was born in Brooklyn in 1938, and has the accent to prove it. He studied with several well-known NY teachers until settling in with William Lincer in 1957 at the Manhattan School. Joining the army in 1961, Mr. Fleminger served in the U.S.M.A. Band at West Point while continuing studies with Lincer. He joined the Minneapolis Symphony in 1964, but left the orchestra in 1967 to return for yet more work with Lincer. Among his many free-lance jobs in NY, Jerry played in the American Symphony, Brooklyn Philharmonia, and NYC Opera. He finally left NY for the SLSO in 1971. As enthusiastic as ever about viola, Jerry has recently been compiling a technique book. Although quite active for years as a chamber musician (founding member of Amici Quartet), Jerry has discovered true love as a teacher/student of playing. His natural patience and insight when faced with playing problems brings out his creative best. Daily, Jerry comes in with penciled pages of original extension, shifting, finger pattern, and double stop exercises, and I computer-notate them. His magnificent instrument is another Frisz viola.

Leonid Gotman was born in Moscow, where he studied viola with G. Talalian and chamber music with R. Dubinsky at the Gnessin Music Institute. In 1973 Mr. Gotman emigrated to Israel, playing in the Israeli Chamber Orchestra, and then to the United States in 1975. After a year as principal viola of the Richmond Symphony Orchestra, he joined the SLSO viola section in 1976. Leonid is yet another frequent chamber music performer and soloist in our impressive section. Like Morris Jacob, he is also an expert woodworker; I am glad to report that despite all of their fancy power tools, they still have a combined 20 fingers.

Leonid's is an energetic personality, and he often takes on the role of class cut-up. Supposedly, when he first arrived here, he was able to make very funny jokes with a useful English vocabulary of 12 words. Now with fully functioning mental thesaurus, Leonid is (depending on the severity of the week's maestro) a dangerous stand partner. Lynn Hague was born in Clarksville, Tennessee, where his father was the head of the music department at Austin Peay State Teacher's College. Mr. Cadek, the first violin of the Alabama String

Quartet, gave Lynn his first violin. In 1966 Lynn avoided the draft by switching to viola and served in the US Air Force's Strolling Strings and their String Orchestra; he played for bombing anniversaries, community relations dinners, and at the White House.

1972 found **Lynn Hague** in the Sante Fe Opera Orchestra, then the Denver Symphony. He came to St. Louis that next fall, and immediately established himself as one of the more memorable characters of the orchestra. Lynn's personality is also high energy, and he retains his distinctive Tennessee twang. Lynn's current interests include a return to playing violin, writing poetry, and drawing in

The History of the Viola

Volume I and Volume II

by
Dr. Maurice W. Riley

To order, contact:

George Maurice Riley
12301 Harbour Circle
Ft. Washington, MD 20744

Phone (301) 292-0177
Fax (301) 292-0280
Gviolinriley@msn.com

pen and ink. He also volunteers for the Missouri Department of Corrections, going behind the razor wire at Pacific, Missouri, and other institutions weekly.

William Martin, my stand partner for 14 years (before the SLSO strings went to full rotation), was born in North Carolina in 1941. One of the funniest people I know, he is majestically bald like myself. Bill came to St. Louis after serving on the faculty of Stetson University in Florida from 1968 to 1976. He still carries his Stetson Faculty ID, the twisted grimace on which can scare small children. His teachers included Edgar Ortenberg on violin and Denes Koromzay on viola. He holds a BM from Temple University and an MA from the University of Pennsylvania. Besides faking viola parts of the major orchestral repertoire with the SLSO (just kidding) since 1976, he has been conductor of the Lionsgate Ensemble and Kirkwood Symphony, and on the Washington University faculty.

William is an accomplished composer, with many pieces of original chamber music performed here and elsewhere. Composer Joan Tower and I, as a piano/viola duo, premiered Bill's Duo for Piano and Viola on our first group viola concert (Violarama!) back in 1987. Recently, his Sessions for six violas was performed on another SLSO viola concert. I consider it a great privilege to have been joined at the hip for so many precious years with our own Socrates/Will Rogers. Our margin cartoons continue as a legacy to all who grace the second stand.

Mike Chen, our newest full-time member, began here in 2003. Mike earned bachelor's and master's degrees from Northwestern University, studying violin with Blair Milton. Mike served as Co-concertmaster of the Chicago Civic Orchestra in 1994-1995, and in his time there had the opportunity to work with biggies like Solti, Barenboim, and Mehta. In 1998 he returned to Northwestern University, earning a master's degree in conducting with teachers Yampolsky and Smolij. In 1999 he began viola, first with Likuo Chang, and later with Michael Strauss. In recent years, Mike has performed with the Chicago Symphony, Indianapolis Symphony, and Detroit Symphony. He has taught chamber music in the Chicago Youth Symphony, Chicago Academy For the Arts, and the Western Springs School of Talent Education.

Mike is great to have with us. His constant palpable happiness at being here is a wonderful antidote to the inevitable gray stage days that come and go in our intense business. His eagerness to please will probably diminish as he learns that we're no better than he is, and/or he gets tenure.

Bryan Florence's arrival in the orchestra this season was so quiet, it was discovered that Bryan's name was missing from Accounting's personnel list. Wide-eyed Bryan finally received a check in time to hold onto his apartment, and we are now trying to hold onto him, at least for the year. With a section opening, due to the departure of

Dana Hansen (another new player) for the LA Phil, Bryan will soon be able to audition for the temporary spot he now fills so beautifully. We wish him the greatest success.

Bryan, a native-born Californian, was raised in Colorado. After moving to Virginia, he attended the University of Maryland on a track scholarship. To fill a Maryland viola vacuum, Bryan switched from violin, studying with Daniel Foster. After getting his BM, Bryan attended the Royal Academy of Music in London, studying with Paul Silverthorne, and the Cleveland Institute of Music with Jeff Irvine. During the current work stoppage, Bryan has returned to Colorado to work as a ski instructor. His other great love is rugby! B

Christian Woehr, SLSO assistant principal viola since 1986, was born in Dallas, Texas in 1951 to orchestra musician parents. Raised in Pittsburgh, Pennsylvania, and trained at the Eastman School of Music, he has been composing for the viola (and other less-important instruments) since the age of ten.

UNIVERSITY OF OKLAHOMA School of Music

Kenneth Fuchs, *director*



String Studies

*The University of Oklahoma is proud to have
Journal editor Matthew Dane on its String Faculty.*

String Faculty

Felicia Moye, *violin*
Peter Rovit, *violin*
Matthew Dane, *viola*
Gregory Sauer, *cello*
Mark Osborn, *bass*
Gaye LeBlanc, *harp*
Larry Hammett, *guitar*

Performance Opportunities

OU Symphony Orchestra
Accademia Filarmonica
Chamber Music

The University of Oklahoma School of Music, the only comprehensive music school in the state, offers degrees at the bachelor's, master's and doctoral levels in all areas of performance, composition, music education, music history and music theory. Costs are moderate, and scholarships and graduate assistantships are available. The University of Oklahoma is an equal opportunity institution.

Audition Dates

February 19 and 21 and March 5, 2005

University of Oklahoma School of Music
500 West Boyd Norman OK 73019-2071
(405) 325-2081 • oumusic@ou.edu

<http://music.ou.edu>

VIOLAS FOR SALE

Seller: Monica Gregory
Phone: 917-653-2751
Email: Lenodeal@aol.com
Asking Price: \$4,600
Maker: Compagnon
Date Made: unknown
Back Length: 40 cm or 15.75 inches
Description: Viola in excellent condition. Neck and fingerboard are thin making this the perfect instrument for a player with small hands, or for someone who switches between violin and viola often. Warm, open, and beautiful tone.

Seller: Sachiye Day
Phone: 626-403-5653
Email: josiahgreene@juno.com
Asking Price: \$7,000
Maker: Anton Dietl, Mittenwald
Date Made: 1948
Back Length: 17 inches
Description: Matching viola and violin for sale in black double case.

Seller: Mara Lise Gearman
Phone: 503-253-0511 or Schuback Violins, Portland (503-916-4430)
Email: maragvla@hotmail.com
Asking Price: \$18,000
Maker: Marten Cornelisson
Date Made: 1996, Opus # 446
Back Length: 16-3/8 inches
Description: One owner, in excellent condition. Produces beautiful sound and projects easily

Seller: Linda Kirkwood
Phone: 585-243-4429
Email: lwkirkwood@frontiernet.net
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, Parisian eyes, three-piece adjuster, silver grip and ivory tip. Price: \$2,000 – \$2,800. Viola and bow in excellent condition.

Ad Index

AVS History & Reference Guide	42	Manhattan School of Music	58
Berg Bows.	6	New York University	16
Cleveland Institute of Music	39	Peter Zaret & Sons, Violins	46
Connolly & Co., Inc.	18	Primrose Competition	8
D'Addario.	20	Primrose International Viola Archive	4
Dampits, Inc.	62	Rapkievian Fine Violas	40
David Dalton Competition ad.	IFC	Robertson & Sons	48
Encore School for Strings	BC	Rutgers State University	57
Geoffrey Ovington	47	San Francisco Conservatory of Music	IBC
Heritage Insurance Services	30	University of Illinois	52
History of the Viola	63	University of Oklahoma School of Music	65
Joseph Curtin Studios	10	USC Thornton School of Music	44
Last Resort Music Publishing, Inc.	57	Yamaha Corp. of America	27



American Viola Society

The American Viola Society (AVS) was founded for the promotion of viola performance and research. AVS membership includes two print issues of the *Journal of the American Viola Society*, published in November and March, and an online-only issue released in July. Your personal and financial support through AVS membership is appreciated!

Personal Information (students, please use your permanent address)

New Member Renewal Change of Address (the *Journal of AVS* cannot be forwarded!)

My address/telephone number/email have not changed since last year.

Do you wish to be included in the online and print teacher directories? Yes No

Do you offer AVS members a one-time discount (suggested 50% off) on your private lesson fee? Yes No

First Name _____ Last Name _____

Address _____

City/State/Zip or Postal Code _____

Country _____ Home Phone _____

Work Phone _____ Fax _____

Email _____ Website _____

Affiliations (check all that apply)

University Professor

Studio Teacher

Professional Orchestra

Student

Professional Chamber

Library/Institution

Freelance/Independent

Amateur/Hobbyist

School Teacher

Retired

Music Business

Other (specify) _____

From time to time, the AVS makes its mailing list available for other viola/music-related mailings. If you do not wish to receive these mailings, check this box.

National Teacher Directory Information (teachers, please complete the following)

The AVS National Teacher Directory is published each year in both print and online formats as a resource for parents and students. The online version includes only the teacher's name, telephone number, and email address, as well as teaching and affiliation information.

Levels of instruction (check all that apply):

Beginner

Advanced

Professional

Intermediate

College/University

Specialization(s) (check all that apply):

Suzuki Instruction

Orchestral Audition Preparation

Professional Tune-Ups

Popular/Jazz/Folk Styles

Chamber Music

Other (please specify) _____

Affiliation(s) (check all that apply):

Private Studio

Community Music School _____

Public School Teacher

College or University _____

School Website _____

Membership Dues

Referred by _____ (print name of AVS member.)

\$42 Regular Membership

\$47 International Membership
(Residing outside the U.S.)

\$21 Student Membership

\$30 International Student Membership
(Residing outside the U.S.)

\$52 Joint AVS/Canadian Membership
(includes both JAVS and CVS newsletter)

\$42 Institutional Membership

\$21 Emeritus Membership*

* (those age 65-plus who have been a regular member for a minimum of 8 years)

Group Membership Rates (five or more applications submitted together, no online registration)

_____ \$36 Regular Membership _____ \$18 Student Membership

Additional Gift Membership: Half price regular membership (\$21), must be accompanied by your regular membership renewal. We will acknowledge your gift to the person you list below:

First Name _____ Last Name _____

Company _____

Address _____

City/State/Zip or Postal Code _____

Country _____ Home Phone _____

Work Phone _____ Fax _____

Email _____ Website _____

AVS Local Chapter Dues:

*Membership in AVS local chapters is optional and **must be accompanied by membership in the AVS National organization.** Please check all that apply. All dues sent with this application payable to the AVS.*

Arizona Viola Society

\$10 Regular

\$ 5 Student

Chicago Viola Society

\$20 Regular

\$10 Student

Idaho Viola Society

\$10 Regular

\$ 5 Student

Iowa Viola Society

\$10 Regular

\$ 5 Student

Minnesota Viola Society

\$ 8 Regular

\$ 4 Student

NC Viola Society

\$20 Regular

\$10 Student

Northern CA Viola Society

\$10 Regular

\$ 5 Student

Ohio Viola Society

\$10 Regular

\$ 5 Student

Oklahoma Viola Society

\$10 Regular

\$ 5 Student

Oregon Viola Society

\$10 Regular

\$ 5 Student

Palmetto Viola Society

(GA/NC/SC)

\$10 Regular

\$ 5 Student

Rocky Mt. Viola Society

\$10 Regular

\$ 5 Student

Seattle Viola Society

\$15 Regular

\$ 5 Student

Southern CA Viola Society

\$10 Regular

\$ 5 Student

Utah Viola Society

\$10 Regular

\$ 7 Senior

\$ 5 Student

Viola Club of DC/MD & VA

\$10 Regular

\$ 5 Student

Virginia Viola Society

\$10 Regular

\$ 5 Student

Payment Enclosed

\$ _____ AVS National Dues

\$ _____ Chapter Dues

\$ _____ I wish to make a donation to the Primrose Memorial Scholarship Fund*

\$ _____ I wish to make a donation to the AVS Endowment Fund*

\$ _____ **TOTAL** (*Donations to the AVS are tax-deductible as allowed by law.)

Check or money order in U.S. funds payable to the American Viola Society enclosed

MasterCard Visa American Express:

Credit Card # _____ Expires _____

Name on Card _____

Send application and payment to:

American Viola Society

13140 Coit Rd, Suite 320 LB 120

Dallas, Texas 75240-5737 USA

(972)233-9107 ext. 204 Fax (972)490-4219

Join online at www.americanviolasociety.org!



SAN FRANCISCO CONSERVATORY OF MUSIC

*World-class city, exceptional faculty, intimate class settings
and over 350 performance opportunities annually*



FACULTY

Don Ehrlich*
Leonid Gesin*
Paul Hersh
Jodi Levitz

* Member of the San Francisco Symphony

PROGRAMS OF STUDY FOR VIOLA

Bachelor of Music and Music Diploma

Master of Music

Master of Music in Chamber Music

Artist Certificate in Chamber Music

**Professional Studies Diploma in
Instrumental Performance**

*Scholarship and financial aid
available for qualified students*

Featured Faculty

Member Jodi Levitz

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.



the future of *music*

CAMPAIGN FOR
SAN FRANCISCO CONSERVATORY OF MUSIC
AT CIVIC CENTER

OFFICE OF ADMISSION

1201 Ortega Street
San Francisco CA 94122-4498
Tel. 415.759.3431
admir@sfc.edu • www.sfc.edu

ENCORE

SCHOOL FOR STRINGS

June 19 - JULY 30, 2005
Western Reserve Academy, Hudson, Ohio

FACULTY

Richard Aaron, cello
Cavani String Quartet, chamber music
David Cerone, violin
Linda Sharon Cerone, violin
Ivan Chan, chamber music
Orlando Cole, cello (on leave 2005)
Victor Danchenko, violin
Erich Eichhorn, chamber music
Stephen Geber, cello
Marshall Griffith, comprehensive music skills
Desmond Hoebig, cello
Jeffrey Irvine, viola, chamber music
Min Ja Hyun, cello
Mark Jackobs, viola
Stanley Konopka, viola
Jun-Ching Lin, chamber music
Robert Lipsett, violin
Dorothy Mauney, violin, chamber music
Eliesha Nelson, chamber music
Elizabeth Pitcairn, violin
William Preucil, violin, chamber music
Lynne Ramsey, viola
Stephen Rose, violin
David Russell, violin
Carol Ruzicka, scale techniques
Eleonore Schoenfeld, cello
Bruce Uchimura, cello, chamber music
David Updegraff, violin
Robert Vernon, viola
Lembi Veskimets, viola, chamber music
Christopher von Baeyer, cello, chamber music
Metta Watts, cello (on leave 2005)
Alison Wells, cello, chamber music

ENCORE ALUMNI

Judith Ingolfsson, violin
Gold Medal, 1998 International Violin Competition of Indianapolis; performances at Carnegie Hall and with orchestras in the U.S. and abroad

Robert Chen, violin
Concertmaster, Chicago Symphony Orchestra

Soovin Kim, violin
First Prize, 1996 Niccoló Paganini International Violin Competition; 1998 Avery Fisher Career Grant; concerts in the U.S. and abroad, including at Salle Pleyel (Paris) and Alice Tully Hall

Zuill Bailey, cello
Soloist with orchestras in the U.S. and abroad; performances with Itzhak Perlman

Hilary Hahn, violin
Grammy Award winner; performances with the Philadelphia and Cleveland Orchestras and with major orchestras in Europe

Leila Josefowicz, violin
1994 Avery Fisher Career Grant; performances with the BBC Symphony, Saint Louis, Dallas and Atlanta Symphonies; recordings on Philips/Universal

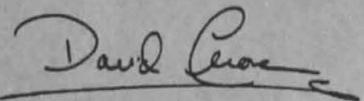
Jasper Wood, violin
Sylva Gelber Award, the top prize of the Canada Council Competition

Lara St. John, violin
Soloist with The Cleveland, Philadelphia and Toronto Symphonies; "something of a phenomenon" (*The Strad*)

Sheryl Staples, violin
Principal Associate Concertmaster, New York Philharmonic

Scott St. John, violin
1989 Young Concert Artist; performances at the Chamber Music Society of Lincoln Center, with the Musicians from Marlboro tours and with the Flemish Radio Orchestra

ENCORE celebrates twenty-one years of excellence and the exceptional collaboration between our distinguished faculty, ambitious students and a community that has supported the very best environment for gifted young people to flourish. Since 1985, I have had the privilege of sharing the ENCORE stage with an extraordinary faculty of international renown. The dedication of all involved, and the tranquil setting of Western Reserve Academy in Hudson, Ohio, set the stage for the personal and professional fulfillment of teachers and students alike.



David Cerone



ENCORE

SCHOOL FOR STRINGS

Cleveland Institute of Music 11021 East Blvd., Cleveland, Ohio 44106
216-791-5000 cim.edu