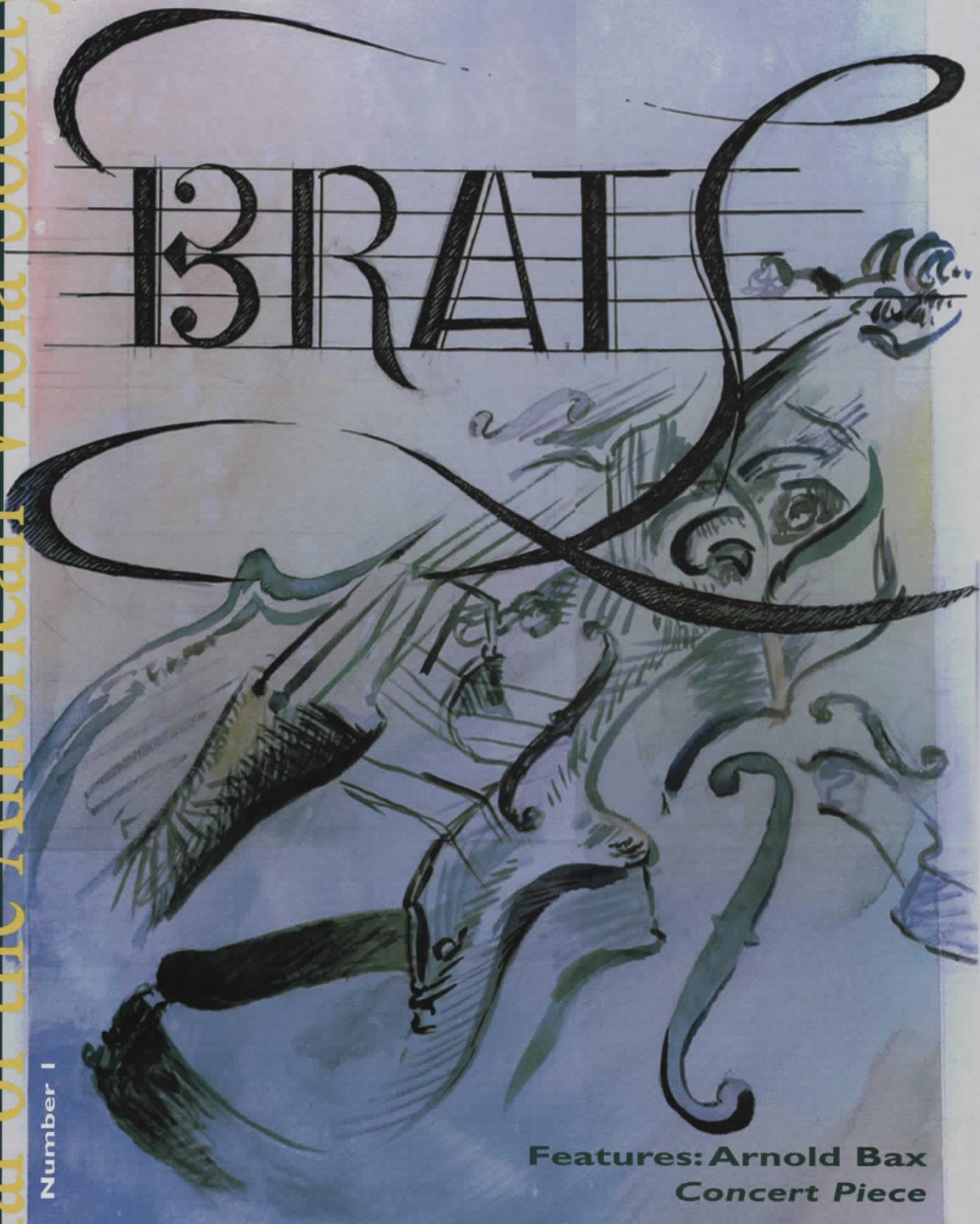


Journal of the American Viola Society

Volume 23 Number 1



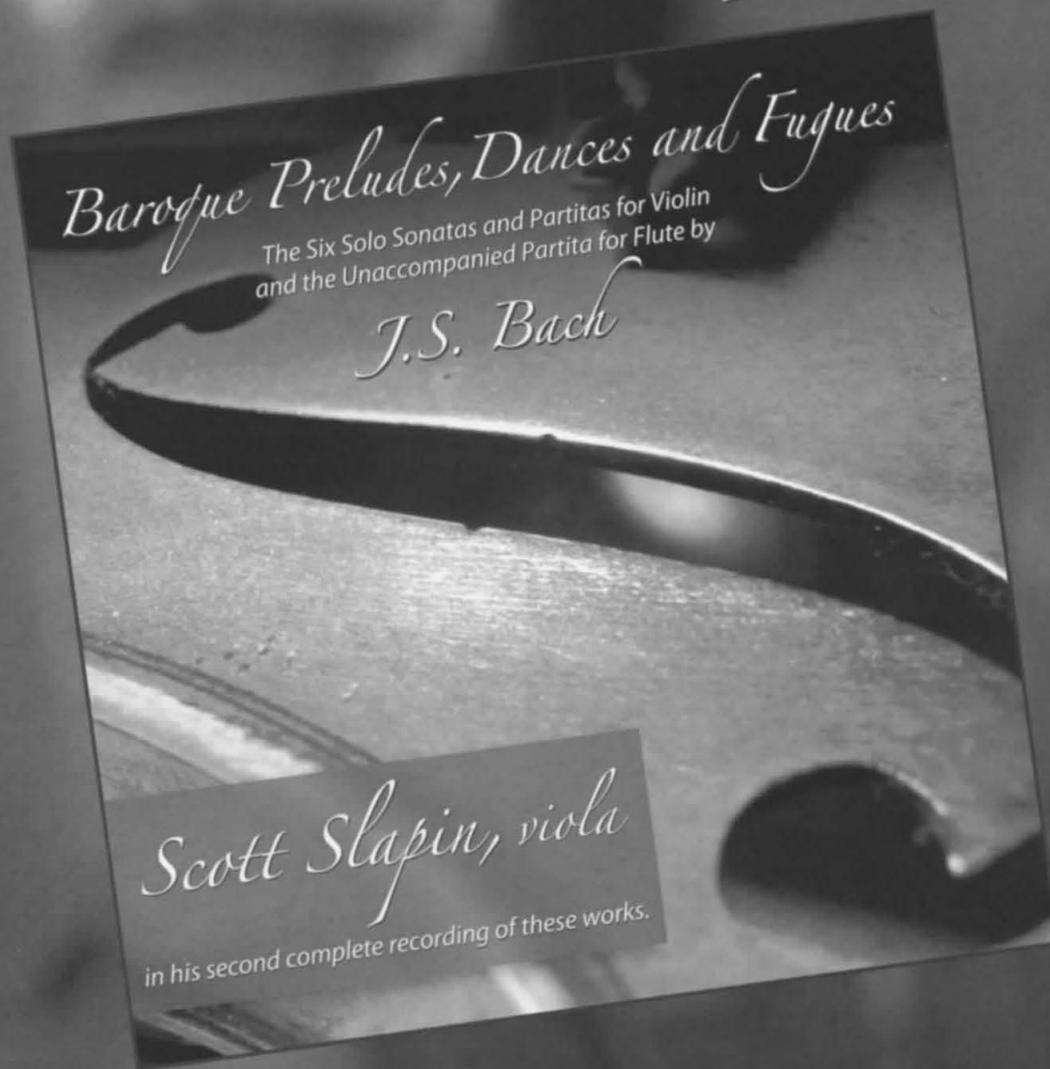
**Features: Arnold Bax
Concert Piece**

**In the Studio with
Martha Strongin Katz**

**Reflections on the
1975 Ypsilanti Congress**

J.S. Bach

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Journal of the American Viola Society

A publication of the American Viola Society

Spring 2007

Volume 23 Number 1

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Alternative Styles: Juliet White-Smith

At the Grassroots: Louise Zeitlin

AVS Retrospective: Dwight Pounds

Fresh Faces: Lembi Veskimets

In the Studio: Karen Ritscher

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COVER ART

Viola Vista (1980) by Ben Riley

Viola Vista was commissioned by Riley's father, Maurice Riley, to appear as the frontispiece for *The History of the Viola, Volume 1*. Ben Riley also created *Five Giants of the Viola*, which was the frontispiece for *Volume 2*. The original of *Five Giants* now hangs at the Primrose Archive at Brigham Young University.



The David Dalton Viola Research Competition Guidelines

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

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format for either PC or Mac. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2007.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2007 David Dalton Viola Research Competition.

Send entries to:

AVS Office, 14070 Proton Road, Suite 100, Dallas, TX 75244.

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: \$300, 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.

FROM THE PRESIDENT



I have just returned from a wonderful visit to the ASTA national conference in Detroit. The AVS now has a regular annual booth at the event and it is one of the best ways for my colleagues and I at the American Viola Society to meet new members and talk with our current affiliates. There was a wonderful exchanging of ideas, which has inspired us to create more resources for our teachers and the entire event gave us a sense of camaraderie I would be hard pressed to find anywhere else.

The most exciting news was that I met several members who had already put the BRATS program into use and had held a BRATS Viola Day in their community. These events range from 30 viola student registrants to over a hundred and have taken place all over the country from South Carolina - with Constance Gee at the helm to Illinois with Katherine Lewis to Los Angeles with Gina Coletti as the host. All these hosts have put on what is in

effect a mini congress and my congratulations go out to you all! I was surprised at how many BRATS events had taken place and was energized with their stories and sense of accomplishment. These events couldn't have taken place without many other volunteers in the community and the viola chapters who supported them and we send out a special thank-you to all for continuing to champion the cause! Don't forget - if you want to have a BRATS day in your area, the AVS can supply funding. Just go to the web site for more information and an application form. If you gave a BRATS event please write to us and send a picture so we can include your story in our grassroots section. We are so proud of your accomplishments in the chapters!

I want to also remind you of the exciting viola congresses coming up. Later this year at the end of June, the next International Viola Congress will be held in Adelaide, Australia and for those of you who have not been, Adelaide is a wonderful city with great weather and lots to see and do! This might just be the year to take that trip to Australia that you have always wanted and catch a little of the world's best at the viola congress! For more information please go to <http://www.plevin.com.au/violacongress2007/welcome.htm>.

Just in case you want to plan ahead, the next North American International Viola Congress will take place at ASU in Phoenix, Arizona. ASU has

tremendous facilities and we are looking forward to hearing more about it from the host, Nancy Buck in due course. We are accepting proposals right now for the 2010 congress. If you or your place of work are interested, please write directly to me at hcallus@music.ucsb.edu.

We have started to offer more resources at the AVS and if you visit the web site be sure to look around and take a look. We have a new section on viola orchestra positions and don't forget to visit Marketplace to check out all those new viola recordings! You could also start a student chapter and be eligible for a start up grant to host a masterclass or perhaps even a BRATS day!

We have had a number of prestigious artists join the viola society this year and some significant donations. Even so, we are working very hard to ensure the financial future of the AVS and if you feel you might be able to contribute anything by donation we would guarantee it will be put to good use in any number of our new programs. Look out for a fundraising drive letter coming soon!

Best wishes for a wonderful spring wherever you are! ☺

Helen Callus
President, AVS

New releases from Josef Weinberger

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Hailed as the "father of modern viola playing", Lionel Tertis' playing has been an inspiration to generations of players the world over.

Josef Weinberger is proud to announce the publication of the Lionel Tertis Album, which has been edited by John White. This album contains Tertis' arrangements for viola and piano of the following works:

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Four new publications by **York Bowen:**

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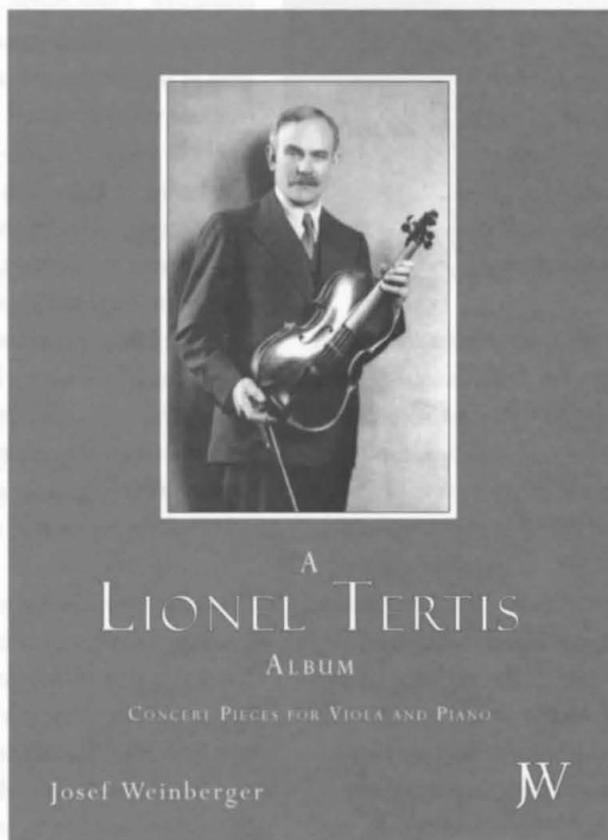
Romance in A (viola & Piano)

Fantasia (viola & organ)

Poem (viola, harp & organ or viola, piano & organ)

Paul Patterson: Elegiac Blues op.97 (viola & piano)

Stephen Hough: Viola Sonata (viola & piano)



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FROM THE PRESIDENT, IVS

Dear Violists,
Greetings from all the IVS team!

Last year was a very busy year for the IVS with the completion of several important projects and the welcoming of two more viola societies to our organisation. In just over two years the IVS has doubled its national viola society sections from four to eight. Last year the *China Viola Society*, organized by Wing Ho and the *Nigerian Viola Society*, organised by Ogunyemi Titus Oladimeji were both accepted as IVS members. IVS member viola societies now include: America; Australia & New Zealand; Canada; China; Germany; Nigeria; Nordic (Denmark, Finland, Iceland, Norway, & Sweden); South Africa.

A new 'glossy' *IVS brochure* was completed and printed last year. This brochure explains who we are, what we do, our goals and aims, and lists our country sections and contact addresses. Two other documents were also completed by the IVS last year: *Guidelines for Making a Bid to Host an International Viola Congress* and *Forming a Viola Society*. A personal thank you to all the IVS team and others who helped with these publications. If anyone wishes copies, please feel free to contact me.

A major event for many violists is attending the annual International Viola Congress and last year's congress was truly an outstanding and wonderful event. The host was

Jutta Puchhammer-Sedillot and it was held at the Université de Montréal. Congratulations to all the organisers and the *Canadian Viola Society*.

This year's Congress has been awarded to the *Australian & New Zealand Viola Society* and will be held June 29 - July 3 at the University of Adelaide, South Australia. The host will be Keith Crellin. Registration is presently open and you can register and find out more at: www.plevin.com.au/violacongress2007. At the conclusion of the Congress, Keith has organised a tour to one of Australia's best known wine producing regions - McLaren Vale. This Congress is an event not to be missed.

Future Congresses will be: 2008 in Tempe, Arizona, USA (*American Viola Society*), 2009 in Pretoria, South Africa (*South African Viola Society*) and 2010 in North America.

The IVS presented the *Silver Alto Clef* award for 2005 to Dr. Pamela Goldsmith for her outstanding services to both the viola and to viola societies. The award was presented by the IVS Vice President's wife Polly Tatton, last year at the Montréal Congress.

The 2006 and 2007 IVS awards will be presented at the Adelaide Congress.

Other updates from IVS sections: The new President/1st Chairperson of the *German Viola Society* is Karin Wolf - congratulations. The *Nordic Viola*

Society's Finnish Chapter has established a Finnish language web site: www.suomenaltonviuluseura.com.

Negotiations are well underway with several European countries regarding IVS membership and hopefully I will be able to report more in future publications. Help from violists with contacts in countries without a viola society are always welcome. Latin America is the one region still without viola societies. Please contact me, if you can assist with contacts in any continent, thank you.

Finally, later this year the IVS will be holding elections for 4 IVS offices (president, vice president, secretary and treasurer). To find out who is eligible to run for these offices (past and present viola society officers, board members, etc) please see the IVS web site at www.viola.com/ivs and click 'Bylaws' (see The Presidency in B. section). All viola society members are encouraged to make nominations, which need to be sent to either your viola society President or Secretary. Thank you for your support and input.

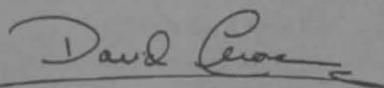
I wish everyone a fantastic year and hope to see many of you at this year's International Viola Congress in Adelaide, Australia. B

Kind regards,

Dr. Michael L. Vidulich
International Viola Society President

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David Cerone

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Call for NOMINATIONS for IVS Officers

For the January 2008 to December 2010
term of office

For the offices of: IVS President; IVS Vice President; IVS Secretary;
IVS Treasurer.

Who can nominate: Any member of an IVS viola society section (American VS, Australian & NZ VS, Canadian VS, China VS, German VS, Nigerian VS, Nordic VS, South African VS) may submit nominations. Nominations from members MUST be sent to their viola society's President or Secretary. Each viola society with nominations will forward them to the present IVS Secretary (Dr Pamela Goldsmith). *Note:* Every effort should be made to have at least two highly qualified nominees on the ballot for each office .

Voting: The IVS Secretary will ask each of the IVS sections Presidents to vote for one nominee for each office. A simple majority vote is required for each office. Note: Each individual IVS section decides how they wish to conduct their own voting for IVS offices (e.g. Section president only vote, section officers only vote, section committee or board vote, section general membership vote).

Who can run for an IVS office:

- 1.) *General residence requirements* - The residence of the IVS Presidency (the four elected officers and the three non-elected officers) *must* represent at least three different national sections. Also, the IVS President and IVS Vice President may not be permanent residents of the same geographical area. The present IVS geographical areas are: Africa, Asia, Australia/New Zealand, Europe, North America.
- 2.) *General requirements for all IVS officers* - All IVS officers are expected to make every effort within reason to attend international viola congresses, scheduled and called meetings.
- 3.) *IVS President* - Any person who has served as an IVS national section president or vice president or has served on the IVS Presidency.
- 4.) *IVS Vice President, IVS Secretary, IVS Treasurer* - Any person who has served as an officer or executive board member of an IVS national section or has served on the IVS Presidency.

Duties of the four elected IVS officers:

Please refer to the IVS Constitution ByLaws- The Presidency (B. section). See: www.viola.com/ivs (click: ByLaws).

Remunerations: All IVS positions are voluntary and unpaid and done for the 'love of the viola'. However, all IVS officers may receive up to half their travel costs to attend International Viola Congresses from IVS funds. They will also receive 'basic' accommodation (usually 'bed and breakfast') for the duration of each Congress from the Congress host or the host viola society. Congress fees are also waived for IVS officers. *Note:* Some viola society's may also offer additional travel funds for IVS officers who are members of their viola society.

Deadline for IVS Nominations from IVS sections:
30 September 2007 (to Dr Pamela Goldsmith, IVS Secretary, gaspara@PamelaGoldsmith.com)



Nominations should include:

- 1) Nominee's name;
- 2) For which IVS office;
- 3) Person making the nomination (past or present national viola society president or other officer or IVS officer);
- 4) A short biography of the nominee;
- 5.) A short personal statement from the nominee sighting how they might contribute to the IVS for the next term of office, etc.

Tentative date for IVS officer elections:
Mid-October 2007.

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35TH INTERNATIONAL VIOLA CONGRESS

ADELAIDE, SOUTH AUSTRALIA JUNE 29-JULY 3 2007

For only the second time in 35 years, the International Viola Congress is being held in the Southern Hemisphere, in Adelaide, South Australia. The Congress is based at The University of Adelaide right in the centre of the city and most of the accommodations are within ten minutes walking distance of the Congress venues. Surrounding Adelaide are the renowned wine regions of South Australia and areas of great natural beauty such as the Fleurieu Peninsula and Kangaroo Island.

These attractions will find it hard to compete with the exciting Program ahead of you at the Congress, however! There will be new music to hear including the World premiere of the *Concerto for Viola and Orchestra* by Charles Bodman Rae and the South Australian premiere of *Elegy for Viola and Strings* by Peter Sculthorpe. Time is planned for you to meet the composers of these two concertos before their first performance at the Gala Orchestral Concert. *Viola Viva* (the viola section of The New Zealand Symphony) will perform the Australian Premiere of *Testament* for twelve violas by Brett Dean. (In April 2005 Brett premiered his own Viola Concerto in London with the BBC Symphony.)

If your taste is for more well-known or familiar music, Brett Dean will join The Australian String Quartet to play Bruckner's *String Quintet*. Tobias Lea and Terence Tam will perform Mozart's *Sinfonie Concertante*. These are just two of the many chamber works you will hear. The

tradition of Masterclasses for both solo and orchestral excerpts will continue giving insights into interpretation and technique.

It will be interesting to compare teaching perspectives from Europe, North America and Australia. A special feature of this Congress is an emphasis on pedagogy with lectures from Elizabeth Morgan - Australia, Jutta Puchhammer-Sedillot - Montreal (last year's Congress host) and Hartmut Lindemann - Germany.

Panel discussions such as *Shoulder rest or no shoulder rest?* That is the Question will take place, along with presentations on Cecil Aronowitz, the legendary English violist who recorded the entire quintet repertoire with the Amadeus Quartet, and *The Art of Primrose* will be delivered by David Dalton.

Enjoy some history when you attend the Conference Dinner at Ayers House, one of the characteristic grand 19th century homes of Adelaide. Pre-dinner drinks will be served before a three-course dinner with beverages-- including wines from the local region-- all included in the ticket price of \$75.

A post-Congress tour to McLaren Vale, a premier wine region is available for July 4th. Adelaide and its surrounding area is a wonderful place to visit and also a great stepping stone to other parts of Australia.

Whether you are a professional teacher/ performer, a keen amateur

performer, or a university student, you are constantly giving of yourself. Come to the 35th Congress, steep yourself in music for our beloved instrument, the viola, and go home refreshed and inspired for the coming year!

For registration or more information:
www.plevin.com.au/violacongress2007. B

— Anna Brooker



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TOM HEIMBERG:

ANOTHER STORY WORTH THE TELLING

by **Patricia Heller**

In November of 2006 we learned of the death of a dear friend and colleague. Tom Heimberg was an active violist in the San Francisco Bay Area for the past forty-five years, and our musical community has reaped many rewards from sharing Tom's unique sense of life. We all have reason to thank him for lessons of one kind or another, among which were his absolute delight in being alive and his penchant to search for a better solution, regardless of the problem. These lessons were the threads woven throughout our experiences with him, as a colleague, manager, teacher, and fair-minded negotiator; as a friend, storyteller, and champion of our traditions.

He loved the viola dearly, and his approach to his instrument was always infused with the joy he found inherent in music. Tom actively promoted anything related to die Bratschen, even extending to practicing, a subject not always embraced with open arms by all musicians. Many of us enjoyed his workshops on The Art of Practice, where he shared this positive approach. That he relished every moment spent coaxing sound from his beloved viola is reflected in a story his wife Rosalyn tells of one of his last days, when she was straightening up the room. She reached to move the viola from the bed, and

Tom said, "leave it, I may play later."

Tom was a valued comrade in the San Francisco Opera Orchestra's viola section. The pleasure he found in discovering a more elegant fingering, or creating a more ergonomically balanced shoulder rest touched everyone around him. These efforts at times seemed quixotic to those of us outside the workings of his creative impulse, as when – more than 40 years into a successful orchestral career – he excitedly shared yet another way to play the opening phrase of *The Marriage of Figaro*. His glee may have seemed inexplicable to his tired colleagues, but his own enjoyment of the new solution was genuine and infectious.

Tom was the designated backstage driver at the San Francisco Opera whenever a viola d'amore was called for, and the Humming Chorus from *Madama Butterfly* will always carry a special poignancy for those of us who heard Tom play it. As did so many of his explorations, these beautiful performances inspired



Photo by Jill Nierman. Courtesy of the Estate of Tom Heimberg.

another of his passions, one for words and language. He wrote an article *Puccini's Viola of Love* along with many other musical commentaries. His writings were diverse, and included tributes to colleagues, musical reviews, tips on negotiating techniques, audition preparation, and effective practice methods. He was intellectually gifted and enjoyed focusing his philosophical microscope on the complexities and marvels of the life of an orchestral musician. His love of words shone in any chance encounter, where his pleasure with and mastery of the English language captivated his audience on a variety of subjects, often prefaced with "that's another story worth the telling."

One of Tom's favorite challenges was posed by inconvenient orchestra parts. If we were to read a new work that had a clumsy page turn, we could be sure that by the next rehearsal there would be an elegant solution -- either a photocopy of the relevant measures conveniently inserted, or a few measures handwritten and annotated. And Tom was never personally invested in his ideas. If, as was often the case, his solution didn't meet another violist's personal preference, he wasn't offended if we reverted to the original, nor was he hesitant to offer the next solution that occurred to him. He was always, humbly, one of our fellow musicians, and referred to the orchestras he played with as his "hometowns."

Our annual outdoor concerts in Golden Gate Park offered another opportunity for Tom to tweak the equipment, and one particular contraption would have elicited a chuckle from Rube Goldberg. Tom encouraged us to use a device that allows for page turns on a windy stage without the need for massive clothes-pinning. A description of the fishing line hung with aluminum O-rings would leave the reader baffled, but anyone who has successfully attached one to a stand on a windy stage will attest to its ingenuity. He wrote in *Senza Sordino* about another solution to this problem, crowing "rubber bands make great wind clips!" and going on to describe in detail how best to put these tools to work.

His quest "to make playing easier and more informed" led him to endless experimentation. Many of us benefitted from his advice on how to customize our equipment, as he often discovered new material that solved a slippery shoulder pad, or an uncomfortable chin rest; or he would bring in a new mute that would make us laugh. His viola wore a leather "falcon's hood" over the scroll as protection against pit collisions that was an example of the reverence in which he held the tools of his craft. He carefully customized his Fiorini's fingerboard, adding a piece of ebony in front of the nut, thereby shortening the string length by half an inch. This unusual experiment came with a witty defense: "If I save 1/64th of an inch on

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every interval, by the end of the season I should be miles ahead.”

Beyond the realm of performing, Tom's agility as a diplomatic liaison could defuse potentially combative encounters among high-strung musicians. I recall many tense pre-curtain standoffs between pit musicians jockeying for elbow room before settling in for a four-hour operatic journey when it seemed that at least one of us was destined to be in a musical straitjacket for the rest of the evening. If Tom were anywhere around, he was often able to calm jangled nerves with the phrase “it's a matter of inches,” and help restructure the insufficient space so that everyone could feel, if not comfortable, at least able to breathe.

Tom served the wider musical community as an ICSOM representative, a union board member, and president of the Northern California Viola Society. Through his active participation he reminded us of the necessity to nurture our profession, and of our indebtedness to prior generations of musicians who helped bring about the favorable conditions we now enjoy. His memory of earlier labor struggles informed each new challenge our orchestra tackled, and his voice was often heard in orchestra meetings. Tom's deliberate, careful words carried the weight of our collective history and helped us keep the most important precepts at the forefront of our considerations.

When Tom learned of the melanoma that eventually was to take his life, he approached this thorny problem with his trademark inquisitiveness. The idea of

settling for lemons when lemonade was available would never have occurred to him, and he was determined to learn from whatever crossed his path. Although cancer was a sobering diagnosis, his forthright approach to sharing new knowledge with friends and colleagues helped us transcend the fear we all felt for his future. Through the progression of treatments, remission, and recurrence, he was always willing to speak about his experiences, particularly about the spiritual path he was traveling. He willingly took up the challenge of learning to pass from life with elegance, and we all benefitted from his example.

The San Francisco musical community came together to celebrate Tom's 69th birthday with him eight months before his death, and while clearly physically challenged, he gave the impression he felt himself the luckiest man alive. We are fortunate indeed to have had him in our midst, and will cherish his memory. His deep reverence for music, his love for the viola, his utter joy at being able to participate in the nuts and bolts workings of humanity's journey -- these threads woven through our lives make Tom Heimberg's story well worth the telling. I am grateful for the help of Basya Petnick

of the San Francisco Performing Arts Library and Museum's oral history Legacy Project. To learn more about Tom Heimberg and other icons of Bay Area musical history please visit their website at SFPALM.org. 

Patricia Heller is a violist in the San Francisco Opera Orchestra, and a member of the AFM Local 6 Board of Directors. She is currently working with the Northern California Viola Society preparing a massed-violin festive tribute to Tom Heimberg, planned for June 2007.

Editor's Note – String Letter Publishing has just released a book of Heimberg's writings (including an article for JAVS): Tom Heimberg, Making a Musical Life (St. Anselmo, California: String Letter Publishing, 2007).

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1 *con sordino pizz.* *arco* *ppp* *p*

ppp

6

(sempre pizz.)

12

18

Musical score for measures 18-23. The score consists of six staves. The top two staves feature long, sweeping melodic lines with slurs and ties. The bottom four staves provide harmonic accompaniment with rhythmic patterns. The key signature has one flat, and the time signature is 4/4.

24

Musical score for measures 24-28. The score consists of six staves. Measures 24-27 continue the previous texture. At measure 28, there is a significant change: the top two staves have a dynamic marking of *mf* and a slur. The bottom four staves also have a dynamic marking of *mf*. The bottom staff has an *arco* marking and a dynamic marking of *mf*. The bottom right corner of the system has a dynamic marking of *pp*.

29

rit. *a tempo*

Musical score for measures 29-33. The score consists of six staves. Measures 29-30 are marked *rit.* (ritardando). At measure 31, the tempo changes to *a tempo*. The score includes dynamic markings of *p* (piano) in several places across the staves. The top staff has a dynamic marking of *p* at measure 31. The second staff has a dynamic marking of *p* at measure 31. The third staff has a dynamic marking of *p* at measure 31. The fourth staff has a dynamic marking of *p* at measure 31. The fifth staff has a dynamic marking of *p* at measure 31. The bottom staff has a dynamic marking of *p* at measure 31.

THE ENGLISHMAN AND HIS MISTRESS:

A STUDY OF ARNOLD BAX'S CONCERT PIECE FOR VIOLA AND PIANO

By Christine Placilla

Arnold Bax was British composer of the English school of composition during the first half of the twentieth century. *Concert Piece*, was composed in 1904 while he was still a student at the Royal Academy of Music for the eminent violist, Lionel Tertis. Influenced heavily by both the time period he was living in and a sense of adopted Irish National identity, Bax begins to develop his compositional style in this early work for viola and piano. Bax wrote that "Ireland possesses the most varied and beautiful folk music.... Here is folk music in splendid barbaric nudity.... This music derives from the heart and core of Ireland."¹ English-born and bred, Bax reveled in Ireland being a home to him: "I feel delightedly that I have become a naturalized Gael!"² This interest in Ireland and Irish music stems back to Bax's first excursion to Ireland in 1902. In his autobiography, he wrote about his life as both Englishman and Ireland:

Thereafter I led a double life, for when I landed at Dunleary or Rosslare I sloughed off the Englishman as a snake its skin in the spring; and my other existence as a musician - still much under foreign influence - as an ardent cricketer, even as a lover of women, became almost unreal. For now I was in love

*with Ireland and for the while needed no mortal mistress.*³

The beginning of a life-long love affair, *Concert Piece* marks the beginning of Bax's fascination with all things Irish and is his first attempt at incorporating traditional Irish elements in a Western Art piece. This article will explore the origin of the piece-- including its path to publication and its place in Bax's overall viola output and the historical significance of Ireland in his life-- as well as the conception of the work by looking at Bax's use of traditional Irish elements including modality, pentatonic-like collections, traditional ornamentation and Irish poetic influences to create an overtly Celtic work.

The *Concert Piece* is somewhat new to the common repertoire of violists. It was only recently published by Corda Music Publications in 2002. This version was edited by Simon Marlow and Hugo van der Werff, who also recorded the work on the Koch label along with the Fantasy Sonata, Viola Sonata and the Legend in 2001. The edition is the only authorized publication of the work by the Sir Arnold Bax Estate,



Bax in 1906. Used with permission of Colin Scott-Sutherland.

and is based on the sole surviving copy of this work that resides in the Arnold Bax Collection at the Boole Library at University College Cork in Cork, Ireland. The copy that exists is a publisher's proof and it is from this evidence that it is thought that the work originally intended by Bax to be published in the early part of his career by Chappell and Company, Limited- Bax's life-long publisher.

Because the work is essentially new to violists, it deserves a thorough study by performers at this time as a key to the mind of the young Bax. This work gives violists a starting point to study the maturation of Bax's compositional style from 1904 through his last solo work for viola and piano, the

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Legend of 1929. Arnold Bax wrote numerous works for the viola as a soloist and in small chamber music settings throughout his career, no doubt influenced heavily by his first experience in working with Lionel Tertis on this his first work for viola and piano in 1904.

In 1902, Arnold Bax made his first trip to Ireland when he was nineteen, and made yearly or bi-yearly visits throughout the early years of his life. These visits were undoubtedly the inspiration for the *Concert Piece*, a work that was acknowledged by the composer to have Celtic influences. This piece was written in 1904 and premiered at the Aeolian Hall on December 6th of that year.

Two years after composing the *Concert Piece*, Bax returns to the Irish idiom that he explored and composes the *Trio in One Movement* for violin, viola and piano. The next work of note, the *Elegiac Trio*, was composed the year 1916- a very active year for his chamber music output and important historically for Arnold Bax. It was in this year that Ireland's political future would have a huge impact on him, instigating a turning point in his creative energy. On the day after Easter Sunday, Monday, April 24, 1916, the Easter Uprising occurred. The Easter Uprising was a desperate attempt by Irish Revolutionaries to gain their independence from Britain. Bax had become very interested in the separatist movement in Ireland in while living in Dublin, Ireland in 1911. He began to associate him-

self with the Irish literati including Pádraig Pearse, who was the one of the leaders of this group of revolutionaries who would attempt to take over the General Post Office in Dublin on O'Connell Street on April 24, 1916 and made this building the headquarters of the new Irish Republic for five days. These men lasted inside the building amidst shelling by the British-led forces until their surrender on April 29. The men were than put to death by the British government for insurrection on May 3, 1916. Bax only knew Pearse for a brief period, yet the man and his act of heroism seemed to touch the composer deeply; his compositional output during this time period includes numerous works dedicated to Pearse, including the *Elegiac Trio*.

Bax composed his only work for viola and orchestra, *Phantasy*, in 1920. This is a three movement work that contains numerous elements inspired by Irish music. About a year later, Bax composed what is considered to be one of the greatest works of his output, his *Viola Sonata*. A three movement, cyclic sonata, this works contains many hidden Irish qualities- many of these ideas were previously explored in his *Concert Piece*. Two more major works for the viola were composed in the 1920s- the *Fantasy Sonata* (1927) for viola and harp and the *Legend* (1929) for viola and piano. There are some Irish elements in both of these works as well, but as Bax aged, his use of overt Irish idioms seems to have dissipated.

The use of an Irish style becomes

important in the study of Bax's music as his personal life seemed to revolve around the Emerald Isle throughout his early years, and he himself noted that his early works developed Irish sound. Bax used a variety of musical devices to achieve this sound in his *Concert Piece* such as the use modal writing common in Irish traditional music, pentatonicism, use of Irish-inspired ornamentation and elements connected with Irish poetry.

The compositional language that Bax employs throughout the *Concert Piece* tends to center on modal scales. Throughout the *Concert Piece*, the flat six chord is explored in great detail by Bax. The usage of this particular chord possibly refers to modal constructions; in this case the Aeolian, which is one of the four common modes traditionally associated with Irish music. The use of modes was not uncommon in Western Art Music at the time of Bax; however, it is known that he intended this work to reflect Irish music and modal scales play a large role in traditional Irish songs. Foreman writes:

*In this Concert Piece Bax consciously attempts to absorb the folk music he had encountered in Ireland, without actually writing a folksong rhapsody. Throughout the composition free use is made of the flattened seventh, the falling intervals of the pentatonic scale, and other features characteristic of Irish folk music. The first subject consists of three themes, the third of which Bax himself intended to be an 'unmistakably Irish theme.'*⁴

Not unlike other cultures, the Irish



Example 1- An unmistakably Irish theme

culture developed songs that are based specifically upon the pentatonic collection, a collection of five pitches. In Irish music, pentatonic collections tend to take on the characteristics of one of the four common or frequently used modes-Ionian, Mixolydian, Dorian and Aeolian. *Concert Piece* does contain specific melodic passages of pentatonically-inspired melodic writing. The theme in example 1 is based upon the five-note set: E-flat, F, A-flat, B-flat and C.

Foreman wrote that *Concert Piece* contains "the falling intervals of the pentatonic scale."⁵ These pentatonic-like scales in a downward motion can be seen in m10 and later in the work. Bax writes these passages as ornamentation and texture, not as a main melodic/thematic or harmonic device. They are all identifiable and unique in function because they are intended by Bax to be a set of five notes, either as a quintuplet or as four-note ornament leading to a fifth primary note. These scales are made up of five notes and Bax may have intended them as pentatonic scales, however their make-up is not that of a true pentatonic scale. A true pentatonic collection would be missing the fourth; only one of the examples in m104 is missing the fourth. The example in m10 as well as later examples are missing the fifth from their set. It may be possible that Bax was interchanging the missing fourth with the fifth. The final example in

m108 imitates the others in how Bax notated it; however, this case is even stranger in that it is missing the third.

This inclination towards all things Irish does not stop with Bax's harmonic language. To further impart a Celtic flavor into this work, Bax draws upon the use of ornamentation common to the harp, fiddle and certain traditional singing styles common in Ireland. The ornamentations Bax applies can be traced to three specific Irish sources: traditional bardic harp ornaments, ornamentation used in *Sean-nós* (a traditional Irish singing style; though originally not an instrumental form, Bax transfers

treatise was to influence future traditional harpers and other traditional instrumentalists whom Bax would have come into contact with on his travels. Harp ornaments presented in the *Concert Piece* that correspond with the treatise include chordal harp strums and *Sruith-mor*. Bax writes many passages in this work where the piano is playing several grace notes in an arpeggiated pattern, thus mimicking a chordal harp strum. Numerous examples of this technique occur in the piano part throughout the work.

The other harp technique that is present in the *Concert Piece* is the *Sruith-mor* ornament, series of notes moving by step (Example 2) that is essentially a scale of variable length. Bax most frequently uses the ascending version of this ornament. This ornament occurs with less fre-



Example 2

the properties of the style to the instruments) and ornamentation created by traditional Irish fiddlers.

Harp Ornamentation used by Bax can be found in a treatise on the

quency than the previous technique but is still present. It occurs in both the piano and viola. One such example can be seen in viola part in m166 (Example 3):

Sean-nós is a singing style preva-



Example 3

Irish harp written by Edward Bunting in 1796⁶. It is not known whether Bax knew this work, however, the practice described in this

lent in rural parts of Ireland. Bax considered a town called Glencolumcille in West Donegal, a rural part of Ireland on the

Atlantic Coast, his second home. Bax would definitely have been exposed to this type of folk song as it is along the Atlantic coast of Ireland that *Sean-nós* is most prominent. In Ó Canainn's article⁸ on this type of singing, "The Music of the *Sean-nós*," he delineates two basic ornamentation types: melismatic ornamentation and intervallic ornamentation.

The first type, melismatic ornamentation, is used to decorate a note through the use of a pitch-surround (Example 4):



Example 4

The other type of ornamentation inherent in this traditional singing style is intervallic ornamentation (Example 5). Ó Canainn writes, "in intervallic ornamentation an interval between two notes may be replaced by a different interval or, perhaps, by a series of stepwise notes to fill the interval."¹⁰

The *Concert Piece* uses both types



Example 5

of ornamentation from the *Sean-nós* tradition, with the viola part more commonly using these traditions. However, the intervallic ornamentation is also found in the piano part. The melismatic ornamentation is seemingly used more sparingly than the intervallic ornamentation. M252-253 (Example

6) is an example of this pitch-surround ornamentation that Ó Canainn describes.



Example 6

Intervallic ornamentation is by step; however, there are cases of this by third, filling out the chord. In the *Concert Piece*, it is easier to identify this particular ornament than in his other viola and piano pieces because, more often than not, Bax actually notates it as an appoggiatura; this ornament can also be thought of as a harp-strum in the Irish harp tradition. This occurs many times in the viola line and example can be found in m81-82 (Example 7):



Example 7

Bax often treats the viola part in the *Concert Piece* like a fiddle. Many of these fiddle-like passages mimic Irish fiddle playing; and because of the natural similarities

between viola and fiddle, the use of the genre lies well within the technique of the violist. In Breandán Breathnach's book on traditional Irish music, *Folk Music and Dances of Ireland*, he refers to the fiddle as a necessary part of Irish life from the seventeenth century until the present:

An account from the end of the seventeenth century tells us that the citizens of Cork, even when they could afford nothing else, brought their

children up to dance, fence and play upon the fiddle. The instrument in question was undoubtedly the violin, which had emerged in the middle of the previous century and which is referred to invariably among traditional players as the fiddle.¹²

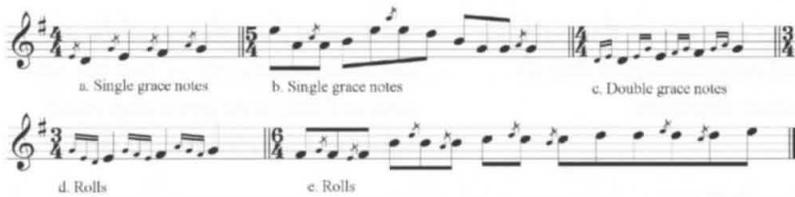
Breathnach refers to use of the fiddle in Ireland and its acceptance into Irish society:

The new instrument was eminently suited for the playing of dance music. It had an acceptable sound, and the fingering

was flexible to permit all forms of ornamentation. Its use had become universal in the eighteenth century, as is evidenced by the reference to the instrument in titles of the innumerable collections of country-dances published in that century.¹³

Fiddlers used specific traditional ornamentations and figures while playing the violin. Breathnach's research into this subject has produced several examples of different types of ornamentation that are to be found within the Irish fiddle genre (Example 8).

The *Concert Piece*⁵ also makes much imitation of the Irish fiddle tradition. The grace notes occur in the viola in m190 (Example 9) and throughout the piece.



Example 8



Example 9



Example 10

In this work, Bax seems to use the roll more often than the grace note. Examples of this ornament occur in both the piano and viola part. A prime example of this ornament is in the viola line in m302 (Example 10).

Breathnach refers to the subtle transformation of thematic material by an Irish fiddler as “Variation.” According to Breathnach this type of ornamentation, “when combined with superior powers of execution, makes the supreme player, the virtuoso.”¹⁶ The use of “Variation” is present in the Concert Piece and occurs in measure 3 with a variant based on the rhythm in m272. M20 is a variant of m10, with the last beat of m20 changed from two eighths to four sixteenth notes.

The themes Bax uses throughout are themselves very Irish in their construction because of the components shared by the themes

and the bardic tradition of sung poetry common in Ireland and folk song. The Irish language itself requires that there be reiteration of pitches in a rhythm; and, as the Irish language contains many stressed vowels there is also a tradition of an internal rhyme structure. In traditional Irish folk song, the pitch recurrence sometimes corresponds to a specific spoken or sung word, or meter of that word. One example of this occurs in the folksong, “*Táim Sínte Ar Do*



Example 11



Example 12

Thuama.¹⁷ In Example 11¹⁸, note that in the second measure the pitch G is repeated during the word *thuama*. The representation of the syllabic formation of the word in the music – two quarter notes for two syllables – is clear. This also occurs in measures 8, 10 and 16 on the words *choiche*, *'annsacht*, and *gaoithe*.

This technique is very characteristic of Irish folk song and is found in many of the pieces in the O'Sullivan collection. Another example of this style of writing to echo reiteration of pitches within the Irish language can be found in a purely instrumental collection of pieces in the Bunting collection. Originally for harp, “Tis a Pity I Don't See My Love (Example 12)¹⁹ mimics the same idea of text setting, certain pitches reiterated to represent their syllabic structure. The downbeats in this piece often reiterate the same pitch, reminiscent of the same style of writing for voice. It is important to remember that Bunting assembled the collection from the last generation of

true bardic harpers. They would have sung the text while playing.

Internal rhyme is another Irish element that Bax uses within his melodic structure. It was traditional that the songs of the harpers would have specific internal rhyme and meter structures.²⁰ In examining a song from the O'Sullivan collection, one can find these rhyme patterns. In the following song, "An Clár Bog Déil", the poetry rhymes on the downbeat of every fourth bar (Example 13).²¹ The words that are rhymed are *spré*, *mé*, *chléibh*, and *déil*. There are further internal rhymes within the structure where the music reflects these rhymes. When music is repeated, it is thus rhymed. For instance, the music in the first half of bars two and fourteen is the same, and the sound of the words *púint* and *fúinn* are related. The vowel sound "úi" and the end of the word emphasizing the "n", as well as a similar phonetic structure between "p" and "f", rhyme the two words to each other. Finally, in the initial upbeat to the first measure, the figure begins on a consonant sound of D. In the three instances where this upbeat figure

occurs, the consonant D plays a vital role, thus rhyming musically those sections. The upbeat to the first measure is on the word *do*. The second occurrence is in m6 on the word *dá*. The final use is on the word *dhiangrá* in m10. This type of alliteration is common in Irish song; and in this case, the music reflects this type of rhyming by the reiteration of the pitch D.

In Concert Piece it is possible to take these two elements, reiteration and internal rhyme, and apply it to a theme that Bax intended to sound "unmistakably Irish."²² (Please refer to Example 1.) In the second bar, Bax reiterates the E-flat in the first and second beats. The E-flat becomes important throughout this theme; in m3-4, the E-flat is repeated with notes interspersed in between. In the same measures, it is possible to link the three notes: G, E-flat and A-flat. These notes are repeated intact in the opening of the next measure. The rhyme structure of this piece revolves around this E-flat tonal center. M52 rhymes with m57 and m58 because of the E-flat at the beginning of each measure. M52, m54 and m55 all rhyme on the

second beats with an A-flat. D-flat, the lowered seventh degree, also becomes rather important as an Irish feature, not only because of the tonality it implies, but because it is part of the rhyme structure of the passage. M55 rhymes with m57 because of the use of D-flat leading to F at the end of each bar. M57 has a passing note between these two pitches, but the rhyme structure remains clear.

Arnold Bax's Concert Piece also contains the chromaticism that was prevalent in his era. Bax was known at this stage to have been influenced by Richard Strauss. However, Bax also realized that he needed to create a voice for his own compositional style, and so he turned to his "Mistress", Ireland, and her musical heritage. In doing so, Bax created his own compositional language in this early work that would inform his later pieces. He wrote about this development of his cultural style in his autobiography, "In part at least I rid myself of the sway of Wagner and Strauss and began to write Irishly, using figures and melodies of a definitely Celtic curve, an idiom which in the end was so much second nature to me that many works of mine have been called Irish or Celtic."²³ This Celtic nature was realized in his thematic ideas, experimentation with modality and traditionally based Irish keys, Irish ornamentation and native singing styles, as well as Irish rhyme structures within melodic phrases. Bax once proclaimed that the Irish "country's musical awakening lies very near my heart."²⁴ It became clear to young composer

Example 13

in 1902 that “the Celt within me stood revealed”²⁵ and that in his own works he would create a new heritage for the Irish people to call their own.

– Dr. Christina Placilla is currently the Assistant Professor of Strings at Winston-Salem State University in North Carolina. She was a previous winner of the David Dalton Research Competition in 2000. Her article on George Enescu and Stan Golestan was subsequently published in the Spring 2001 JAVS. Placilla has also served as Director of Chamber Music for the Four Seasons Youth Orchestra in Southern California.

Endnotes

- ¹ Bax, Arnold. Foreword to *Music in Ireland: Symposium*, p. iii. Reprinted in Bax, Arnold. *Farewell, My Youth and Other Writings*. Edited by Lewis Foreman. Cambridge, England: Scolar Press, 1992, p. 133.
- ² Ibid.
- ³ Bax, p. 41.

- ⁴ Foreman, Lewis. *Bax: A Composer and His Times*, 2nd ed. (Cambridge, England: Scolar Press, 1987), p. 28.
- ⁵ Foreman, p. 28.
- ⁶ Edward Bunting, *The Ancient Music of Ireland* (Dublin, Ireland: Waltons' Piano and Musical Instrument Galleries (Publications Dept.) Limited, 1969),
- ⁷ Bunting, p. 24.
- ⁸ Tomás Ó Canainn, “The Music of the Sean-nós,” *Traditional Music in Ireland* (Cork, Ireland: Ossian Publications, 1997. (Cited 4/28/2003), www.webcom.com/liam/gaelsong/canainn.html).
- ⁹ Ibid.
- ¹⁰ Ibid.
- ¹¹ Ibid.
- ¹² Breathnach, p. 79.
- ¹³ Ibid, p. 80.
- ¹⁴ Ibid, pp. 95-97.
- ¹⁵ Although many of the ornaments found in this piece can also be ascribed to the Western Art tradition, Bax was specifically attempting to write in an Irish idiom in this early work and he used the impression of what Irish music sounded like to his young ears.
- ¹⁶ Ibid, p. 98.
- ¹⁷ Editor Donal O'Sullivan, *Songs of the Irish* (Dublin, Ireland: Brown and Nolan Limited, 1960) p. 43.
- ¹⁸ Ibid.
- ¹⁹ Bunting, p. 69.

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- ²¹ O'Sullivan, p. 44.
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- ²³ Bax, p. 41.
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IN THE STUDIO

“STEPPING IN THE OCEAN” WITH MARTHA STRONGIN KATZ

By Karen Ritscher

It is pouring rain as Martha Strongin Katz and I jump into a taxi from her Back Bay, Boston apartment to take my viola to the luthier, Ken Meyer in Newton, Massachusetts. Ms. Katz has just finished a full day of teaching and coaching at the New England Conservatory of Music and has still kindly offered to accompany me to have Mr. Meyer work his magic on my viola and serve as “ears” for the final sound adjustment. I feel fortunate to have been one of Ms. Katz’s first students in the late 1970s and feel equally fortunate to be her friend today. Martha, as she is called by most of her students, is an inspiring mix of youthful innocence, occasional silliness, reassuring warmth and ageless insight. She is the daughter of a psychologist and an artist and the sister of Lynn Strongin, the poet. She was raised on the Upper West Side in New York City and studied violin with Raphael Bronstein and Ivan Galamian. She remembers a vital childhood that was rich in exposure to all forms of art and interesting people.

While a student at Manhattan School, she played viola in the Debussy *Quartet* for chamber music class, and realized that her musical voice was more attuned to the viola. She began her viola studies with Lillian Fuchs and then later worked with William Primrose. She won the top prize in the Geneva International Competition, as well the Max Reger Award. Martha and Paul Katz formed the Cleveland Quartet with colleagues Don Weilerstein and Peter Salaff. Martha was a member of the Cleveland Quartet for twelve years, playing over a thousand concerts with them. With the CQ she appeared at the White House, played on NBC’s *The Today Show*, was nominated for six Grammy Awards, and was the first classical group ever to play on the Grammy Award’s show. During the time Martha was the violist of the quartet they recorded twenty-six works, including Schubert’s *Death and the Maiden* Quartet, the complete Beethoven Quartets, and the



Martha Strongin Katz. Photo by Elana Katz.

Brahms Quartets (the last of which has become a cult classic among viola aficionados). When I spoke recently to Paul Katz about Martha, he said, “Listening to the early recordings of the Cleveland Quartet will give you a sense of Martha’s amazing presence and charisma...She was our driving force, our star, our inspiration. We all played better because of her!”

After she left the quartet, she remained a dedicated teacher at the Eastman School of Music and then the Shepherd School of Rice University, and performed widely in many different venues. In recent years

Martha's performing career has expanded beyond classical playing to include improvisation, and she has appeared in the U.S. and Europe as part of a free improvisation duo. Today, three members of the original Cleveland Quartet are faculty members of the New England Conservatory and continue to work together closely (Martha, Weilerstein, and Paul Katz).

As Martha and I are waiting for Mr. Meyer, Martha talks to me about her thoughts on sound production and projection. She observes that perhaps in my interest in easing up the viola and looking for more responsiveness, the instrument might also lose some of its depth and darkness. Martha talks about sound in terms of its luminosity. As

one of her dear friends is a gem collector, she is inspired to compare the ideal viola sound to a beautiful jewel with brilliance in the center surrounded by radiance. She describes viola sound as similar to a Rembrandt painting—one area of stunning light surrounded by luminous dark areas. When we talk about how to produce that through the instrument, she comments, "In striving for a fully resonant sound you must realize that the viola is your colleague and work equally together to produce a multi-layered sound. Give the bow to the viola and allow the instrument to support the bow, utilizing the left side of the body equally to produce the resonant sound. You should not rely solely on the right side

because that can lead to the possibility of producing a pressed sound." She has often mentioned to me that in a truly compelling sound there is both light and dark. I value these talks with Martha, and am always surprised and amused by the quick turns our conversations take. In an otherwise mundane conversation about what to wear or what food to buy, she often switches to a profound and poetic observation about teaching sound, or the latest author she is reading. She often speaks about the nature of time or pulse when she is teaching or coaching as a way of addressing other musical issues.

Martha's viola studio at NEC is approximately twelve students. She



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has a weekly class that is not only a performance class for her students to gain experience, but she also includes guests from different disciplines such as dancers and actors who talk and perform. She has coached and mentored such quartets as the Ying, Kuss, the Parker, the Ariel and the Jupiter. Paul Katz describes her work in the following way: "Today, as a teacher, she seems somehow in tune with the cosmos. She is spiritual, often abstract. New England Conservatory thinks of her lovingly as a mystery woman, unpredictable, quirky. She is adored by her students for her nurturing, caring and Zen-like insights, but she can be demanding and tough as well, as she pushes them towards the same artistic ideals and instrumental standards that both torture and motivate her." In the summer she teaches and performs at the Heifetz International Music Institute and the Steans Institute for Young Artists at the Ravinia Festival. Martha does not have a formulistic method of teaching, and so in order to gain more perspective on her teaching and the almost magical influence of Martha, I chatted with several of her current and former students.

Tawnya Popoff, former violist of the Cassatt Quartet, described each lesson as a "work of art" and could feel that Martha cared deeply about her and her development as a whole person. She remembered that Martha taught her to approach problems from an imaginative level, so one never gets "stuck" in a limited way of thinking. She credits Martha as teaching her to truly listen, as if from the outside, while being open to what might happen in performance. Kathleen

Kajioka, who now performs Baroque, modern, and Middle-Eastern music in Toronto, described how Martha leads one into a musical field larger than just one's "self" to help carry the playing forward. In Martha's own view, playing viola and making music are like "stepping into the ocean, without beginning or end, but rather total immersion in the process of learning and the spinning of viola sound." Each person I spoke to emphasized that one of the most important lessons Martha communicates is to treasure the process of working towards a goal as much as achieving a final triumphant performance. And, that each moment of practice is significant so one must savor the experience and not waste the opportunity to be connected to a larger source of creativity.

Martha teaches specific tools to help one achieve the larger aims of musical surrender. Chloë Kline, who teaches in Boston and at the Community Music Works in Providence, is grateful to Martha for her technical training as well as for her personal guidance. Martha taught her how to practice, slowly and precisely. She learned "to value the plateaus as much as the thrilling creative spurts." Michiko Oshima, the current violist of the Cassatt Quartet, said that Martha worked with her a great deal with breathing and learning how to work with gravity.

When I have had the opportunity to teach with her, I have been impressed that her students do truly listen to themselves as if from the outside, even when executing difficult technical passages. Martha mentioned that she learned this listening skill, the "listening

from the outside," from cellist Gregor Piatagorsky. She teaches that even while being physically present in the demands of the music, one must be spontaneous and open to what might occur in the moment or the future. One way that she does this is through dedicated technical attention and endless training on how to practice. She likes to work with improvisation and will sometimes improvise with her students or ask them to improvise while she creates a drone or plays counter voices. Tawnya Popoff related how she learned to be spontaneous through this connection with herself, while listening from a larger source. To me, that is part of Martha's genius as a teacher and cannot be easily expressed on paper.

My viola is ready and we gather up our belongings to head back to Boston for dinner. We call the cab and bundle back in. Our cabbie is playing Middle-Eastern music and Martha becomes immediately enchanted with the music and compliments his clothing. Improbably, he offers to give her his colorful shirt and we start to giggle like teenagers. It is part of her uniqueness that within a short span of time she can be both wise beyond earthly dimensions and decidedly humorous. And now, where to eat?

— Karen Ritscher is Associate Professor of Viola at the Oberlin Conservatory and artist-faculty at the Heifetz International Music Institute in Wolfeboro, New Hampshire. She is active as a chamber musician and performs and records regularly with the Azure Ensemble.

The Primrose International Viola Archive
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AVS RETROSPECTIVES: 31 YEARS AGO

Excerpts from Viola Research Society Newsletter 10, April 1976, Myron Rosenblum, editor.¹ Compiled by Dwight Pounds.

VIDEO TAPES OF THE 1975 CONGRESS: The following video tapes made at the Ypsilanti Viola Congress are available as follows:

#448 (in color): *The Future for Violists Professionally*. Panel: Dr. William Primrose; Ralph Aldrich, University of Western Ontario; Harold Coletta, Yale University; Burton Fine, Principal Viola, Boston Symphony; Nannie Jamieson, Guildhall School of Music, London; Robert Slaughter, Ball State University. (1 hour, 30 minutes; 2 reels)

#449 (in color): Lecture by Dr. William Primrose (50 minutes; 1 reel)

#450 (black and white): *Problems Related to Recruitment and Training of Young Violists*. Panel: Laura Sias, President, Michigan ASTA; Henry Barrett, University of Alabama; Dietrich Bauer, Secretary-Treasurer, *Viola Forschungsgesellschaft*², Kassel; Louis Kievman, violist/teacher, Los Angeles; A. Baird Knechtel, Weston Collegiate, Canada; Dr. Robert Oppelt, City University of Y.Y. and Past President of ASTA. (55 minutes; 1 reel)

RECENT DOCTORAL DISSERTATIONS OF INTEREST:

1. "English Viola Music" by Thomas James Tatton.
2. "Contributions to the History and Literature of the Viola d'amore: A Translation and Expansion of Werner Eginhard Köhler's *Beiträge zur Geschichte und Literatur der Viola d'amore*" by Myron Rosenblum.

BOARD OF DIRECTORS: A Board of Directors will soon be formed to guide the growth and direction of the Viola Research Society. Dr. William Primrose has graciously accepted to be the Honorary Chairman.

AMERICAN STRING TEACHER: A limited number of copies of the Autumn 1975 American String Teacher featuring three pages of articles and photos of the International Viola congress in Ypsilanti are still available. To obtain a copy, send \$1.00 to [the] Viola Research Society.

MUSIC ARCHIVE: Efforts are still underway to establish a permanent library of viola music in the USA for use by members of the VRS. Two major educational institutions have expressed interest in housing such an archive.

ELECTIONS: Until formal elections are held, Dr. Louise Goldberg, violist and research librarian at the Sibley Music

Library, Eastman School of Music, has kindly offered to assist me in some of the administrative aspects of running the VRS. We gratefully acknowledge and appreciate her help.

BRUCH CONCERTO FOR CLARINET AND VIOLA: The response to our special price for the Bruch Concerto was so excellent that I have arranged with the publisher for another shipment. The work sells at retail music shops at \$7.50. Members of the VRS will be able to purchase it at \$4.50.

SHOSTAKOVICH VIOLA SONATA: The viola world awaits the publication of Shostakovich's last work, *Sonata for Viola and Piano*, completed one month before his death. I would like to share an excerpt of a letter received from Madame Borissowsky, widow of the late Vadim Borissowsky³, who writes:

Dearest Mr. Rosenblum,

I have no words to express my gratitude for your kindness toward me in sending the most valuable material about the [1975] Viola Congress. All the Moscow violists are getting acquainted with it with a keen interest. What a great event for the violists of the world! What a striking demonstration of the violists' solidarity and acknowledgement of the importance of the viola in music! How happy would be my late husband! All his life was devoted to

the popularization of the viola, considered by him as the most beautiful and noble of all existing instruments.

Photographs by Richard Schwarze.

There is an event of supreme importance in our viola world too. One month before his death D. Shostakovich had created his last work-Sonata for Viola and Piano. It is a masterpiece, the great composer's swan song and an honour to the instrument chosen by him to tell the world his last thoughts and feelings.

Notes (by Dwight Pounds):

1. Dr. Myron Rosenblum was a founding member of the original Viola Forschungsgesellschaft (VFG), founder and first president of the Viola

Research Society and first editor of its Newsletter, and was programming chairman for both the 1975 Ypsilanti and 1977 Rochester International Viola Congresses.

2. For readers unfamiliar with the organizational names and acronyms of this period, the Viola Forschungsgesellschaft (VFG), was founded in 1968 in Kassel, Germany, and eventually became the International Viola Society. Viola Research Society (VRS), the English translation of this title, was the original name of the American Viola Society, changed in 1978.
3. Vadim Borissowsky (1900-1972) died in Moscow, USSR.

For All Things Viola, Go to www.americanviolasociety.org!

Community - This link provides access to AVS Local Chapters, International Viola Societies, and other viola societies.

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REFLECTIONS

THIRD INTERNATIONAL VIOLA CONGRESS, THE FIRST IN AMERICA - JUNE, 1975

by **Myron Rosenblum**

Photographs by **Richard Schwarze**

Recently, while doing some major house cleaning, I came upon an envelope with an astounding packet of photographs, photos that I knew I had but had filed away nicely a while back and over the years lost track of. The photographs were taken by professional photographers at the 3rd and 5th International Viola Congresses, held in 1975 and 1977 at Ypsilanti, Michigan and Rochester, New York respectively. Looking at these marvelous photos, I was drawn back to these two extraordinary viola events and thought how valuable it would be to step back in time a bit and share these viola congress experiences with other violists, especially those who were

not present at either or both.

Here is some background to the very first International Viola Congress on American soil: During my year on a Fulbright Grant in Vienna in 1964-65, I had the opportunity to pay a visit to the Austrian violist and teacher, Franz Zeyringer in his charming town of Pöllau, Austria. Franz had compiled an extraordinary catalogue of mostly original viola works, old and new and his mammoth research resulted in the *Literatur für Viola*, published in 1963 – a milestone of catalogued viola music in all settings.

Zeyringer spoke of his wish to form an international viola society, tried before by Paul Hindemith and Vadim Borissovsky in 1927 but which failed for a number of

reasons. Franz asked if I would be interested in creating an American chapter of such an international society, something which interested me greatly and which I immediately agreed to. Both societies soon came to fruition, with other chapters coming later, such as those formed in Canada, England, Australia initially and then in other parts of the world.

The international society, then called Viola Forschungsgesellschaft (VFG), or Viola Research Society (VRS), held two International Viola Congresses in Europe, smallish but enthusiastic affairs. After the American chapter was realized in the early 1970s, I was approached by Dr. Maurice Riley, one of the first to join the new American chapter and a professor of

viola and violin at Eastern Michigan University in Ypsilanti, Michigan. He was eager to host the 3rd International Viola Congress at his university which would be the first such viola congress on American soil. Maurice promised good facilities, fine assisting musicians and also the use of the United States



The officers of the VFG (Viola Forschungsgesellschaft) and the American Chapter, VRS (Viola Research Society) with William Primrose. (l to r) Dietrich Bauer, Myron Rosenblum, William Primrose, Maurice Riley, Franz Zeyringer, and Wolfgang Sawodny.

Air Force Orchestra, a highly competent string orchestra from the American military.

Maurice and his wife Leila came to New York City where I met them in a modest motel in the Times Square area. We mulled over the details of a congress at his university for a few hours and came up with a pretty impressive roster of people for recitals, master classes, panels, and lectures, many of them from the Michigan area. And so for three days in June, 1975, violists, students, teachers, viola soloists and others descended on Ypsilanti to take in an extraordinary array of viola happenings, unique in many ways. Zeyringer flew in from Styria and two other officers of the VFG came from Germany. They were amazed at the turnout and the variety and quality of events. The official total number of attendees was 423. They were from Australia - 1, Austria, 1, Canada, 26, Germany, 2, England, 3, Italy, 2, Ukraine, 1, USA, 387.

Many notable viola soloists came to this congress, but without question the most electrifying and important person to be there was William Primrose. I had to negotiate some special arrangements for Primrose to be able to come and so travel expenses from Keiraville, Australia and comfortable accommodations for him at the congress had to be made. The Rileys were putting a whole bunch of us up from the VFG and VRS at their home (Wolfgang Sawodny, Dietrich Bauer, and myself), as well as his children who were in the US Air Force Orchestra, and their chil-



William Primrose acknowledging the applause of the Congress audience after receiving an honorary doctorate bestowed by Eastern Michigan University.

dren. Primrose was also invited to have some space there but he declined, writing that he was the "world's worst house guest."

During the congress, Primrose was given an honorary doctorate, presented with a scroll by this writer to honor his outstanding achievements, moderated a panel discussion - "The Future of Violists Professionally," and responded to an informal session - "Questions and Answers Concerning the Viola" (I still have all those scrap-paper questions, but, alas, his answers are lost in time). My presentation of the Viola Research Society scroll to Primrose was prefaced with:

I think I speak for all of us here today - the former students who were fortunate enough to have been touched by you, and the many young people for whom your superb artistry has been an unending source of inspiration. As a performer, a teacher, and editor of many editions of viola music, you, more than any living violist, have been responsible

for placing the viola on an equal plane with the more established stringed instruments.

Your presence at the first International Viola Congress in America makes this a very special occasion in the history of music. It is a great honor for us to present this citation to you in appreciation of your unique contributions to the viola and to music.

This citation now is on prominent display with other Primrose memorabilia at the Primrose Archives at Brigham Young University.

Space does not permit a detailed critique of the congress but here are the major highlights: Violists who performed in various capacities were Ralph Aldrich, Henry Barrett, Lyman Bodman, Francis Bundra, Harold Coletta, Robert Courte, Burton Fine, Nathan Gordon, Nannie Jamieson, Louis Kievman, Uri Mayer, Patricia McCarty, Donald McInnes, Salvatore Nania, Robert Slaughter, Ernst Wallfisch, and



Franz Zeyringer, viola and Myron Rosenblum, viola d'amore after their performance of Aurelio Arcidiacono's Due Movimenti per Viola d'amore e Viola.

Franz Zeyringer. An amusing and touching moment occurred right after Zeyringer's recital. I had the pleasure of performing the Aurelio Arcidiacono Due Movimenti for viola d'amore and viola with Franz at his recital and was standing with him backstage when Mr. Primrose approached us to congratulate Zeyringer. Franz had no idea who he was, looked at him and asked rather sternly -- "Die Name?" When Mr. Primrose told him his name, Zeyringer flushed greatly and immediately got on one knee and bowed to him with the greatest respect. Primrose seemed quite amused by this.

Solo recitals were given by Nania, McCarty, McInnes, Wallfisch and Zeyringer. Nathan Gordon held a

workshop for high school students. In addition to the aforementioned panel, another panel was



William Primrose presenting an award to the winner of The International Viola Maker's Competition -- David Wiebe, sponsored by The American Society for the Advancement of Violin Making and the Third International Viola Congress. (l to r) David Wiebe, Eric Chapman, William Primrose.

"Problems Related to Recruitment and Training Young Violists."

Wallfisch gave a lecture, "General Aspects of the Viola for Performers and Teachers."

Nathan Gordon, principal viola of the Detroit Symphony, performed as soloist with the US Air Force String Orchestra (complemented with some winds), including a premiere of a viola concerto written for him and for the congress by EMU composer Clark Eastham.

Three lecture-demonstrations revealed the variety of viola music that was available then and still today: Uri Mayer - "The Viola Compositions of Odeon Partos"; Louis Kievman - "Teaching a Basic Sound Viola Technique; and Wolfgang Sawodny - "String Quartets with 2 Violas." The Sawodny lecture was fascinating with some fine musical examples of music by Stamitz, Hoffmeister,

Cambini, Gassmann, Giardini, Gugel, Baumgarten, and Amon performed by a quartet from the US Air Force Orchestra. There was an exhibit of new violas and a viola making competition with awards given that took place during the congress, overseen by the American Society for the Advancement of Violin Making

the Bartok Concerto and Bach's Suite No. 6) and a full recital. Burton Fine, principal viola of the Boston Symphony, performed with McInnes (in place of Primrose) in a viola duet by Carl Stamitz.

This stellar event was a most important one for violists- the

humility came through as he mingled freely and comfortably with the violists there and those present showered him with great applause and adulation. This congress was an extraordinary event and unique in the world of strings.

My next overview in a subsequent AVS Journal will focus on the 5th International Viola Congress with other notable violists present in addition to Primrose - Paul Doktor, Walter Trampler, Francis Tursi, Martha Strongin Katz, Heidi Castleman, the Cleveland Quartet and others. Again, these fine photos that I have will complement this next extraordinary viola event in America.



Performance of Bach's Brandenburg Concerto No. 6 by c. 125 violists, Francis Bundra and Ernst Wallfisch, viola soloists, assisted by Lory Wallfisch, harpsichordist and Edward Szabo, conductor.

(ASAV), Eric Chapman presiding. The second night concluded with a mass playing of the Bach Brandenburg Concerto No. 6 with Wallfisch and Bundra as the viola soloists. One hundred and twenty-five violists participated and it was a most impressive sound indeed.

Donald McInnes gave two major events - a Master Class (focusing on Schumann's Märchenbilder,

first viola congress in America, a testament to one of the greatest violists of all time - William Primrose, a demonstration of the high degree of viola playing that was quickly growing at that time and the greater value that was being put on the viola in America.

Mr. Primrose was quite pleased with it all - the attention, the accolades and the honors. Yet his

- Myron Rosenblum, violist/viola d'amore player, was the creator and founder of the Viola Research Society, the predecessor of the American Viola Society and the first president of the AVS. His viola studies were with Lillian Fuchs, Walter Trampler and William Primrose. He has appeared at many International Viola Congresses as speaker and performer and was intimately involved in the programming of the first two congresses on American soil, at Eastern Michigan University, Ypsilanti Michigan in 1975 and the Eastman School of Music, Rochester, New York in 1977.

ALTERNATIVE STYLES

THE VIOLA IN MIDDLE EASTERN MUSIC

- A FITTING SONORITY



Maghrebi Orchestra performing in Marrakech, 2004. Photo courtesy of the Naqshbandi-Haqqani Sufi Order of America.

By Leanne Darling

When I first started investigating world music on the viola, I immediately was drawn to Middle Eastern music. I heard for the first time a string sound that sat predominantly in the middle register, taking full advantage of a dark, rich, lyrical timbre. The scales I heard were mostly in C, G, and D, which fit very comfortably on the viola. Middle Eastern music is homophonic, with each instrument embellishing upon the melody, creating its own idiomatic voice. This leaves room for an instrument like the viola to have a prominent role. Little did I know that the Middle East has a long tradition of viola-like instruments!

The Middle East (including Turkey, the Gulf States, and North Africa) has the longest known tradition of bowed string playing in the world. Bowed stick fiddles and bowed lyres such as the *rebab*, *kemanche*, and *jozeh* have existed in the Middle East thousands of years, dating back to the early civilizations of Iraq and Iran. All of these instruments have two to four strings, tuned in fifths or fourths. Although the timbre of these instruments is quieter and more nasal than a viola, the range is often very similar; for example, the *rebab* tunes to the viola's G and D. A bowed instrument typically fills out a small ensemble, called a *tabkt*, which otherwise usually

includes an *oud* (a lute-like instrument) a *qanun* (zither), a *ney* (Arabic flute) and hand percussion such as the *riq* (tamborine) or the *darabukka* (goblet drum).

It is the violin, however, that has become the most prevalent bowed instrument in the Middle East. At the time the violin was introduced via trade through the Mediterranean in the nineteenth century, it was the most prominent bowed stringed instrument in the west, and the most portable. Middle Eastern culture embraced its fuller, more vocal timbre and gradually it replaced the *rebab* and *kemanche* in most styles. The violin was retuned to better suit and reflect the register of the preexisting bowed instruments, changing the open strings from E, A, D, G to D, G, D, G and other tunings of fifths and fourths, thus making the timbre darker and richer. During the early twentieth century Arabic music went through a popular renaissance through the introduction of radio and film, and the presence of leading composers such as Mohammad Abdul Wahab and singers such as Egyptian diva Umm Kulthum. These composers were greatly influenced by western music and attitudes, forming large orchestras with many violins, cellos, and basses, but few (if any) violas. In the Middle East today the violin is

a featured instrument in every small ensemble, making it the most well-adapted foreign instrument of the group.



Amirali (left) in Maknes with Haj Houssain Toulali (center), 1983. Used with permission.

In this part of the world, the viola has caught on like its smaller sibling only in Morocco. There, the viola has come into its own as a traditional instrument in many styles of folk and classical music. In the orchestras of the Andalusian style (a form of classical Moroccan music), violas as well as violins are always present, usually one viola to every two violins. In the Melhoun style (a folk style based on poetry), the viola is the main instrument along with the *oud*. The viola has also become the main traditional instrument in the popular Chaabi folk style, although increasingly the violin is used as the style has become more electronic. In most cases, playing position for the viola in the Middle East is similar to that used for the *rebab*. The viola is held vertically on a player's lap, with string crossings accomplished by turning the instrument rather than moving the bow.

Although many in the Middle East consider the violin the more traditional instrument, attitudes are beginning to change. Violinists

such as Nidaa Abou Mrad of Lebanon and Hakki Obadia of Iraq also play viola. The viola is making its way into Middle Eastern orchestras as well. Rena El-Saffar, an Iraqi-American classically trained violist, plays Arabic and Iraqi music on both the viola and the *jozeh* in her group *Salaam*. In my

own experience as violist playing in various Middle Eastern ensembles in New York City, I have always been met with support and encouragement from my colleagues and teachers. With its well-suited sonority and traditions of string playing, any violist interested in world music should be sure to investigate the music of the Middle East.

To learn more about Middle Eastern Music online:

www.simonshaheen.com -

Information on the Arabic Music Retreat in Mt.Holyoke Massachusetts every August. Open to musicians of all levels. Also access to retreat mailing list, a newsgroup on Arabic music.

www.maqam.com - All about the theory of Arabic music, information on instruments, and many links
www.middleeastcamp.com - A Middle Eastern music camp for musicians of all levels every August in Mendocino, California
www.rashid.com - The largest and

oldest distributor of Middle Eastern music in the U.S. Many titles available online, including all of the recorded examples.

www.salaamband.com -- Arabic music group led by violist Dena El-Saffar
www.brianprunka.com -- Site for the Near East River ensemble, featuring the author on viola ^B

– Leanne Darling has been studying and playing Arabic music for the past five years with master musicians Simon Shaheen and Bassam Saba. She has performed with the Near East Music Ensemble in New York and Philadelphia. As well as music of the Middle East, Darling plays rock, jazz, composes for theater and dance, and teaches StringPlay classes, her own method of improvisation for strings in New York City.

Discography

Examples of Arabic viola playing:

Hakki Obadia *Hakki Obadia: Classical Music Of The Middle East* Global Village Music CD 808

Nidaa Abou Mrad, *Musique de la Nahda* Editions Byblos BL CD 1000

Nidaa Abou Mrad *The Art of the Maqam on the Viola and the Violin (2)* - Music master - mmcd-141

Examples of Arabic violin and Arabic string section:

Sami Shawa, *Master of Arabic Violin* Global Village Music CD 824

Mohamed Abdel Wahab *Belly Dance* Cairophon CXG CD 610

Examples of Moroccan violin/viola playing:
 Orchestre Fathi *Orchestre Fathi* Fassifone CD FES 117

Omar Metoui *Al Ala Al-Andalusiyya* Pneuma PN-150

Example of rebab playing:

Upper Egypt Ensemble *Egypt - a Musical Voyage* Hollywood Music Center

Sources for recordings:

www.rashid.com – Wide selection, if you don't see something on the website, call them.

www.aramusic.com

SAMPLE SCORE:

LAMMA BADA YATATHANA

Lamma Bada Yatathana is an Andalusian Muwashshah (song) that is centuries old and commonly played throughout the Middle East. Although you can easily transpose it up an octave, it is often heard played by the oud as printed, in a very “viola-friendly” octave. -LD

Lamma Bada Yatathanna

Muwashshah Andalusí

$\text{♩} = 100$

Viola

2

4

6 *fine* Repeat 3x

8

10

12

14 *D.C. al Fine*

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FRESH FACES

JENNIFER STUMM: A PLAYER IN PURSUIT OF THE PERFECT PHRASE

By Lembi Veskimets

American violist Jennifer Stumm's search for musical utopia has taken her to Europe and back home, but the winner of the 2005 Primrose International Competition is a passionate proponent of the viola in all musical worlds.

Hailing from Atlanta, Georgia, she arrived at the Curtis Institute and "was totally blown away by the place and its traditions."

Continuing her studies at Juilliard and in Amsterdam, it was at the International Musicians Seminar at Prussia Cove, however, where she found her musical home. Founded by Sándor Végh in 1972 as twice-yearly courses, they are recognized worldwide for excellence in teaching and performance. Its current artistic director is cellist Steven Isserlis, whom Stumm met there and who has become a mentor to her. He inspires her in that he "manages to be both scrupulously faithful to the score and also utterly imaginative and communicative as a performer... He demands that you have a reason for everything so that nothing is conventional or without meaning." IMS is also where she met her colleagues in the Aronowitz Ensemble, a string sextet plus piano in various formations, which has been performing together in the United Kingdom since 2004. In residence for two seasons



Photo by Angela Morris.

as BBC New Generation Artists, Stumm says "the idea behind the group is to present pieces that aren't often rehearsed and performed with the same commitment as piano trios and string quartets, which leaves an expansive range of possibilities! The performing forces are always changing with each piece so one feels a freshness of approach." Though their concerts are scheduled in intensive blocks of time to accommodate the individual members' careers, the ensemble provides Stumm with a consistent outlet for playing chamber music on a more than casual level.

At the same time, Stumm is enjoying the advantages of being the winner of the 2006 Concert Artists Guild Competition, which include a New York debut recital and a management contract. While others may lament the slow death of the classical music industry, Stumm sees it being reinvented, with less emphasis on traditional "rules" as far as marketing to audiences goes. "If someone has an authentic artistic voice, I don't really care what's done to get people in the door to hear them. It's the audience's gain," she contends. She devises programs that highlight "unexpected connec-



Photo by Angela Morris.

tions” between pieces. Her program of music with song relationships includes Beethoven’s *Variations on the Magic Flute*, a set of Fauré songs she transcribed, Schubert’s *Arpeggione Sonata*, Bright Sheng’s *The Stream Flows* based on a Chinese love song, Britten’s *Lachrymae* on a song of Dowland and the Shostakovich *Sonata*. (She calls the last piece Shostakovich’s “swansong” to fit the theme— either poking fun at her own rules or, more likely, a definition acceptable to an avid crossword puzzle solver, which she is.) As to the comparative dearth of solo repertoire for the viola, Stumm asserts that we are in a “renaissance era for viola music” with more excellent pieces being written than she has time to learn.

As enthusiastic as she is about contemporary music, Stumm also delves deeply into the world of Baroque performance practice. She has performed with preeminent Baroque specialist Anner Bylsma and his chamber

ensemble *L'archibudelli*, which concentrates on music of the 18th century. In that setting, Stumm tries to follow the nuances of historical style by using gut strings, treating vibrato as an ornament and keeping in mind the importance of proportion in the works of Bach especially. In preparing works of that period, she will practice with a Baroque bow and recommends trying the original bowings to understand the phrasing the composer might have had in mind. But, she admits the question of how to apply the knowledge we have about the Baroque era to be a difficult one. And though performing Bach in a modern context involves compromise in the area of equipment among other choices, these artistic decisions do not diminish as we approach repertoire written closer to the present age. The composer Bartók also left violists with little choice but to compromise in performing one of several versions of his incomplete Viola Concerto. In this case, Stumm performs “a viola part that is a fusion of the two [Serly and Neubauer] but with the Serly orchestration [because] the orchestration of the new version is a bit sparse for my liking.”

When it comes to the question of rising to the challenge of performing in the ranks of virtuoso string players, Stumm is adamantly unequivocal. “It’s the responsibility of every musician to aspire to the highest standard of performance on their instrument... My technique, especially as relates to sound, is very viola-specific. It’s never once crossed my mind that I couldn’t or shouldn’t play just as well as a violinist plays the violin. I’m desperate for the viola to rise above its ‘stepchild’ identity issues and that process definitely starts with violists (and maybe a few conductors!).” And what of famous violinists flirting with the viola for a piece or two in concert? “It makes my skin crawl,” proclaims Stumm, “when there are brilliant violinists who deserve to be heard!” Hear, hear!

And so, though she may admit to dropping her usual Southern “R” working in the UK, it seems that what Jennifer Stumm will not compromise on is continuing to strive for her ideal musical experiences onstage.

— Lembi Veskimets is a violist in the Cleveland Orchestra and an American Viola Society National Board Member.

MODERN MAKERS

HIROSHI IIZUKA

By Eric Chapman

Hiroshi Iizuka, born in Maebashi, Japan in 1945, is a maker whose instruments would appear at the top of virtually every violist's wish list. If you were to commission a viola from Iizuka you would be in the company of many of the finest contemporary musicians including Michael Tree of the Guarneri Quartet; Jeffrey Irvine, Viola Professor at Cleveland Institute of Music; and the great Emanuel Vardi, the only violist to record all 24 Paganini Caprices.

Inspiration struck in 1971 when Iizuka visited Soroku Murata, a well-known luthier in Tokyo. Murata reluctantly accepted him as an apprentice despite his "advanced" age of 26. At first the concentration was on guitars, but like many before him the lure of the classical violin world prevailed. After two additional years with Murata, Iizuka was on his way to Mittenwald, Germany, the site of one of the leading schools of violin making in the world and the residence of Joseph Kantuscher, one of Europe's leading teachers. It was

Iizuka has created 280 instruments to date. Violas, which account for 170, dominate the landscape. The distribution of various models seems to indicate distinct player preferences. Thirty are what Iizuka refers to as his "Rubenesque" form, a model based on the traditional designs, but with shorter corners, some asymmetry to enhance playability and a "buns" bottom which indents the lower bout and thereby shortens the body length for the player. Conventional model violas, which account for forty-two of the maker's total production, made in a wide range of body lengths, tend to be popular with orchestra players. They blend in with the landscape and keep "uninformed" conductors happy.

Clearly however, the name Iizuka has become nearly synonymous with the viola d'amore style viola. Ninety-eight of these instruments are now in use and according to the maker, there is a distinct preference for this configuration among chamber music players and soloists.

The evolution of this model is perhaps a story in itself. Like so many creative luthiers, Iizuka has devoted countless hours of thought to creating viola models that would be user friendly and tonally distinctive. The original idea of cut-away shoulders evolved from early training in guitarmaking, which required easy access to the upper



Michael Tree with his Iizuka.

Like so many fine luthiers, Iizuka's route to viola heaven was somewhat unusual. Would one ever suspect that such a maker had been a gymnast and a former program director of a YMCA?

under the tutelage of Kantuscher that Tschu Ho Lee, the subject of an earlier article in this Journal, received his Masters diploma. The opportunity to work with such an exacting taskmaster paved the road to success for Iizuka as well.



Iizuka at work.

positions. Iizuka searched for a viola model that incorporated the lessons already learned in guitar-making and happened upon an original, ornate viola d'amore. He then altered the model to meet the needs for a modern set up and a conventional neck set. The next step was to create "buns" on the lower lobe similar to those on the great Linerol lira da braccio made at Venice in 1563 and now in residence at the Shrine to Music Museum in Vermillion, South Dakota. Creating small "humps" or shoulders on both sides of the neck simulated the reference point for 4th position and above. The resultant loss of air volume was compensated for by increasing the lower bout width.

So far, so good. Next step? Go after the dark, rich timbre of sound that he thought would be most desirable. To accomplish this, Iizuka again slightly altered the design. The lower bout was reconfigured to further increase air volume and the f holes were brought

closer together to increase power and response. With the f holes closer, the bass bar and post placement would be favorably altered.

By 1986, Iizuka turned his attention to weight reduction, redesigned the scroll and removed the center area of the volute. Even a slight decrease in scroll weight would increase player comfort, and also has some perceptible impact on sound production as weight is removed for a vibrating surface.

Iizuka's credentials go beyond his blue ribbon training. At the Violin Society of America international competition at Philadelphia in 1976, he was awarded both a Gold Medal and a Certificate of Merit. Two years later he won another Certificate, and in the 1982 VSA in Salt Lake City, he received two certificates for

workmanship and became one of only three makers to receive higher scores in workmanship than David Burgess in competition. (In 1983, at the German competition at Kassel, Iizuka finished fourth and Burgess returned the favor with the Gold Medal.)

Instrument inspiration has often come during walks in the Japanese gardens surrounding his home in Narbeth, PA. In such peaceful surroundings Iizuka contemplates the harmony of nature, transferring his ideas and thoughts to the needs of the violist who must derive the equivalent balance from an instrument.

With so much success and a waiting list of one to two years, where will the next challenge come from? Iizuka says it "is now on the drawing board—a 15" viola that really sounds." Stay tuned.

— A founder and current Board member of the Violin Society of America, Eric Chapman owns Eric Chapman Violins, 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 HAYDN VARIATIONS

By Mark Jackobs

The Brahms *Variations on a Theme by Joseph Haydn, Op. 56a* presents a variety of challenges for the auditioning violist. Precluding his First Symphony by three years, this piece is the first orchestral work completed by Brahms and, incidentally, his only career symphonic variation work. Excerpts from Variations 5, 7, and 8-- as well as Symphonies #2 and #4-- are frequently requested for auditions because they clearly demonstrate the musicality and technique of the violist. In an audition the player must convey the musical style of each Brahms excerpt, and exhibit an understanding of phrasing, tempo, and articulation.

Variation 5 presents the task of mastering a controlled spiccato and, at the same time, shaping phrases using sforzandos and accents. Stroke, articulation, and tempo are the most important elements in this excerpt.

Starting this excerpt with the slurred-separate bowing is difficult because of the forte/piano on the b flat/a slur, followed by a fast spiccato. This figure should be played with equal eighth note emphasis in the slur, only coming off the string after the third, short eighth note. This ensures that the spiccato stroke starts close to the string. This specific articulation should be used every time the two, slurred eighth note figure appears.

From the beginning one has to have a clear idea of the tempo, which must remain consistent between forte and subito pianos. I like to think of the sforzandos as merely soft accents as opposed to hard attacked strokes, so that the phrase is not interrupted by harsh articulation. I use the sforzandos that Brahms wrote to guide the phrases, arriving at the fortes in a proportionately longer line rather than a series of short accents.

Another difficult aspect of this variation is to hold the same tempo between the 6/8 and 3/4 groupings. The 3/4, double eighth note passage (m212- 215), should be played effortlessly without accenting the quartet note beats. Brahms wrote dots over the eighth notes, not accents, so we must be keenly aware of making seamless transitions between measures.

At the end of the excerpt, floating between F-sharps (m252- 253) on the C, G, and A strings should be done without changing the dynamics or articulation. This is one of the most difficult aspects of this excerpt and must be practiced slowly, in the middle of the bow, to match the stroke and intonation on each string.

The rhythm after the tricky F-sharps seems to be a major issue with most players; the off-beat, two eighth

Var. V
Vivace

206 *fp legg.*

212 *ppp legg.*

218 *f*

224 *f*

230 *ppp sempre*

237 *ppp*

244 *f*

251 *ppp legg.*

257 *pp*

note slur is a difficult rhythm to perform alone in an audition. I suggest practicing by playing straight eight notes through the whole passage, repeating the first note of each slur. Then, to imitate the rhythm of the wind section, set the metronome on steady eighth notes and play as written.

The 7th Variation is a Siciliano; it combines the tender, stylistic elements of a lyrical 6/8 rhythm with a beautiful melody in the flutes and violas. The difficulty of this theme is lilted the dotted eighth, sixteenth rhythm while still creating a long line. Shifts become an issue because they must be stealthfully executed while still moving the

phrases forward. This can happen by coordinating the motion of the left hand exactly with each bow change. The main theme is slightly awkward, one must create a breathless, moving phrase, retaining rhythmic integrity and not drawing attention to the technical challenges. I highly recommend setting a metronome on the sixteenth note subdivision and playing the passage with a beautiful, round vibrato with a lifted, condensed stroke in the middle on the bow.

Var. VII
Grazioso

295 *p espress.*

298 *p dolce*

305

311 *p espress.*

316 *p dim* *pp*

Var. VIII
Presto non troppo
con sord.

322 *pp sempre*

328 *pp*

334 *pizz.* *p*

349 *pp*

355 *pp*

Variation 8 is uniquely difficult because it must be played seamlessly, in a ghost-like manner, muted, with clean intonation and in a piano dynamic. That's about it! Projecting the underlying tension of B Minor is complex, mainly because of the concentration it takes to play this variation in tune and still "thread" together very long phrases. The tight intervallic writing makes intonation the principal concern. I suggest practicing this variation by playing the double stops created by each string crossing; do this in rhythm, but in slightly slower tempo.

Even though Brahms does not give any dynamic indication other than pianissimo and piano, the phrases have to be shaped by giving a slight emphasis to the middle of the slurs (m322- 324, m346-349). It is important to notice the way Brahms uses the long phrase arcs to indicate phrase length. In the case of the first three measures this is also the bowing, but in the case of m353- 359, it is a very long phrase indication that must be followed by shaping the two

eighth note, slurred figure. It is important to remember that each time a new phrase begins, it must be approached in the same way as the opening of the variation: in piano, sul tasto, and with a phantom-like character.

This brings up the discussion of audition performance dynamics. The piano marking of this variation must be given careful consideration, both because this is a solo performance and because of the venue in which it will be performed. In an orchestral section, a movement like this variation would be played with an extremely light bow weight over the fingerboard, because the combined

dynamic of eleven (twelve, if you are lucky) violists will then create the right atmosphere. In an audition, the dynamic must be raised slightly so the solo violist can project his/her sound, displaying an understanding of the stroke and the way it relates to a particular style. For example, in the fifth variation the spiccato stroke must be played in piano, yet loud enough to project clear articulation. The eighth variation must also be played loud enough so that all of the intervals are clearly heard as well as the C string half-steps at the end of the excerpt.

Brahms's love of the viola is confirmed as he wrote two sonatas dedicated to our instrument at the

end of his life, even if they were written for the clarinet first. The variations, as well as the two sonatas and the four symphonies, highlight the viola as a lyrical, melodic, and expressive instrument, crucial to the musical impact of these works.

Enjoy working on the excerpts and listening to these variations; I hope that you will always discover new insights and meanings by studying and performing the music of Johannes Brahms. And...good luck at your next audition!

— Mark Jackobs is 4th chair of the Cleveland Orchestra and teaches at the Cleveland Institute of Music.

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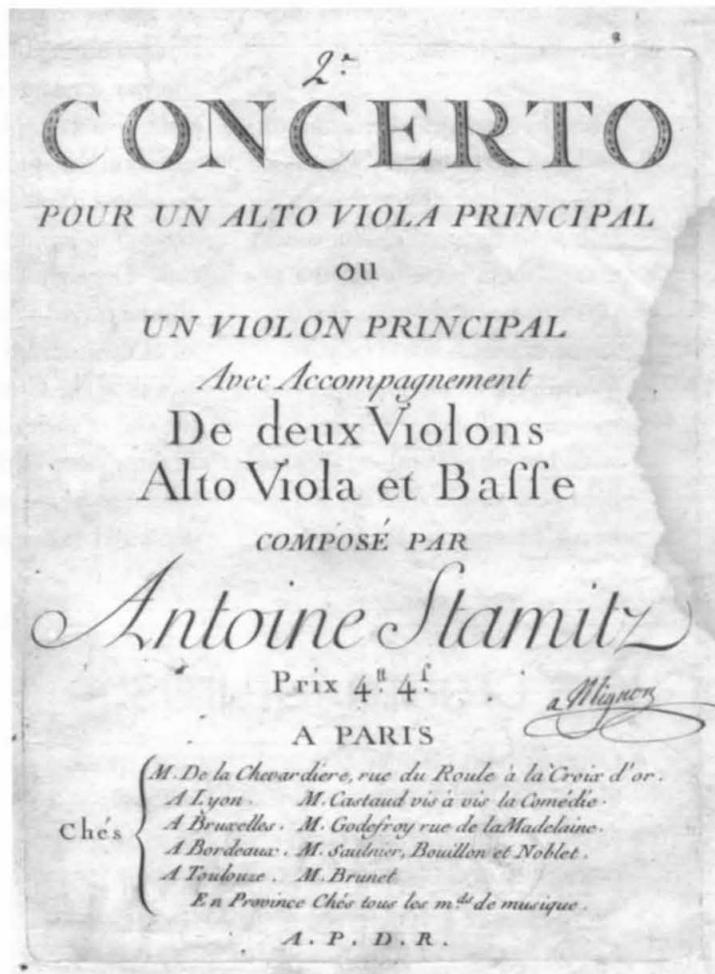
NEW PIVA ACQUISITIONS

A CROWN JEWEL FOR PIVA

by David Dalton

If William Primrose's gift in 1974 of his viola library, photos, memorabilia, and letters formed the tiara of the Primrose International Viola Archive (PIVA)—with added gems and jewels along the way—the latest acquisition might be seen as the crown jewel. The Brigham Young University Library entered into contract near Christmas, 2006, to purchase the Ulrich Drüner Viola Music Collection, the most important private viola library in the world. Dr. Drüner, an active violist in the Stuttgart State Orchestra, is one of the preeminent collectors and music antiquarian dealers in Europe. Violists will be acquainted with many of his rediscoveries, and over fifty published editions, of earlier viola music. Drüner and his wife Elyane visited PIVA earlier in the fall where he lectured and performed for BYU students. In the company of his friend David Day, curator of PIVA, myself and wife as tour guides, the couple was introduced to southern Utah's brilliant landscapes and fell under the spell of red rock euphoria. They made the decision that Utah and PIVA were the right place for the significant Drüner collection to have its permanent home.

The acquisition will take place as portions of the collection are sent incrementally to BYU, until 2009. Contained in the Drüner Collection are over 5,000 single works for solo viola, viola chamber music, viola concertos and other related documents from the early 17th century to the present. Among these items are many Urtexte and first editions, and autographs found on music or in letters. The collection is particularly comprehensive of "typical" viola composers, such as F. A. Hoffmeister, Carl and Anton Stamitz, Hermann Ritter, and Paul Hindemith. Of the 160 known works by Alessandro Rolla, 140 are contained in the collection. Of the few pieces for viola by Berlioz, Beethoven, and Mozart, these are present in first editions. Nearly all known viola methods of the 19th century and over 1,200 etudes originally written for viola are included. Of added interest are personal letters from notable musi-



The only print extant of an Anton Stamitz viola concerto in the Ulrich Drüner Viola Music Collection.

cians Pierre Boulez, Carlo Maria Giulini, Hans Werner Henze, Carlos Kleiber, Yehudi Menuhin, Krystof Penderecki, Wolfgang Rihm, Max Rostal, et al. It is difficult to express adequately the gratitude due to the administration of the BYU Library and donors for this acquisition, something I had furtively hoped for decades. Following the 1982 Stuttgart International Viola Congress, Ulrich opened cabinet doors in his home and allowed me a glimpse of his collection of viola music—while my salivary glands sprang into action.

David O. Brown Sound Recordings Collection
I wish to mention other recent "gems and jewels" that

have been generously donated to PIVA. The late David O. Brown of Brentwood, New York, a gentle friend, and one of the foremost Primrose and viola sound recording sleuths, vouchsafed his promise to me by bequeathing to PIVA in 2004 his entire collection of recordings and materials, namely

225 CDs (single discs and multiple sets), 48 78 RPM records,
3450 LP recordings (single discs), 566 LP recordings sets totaling 2044 LP discs,
27 45RPM records, 113 Reel-to-reel 7 _ IPA tape recordings,
411 Cassette recordings (many representing historical and one-of-a-kind performances by notable performers),
22 VHS video recordings (commercial and special recordings), and
23 miniature scores, 15 historical magazines and journals, 7 books.

Readers of *JAVS* may recognize his name as having been the magazine's recordings reviewer. By profession Brown was a music teacher, though he was quick to remind he had never played the viola. By avocation he was a fencer and radio classical "disc jockey," and by passion a record collector. He seemed to have a special fondness for the viola and Primrose, but admired many other violists as well. Brown stated, for instance, that he had ninety-six different recordings of Mozart's *Sinfonia Concertante*. In a letter to me toward the end of his life, David said that his collecting since his youth had been a "labor of love, but I am getting old and tired. Who will be my successor?"

Maurice W. Riley Collection

The pioneering historian and author of the two-volume *The History of the Viola* was another "indentured servant of the viola" (*pace* Dr. Dwight Pounds) whose contributions to our instrument are well known and respected. Maurice had assured me that the extensive results of his research would eventually repose in PIVA. Riley and his wife Leila formed a long and admirably strong marital partnership. After Maurice's death in 2000, Leila wished to leave his effects undisturbed. It was at her passing two years later that their

three musician sons gathered up their father's written legacy and had it shipped in thirty boxes to BYU. By this year the collection will be fully organized and codified in electronic format by a BYU viola master's student, Tally Oldroyd Taylor. Her effort represents about five-hundred hours of exacting archival work supported by a College of Fine Arts scholarship.

A profile of what is contained are papers, notes, rare books and music (as early as 1848), Riley's arrangements of works for viola, and lecture materials. Further, there are over five-hundred biographical files of notable violists (resumes, concert programs, publicity materials, and historically significant viola events). Information can also be found on nearly one-hundred instruments by such makers as Stradivarius, Amati, and da Saló, including the accounts of performers who played them and rare appraisal certificates and photos. Over a thousand letters of correspondence are summarized in the database, many of these from legendary violists and conductors. Several hundred photos document Dr. Riley's travels and encounters with celebrated figures of the viola world. And to all who knew Leila Riley, there are two prized T-shirts imprinted with her personalized manifesto: "Viola Groupy."

Harold Coletta Collection

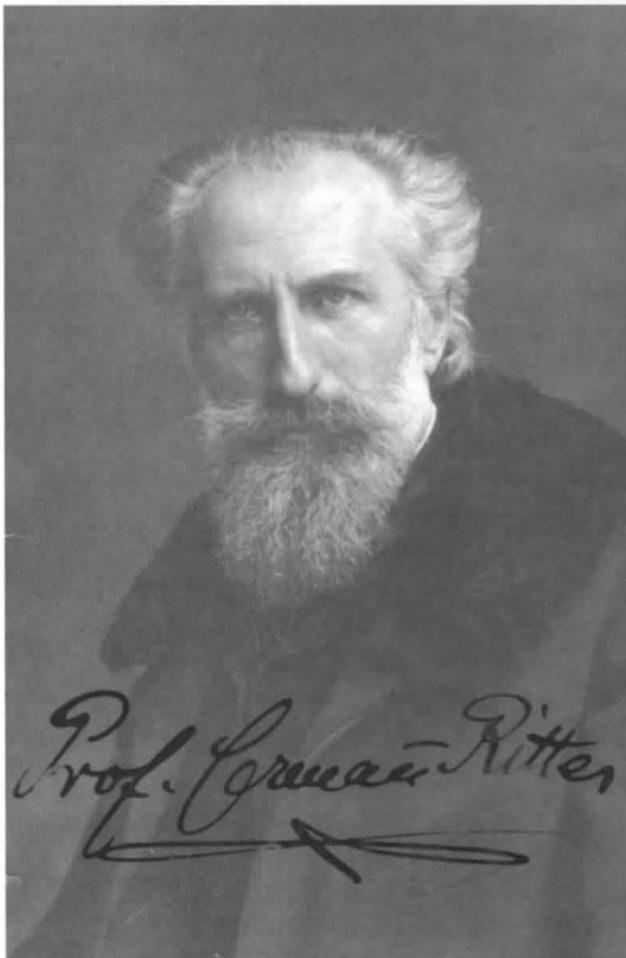
In my experience, Coletta was a very good correspondent. I looked forward to his usually succinct missives written on a big and bold letterhead. His energetic cursive was generous and broad, reflective, I thought, of his personality as I knew him. Harold was tall and straight with Burt Lancaster like good looks. I never heard him except on recordings, but what I heard from those who personally knew his playing, his ample tone was complementary to his physical stature. He played in the Stokowski All-American Youth Orchestra, the St. Louis Symphony, New York Philharmonic, nine years in the NBC Orchestra under Toscanini, as a member of the American String Quartet, and taught at Yale. In the latter part of their performing careers, Heifetz, Piatigorsky and Friends performed a Carnegie Hall concert; Coletta was one of those friends. (See *JAVS* Vol. 3 No. 1, April, 1987 for his interview.)

The Coletta Collection includes eleven archival boxes of his papers, organized and electronically preserved by Caroline Maxwell, an undergraduate viola major supported through a grant from the Office of Research and Creative Studies. Contained are concert programs from 1932-2001, career and pedagogical materials used in his teaching; over 300 photographs, and six boxes of reel-to-reel and cassette recordings of his performances. Appreciation goes to his widow, Mary, for guiding Coletta's materials to a growing resource in the pantheon of notable violists in PIVA.

The Ritter Viola Alta in PIVA

I reflect on the illuminating article on the viola alta in JAVS, Vol. 21 No. 2 by Linda Shaver-Gleason. This seventeen-inch, five-string viola alta, encompassing the ranges of the viola and violin, was a gift to PIVA on the occasion of the opening of the new Primrose & PIVA Rooms in 2002. The donor was Prof. Franz

Zeyringer, first president of the International Viola Society, with a matching donation from the Summerhays Music Company of Utah. Hermann Ritter, principal violist for a time in Wagner's Bayreuth orchestra, knew of the composer's general disdain for violists, too many who were former, and infirm, violinists. Hoping to offset this opprobrious assessment of violists and their instrument, Ritter pursued the construction of a viola that would contain the brilliance of the violin and a cello-like sonority in the lower range. The PIVA viola alta was made by Philip Keller, the label carrying the date 1904, Würzburg. Hermann Ritter's signature is inscribed on the back of the instrument.



Prof. Hermann Ritter, 1849-1926.



*David Dalton admires the PIVA viola alta.
Photo courtesy Tom Wells, BYU Library.*

The collections described above, either by way of acquisition or donation, are for the purposes of preservation and enrichment of the literature for viola. They preserve the legacies of historians and violists, all meant for the benefit of performers and researchers of our instrument. We look forward to future gems in the PIVA tiara.

David Dalton, former president of the AVS and IVS, is Professor emeritus of Viola, Brigham Young University.

REVIEWS:

THE TERTIS LEGACY IN PRINT

by Thomas Tatton

THE FIRST GREAT VIRTUOSO OF THE VIOLA: LIONEL TERTIS. John White. Boydell Press, 2006 - 668 Mount Hope Ave. Rochester, NY 14620-2731. \$47.95

Professor of Viola at the Royal Academy of Music John White has been close to the Tertis family since his youth, when he studied with Tertis student Watson Forbes. He has since made himself the preeminent scholar of English violists and viola music, and therefore is the only person who could weave so tightly all the multi-colored threads and then illuminate this enormous tapestry we so humbly and inadequately describe as the life and work of Lionel Tertis. White brings together prodigious resources including articles, reviews, and letters to the editor from every conceivably concerned newspaper, magazine and journal; books and articles, as well as speeches, testimonials, interviews, stories, and anecdotes from Tertis and about Tertis from famous (e.g., William Primrose, Fritz Kreisler, Pablo Casals, Eugène Ysaye and Artur Schnabel) and not-so-famous contemporaries; program notices and notes, information from record sleeves, diary entries and private conversations. This remarkable story contains a seemingly infinite number of threads to the musical world for a span of almost a century.

Tertis was involved in some way in every aspect of the viola world of his day: he was a soloist, chamber

musician, orchestral player, recording pioneer and artist, arranger, composer, designer of instruments, teacher at every level, and head cheerleader for the viola. He was a man of considerable longevity (29 December 1876 - 22 February 1975) who possessed an enormous personality. Through various stories and anecdotes, White describes Tertis' enormous personality on the one hand as kind, thoughtful, generous, humorous, supportive and attentive; yet he did not hold those back that show him also to be at times combative, obstinate, fiery, self-absorbed, and demanding.

Tertis did not create his vast legacy in a vacuum. Bernard Shore (17 March 1896- 2 April 1985) described Tertis on stage "...as a rugged oak tree..." (p.74). Permit me to take this analogy a bit deeper. Think of Tertis as the taproot and the center trunk of our "rugged oak tree..." He set himself deep into English soil that was rich in European musical history and nourished by the powerful nutrients of the English Renaissance. William Primrose (23 August 1904 -1 May 1982) and Paul Hindemith (16 November 1895 - 28 December 1963) were arguably the other main roots providing balance, breadth and strength to our "rugged oak tree." From the great expanse of its limbs to the very top of its glorious arch every twig and budding leaf owes the quality of its existence and sustenance to the life and work of Lionel Tertis.

If we are to keep our tree healthy and growing we violists should recognize, value and celebrate our roots - our past. *The First Great Virtuoso of the Viola: Lionel Tertis* is a "must read" for every serious student of our magical instrument. By adding this book to the standard violists' library-- including *My Viola and I* by Lionel Tertis, *Playing the Viola: Conversations with William Primrose* by David Dalton, *Walk On the North Side* by William Primrose, and *The History of the Viola* in two volumes by Maurice Riley-- we have a more complete picture of our heritage. Violists would value (hint for those searching for a project!) a collective, annotated concordance cross-referencing the published activities, anecdotes, and stories of all instrumentalists and conductors, plus composers and their viola compositions, centered around the life and work of Lionel Tertis.

Included in our book are thirty-three pages of some fifty-two priceless photos, wonderfully annotated footnotes and remarkable appendices. This is not an armchair read by any means nor is it designed for the non-string playing musician. (My wife, who normally enjoys a good biography, would not go far here - it is altogether too tightly knit.) On the other hand, if a serious violist does not read this work and have it close at hand for reference then he/she chances to become a Cinderella without a coach to attend the ball.

Lionel Tertis The Early Years, bks. 1 and 2 for viola and piano. Compiled and edited by John White. Comus Edition, 2006. www.comusedition.com

This two book album includes many of the salon-type pieces performed by Lionel Tertis, the 20th century's first viola virtuoso. Like many of his contemporaries (Fritz Kreisler and Mischa Elman) a Tertis recital might consist of a sonata or two with the program filled in by these light, entertaining gems that continue to astonish and delight audiences.

The sixteen pieces (eight in each book) fit into one of three categories: those that Tertis arranged, those that he composed, and those that he had his composer friends and colleagues write for him. Included in the arrangements are the *Elégie* by Fauré, *Liebesträume* by Liszt and a couple of short pieces by Mendelssohn (*Sweet Remembrance* Op 19/1 from "Song Without Words" and *Spring Song*). Original compositions include *The Blackbirds*, *The River*, *A Tune*, and *Sunset* - each fun to play and well-crafted to fit the viola. Finally there are four pieces by William Wolstenholme - a blind English organist, composer and friend of Lionel Tertis - that are cleverly written and highlight well the varied qualities of the viola.

There are many remarkable qualities to recommend these books as compiled and edited by John White. He has included annotations regarding sources, as might any good scholar. In addition, he has included information about the original recordings and information about the Biddulph re-recordings. But, most remarkable

of all is that John White perused the personal, unpublished manuscripts that Tertis himself used in performance and incorporated many of the fingerings and bowings - in the viola part found in the piano score! This gives the violist an uncluttered viola part with access to the inner ear of Lionel Tertis. As one might expect the fingerings are considerably different than those a violist might use today - a remarkable stylistic window into our past and what a joy to play!

The music itself certainly has usefulness way beyond its historical significance. The 2006 Naumburg Competition winner, violist David Aaron Carpenter, recently gave a well-received San Francisco recital but was taken to task by the reviewer for including "...dust-covered relics..." like Paganini's *La Campanella* and Dinicu's *Hora Staccato*. There are a multitude of reasons to program these pieces not the least of which is that the audience enjoys them. Like the Paganini and the Dinicu, these Tertis pieces will play well sprinkled into a recital or as encore selections (perhaps not in S.F.). Churchgoers will enjoy these pieces as "special music." These are terrific pieces for a young person's concert or a viola demonstration. And, they would surely fit nicely as pedagogical material for any advanced student of the viola.

A Lionel Tertis Album, Concert Pieces for Viola and Piano. Compiled and edited by John White. Joseph Weinberger Limited, London, 2006.

This is another superb collection of Tertis arranged literature for the advanced and artist level violist. The

seven selections are each expertly edited with Tertis's fingerings and other notations printed above the viola part in the piano score. The music is handsomely laid out with measure numbers and many suggested metronome marks. Welcome are the authoritatively written notes about Lionel Tertis, his transcriptions and arrangements, the sources and connections for each piece and two very fine photographs of Lionel Tertis.

The pieces, none longer than six minutes twenty seconds, are varied and unique. They include: *Etude Op. 42, No.4* by Alexander Scriabin; *Serenade* from the drama "Hassan" by Frederick Delius; *First Meeting* by Eric Coates - originally for viola and written for Tertis; *Romance in F Op.28, No.2* by Robert Schumann; *Sérénade, Op.7* by Gabriel Pierné; *Cherry Ripe* by Cyril Scott, and *Chant De Roxane* from the opera "Le Roi Roger" by Karol Szymanowski.

There is a precious little secret locked within these Tertis touched pieces. Don't tell anyone now, but the secret is the historical, musical magic hidden within these notes. Pick any piece: massage it, caress it, and stroke its notes. To unlock and share the precious secret, simply learn and perform this music for your audience.

This volume, in the tradition of John White as well as Josef Weinberger Limited, is yet another outstanding addition to the violists' repertoire.

— Dr. Thomas Tatton is Past President of the AVS and currently serves as Vice President of the IVS.

NEW MUSIC REVIEWS

This column features recently composed works for Viola and Piano.

Viola Concerto (Tre aspetti di Roma) (1990)

I. Campo dei Fiori

II. Il Pincio

III. Il Trastevere

Difficulty: Level 5

Duration: 27 minutes

Dedication and Premiere:

Patricia Pollett with the Queensland Symphony Orchestra

By Colin Brumby (b. 1933)

I have really enjoyed listening to this concerto; there isn't a moment in it that isn't beautiful. It is written in a comparatively traditional romantic style, and it certainly helps to fill one of the hugest voids we have in our literature- a major concerto in the romantic style (not counting the Berlioz *Harold in Italy*, which most violists don't even consider to be a concerto). This work draws inspiration from "aspects" of 3 favorite locations in Rome, where the composer spent time with his advanced music composition studies in 1972. This work doesn't sound Italian by any means; however it does sound very European-influenced, especially by composers like Dvorak and Elgar.

The first movement "Campo dei Fiori" (Field of Flowers) opens

with solo viola with a C-major chord much like the Hindemith *Der Schwanendreher*, except without the top "E" on the a-string. The opening cadenza then ends on a C, also like the Hindemith, with the orchestra entering in a strict 4/4 time, but here the music is faster and played by the strings in a texture that reminded me of Dvorak's *Serenade for Strings*. There are additional sections where the viola is featured with solo cadenzas, and are followed with strict 4/4 metered tutti sections. The viola is always heard very well in the recording I have, even in the more contrapuntal sections that reminded me a little bit of Elgar's *Cello Concerto*. The overall form is in a traditional sonata form, and the flavor of the music and the inspiration of the nature and the flower field are successfully captured.

The second movement "Il Pincio" is an extended aria-form movement, and is the name of the exquisite gardens found above the Piazza del Popolo.

There seems to be heavy romanticism in this movement, perhaps a romantic encounter is being remembered here. The Elgar influence is even stronger in this movement, and in contour, the opening of this movement reminded me slightly of Bach's *Air on the G-String* with the eighth-note rhythm and the downward bass movement. He beautifully exploits the viola in the lower register in the lyrical lines, but also does not shy away from the upper register, going up to a high "D" at one point. The music phrase repeats itself several times with the solo viola line taking melismatic accompanying

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Yizhak Schotten, "one of America's finest viola players" (STRAD), was formerly with the Boston Symphony and principal violist with Cincinnati & Houston Symphonies. International soloist, he has five CDs on Crystal.

CD635: Britten Lachrymae; Shulman, Theme and Variations; Schubert, Arpeggione Sonata; Marais, Five Old French Dances. "extremely expressive musician" Toronto Whig-Standard

CD637: Viola 1919. Hindemith & Clarke

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CD638: Bratsche! J.S. Bach, Concerto; Beethoven, Duo; Brahms, Sonata; Bridge, Lament for Two Violas (w/ Paul Silverthorne, viola.

CD832: Schotten Plays Brahms. Brahms Clarinet Trio and Clarinet Quintet (played on viola). "performances are strong and impassioned" American Record Guide

CD837: The Elegant Viola. Vaughan Williams, Suite for Viola & Orchestra; J.S. Bach, Fantasia Cromatica; W.F. Bach, Sonata; Colgrass, Variations 4 Drums & Viola. "One of my favorite violists. Wonderful melancholy tone. Don't pass this up." Amer. Rcd. Guide



Paul Cortese has been principal violist with the Gothenberg (Sweden) and Barcelona (Spain) Symphonies.

CD636: Carter, Elegy; Bergsma, Fantastic Variations; Hovhaness, Chahagir; Rochberg, Sonata; Persichetti, Parable for Solo Viola & Infanta Marina. "Performances are elegant." American Rcd. Guide

CD833: Clarke, Lullaby & Grotesque; Lutoslawski, Bucolics; Piston, Duo; Luening, Suite; Vaughan Williams, Romance; Harris, Soliloquy & Dance. "superbly played first recordings of gorgeous music" Gramophone



Carol Rodland solo recitals include Merkin & Carnegie's Recital Hall, and throughout U.S. & Europe. She taught at Juilliard School and since 2002 has been on the faculty of the New England Conservatory. This new CD features first recordings of stellar new works along with Gershwin and Porter favorites.

CD834: Viola Swirl. Bunch, Suite; Coleman, Summer; Theofanidis, Flow My Tears; Gershwin & Porter arranged for viola and piano.



James Dunham was violist of the famed Cleveland Quartet. He has performed internationally as soloist & chamber musician, and taught at Eastman, New England Conservatory, and, currently, Rice University.

CD647: Viola and the Winds. James Dunham with the Westwood Wind Quintet. Sapieyevski, Concerto for Viola and Winds; Plog, Four Miniatures; Holst, Terzetto. Also Kohn, Colla Voce (w/guitar). "Dunham's tone is rich, gutsy, and expressive." Fanfare

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lines above the texture. He also successfully embraces the romantic spirit in his mood changes, flowing seamlessly from gushy lyrical lines to anxious and more excited material. The movement is firmly rooted in E-flat major and remains in a 4/4 time.

The third movement "Il Trastevere" he uses a rondo-form and draws inspiration from a more upbeat part of the Trastevere district near the Piazza di Santa Maria that has a raised fountain and sidewalk cafes. This movement contains many double-stop passages that sound very fun to play, with some octave work that goes into upper positions. I also enjoyed the percussion colors he uses, especially the accompanying tambourine he adds as a splash of color. The ending coda is considerable faster, making for an exciting ending, but the very end seemed a little modest in volume and orchestration, I would be curious to see how an audience would react. All in all, the work as a whole is wonderful, and I highly recommend that violists take a look at the romantic sounding gem of a concerto Brumby has written for us.

The score for this work is available at:
Australian Music Centre
e-mail:
info@amcoz.com.au

Viola Concerto (1995)

- I. Moderato-Prestissimo
- II. Andante
- III. Presto

Difficulty: Level 6
Duration: 23 minutes
Premiere: Rivka Golani with the Windsor Symphony Orchestra

By Peter Paul
Koprowski (b. 1947)

I found this work to be innovative and creative, but never too dissonant or offensive, and always attractive and intriguing. I became aware of this work through the recording of it that I bought [SMCD 5206 CBC Records] featuring Rivka Golani and the Toronto Symphony Orchestra. The opening movement begins very slowly and darkly, with mysterious harmonies that reminded me of Martinu's Symphony No. 3. This mood quickly changed into a more aggressive one with the percussion crescendo that leads into the opening viola solo entrance. There are extended viola cadenza-like sections in the beginning of the work that have

a dark C in the cellos and basses being held during the cadenza. The Prestissimo section reminded me of the ending of Colgrass's Variations for Viola and 4 Drums, the sixteenth note passage at the end. The ending of this work was incredibly spooky!

This darkness of the ending of the first movement transitioned very nicely into the second movement, Andante, which kept a somber character throughout the movement. The accompaniment was very thin, sort of like the minimalist accompaniment Shostakovich uses for his Viola Sonata. The third movement, Presto, begins in a fast 3 meter, and brings to mind the Penderecki Viola Concerto, the Shostakovich Cello Concerto,

and the Kabelevsky Violin Concerto. His percussion usage, especially that of the xylophone and gong is very intriguing and adds colors not often heard in viola concerti. The double-stop trills and ricochet also were very unusual effects in the solo part. The ending in this concerto goes out with a bit more of a bang with more Colgrass-like fast sixteenth notes at the end, and an uproar in the percussion which will certainly bring the audience to an ovation.

This concerto received the Jean A. Chalmers National Music Award in 1997, and in 2002 it received a JUNO nomination. This work is available directly through the composer at: e-mail: pppkoprofski@sympatico.ca.

Viola Concerto No. 1, Op. 108 (1929)

- I. Animé
- II. Lent
- III. Souple et animé
- IV. Vif

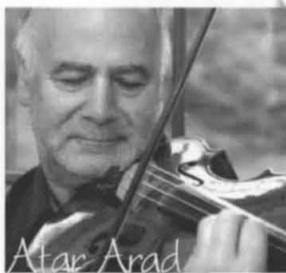
Difficulty: Level 6
Duration: 12 minutes
Premiere: Paul Hindemith with the Concertgebouw Amsterdam

Viola Concerto No. 2, Op. 340 (1959)

- I. Avec entrain
- II. Avec charme
- III. Avec esprit
- IV. Avec ga_té

Difficulty: Level 6
Duration: 21 minutes
Premiere: William Primrose with German Radio Orchestra

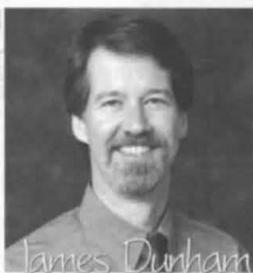
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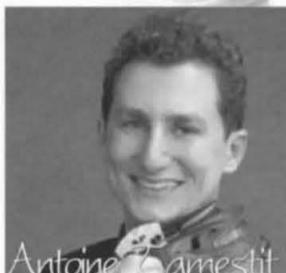


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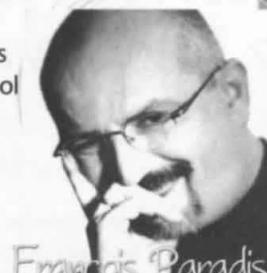
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**Concertino d'été, Op. 311
(1951)**

Difficulty: Level 6

Duration: 14 minutes

Premiere: Robert Courte with
Charleston Chamber Music Players

**"Air" from the 1ère Sonate for
Viola and Orchestra (1944)**

Difficulty: Level 5

Duration: 4.5 minutes

Premiere: Germain Prevost with
the University of Wisconsin
Symphony Orchestra

by Darius Milhaud (1892-1974)

These works for viola and orchestra have been around for a while, but I am continually surprised at how little most violists know

about them. It seems like the Concerto No. 1 is at best vaguely familiar to a handful of violists and just about no one I have spoken with in our community know about the Concerto No. 2 or the Concertino d'été. I enjoy all of these works, but I will say that his works for viola and piano are superior on the whole, in fact I consider those pieces [Sonata No. 1, Sonate No. 2, and 4 Visages] to be among his best works that he ever wrote.

The *Concerto No. 1* being only 12 minutes total in length is easily one of the most difficult pieces in our literature, and having performed it with orchestra myself, with all of the gymnastics required for this work (or should

I say "workout") it will certainly feel much longer than that. The opening chords in the 1st movement, Anime, are not the most flattering chord on the instrument, but I have found that in order for these to be pulled off successfully, they need lots of gusto to get the full effect.

There are two versions of the orchestration, and the revised version for a chamber orchestra of 15 soloists is the more commonly used version. Paul

Hindemith actually suggested to his friend Milhaud that he come up with a smaller version so the viola could be heard better, but as Madeline Milhaud pointed out (in my 1998 interview with her) Hindemith never performed this revised orchestration. The first movement has many interesting moments and it is very joyous in character, often times reminding me of a circus. The second movement, Lent (in a 5/8 meter), is very sentimental, and lyrical, and then ending poses an interesting challenge, where the violist "bars" a chord and arpeggiates under a slur going up the fingerboard. At the end of this passage, the "barred chord" is so high up, it can be a very challenge to get these notes to be played smoothly, especially if your action of the string is high. The third movement, Souple et animé, is again joyous and swaying in triple meter. The fourth movement, Vif, begins similar in contour to the 3rd movement of Hindemith's *Der Schwanendreher*, and I have always wondered if this movement provided any inspiration for the opening of his *Variationen* movement. The ending of this movement is one of the most difficult parts of the piece with the quick double-stops and string crossing. Careful planning needs to be done with this section as far as a playable tempo and how that relates to the opening, which conductor tend to want to take faster. Overall, it is a very charming work, but for the average listener, it would probably take some time to get used to the harmonies. The *Concerto No. 2* has no com-



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mercial recording available, but I was able to get a recording of the premiere that was recorded with a German Radio Orchestra and premiered on a radio broadcast. This work hands down is the most difficult viola concerto ever written. Milhaud wrote this for Primrose while they were both colleagues at the Aspen Music Festival. Milhaud probably figured since Primrose was known to be the best violist of his time, that there would be no limit on how far he could stretch the violist's technique in this piece.

Unfortunately, the result was so difficult that Primrose only ventured to perform it the one time for the radio broadcast. My favorite movement is actually the final movement, written in 12/8 time, and has sections that are obviously influenced by South American music, as he spent a considerable amount of time in Brazil. There are also many passages with double-stops throughout the concerto, sometimes however they are written to be played to quickly, and are not very practical in real life. This work has traditionally been much less played than the Concerto No. 1, probably because of the difficulty issue, but probably also because of the huge price tag it carries, when I last checked it was selling for \$130!

The *Concertino d'été* is another very pleasant piece that is also quite difficult. However, this work is much more playable than the Concertos No. 1 and 2. This work is currently only available in score form, but Milhaud does

provide a piano reduction that does also appear in this score. The fact that this piece isn't readily available in a viola-piano format may have something to do with its obscurity. The scoring is for viola and 9 solo players [1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 1 trumpet, 2 cellos, and 1 bass]. The work begins in a swaying 6/8, and later the music takes on a march like tempo in a 4/4 time. The ending returns to the relaxed 6/8 material and end very softly.

The "Air" from the *1ère Sonate* also has no commercial recording available. I was able to locate the score in the Library of Congress. I researched the University of Wisconsin library to see if there was a recording made of the premiere, and they were not able to find one. I did input the score into Finale so I would be able to hear it, and the playback sounds very beautiful, and I very much look forward to hearing it realized someday. It is orchestrated for 2 flute, 1 oboe, 2 clarinet, 1 bassoon, 2 horns, 1 trumpet, timpani, and strings.

These works are all published by Huegel.

Key to the

Difficulty level chart:

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

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FOCUS ON OUTREACH: AVS EDUCATIONAL INITIATIVE

As educators and performers, we all understand that the future of our field- be it Classical music in general or viola playing in particular- lies in the hands of the young. While many of our members organize educational events as part of their teaching, AVS President Helen Callus initiated a program in Seattle that has now been made available to the general AVS membership for dissemination and use. Below is the result of a short interview with Callus on the background and goals of BRATS, conducted by JAVS Editor Matthew Dane.

MD: What is the most fundamental goal of BRATS?

HC: When I first joined the faculty at the University of Washington, it was made clear to me that a significant part of my work load was outreach of some capacity. I decided to go into the high school system to see if I could help and be a resource for the teachers in the community. After visiting about ten schools it became quite apparent that there was much more of a need for viola resources than I had originally thought and I felt that my visits (where I would meet 2 or 3 violists at a time) was not the best way for me to reach out to the majority of young viola players in the community. It was obvious that the violists in these music programs were not able to be looked after like the other instrumentalists in their classes and they seemed very unconfident and a bit demoralized by being chosen to play the viola. So I decided to create the BRATS program.

MD: How did this develop into a plan?

HC: I felt that young violists would benefit greatly from being involved in a group, meeting other violists, professional performers and teachers. I thought we could bring many different high school viola programs together to work in groups and as one ensemble and we would offer classes, creative events and have awards and prizes and t-shirts so they effectively felt like they had joined a club or organization for students just like them. I felt the university was the best and most inspiring place to do this and that my studio would be trained and prepared to run the day like a congress



where they would organize and teach the classes and events. So not only would the young viola students benefit but my viola program at the university would also be offering practical training to our viola students.

MD: How was this plan executed to address the particular needs in Seattle?

HC: I think that there was no special effort to make the program fit the needs of Seattle but more to suit the needs of the high school system and music programs, which is probably very similar around the country at this time. There was always a lack of money for the music programs and some were being cut. We tried to appeal to all types of programs and all types of levels - all types of music programs. The idea wasn't to create a competitive environment, but a nurturing one where the one thing we all shared was playing the viola!

MD: How did BRATS fit in with school orchestra programs? With Youth Orchestra programs?

HC: The biggest resource we were able to offer was a hands on training for young viola students. Sometimes in the classroom we noticed that teachers had a wind background or some other specialty and although they had done some basic training in string teaching - they were not always able to help and address specific viola issues, like sound, size, clef etc. We created a folder/book of tips and practical information that would be left in the classroom for the teachers and students alike to use as a resource (I am currently making this available to the AVS for the chapter Brats events). Youth Orchestras have their own form of club but through my teaching and playing and that of my colleagues in the area we were able to reach out to almost every organization in the area to participate in some manner.

MD: In the beginning, was there a need for funding?

HC: Not really. I raised about \$10,000 in grants from UW to help pay for the cost of printing t-shirts, compiling the notebooks, and for providing scholarships for my students to go out into the schools and give BRATS clinics. The funding was used to advertise and make posters and rent or hire anything additional for our annual viola days.

MD: Were there early financial supporters of BRATS besides the University of Washington?

HC: Local businesses really jumped on the idea and bought advertising or had luthier tables on site. Companies like SHAR donated

prizes and performers, recordings. We were able to utilize almost every possible resource in the viola field in our area and nationally.

MD: How did this specific program started by you make the transition to become something that others could run?

HC: I felt that the AVS really needed a strong educational initiative. I had heard from chapter presidents and AVS members and colleagues all around the country that the quality and numbers of good viola students at the college level were dropping and that we were facing issues within classical music of a drop in live concert attendance. I felt that the one way I could help was through the viola and reaching out to both those young players who just enjoyed playing and to those who were inspired to do more and go further with their studies. There was not much that needed to be done to re-package the program for national use and the outline is being used all around the country now for mini viola fests and viola days. Everything you need to get started is on the AVS web site.

MD: What sorts of modifications to the program might need to be made to suit a specific city or town?

HC: The person organising the event has to be in touch with the community's needs and resources. Universities are wonderful places to host such events but also youth orchestra venues or Saturday schools of music. Even the local symphony can get involved. You just need to reach out to a few of the local teachers and the word spreads from there. Having a viola chapter in the area would be a tremendous center for the organization but you can easily run it through a team of local teachers or performers or university viola studio.

MD: So a university doesn't need to be involved?

HC: No - but it can provide excellent resources and usually has some kind of funding, advertising budget and other resources at its disposal. Plus it has lots of students to help staff the event!

MD: How has the experience effected the futures of the student assistants involved?

HC: I believe that the events we hosted at the UW from the Day of Viola to the International Viola Congress shaped and informed their careers. They became responsible and creative performers and teachers and realized that with some effort and creative thinking, great strides for our field were possible.

MD: Did you observe long-term effects on the school students?

HC: The most important thing to me was that the attitude and spirit of the viola students involved improved so dramatically. No longer feeling overlooked or second choice, they began to take pride in being volists and wore their Brats T-Shirts with pride! The viola days grew each year and we had more requests than we could manage for the Brats team to visit to give a clinic.

MD: How many events have been put on in Seattle? Elsewhere?

HC: We had 3 annual days of the viola in Seattle. One was recently put on in LA based on the BRATS outline, as well as another by Kate Lewis in Illinois.

AT THE GRASSROOTS

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

New York

The first event of the New York Viola Society's fifteenth season was on October 8th, when we heard an exciting concert of viola ensemble works featuring NYVS's long-time friend Paul Silverthorne with London Symphony Orchestra colleagues and New York City friends. Mr. Silverthorne and Edward Vanderspar, who are joint principals of the LSO, gave a stirring performance of George Benjamin's *Viola, Viola*, a work they have performed frequently. Mr. Silverthorne also presented two beautiful late romantic works by British composers: the York Bowen *Fantasia Quartet*, with Gillianne Haddow, co-principal of the LSO, and local violists Nardo Poy and Mark Holloway; and Benjamin Dale's *Introduction and Andante*, Op. 5, in which the quartet was joined by Shmuel Katz and NYVS President Christine Ims. Also on the program was an arrangement of the Bach *Chaconne*: Ichiro Nodaira's *Transformation 1*. This was performed by an exceptional group of local players: Craig Mumm, Jonathan Vinocour, Danielle Farina and NYVS Vice-President Ann Roggen.

December 4th was "Mixed Doubles", with Daniel Avshalomov in works for viola and piano and Tim Deighton and saxophonist Carrie Carrie Koffman, his partner in the group



The Irrelevants in action.

The Irrelevants, playing music for viola and saxophone. Mr. Avshalomov, with pianist Joanne Polk, offered superb renderings of Haydn's Sonata in F Major (based on the String Quartet, Op. 77, No. 2), Robert Sirota's Dark Dances for Viola and Piano, and the Sonatine by his father, Jacob Avshalomov. The Irrelevants gave virtuosic performances of works by three violist composers: Michael Kimber's Dialog; Russell Podgorsek's Duo Concertante (a world premier); and Paul Seitz's Relevant Dialogues. They also performed a viola and saxophone version of composer Libby Larsen's Bid Call. Together, Messrs. Avshalomov and Deighton gave the world premiere of Michael Kimber's Three Canons for Two Violas.



After the January 21st NYVS recital.

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On January 21st, at the New York Public Library's Donnell Library Center, we were privileged to hear an inspiring afternoon featuring five wonderfully talented younger players. John Pickford Richards played Dennis DeSantis' *The Walls Get Painted Overnight*; Tania Susi, with Mark Evans, piano, offered Gershwin's *Three Pieces* (transcribed by Alan Arnold); Sheila Browne and pianist David Brunell performed the second movement of Kenneth Jacobs' viola concerto *Approaching Northern Darkness*; and Edward Klorman, with pianist Yi-Fang Huang, played the Robert Fuchs *Sonata in D minor, Op. 86*. Also performing was Jonathan Vinocour, first-prize winner in December of the 2006 Holland America Music Society Competition. He presented two works, David Liptak's *The Play of the Winds* and Stratis Minakakis' *Sonata for Viola Sola*.

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

— *Kenneth Johnson*

Ohio

The Ohio Viola Society held its Fall Master Class Day, OHH Viola 2006, on November 5th at the John Knox Church in North Olmstead, Ohio. Our special guest was Heidi Castleman, Professor of Viola at the Juilliard School of Music. Ms. Castleman gave a wonderful class that was beneficial for all of us. I especially liked her idea of having the violist conduct her

pianist in the Clarke Sonata. This helped the violist become more aware of the intricacies and rhythmic flow of the piano part. The master class performers were Adam McCordle, student of Louise Zeitlin; Georgina McKay Lodge, student of Peter Slowik; Stephanie Price, student of Deborah Price; and Amanda Verner, student of Jeffrey Irvine.

Other master classes were taught



Heidi Castleman works with Stephanie Price at Ohio VS Masterclass.

by Lisa Boyko, Kirsten Docter, Jeffrey Irvine, Deborah Price, Laura Shuster, Peter Slowik, and Amber Smithson. At the end of the day, Peter Slowik led the assembled violists in Brandenburg Concerto No. 6. A great time was had by all!

Many thanks to our sponsors, Terry Carlin Viola (and violin) Shop, Goronok String Instruments, and Reese Williams String Shop.

— *Jeffrey Irvine*

Oklahoma

On January 28, 2007 at Oklahoma Christian University in Edmond, our Oklahoma Chapter,

the OKVS, hosted a truly great artist, Roger Chase. The day started with registration and we were so happy to see so many old and new members for our "viola day" activities. After all the "loot" was taken in, we all gathered in the beautiful auditorium for the master class with Mr. Chase. There were four brave souls who offered up their playing abilities for Chase to listen and comment. Comment

he did, as we all were enthralled with his fine tuned critique of the students. All of us learned new aspects of the viola that maybe WE did not realize! After much-needed snacks and drinks (innocuous ones), we all headed for the class in Yoga with a wondrous

and tireless teacher, Martha McQuaid. That almost crippled some of us in our next adventure, the reading session. Our reading class has been devoted to new compositions by our students in recent years and seems to be working, although the main composition was written by a percussion major! We always love to see new violas/bows and we all had the opportunity to do so with all the fine instruments presented and supplied by Wayne Burak, a fine cellist and dealer in Texas. The much anticipated final recital with Roger Chase and Michito Otaki followed, and what a recital it was! The British repertoire was by Arnold Bax, Sir Arthur, and Benjamin Dale- none that familiar

but the playing was absolutely supreme. Each listened in awe as Roger's playing took hold of his/her inner soul- everything this man did, his body language, vibrato and non-vibrato, the sheer tone using that great viola that was the instrument of Tertis his whole life, and technique....well, it's all there and more if you want! And what a pleasant man to talk with, so gentle and gracious and very interested in what you have to say or contribute. Truly, it was a memorable day in Edmond. Thanks to all who contributed their time to this event, Bravo!

— Phil Lowry

Southern California

On October 29th, the Southern California Viola Society celebrated the work of master viola maker Mark Womack with a performance of Maria Newman's

"Four Hymns" for Viola Choir, on ten Womack violas. The sound of this robust and moving work was warm and integrated, and the maker was moved to tears. Violists were Maria Newman, Andrew Duckles, Jennie Hansen, Pamela Goldsmith, Dan Neufeld, Denyse Buffum, Renita Koven, Kim Wilkins, Marda Todd, and Margot Aldcroft. The ensemble was expertly conducted by Scott Hosfeld.

The concert also featured a performance of Stamitz's Duet for Two Violas in C, tastily executed by Pamela Goldsmith and Marlow Fisher; Ernest Bloch's Suite Hebraique, gorgeously rendered by Victoria Miskolczy with Daniel Lewin on piano; and A Two for One Trio, a captivating work for flute, viola, and harp written by David Walther and performed engagingly by the Debussy Trio.

— Jennie Hansen



SCVS after the concert.

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