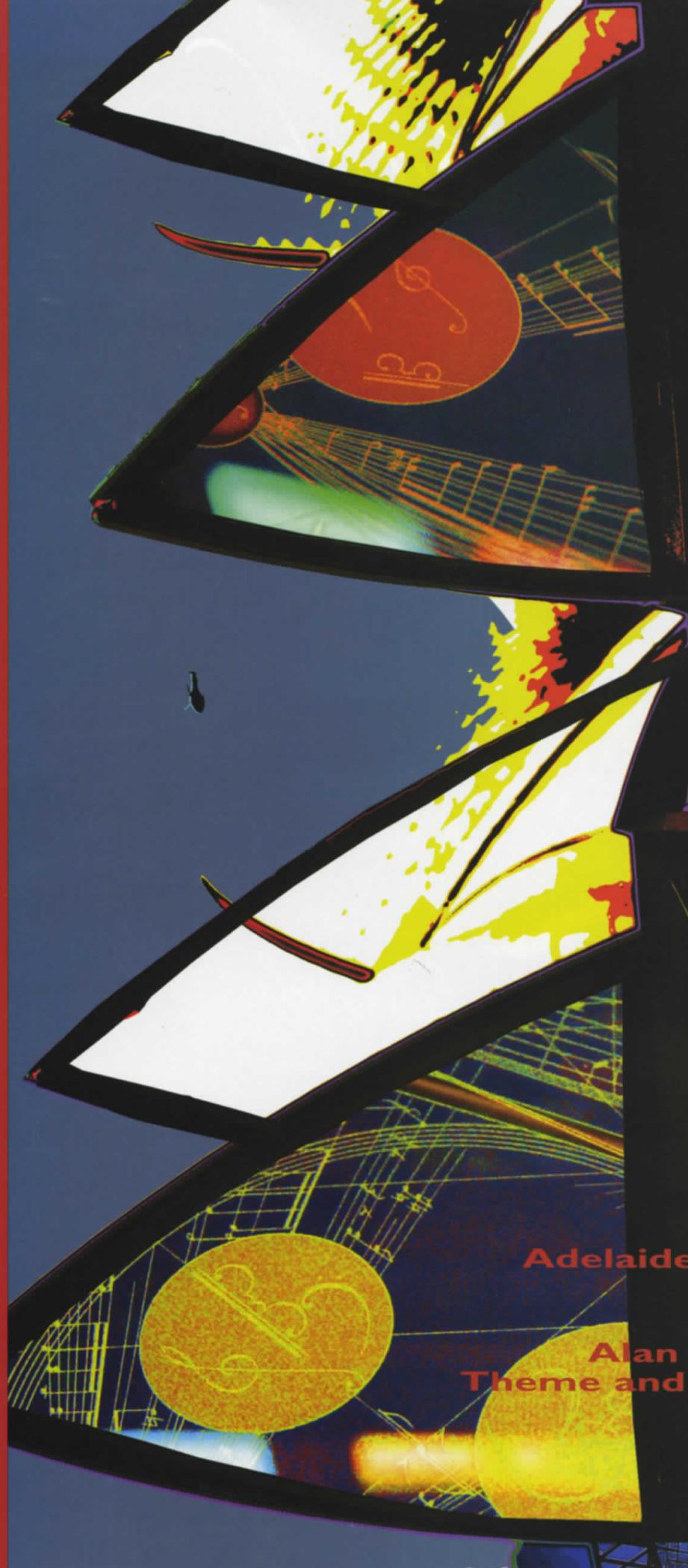


Journal of the American Viola Society

Volume 23 Number 2

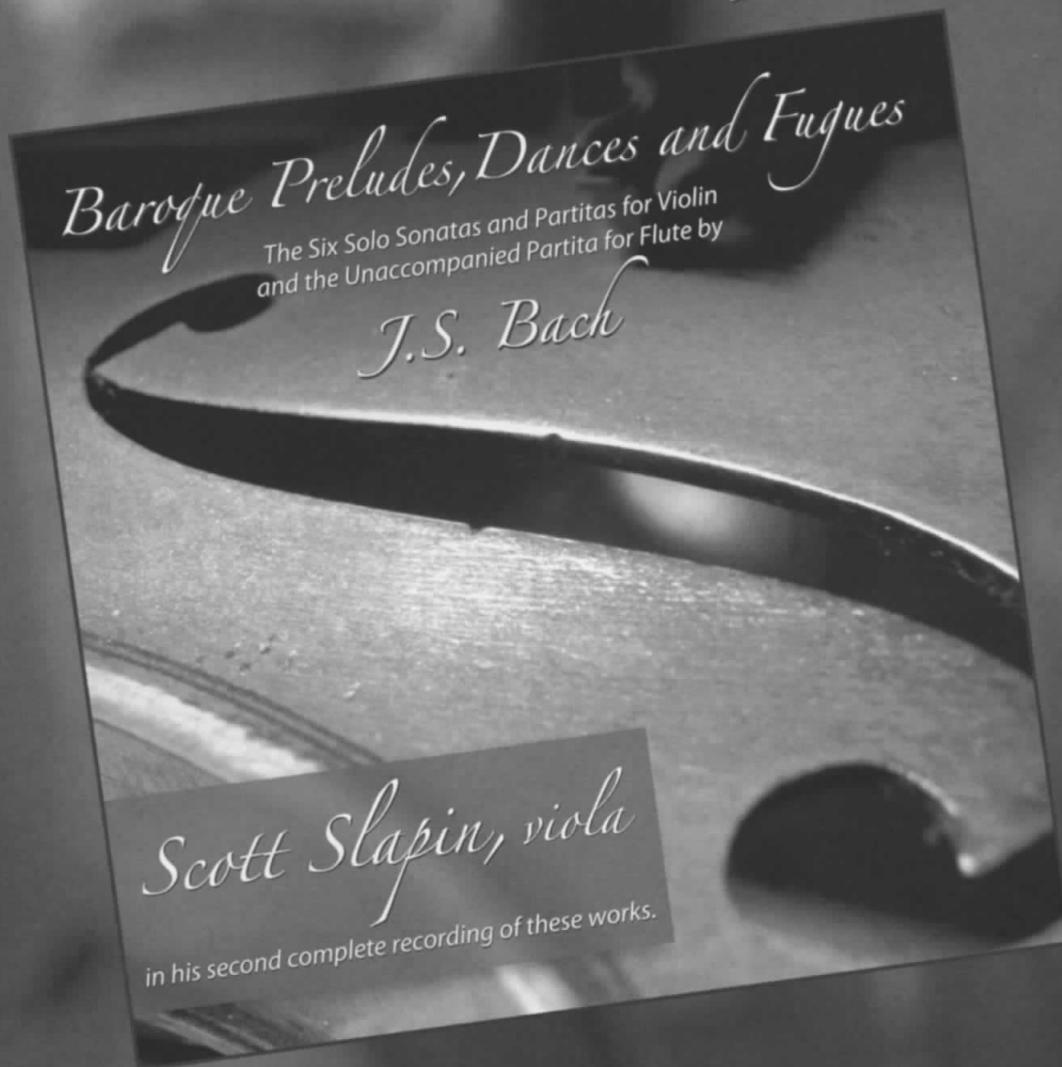


Features:
Adelaide Congress
in Review

Alan Shulman's
Theme and Variations

J.S. Bach

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Journal of the American Viola Society

A publication of the American Viola Society

Fall 2007

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Editor: Matthew Dane
Alternative Styles: Juliet White-Smith
At the Grassroots: Louise Zeitlin
AVS Retrospective: Dwight Pounds
Fresh Faces: Lembi Veskimets
In the Studio: Karen Ritscher
Meet the Section: Michael Strauss
Modern Makers: Eric Chapman
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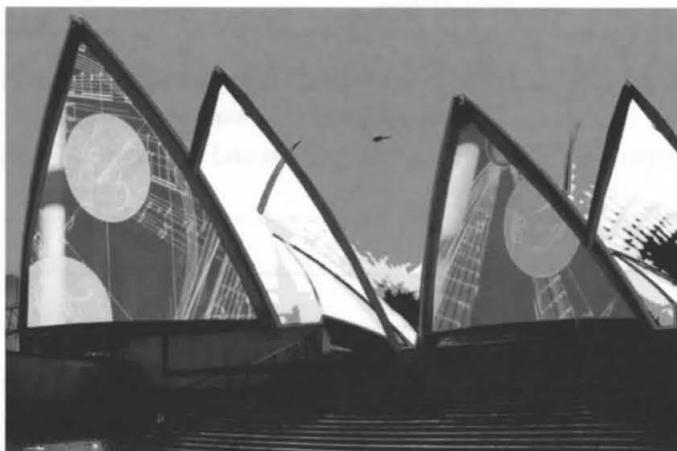
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REGULAR DEPARTMENTS

From the Editor	3
From the President	5
Letter from 2008 Arizona Congress Host	7
Announcements.....	9
Violists "On the Move".....	13
AVS Meeting Minutes.....	15
Alternative Styles: The World of the Baroque Viola.....	39
Sample Score: Roman - <i>Assaggio #1 in C Minor</i>	43
In the Studio: Barbara Westphal	47
Fresh Faces: Jonah Sirota.....	51
New Music Reviews: Concerti.....	55
Recording Reviews	61
At the Grassroots.....	65

FEATURES

Adelaide Congress in Review.....	17
Portrait of Alan Shulman and his <i>Theme and Variations</i>	29



COVER ART

— Dr. Dwight Pounds is a frequent contributor to the JAVS as a writer and photographer and has served on the AVS Executive Board for over 25 years in various capacities. He was the third AVS Vice President, first IVS Executive Secretary, and is author of *The American Viola Society: A History and Reference*. He earned his doctorate from Indiana University where he studied viola with William Primrose and Irvin Ilmer. Dr. Pounds is Professor Emeritus from Western Kentucky 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 2008.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2008 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.

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Permanent Address _____

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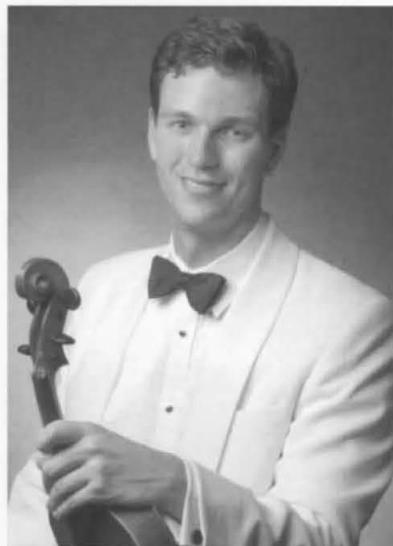
Academic Level: Fr / So / Jr / Sr / Grad

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 EDITOR



In this issue, you will find riveting articles that focus on a wide variety of personalities and issues that have to do with our instrument. As always, reading about our annual Congresses are a great place to start. In this issue, we include both a letter from 2008 Congress Host Nancy Buck about the plans being laid, as well as a thorough review of the 2007 Congress in Adelaide, Australia. The Congress review is written by a consortium comprised of some of our most experienced Congress-goers and AVS/IVS personalities: Dwight Pounds, Tom Tatton, Carlos Maria Solare, Ann Frederking, and David Dalton, no less! The result is a considered review with the benefit of great context and organizational hindsight. We are also pleased to present recording reviews written by Solare in this issue- his experienced perspective in this area is a great feature to be able to offer in JAVS.

Other articles here focus on particular people. 2007 Paula Krupiczewicz's *Dalton Research Competition* First

Prize winning article looks at one of the past century's more viola-friendly composers, Alan Shulman, and his *Theme and Variations*. Spencer Martin's article on Barbara Westphal gives a look into her teaching activities and philosophies, while Jonah Sirota is profiled in our "Fresh Faces" column. This interview also appears on the AVS website, as Jonah is our new web Travel Writer.

In a change of pace "Alternative Styles" goes back in time for this issue: specifically to the world of Baroque playing, and what can hold for the violist. Our sample score goes with this as well, reprinting a transcription of a complete solo work by Swedish composer Johan Helmich Roman. Ken Martinson focuses on recent Concerti in the New Music Reviews. Ken also compiled a list of violists who have recently been offered positions in US orchestras and universities, appearing in the announcements. Unlike the Union paper's "On the Move" list, Ken has gone to great lengths to make this list as complete as possible. Thank you Ken- we hope to make this a regular JAVS feature. Finally, we have all sorts of interesting reports in the Grassroots: viola camping adventure in Idaho, for example!

As you will see in the Announcement, the AVS Board is now searching for a new JAVS Editor, starting with the Summer 2008 online issue. While I have

greatly enjoyed the experience of editing, meeting new people, and learning about many new things, it has come time for me to put my energies into other projects. I have put much effort into continuing to develop JAVS content by soliciting new writers on specific article topics. I look forward to seeing the evolution of JAVS in the future! Details about both this position and how to apply for it are found in the text box below. Furthermore, I would be happy to answer any questions potential applicants might have via email: matthew.a.dane@gmail.com. B

Sincerely,
Matthew Dane
JAVS Editor

The AVS Board seeks the next Editor for the Journal of the American Viola Society. Editor is chiefly responsible for soliciting/collecting articles, working with the peer-review panel, deciding on content, and copy-editing for three issues annually- two printed, and one online. The Editor is currently not responsible for graphic layout or advertisements. This is a paid position. Applicants should submit, via email, both a letter of interest and a writing sample to Madeleine Crouch at info@avsnationaloffice.org by January 15th, 2008.

The Bard College Conservatory of Music

Liyuan Liu, '10, viola student of Ira Weller

Photograph: Karl Baber

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FROM THE PRESIDENT



You will notice in this issue of JAVS that there is a fundraising letter included for you to read. This is a very important fundraising drive as the AVS enters its 30th anniversary year! In preparation for this landmark event in our history, we have taken steps to review every aspect of the society to see if there are ways we can move forward that are more financially realistic and that will give the AVS a firmer long-range financial footing. Part of that review was to create an annual budget forecast - the first of its kind that should allow us to manage our accounts and be more efficient with the limited amount of resources we have. It will also hopefully allow us to retain our general management and with the generous support of Madeleine Crouch and the IVS, we are working towards that financial plan over the next six months.

It has been some time since we have asked our members to go that little bit above and beyond by supporting

us with their much-needed donations. While we re-evaluate our society to ensure a strong foundation for the next 30 years, we ask that you take this time to make a special TAX DEDUCTIBLE donation to the AVS to assist us in keeping the new programs alive and supporting the much beloved Journal, competitions, and congresses. With your additional help, membership dollars can go towards the supporting of all those great programs and grants we provide. If you value what the AVS is doing in our community please take this time to make a donation to the society. We need your help.

Like you, the AVS has been very busy these past few months, gearing up for the new year and the wonderful events we have planned to include the International Viola Congress in Pheonix, Arizona (<http://www.violacongress2008.com/>); The Primrose International Competition and all of the BRATS Days and Viola Days we are helping to support all over the country. We have a very diverse membership and with special thanks to our board and in particular our new Secretary, Ken Martinson, we were able to start a number of new chapters all over the country as part of our new initiative to have a chapter in every state. If you want to start one where you live just log onto the web site and follow the instructions to start your own chapter - it's very easy to do!

I was very pleased recently to be a part of the rebirth of the Chicago Viola Society, now called the Great Lakes Viola Society. A number of former members and new supporters came together in October at the Music Institute of Chicago to restart the chapter. The Music Institute has generously stepped in to support the chapter and they already have a world class list of events (all information can be found on our web site www.AmericanViolaSociety.org) that will start the chapter off and running in style!

We can also report that the International Viola Congress for 2010 has been awarded to the University of Cincinnati on behalf of the College-Conservatory of Music with Professor of Viola, Catharine Carroll as host. The proposal the school submitted was one of the best we have ever seen at the AVS and we feel sure it is an indication that the quality of the event will be remarkable.

The Viola Bank has received a number of exciting donations and we hope to have the program available for our members starting January 1st 2008.

As always, it is my pleasure to serve you as president and I hope to be able to serve my last year in office by building the society to ensure its future for us all. B

Helen Callus
AVS President



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Principal Viola
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2008 ARIZONA CONGRESS

LETTER FROM 2008 ARIZONA CONGRESS HOST

Greetings from the Grand Canyon State of Arizona!

Mark your calendars now to attend the 36th International Viola Congress, to be held on the campus of Arizona State University in Tempe, Arizona, from June 4-8, 2008. It will be a fun-filled festival for viola enthusiasts and professionals, with performances, presentations, play-ins, concerts, lectures, and masterclasses given by violists from all over the world. The first day of the Congress celebrates Arizona and starts off with a special day devoted to viola resources and teaching in the schools (BRATS Day). Headed by the Arizona chapter of the American Viola Society, this particular day is designed to help viola teachers recruit, work directly with, and reach out to large groups of viola students in their communities. The evening concert will be a recital by Phoenix-based violist Nokuthula Ngwenyama. Following that, the second day of the Congress is all about two, and many of the recitals that day will highlight duos and duets. The day culminates with a pair of violists performing the evening concert: Misha Amory and Hsin-Yun Huang. On Friday, June 6, Congress attendees will be treated to an evening of concerto performances. Among the works to

be performed is Joan Tower's recent viola concerto (performed by Paul Neubauer), with additional performances by Kim Kashkashian and Paul Coletti. The weekend promises a delectable banquet dinner and the live performance of finalist competitors in the 2008 Primrose International Viola Competition. The audience will have a chance to vote for their favorite violist, and prizewinners will be announced that evening. Sunday, June 8 will then come upon us all too quickly and the 36th International Viola Congress will officially end. Throughout it all, you will have the opportunity to see and observe many, many violists, as old and new friendships are reunited and formed, and pick up on new ideas and concepts as they are so freely shared in the name of the alto clef.

If you have not yet attended a Viola Congress, I invite you to experience your first in the Southwest. With the Grand Canyon only a few hours north by car, and Phoenix being the fifth largest U.S. metropolitan city (home of Southwest Airlines and US Airways), this is your opportunity to see one of the great wonders of the world, before or after witnessing the wide range our instrument offers in performance, pedagogy, and research.

Please go to this website, www.violacongress2008.com, for the most updated information. Bookmark it, and check back often, as it will be the official source of information for the Congress. See you in June! B

– Nancy Buck, host chair,
36th International Viola Congress



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APRIL 15 FOR THE
SUMMER ONLINE ISSUE, AND

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AVS Moves to Electronic Voting

In an effort to make our annual election process more efficient, and as a way to further trim operation costs, the AVS board has voted to hold the society's next elections via electronic ballot. Electronic voting will save a considerable amount of money that is spent in printing and mailing costs, and will also make voting more convenient for you, the AVS constituency.

Please be sure that your email address is up to date with the AVS office by contacting Madeleine Crouch at info@avsnationaloffice.org.

– Michael Palumbo, Chair
AVS Nominating Committee

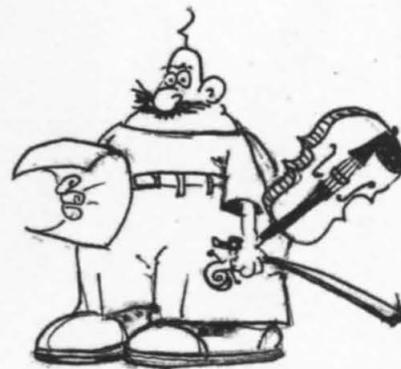
JAVS Editor Vacancy, Starting Summer 2008

The Board of the American Viola Society is seeking an Editor for this publication, effective with the summer issue of 2008. Those interested in the position should submit a letter of interest and a writing sample by January 15th to Madeleine Crouch at info@americanviolasocie

Dalton Research Competition Re Announcement

The AVS Board is pleased to announce that Paula Krupiczewicz is the first-prize winner of the 2007 Dalton Competition- her article on Alan Shulman's *Theme and Variatio* is found in this issue.

Congratulations Paula!



By Andrew Duckles.

The 2008 Competition's guidelines and timetable will be similar to past year, with a postmark date of May 15, 2008. For more information, please see the announcement advertisement in this issue on page 2 or the AVS Website. Any further questions should be directed to JAVS Editor Matthew Dane.

Call for Nominations

Nominations are being solicited from the AVS membership for the following awards, each of which is followed by its eligibility criteria.

1. THE AVS CAREER ACHIEVEMENT AWARD for Distinguished Contributions to Viola Performance and/or Teaching

Criteria: The AVS Career Achievement Award requires a minimum of thirty years service to the viola in Performance (Orchestral, Chamber, Solo and/or Recording) or in Teaching, usually to be given at the time of announced retirement. The award will read Distinguished Performance or Teaching combined with any additional areas of distinguished service, including Composition, Scholarship and/or Service to the AVS.

2. The MAURICE W. RILEY VIOLA AWARD for Distinguished Contributions to the Viola in Teaching, Scholarship, Composition, Philanthropy, or Service to the AVS

Criteria: Nominees for this award must demonstrate at least one of the following:

A minimum of ten years of Service to the AVS (can be waived)

Outstanding Teaching

Outstanding Scholarship or Composition

Philanthropy

Distinguished Performance, if considered secondary to the above.

3. AVS FOUNDERS AWARD for Performance, Scholarship, Composition, Instrument Building, Philanthropy, or Service to the AVS

Criteria: This award is based upon evidence of distinguished service to the viola and/or the AVS worthy of acknowledgment. It shall be presented without reference to age, years of service, or occupation. It may be presented to individuals, schools, businesses, or other organizations at the discretion of the AVS. Multiple presentations are permitted, although it is recommended that this number not exceed five recipients in any one congress.

If you wish to submit names in nomination for any of the above awards, please visit the AVS Website and click on 2008 Award Nominations.

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A viola, hand crafted in Worcester, Massachusetts in 1932 by Burpee E. DeLong recently returned to its maker's roots in Nova Scotia, Canada. Burpee E. DeLong, born in Barss Corner, Nova Scotia in 1880, was a fine carpenter by trade. He was also a violinist and amateur photographer.

Burpee E. DeLong moved from Barss Corner to Worcester in 1919 and in 1932 crafted the viola for his daughter Frances who became a professional musician. The instrument was later traded for services provided to Frances by a foot doctor. Frances DeLong died in 2004 and two additional stringed instruments, believed to be crafted by her father, were donated to a university music department in Spokane, Washington.

Melanie Mader (great-niece of Burpee E. DeLong) while surfing the internet for DeLong family genealogy, happened upon an advertisement in the American Viola Society Newsletter for the sale of a 1932 viola with the label reading Burpee E. DeLong. Melanie contacted the seller

Martha Hughes of Gilbert, Arizona and was told the instrument was still for sale if interested.

While visiting her aunt Hazel DeLong-Zwicker in Mahone Bay, Nova Scotia, Melanie relayed the story of her interesting internet find. Upon hearing the viola was for sale, Hazel excitedly contacted Ms. Hughes in hopes of purchasing the instrument as her son Burpee C. DeLong is the namesake of the viola's crafter. Her hopes were met, and the viola arrived in Nova Scotia in late July, 2007.

Hazel DeLong-Zwicker is thrilled that the viola returned "home" to its DeLong roots and it is currently displayed in her music room.

— Melanie Mader

In Memoriam

Dr. Donald Herbert Sandford, 89, succumbed to an acute bout of pneumonia in June, 2007. A longtime AVS member, Sandford earned degrees from Wayne State University, and the University of Michigan. He served 34 years as a faculty member at Northwest Missouri State University in Maryville, where he taught music history and strings. During this time he performed as principal violist with the St. Joseph Symphony Orchestra, with whom he often soloed. He often played recitals with his pianist wife of 62 years, Mary Jane. He is survived by his wife, two daughters and their families. ☪

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VIOLISTS ON THE MOVE

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Alabama Symphony Orchestra, Assistant Principal - Kenny Kim;
Section - Tyler Hokanson
Allentown Symphony, Principal - Kathleen Overfield
Canton Symphony Orchestra, Principal - Jonathan Kim;
Section (2) - Juliana Day, Rebekah Newman
Colorado Springs Philharmonic, Associate Principal - Isaac White;
Section - Ekertina Dobrotvorskaia
Dayton Philharmonic, Section - Dale Kim
Duluth-Superior Symphony, Section (2) - Huldah Niles, Jennifer Farrian
El Paso Symphony, Section - Jesus Hernandez
Eugene Symphony, Assistant Principal - Yoichrio Etsuki
Ft. Collins Symphony, Principal - Ethan Hecht
Hudson Valley Philharmonic, Section - Christopher Jenkins
Kalamazoo Symphony Orchestra, Intermediate - Roman Kosarev
Kansas City Symphony, Section (2) - Jennifer Richison, Joanne Wojtowicz
New Haven Symphony, Section - Cesselin Todorov
North Carolina Symphony, Assistant Principal - Christopher Fischer
Oklahoma City Philharmonic, Principal - Royce McLarry
Pittsburgh Opera Orchestra, Section (2) - J. J. Johnson, Joshua Kelly
Pittsburgh Symphony, Section - Erina Laraby-Goldwasser
Santa Rosa Symphony, Section - Alexander Volonts
South Bend Symphony, Section - Adam Davidowitz
Southwest Florida Orchestra, Assistant Principal - Jean Phelan;
Section (2)- Shawn Sneider, Gail Picha
Tacoma Symphony, Section- Eva Sheie
Windsor Symphony, Principal- Joshua Greenlaw

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University of Oklahoma - Joanna Mendoza
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2006 AVS BOARD MEETING

MINUTES AND REPORTS

Annual Board Meeting

AVS National Office Headquarters, 13900 Proton Road,
Suite 100, Dallas, TX

Friday, June 15, 2007, 3:30-5:30pm, 7:00-9:00pm

Saturday, June 16, 2007, 9:00am-1:00pm

Officers Present: Callus (President), White-Smith
(President-Elect), Martinson (Secretary), Sayles (Treasurer)

Board Members Present: Bigelow, Dubois (Saturday
only), Ngwenyama, Palumbo, Steely, Veskimets, Zeitlin

Board Members unable to attend: Dane, Doctor,
Hamilton, Pounds, Rodland, Zaslav, Benson (at-large),
Kruse (advisory), Strauss (advisory), Temple (at-large).

Guests present: Madeleine Crouch, General Manager

Meeting was called to order at 3:33 pm by Callus.

I. Presidents Report (Callus)

A. Membership Drives

B. New Programs

1. BRATS- Callus unveiled the BRATS
Resource Notebook, a handbook to help aid
in planning BRATS events for viola con-
gresses and chapter meetings.

2. Viola Bank

3. Membership Policy

4. Orchestral Violist Services

C. Chapter Development

D. AVS at ASTA

E. Other business

1. Questionnaire for JAVS
2. Recording Royalties for Gardner Viola
works recording
3. Summer Music Programs
4. IVS Questions/Comments for Adelaide
5. Nomination of candidates for future elections

F. Sponsorship

1. JAVS
2. String Donations
3. Individual program support

II. Secretary's Report (Martinson)

A. E-mail minutes from internal discussion (2006-7)

B. Membership report

C. Election results- New Board members elected are as follows:

1. Sheila Brown
2. David Holland
3. Nokuthula Ngwenyama (re-elected)
4. Deborah Price

III. Treasurer's Report (Sayles)

A. Bank Account Switch

B. Executive Summary

1. Net Operating Income

2. Total Net Worth

3. Future Sustainability

C. Budget and Future Planning

IV. JAVS Editor's Report (Dane- submitted by e-mail)

A. Financial Summary

B. Content/Submissions

C. Dalton Competition

D. Relationship with Website, E-newsletter

V. Committee Reports

A. Publications Committee (Dane- submitted by e-mail)

1. Current scope of AVS publications

2. Expanding AVS Publication offerings

B. Technology Committee/AVS Website (Steely)

1. AVS Website- Main templatechange

2. New Items posted since 2006 Board Meetings

3. Ongoing Projects- Summer 2007

4. Future Projects

C. Congress Committee (Callus)

1. Twelve locations were targeted by the Congress committee as possible hosts for the 2010 International Viola Congress.

2. Of these twelve locations, four of these pro- duced proposals for consideration by the AVS board, the AVS Board members reviewed each of these four proposals, dis- cussion about each proposal ensued.

3. Bigelow made a motion that the AVS Board accept the proposal bid from the University of Cincinnati as the 2010 International Viola Congress host. Steely seconded the motion. ACTION: The AVS Board voted in favor of accepting the bid proposal by the University of Cincinnati to be the next host for the 2010 International Viola Congress.

Meeting adjourned at Friday, 9:02pm.

Meeting was called to order Saturday at 9:05am by
President Callus.

D. Nominations Committee Report (Palumbo)

E. By-laws Committee Report (Veskimets) -

Discussed making the AVS Constitution avail-
able to all AVS board members, as well as hav-

ing it posted on the AVS website. Several possible revisions of the AVS Constitution were discussed:

1. Article III: Membership, Section 2, Part B
 - a. Discussed the restriction on students paying student membership price for a maximum of 6 years, which would prevent a student who becomes a member at age 12 to retain that status through college years.
 - b. Proposal: Remove “:(1) they shall be eligible for student membership for a period no longer than six years; (2)”.
 - c. ACTION: The AVS board approved this change to be put the AVS membership for ratification.
2. Article IV: Officers, Section 1, Parts A and B
 - a. Discussed the oversight in clarifying the prerequisites for President and President-Elect in regards to previous service to the AVS.
 - b. Proposal: Move the final sentence of Part A, the description of the President to be the final sentence of Part B, the description of the President-Elect “A member is eligible for election to the office of AVS President[-Elect] upon having completed three years experience as an officer or Board member within the last nine years as of the date assuming office.”
 - c. ACTION: The AVS board approved this change to be put the AVS membership for ratification.
3. Article IV: Officers, Section 1, Part E
 - a. Discussed making an allowance for the Secretary to step down from the responsibility of administering the election process (as what happened in last year’s election), and having the election be administered by the Nominations Committee Chair.
 - b. Proposal: Change the last sentence to read “The Secretary shall also administer by mail elections and balloting, except in the case when he/she is running for re-election, in which case the Chair of the Nominations Committee shall administer by mail elections and balloting.”
 - c. ACTION: The AVS board approved this change to be put the AVS membership for ratification.
- F. Chapters Committee Report (Zeitlin)
 1. Chapters reporting to Chapter Committee
 2. Chapters not heard back from yet
 3. Student Chapter- University of Northern Colorado
 4. 50-State Push
- G. Membership Committee Report (Zeitlin)
- H. Awards Committee Report (Pounds- submitted by e-mail)

1. Honorary Membership for Donald Maurice
2. Publishing Nominations Form in JAVS
3. Nominations for Congress XXXVI
 - a. Congress Dedication
 - b. Maurice Riley Award
 - c. Honorary Membership
 - d. Founders Award
- I. Fundraising Committee Report (Hamilton-submitted by e-mail)
- J. Education (ad hoc) Committee Report (White-Smith)
- K. Viola Bank (ad hoc) Committee Report (White-Smith)
- L. Gardner (ad hoc) Committee Report (Kruse)-no report.
- M. Dalton (ad hoc) Committee Report (Pounds)-included in Dane’s JAVS report.
- N. Primrose Competition Committee Report (Ngwenyama)
 1. Overall outlook
 2. Permanent home for competition
 3. International Standing- possible entry into WFIMC
 4. Future Growth and Goals
 5. Repertoire

Meeting adjourned at 1:16 pm.

Respectfully submitted,
Kenneth Martinson,
Secretary to the American Viola Society

B

INTERNATIONAL VIOLA CONGRESS XXXV

ADELAIDE, SA, AUSTRALIA,
29 JUNE-3 JULY 2007

Compiled by Dwight Pounds

**with contributions by
David Dalton, Tom Tatton,
Carlos María Solare, and Ann
Frederking**

**Unless otherwise noted, all pho-
tographs by Neil Shepherd**

International Viola Congress XXXV convened 29 June-3 July 2007 at the Elder Conservatorium, University of Adelaide, Adelaide, SA, Australia. The program was international indeed, with presenters not only from Australia and New Zealand, but with Austria, Germany, Finland, Canada, China, South Africa, Switzerland, the United Kingdom, and the United States well represented in the 38 featured programs over five days. These included seven lectures, two "seminars," one panel discussion, and one "workshop" interspersed between recitals and concerts. A very efficient schedule of events had been established by our hosts and was followed strictly. Social occasions were welcome and lively—our hosts had scheduled breaks where people could meet over morning or afternoon tea and pastries and talk shop or visit exhibits. Other social events included a civic reception hosted by the Lord

Mayor of Adelaide at the Adelaide Town Hall and the congress dinner. In the following pages you will read the accounts of and reactions to the congress from five contributors, themselves representing four countries. Three recitals for viola and percussion ((Deborah Lander, Roger Benedict (both of Australia) and Kathryn Lockwood (USA)) perhaps were unique to this congress, as were two presentations ((Louise Lansdown (South Africa) and David Hume (UK, Australia) on the restoration of historic instruments. The congress included six world and three Australian premiers. You will notice repeated comments regarding problems inherent in double booking. The pianists—David Brunell (USA), Larissa Schneider (Australia), En-Chi Ho (USA), Benjamin Martin (Australia), Michael Ierace (Australia), and Leigh Harrold (Australia)—were integral to the success of the congress, particularly Benjamin Martin who not only contributed as a composer ((Serenade (2005), performed with Paul McMillan on



Photo by Dwight Pounds.

Day 3)) but very adeptly managed a variety of styles in the three demanding programs for which he collaborated. Then there was Richard Haynes, an Australian clarinetist performing with violist William Lane (Day 3), who very subtly but deliberately played the opening two phrases of the Brahms E-flat, Op. 120, as part of his warm-up while the delegates were shuffling around and visiting prior to the next recital. No one seemed to react in the slightest, but one has to acknowledge what-

ever combination of nerve, effrontery, or prankish humor that would prompt a clarinetist to quote a couple of phrases of the Opus 120 in a room of violists, even inattentive ones. His statement was very brief and very subtle, but I took notice...it was also very legitimate.

**Day One: Friday, 29 June 2007
– Dwight Pounds (USA)**



Australian viola duo Deborah Lander and Daryl Pratt.



Viola Viva, viola ensemble from Wellington, NZ.

Congress host Keith Crellin opened the congress in the Elder Conservatorium Recital Hall and personally escorted delegates on a very helpful walking tour of the facilities set aside for recitals, lectures, master classes, and panels. The acoustics were excellent and the room itself was quite interesting architecturally.

Showing Gothic and Tudor touches, the rafters and ceiling of the very vertical recital chamber were rich in natural wood though sparsely ornamented, and with tall, slender windows. Its arched ceiling, which easily suggested an upside-down sailing ship with deck planking removed, caused one to suspect that it had been designed by a master boat-builder-turned-architect. Two smaller recital halls were more than adequate for our purposes and were within very reasonable walking times of the central facility.

The opening programs of Congress XXXV featured two concurrent lectures: an updated version of David Dalton's *The Art of Primrose and Serious Games and Best Tips* by Lila Brown. Dalton's subject appears to be timeless and both those who are largely uninformed about the great violist's career and those who cannot get enough information still approach David following his lectures for additional information and discussion. Lila Brown, who has worked in Germany for many years, presented a series of mental games and exercises designed for the improvement of intonation and technique. Even experienced players and teachers who volunteered to assist with Brown's presentation sometimes required a second or third attempt to successfully complete the challenges. She performed a recital for solo viola (Day 5). Jürg Dähler (Switzerland), principal violist of the Musikkollegium in Winterthur, opened the performance portion of the congress with solid readings of Schumann's *Märchenbilder*, Bloch's *Suite for Viola and Piano* (1919), and Hans Ulrich Lehmann's *The Viola in all moods and senses* for solo viola. Dähler was guest soloist two days later in the world premiere of Charles Bodman Rae's *Concerto for Viola and Orchestra* (Day 3).

Prior to the evening's public concert, Mr. Michael Harbison, The Lord Mayor of Adelaide, hosted a very-well attended civic reception for the delegates in the Queen Adelaide room at the Adelaide Town Hall. The chain of office surrounding the Lord Mayor's collar and various coats-of-arms of European royalty on the walls lent a touch of the old world that settled this continent to an already elegant occasion.

Deborah Lander (Australia) and Jutta Puchhammer-Sédillot (Canada), strong players both musically and

technically, were featured soloists in the evening program, as was VIOLA VIVA, a viola ensemble from New Zealand. Lander is by no means intimidated by the unconventional-she teamed with percussionist-composer Daryl Pratt (USA/Australia) to present his Shadow Play for viola and vibraphone, setting the proverbial stage for two additional recitals combining viola with percussion. Fresh from hosting Congress XXXIV last summer in Montreal, Jutta Puchhammer (in my opinion, one of the best-kept secrets among truly outstanding violists) began her first of three Adelaide congress appearances with Alan Belkin's Sonata for viola. New Zealand's VIOLA VIVA-nine players from the New Zealand Symphony Orchestra and augmented by Anna Dawson, Donald Maurice, and Craig Utting-portrayed once again the warmth and beauty of violas in ensemble with Mr. Utting's Collages, York Bowen's *Fantasia Quartet for four violas* and Brett Dean's *Testament*.

Day Two: Saturday, 30 June 2007
– David Dalton (USA)

The campus of the University of Adelaide reflects the architectural metamorphoses it has undergone, typical of many university sites of venerability that don't choose to consciously adhere to a particular style. Two mid-morning events were held simultaneously, one in the neo-Tudor Elder Hall; the other in another venue, housed in a modern utilitarian building. Elder Hall has a lovely ambiance as well as acoustics, but unless one was seated close to the stage, some of Roger Benedict's valuable instruction in his master class was lost. (The hall was finely suited to the evening concerts that sometimes featured larger ensembles.) After taking much of his training in the UK, Benedict has served since 2002 as principal violist of the Sydney Symphony. About a five-minute brisk walk away, Jutta Puchhammer-Sédillot, the Montreal Congress's hostess, offered a workshop on "Mental Visualization of movement in playing," an intriguing subject. Reports were enthusiastic, and my regret was that I only saw the last quarter of her presentation, wanting to become better acquainted with Benedict's approach, while at the same time wishing I were at Jutta's workshop. Hence, the dilemma imposed on congress participants when double-scheduling is imposed.

Later in a morning recital, the fine violist, Sheila Browne, one of several American participants, played a single work with piano, the concerto *Approaching Northern Darkness* by Kenneth Jacobs. This is a work of Brucknerian length that presumed much from this listener's attention span. The afternoon concert introduced to me-and I suspect others in the audience-the artistry of violists Peter Barber (New Zealand), Timothy Deighton (USA), and Mark Neumann (Canada). The program consisted of four modern works, two premieres.

Following, we were fascinated by a program of the notable violist, Hartmut Lindemann, who in recent years has divided time between Australia and his native Germany-and he didn't play a note. Instead, he held our attention with his commentary and recorded musical examples exemplifying "Expressive devices of the great string players of the Shellac era."

Mechanical means, i.e., portamenti and vibrato, and well as more subtle means, such as fantasy and charm, were contrasted in the playing of such musical individualists as Joachim, Sarasate, Elman, Kreisler, and Thibaud. Lindemann gave his views as to why such players were distinctive as contrasted with the more "homogenized" character of today's string artists.

Attendees were presented the rarely heard quintet for strings by Anton Bruckner. The Australian violist and composer, Brett Dean, formerly of the Berlin Philharmonic, served as the other violist to the Australian String Quartet. It was a personal pleasure to hear the solemn and noble slow movement played so expressively. A late afternoon seminar given by Heng Ching Fang (UK) on Tertis's interpretive aesthetics demonstrated in the Arnold Bax sonata written for the great violist, was most informative. (For any who have had difficulty recently in purchasing the Bax, it is available in a new "Centenary Edition," Chappell Music, Ltd., Sole Selling Agent: Studio Music Co.)

I should mention that two other programs took place during the second day: A lecture recital by Dr. Diane Phoenix-Neal (USA) on music by Georges Migot, and a seminar by Robyn Brookfield (Australia) about the 2007 Viola Syllabus of the Australian Music Examinations. I chose other events competing in the same time slot.

Addendum to Day 2 by Dwight Pounds

Violist Diane Phoenix-Neal and violinist Joan Griffing (both USA) presented a lecture recital on the viola music of a relatively unknown French composer, Georges Migot-specifically a violin-violita duo. This composer apparently was quite popular in the 1920s and 30s but is virtually unknown today. Ms. Phoenix-Neal's good command of French made it obvious that she was well prepared for this type research and the subject was worthy of her efforts. Migot, considered a "group of one," was influenced musically both by Debussy and the much older French melodic tradition and by his love of nature. The *Suite for Violin and Viola* (1957) was an excellent example of his distinct and personal compositional style which featured distinctive bird calls and "the ebb and flow of the two intertwining voices." The very tonal Suite itself came nicely to the ear and-if not necessarily profound-nevertheless was one of the finest "new" (in the sense of hitherto unknown) pieces of music presented at the congress and certainly aroused curiosity about Migot's other viola compositions which include a solo sonata.

One of the greatest challenges for a congress host is to program, and instruct presenters in such a way, that time constraints are observed. Keith Crellin, the congress host did admirably in this regard. His wife, Ruth, and a group of mostly student assistants administered a smooth flow of events.

Addendum to Day 2 by Carlos María Solare:

The evening concert featured Canadian, Steven Dann accompanied by Ben Martin. This concert brought a great revelation in the shape of Pierre de Bréville's *Sonata for viola and piano*. Bréville was a student of César Franck, and it shows more often than he might care, but the piece is a beautiful addition to our repertoire, being much better suited to the viola than any adaptation of the Franck Sonata will ever be (it also has a second subject to kill for!). Both players did the piece full justice. Dann finished his program, which also included short pieces by Christos Hatzis and Toru Takemitsu, with another Romantic rarity: Julius Röntgen's *Sonata in C minor*.

Day Three: Sunday 1 July 2007

– Thomas Tatton (USA)

Day three - July 1 - began with a brisk walk under overcast skies to the beautiful burgundy draped Hartley Concert Room where some thirty viola students, amateurs, and professionals gathered for the 8:30 a.m. Congress Viola Ensemble rehearsal. There sat Lawrence Jacks, a portly, bristle faced, fatherly gentleman, reputed to be "... one of Australia's most



Percussionist/Composer Daryl Pratt adjusting equipment while Roger Benedict introduces.



Australian violist William Lane

experienced violists." Asked why the congress ensemble was important Mr. Jacks responded "All come to hear great artists perform new and familiar repertoire. This ensemble is an opportunity for the attendees to be active participants and an integral part of this 35th International Viola Congress." They worked on a Bizet Minuetto for four violas arr. by R.A. Cohen, the

Bartók Duet # 28 "Sadness" published by Boosey & Hawkes, Mobile Matilda arr. by Graham Powing and Handel's Arrival of the Queen of Sheba published by Comus Editions. As one would expect the ensemble sounded rich and full with Mr. Jacks quietly but firmly sharing his observations on the sound regarding phrase, line and tone. Smiles and positive acknowledgement came from all, well knowing their part in the success of the entire congress adventure.

Time between events gave me opportunity for a quick stop at the "Trade Fair" (exhibits). In an adequately spaced room there where some eight or nine makers, dealers and music stores. "A little cold in the room" remarked one vendor but noted that it was Sunday - the temperature was probably set by computer and had not yet been adjusted.

The bane of our congresses - double booking - was the order of the 10:00 am sessions.

Louise Lansdown, a doctoral candidate from the University of Manchester, spoke in the Schultz build-

ing lecture hall about Cecil Aronowitz (1916-1978.) She shared wonderful photographs, rare recordings and an enormous amount of insightful information on this less than fully appreciated pioneer of our instrument. Of great interest was the viola played by Cecil Aronowitz which Ms. Lansdown graciously shared with her audience. The label reads "David Tecchler - 1732" but Charles Beare (renowned British dealer) and others believe the instrument is French made circa 1750. Back in the Hartley Concert Room at the same time, Deborah Lander, who holds a PHD from the University of Newcastle in Australia (she performed wonderfully at our opening concert) presided over a Master Class. She heard three students each allotted twenty minutes. Ms. Lander's formula was simple: make positive comments to put the student at ease and then offer one or two observations that the student could try, remember and then put into practice. Her style was warm and supportive and her cogent comments wonderfully directed to the student with the audience included.

For the weekend (with the small cafeteria closed) the



Faculty String Quartet

L to R: Laurie Smukler, Julia Lichten, Calvin Wiersma, Ira Weller

Violist Ira Weller is a member of the Metropolitan Opera Orchestra, and is highly regarded as a soloist and chamber musician. In addition to his duties in the Met Orchestra, he plays regularly in New York with the Festival Chamber Players at their series in Merkin Hall, on the "Collection in Concert" series at the Pierpont Morgan Library, and on the "Music for Mischa" series at the Metropolitan Museum of Art.

He is artistic director of "Collection in Concert," a concert series presenting "aural exhibitions" of the astonishing collection of music manuscripts in the Pierpont Morgan Library. Research at the Library has also led to the discovery of a rare 18th-century original viola sonata by Felice Giardini.

As a founding member and violist for the first 10 years of the Mendelssohn String Quartet, Mr. Weller has recorded works by Dvorak, Mendelssohn, Mozart, Schoenberg, Weber, and Ran.

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Congress hosted tea and cookies/sandwiches at the 11:00 am and 4:00 pm hours. This was a wonderful 45-minute opportunity to mingle and chat. Seeing the likes of Dr. David Dalton and Jutta Puchhammer-Sédillot chatting with budding, youthful students seemed to me the quintessential essence of our international congresses.

The 11:45 am recital was in the Hartley Concert Room. Paul McMillan, a large, muscular, red-headed home town violist with a broad smile and a soft voice filled the seats with friends, admirers and those that would soon become same. The Hindemith *Sonata* (1939) was predictably strong and forceful. *Intimate Decisions* by Brett Dean (in attendance) showed a more sensitive McMillan. Something about this piece worked. The final selection *Serenade* by Benjamin Martin, who presided at the 1930s vintage Steinway baby grand piano, belied the verbal and written descriptions but was an intriguing piece nonetheless.

After lunch luthiers gathered in the Hartley for the traditional play-in. Jutta Puchhammer-Sédillot, Paul McMillan, Steven Dann and Donald Maurice each played a different viola and a different piece (as opposed to the usual marathon experienced at other congresses, in which one and the same excerpt is played on each instrument). This is a wonderful way to entice the audience to try the instruments at the exhibits, but not an effective way to compare them.

The 3:00 pm concert, in Elder Hall, gave Roger Benedict opportunity to share his ample technique and sumptuous tone. The several brief movements of the Hans Werner Henze *Serenade* for solo viola were wonderfully played. The *Sonata* for viola and percussion by Australia's pre-eminent composer Peter Sculthorpe was replete with outstanding counterpoint and wonderful colors - percussion and viola is truly an exciting combination. *Naturale*, for viola, tape and percussion by Luciano Berio uses the actual taping of a Sicilian folk singer. The extended sections without viola vibrato, the nasal, almost harsh taped vocal sections evoked a near eastern or Moorish quality not unlike an Islamic call to prayer.

The 5:00 pm concert organized by Australian violist

William Lane featured members of *Grenzenlos* (without borders), a multi-national group of musicians dedicated to the avant-garde. Other members included Richard Haynes, clarinets, Dianna Gaetjens, horn and Eugene Ughetti, percussion. These musicians are on a mission - a mission to explore the limits of musical tone and technique. The musical selections were changed from the booklet. The tamest piece on the program was the Berio *Sequenza VI*. It was some twenty-five minutes into the program before I recognized a traditional viola tone. It was an extremely rare note in the 90-minute performance that Lionel Tertis or William Primrose would have described as having a beautiful tone! That, my readers, is precisely the point of our congresses. Eventually some of these sounds and techniques will find their way into the viola lexicon and become a normal part of the musical vocabulary by youthful violists and composers, perhaps not yet born.

The evening's full orchestra concert was remarkable - not so much for the pieces or the performers, although they played wonderfully, but for the orchestra that Keith Crellin (congress organizer) conducted. The cohesive ensemble was put together for the congress yet they played with sensitivity, colorful shape and line and a balance one would expect in a standing professional orchestra. First on the program was *Elegy* by Peter Sculthorpe with UK/Australian violist Francis Kefford. This selection is not nearly as tightly constructed as the Sculthorpe Sonata we heard at the 3:00 pm recital. Though the violist played with excellent tone and with technique equal to the task, the music meandered and lingered much too long. The premiere performance of the *Concerto for Viola and Orchestra* by Charles Bodman Rae added four wind players. The violist, Jürg Dähler, was again excellent but the music wandered and seemed much longer than the 28 minutes announced in the program notes. The Mozart *Sinfonia Concertante K. 364* brightened the evening with wonderful sense of line, sensitive phrases and outstanding balance. The tight ensemble from violinist Terence Tam and violist Tobias Lea brought the evening and the day to a sparkling conclusion.

Day Four: Monday, 2 July 2007

– Carlos Maria Solare (Argentina, Germany)

Being less interested in instrument-making matters than I should perhaps be, I decided not to start Day 4 with David Hume's report on "The repair and restoration of an Amati viola," but rather with Meng-Chun Chi's lecture recital, in which she introduced her transcription of Fauré's *Violin Sonata in A Major, Op. 13*. This being one of my favorite pieces of music in any genre, I was looking forward to it, and very much



David Hume during Amati lecture. Photo by Dwight Pounds.



German viola virtuoso Hartmut Lindemann.

wished the transcription to be a success. However, in spite of all the work Ms. Chin has put into it (and of her mentor Michael Tree's collaboration), the transcription can at best be considered a mixed success. Too many compromises had to be made in the voice leading, jumping an octave down whenever the line

gets too near to the “eternal snow” region. Ms. Chin was certainly conscious of the problem, to which she has given a lot of thought. The piece badly misses that E string, though, the melodic line having to shine through a piano part that can be quite thick. The slow movement, which needed the least intervention, worked best, while the Scherzo sounded most awkward. The first and last movements were - to my ears - much too compromised by the “compression” of the solo line. I left the session wondering about the alternative possibility of researching the original repertoire from the fin de siècle period. Only two days earlier, the Sonata by Pierre de Bréville had proved a revelation. Surely there must be other original viola literature written for the likes of Théophile Laforge and Maurice Vieux?

Dwight Pounds, commenting in my absence on David Hume’s repair and restoration of an Amati viola, writes:

It was said of British Prime Minister and part-time painter Winston Churchill that he had the confidence to alter a Rubens. Perhaps something similar could be attributed to British luthier David Hume, an (at least partially) self-taught luthier, who gave an intriguing and detailed account of how he had purchased the Amati and decided to restore it himself. This, the procedures selected for its restoration, the major problems encountered, and the solutions employed were presented in fascinating detail, including something so simple as filling a worm-hole with a compound purchased at a local hardware store. Mr. Hume’s Powerpoint presentation was well organized and detailed, despite technical difficulties that required some time to resolve. Was the restoration successful? To the delight of the delegates, Mr. Hume remained a good half-hour following his lecture and invited anyone so inclined to come forward, play the instrument, and decide for themselves. I heard no complaints standing there in line with several others, waiting my turn and enjoying every note. Playing a superb Amati viola with a Sartori bow was absolutely heady-a delightful and rare experience.

There followed a Round Table on that old subject

that is always new and, like the poor, will certainly always be with us: namely the usefulness, necessity or otherwise of using a shoulder rest. Tim Deighton and Jutta Puchhammer led the pro-faction, with Steven Dann and Hartmut Lindemann arguing against it. As could have been anticipated, both parties agreed to disagree and went their separate ways with no one on or off stage having switched allegiances.

Of the two masterclasses on offer after lunch, I dropped into Tobias Lea’s, who worked on orchestral excerpts (he is, of course, principal viola of the Vienna Phil). It was in a way reassuring to see that - as the saying goes - “water is a pint a pound, the world around”; be it the Vienna Phil or the Southern North Dakota Symphony, they all look for the same basics of rhythmic exactitude, intonation, and tonal quality.

An afternoon recital brought a reacquaintance with Kathryn Lockwood, whom I remembered from a Primrose Competition way back in 1993. With her partner, Yousif Sheronick, she presented a fascinating program for viola and percussion. The composers having drawn their inspiration mostly from non-Western music, we were treated to a colorful feast of World Music, with percussion instruments from the Middle and Far East as well as from South America. The highlight was for me Zhao Jiping’s *Summer in the High Grassland*, in which the viola plays at being a Mogolian Morin Khuur (horsehead fiddle).

The IVS Annual General Meeting was - as is usually the case - attended only by the hardest of the hard core. Since minutes are being printed elsewhere, I will go on to report that the traditional Banquet, held in Ayers House, did proud to South Australian cuisine. Even host Keith Crellin and his wife Ruth, the weight mostly off their shoulders by now, were able to sit back and enjoy a convivial evening.

The day wasn’t over yet, however: The evening concert brought a deliciously old-fashioned recital by Hartmut Lindemann and Ben Martin. Lindemann, a long-time resident of Australia, has been based in his native Germany for over ten years now. Practicing what he had preached in his presentation two days before (see Day 2), Lindemann pulled out

all stops for a program that included the sonatas by Arnold Bax and Charles Villiers Stanford. The latter, originally for clarinet, was played in the transcription by the English violist, H. Waldo Warner (Primrose's predecessor in the London String Quartet). This heady stuff was leavened with morsels by Pugnani-Kreisler, Bach-Tertis, Sarasate-Zimbalist and Vieuxtemps, with a Debussy transcription added as an envoi. The whole evening was a jaw-dropping demonstration of playing in the Grand Manner, and in my opinion the high point of the week.

**Day Five: Tuesday, 3 July 2007
– Ann Frederking (Canada)**

The final day of the Congress XXXV began, as they always do, with a sizeable group of violists rehearsing ensemble music. This time, however, it was on the stage of Elder Hall in preparation for their concert in the afternoon. And since I would hear them later, I opted not to attend the rehearsal, but rather to visit the University computer lab for the last day of free Internet.

At 10:00 am, we once again had to make a choice.



Mark Smith with an illustration used in his lecture, The Viola Pomposa. Collage by Dwight Pounds.

Dr. Mark Smith from Australia presented a lecture on "Bach's violas of cello pitch." And at the same time, Adelaide-born-and-raised Tobias Lea filled in for Elizabeth Morgan who was unable to be present for a



Neil Shepherd in rare moment of not taking photographs. Photo by Dwight Pounds.

lecture on Sevcik. I chose to attend Lea's presentation.

Lea is now one of the solo violists of the Vienna Philharmonic and he talked about his education, his career, and dealing with performance nervousness. It was really two lectures in one and the part about how he made the switch to viola and began his orchestral career in the Vienna State Opera (as a sub with no rehearsal), shed a fascinating light on a system that is quite different from what most of us know in North America. After a stint as Principal Violist in Milan, he was able to return to Vienna in a similar role - one which he has held for 14 years.

Now he also makes a career of helping people to overcome nervousness and prepare for auditions. This was the focus of the second part of the talk, but time didn't permit him to develop it as much as many would have liked. But a few points were made:

- Increase the level of security by practicing a lot and knowing everything 130% so that when you lose 40% due to nerves in an audition, you will still play at 90%.
- Practice phrasing, musicality and EVERYTHING so that it's automatic.
- Work out what your individual problems are. It

may be necessary to play several auditions. Examine yourself under pressure and play for people you respect.

- Practice getting oneself into the anxiety-producing experiences.
- Practice relaxation -deep breathing or whatever works. Slow down vibrato and practice breathing before playing.

Addendum to Day 5 by Carlos María Solare:

Mark Smith, who has made a thorough study of the mysteries surrounding the viola pomposa and the violoncello piccolo, shared some of his findings with an attentive audience. Curiously, he didn't seem to want people to actually see the viola pomposa that was briefly played at the beginning of the lecture and then put away. I found Mr. Smith's lecture fascinating, even if it was delivered in a dry-as-dust manner. I was very grateful for a detailed handout, which included a long bibliography on the subject.

After morning tea, Lila Brown's solo viola recital in Elder Hall which featured old and new repertoire intermingled in an interesting way. Included were *Signs, Games, and Messages* by Kurtág and Ligeti's *Sonata* for solo viola, interspersed with Bach's *Andante* from the second solo violin sonata and *Gigue* from the third partita. Brown teaches in Düsseldorf, Germany, and is also the artistic director of the "Music From Salem" chamber music festival.

At 2:00 pm, we were finally treated to the concert of the ca. 35-participant Congress Viola Ensemble. Following daily rehearsals under the able direction of Lawrence Jacks, they were in good form and presented arrangements by the Absolute Zero Quartet, two Bartók Duos, and Michael Dennison's Queen of Sheba arrangement. It was great fun to hear them.

This was followed by a recital with violist Deborah Lander (Australia) and David Brunell (USA) on piano. This delightful program included the world premiere public performance of a piece commissioned for the wedding of Ms. Lander's sister and which contained many personalized references. Two pieces I particularly liked were Ibert's *Aria* and Eric

Coates' *Souvenir* (written for Tertis and now published in original form by Weinberger). Several other pieces by Dillon, Giampieri and Groh rounded out the program.

After afternoon tea, we once again had to decide between two offerings. I chose to hear a recital by a promising young Australian violist, Yilin Zhu. Included on her short program were Andrew Ford's *Swansong* and Hindemith's *Sonata, Op. 11/5*. I was particularly impressed with her musical presentation of the Hindemith.

I asked Tom Tatton to attend and report on the concurrent event, a presentation for viola and live electronics by Max Savikangas from Finland, knowing that he wanted to support Max with his attendance. These are his thoughts.

Have we completely abandoned the notion of music as the aural expression of an idea, story, mood, feeling, emotion, color or texture? Are we so liberal that a simple definition of music as organized sound will suffice and no further explanation is necessary?

The bar was set high at our previous Congress XXXV concerts and again at the final concert. Performer(s) and composer met on stage in a marriage of superb technical accomplishment and sublime inspiration where music made was the prism for listeners to experience the performers' understanding of the composers' story. There was a real possibility of failure or success for the entire adventure and thus a heightened awareness that something beautiful and unique was happening.

Art music has (or should have) high aspirations with a goal to touch the soul, stir the emotions, move the body or tap the toe, to dance, pray, cry or conjure up a picture, story or feeling. What we heard from Mr. Savikangas was not art music.

Now, one might contrast my receptive response to Mr. Lane's concert (review of day three) and my rejection of Mr. Savikangas'. I believe that Mr.

Lane was attempting to expand the violist's palette - a legitimate goal at our viola congress. On the contrary, although Mr. Savikangas is a bright and engaging young man, I find no redeeming qualities in his performance, only hurtful pain. I do not believe we should collectively acquiesce; we should expect, especially at our congresses, that the music presented be of the highest order. I therefore do not consider the performance in question to be a legitimate part of Congress XXXV.

The day and the Congress concluded with an evening concert of chamber music involving the viola. Included on the program were Debussy's Sonata for viola, flute and harp, performed by Tobias Lea, flutist Geoffrey Collins, and harpist Suzanne Handel; Max Bruch's Eight Pieces for viola, clarinet, and piano, with Caroline Henbest, clarinetist Peter Handsworth, and pianist Leigh Harold; and Mozart's Quintet in C major, with Steven Dann and Timothy Deighton, violinists Terrence Tam and Graeme Norris, and cellist Janis Laurs. The program was enjoyable, but I felt the Bruch performance suffered acoustically and even visually because the violist stood to the right of the stage with f-holes and viola tone directed away from the audience and toward the piano. Surely the balance would have been improved had the violist stood to the left of the piano and the clarinet to the right. This arrangement would not have affected the clarinet's sound at all and improved that of the viola.

This concert (as with several others during the Congress) was recorded by the A(ustralian)BC for broadcast on ABC Classic FM <http://www.abc.net.au/classic/audio/> I do not know whether the performances are archived and available through Internet, but it may be worth a look.

Once again, we had come to the end of a memorable five days of music-making for the viola. It was time to say farewell to new and old friends, except for a relatively small group that participated in a tour the next day to the wine region of McLaren Vale. Next year we meet in early June in Tempe, Arizona. Be sure to save the date and plan for it now!

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PORTRAIT OF ALAN SHULMAN

AND HIS THEME AND VARIATIONS

**By Paula Krupiczewicz,
Winner of 2007 Dalton
Research Competition**

The viola repertoire is not as extensive as that for violinists and cellists. Lionel Tertis and William Primrose, forerunners in promoting the viola as a solo instrument, had many new works composed for them during the early twentieth century. In addition, Vadim Borisovsky, William Primrose, and Emanuel Vardi aided in expanding the literature by transcribing short violin compositions for performance. It cannot be said that the viola's repertoire is minimal, but many works are still widely unknown. Twentieth century composers found a new voice in the viola, providing works that demonstrated the instrument's characteristics and capabilities. Alan Shulman (1915-2002) was one of these composers who was attracted to the unique tonal qualities of the viola. Shulman is lesser known than some of his contemporaries, however his contributions to building a reputation for the viola as a solo instrument are significant. His composition, the *Theme and Variations* for viola and piano, with its subsequent versions for full orchestra and strings and harp, is a work of gaining popularity that exemplifies the instrument's range and tonal characteristics. This research will provide a biographical sketch of Alan

Shulman and his significant contributions to the viola repertoire. It will conclude with a comparative analysis, showing the subtleties of textures and colors found in each of the three orchestrations of his most successful work, the *Theme and Variations* (1940).

Shulman was a graduate of The Juilliard School, studying both cello and composition. An active performer, composer, and arranger in classical and commercial music,¹ he played with the National Broadcasting Company (NBC) Symphony Orchestra under Arturo Toscanini from the orchestra's conception in 1937 to its disbandment in 1954, taking leave to serve in the U.S. Maritime Service during World War II. During his time with the Symphony, he and his violinist brother Sylvan co-founded the Stuyvesant String Quartet, which became known for its performances and recordings of contemporary works including Ernest Bloch's *First Quartet* and Dmitri Shostakovich's *Piano Quintet*.² The quartet then formed a group called the "New Friends of Rhythm," playing jazz, original compositions, and jazzy arrangements of classical melodies by adding a guitar, double bass, and harp. They were affectionately called "Toscanini's Hep Cats" around NBC, selling over 20,000 records in the first ten months of their existence.³ Shulman was an avid chamber



Used with permission of Jay Shulman.

musician. In addition to performances with the Stuyvesant Quartet and the New Friends of Rhythm, he performed with the Kreiner Quartet, the Philharmonia Trio, the Vardi Trio, and the Haydn Quartet. After the disbandment of the NBC Orchestra in 1954, Shulman helped found the Symphony of the Air, which performed until 1963. He was a founding member of the Violoncello Society of New York in 1956, serving as President from 1967-1972. He held teaching positions at Sarah Lawrence College, Juilliard, SUNY-Purchase, Johnson State College (VT), and the University of Maine.

Shulman began composing at the age of ten, first composing simple charts for the family piano trio to play, which included his brother Sylvan and sister Violet, a pianist. Growing up in Baltimore, Maryland, he was exposed to numerous musical events: the large theatre orchestras that accompanied silent films, evening band concerts, and performances of the Baltimore Symphony.⁴ Shulman considered himself to have “sponge-ability,” the ability to “soak up” the various musical styles to which he was exposed, whether it was classical or jazz, incorporating many of these elements into his compositions.⁵

Shulman’s compositional output includes works for full orchestra,

string orchestra, chamber ensembles, documentary films, and works for piano, violin, viola, and cello. His first complete composition, incidental music for Hans Christian Anderson’s *Chinese Nightingale*, was completed in 1934; a critic for *Variety* described the music as possessing “humor, mood, and taste.”⁶ His principal compositions include the *Theme and Variations* for viola and piano (1940) and *A Laurentian Overture* for full orchestra (1951). Another composition worth noting is the *Concerto for Cello and Orchestra* (1949), dedicated to the People of Israel and premiered by Leonard Rose. These works embody many of the characteristics of Shulman’s compositions, including a strong Hebraic feel; others incorporate

elements of classical, jazz, and popular song. He knew the great American composers Jerome Kern, George Gershwin, and Cole Porter and was further influenced by the sounds of Igor Stravinsky, Maurice Ravel, Ernest Bloch, and Paul Hindemith, to name a few.⁷ Composing during the height of the radio era, Shulman’s music was intended for the radio listening audience, setting himself apart from the serial and minimalist composers. He describes his musical style as follows:

In my youth, I was tremendously taken by French Impressionists. Subsequently, I have been influenced by many national schools. I feel that the fewer notes I put into a score, the better I like it. I do not



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approve of the school that camouflages a paucity of musical ideas under a barrage of orchestration. I also feel that there is too much “intellectual” music being written today. That doesn’t mean that one should necessarily “write down” to an audience; it means that the lay person (who represents the majority of music lovers) wants an aural satisfaction, which will arouse his emotions; he must have something to grasp and retain - namely, a tune.⁸

Before 1940, Shulman had written several string orchestra pieces, but most of his compositional activities up to 1940 consisted of writing and/or arranging works for the *New Friends of Rhythm*, which first formed to perform a satiric version of Tchaikovsky’s *Andante Cantabile* at a musician’s party in 1938.⁹ They subsequently recorded and renamed their musical rendition “Drosky Drag.” The group was such a hit that they added other “reinterpreted” classics to their repertoire including “Bach Bay Blues” (Bach’s “Little” Organ Fugue in G minor), “Shoot the Schubert to me Hubert” (ballet music from *Rosamunde*), “Riffin Raff” (Joachim Raff’s *Cavatina*), and the “Barber’s Hitch” (Overture to the *Marriage of Figaro*).¹⁰

The NBC Orchestra’s roster included many great instrumentalists: violinists Oscar Shumsky, Josef Gingold, and Mischa Mischakoff; cellists Frank Miller and Harvey Shapiro; and violists William Primrose, Carlton Cooley, David Dawson, Nathan Gordon, Milton

Katims, Louis Keivman, Tibor Serly and Emanuel Vardi, to name a few.¹¹ The presence of these fine violists apparently inspired Shulman to compose for the viola, which ultimately resulted in a total of six works: *Homage to Erik Satie* (1938), *A Piece in Popular Style* (1940), *Theme and Variations* (1940), *Suite for Solo Viola* (1953), *Variations* (1984), and *Two Episodes for Viola Quartet 1. Night, 2. Ancora* (1976).

During the early twentieth century, the viola was struggling to become known as a solo instrument and violists were “hungry for repertoire.”¹² William Primrose, Vadim Borisovsky, and Emanuel Vardi began transcribing short violin pieces to showcase the instrument’s soloist capabilities during performance. For instance, Vardi performed and recorded all 24 Paganini Caprices on the viola and Primrose is credited for many arrangements for viola and piano including Tchaikovsky’s *None but the Lonely Heart* and Borodin’s *Nocturne: Andante* from String Quartet No. 2. Borisovsky is credited for compiling a catalogue of viola repertoire, *Literaturverzeichnis für Bratsche und Viola d’amour* (1937), and to his contribution of 253 transcriptions to the literature.

The twentieth century was a turning point for spotlighting the viola as a solo instrument. William Walton’s *Viola Concerto* (1928-9, rev. 1936-7, 1961), written for Tertis (though he didn’t premiere it), Paul Hindemith’s *Der Schwanendreher* (1935, rev. 1936),

and Bartók’s *Viola Concerto* (1945, published 1950), commissioned by Primrose to expand the viola repertoire and for the advancement of technique, were the main orchestral works composed for viola during the century. All of these works were heavily orchestrated, leaving violists fighting for their voice to be heard. Shulman was very sensitive to this problem, believing that the full orchestra was too heavy for any viola soloist, and therefore preferred to use a chamber orchestra or wind octet.¹³ While Shulman did score the *Theme and Variations* for full orchestra, his use of the group is highly selective throughout; his orchestration utilizes differences in tonal color more than it creates balance problems for the soloist.

As Shulman began sketching the *Theme and Variations*, violist Emanuel Vardi learned of the work. Vardi liked what he saw, telling Shulman that when he finished it, he would play it on his upcoming recital.¹⁴ The viola and piano version was completed on November 13, 1940, and Emanuel Vardi premiered the work on his 1941 debut recital in New York City’s Town Hall with Vivian Rivkin.¹⁵ Toscanini was in attendance and told Shulman upon hearing the piece, “Semplice, ma bene” (simple, but good).¹⁶ Vardi wrote, “[the *Theme and Variations*] was the hit of the concert. Toscanini was there and loved it.”¹⁷

Shortly after the premiere, Emanuel Vardi took the work to Dr. Frank Black (1894-1968), the general music director of the NBC radio

network and guest conductor for the orchestra.¹⁸ Black, an accomplished pianist, played through the work with Vardi and asked that Shulman orchestrate it.¹⁹ Shulman recalls from this event:

When [the *Theme and Variations*] was subsequently orchestrated, [NBC violist] Manny Vardi went to Frank Black and said “look, this man, our colleague, has written this piece, and I’d like to play it.” So we had an audition, and Black said “finish it up” - it was only half-finished at the time - he said “finish it up and we’ll put it on.”²⁰

The *Theme and Variations*, subsequently re-scored for viola and full orchestra, was completed in the early months of 1941 and first performed on a new radio series featuring young composers called “New American Music.” The inaugural broadcast of the full orchestra version was presented on March 11, 1941 with Vardi as soloist and Black conducting. This evening boasted two broadcast performances; the first, a short wave broadcast to South America and the sec-

ond, a network broadcast to the domestic public. Apparently, there was a lot of response from the listeners, resulting in additional broadcasts of the work in front of a live studio audience on April 1, 1941 and February 3, 1942, both again with Vardi as soloist. Vardi’s performance remains definitive and the work’s success is due in large part to his championing of the work.²¹ Some 66 years after he premiered the work, Vardi, at 91, still shows as much enthusiasm and gratitude towards this work, one that he describes as “a great piece of music.”

When Milton Preves, the principal violist of the Chicago Symphony Orchestra, heard Vardi’s 1942 broadcast and was impressed with the work.²² He sent a letter to Shulman who, in turn, sent Preves the score. Preves performed the work with the Chicago Symphony Orchestra, in December 1943. Shulman procured a leave from his military duties and traveled by train to Chicago to meet Preves and attend the performance.²³ Felix Borowski’s review for the *Chicago Sun* states:

“this artist [Preves] was given music to interpret which was more immediately effective than any in which, up to now, has been heard. Alan Shulman wrote gratefully and, on occasions, brilliantly for the instrument. He knew its strongest points and made a great show with them; but he knew the orchestra as well, and caused it to be more than a mere background.”²⁴

In 1954, Joseph de Pasquale, then the principal violist of the Boston Symphony, approached Shulman, suggesting that he make a string arrangement of the *Theme and Variations*. In Boston, there was a small chamber ensemble called the Zimble Sinfonietta, which de Pasquale thought was the perfect outlet for this orchestration. After several conversations, Shulman suggested to de Pasquale that a harp be included in the orchestration, which de Pasquale liked.²⁵ Shulman, in turn, re-orchestrated the *Theme and Variations* for viola, strings, and harp. The first performance took place at Jordan Hall in Boston on November 10, 1954.²⁶ The Boston Globe review of this performance states,



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Mr. Shulman's idiom is decidedly conservative, and there is much in the seven variations, chorale and postlude that brings back certain Frenchmen of the late 19th Century. The use of the harp is both unusual and effective.²⁷

The review from the *Boston Herald* describes the work as follows:

...a conventional work but one more deeply felt and more truly musical in its essence and its urgency. Based on a fine theme of a Warlockian character, its seven variations are now glowing in lyric, now warmly elegiac, again lively and vivacious, all culminating in a very moving postlude. Mr. Shulman shows a marvelously sympathetic attitude to the strings and obviously knows all their mysteries.²⁸

In short, the *Theme and Variations* was highly regarded among violists and music critics. Violists of the mid-twentieth century, including Emanuel Vardi, Joseph de Pasquale, Milton Katims, Nathan Gordon, Karen Tuttle, and Walter Trampler, many who knew Shulman personally, embraced the *Theme and Variations*, accepting it as part of the repertoire. Performances continued around the world, including ones by Louis Kievan, David Dawson, and Carlton Cooley, and four additional performances by Milton Preves and the Chicago Symphony Orchestra. William Primrose toured North and South America with it from 1944 to 1946. It is highly conceivable that

if Primrose had recorded this work - which he promised Shulman twice but never did - it would be more popular today because of Primrose's extensive performance and recording career.

After the original version for viola and piano was completed, the subsequent orchestral version was scored for pairs of flutes, oboes, clarinets, bassoons, four horns, a pair of trumpets, three trombones, tympani, percussion, harp, and strings. The published viola/piano version incorrectly suggests that it is a reduction of an earlier orchestration. When it was printed, the idea of the publisher Chappell/Warner - and probably Shulman's as well - was that they wanted it to be considered an orchestral piece that one would learn from the piano part.²⁹ The printed edition was made available for sale in the 1950s, nearly ten years after the premiere, and this is why it reads as it does today.

Although the *Theme and Variations* was held in high regard in the mid-twentieth century, many violists today are relatively unfamiliar with the work. Violist Lynne Richburg of the New Century Chamber Orchestra in San Francisco was introduced to this work in its original version for viola and piano, not realizing that it had been orchestrated. In 1987, she entered the Primrose Viola Competition and chose this work from the repertoire list. She won first place and subsequently performed the work, with Shulman present, at the 1987 Viola

Congress in Ann Arbor.

Ms. Richburg has performed the work in all three of its versions. In her experience, each variation has its own unique qualities depending on the supporting instrumentation. When she performed the full orchestra version she remembers all of the really interesting colors that were explored in some of the faster variations with the inclusion of the winds and brass, colors that cannot be produced on the piano. When asked what her favorite version was, Ms. Richburg stated she liked the version for strings and harp, believing this orchestration is just "beautiful," because it is more intimate when performed with the smaller ensemble.³⁰

Before comparing the orchestrations, it will be helpful to give a brief overview of the work. The piece begins with a simple, lyrical theme that is developed in seven distinct variations. The variations feature, in turn, characteristics of a waltz, stately rhythms, a light *grazioso*, a *siciliana*, a spirited *vivace*, a soulful reminiscence of the past, and a thrilling chase. The finale opens with a Bach-like chorale that flows directly to the cadenza, concluding with a tranquil postlude that ends peacefully and in question.

The versatility of the *Theme and Variations* is accomplished through its textures, musical colors, and orchestral settings, as can be found in the comparison of the three orchestrations. Few pieces have three orchestrations written by the

original composer, and this author is unaware of any other piece in the viola repertoire having so many. Differences amongst the three orchestral settings, although subtle, occur throughout the work, while the solo viola part is left essentially intact. One of the more obvious changes is in the opening of variation VII. In the original version as well as in the strings and harp version, the variation begins with a single eighth note. (See Example 1.) In the full orchestra version, the tuba and timpani play two eighth notes. (See Example 2.) The latter version is a more secure way of starting the variation for tempo with an ensemble because it sets up the tempo immediately for the orchestra.

The other obvious difference occurs at the very end of the work. The original version concludes with the solo viola supported by open fifths in the piano. (See example 3.) This

is also present in the strings and harp version with the addition of a simple motive in the harp, also in fifths, which enters whimsically. (See example 4.) The full orchestra version yields the most obvious change with this version ending with only the viola solo holding F#. In his manuscript, Shulman originally scored a part similar to the original version for tuba, and low strings. Shulman, however, later removed these parts. Toscanini, who received a score from Shulman, heard the performance and asked Shulman afterward, "What happened to the tuba at the end? I didn't hear it." Shulman replied, "Maestro, the texture was too thick, so I made it tacit."³¹

The majority of other changes occur in the use of different orchestral colors and textures, something that cannot be fully expressed on the piano. For

instance, in variation IV, *Alla Siciliana*, of the strings and harp edition, the string orchestra is playing with mutes, *con sordino*. In addition, Shulman instructs the first violins to play ponticello in the second half of the variation, producing a glassy sound, which adds a mysterious feel to the variation. (See Example 5 on page 37.)

Variation VI, the most passionate and soulful variation, has the most significant textural changes. These occur in the *animando* middle section with the addition of overlapping rhythmic patterns in the orchestra's voices. The basic structural outline is taken from the piano version but expanded upon. (See example 6 on page 37.)

The full orchestra score includes sextuplets, syncopations, and sixteenth notes, while the strings and harp version employs tremelo, syncopations, sixteenth notes, and

Example 1

Example 2

Example 3. Postlude, final bars of viola and piano version.

Example 4. Postlude, final bars of viola, strings, and harp version.

Example 5. Variation IV of viola, strings, and harp version.

Insert Example 6.

Example 7. Variation VII, reduction of full orchestra version.

triplet figures. In example 7 and 8 (page 38), the right hand of the piano is in the harp and the left hand is now in the cello in both orchestrations.

There is only one change in the solo viola part from the original version. In Variation VII, Allegro

ritmico, of both orchestrations, Shulman removed the viola pizzicato from the score in the second half. In the version for full orchestra, the low strings, cello and bass, and the horns cover the part. While in the strings and harp version, the harp and low strings

share this role, providing the orchestra with their own tutti. (See example 9 on page 38.)

Although many of the differences amongst the three versions are subtle, each musical texture and color takes the music to another emotional level. Violists today can compare each of the three settings on recording, which yield only

five to date. The earliest commercial recording dates from 1989 with Yizhak Schotten performing the string orchestra version with the Great Lake Chamber Orchestra. Emanuel Vardi's 1941 premiere performance with the NBC Orchestra is available in a re-mastered version, as well as other more recent recordings in the original version by Joseph de Pasquale, Cathy Basrak, and Robert Glazer. These recordings are valuable resources to study and compare, enabling musicians to expand their knowledge of the work and understand all the intricacies of each of the orchestral settings.

The *Theme and Variations* remains a hidden treasure in the viola repertoire, being discovered by many young musicians who are looking for something besides a dense Romantic sonata or a lengthy concerto. Pedagogues such as Emanuel Vardi, Joseph de Pasquale, Karen Tuttle, Yizhak

Example 8. Variation VII, reduction of strings and harp version.

Example 9. Opening of Variation VII for viola and piano.

Schotten, Masao Kawasaki, and Catharine Carroll are passing down this work to the next generations of violists. With its three versions available to the performer, the *Theme and Variations* can be performed successfully in a solo recital or on the concert stage. It is through this research that the society of violists can learn more about Alan Shulman as a composer and his work the *Theme and Variations* in its three orchestrations. The *Theme and Variations* is a particularly successful example of his compositional output that accomplishes his goal for pleasing the audience and not just for critical acclaim.

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tion of my dissertation titled: A Historical and Pedagogical Guide to Alan Shulman's *Theme and Variations* (1940) for Viola and Piano with an Introduction to Variations (1984) for Viola, Strings, and Harp."

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²Margaret Campbell, "Shulman, Alan," *The New Grove Dictionary of Music and Musicians* (Accessed 10 December 2006) <http://www.grovemusic.com>.

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ALTERNATIVE STYLES

FAREWELL, MY "MODERN" FRIEND; HELLO MY "OLD" PAL

By Christine Rutledge

For years I have been more-than-interested in Baroque performance practice, especially Bach. Let's just say my interest borders on fanaticism! (Ask my students and anyone who knows me.) This kind of enthusiasm coming from a violist might seem a bit odd, especially to the well-seasoned Baroque crowd -- because I do not play violin, Baroque or otherwise. "Why," they might ask, "would you want to perform on an instrument for which virtually no solo repertoire exists?" Perhaps because it is my innate nature as violist to champion the underdog, this challenge spurs me on with even more ferocity.

Unfortunately violists in the Baroque era suffered from discrimination, too. In Quantz's 18th-century treatise *On Playing the Flute*, this is pretty obvious:

The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that the instrument yields all too few advantages to its players, so that able people are not easily persuaded to take it up. I maintain, however, that if the entire accompaniment is to be without defect, the violist must be just as able as the second violinist.

Ouch! But there had to be at least a fair number of violists who were strong players and even soloists. Any violist who has played J. S. Bach's *Brandenburg Concerto No. 6* or any of the viola parts in his cantatas and other works knows that these parts are not for the faint of heart. And if you do some digging you will find a number of works by lesser-known Baroque composers (especially German) that are chock-full of fantastic and challenging parts. It was also very common during the Baroque era (as well as other eras) to transcribe works



Paul Hart Baroque viola.

for other instruments, either by the composer or the performer. J. S. Bach did so many times (for instance transcribing the fifth cello suite for the lute). I have a hunch that violists of the time played many cello, violin, and even flute and oboe parts, but simply read them in their original versions. (Musicians of that time were much more facile in this area.). Or they changed the parts for their personal use only, and these transcriptions were never published or saved.

Last year, my curiosity about viola repertoire and violists in the Baroque era came to a peak. After teaching



for over 15 years without a break, I finally mustered up the courage to take a sabbatical semester. The plan was to put my beloved modern viola in its case for a long “nap” and totally immerse myself on Baroque viola. I knew that if I ever wanted to become a serious Baroque violist that this was absolutely necessary; the two techniques are that different. When playing the Baroque instrument I have to make sure that I mentally and physically make the switch, or else things get a bit “thorny,” to say the least. It is sort of like convincing yourself that you are reading the same music but playing the bassoon (or saxophone, or flute, etc.).

The plan for the six-month odyssey was to travel around the US and Europe playing, teaching, observing, and generally absorbing as much of the early music culture as I could. During that time I also planned on completing and publishing several transcriptions for viola of Baroque masterpieces that were written for other instruments.

My primary goal was to create editions that closely adhered to manuscripts and/or the best scholarly sources possible. As violists know, many of the editions available to us have been so over-edited and marked that it is hard to recognize any semblance of the original sources. Furthermore, trudging through the process of finding reliable sources and then marking up your own part is not only a pain, but makes for a very fine mess to read. I was convinced that violists, like violinists and cellists, were hungry to understand authentic performance practices and to have good parts available that are specifically for viola. So, the path was set; now to take those first steps.

My Burgess viola, who has been my good and faithful friend for so many years, was temporarily retired. And my Paul Hart Baroque viola was now enlisted as my partner in my new journeys. The first stop was a lecture/recital at an arts and

humanities symposium in Honolulu, Hawaii. (Strongly recommended as the start to any sabbatical!) Then to Colorado, where I presented recitals and classes on period practices. The last leg of my journey was a five-week trip to Europe. Based in London, I traveled around Europe and the UK hearing concerts, meeting musicians, and conducting research for some of my transcription projects. Other than having a thoroughly delightful travel experience, it became apparent the differences in the musical cultures of the US and Europe, especially in period performance. The most obvious difference was the fact that almost all schools of music have period performance curricula as the norm and offered degree specializations in that area. The other obvious difference was the enormous wealth of period performance ensembles and concerts around Europe, and not just in large metropolitan areas.



After the traveling was finished I hunkered down to the grueling task of putting all of these great ideas and information I had gathered during my travels into performance editions. The centerpiece of my project (and goal many years in the making) was to create a performance edition of the Bach Cello Suites in a “workbook” format; that is, an edition into which the performer could easily insert their own interpretative markings. What the Bach edition ended up being was a 3-volume set: Volume I was edited and marked using the Anna Magdalena Bach manuscript copy as my guide; Volume II was a facsimile copy of her manuscript copy; and Volume III was a completely unmarked copy. I also included a preface that gives the violist an extensive list of resources to explore regarding Bach and performance practices of the time.

After a presentation on Bach interpretation at the Montreal Viola Congress two summers ago an audience member asked, “Why another Bach edition?” My somewhat facetious first response was “Well, perhaps we don’t!” But in truth I had always felt the need to have a more in-depth edition for viola that was closely based on the Anna Magdalena Bach copy, which is considered by many musicologists to be the most reliable source. Also, it would be great to have a “clean” part, like the cellists have in the Bärenreiter editions.

With that project finished and printed, I moved on to the other works I felt needed to be available to violists in accurate, clean, scholarly-based editions: Telemann’s 12

Fantasias for solo violin; Biber’s *Passacaglia* for solo violin; Swedish Baroque composer Johan Helmich Roman’s 6 *Assaggi* for solo violin (to which I was first introduced at the Reykjavík Viola Congress); Pisendel’s *Sonata* for solo violin; and J. S. Bach’s *Partita* for solo flauto traverso. I felt that this was at least a good start in adding to the published repertoire for both modern and Baroque viola. Other works keep coming to my attention, so the project will be ongoing; so much so that I even started my own “in-house” publishing company to distribute these transcriptions. [See Roman’s First Assaggio as the Sample Score on page 51.]

Today I am sitting at my computer in my office typing up this article. It is my fourth day back at the University after my leave period has ended, and I have been back to playing modern viola since the end of July. I missed modern viola after all of those months. (What’s life without Brahms and Hindemith?) The transition back to modern technique has not been the easiest. Playing modern viola involves so much “equipment” and the instrument and bow are just so darned heavy. But these differences are necessary in order to play music written after the 18th century. And the modern viola is so wonderfully loud and rich (and the strings stay in tune for more than ten minutes!). The modern instrument is just a vastly different beast from its Baroque counterpart.

The Baroque viola is very light. It has a small tailpiece, no tuners, no

chinrest, no shoulder pad, and a small bass bar and endblocks. The woods used for the fittings are also lighter than ebony. The bow is lighter and more flexible, there is no “grip,” and the hair is looser and “spongier.” There is also no set position of the bow hand on the stick - each player has their own “sweet spot.” The strings are for the most part gut (the C and G strings are typically wound with silver), and respond much differently than modern strings. They are strung with less tension, and the touch with the bow is more intimate and gentle. Overall, Baroque technique is more flexible and gentler, which was a wonderful break for me (and my body).

Much of what I did on my Baroque instrument has had a tremendous influence on my modern technique as well as my interpretation of music from all eras and genres. I learned that technique does not have to be so rigid and regimented. Players need to question more often their reasons for playing and interpreting in given ways. They should be much more aware of period practices and techniques and not walk blindly into a piece, operating on instinct alone, or just following their teacher’s instructions. Why does the bow have to always be held so close to the frog? (When the Tourte-design bow was first introduced many musicians still held the stick much higher up.) Should we depend so much on the use of shoulder pads and chinrests? (Not that I advocate their elimination, just simply asking *why* and *how* we use them.) Why do we always play soft pas-

sages at the tip? Why do short notes have to be bounced or staccato? What do the markings in the music *really* mean? How are ornaments different in the Baroque era than in subsequent ones? These are just some of the many questions that I was forced to confront in my own playing when returning to the modern instrument.

Overall, this experience- other than being the life-saving time off that I desperately needed- was one of the greatest events in my life. I loved the challenge of learning a new instrument and of stretching

my physical and brain powers to a whole new level. Opening up my mind to new ideas and thoughts was liberating and inspiring. I have found that the two styles of playing are not that separate after all, and can coexist happily. I also enjoyed working on the new editions (especially the challenges and nuances of the Sibelius(r) software program). After having these ideas rattling around in my head for so long, to finally have the printed parts in my hands gives me great satisfaction.

I look forward to passing on my experiences and inspiration to my

students, who have sometimes looked at me a bit cross-eyed when I got into one of my long-winded proselytizing sessions on Bach and Baroque interpretation (and rightly so, I might add). Maybe now I will make a bit more sense! And perhaps Baroque violists will have a bit more to do as soloists and not just ensemble players.

-Christine Rutledge teaches at the University of Iowa and is a former member of the AVS National Board.

SAMPLE SCORE

Assaggio I in C Minor

Transcribed and edited by Christine Rutledge

Johan Helmich Roman
(1694-1758)

(A tempo giusto)

f

Suggested execution:

5

Non tanto

10

14

(arpeggio)

Suggested arpeggiation:

18

22

(cadenza)

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Allegro

4 2 restéz *play as 3 triplets

6 tr V V tr V V tr V V

12 V 1 0 1 (arpeggio)

Suggested arpeggiation:
simile

17 *play as 4 sixteenth-notes

22 (tr) (similé)

Suggested arpeggiation:

28 3 V 2 3 3 V 2 2

33 3 4

38 tr

44 0

49

55

60

(arpeggio)

Suggested arpeggiation:

65

70

(arpeggio)

Suggested arpeggiation:

simile

(Andante)

(p)

3

5

7

9

Tempo di Minuetta. Non troppo Allegro.

Musical notation for measures 1-8. The piece is in 3/8 time with a key signature of two flats. Measure 1 starts with a trill on G4 (finger 2) and a grace note on F4 (finger 4). Measures 2-4 contain eighth-note patterns with grace notes and fingerings (4, 0). Measure 5 has a trill on G4 (finger 2). Measure 6 has a trill on F4 (finger 1). Measures 7-8 continue with eighth-note patterns.

*play as two-16th note appoggiatura

Musical notation for measures 9-14. Measures 9-10 feature eighth-note patterns with grace notes. Measure 11 has a trill on G4 (finger 2). Measure 12 has a trill on F4 (finger 1). Measures 13-14 continue with eighth-note patterns.

Musical notation for measures 15-20. Measures 15-16 feature eighth-note patterns with grace notes. Measure 17 has a trill on G4 (finger 2). Measure 18 has a trill on F4 (finger 1). Measures 19-20 continue with eighth-note patterns.

Musical notation for measures 21-26. Measures 21-22 feature eighth-note patterns with grace notes. Measure 23 has a trill on G4 (finger 2). Measure 24 has a trill on F4 (finger 1). Measures 25-26 continue with eighth-note patterns.

Musical notation for measures 27-31. Measures 27-28 feature eighth-note patterns with grace notes. Measure 29 has a trill on G4 (finger 2). Measure 30 has a trill on F4 (finger 1). Measure 31 continues with eighth-note patterns.

*this note could be a b-flat

Musical notation for measures 32-39. Measures 32-33 feature eighth-note patterns with grace notes. Measure 34 has a trill on G4 (finger 2). Measure 35 has a trill on F4 (finger 1). Measures 36-39 continue with eighth-note patterns.

(*see m. 2)

Musical notation for measures 40-45. Measures 40-41 feature eighth-note patterns with grace notes. Measure 42 has a trill on G4 (finger 2). Measure 43 has a trill on F4 (finger 1). Measures 44-45 continue with eighth-note patterns.

Musical notation for measures 46-51. Measures 46-47 feature eighth-note patterns with grace notes. Measure 48 has a trill on G4 (finger 2). Measure 49 has a trill on F4 (finger 1). Measures 50-51 continue with eighth-note patterns.

IN THE STUDIO

BARBARA WESTPHAL

By Spencer Martin

During the summer of 2006 I had the opportunity to work with Barbara Westphal in a variety of venues. In addition to having lessons with her myself, I was able to observe her teaching at the Musikhochschule in Lübeck and at the Oberstdorfer Musiksommer, a music festival in the Bavarian village of Oberstdorf.

Biography

Barbara Westphal has taught viola at the Musikhochschule in Lübeck since 1989. Her teachers have included Fances Mason and Broadus Erle as well as additional studies with Siegfried Führlinger and Michael Tree. A former member of the Delos Quartet, winner of the 1981 *String Quartet Competition* in Colmar, France, Ms. Westphal also won both the *Munich International Competition* and the Busch Prize as a solo artist in 1983.

Ms. Westphal is a highly sought-after teacher whose students are engaged with top orchestras in Germany and abroad, and several of her students have won awards at international competitions. Ms. Westphal regularly presents master classes in Europe, the United States, and Asia, and adjudicates at major competitions such as the *Munich International Competition* and the *Geneva International Music Competition*.

Teaching

In addition to maintaining a busy performing career, Barbara Westphal teaches 14 viola students at the Musikhochschule in Lübeck. Each student receives a weekly 90-minute lesson, and the level of the students in her studio is very advanced. When I commented on her heavy teaching load, Ms. Westphal confessed that she is teaching two more students than would constitute a full teaching load. "I have a hard time saying no to a talented student." I asked her how she finds time to practice. "I get up early." She tries to practice for two hours before she begins teaching each



Westphal working with Karoline Wehse.

day. "As long as I play concerts and demonstrate in lessons in such a way that it helps my students, I need to be in shape myself."

In observing Ms. Westphal's teaching in Lübeck, I was impressed by her straightforward approach and by her attention to detail. When asked about the structure of lessons, Ms. Westphal responded that she feels most comfortable when she has at least 90 minutes to spend with each student, and that she paces the lesson accordingly. As I observed a number of lessons, it became clear that Barbara Westphal is a teacher who builds a technical foundation as well as provides artistic guidance for her students. To assist her in her teaching of technique, she calls upon many etudes from the repertoire. She does not require students to go through complete volumes of etudes, but assigns specific etudes and exercises for particular technical reasons.

It was also enlightening to watch Ms. Westphal teach violists who were not her regular students in master



Westphal and author.

classes at the Oberstdorfer Musiksommer, a music festival that is held each year in the picturesque Bavarian mountainside village of Oberstdorf. At the beginning of the first master class, Ms. Westphal commented to the entire class that she is not a teacher who will just address musical matters, but who will attend to core technical matters as well. She explained that it was not her intent to contradict the student's primary teacher, and that in most cases, she was probably saying the same thing in another way. She continued to explain that when she was suggesting something different from the student's primary teacher, then it was the student's responsibility to consider the options and then make a choice.

After spending a substantial amount of time observing her teaching, I was compelled to ask Ms. Westphal about her teaching philosophy. The following comes from several interviews that I conducted with her:

Barbara Westphal believes that a nurturing environment is necessary for someone to blossom, and aims to create an atmosphere where students feel accepted. She advises her pupils that four years is very little time, and that jobs are hard to get, so it is important

to work with great motivation. She adds, "But there is no way that anyone will learn better or faster by taking themselves too seriously." She does not believe in comparing students with each other, and tries to motivate without pressuring them too much. "It is important that we try to see each individual as a special person that we can all learn from." She adds, "I have learned so much from my students over the years."

Ms. Westphal strives to help her students realize their individual potential and to help them grow artistically. She tries not to superimpose her own ideas, but gives them the chance to develop in their own unique way. While she has strong musical convictions, she does not want her students simply to copy her. "I try to make the students think for themselves by asking a lot of questions. Independence is a great gift, and I try to help them be as self-sufficient as possible." She admits that sometimes this process takes longer, but believes that the students learn much more by discovering things on their own. "For me this is more than just a teaching philosophy, but really something political. In my opinion, the world needs independently thinking people who are capable of forming their own opinions and who know why they think what they do."

I observed one of Ms. Westphal's weekly studio seminars in Lübeck, and noticed that her students basically run the class. She explained that she prefers that the class operate in this way. Since the students will be required to comment, they will listen in a more specific way in order to provide suggestions after their peers perform. "I do not want them to just say that they were wonderful; of course that is welcome if it is true, but the constructive part is the most important." She has observed that some teachers will lavish praise upon students in master classes even when the affirmation is unwarranted. "There is no need to say, 'That was really awful,' but on the other hand, I think that there is a way of addressing each student honestly." She chooses her comments carefully so that even when a student may not have played very well, she offers the student constructive criticism. "I think that giving undeserved praise damages my credibility as a teacher. I want my students to trust me, and I think they will not trust me unless they can count on my honesty."

While she works diligently to provide sincere feedback to her students, she does not want her students caught in the trap of constantly seeking her approval. "After concerts, I have noticed that some of my students will come up to me with a demeanor that shows that they are longing for me to say, 'You did really great!' I have talked to those people and said, 'Do not wait for my approval, because you know if you played as well as you could right now or if you did not quite reach up to what you might have been able to do. Then again, if you did not play as well as you had hoped you would, the world is still standing; tomorrow is another day.' This is a dangerous game: for students to wait for a teacher's approval."

She admits that the biggest reward for her as a teacher is to see her students flourish. "Once in a while, I have had very touching expressions of gratitude when people graduate. Some will write a letter; others will say something that shows that they believe that they came to the right teacher at this stage of their development." Ms. Westphal has had the opportunity to perform with former students who have since become colleagues. "To be on completely equal footing with a former student, like with [Volker Jacobsen of] the Artemis Quartet is really something special. At first I thought, 'How am I going to feel?' I was nervous about it, but it felt nothing but wonderful!"

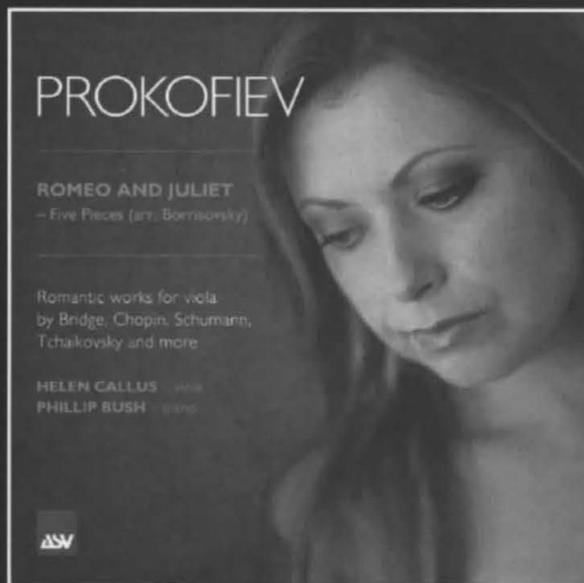
Recording

Ms. Westphal has created a notable discography of important viola literature. I first became acquainted with her playing from her complete recording of the Bach Suites. I asked her about the recording process.

"My relationship to recording is not altogether without its problems. My first recordings were with my quartet years ago, still before CDs even came out. We recorded some Czech music, Dvorák and Suk, and it was beautiful music. It turned out that for a variety of reasons we did the editing ourselves. That was horrible because

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everybody just wanted to have the places fixed where they made a mistake. The recording is fine, and I am not embarrassed by it, but after that experience I never wanted to make another recording. I felt so awful about this whole process. Later I thought that if I am going to do it again, the way I want to do it is to have maybe a couple of run-throughs, almost like a concert, and then just get the parts that went badly, a couple of notes here and there. There has to be a sense of performance about it, otherwise it can sound sterile very quickly. I think that the more sophisticated that this process has become the more tempting it is to patch together a recording. I think it has spoiled our ears very much. Spoiled not in the good sense, but it has actually ruined our ears and our expectations too. In a concert performers are human beings, they are not computers, and they do make mistakes. I think that people have expectations that cannot be lived up to anymore. I also believe that they lose their sensitivity for what happens in a concert only-magic you will never find on a disc. So I think that a little editing goes a long way. I do not believe in making tons of recordings. However, if I find music that I think would otherwise not be heard so much, or that I feel I have something very personal to say with a well known work, then it does interest me-but only under the condition that the process be very finite. I would give myself maybe two days, with six hours each day, because you cannot concentrate longer anyway. After that

it is diminishing returns and it does not get any better.”

When I asked her how she recorded the Bach Suites, she responded, “I did the entire recording in two sessions and I had time in between, but that had partially to do with difficult personal circumstances. You might not normally do that unless you have played them before extensively.”

Response

In addition to being one of the greatest contemporary violists and pedagogues, Barbara Westphal is an extremely kind and generous person. She was especially welcoming to me, a person previously unknown to her, who spent nearly one month observing her teaching. I also witnessed her benevolence towards her students, both in her teaching and her interactions with them outside of lessons.

After observing Barbara Westphal teach a number of students, it became evident that she really does live and teach by her own philosophy. I witnessed her teach several students who were playing the same repertoire, employing diverse bowings and fingerings for differing yet valid musical and technical results. I also observed her uncanny ability to communicate with students at a variety of levels. Her work with each violist was compelling, and each student seemed to leave the lesson with clearly defined objectives. Her honest and direct approach bears no hint of pretentiousness, and her students respect her greatly for it.

This experience has caused me to think about the goals and philosophy of my own teaching. I am very thankful to Barbara Westphal for her time and for making this project possible.

Discography

Bach: Six Cello Suites, BWV 1007-1012. Bridge 9094 A/B

Reger: Sonatas for Viola and Piano, with Jeffrey Swann, piano. Bridge 9075

Viola Sonatas by Clarke, Vieuxtemps, Enesco, with Jeffrey Swann, piano. Bridge 9109

Brahms: Sonatas for Viola and Piano, with Ursula Oppens, piano. Bridge 9021

Beethoven and Mozart: String Trios - Da Salò Trio, with Ani Kavafian, Barbara Westphal, Gutave Rivinius. Helicon KL5138

FRESH FACES: JONAH SIROTA

By Matthew Dane

JAVS and the AVS website are pleased to welcome Jonah Sirota as our new online Travelogue writer. Jonah is the violist of the Chiara String Quartet, ensemble-in-residence at the University of Nebraska and recently chosen as Blodgett visiting artists-in-residence at Harvard University for 2008. As a soloist, he has won several solo competitions, including 3rd prize in Naumburg last year, performed concertos with several orchestras, and commissioned many new solo works along the way. It is his life experience in chamber music however that tells his story best. The interview focuses on the two most significant aspects of chamber music in Jonah's life: his deep-rooted connection with Greenwood Music Camp, and the evolution of the Chiara String Quartet culminating in their most recent performance focus, "Chamber Music in Any Chamber." Greenwood is a chamber music camp in Cummington, Massachusetts of long tradition, with two summer sessions of approximately fifty campers each: a two-week "kiddie camp" for ages 8-13, and a five-week "big camp" for ages 14-18. Jonah's experience as camper, counselor, and faculty are all as a part of the latter.

MD: When did you first attend Greenwood, and what were your

first impressions?

JS: I attended Greenwood the summer of 1990, the first of four summers. I had visited the summer before and had been totally impressed by all of these people seeming to have such an intense and fun time with music. I remember hearing a concert and then seeing people up at the main house afterwards gathered around a piano, singing Beatles songs and other things- but doing it really well, with the pianist actually playing the real harmonies. I should have probably been the most impressed by the concert- but I think the fact that the concert was really great, plus the fact that everyone seemed to let the spirit of their performances permeate their entire lives together, was amazing and new to me.

MD: What did you immediately learn from being there?

JS: Before my first year there, I had hardly played any chamber music. Every piece I played was a revelation. I didn't even know enough to know what pieces I was supposed to want to play! The first week I played 4th violin in the slow movement of the Mendelssohn Octet. Not a bad way to start! I will always remember that experience--eight of us crowded into a small practice cabin and trying to create some semblance of balance (I think a counselor in the group kept



Photo by Anthony Hawley.

reminding us that the melody rarely belonged to most of us!). Every moment of that movement made me want to cry. I still feel that way about it.

MD: What inspiration has lasted longer and become part of your musical beliefs?

JS: It's amazing how much of what first seemed important at Greenwood has stayed important on further reflection. The idea that a group can become something more than the sum of its parts; more specifically the idea that in chamber music, interactions themselves are more important than any one voice. I believe

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that strongly. Also the idea that putting great energy into something you care about deeply can make you happy. This is a good lesson for an adolescent to learn. I feel very lucky to have figured this out as early as I did. Greenwood was, and continues to be, hard to get admitted to- but once there, there was very little competition. You can't have a real chamber music experience and stay in competition with those around you.

MD: Are there specific moments/situations/perfor-
mances from this time that you consider pivotal to
your musical life?

JS: I was assigned the slow movement of Op 132
Beethoven my last summer as a camper. We per-
formed it twice and also in a masterclass for Joel
Krosnick. That piece made me decide to pursue a
music career. It was like "Knowing that music like
this exists, how can I not play it?" Also, I started as
a violinist at Greenwood. It was John Ziarko, a
coach and viola teacher at the camp, who recom-
mended that I try the viola, and then was my first
teacher. He also assigned me that Op 132. So I owe
him, and Greenwood, a debt for finding the viola at
all, and then finding a reason to need to play it.

MD: How has your relationship with the camp
developed over time?

JS: I went through the obligatory withdrawal after
my time as a student, and felt that MY experience as
a camper was somehow special, and that these new
campers just didn't understand... Then I was a coun-
selor for a year at the end of college. That was a dif-
ferent view. I came back as an alumnus to play some
informal recitals once my quartet got going. I was
always amazed at how certain core things about the
place stayed very constant, even as my own relation-
ship with it was subtly changing. At first, I was
upset that I wasn't experiencing everything for the
first time anymore. Then I started realizing how spe-
cial it was that the place still provided those experi-
ences for new generations every year. The constancy
of that I really attribute to the incredible leadership
of Deb Sherr (only the second camp director in
Greenwood's 75 year history) and the great idealism
of the camp's founders, Bunny and Dwight Little.



Chiara Quartet. Photo by Anthony Hawley.

MD: How does teaching at Greenwood inspire you?

JS: It recharges me. The kids knock rust off of their chamber music chops during the first week of camp, and then from there on out they are surging into often unexplored depths of awareness with incredible repertoire. I find that they create the standard of integrity and feeling which I spend the rest of my year seeking to recreate. When I ask students there to do something in the music, they make it a life-or-death goal. They are dream students, and really understand the point of chamber music.

MD: Talk about the Chiara Quartet's beginnings.

JS: I joined the Chiara Quartet a couple of years after they formed at the Musicorda Festival. I had already started my undergrad degree at Rice, and gotten to know cellist Greg Beaver there.

Also, I had known one of the violinists, Rebecca Fischer, practically my whole life as her parents were close friends with my own. The summer after my freshman year in college, I went with the group (which then consisted of Greg, Rebecca, and violinist Rachel Noyes) to a couple of festivals. We loved working together, and even though we were spread throughout the country (Rebecca in NYC at Columbia/Juilliard, and Rachel at the Cleveland Institute) we knew that we wanted to try to continue working together. My first summer with the group was really fun. We were all just so happy to find people who cared so much about quartet playing. I think that made us feel very lucky and motivated us to try to keep the group going. We auditioned during the next year for the Aspen quartet program and were really flabbergasted when we were accepted!

MD: Since the quartet started forming when you were all fairly young, how did its development fit in with your own individual development?

JS: Honestly, between Greenwood and the quartet, there was never very long that chamber music wasn't at or near the center of my focus. The solo stuff, a great orchestral training at Rice, these were very important and useful—but I think I tried to approach them all with a chamber music sensibility. Chiara took some time off later on, but I chose to go to other chamber music festivals (Yellow Barn, Norfolk, and Marlboro) during those times.

MD: Your quartet was chosen for The Juilliard School's Lisa Arnhold Residency. What sorts of opportunities and responsibilities did the quartet have in this position?

JS: At Juilliard we got to work closely with the Juilliard Quartet, who really have been our most important mentors. We also served as teaching assistants for the chamber music performance class run by Earl Carlyss. The residency also included a major Alice Tully Hall recital each year. It was a really important, great experience for us.

MD: What have been the quartet's most influential experiences since leaving Juilliard? What are your current interests as a group, and what is the idea behind "Chamber Music in Any Chamber"?

JS: The quartet has been through several stages. When we finished

our individual Juilliard degrees, we started playing with Julie Yoon, whom we met at Juilliard, and right out of school we got a CMA rural residency grant to live in Grand Forks, North Dakota for two years. This was a great chance to just hunker down and learn to play as a professional quartet, learn rep, etc. At the same time, outreach was an important part of the residency, and we loved learning how to bring Brahms (or Berg) to audiences of many different types (school kids, mall-goers, nursing home residents, beet farmers, etc). After our time there, we moved back to New York (for the quartet's residency in Juilliard), won the Astral Artistic Services audition, won first prize in Fischhoff, and started to build a

real concretizing career. It was more recently that we started to feel that these two sides of our career- the formal "concert" side and the "outreach" side- were artificially separate. We started feeling that all concerts should reach out to the audience, and that "outreach" was sometimes used to mean getting "underserved" people educated about a "high" art tradition, something which kind of assumed the audience's ignorance. We started wondering whether there could be a better approach, one that would let people experience a concert wherever they were at, without condescension. While it is true that quartet music is a deep pool of aesthetic experiences, we began to think the goal should be inviting newcomers to jump in,

rather than trying to give them a passing sprinkle. That's how our club performances, "Chamber Music in Any Chamber," got started. These are real concerts, just in a different format and setting, and the experience we get out of it has been edifying- we believe that the audience's experience is, as well! Generally we also play a lot of new pieces, because our experience of playing quartets is that it is a living, breathing tradition, and we enjoy sharing that. Our performances in "non-traditional" venues have also influenced our concert hall dates, by how we talk to the audience, and by inviting audience-members on stage at intermission to chat with us about the music.

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NEW MUSIC REVIEWS

This column features three new viola concertos written in the past five years.

La Llorona: Tone Poem for Viola and Orchestra (2007)

- I. Slumber
- II. Awakening
- III. Flight
- IV. Danza de las Chullpas
- V. Canto de la Luna
- VI. Flight
- VII. Coda

Difficulty: Level 5

Duration: 20 minutes

Premiere: Wayne Brooks with Houston Symphony Orchestra

By Gabriela Lena Frank (b. 1972)

This piece was fascinating to listen to from beginning to end. At times in the piece I almost felt like I could be listening to the Bartok *Viola Concerto No. 2*, which is actually a huge compliment, not a critique for lack of originality, since many great composers in their youth relied heavily on strong models as a basis for their works (the most famous example in my mind being Beethoven's *Symphony No. 1* which could be dubbed as Mozart's *Symphony No. 42* because of its strong reliance on the Mozart *Symphony No. 41* "Jupiter"). The chromatic language and the rhythmic material also were pleasant reminders of Bartok's style, as well as the opening of the two "Flight" movements, which reminded me of the Bartok *Violin Concerto*.

This work is comprised of seven movements, all played without pause (another similarity to the Bartok *Viola Concerto*). The whole work treats the viola solo not so "concerto-like", but as a vehicle for telling the story, and it happens to be somewhat virtuosic at times, very similar to the treatment of the viola line in the two works by Giya Kancheli (*Styx* and *Vom Winde beweint*) I reviewed for this summer's online issue (see <www.americanviolasociety.org>, go to online issues of JAVS). Frank very successfully writes this work from an "Impressionist's" mode of operation, and she includes a program guide for what is happening in each of the movements which is as follows:

Dedicated to my old friend, Wayne Brooks, "La Llorona: Tone Poem for Viola and Orchestra" is inspired by the many existing myths in Latin America regarding a female spirit known as "La Llorona", or "crying woman". Somewhat similar to female ghosts from other cultures (such as the "Rusalka" from Russia or the "Kuchisake-onna" from Japan), the llorona generally comes about as the result of a violent death: drowning, suicide, childbirth, and murder at the hands of a lover are common causes. The riverbanks are typically the places where one might encounter the llorona, for these are frequently the sites of the tragedies that took away her human life.

This programmatic work is a portrait of the internal shift that happens as the llorona accepts her new

existence. It consists of seven continuous movements:

I. Slumber: *It is just minutes after the llorona has lost here human life and crossed over into the new realm. Not fully conscious, she is still in the fog of a supernatural sleep.*

II. Awakening: *After the quiet orchestral tutti which builds, the solo viola's entrance signals that the llorona has sprung to new life.*

III. Flight: *The llorona denies this new reality and tries to escape, literally. Irrationally, she runs here and there, crying for what was.*

IV. Danza de las Chullpas: *In the course of fleeing her fate, the llorona stumbles upon a scene of other spirits normally unseen to humans. The chullpas are ancient spirits (hailing from Peruvian culture) in the form of skeletons hobbled over from having been bound into fetal positions as mummies. The llorona reluctantly begins to realize that she indeed has crossed over into another realm.*

V. Canto de la Luna: *Revered in many cultures, the moon is often a female deity that communicates with humans and spirits alike. Here, the moonlight sings to the llorona, asking her to find acceptance.*

VI. Flight: *The llorona cannot find it in herself to accept, and tries once again to escape.*

VII. Coda: *The llorona slowly retreats into the shadows to join the other spirits unseen by the rest of us. It is the acknowledgement that tragically, she simply can't change what's not hers to change.*

– Gabriela Lena Frank

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CD637: Viola 1919. Hindemith & Clarke Sonatas; Bloch, Suite. "Splendid sonatas, excitingly played." Turok's Choice

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; Hovhannes, 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. Sapiyevski, 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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I found the opening to be mystical, and effective with her orchestration, only using the lowest sounding instruments of the orchestra, beginning with cellos and basses, and the low register of the harp, and later adding the bass clarinet, and then the low registers of the horns and clarinets. The orchestration of the whole work is clean in general, and always very transparent when the solo viola is playing. She uses a somewhat large orchestra [2 Flutes (2nd with Piccolo), 2 Oboes (2nd with English Horn), 2 Clarinets (2nd with Bass Clarinet), 2 Bassoons, 2 Horns, 2 Trumpets, 2 Trombones, Timpani, 3 Percussionists, Piano/Celeste, Harp and Strings], but it never overpowers the viola. In fact the whole scoring is remarkable impeccable. A highly recommended work in my opinion, and I very much look forward to the future output of this talented young composer.

The score for this work is available at:

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- I. Lento ma non troppo
- II. Allegro con spirito
- III. Lento ma non troppo. Allegro vivo

Difficulty: Level 6

Duration: 28 minutes

Premiere: Raphaël Oleg with Czech Radio Symphony Orchestra

By Jindrich Feld (1925-2007)

As I was researching some background information on Feld, it was with great surprise when I discovered the large output of this composer; he is also well known in his home country of the Czech Republic, and is generally regarded as one of the Czech Republic's most important composers after Janacek and Martinu. At a young age, Feld studied violin and

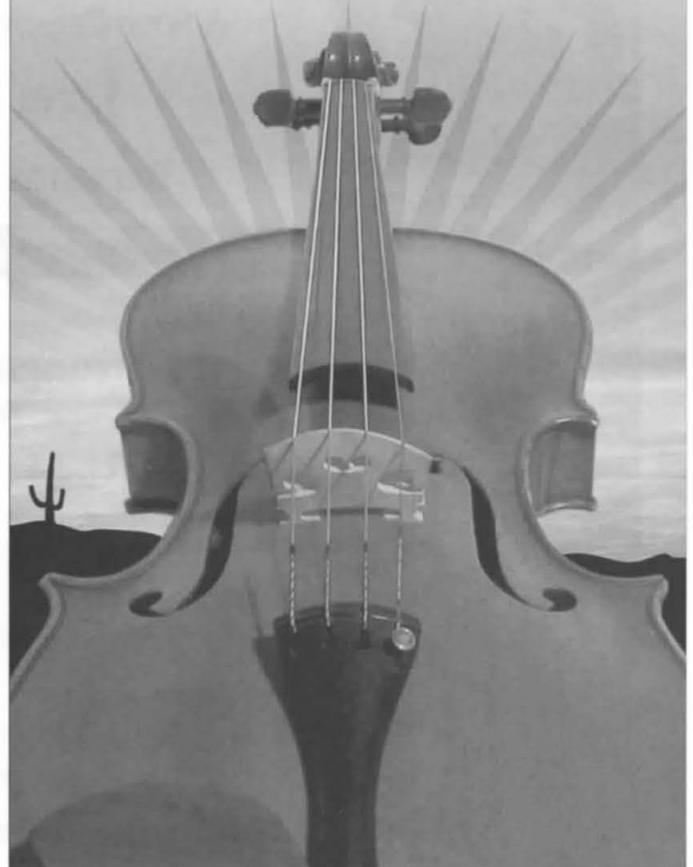
viola with his father who was a renowned teacher at the Prague Conservatory, and his intimate knowledge of the viola shows immensely in this concerto. Although Feld has written a few other works for viola previously in his life, it seems that he has chosen to join the ranks of many great composer who have for some reason saved writing a major viola work the last or one of the last works of their life (i.e. Bartok *Viola Concerto*, Shostakovich *Viola Sonata*, Brahms *Viola Sonatas*). My belief is that these composers were looking to express themselves with a darker sonority to reflect possibly the reflections of the composer's own death.

This work is written with dodecaphonic (12-tone) principles, which I suspected on my first listening and then confirmed by analyzing the score and reading the program notes from my recording of this work [Praga Digitals PRD/DSD 250 239] with Raphaël Oleg and the Czech Radio Symphony Orchestra. I have to admit a bit of a prejudice against dodecaphonic music (as I think history is proving that these works have generally less of a popular appeal), but listened to it with as much of an open mind that I could, and I did find myself enjoying several aspects of the work, much on the same level as I enjoy the works like the Henze *Viola Sonata* or the Roslavets *Viola Sonatas*, especially in some of the wonderful colors Feld creates with his orchestration. It is certainly a cerebral work, and the performer will have to live with it for a long time to fully comprehend it. It is also extremely challenging, but by no means unplayable as proved by the well done recording mentioned here. He also seems to be abandoning the idea of "12-tone = non-tonal" as the work is clearly in "D" with the sustained notes in the bass. The second movement features an extensive and attractive cadenza that utilizes several virtuoso techniques like *col legno*, left hand *pizzicato*, and several natural harmonics. The ending of this movement was strikingly "very cute" as the whole movement is so incredibly challenging and heavily involved, and he tosses the ending off at the end with some "button-like" *pizzicatos* that evaporate into the thin air.

I highly recommend that violists get to know this work, and it is certainly an appealing choice for the

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violinist who is willing to undertake a major “avant-garde” project into their fingers. Other viola works by Jindrich Feld include his *Sonata for Viola and Piano* (1955), *Little Sonatina for Viola and Piano* (1974), and his *Concert Music for Viola and Piano* (1983).

The score for this work is available for rental at:
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Concerto for Viola and Orchestra (2004)

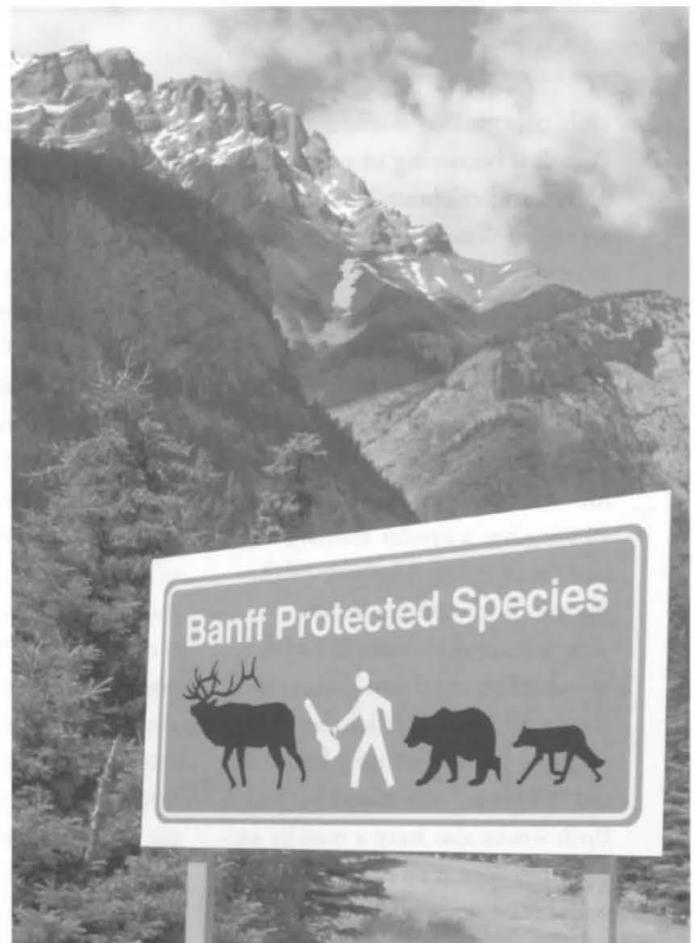
- I. Andante con moto: Flowing
- II. Adagio
- III. Allegro vivace

Difficulty: Level 6
Duration: 33 minutes
Premiere: Jethro Marks with Ottawa Symphony Orchestra

By Steven Gellman (b. 1947)

I very much enjoyed the convincing performance of this work I heard of the premiere with Jethro Marks and the Ottawa Symphony Orchestra, a remarkably good-sounding orchestra for a part-time group. Ann Frederking, long time secretary of the Canadian Viola Society and former secretary of the International Viola Society as well as a member of this orchestra, made me aware of this work, and I am very glad she did.

This new work was by no surprise well-received by the audience (their enthusiastic applause was evident in the recording provided to me by the CBC). I couldn't help but wonder if there might have been some influence of the Bartok *Viola Concerto*, not in material, but in the basic skeleton of the piece. Actually, I think this is a good strategy in writing a



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viola concerto, as it seems that the Bartok is becoming to most often played and celebrated concerto among violists. The basic tempo structure seems to be the biggest influence. These three movements are not performed *attacca* like the Bartok, but the tempos are strikingly similar, as well as the basic feel of the movements. The first movement, *Andante con moto: Flowing* has a similar flowing feel like the opening *Moderato* of the Bartok. Both concertos have *Adagio* second movements with sustained string chord accompaniments (the Bartok is labeled *Adagio religioso*, though we now know that the “religioso” was added by Serly). Both works also have a middle section that features a fast middle part with “buzzing bees” in the accompaniment. The last movements of both works are also marked as *Allegro vivace*, with fast, furious 16th notes and an upward climb at the very end of the work, ending in bravura fashion. There are also some swift downward chromatic passages that are similar in contour to the downward chromatic passage and the end of the Bartok first movement of the concerto. With all of that being said, the work is completely original-sounding in its voice, and does not sound to me like Bartok at all, or any composer for that matter, except in some hauntingly beautiful spots where I am reminded slightly of Holst, especially *The Planets*.

The solo part features a large number of idiomatic slides. The viola writing is often lyrical which is later juxtaposed with flashy virtuosic material. The orchestration is

always good, transparent when the soloist is playing, and very full when it is not. Gellman uses a full compliment of winds and brass [2 flutes (2nd with piccolo), 2 oboes (2nd with English Horn), 2 Clarinets, Bass Clarinet, 2 Bassoons, 2 Trumpets, 3 Horns, 2 Trombones, Tuba] and a variety of percussion instruments. The counting shouldn't be a problem in this work, as it is mostly in 4/4 meter with some 5/4, 6/4, 3/2, and 7/8 mixed in. The form of these movements is basically through-composed, but there is some repetition and motivic material that gives each movement some individuality. The first movement contains two cadenzas, the first one being a short one with percussion, and the second one being more extended. The second movement is strikingly beautiful in the opening, and features an attractive English horn solo that is later joined in duet with a solo bassoon, all against the transparent sustained notes in the strings. The third movement features a fantastic timpani part with glissandos, and is one of the most interesting timpani parts I have ever heard. The Holst influence is heard even stronger in this movement, especially in the brass writing. The solo part sounds like great fun to play, featuring some very flashy octave glissando passages and lots of fast 16th notes. There is a slow cadenza in the middle of the last movement which is later broken up by the return of the fast material. The ending is flashy and concludes with a big bang, which will certainly bring the audience to their feet every time.

The score for this concerto is available free by loan through:
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Key to the Difficulty level chart:

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By Carlos Maria Solare

Bach: Suites 1-3; Three Chorals. Jean-Marc Apap, viola; Quatuor Terpsychordes. Zig Zag Territoires ZZT051103.

Jean-Marc Apap was a name new to me, and after reading this CD's liner notes I knew why: he comes from the Jazz and World Music scenes, with which I can't claim more than a nodding acquaintance at the best of times. Apap studied at the Curtis Institute and is on this showing an outstanding player, with lots of things to say. His conception of Bach's music is unequivocally based on its rhythmic, dancing aspects. Courantes and Giges breeze by, and even the slower Preludes and Sarabandes gather a momentum that gives them a sense of inevitability. Not that anything sounds forced or hurried: it is one more side of Bach, the solemn *Thomaskantor* for once relaxing at his local Leipzig pub. Apap has taken good notice of period performance practice, and there are lots of resounding open strings, bariolage effects and embellishments. Some unexpected slurs and the odd alternative reading surprise the listener (this one at least), but this is an exhilarating traversal of the first three Suites. They are separated on the CD by a couple of the so-called "Leipzig" chorales, arranged for string quintet to beautiful effect.

Asturiana – Songs from Spain and Argentina. Music by Falla, Granados, Guastavino, Ginastera, Montsalvatge and López Bucharcho. Kim Kashkashian, viola; Robert Levin, piano. ECM 1975.

There is a long tradition of transcribing for a string instrument music intended for the human voice. August Wilhelmj, for example, arranged a number of Schubert songs (the most famous one being *Ave Maria*) and arias from Wagner's operas for the violin, and Leopold Auer's Schumann song transcriptions were championed by his student Jascha Heifetz. The present arrangements by Kim Kashkashian and Robert Levin were tried out by them in many performances, and work very well. The viola sometimes takes over material from the piano, and effective double stops are added, in the best tradition of the old-timers mentioned above. Some songs work better than others: I was much taken with Guastavino's *La rosa y el sauce* (of which the composer once authorized a violin version) and Ginastera's *Triste* (there is a cello version by Pierre Fournier). Falla's *Canciones populares* are often performed in Pawe Kochafski's violin arrangement, upon which the present one is based. All these songs are an inexhaustible treasure trove of tunefulness on which both players revel. Kashkashian's breadth of tonal colouring is as amazing as

ever, an occasional "woodiness" of tone sounding perfectly appropriate for Falla's Andalusian exuberance. Granados's *Majas* – alternatively sorrowful and coquettish – suit the viola's voice better. The only problem I had listening to this recording is that, having grown up in Argentina, I have known these songs since childhood, and missed the words most of the time! Kashkashian's consistently expressive phrasing suggests in a couple of places that she isn't thinking of the songs' text but sees the melodic line abstractly (the evocatively illustrated booklet quotes Arnold Schönberg advocating precisely this!). It would be nice to think that violists, goaded on by this beautiful CD, might go on to explore, say, the viola sonatas by Torrandell or Guastavino.

Telemann: 12 Fantasias. Patricia McCarty, viola. Ashmont Music Ashmont 9306.

Telemann's Fantasias for unaccompanied violin are less ambitious in their scope than Bach's cello Suites, let alone his Sonatas and Partitas, but they show an equally keen musical mind at work, with many movements that recall parallel passages in Bach's sets (for example the Vivace of the D minor Fantasia, with its echoes of the Giges in Bach's Second and Sixth Suites). On the other hand, fugal movements betray Corelli's influence: Telemann was a master of all

trades! For her recording on the viola, Patricia McCarty uses a modern set-up while playing in an historically aware way, with sparing use of vibrato and clear articulation. She stays “authentically” in low positions, but uses less open strings than a period player would. McCarty’s stylish embellishments to the solo line are on the discrete side: more could have been made of the dissonant potential of trills, and some triplet rhythms should have been adjusted. However, on the whole I find her interpretation very convincing. The recording, made at the Meadowmount School of Music (where McCarty teaches), is warm and welcoming, the one annoying point being the lack of track numbers for the individual movements.

Hoffmeister: Viola Concertos in B flat and D; Twelve Etudes for solo viola. Ashan Pillai, viola; Gulbenkian Orchestra; Christopher Hogwood, conductor.

This well-filled CD conveniently contains all Hoffmeister’s compositions for solo viola. The D major concerto is of course extremely popular, but this is only the third recording known to me, and the first to use the original text, since Atar Arad (Telefunken LP, 1976) had to make do with the old corrupt edition, and Hariolf Schlichtig (Tudor CD, 2002) used a completely rewritten orchestral score by Franz Beyer. Pillai and Hogwood have thankfully trusted Hoffmeister – whom Beethoven called his “brother in the art of

music” – to know what he was doing (Pillai can even be heard playing along in the tuttis, which the composer surely expected, as they are written into the viola part). Pillai’s handling of the solo part betrays Hogwood “period” influence, being clearly articulated, almost “spoken”, with none of the all-purpose phrasing one often hears in this repertoire, and plenty of open strings. The B flat concerto proves a worthy companion of comparable quality and similar

technical requirements. Using variously sonata, dance and variation form, Hoffmeister’s Etudes are agreeable showpieces for a player of Pillai’s considerable talent. He does an excellent job, his remarkably sweet tone remaining so in the face of every obstacle.

Viola Swirl. Music by Bunch, Coleman, Theofanidis, Gershwin (arr. Deborah Holden-Holloway) and Porter (arr. Bunch). Carol Rodland, viola; Tatevik Mokatsian, piano. Crystal Records CD834.

Now in the faculty of the New England Conservatory, Carol Rodland is a multiple prize-winner in the US and the Isle of Man. Her debut CD adventurously features three contemporary compositions followed by virtuoso transcriptions of Americana by Gershwin and Cole Porter. Rodland delves deep into Kenji Bunch’s *Suite*, taking her time over the jazzy Scherzo, and turning the Lament into the work’s emotional core. In Dan Coleman’s atmospheric *Summer*, the viola rhapsodizes at some length over a quasi-minimalist piano background. Christopher Theofanidis’s unaccompanied *Flow, My Tears* was written in 1997 in memory of the composer Jacob Druckman. It is a mesmerizing study in tonal colors, which achieves an almost unbearable intensity in Rodland’s heartfelt performance. In Rodland’s hands, Gershwin’s pieces (*Fascinatin’ Rhythm*, *Summertime* and *I Got Rhythm*) lack some of the insouciance of a Grapelli, Benedetti or Heifetz, but she is more attuned

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to the urbane music of Cole Porter (*From This Moment On*, *Begin the Beguine* and *Anything Goes*), and is helped by the witty arrangements of Bunch, who is himself a violist. Like Deborah Holden-Holloway's Gershwin transcriptions, they are in the tradition of the "free arrangements" of Borisovsky or Primrose, and bring this highly enjoyable CD to its foot-tapping close.

Baroque Preludes, Dances and Fugues. Scott Slapin, viola. Eroica Classical Recordings JDT3304.

Behind the above title hide our old friends, Bach's Sonatas and Partitas for unaccompanied violin and their less well-known cousin, the Partita for solo flute. They are all performed on the viola, in a tour de force by Scott Slapin. Amazingly, this is Slapin's second stab at this music. I am not familiar with his first recording of some ten years ago, but the present one is an impressive record of his long occupation with some of the greatest music ever written. The technical hurdles in which this pieces abound are even more treacherous on the bigger instrument, but Slapin emerges almost unscathed from the fugues and the Chaconne, even if one can disagree with some of his solutions to the *arpeggiato* passages. At some places (especially in the dance movements), the rubato and agogic get in the way of the music's flow, but never leading to mannerism. I like very much the way some movements *segue* into the following ones, like the Chaconne almost emerging from the preceding Gigue. Like Heifetz – and almost nobody else – Slapin

plays a trill in sixths at the half close before the A minor fugue. He has a welcome light touch for the third Partita, which can potentially sound heavy-footed a fifth lower. The flute Partita, a work of a lighter character, is also played a fifth lower, in D minor. That there is room for it at all is due to Slapin's fresh tempi and to the omission of some repeats. The recording reproduces beautifully the masculine tone of Slapin's lizuka viola.

Recital on the Road: What We Did On Our Summer Evacuation. Hindemith, Bruni, Paganini, Bach, Rolla. Scott Slapin, Tanya Solomon, violas. Eroica Classical Recordings JDT 3265.

The CD's title is to be taken literally: Slapin and Solomon (husband and wife) fled hurricane Katrina and spent six months on the road until they could get back to inspect the remains of their house. This music is – as Slapin writes – "what kept us going". I don't know how one goes about reviewing or even criticizing a CD made under such conditions, but for what it's worth I must say that I enjoyed the duos by Bruni and Rolla best. Slapin and

Solomon are a tried and true musical partnership, and their repartee in these two agreeable pieces is admirable, with echoing phrases tossed back and forth between the players. In Hindemith's op. 25 Nr. 1, Slapin surely breaks a speed record in the (in)famous fourth movement, which appropriately segues into the finale. Here Slapin unfortunately perpetuates a misprint 11 bars before the end (it should be a trill between D flat and E flat). More famous players have fallen into this particular trap, but surely by now word should have got around! More's the pity, because the performance as a whole is beautifully shaped and passionately played.



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That off my chest, I can only admire Slapin's digital flexibility in Paganini's murderous stretches (*Caprice* Nr. 3) and his courage in tackling the *Allemande* from Bach's 6th Suite in the original key. However, I am not completely convinced by the result in the latter case, since the permanent use of very high positions makes for tonal tensions of the wrong kind (the piece is written for a five-stringed instrument, and Bach makes full use of it!).

The Last Rose of Summer. Viola pieces by Kreisler, Radulescu, Kugel, Ernst, Scriabin, Zemtsov, Rubinstein, Haendel. Mikhail Zemtsov, viola; Irina Shishkina, piano. Natural Acoustics NA5001CD.

More than a regular commercial recording, this CD is unashamedly a calling card for the soloist: no information is given on the music (some of which is quite unknown), just a detailed listing of the soloist's admittedly impressive achievements. Zemtsov – a student of Michael Kugel – follows on his teacher's footsteps with a virtuoso recital, recorded live. To my ears, the Rubinstein Sonata is ruined by a recording that confines the all-important piano to an acoustic no-man's land. Most of the other pieces are either unaccompanied or have a simple piano background, and they work well, in spite of the over-resonant acoustic. Michael Radulescu's 10-minute, tri-partite ruminations and Evgueni Zemtsov's (a relative? we are not told) tuneful morsel are highly enjoyable. Kreisler's *Scherzo-Caprice* sounds quite heavy-footed (and memories of a performance by Nobuko Imai tell me that it's not because it's played on the viola). Kugel's *Prélude Ysaÿe* finds Zemtsov in his element, as does Ernst's *Last Rose of Summer* (in a transcription by Kugel that avoids some of the piece's cruellest stretches without sacrificing any of its brilliance). It's hard to see the point of the "Bonus Track", the so-called "Handel" concerto, as "played by Dana Zemtsov (12 years old)": this is quite OK as far as it goes, but it's bound to cause the promising young lady much embarrassment in a few years' time.

AT THE GRASSROOTS

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

Arizona



Last row: Joni Bosh, Katie Shields, Stacey Rhoton, Monica Oechsner.
Middle row: Martha Hughes, Dr. William Magers, Jackie Schwandt
Front row: Sara Duce, Sally Taniguchi

The Arizona Viola Society has become an active chapter after years of dormancy. Last January we had our first event, an evening of chamber music. We had a great turnout for our first event and enjoyed reading viola duos, quartets, and quartets with piano. It was a great way to get violists in Arizona together in an informal way and announce the reemergence of our chapter.

In April the society hosted an evening of reminiscing with William Magers, who is Professor Emeritus of Viola at Arizona State University. Those in attendance were privileged to hear of his remarkable viola career and of his great teaching successes throughout the years.

Events we have planned for this year include an open member's recital in December, 2007 and of course this year we are putting much of our energy into helping plan and run the 2008 Viola Congress and BRATS day with Professor Nancy Buck and Arizona State University.

— Jacquelyn Schwandt, DMA

Idaho in two parts

Hello, happy violists!

I have just returned from the first ever Idaho Viola Camp. It was a blast. You can see some pictures at <http://picasaweb.google.com/boiseviola8/ViolaCamp>

Idaho Viola Camp was a three-day retreat/camping adventure. Each Day included large viola ensemble and smaller viola ensembles, scale class, and solo practice time. While we were camping at a state park, classes were held at a church close to the park. We were able to leave violas in the church overnight so as not to expose them to undue temperature change, etc. Viola activities went from 9-5 each day. We also went hiking and canoeing.

— Jen Drake

(excerpted from Viola yahoo!list posting)

We have no new board members. Our chapter is doing well and we have plans to keep things going!

In February of 2006, Peter Slowik (Oberlin Conservatory) was here in Boise for several days. We kept him

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busy almost 24 hours a day! He did master classes and taught lessons at Boise State University and a local performing arts academy, performed a recital (music of Bach, Hovhaness, Lane, Gardner, Rolla, Hindemith, and Reger) and also performed with the Boise Baroque Orchestra.

In November of 2006, Lenny Schranze (The University of Memphis) gave a master class, taught lessons and performed a recital at Boise State University (music of Stamitz and Brahms).

Best wishes,
— Linda Kline Lamar

Minnesota



Renee Moore Skerik and Dominic Dousa in recital.



MNVS president Stella Anderson with Michael Kimber after Kimber's recital.

The Minnesota Viola Society has been quite busy presenting recitals and master classes! Dr. Michael Kimber was in town for ViolaDay '07 and presented a marvelous array of all things viola including several of his own compositions and a fascinating talk on temperament. In June, our past-president, Renee Moore-Skerick presented a recital with Dominic Dousa which included music of Schumann, Clarke, Brahms, and Dousa. One of the newest members of the Minnesota Orchestra, Matthew Young, will be presenting a recital in September. Our new president, Stella Anderson, has taken over and is eager to continue our strong presence in the viola world. The Minnesota Viola Society will be represented at the next congress as well!

Respectfully submitted by
— J. David Arnott, DMA

Ohio in two parts

When I was a high school student the viola players in my hometown were all very close friends. We formed a club called the Viola Monarchy and we printed up shirts that had crowns on the front and our titles on the back. There was a King, a Queen, a Duchess, a Princess, and many more... basically every royal title that existed. There were also the "new bees" who had to wear yellow and black striped shirts for their first year in the viola monarchy and carry the instrument cases and music stands. Our "Monarchy" was much more than a group of friends, we also rehearsed weekly and gave regular performances. These were my

favorite years as a young violist, I still have my t-shirt and have remained friends with many of those "royal" people.

In April the OVS held an event at Lakewood High School for young viola players in Ohio that made me think back to this time in my life. The event was called "Viola Rocks!" and it was a wonderful opportunity to develop new friendships and to inspire young violists. The afternoon started with masterclasses led by board members of the OVS in which participants could perform individually or play in a group. In the class I led we started the afternoon by playing a couple of games to get to know each other, and then we had a sight-reading party. Some of the music was pretty difficult and it was a wonderful opportunity for everyone to learn something new.

I really enjoyed how energetic everyone was when we were playing, and they had so many questions to ask me about playing the viola that we ran out of time and had to finish talking while we walked down the hallway.

A wonderful concert followed with performances by Peter Slowik, Kirsten Docter, Lousie Zeitlin, Karen Ritscher, and Lembi Veskimets. It was a rare treat to hear a performance given by these wonderful musicians and very exciting to hear so many pieces for viola. After a snack break the afternoon concluded with an orchestra of violas on the auditorium stage for a group reading session of viola quartets.

I am not sure if any viola kings or queens emerged afterwards, but the day was a huge success. I am looking forward to "Viola Rocks!" this spring.

— Amber Smithson



(from left to right) James Howsmon, Greg d'Alessio, Kirsten Docter, Alex Bonus, Melissa Kraut after Docter recital.

On a chilly winter's evening last February 23, 2007, Kirsten Docter presented a thrilling recital for the greater Cleveland audience that warmed the soul! The site of this recital was the beautiful and inviting chapel at St. Paul's Episcopal Church in Cleveland Heights. This recital was presented as a benefit for the Ohio Viola Society's annual viola competition.

Ms. Docter is a member of the award-winning Cavani Quartet and a faculty member at the Cleveland Institute of Music. With the quartet she presents concerts all over the world. It was a special treat to hear her play as a recitalist. Ms. Docter presented a varied program that appealed to all ages. The program opened with the Marin Marais "Five Old French Dances". She and harpsichordist Alex Bonus played with great stylistic flair that drew in the audience and announced that great things were to come. A highlight of the program was the world pre-

miere of Greg D'Alessio's "Alto Rhapsody for Solo Viola". The title of the piece is derived from Brahms' "Alto Rhapsody." Of this work, Mr. D'Alessio writes, " 'The Alto Rhapsody' is one of the high points of the literature for low female voice. So it seemed like a fine thing to appropriate it for a solo viola piece since the viola is the alto voice in the string family." Ms. Docter played this highly difficult and rhapsodic work with amazing ease and flair. It is a piece that others should consider learning! The first half of the program concluded with the Hindemith "Duet for Viola and Cello". The energetic rendition of this piece was played with Ms. Docter's cellist friend, Melissa Kraut.

Intermission for this concert was longer than normal. There was an amazing buzz of conversation and excitement amongst the members of the audience while they waited with great anticipation for the second half of the program. The second half was played with pianist James Howsmon and included the Haydn "Divertimento for Viola and Piano" and Brahms Sonata Op. 120, #2 in E-flat major. Both pieces were played with Ms. Docter's characteristic security of technique and warmth of tone. The evening could not have been a more enjoyable one. If anyone had wondered about venturing out on the cold winter evening, they returned home with great satisfaction of having heard a spectacular evening of viola music!

— Louise Zeitlin

Southern California



SCVS ViolaFest



LA Phil violist Mick Wetzel teaching at SCVS ViolaFest

This past season, the Southern California Viola Society had a banner year. We re-wrote our mission statement, added many new faces to our board, and hosted seven events! And we have plans for lots more exciting activities this season.

Our wonderful Board of Directors includes Piotr Jandula, who has returned to the Board as our new Secretary, Andrew Duckles, the talented cartoonist, as our Vice President, and in addition we have added Brett Banducci, who is in charge of composer outreach, Gina Colletti, who so brilliantly organized our first ViolaFest for kids, Alma Fernandez, Karie Prescott, Nancy Roth, Daryl Silberman, and Rachel Wirth. Our Treasurer, Jamie Griffes, our publisher, Lori Ives, and former Secretary and

guiding light, Mercede Shamlo, and are still providing the continuity and support they have given SCVS for so many years. Past officers and board members Pamela Goldsmith, Ray Tischer, Tom Metzler and Dan Thomason give us regular help and inspiration on our Advisory Board.

In 2006-2007 SCVS hosted seven events - two collegial concerts, two viola ensemble reading parties, a full-day event ViolaFest for over 100 young Southern California violists, a viola improvisation workshop with Danny Seidenberg, and a Primrose party hosted by Pam Goldsmith. Most importantly, we had many wonderful gatherings of violists, of all ages and persuasions. The reading bashes are always great fun, and Brett's composer outreach activities have gleaned us some new viola ensemble pieces to look at this season, and possibly perform on one of our concerts. In addition we have plans to do some dedicated composer reading sessions.

We celebrated the viola maker Mark Womack at our first formal concert last season, by surprising him with a performance of Maria Newman's Four Hymns for 9 violas, conducted by violist Scott Hosfeld, with Maria herself as the brilliant viola soloist, and performed completely on Womack violas!!! What a sound! Mark had tears in his eyes for about an hour afterwards. The concert also featured the atmospheric "A Two-For-One Trio" by David Walther for flute, viola and harp, performed by the Debussy Trio; Pam Goldsmith and Marlow Fisher performing a stylish Stamitz Duo; and Victoria

Miskolczy's powerful rendition of Bloch's Suite Hebraique.

ViolaFest for kids was a day rich and full to overflowing with musical food for our young viola community. Gina was a great organizer and inspiration to us all. Sponsors of the event were SCVS, AVS, ASTA, Metzler Violin Shop, Lincoln Middle School and the Santa Monica School District music teachers. Thanks to generous donations from the local community of professional violists, scholarships were available for all who needed them, and the Metzler Violin Shop provided instruments for several violinists who were trying out viola for the day.

ViolaFest's activities included rehearsals, performances and a wide range of classes. Classes in note-reading, switching from violin to viola, improvising, vibrato, shifting, left-hand speed, and Bach Suites were lead by area teachers and professional violists such as Patrick Rozales, Katie Cavallero, Daryl Silberman, Josephine Liu, Mick Wetzel, Pamela Goldsmith, Karie Prescott, Brett Banducci and Kate Reddish. Showcased in the middle of the day, Paul Coletti taught a masterclass featuring three of the advanced violists. Then he was joined by Mick Wetzel of the Los Angeles Philharmonic in an inspiring recital, accompanied by a guest student quartet from the Colburn Conservatory.

The festival culminated in a concert with all the students performing onstage in massive viola ensemble, playing an arrangement in G of Pachelbel's Canon, and the Santa

Monica High School Viola Section premiering "Leave the Hills Alone," a new work written by Bevan Manson for the occasion. All participants wore a ViolaFest t-shirt with artwork by Andrew Duckles. Plans for this season's ViolaFest include a new piece by composer Paul Chihara.

The Southern California Viola Society embraces a large geographical area. We try to change venues regularly, so that our far-flung membership has an occasional event close to home. This season, Robert Becker will host an viola day at Chapman College, in Orange County, and plans are afoot for a "Viola-Cafe," an open-mic night in West Hollywood. Check our website for announcements of future activities, or send us your email address and we'll put you on our mailing list. (scvs@amorepublications.com) If you are interested in programming any of the works we have presented this year, please feel free to contact us for information on obtaining scores.

Even better still, why not drop in and join us? We always love to know if any of our AVS brothers and sisters plan to be in town. Please let us know if you have any concerts in our area, so we can let our members know. The viola energy in Southern California is high. Come by and say hello some time!

— Jennie Hansen
President, SCVS

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Ad Index

Aspen Music Festival & School	27	IVS Congress	57
AVS History & Reference Guide	62	Metropolitan State College of Denver	54
Baldwin-Wallace College	22	New York University	52
Banff Centre	59	Potter Violin Company	12
Bard College Conservatory of Music	4	Primrose International Viola Archive	38
Boston Conservatory	14	Purchase College Conservatory of Music/ State University of NY	21
California Summer Music	70	RBP Music Publishers	70
Cleveland Institute of Music	6	Robertson & Sons	IBC
Connolly & Co., Inc.	BC	Roosevelt University	64
Crystal Records	56	San Francisco Conservatory of Music	28
Dampits, Inc.	63	Sanctuary Classics	49
David Dalton Competition ad	2	University of Florida	69
Eastern Music Festival	32	USC Thornton School of Music	30
Eroica Classical	IFC	Vanderbilt University	14
Geoffrey Ovington	37	Weaver's Violin Shop	10
Heifetz International Music Institute	58	Yamaha Corp. of America	8
Heritage Insurance Services	11		

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Robin Sharp* *Violin*
Wendy Sharp* *Violin*
Arne Balk-Møller* *Violin*
David Tcimpidis *Composition*

* also chamber music

CHAMBER MUSIC:

Richard Andaya
Timothy Bach
Scott Woolweaver

Auditions:
Video/DVD or Live

Application deadline:
February 22, 2008
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American Viola Society

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

Personal Information (students, please use your permanent address)

- New Member Renewal Change of Address (the *Journal of AVS* cannot be forwarded!)
 My address/telephone number/email have not changed since last year.

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

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

How did you learn about the American Viola Society? _____

First Name _____ Last Name _____
Address _____
City/State/Zip or Postal Code _____
Country _____ Home Phone _____
Work Phone _____ Fax _____
Email _____ Website _____

Affiliations (check all that apply)

- | | |
|---|--|
| <input type="checkbox"/> University Professor | <input type="checkbox"/> Studio Teacher |
| <input type="checkbox"/> Professional Orchestra | <input type="checkbox"/> Student |
| <input type="checkbox"/> Professional Chamber | <input type="checkbox"/> Library/Institution |
| <input type="checkbox"/> Freelance/Independent | <input type="checkbox"/> Amateur/Hobbyist |
| <input type="checkbox"/> School Teacher | <input type="checkbox"/> Retired |
| <input type="checkbox"/> Music Business | <input type="checkbox"/> Other (specify) _____ |
- From time to time, the AVS makes its mailing list available for other viola/music-related mailings. If you do not wish to receive these mailings, check this box.

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

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

Levels of instruction (check all that apply):

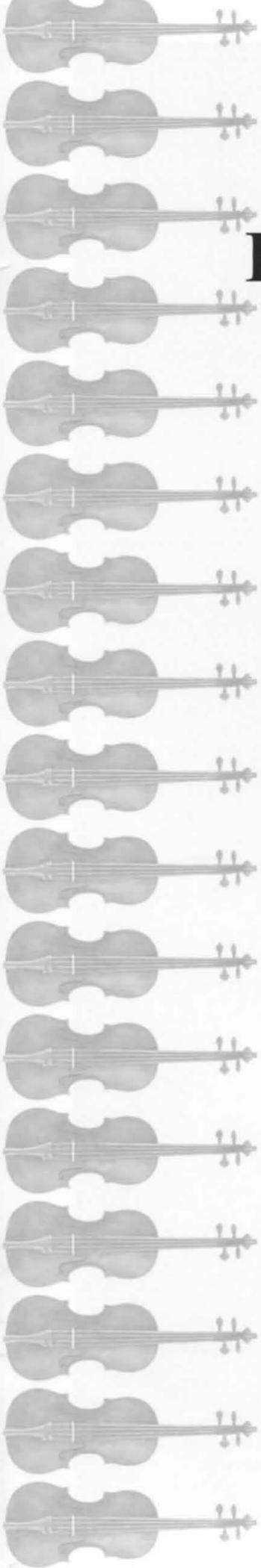
- | | | |
|---------------------------------------|---|---------------------------------------|
| <input type="checkbox"/> Beginner | <input type="checkbox"/> Advanced | <input type="checkbox"/> Professional |
| <input type="checkbox"/> Intermediate | <input type="checkbox"/> College/University | |

Specialization(s) (check all that apply):

- | | |
|--|--|
| <input type="checkbox"/> Suzuki Instruction | <input type="checkbox"/> Orchestral Audition Preparation |
| <input type="checkbox"/> Professional Tune-Ups | <input type="checkbox"/> Popular/Jazz/Folk Styles |
| <input type="checkbox"/> Chamber Music | <input type="checkbox"/> Other (please specify) _____ |

Affiliation(s) (check all that apply):

- | | |
|--|---|
| <input type="checkbox"/> Private Studio | <input type="checkbox"/> Community Music School _____ |
| <input type="checkbox"/> Public School Teacher | <input type="checkbox"/> College or University _____ |
| | <input type="checkbox"/> School Website _____ |



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