

Journal of the American Viola Society

Volume 24 Number 2



Features:
**11th Primrose International
Viola Competition**

**36th International Viola
Congress Review**

**Power-Plays in Mozart's Sinfonia
Concertante: A Question of
Philosophies on the Genre**



37TH INTERNATIONAL VIOLA CONGRESS STELLENBOSCH - SOUTH AFRICA 2009

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The 37th International Viola Conference will be held from 27 July to 1 Aug 2009, on the campus of the University of Stellenbosch, in the heart of the winelands of the Western Cape Province, South Africa. In collaboration with MIAGI (Music is a Great Investment) and co-funded by ABSA Bank, the South African Viola Society (SAVS) promises all conference-goers a truly unique experience!

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Journal of the American Viola Society

A publication of the American Viola Society

Fall 2008

Volume 24 Number 2

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On the Cover:

Pietro Paolini

(Italian, 1603-1681)

Young Man Playing a Viola

Oil on canvas

33.38 in. x 27.5 in. (84.77 cm x 69.85 cm)

Chazen Museum of Art, University of Wisconsin-Madison,

Gift of the Samuel H. Kress Foundation, 61.4.14

Editor: David M. Bynog
Alternative Styles: David Wallace
At the Grassroots: Ken Martinson
AVS Retrospective: Dwight Pounds

Fresh Faces: Lembi Veskimets
In the Studio: Karen Ritscher
Meet the Section: Michael Strauss
Modern Makers: Eric Chapman
New Music: Ken Martinson
Orchestral Training Forum: Lembi Veskimets
Recording Reviews: Carlos María Solare
Student Life: Adam Paul Cordle

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**JAVS welcomes
articles from its
readers. Submission
deadlines are
December 15 for the
Spring issue, April 15
for the Summer online
issue, and August 15
for the Fall issue. Send
submissions to the
AVS Editorial Office,
David M. Bynog
dbynog@rice.edu
or to
Madeleine Crouch,
14070 Proton Rd.,
Suite 100
Dallas, TX 75244**

The JAVS offers print and web advertising for a receptive and influential readership. For advertising rates please contact the AVS National office at info@avsnationaloffice.org

FROM THE EDITOR



Welcome to the Fall 2008 issue of the JAVS. In the following pages I believe you will find a nice mix of the new and the familiar. There are several new faces, including a new Editor, new President, and a new Departmental Editor for Alternative Styles. We are also introducing a new department, Student Life, aimed at our student members of the AVS. There are still plenty of familiar faces and departments that I know you will continue to enjoy.

Andrew Filmer, this year's winner of the David Dalton Viola Research Competition, certainly tackles familiar ground with his article on Mozart's *Sinfonia Concertante*. While the topic is familiar, you may come away with some new ideas about the piece after reading his thoughtful entry; I certainly did. Congratulations to Andrew on his winning article. I hope students will continue researching viola topics and welcome submissions to the 2009 Dalton Competition.

Tally Turner also discusses a name familiar to violists, Maurice Riley. Riley's contributions to the viola are immeasurable, and we are grateful that his family donated his research (and effects) to the Primrose International Viola Archive. Tally introduces us to the Riley Collection and discusses her work organizing the collection. Further work is still needed on the collection, and

PIVA welcomes assistance on making these materials available to violists everywhere. If you are interested in more information on these opportunities, please see the contact details at the end of her article.

We also present our regular coverage of the International Viola Congress and the Primrose International Competition, which were both held over the summer in Tempe, Arizona. The Primrose Competition featured a high-level of artistry from the competitors, and the IVC was a huge success. Our thanks go out to all who dedicated their time and talent towards producing such high-quality events.

Another familiar face, Robert Vernon, covers Brahms's fourth symphony in our Orchestral Training Forum. The article is part of a new book that he is working on, which is eagerly anticipated by violists.

On the topic of the *new*, Barbara Sudweeks writes about a teaching experience that was new for her—and would be for most of us—teaching a blind student to play viola. The story is inspiring! It reaffirms the love and joy of music-making to the extent that many people are willing to overcome obstacles to be part of the experience.

In our Alternative Styles column, David Wallace talks about new approaches to performing with his six principals for interactive performance. I recently read David's book on the subject and found his methods of engaging audiences to be thought-provoking and achievable on any level. I am sure many readers will reflect on these principals in planning future concerts.

Adam Paul Cordle inaugurates our new Student Life column by presenting AVS's new Facebook group page. The Board of the American Viola Society is excited about this new tool and the opportunity it provides us to communicate and reach out to violists everywhere. If you are already on Facebook, we hope

you will take a moment to join our group. Or if Facebook is new to you, this is a great opportunity to check out what all of the social networking buzz is about.

We are also continuing a look at the 40th Anniversary of the International Viola Society by sharing reports from several of our sister organizations. There has been wide growth in the last couple of years with new organizations forming in several countries, as well as growth of our own local chapters here in the United States. You can read about all the recent activities in the IVS News and At the Grassroots sections.

Lastly, as usual, we provide you with new music and recording reviews to keep you informed of the best, new viola music available. Enjoy both the new and the familiar! ☺

Cordially

David M. Bynog
JAVS Editor

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 2009.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2009 David Dalton Viola Research Competition.

Send entries to:

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

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

Prize categories:

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

In addition:

1st Prize: \$300, sponsored by Thomas and Polly Tatton

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

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

David Dalton Viola Research Competition Entry Form

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

Name _____

Current Address _____

Telephone _____ Email address _____

Permanent Address _____

Telephone _____ Email address _____

University/College _____

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

Topic _____ Word Count _____

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$22 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.

FROM THE PRESIDENT



Dear AVS Member,

By the time you receive this publication, the United States will have elected a new president and vice-president. No matter the outcome of the election, history will have been made, and there is no denying that this will be an event that is remembered for years to come.

Just as history is being made and change is being celebrated in the arena of national politics, this issue of the *Journal of the American Viola Society* marks several milestones. We welcome a new Editor, Mr. David Bynog, to the *JAVS*. David brings a high level of expertise and a sincere love for the viola to this important job. He is currently Assistant Head of Acquisitions at the Fondren Library at Rice University in Houston, Texas. He holds an undergraduate degree in viola performance and a master's degree in library science from Louisiana State University, and a master's degree in viola performance from Rice University. The Board wishes to express its sincere gratitude to Dr. Matthew Dane who served as Editor through the Spring 2008 issue of the *Journal*. We wish Matt all the best in his future endeavors.

The Executive Board of the American Viola Society has seen some changes in conjunction with the election this past June. Congratulations to Nokuthula Ngwenyama

who was elected to the position of president-elect. Lembi Veskimets, who just finished a three-year term on the board, will complete the final two years of Thula's at-large position. We say goodbye to Bernard Zaslav, who resigned one year early due to challenges to his eyesight. Completing his term will be Michael Fernandez. The four open at-large positions on the board have been filled by Kirsten Docter, Kathryn Plummer, Ann Roggen, and Marcus Thompson. Many thanks to those rotating off the board at this time for their service, in particular Carol Rodland and Dwight Pounds for their years of service and dedication to the organization. *(NOTE: This was the first time the ballot was conducted online. A record number of members participated, and the process proceeded successfully and without a glitch!)*

More news of note:

- The 36th International Viola Congress, held in June on the campus of Arizona State University in Tempe, was an enormous success. Congratulations to Host Chair Nancy Buck for organizing an outstanding event! Kudos is also extended to Nokuthula Ngwenyama on a successful Primrose International Viola Competition held in combination with the congress for the first time since the Guelph congress in 1999.
- Make plans now to attend the upcoming International Viola Congress in South Africa, which will be held July 27-August 1, 2009, at the University of Stellenbosch outside Capetown. More information will be posted soon at www.miagi.co.za
- The next North American Congress will be hosted by Catharine Carroll June 16-20, 2010, at the University of Cincinnati College-Conservatory of Music.
- The American Viola Society is pleased to announce the opening of our new AVS Online Store. Please visit the website at www.cafepress.com/amervlasociety and purchase merchandise to celebrate the 30th anniversary of our organization. You'll find t-shirts and other items with the AVS logo that you can purchase for yourself or as gifts for the upcoming holiday season.
- There has been a recent decision by the International Viola Society, the AVS's

umbrella organization, to establish a Congress Trust Fund. This fund will be used to support the Congress Host Chair in the rare instance of a deficit. You will see a slight increase in dues beginning January 1, 2009, (\$1 for student members; \$2 for all other levels of membership) to help support this effort. The AVS is joining several other international sections, including the Australia/New Zealand, Canadian, and English Viola Societies in the establishment of this important fund.

In closing, I wish to express my sincere gratitude to Past-President Helen Callus. She worked tirelessly these past three years to establish a stable and secure organization and to create practical initiatives for the AVS, including the BRATS program and the Viola Bank. She continues to be an active part of the American Viola Society and has already been a welcome advisor and mentor to me as I continue my service to the organization in this new role.

Finally, I want to extend my gratitude to you, the members of the American Viola Society, for the trust you have placed in me to lead you these next three years. I consider it an honor to serve the organization, and I look forward to a productive term as your president. ☺

Warmly,

Juliet White-Smith

San Francisco Conservatory of Music

music

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Master of Music
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Announcing new faculty



Katie Kadarauich
*Assistant Principal,
San Francisco Symphony*



Madeline Prager
*Principal,
Pacific Chamber Symphony*

who join

Don Ehrlich
Leonid Gesin
Paul Hersh
Jodi Levitz

Office of Admission
800.899.SFCM
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ANNOUNCEMENTS

Flooding in Iowa

Christine Rutledge, Viola Professor at University of Iowa, wrote to the AVS about the recent flooding: "Thanks to everyone for your offers of help after the recent devastating floods here in Iowa. We really appreciate it very much. The music building, as well as all of the buildings along the Iowa River, were severely damaged and will not be ready for occupancy for at least a year. The university and local community have been very supportive and worked tirelessly to make sure that no classes or programs had to be canceled. The entire first floor of the music building was destroyed, including sixty-six pianos and all of the organs. Our recital hall and Hancher Auditorium were destroyed as well, and I am not sure when those venues will be ready again, as teaching facilities will be given priority for reconstruction. Our music library was saved, and my studio was unharmed. But I have no access to it at the moment. If anyone would like to help with gifts of support for the reconstruction there is a link at our website at www.uiowa.edu/~music."

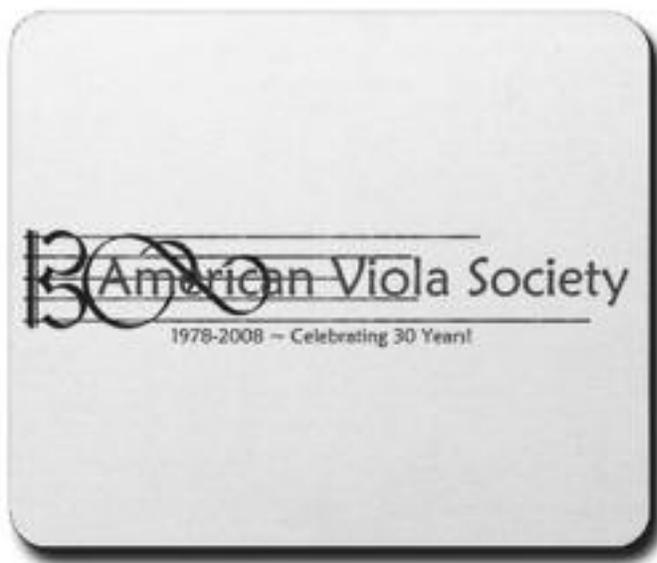
Dalton Research Competition

The AVS Board is pleased to announce that Andrew Filmer is the first-prize winner of this 2008 David Dalton Viola Research Competition. His article on Mozart's Sinfonia Concertante appears in this issue. Congratulations Andrew!

The 2009 Competition's guidelines and timetable will be similar to past years, with a postmark date of May 15, 2009. For more information, please see the announcement in this issue or visit the website at <http://www.americanviolasociety.org/Competitions/dvrc.htm>. Please direct any further enquiries to JAVS Editor David M. Bynog.

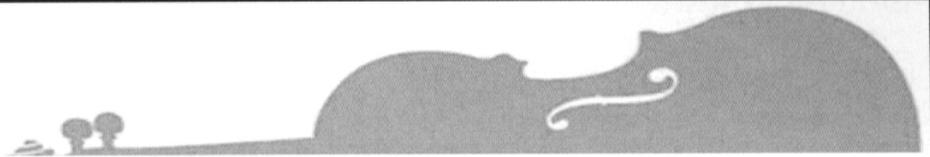
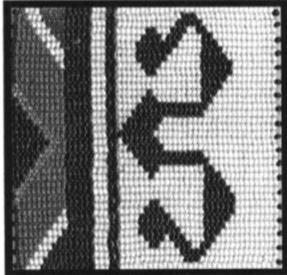
AVS Online Store Announces Grand Opening

The American Viola Society Online Store is now open for business! Merchandise celebrating the 30th Anniversary of the AVS, including shirts, mugs, hats, and more, is now available for purchase at www.cafepress.com/amervlasociety. All proceeds from the sale of merchandise will go toward the General Operating Fund of the AVS. Please show your "viola power" and support the organization by making your purchases today!



Mouse pad with the 30th Anniversary logo. One of many items available at www.cafepress.com/amervlasociety.

2009 SOUTH AFRICA VIOLA CONGRESS



37TH INTERNATIONAL VIOLA CONGRESS
STELLENBOSCH - SOUTH AFRICA 2009

Welcome to the 37th International Viola Congress, to South Africa and the beautiful Cape Province, and—more specifically—to the campus of Stellenbosch University, just 45 minutes' drive from Cape Town!

The Congress, from July 27 to August 1, 2009, will offer an assortment of events for viola enthusiasts and professionals, from master classes and lectures to recitals and orchestral concerts. The 2009 Viola Congress in South Africa promises to be something completely different, with participants being introduced to a wealth of South African indigenous music, and much focus placed on local developmental education initiatives.

The University of Stellenbosch itself has a proud music history, an outstanding music department, and hosts a number of music festivals on the South African musical calendar. The Endler concert hall is famous for its exceptional acoustics.

Situated among the winelands of the Boland (literally “upper country”), the picturesque town of Stellenbosch offers the visitor a very central position from which to explore the entire Cape Peninsula.

Ann Homola of Ghoema Experience will be facilitating the catering, accommodation, tours and transport related to the Congress (more information will follow). She will be assisting you with arranging ‘prior, during and after the congress day-trips’—

wine-tasting throughout the Boland and surrounds, whale-watching at Hermanus, sight-seeing in Cape Town and surrounds, historical sites and much more. Ann will also be able to tailor packages to other African countries of your choice. In collaboration with her partners in the tourism industry, Ann will be able to offer you special Congress rates.

Be sure to visit the official website at <http://www.miagi.co.za/viola%2009.html>, which is the official source for information for the 37th International Viola Congress and will be updated frequently in the coming months.

Sincerely,

Hester Wohltitz, South African Viola Society
Robert Brooks, Director MIAGI

VIOLISTS ON THE MOVE

Compiled by Ken Martinson

Arizona Opera Orchestra	Assistant Principal Viola	Vivi Erickson
Colorado Music Festival (Boulder)	Principal Viola	Matthew Dane
Delaware Symphony	Associate Principal Viola	Kristine Grossman
	Section Viola	Amy Leonard
Glens Falls Symphony (NY)	Principal Viola	Yi-Ping Yang
Grand Rapids Symphony	Section Viola (2)	Leanne King McDonald
		Paul Swantek
Grant Park Orchestra	Assistant Principal Viola	Laura Helen Fuller
Hartford Symphony	Principal Viola	Michael Wheeler
Kansas City Symphony	Principal Viola	Christine Grossman
Lansing Symphony	Principal Viola	Roman Kosarev
Louisiana Philharmonic Orchestra	Section Viola (2)	Matthew Carrington
		Amelia Clingman
Louisville Orchestra	Section Viola (4)	Rebecca Barnes
		Joel Gibbs
		Jonathan Mueller
		Meaghan Kasper
Milwaukee Symphony	Assistant Principal Viola	Erin Pipal
Mississippi Symphony Orchestra	Principal Viola	Ausra Jasineviciute
NE Pennsylvania Philharmonic	Assistant Principal Viola	Katrina Smith
	Section Viola	Sadie de Wall
Opera Pacific Orchestra	Section Viola (2)	Pam Jacobsen
		Phillip Triggs
Phoenix Symphony	Associate Principal Viola	Mark Deathrage
	Assistant Principal Viola	Bonnie Yeager
	Section Viola	Christopher McKay
Rhode Island Philharmonic	Section Viola (2)	Stephanie Fong
		Sarah Darling
Richmond Symphony	Assistant Principal Viola	Elizabeth Jaffe
Saint Paul Chamber Orchestra	Section Viola	Maiya Papach
San Antonio Symphony	Section Viola	Courtney Filner
San Francisco Opera Orchestra	Section Viola	Joy Fellows
Spokane Symphony	Section Viola	Anita Perkins
Eastman School of Music	Viola Professor	Carol Rodland
University of St. Louis	Violist- Arianna Quartet	Joanna Mendoza

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Photo: Darla Furlani

The Jacobs School welcomes Nokuthula Endo Ngwenyama to its faculty for the 2008-2009 academic year.

We wish her well as President-Elect of the American Viola Society.

ADMISSIONS INFORMATION

Office of Music Admissions
IU Jacobs School of Music
Phone (812) 855-7998
musicadm@indiana.edu

AUDITION DATES

Jan 16, 17 | Feb 6, 7 | March, 6, 7

Living Music

STRING FACULTY

Federico Agostini, violin
Atar Arad, viola
Ik-Hwan Bae, violin
Bruce Bransby, double bass
Emilio Colon, violoncello
Alan De Veritch, viola
Mauricio Fuks, violin
Lawrence Hurst, double bass
Mark Kaplan, violin
Alexander Kerr, violin
Eric Kim, cello, orchestral studies

Henryk Kowalski, violin
Jaime Laredo, violin
Kevork Mardirossian, violin
Nokuthula Ngwenyama, viola
Csaba Onczay, cello (visiting)
The Orion Quartet (in residence)
Stanley Ritchie, Baroque violin
Sharon Robinson, violoncello
Janos Starker, violoncello
Kathleen Winkler, violin (part-time)
Mimi Zweig, violin and viola



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For a complete list of Jacobs School faculty, please visit music.indiana.edu.

2008 AVS BOARD MEETING

MINUTES AND REPORTS

Annual Board Meeting of the American Viola Society
Arizona State University, Music Building, Room W218
Tuesday, June 3, 2008, 6:30-9:00 p.m.
Wednesday, June 4, 2008, 9:00-11:30 a.m.

Tuesday, June 3, 2008, 6:30-9:00 p.m.

Officers present: White-Smith (President-Elect),
Martinson (Secretary)

Officers unable to attend: Callus (President), Sayles
(Treasurer)

Board members present: Browne, Bynog, Docter,
Holland, Pounds, Price, Zeitlin

Board members unable to attend: Bigelow,
Ngwenyama, Palumbo, Rodland, Veskimets, Zaslav
Guests present: Thomas Tatton, former AVS president

Meeting was called to order by President-Elect White-
Smith at 6:33 p.m.

I. President's report (Callus-presented by White-Smith)

A. Financial

B. Primrose Competition

C. 2010 Congress

1. Callus visited Cincinnati Conservatory of Music to see the facilities and have discussions with host chair Catharine Carroll and Maseo Kawasaki.
2. Facilities are exceptional, and organization has been excellent.
3. Callus has confidence that this congress has a good team and will be a success.

D. Suzuki International Conference

E. Membership drives

1. Membership drive letters went out this year, which brought in some significant income.
2. 30th year celebrations should continue, and more fundraising letters should go out each year.
3. Perhaps a larger event could be planned in the fall to signify this important year in our history.

F. Chapter development

G. AVS/ASTA

H. deVeritch Project: project is complete, and his CDs are now for sale, with a percentage of the proceeds benefiting AVS.

I. Possible locations for Congress 2012

II. Secretary's report (Martinson)

A. E-mailed minutes from internal discussion (2007/08) distributed.

B. Membership report: The 2007/08 annual membership was distributed to the AVS Board.

III. Chapters report (Martinson)

A. Distributed current state chapters established before 2007, broken into lists with activity reported and no activity reported.

B. New chapters for (2007/08)

C. Possible new chapters

IV. Facebook (Zeitlin)

A. Letter from Adam Cordle was distributed to the board.

B. Cordle has created an American Viola Society group in Facebook.

C. After existing for only five days, the group had ninety-seven members.

D. Discussion ensued about the Facebook group Cordle has created, and the unanimous consensus was to embrace this creation. The board discussed ways in which this could be a networking tool to reach more violists.

V. Awards committee (Pounds)

A. 2008 awards

1. Career Achievement Award: William Preucil
2. Congress Dedication: William Magers

B. Eligibility of the Career Achievement and Congress Dedication Awards (clarification)

C. Special awards summary and recommendation

VI. Congress trust fund proposal from IVS (White-Smith/Martinson)

A. The IVS has asked every section to consider donating \$1-\$2 per member toward a congress trust fund.

- B. The benefits and needs of this proposal were discussed by the board.
- C. ACTION: The AVS Board approved this proposal by unanimous vote (on motion by Zeitlin and numerous 2nds). An agreement was made in concept to have this start calendar year 2009. Continued participation would be contingent on the participation of other sections as well.

Meeting adjourned at 8:57 p.m.

Wednesday, June 4, 2007, 9:00-11:30 a.m.

Officers present: White-Smith (President-Elect), Martinson (Secretary), Sayles (Treasurer)
 Officers unable to attend: Callus (President)
 Board members present: Browne, Bynog, Docter, Holland, Pounds, Price, Zeitlin
 Board members unable to attend: Bigelow, Ngwenyama, Palumbo, Rodland, Veskimets, Zaslav
 Guests present: David Dalton, former AVS president

Meeting was called to order by President-Elect White-Smith at 9:03 a.m.

VII. Committee assignments (White-Smith)

- A. Interest sought from board members for the various committees
- B. Membership of each committee was established.
- C. Tasks and actions were established for each of the committees.

VIII. Viola bank-appraised values of instruments need to be given to Martinson and Sayles.

IX. Treasurer's report (Sayles)

X. Online store

XI. JAVS report (Dane-presented by Bynog)

- A. Financial summary
- B. Content/submissions
- C. Dalton Competition
- D. Relationship with website and E-newsletter

XII. Nominating Committee report (Palumbo-by e-mail)

- A. The following board members were scheduled to rotate off the board at the end of May 2008: Kirsten Docter, Michael Palumbo, Dwight Pounds, and Lembi Veskimets.

- B. In complying with the AVS Bylaws, eight nominees were eventually slated as candidates for these positions: Meng-Chun Chi, Kirsten Docter, Michael Fernandez, Connie Gee, Kathryn Plummer, Ann Roggen, Marcus Thompson, and Lembi Veskimets.

- C. Two candidates were chosen to run for the office of President-Elect: Michael I. Strauss and Nokuthula Ngwenyama.

- D. This year's election was done for the first time by online voting, with notifications sent out via e-mail and via postcards by regular mail.

XIII. Congress proposals for 2012

- A. Some brief preliminary discussion on interest expressed by various individuals
- B. Formal proposals will be solicited during FY 2008 for review by AVS board at its June 2009 annual meetings.

The meeting adjourned at 11:34 a.m. E

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

IVS NEWS

SECTION UPDATES

In honor of the 40th Anniversary of the International Viola Society, we are catching up with news from other IVS sections.

Australian and New Zealand Viola Society

The Australian and New Zealand Viola Society (ANZVS) has a thriving Australasian membership of 170, plus a few ex-pats in the northern hemisphere. Two of our members have been very highly honored nationally this year: Member of the New Zealand Order of Merit (MNZM) was awarded to Gillian Ansell, violist of the NZ String Quartet; and the Queen's Service Medal (QSM) to Michael Vidulich, the IVS President, for services to music in the voluntary sector.

We publish two ANZVS Journals each year; Issue no. 23 came out in June. Our journals feature concert reviews, articles and reviews on music written for the viola (one or two of these have been of a very humorous nature), practical issues about looking after your instrument, and viola happenings around New Zealand and Australia. The latest journal also features new viola student ensemble music with a Carl Orff approach. The next issue is due in October/November. Copies of most backissues are available from the secretary/treasurer, Neil Shepherd.

Last year the 35th International Viola Congress was hosted very successfully by Keith Crellin at The University of Adelaide. This was the second International Viola Congress hosted in the Southern Hemisphere (Odyssey 2001 in Wellington was the first). Australians and New Zealanders like to travel, and there will always be ANZVS members present at every International Viola Congress.

– Neil Shepherd
Secretary/Treasurer, ANZVS



Official logo of the Australian and New Zealand Viola Society.

ENGLISH VIOLA SOCIETY

The English Viola Society was formed in September 2007 after initial discussions with Dr. Michael Vidulich during the Adelaide International Viola Congress in July 2007. I traveled back from Australia to England with a multitude of ideas, but not knowing quite how to actually found the English Viola Society. Since the Welsh Viola Society was formed only a short time before the EVS, I decided to give them a call asking if they wanted to join ranks. However, it seems the most pragmatic and fruitful prospect to remain independent but support one another! After an exciting phone call with John White to ask for his blessing and support as Honorary President, the stage was set for action. So, in early September 2007 the EVS was born. With Dr. Michael Vidulich's help I drew up a constitution and began to formulate plans, including choosing a secre-



Mass Viola Ensemble Session, Tchaikovsky 1812 Overture. The launch of the English Viola Society at the Royal Northern College of Music, Manchester.

tary and treasurer, contemplating a website, and beginning the arduous hunt for members.

Suddenly, a wave of congratulatory e-mails started filling my inbox from the various sections all over the world. The EVS website was very kindly designed and is still maintained by my very dear friend Liam Abramson (a cellist dare I say!), who lives in Boston, Massachusetts and faithfully updates and adds information whenever needed. The dedicated treasurer and secretary, Amy Macpherson and Thomas Foster respectively, are two of my senior viola students at the Royal Northern College of Music in Manchester where I teach.

We are still very small, but extremely enthusiastic, and growing a little every day. The official launch of the English Viola Society occurred at the Royal Northern College of Music on April 27, 2008, as part of the Annual Viola Day. Simon Rowland-Jones gave a recital of all English viola music, including some of his own compositions, to kick off the launch. We managed to quadruple our membership numbers during the day! I am also delighted to announce that a member of the Nigerian Viola Society flew to England especially for the launch of the EVS and joined me for a week at the RNCM to discuss collaboration and viola-teaching methods. Our newsletter is due to come out in the fall, and we hope to showcase a few of the society's initial eminent members.

I represented the EVS at the International Viola Congress held in Tempe, Arizona from June 4 to June 8, 2008, delivering a paper on Hindemith's Sonata for Viola and Piano, op. 11, no. 4. Many more plans are afoot, particularly more events in 2008-2009. Please visit our website at <http://www.englishviolasociety.com> for more details; we are only just getting started!

– Louise Lansdown
President, English Viola Society

Nigerian Viola Society

Kindly help us to say a big thank you to the president of the English Viola Society, Louise Lansdown, for inviting the Nigerian Viola Society's president, Titus Ogunyemi, and vice president, John Bello, to be part of the official launch of the English Viola Society in Manchester on April 27, 2008. It was a great opportunity and exposure for us to be part of viola activities in other developed countries. Unfortunately our vice president was unable to attend because of his workload in school. But thanks to Louise Lansdown for all her kind support, ensuring that I was at the event.

I was given the privilege of observing classes and meeting some of the students as a way of bridging the divide between the two viola sections. I was also



Titus Ogunyemi, President of the Nigerian Viola Society.

introduced to the Head of the Strings Department of Royal Northern College of Music and some other prominent dignitaries of the school. We are therefore appealing to other viola sections to kindly inform us of various viola activities coming up in their countries. It is through this sort of educating, inspiring, and motivating exposure that we can learn and promote viola activities in our developing nation.

Music is getting better everyday here in Nigeria, and a lot can be achieved if adequate support is forthcoming from viola players and societies in the developed nations. We are seriously working hard in developing young players and promoting classical music as a whole. We need more training in the area of acquisition of techniques and general viola playing.

Once again, we sincerely appreciate the International Viola Society for voting for the establishment of the Nigerian Viola Society.

Viola Greetings!
– Titus Ogunyemi
President, Nigerian Viola Society



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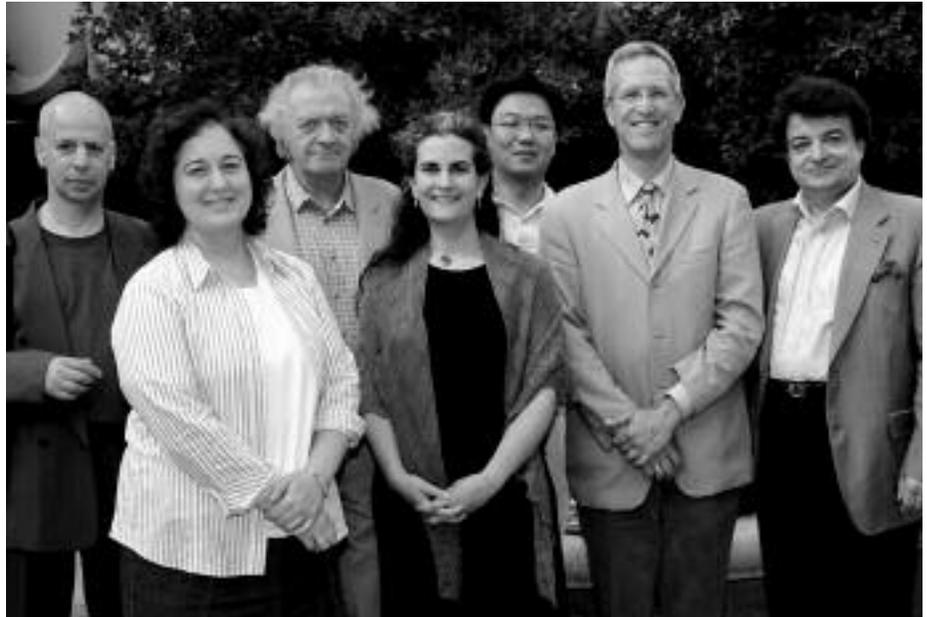
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11TH PRIMROSE INTERNATIONAL VIOLA COMPETITION

by **Dimitri Drobatschewsky**

Under the auspices of the American Viola Society, the 11th Primrose International Viola Competition, a triennial event, took place on the premises of Arizona State University in Tempe, Arizona, during the first week of June 2008. Occurring simultaneously with the 36th International Viola Congress, the event drew a large audience of musicians and music lovers, as well as seventy contestants from eighteen countries spread over four continents (North and South America, Asia, and Europe). The event was also streamed live online, a first for a viola competition, allowing many music lovers to follow the competition from afar. It offered prizes valued at more than \$30,000 in cash, including a viola by Carlo Testoni, the Italian master luthier, and gold-mounted bows by Arcos Brasil. Based on the quality of the musical performances and the youthful enthusiasm of those who played in the various events (the contestants' top age was twenty-nine years), the competition was a huge success, largely due to the astute managerial skills of its director, the renowned violist Nokuthula Ngwenyama, who makes her home in the Phoenix area.

William Primrose, whose name the competition bears, was born in Glasgow in 1904, and died in



2008 Primrose International Viola Competition Jury. Left to Right: Amir Shiff, Carol Rodland, Bruno Pasquier, Claudine Bigelow, Ensik Choi, Steven Tenenbom, Eugene Sarbu.

Utah, in 1982. He was one of the most famous violists of his—or any—time; he also was a distinguished pedagogue and promoter of his art. He has served as a role model to all viola players, notably through his numerous personal appearances on the world's concert stages, and through his recordings.

Despite the excitement and enthusiasm they generate, musical competitions are not without controversy. Many musicians feel that music is not a competitive art, and books on the subject, such as Joseph Horowitz's *The Ivory Trade*, have suggested that candidates tend to perform to the judges, rather than express their own musical ideas. Thus, they say, the

winners may not always be the best musicians. There have even been some much-discussed “scandals,” such as the 1980 Chopin Competition of Warsaw, in which pianist Martha Argerich abruptly left the jury because a candidate, the Croatian pianist Ivo Pogorelich, whom she declared “a genius,” did not win a prize. But competitions have far more success stories than criticisms, primarily because they ensure the winners renown and a lucrative career that they may otherwise not have. Besides, who will ever forget the First (1958) Moscow Tchaikovsky Competition, which was won by the American pianist Van Cliburn during the height of the Cold War, and earned him world-wide

acclaim and a Broadway tickertape parade upon his return home.

The Primrose International Competition has taken its place among these events. Based on attending most competition performances as well as many so-called “signature events” (concerts performed by attending viola professionals), I found it easy to come to the conclusion that the artistic level of this competition and the concerts of the Viola Congress attained the highest imaginable level.

The preliminary rounds required ten-minute performances of the candidates, with piano accompaniment. The competition supplied three renowned pianists for the candidates’ accompaniment: Andrew Campbell, Eileen Buck, and Walter Cosand. The distinguished jury panel was composed of Claudine Bigelow (chair), Korean violist Ensik Choi, French violist Bruno Pasquier, Romanian-born violinist Eugene Sarbu, Israeli-native violist Amir Shiff, and American violists Carol Rodland and Steven Tenenbom.



Ensik Choi.



Dimitri Murrath.

Competition director Ngwenyama watched all performances on closed-circuit TV, to be available to break unlikely ties.

Candidates would appear onstage in their evening attire (even at morning or afternoon concerts) and, upon entering the stage, would take a bow, whether there was applause or not (there usually was applause at the conclusion). The pieces most prominently in evidence in the first rounds were Bela Bartók’s Concerto, op. Posth.; Paganini’s *La Campanella*; and various Zimbalist arrangements of Sarasate pieces. All semi-finalists performed *Recitative for Solo Viola* by Scott Slapin, commissioned for this year’s competition, in conjunction with a sonata, a Bach work, and a second Primrose transcription. In the final round, the Bartók Concerto was the favored work, and was performed five times, while the Walton Concerto was played once.

Belgian violist Dimitri Murrath—twenty-six years old and a soft-spoken and courteous individual—

won First Prize, which netted him \$5,000 cash, a viola by Italian master luthier Carlo Testoni, a gold-mounted Arcos Brasil bow, and select concert appearances in the U.S. and Europe. He also won the Liben Music Prize for best performance of New Orleans violist/composer Scott Slapin’s *Recitative for Solo Viola*. “I am thrilled beyond belief; this is an unbelievable moment,” Murrath said in his native French, and again in slightly accented but fluent English.

Second Prize (\$3,000 cash and an Arcos Brasil bow) went to twenty-four-year-old American violist Emily Deans, and Third Prize (\$1,000 cash and a Brasil bow) went to twenty-one-year-old American violist Molly Carr. The Linnet Music Prize for an outstanding performance of a Bach work was awarded to the German violist Barbara Buntrock, and the Primrose Prize for an outstanding performance of a Primrose transcription was awarded to Yiyin Li of China, and to the second-prize winner Emily Deans. Finally, the



From left to right: Molly Carr, Emily Deans, Dimitri Murrath.

Sonata Prize for an outstanding performance of a sonata was awarded to Victor de Almeida of the U.S., and to the first-prize winner Dimitri Murrath. Robertson and Sons Violins, a major underwriter of this year's competition, also sponsored five additional

cash prizes awarded to Victor de Almeida and Nathan Schram, both from the U.S; and Hansong Jiang, Keju Wang, and Weijing Wang, all from China.

The next Primrose International Viola Competition will take place in May 2011.

Dimitri Drobatschewsky was born in Berlin to musician parents and received his musical education at the Conservatory in Luxembourg. During WW II Dimitri served in the Free French Forces (after playing viola in the orchestra of the Foreign Legion in North Africa) and saw combat in

Tunisia, Italy, France, and Germany. He came to the United States in 1947 and was the music critic for the Arizona Republic from 1976 until 1996. He now freelances for London's Opera magazine and other various publications, including The Arizona Republic.

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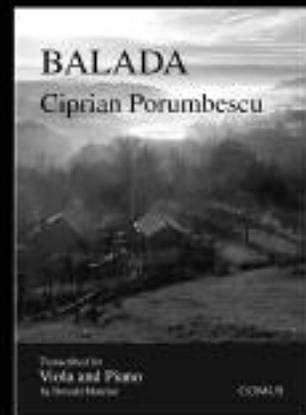
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INTERNATIONAL VIOLA CONGRESS XXXVI

TEMPE, ARIZONA, JUNE 4-8, 2008



Welcome sign outside the ASU Music Building (all photos courtesy of Dwight Pounds).

**by David M. Bynog and
Tom Tatton**

Days one to three – David M. Bynog

For five days in June, violists gathered on the campus of Arizona State University (ASU) in Tempe, Arizona for the 36th International Viola Congress. The event overlapped with the 11th Primrose International Viola Competition, which drew a record number of entrants. Nancy Buck, this year's host chair, assembled a remarkable crew to keep the events running smoothly. The weather even cooperated nicely, barely reaching into the low 100s on a couple of days. The Phoenix area offered a host of things to do, and several congress attendees took advantage of the close proximity to the Grand Canyon to do some sight-seeing.

The congress began on Wednesday, June 4 at Noon with the Opening Ceremony and Congress Dedication. This year's congress was dedicated to Dr.

William Magers, a colossal figure in viola pedagogy, who was long associated with ASU. The 12:30 lecture by Jeffrey Irvine was unfortunately canceled, so the 1:30 p.m. master class with Heidi Castleman kicked off the musical events. Heidi worked with several Primrose competitors. Displaying her own unique style she had students speaking rhythms, singing, and dancing, while targeting specific performance issues.

The 3:00 p.m. event was the Tribute Recital in Honor of William Magers, featuring former students and violists from the southwestern United States. The high quality of playing was testament to the ability of Magers as a teacher. Kim Fredenburgh led off with an expressive interpretation of the second group from the Suite for Viola by Vaughan Williams. Jacquelyn Schwandt followed with a work for solo viola, *Krakow Variations*, by Joel Hoffman. This work by Hoffman, who is Professor of Composition at the University of Cincinnati's College-Conservatory of Music, was written in 1999 and is based on material from his



Opening ceremony participants: Back row, left to right: Kimberly Marshall, Director, ASU School of Music; Juliet White-Smith, AVS President-elect; Michael Vidulich, IVS President. Front Row, left to right: Leslie Straka, University of Oregon; William Magers, Congress dedicatee; Nancy Buck, Congress Host Chair.



Kim Kashkashian.

opera *The Memory Game*. Peter Rosato gave an inspired performance of the now-standard Viola Sonata by George Rochberg. Hong-Mei Xiao rounded things off nicely with dynamic performances of the fourth movement of Hindemith's Viola Sonata, op. 11, no. 5 and Frederick Jacobi's Fantasy for Viola and Piano. Inclusion of the Jacobi was nice owing to his regional connection to the Southwest, though the Fantasy dates from a later period in his life. Ms. Xiao performed both pieces from memory, an increasing rarity these days, which was a nice touch.

The early evening events were devoted to BRATS (Bratsche Resources And Teaching in the Schools) events, including a master class at 4:30 p.m. with Christine Rutledge and a BRATS performance at 7:00 p.m. These events capped a full day for BRATS par-

ticipants—middle and high school violists who participated in various clinics throughout the day. The performance featured several enjoyable works for multiple violas, notably two pieces commissioned specifically for the occasion: Fanfare, by Kyle Malkin; and *La Cunita*, by Henry Flurry.

The 8:00 p.m. signature event was a recital by Kim Kashkashian with Lydia Artymiw on piano. Kashkashian performed several songs, including works by Ginastera and Buchardo, transcribed for viola and piano. These works were delightful and ideally suited for the viola. From the stage, Ms. Kashkashian read the texts of the songs in English translations, which assisted in an understanding of the music. The first half concluded with several short works by György Kurtág. These comprised a mixture of works for solo viola alternated with works for solo

piano that the performers grouped together to form a kind of suite. Compositionally, the piano pieces were superior, and Ms. Artymiw played them with equal parts bombast and finesse. After intermission, the pair played Shostakovich's Viola Sonata, op. 147. Ms. Kashkashian approached this work from a contemporary point of view, which is understandable since it was written only thirty-three years ago. The most effective technique was extensive use of nonvibrato—a technique vastly underemployed by string players—which helped impart a barren quality to the sound. The pair also de-emphasized the familiar quotations so that even the Beethoven “Moonlight Sonata” sections were scarcely recognizable. In all it was a thoroughly enjoyable interpretation.

Thursday's activities began at 8:00 a.m. with a viola ensemble play-in led by Ken Martinson; the first reading of several multiple-violas works, culminating in a recital on Sunday. At 9:00 a.m. Matthew Jones found a packed house awaiting him for his presentation on applying Alexander Technique and yoga/meditation to viola playing. Matthew began by discussing how his own physical problems became so severe that he could barely practice for ten minutes without pain. He learned various techniques—including the Alexander Technique and yoga—to conquer the problems. He has since been teaching the methods for several years. He demonstrated with an audience member on proper posture when playing, and the entire audience participated in several yoga pos-

tures. Matthew gave great advice and suggested that performers need to “minimize the effort and maximize the efficiency of body movements.”

The International Viola Society held a general meeting at 10:00 a.m., followed at Noon by a lecture on viola music at the Spanish Royal Chapel by Luis Magín Muñiz. His lecture focused on a dozen manuscripts—primarily dating from 1778-1807—that he has been researching. Most of the works were written as sight-reading pieces for musicians auditioning for the Spanish Royal Orchestra (for more details see Ulrich Drüner’s article, “A Rule for Probation-playing from 1801” in the 1979 issue of *Die Viola*). Muñiz played recordings of selected works and ended the lecture by performing a few contemporary Spanish compositions. Audience members were eager to get their hands on some of the works from the Royal Chapel, but Muñiz said that the manuscripts were “held under lock and key” and the music was not likely to be available anytime soon.

Husband-and-wife duo Scott Slapin and Tanya Solomon gave a joint recital at 1:00 p.m., performing solo works and several duos written expressly for them. Slapin began the recital with a transcription of the Adagio and Fugue from Bach’s Sonata No. 1 for Violin. This was a simply stunning interpretation, and I was amazed at how still he remained while performing! Tanya next showed her considerable viola prowess in a performance of a



Bruce E. Miller and Kenji Bunch.

work by her husband, *Three Short Pieces*. The two joined forces for Patrick Neher’s *Canons and Dances*, a beautiful, lyrical work. Scott returned solo for movements I and II of Frank Proto’s *Soundscape No. 1 for Solo Viola*. He managed to recover from a broken string during an excited pizzicato passage. Before leaving the stage to replace it he remarked that he was not accustomed to performing in such a large hall and mentioned to his wife that they would need to play a little louder than usual, but that he had perhaps gotten carried away! The duo returned again for *A Day in Acadia* by David Rimelis, which featured musical sounds from Louisiana (the two lived in New Orleans before being displaced by Hurricane Katrina). It was obvious that the two perform together extensively since their sounds meshed so well when playing as a duo.

The 2:00 p.m. offering, Michael Alec Rose’s and Kathryn Plummer’s lecture-recital on the viola and Jewishness, was a delight! Rose spoke animatedly and eloquently about what constitutes Jewish music in viola repertoire by Mendelssohn and Bloch. He made daring comments on the “supposed” Jewish qualities in Bloch’s *Suite Hébraïque*. He argued that while the piece contains minor seconds, Phrygian cadences, double leading tones, and other seemingly Jewish traits, other factors work against such Jewish qualities of the music. These include the rhapsodic nature of the first movement (undermining the simple nature of Jewish song), the developmental nature of the theme, and the ironic centrality of Wagner’s “Tristan” chord to Bloch’s harmonic language. The two concluded the recital with movements from Rose’s first and second sonatas for viola and piano, which contained



Nokuthula Ngwenyama.

traits that he personally associated with Jewishness. His presentation was intriguing, and he and Plummer made pleasant musical partners.

Other commitments kept me from the 4:30 p.m. luthier demonstration with Paul Neubauer (always a treat) and the 8:00 p.m. signature recital with another husband-and-wife team, Misha Amory and Hsin-Yun Huang. I also missed the majority of Friday's events, which included Mark Braunstein's lecture on rehabilitation after dystonia; a composers' forum with Kenji Bunch, Bruce E. Miller, Scott Slapin, and Joan Tower; a master class with Karen Ritscher; a Primrose Laureates' Recital with Che-Yen Chen, Kirsten Docter, and Jennifer Stumm; and a lecture from pianist Yi-Fang Huang on collaborating with violists.

I did make it to Friday's 1:00 p.m. concert by the Southern California Viola Society Choir. This group includes some formidable individual violists and the whole seemed

even greater than the sum of the parts; this is a first-class viola ensemble. Paul Coletti made a guest appearance performing Paul Chihara's attractive *Concerto Piccolo*. The highlight of this concert for me was Nancy Roth's arrangement of Puccini's *Crisantemi*, originally for string quartet. Puccini reused the theme from this quartet in his opera *Manon Lescaut*, where it is written for the viola section. Consequently Roth's arrangement reminded me more of the opera than the string quartet (where the first violin has the melody). The concert concluded with Bevan Manson's *Hotel Viola*. The composer "imagined an entire floor of the Ritz-Carlton solely occupied by violists ... and how the hotel would respond." I'm sure the hotel would celebrate and send complimentary champagne!

At 2:00 p.m. Edward Klorman suffered from some technical issues delaying the start of his lecture on Viola Performance and Historical Information. Klorman has been lecturing extensively on historical

imagination, helping instrumentalists become more attuned to understanding and evaluating historical issues when interpreting music. Klorman's style is pragmatic, not dictating a rigid "performance practice" mandate, but introducing key documents and style issues that can help performers make more informed musical choices. Klorman used recordings (including one by Joachim) and documents to illuminate his lecture, and he quickly discussed the application of some of his key points to Carl Stamitz's Viola Concerto No. 1.

The 8:00 p.m. signature event was a brilliant evening full of spectacular viola talent. Performed in Frank Lloyed Wright's Gammage Auditorium, all of the works featured orchestral accompaniment, with the Congress Festival Orchestra conducted by Stephen Burns. Nokuthula Ngwenyama began with Darius Milhaud's Viola Concerto, op. 108, followed by Hsin-Yun Huang's rendition of Steven Mackey's *Ground Swell*. Paul Coletti performed two works, Bruce E. Miller's Chaconne for Viola and Chamber Orchestra, and Irving Schlein's Andante and Dance from the *Sonata Hebraica*. Paul Neubauer completed the program with a work dedicated to him, Joan Tower's *Purple Rhapsody*. The composer notes that "In the [work], I try to make the solo viola "sing"—trying to take advantage on occasion (not always) of the viola's inherent melodic abilities. This is not an easy task since the viola is one of the tougher instruments to pit against an orchestra.



Gammage Auditorium with Paul Neubauer (inset).

Day four – Tom Tatton

June 7, 2008—a day destined to be very long—began with a short walk across Apache Boulevard in the bright morning sun, slight comfortable breeze, and a cloudless azure sky. I walked past the impressive ASU Gammage Auditorium, one of Frank Lloyd Wright’s later projects, which appears bold and round like a magnificent pink birthday cake! Then on to the music complex of the Herberger College of the Arts.

In fact, for my orchestration of this work, I left out several instruments (horns and oboes) to thin out the background to allow the viola to come forward (even in strong pas-

sages) with a little more ‘leverage.’” The single-movement work was a nice climax to an extravagant evening.

The 8:00 a.m. viola ensemble session directed by Kenneth Martinson and me included some twenty-five eager viola students, amateurs, and professionals. I



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Jutta Puchhammer-Sédillot.

worked the *Poco maestoso* and the *Allegro vivo* from Gordon Jacob's Suite for Eight Violas; "The Arrival of the Queen of Sheba" by Handel arranged for six violas by Michael Dennison (edited by John White); and a fabulous arrangement by Joël Belgique (Principal Viola of the Oregon Symphony and leader of the famous "The Four Violas") of Elgar's *Nimrod*, variation nine, from the *Enigma Variations*. Ken went to work on his energetic, youthful composition, *Viola Fantasy* for twelve violas. All went well—and, pending Sunday's review, the concert will go well also.

The 9:00 a.m. lecture-recital in the beautiful Katzin Hall was performed by the indefatigable Jutta Puchhammer-Sédillot from the Conservatoire de Musique de Montréal. After a short introduction she played Suite, op. 11 by Charles Tournemire (1870-1939). Jutta then talked about natural body movements—reaching,

scratching your back, walking, sawing wood, etc., and how one can relate these very natural motions and movements to viola posture, position, and balance. Jutta sparkles and percolates with energy, always a twinkle in her eye, with an infectious smile and expressive hands when she plays and talks. It's a delight to be in her audience. Because the sessions were intended to be overlapping, I missed Jutta's final selection, *Ballade*, op. 8 by Leo Werner.

The 10:00 a.m. master class with our longtime friend Jerzy Kosmala was held in the Recital Hall on the third floor of the sister building to the ASU Gammage Auditorium. The Recital Hall was a wonderfully intimate and well-appointed location for Jerzy. He shared a lifetime of experience at the highest level of music making. His comments came quickly, immediately, and honestly with each of the five Primrose competitors in the master class. Laced with his sly sense of

humor, we heard about bow arms, bow grips, posture, pulse, and style. Jerzy spoke directly and personally with each student. We were not engaged in the conversation, but were privileged to witness this gracious master teacher teach.

I missed the last of Kosmala's master class in order to attend the 11:00 a.m. Duo Repertoire Recital held in the first-floor Smith Music Theatre. While I still missed the Frank Bridge *Lamento* played by J. David Arnott and Coca Bochonko, I enjoyed the performance of *Two Pieces for Two Violas* by Richard Cornell and *Music for Two Violas* by Alexandros Kalogeras played by Shelly Tramposh and Scott Woolweaver. The two performers, who obviously liked making music together, beautifully played the enjoyable but not profound pieces. I particularly enjoyed the *Scherzetto* by Cornell for its wonderfully quick viola repartee. Ken Martinson and John Largess concluded this concert with two newly published duos by Alessandro Rolla. These well-matched players gave us a sparkling rendition of these venerable Rolla pieces.

After a quick lunch I returned to Katzin Hall where the renowned violist Bruno Pasquier held forth. Bruno thought he needed some translation help—he didn't need much! He worked with six outstanding Primrose competitors. Bruno eloquently spoke and powerfully demonstrated viola tone and musical expression. He became excited when each student produced the sound, color, or

expression he was seeking. Bruno's tone was huge and beautiful; and, the audience enjoyed his enormous pedagogical skills!

I left early to attend the opening of the 2:00 p.m. Louise Lansdown talk on Hindemith, op. 11, no. 4. The talk, back in the Recital Hall, was replete with rare photos, early sketchbooks, and several pieces by the young Hindemith as a visual artist. Hindemith enjoyed a huge imagination and a sense of humor that made his artwork sometimes vulgar and rude. This, of course, would have made no difference had Mr. Hindemith not become a singular force that helped shape the course of music for half a century. The lecture was interesting, thorough, and most insightful. I did not stay for the conclusion as I made my way to Smith Music Theatre for the 3:00 p.m. Repertoire Recital.

The recital opened with Pamela Goldsmith playing 4 Capricci per Solo Viola by the female Polish composer Grazyna Bacewicz (1909-1969). These pieces, played brilliantly, are a virtual compendium of string techniques from the first half of the twentieth century. I asked Pamela some time after her performance if she used her Gaspara de Salò. She exclaimed, "For heaven sakes no! I used my copy." Understood. Second up was our friend Carlos María Solare with an obscure sonata by August, Baron of Münchhausen. The Baron, an amateur composer, is so obscure that I find no listing on the Internet (other than a recent



Pamela Goldsmith and Michael Vidulich present the Silver Alto Cleft to Donald McInnes.

series of video spoofs of the Baron) and nothing in Baker's. The piece, played well by Carlos, was interesting in its historical context—a fun piece; nothing new. New is the Trio for Viola, Clarinet, and Piano by João Guilherme Ripper performed by our University of Minnesota friend Korey Konkol and two colleagues. Ripper, a young Brazilian composer, sets this piece in a liberally traditional harmonic idiom devoid of expected Brazilian folkisms and sporting energetic rhythmic interplay, counterpoint, and fresh melodic material. Korey was the perfect performer for this work. He played with a rich, but sensitive tone, passion, and a sense of joy that infected the audience. I missed David Holland's performance of the 1999 Suite for Viola and Piano written by the sensational new composer Kenji Bunch to make the 4:00 p.m. master class offered by world-class Roland Vamos in the Katzin Concert Hall.

Roland worked with five Primrose competitors. He was positive, complimentary, and yet able to zero in on the very technique or musical idea that would immediately improve the student's performance. Note that these young Primrose competitors are already at a distinctly high level. Roland talked to the audience, included us, and joked with us. His facial expressions and body motions, anything to make a pedagogical point, are incredibly like the 1950's comedian Sid Caesar. It was wonderfully instructive and entertaining.

Our Gala Banquet was held in the Old Main Building—the oldest and among the first buildings used by ASU when it was a Teachers College. The Carson Ballroom is nicely appointed, featuring a high-beamed ceiling and a comfortable open quality with a multitude of lovely light-giving windows. After a fine buffet meal, the three princi-

pal activities included celebrating the Congress Honoree Dr. William Magers, a giant of a teacher who has dedicated a lifetime to his students and to our beloved viola; publicly presenting the Silver Alto Clef to Donald McInnes (awarded in 2007), a world class performer, a master-teachers' teacher, and a genuinely gracious human being; and, publicly thanking Nancy Buck for organizing a wonderful congress!

Last on the agenda for Saturday, June 7 was the 8:00 p.m. final round of the 11th Primrose International Viola Competition in Smith Music Theatre. Originally this round was to include three performers, but we had six to enjoy. The performers, Dimitri Murrath (Belgium); Emily Deans (USA); Lambert Jun-Yuan Chen (Taiwan); Wei-Ting Kuo (Taiwan); Molly Carr (USA); and Barbara Buntrock (Germany), each stood out as extraordinarily special. This round did not end until after 11:00 p.m. and the final decision by the panel, ably led by Claudine Bigelow, did not reach final decision until after 1:00 a.m. (please see the article on the 11th Primrose International Viola Competition for details on the winners).

I truly appreciated re-connecting the Primrose International Viola Competition and the congress after several years of separation. Nokuthula Ngwenyama, herself the 1993 Primrose winner, did an amazing job as Primrose International Viola Competition Director. Thank you Thula and

thank you Nancy Buck for an outstanding International Viola Congress!

Day five – David M. Bynog

Unfortunately, I missed the better part of the final day of the congress as well, including Donald Maurice's lecture-recital on George Enescu; Donald McInnes's master class; the American Viola Society Recital with Carol Rodland, Juliet White-Smith, Sheila Browne, and Susan Dubois; and the Play-in Viola Ensemble performance.

I did attend the 1:00 p.m. Primrose Winners' Concert. Dimitri Murrath, first-place winner, displayed a marvelous tone and sense of phrasing in Brahms's Sonata in E-flat Major, op. 120, no. 2. Emily Deans, second-place winner, followed with a vigorous reading of Hindemith's Sonata, op. 25, no. 4. Her tone seemed very forced, perhaps her interpretation of the wild and savage style often associated with both of Hindemith's op. 25 viola sonatas. Molly Carr, third-place winner

performed Tchaikovsky's *None but the Lonely Heart* and the first movement of Rochberg's Viola Sonata.

At 2:00 p.m. Claudine Bigelow gave a lecture on the Primrose International Archive. The heart of this sparsely attended lecture was Tally Turner's superb presentation on organizing the Maurice W. Riley Collection. For a detailed account of her work, please see her article in this issue of the JAVS. Claudine also gave updates on PIVA including information on the acquisition of the Ulrich Drüner collection, a wealth of original editions of early viola music.

3:00 p.m. saw the final event of the congress. Violists Roland Vamos and Viacheslav Dinerchtein played the 44 Viola Duets by Bartók (originally for two violins and transcribed by William Primrose). The works are delights in miniature, and the performance reveled in Bartók's folksy dance rhythms, jovial wit, and classic melodies. In all it was a great conclusion to an outstanding congress!



From left to right: Michael Vidulich (IVS President), Richard Mapp, Donald Maurice, Anna Brooker (ANZVS President), and Robert Harris.

POWER-PLAYS IN MOZART'S SINFONIA CONCERTANTE: A QUESTION OF PHILOSOPHIES ON THE GENRE

by **Andrew Filmer**
Winner of the 2008
Dalton Research Competition

For performers of classical music, there is rarely a question of democracy within the ranks; it seldom exists. In large orchestras the conductor directs the performance, in smaller chamber orchestras the concertmaster takes charge, while in most string quartets a *primarius* is appointed. When a soloist takes the stage, the orchestra's role—and thus that of the conductor as its leader—is to follow and support. Rarely do power-plays change these relationships, cemented over centuries-old performance traditions.

It is in this context that Mozart's Sinfonia Concertante for Violin, Viola, and Orchestra, K. 364 poses unique uncertainties of how this leadership hierarchy functions. The sinfonia concertante genre flourished and dissipated in the short span of sixty years, and few of the works are performed today. Historically, the power-plays in the genre were not between soloists and conductor, but rather between composer and patron. Barry Brook observed that the sinfonia concertante genre was an instrument of freedom from the reliance on a sole employer: "By the 1770's, *any* com-

poser could, if he desired, free himself from the constraints of patronage and appeal to 'an anonymous community of audiences.'"¹ The sinfonia concertante in the late eighteenth century was able to create new audiences because of its ability to grandstand: "The symphonic concertante was specifically tailored for this milieu. Its composers consciously wooed the concert-going public by writing the most melodious, scintillating, and instrumentally-varied works within their power."²

While the baroque concerto grosso and the Classical-era multiple-soloist concertos can provide a basic model of how the performers should interact, the issue of connections between these genres is contentious, and the etymology is complex. The lack of a complete autograph of Mozart's work adds further problems; only a few fragments exist in folios with sketches of the cadenzas. Correspondence from Mozart about the work is in-existent; Christoph-Hellmut Mahling notes that as it was likely composed in Salzburg, there was no reason for him to write about it.³ The abundance of recordings of Mozart's Sinfonia Concertante allows for insight into the wide-ranging opinions of performers regarding how

these power-plays can flow. The following discussion into the range of perspectives and interpretations includes a look at several recordings and addresses choices performers make when dealing with what Ronald Woodley terms "treacherous" genre classifications,⁴ when in power-plays of their own.

Sinfonia-Focused Philosophies

Two approaches—based on the sonata and symphony—form a philosophy that focuses on the sinfonia aspect of the Sinfonia Concertante. This philosophy departs from viewing the genre as an extension of the concerto; rather, viewing it as an extension of the symphony or sonata. Claude Palisca remarks that the term sinfonia has etymological roots in the sonata: "*Sinfonia*, at first synonymous with sonata was retained in the second half of the century particularly for the first number of a suite of dances or for pieces with fuller texture."⁵ Brook also notes the possible use of the French term symphonie concertante instead of the Italian sinfonia concertante, which lets us consider a focus on the symphony instead of the sonata.⁶ In this sinfonia-based approach there is still quite a range

of hierarchical variations even within the same philosophy: from an equal partnership of orchestra and soloists with a *primarius*-type lead of the violin soloist, to an interpretation and direction by a conductor. The common element is that the orchestra functions not merely as accompaniment, but as an integral melodic partner.

Sinfonia's Roots as Sonata: A Chamber Music Approach

Though any orchestra requires a figure of particular authority to navigate the turns and corners, the Sinfonia Concertante may be treated, nonetheless, *stylistically* as chamber music. This has a tangible impact on the role of the orchestra, since a certain level of trust and autonomy in dynamics and phrasing is granted to orchestral musicians. This is especially so when melodic content is superimposed over virtuosic and often arpeggiated passages in the solo parts, for instance in the development section of the first movement.

Recordings of interpretations with this philosophy have often chosen smaller orchestras closer to those during Mozart's time, thus better allowing the winds to break through the strings.⁷ This can be amplified by a "period" interpretation employing an even smaller string section, dictating only the first desk of upper strings, one cello, and one double bass playing in sections marked "solo."⁸ In this manner, melodically interesting sections in any of the string parts can also enjoy a full *forte* without fear of losing bounce or lightness. Robert

Anderson critiqued: "The main trouble here is the size of the accompanying orchestras. Mozart ceases to smile when faced with too many double-basses, and like many things in this world, his textures suffer when thrown to the crowd."⁹

The effectiveness of this approach is seen in several sections. The most important comprises bars 326-27 of the first movement (ex. 1), where the solo viola is often lost in the crescendo on recordings employing a larger orchestra:

Mozart's choice of writing an accompanying part for the viola solo in this example is indicative of a chamber music approach, connecting the sixteenth notes in the solo parts to the following orchestral sixteenths. Had the composer intended a distinction in the solo parts, he could have maintained the violin-violita imitation as follows (ex. 2):

Further support for this approach lies with Mozart's use of the viola, which was not often considered a solo instrument at this time. "The fact then that Mozart wrote no solo work for the viola is immaterial; what is significant is that he handled it with a daring and originality which in his day must have seemed revolutionary."¹⁰ The importance of this is seen in greater relief when viewed historically by Stanley Sadie: "Before 1740 the viola was seldom treated as a soloist in any context, generally being banished to the decent obscurity of the accompaniment, realizing the harmony of the middle parts."¹¹ Thus, the role of the viola as an equal chamber music

partner to the violin soloist was in itself an innovation for the era.

J. Arthur Watson further notes the extensive use of dialogue between the two solo instruments, another element of chamber music: "Analysis shows that of this [first] movement (excluding tutti passages) 72 per cent is dialogue (running occasionally into canon) while in the second and third the proportions are 70 and 68."¹² Gerhard Croll offers further support of a chamber music perspective, arguing that the movement bears a resemblance to Michael Haydn's D-Major sonata for violin and viola, "a reminiscence that cannot fail to have struck Haydn himself and any listener familiar with his works. . . . such borrowings were thought of as examples neither of plagiarism nor theft but as the exact opposite, since quotations were considered a sign of particular esteem, a tribute paid by one composer to another."¹³ This opinion is supported by the fact that the two violin-violita duos Mozart composed four years later were to help an ailing Michael Haydn fulfill a commission and were based compositionally on the four previous Haydn duos.

Another essential element of chamber music is the pendulum between blending and contrast. On one end Watson views the use of contrast as integral in chamber music, comparing the use of discords in the Sinfonia Concertante to the *Dissonanzen* Quartet composed six years later.¹⁴ Others prefer a view of chamber music with an emphasized cohesion of the solo violin and viola. In this perspective, Sadie

Example 1. Mozart, *Sinfonia Concertante*, movt. I, mm. 324-27.

Musical score for Example 1, showing staves for Ob. I, II; Horn I, II in E \flat ; Solo Vln; Solo Vla; Vln I; Vln II; Vla I; Vla II; and Cello & Bass. The score includes dynamics like *f*, *cresc.*, and *tr*.

Example 2. Mozart, *Sinfonia Concertante*, movt. I, mm. 224-27, with alternative solo viola part.

Musical score for Example 2, showing staves for Solo Vln and Solo Vla. The score includes dynamics like *8va*, *cresc.*, and *tr*.

noted that the Sinfonia Concertante was scored such that “the natural brilliance of the violin is somewhat muted, while the natural reticence of the viola is somewhat brightened and amplified,”¹⁵ particularly by Mozart’s choice of key and the use of scordatura tuning for the viola.

These differing interpretations of chamber music in the Sinfonia Concertante are demonstrated in two recordings: the Salzburg Academic Camerata with Augustin Dumay and Veronika Hagen as soloists; and the London Philharmonic, with Anne-Sophie Mutter and Yuri Bashmet. Chamber music specialists Dumay and Hagen emphasize a blending of the solo parts, leaving the creation of contrast to soloists and orchestra. This is in line with Johannes Jansen’s views: “In contrast to the older form of the ‘concerto grosso,’ in which the solo instruments are treated separately from the tutti, in ‘concertino’ style, the ‘sinfonia concertante’ requires a skilful combination of solo and ensemble elements, creating instead a dialogue between the soli *and* tutti.”¹⁶

Mutter also makes chamber music the focus of her interpretation, “it’s chamber music without ever leaning back in the chair ... with the LPO I don’t play as a soloist, but as a member of the ensemble, as a first among equals.”¹⁷ In this recording, the conversation between the two soloists (not just between a unified team of soloists versus the orchestra) is clearly discernable from their first entry, with Mutter pushing

phrases forward, but Bashmet preferring a held-back rubato.

A Symphonic Approach to the Sinfonia Concertante

If a connection can be made between the sinfonia and the sonata, an equal case can be made for a connection between the sinfonia and the symphony. Paul Myers notes that Mozart “used the term *Sinfonia Concertante* rather than ‘Concerto’ because it implies a large-scale orchestral work of symphonic proportions in which soloists are featured, rather than simply a vehicle to highlight the skills of violinist and violist.”¹⁸ Myers mentions certain compositional elements more apt for a symphony than a concerto: the size of the orchestral introduction in the first movement, and the sharing of musical themes between the soloists and orchestra. He also comments that in the second movement, “the composer’s cadenza, rather than being an instrumental display piece, might be better described as an intimate conversation between the two soloists before the return of the orchestra.”¹⁹

The sharing of musical themes provides further support to the symphonic view. Volker Scherliess described it as “the polyphonic interplay of the two solo parts and their joint dialogue with the orchestra, whose wealth of coloring (especially when the oboes and horns are brought into play) makes one forget that only modest instrumental forces are used.”²⁰ He also describes the genre as “a symphonically con-

structed work with solo instruments (similar but not identical in form to the concerto)” connected with the Mannheim School.²¹ This connection is further highlighted with the use of an orchestral crescendo in the first movement, an innovation of the Mannheim School.

The prevalence of symphonic elements can also be seen when contrasted to another work by Mozart that employs multiple soloists, the Concerto for Flute and Harp, K. 299. A clear distinction is seen when comparing their first movements. The orchestra of the Concerto for Flute and Harp has little if any melodic interest while the soloists play; the Sinfonia Concertante has a greater balance towards the orchestra. The issue would then be how the second and third movements of the Sinfonia Concertante compare to the Concerto for Flute and Harp. A middle-ground argument can certainly be made that the Sinfonia Concertante begins as a symphony even if it ends as a concerto. An argument for the concerto aspects of the last movement would be that the refrains in the Presto are taken from the orchestra and given to the soloists, leaving the orchestra with fewer melodic interests. The Presto, nevertheless, provides examples of symphonic elements:

1. The orchestration during the violin solo in measures 114-19 has a purely accompanying role. In contrast, the orchestration of the replying viola in measures 122 to 128 provides a countermelodic role (ex. 3). A type of mirror image occurs in the repeat of this secondary theme in measures 289-92.²²

Example 3. Mozart, *Sinfonia Concertante*, movt. III, mm. 113-28.

The first system of the musical score consists of seven staves. From top to bottom, they are labeled: Solo Vln, Solo Vla, Vln I, Vln II, Vla I, Vla II, and Cello & Bass. The Solo Vln staff features a melodic line with various ornaments and triplets. The Solo Vla staff is mostly silent, with a few notes in the final measure. The Vln I and Vln II staves play a rhythmic pattern of eighth notes. The Vla I and Vla II staves play a similar rhythmic pattern. The Cello & Bass staff provides a steady bass line with some harmonic support.

The second system of the musical score continues the same seven staves. The Solo Vln staff has a more active role, playing a melodic line with triplets and ornaments. The Solo Vla staff is more active, playing a melodic line with triplets and ornaments. The Vln I and Vln II staves continue their rhythmic pattern. The Vla I and Vla II staves continue their rhythmic pattern. The Cello & Bass staff continues its bass line.

Example 4. Mozart, *Sinfonia Concertante*, movt. III, mm. 168-71.

Example 5. Mozart, *Sinfonia Concertante*, movt. III, mm. 136-39.

2. The triplets by both soloists in measures 168-79 are distinctive because this is the first time in this movement when the soloists play a common rhythmic pattern (ex. 4). However, it is hardly an original statement, considering the subtle foreshadowing by the upper strings of the orchestra in measures 136-51 (ex. 5). Furthermore, the dotted-rhythm motif first introduced by the winds and used by the strings throughout the movement remains exclusively orchestral.

3. The final tutti return of the orchestra provides the same melodic autonomy to the winds as in the first movement. In contrast, the winds in the Concerto for Flute and Harp are overshadowed by the soloists until the end.

The unique orchestral instrumentation, especially when contrasted with the violin concertos, is noteworthy since there are two viola parts and independent lines for cellos and basses. Some see the two

viola parts in particular as a support for the solo viola, but it can also be seen as providing balance in the orchestration.

The recording with Pablo Casals conducting the Perpignan Festival Orchestra, with Isaac Stern and William Primrose, is a prime example of the power-plays between a conductor and soloists, and how a symphonic approach may emerge. This is, in part, because of the historical account of Primrose asking for a quicker tempo in rehearsal,

Casals agreeing, and in the end conducting just as slow if not slower. “Years later he [Isaac Stern] remained convinced that Casals was unable to change his tempo, so profoundly was it anchored in him. Since he was successful in making it ‘live,’ in keeping the flow of the melody and the coherence of the discourse, it was up to the soloist to take up the challenge and succeed in turn.”²³

This symphonic approach also brings out orchestral solos with more distinct articulation and more prominent melodic lines and is less preoccupied with giving way to soloists. In the words of Casals, “That’s not passage work: it’s a wonderful melody!”²⁴

A Concertante-Based Philosophy

A philosophy based on the *concertante* aspect is sometimes called a “concertizing” approach and views the Sinfonia Concertante as a larger concerto. The etymology of *concertante* is complex; Barry S. Brook mentioned ambiguity with like terms such as ‘solo,’ ‘obligato,’ ‘récitant,’ and ‘principale.’²⁵ In any case this approach clearly focuses on the soloists as the main protagonists with the orchestra in a more secondary role. Brook noted a particular distinction from the Baroque concerto grosso:

“In the symphonie concertante, the forces are usually *unequal*; the solo group is master, maintaining itself in the forefront much of the time, hoarding the important

thematic material, and performing extended cadenzas. The orchestra provides the (often meagre) accompaniment, a background for the solo group, and a frame out of which the soloists may glitter.... To some extent, it represents a fusion of elements from the divertimento forms (serenade, concertino, cassation), the symphony and, especially, the solo concerto.”²⁶

Robert Levin takes a more straightforward view of Mozart’s choice of terminology for his works with multiple soloists, noting that he used the term *sinfonia concertante* when the solo instruments were regular members of the orchestra, whereas the term *concerto* was used when the solo instruments were drawn from outside the regular orchestral families—such as the harp and the piano.²⁷ He further adds that had the two-violin Concertone, K. 190/K. 186E been composed when the genre had gained a larger popularity, it would probably have been termed as a *sinfonia concertante*.

This is, however, not without its own grey areas. In support of his idea that “a *symphonie concertante* is nothing more than a concerto for two or more instruments,” Levin points out—in opposition to Brook—that “the distinction between the titles *concerto* and *symphonie concertante* is parallel with the Baroque terms *concerto* and *concerto grosso* and suggests a historical relationship between concerto grosso and *symphonie concertante*.”²⁸ This becomes prob-

lematic because of the equally varied form of the concerto grosso—the role of the string soloists as chamber musicians in Bach’s “Brandenburg” Concerto No. 3, BWV 1048 contrasting with the more soloistic roles of the flute, violin, and harpsichord soloists in the “Brandenburg” Concerto No. 5, BWV 1050. In addition, Levin’s comparison does not account for why Bach’s “Double” Concerto for Two Violins, BWV 1043, and his Concerto for Oboe and Violin are categorized as concertos and not *concerti grossi*.

Ambiguity of terminology can, however, also be in favor of a concerto-esque interpretation. Denis Forman noted the similarities in the construction for the Concerto for Two Pianos, K. 365,²⁹ written in the same key and around the same time as the Sinfonia Concertante. This comparison is shared by Hermann Abert³⁰ and Louis Biancolli,³¹ which would support Levin’s concept of the *sinfonia concertante* as an extension of the concerto.

The use of scordatura tuning in Mozart’s Sinfonia Concertante can support a concertante-based philosophy. While Roland Würtz discussed a symphonic approach, he also mentioned that the scordatura tuning for the viola up a half step was meant to “bring the tone of the viola closer to that of the more brilliant violin, producing a better partnership between the two soloists and clearly separating the alto instrument from the tutti.”³² Likewise, Myers notes that the scordatura tuning gives “the instrument

extra brightness and greater projection. . . . In this work it gives the solo viola a unique sound and brilliance of its own.” He further mentions: “When discussing this, Nobuko Imai said that it gave her instrument ‘another dimension,’ and the added tension allowed her to achieve notes ‘with so much less force, and yet with greater security.’”³³

Brook’s extensive study of the genre also raises interesting generalizations: a *sinfonia concertante* is rarely ever in a minor key, the number and variety of solo instruments is greater than that of the *concerto grosso*, and that “although it may sometimes include a poignant *andante*, its mood is usually relaxed, gracious and happy. Rarely is it very dramatic, never somber or intense.”³⁴ Adélaïde de Place described the C minor second movement as “one of Mozart’s most sorrowful movements” and that it “exudes an almost desperate sadness: the three notes of the principal theme are breathed up by the orchestra like a stifled lament, taken by the soloists, then developed and varied in a dialogue full of pathos.”³⁵ In this respect, Mozart’s work contrasts with the trend of the genre, in a manner more consistent with a *concerto* than a *sinfonia concertante*.

Another significant point is Mozart’s rescoring of the first movement *cadenza*. In the 10th measure of the *cadenza* the violin part was moved up an octave,³⁶ thus making the section more virtuosic. Concertizing elements are also seen in the third movement, with Portowitz’s analysis

showing an acceleration of dialogue in measures 113-35 from eight-bar sections to one-bar repartee,³⁷ a technique still popular today in virtuosic jazz riffs.

David and Igor Oistrakh’s two recordings with the Moscow Philharmonic and the National Radio Orchestra of France are indicative of this *concerto* approach. Interestingly, articulation rather than dynamics is a differentiating element. In Casals’s recording the soloists were more legato and the orchestra far more punctuated; here the opposite is true. Both orchestras for the two Oistrakh recordings are far more legato with articulation, while the Oistrakhs have moments of extremely powerful staccatos and accents that bring out the soloists from the orchestral texture.

Conclusions

In Mozart’s day, the *sinfonia concertante* was a fascinating new genre with influences from Paris and Mannheim. Its brief lifespan, and the various philosophies of the meaning of “*sinfonia concertante*,” lead to power-plays between the various musical forces of soloists, orchestra, and conductors, and even composer versus patron.

In a practical sense, ensembles are unlikely to select any one perspective to solely base their playing. Instead, a compromise is likely, with a performance not fitting neatly into any one category. In any approach, however, the elements of contrast and cohesion (soloist with

soloist, orchestral players with colleagues, and both with a conductor or soloist/director) are the defining factors that create a varied range of colors, phrasing, dynamics, and articulation.

A listener thus takes in not only an interpretation of the work, but a hint as to how the different partners in that work have come together. It is this dynamic human connection, interplays and power-plays, competition and conversation, that truly embody the spirit of Mozart’s *Sinfonia Concertante* in both its construction and its performance.

Notes

¹Barry S. Brook, “The Symphonie Concertante: Its Musical and Sociological Bases,” *International Review of the Aesthetics and Sociology of Music* 6, no. 1 (June 1975): 20.

²*Ibid.*, 24. This view is echoed in Adena Portowitz, “Art and Taste in Mozart’s Sonata-Rondo Finales: Two Case Studies,” *Journal of Musicology* 18, no. 1 (Winter 2001): 144.

³Christoph-Hellmut Mahling, introduction to *Sinfonia Concertante in E-flat Major for Violin, Viola and Orchestra*, by Wolfgang Amadeus Mozart, trans. Gabriele Thalmann (Kassel: Bärenreiter, 1975): VII-VIII.

⁴Ronald Woodley, “Mozart and the *Sinfonia Concertante*,” program notes to *Sinfonie Concertanti*, K.

297b & K. 364, by Wolfgang A. Mozart, Orpheus Chamber Orchestra, with Todd Phillips (violin) and Maureen Gallagher (viola), compact disc, Deutsche Grammophon, 429 784-2, © 1991.

⁵Claude Palisca, *Baroque Music*, 3rd ed. (Englewood Cliffs, N.J.: Prentice Hall, 1991), 149.

⁶Brook, 14-15.

⁷Notable cases include recordings by Augustin Dumay and Veronika Hagen, as well as Anne-Sophie Mutter and Yuri Bashmet.

⁸Mahling, VIII.

⁹Robert Anderson, review of *Violin Concerto in G, K. 216; Sinfonia Concertante, K. 364*, by Wolfgang A. Mozart, Cleveland Orchestra, George Szell, conductor; London Symphony Orchestra, Isaac Stern, conductor; with Isaac Stern (violin) and Walter Trampler (viola), LP record, CBS, 72662, *Musical Times*, December 1968, 1126.

¹⁰J. Arthur Watson, "Mozart and the Viola," *Music & Letters* 22, no. 1 (January 1941): 41.

¹¹Stanley Sadie, ed., *The New Grove Dictionary of Musical Instruments*, s.v. "Viola."

¹²Watson, 46.

¹³Gerhard Croll, "Different Types of Symphonic Form," trans. Stewart Spencer, program notes to *Symphonien Nr. 23 & 36 "Linzer"*;

Sinfonia Concertante, K. 364, by Wolfgang A. Mozart, Berlin Philharmonic Orchestra, Claudio Abbado, conductor, with Rainer Kussmaul (violin) and Wolfram Christ (viola), compact disc, Sony Classical, SK 66859, © 1996, 7.

¹⁴Watson, 44.

¹⁵Sadie.

¹⁶Johannes Jansen, program notes, trans. Deborah Hochgesang, to *Sinfonia Concertante in E-flat Major, K. 364 and Concertone in C Major, K. 190*, by Wolfgang A. Mozart, English Chamber Orchestra, Raymond Leppard, conductor, with Cho-Liang Lin (violin) and Jaime Laredo (viola), compact disc, Sony, SK 47693, © 1991.

¹⁷Michael Church, "Anne Sophie-Mutter's 'Mozart Project'—Rediscovering the Concertos," program notes to *The Violin Concertos, Sinfonia Concertante*, by Wolfgang A. Mozart, London Philharmonic Orchestra, Anne-Sophie Mutter, conductor and violin, with Yuri Bashmet (viola), compact disc, Deutsche Grammophon, 0289 474 2172, © 2005.

¹⁸Paul Myers, program notes to *Sinfonia Concertante in E-flat Major and Concerto for Violin, Piano, and Orchestra in D Major*, by Wolfgang A. Mozart, NDR-Sinfonieorchester, Christoph Eschenbach, conductor, with Midori (violin) and Nobuko Imai (viola), compact disc, Sony, SK 89488, © 2001, 5.

¹⁹Ibid., 6.

²⁰Volker Scherliess, program notes to *Sinfonia Concertante für Violine, Viola und Orchester, KV 364 and Concertone für 2 Violinen und Orchester, KV 190*, by Wolfgang A. Mozart, Israel Philharmonic Orchestra, Zubin Mehta, conductor, with Itzhak Perlman (violin) and Pinchas Zukerman (viola), compact disc, Deutsche Grammophon, 415 486-2, © 1982.

²¹Ibid.

²²A notable case is that of Nikolaus Harnoncourt, in conducting the Vienna Philharmonic Orchestra with Gidon Kremer and Kim Kashkashian as soloists, who brings out this second area of symphonic interest by increasing the orchestral dynamic beyond the written *piano*.

²³Bernard Meillat, "Casals and Mozart," trans. R. Cushman, program notes to *Sinfonia Concertante, K. 364 and Violin Concerto No. 5, K. 219*, by Wolfgang A. Mozart, Perpignan Festival Orchestra, Pablo Casals, conductor, with Isaac Stern (violin) and William Primrose (viola), compact disc, Sony, SMK 58983, © 1993.

²⁴Ibid.

²⁵Brook, 15.

²⁶Ibid., 12.

²⁷Robert D. Levin, *Who Wrote the Mozart Four-Wind Concertante?* (Stuyvesant, NY: Pendragon, 1988), 98.

²⁸Ibid.

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³⁰Hermann Abert, *W.A. Mozart*, trans. Stewart Spencer (New Haven, Conn.: Yale University Press, 2007), 573.

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Violist Andrew Filmer graduated this past spring with a Master of Music degree from the Ernestine M. Raclin School of the Arts at Indiana University South Bend, where he was a scholarship recipient and manager of the Arts Ensemble Library. He served on the strings faculty at Mahidol University in Thailand for two years. His article, "A Bangkok State of Mind" was published in *Strings* magazine in 2006. His varied interests include jazz and postmodern improvisation, and he remains an active supporter of the Penang State Symphony Orchestra and Chorus in his hometown of Penang, Malaysia.

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AVS RETROSPECTIVE

THE MAURICE W. RILEY COLLECTION AT PIVA

by Tally Oldroyd Turner

In the Foreword to *The History of the Viola*, William Primrose wrote: “I have no way of perceiving how many documents passed through Riley’s hands, or crossed his desk, but I am persuaded that he made full use of them. Nothing has been wasted.”

Thousands of documents containing research, correspondence, music, and other materials passed through the hands of Maurice Riley as he set forth to write the unprecedented *The History of the Viola*. For the past two years those materials have been sorted, organized, and archived to create the Maurice W. Riley Collection within the Primrose International Viola Archive at Brigham Young University.

BRINGING THE COLLECTION TO BRIGHAM YOUNG UNIVERSITY

At the 1989 International Viola Congress held in Redlands, California, Maurice Riley and David Dalton discussed Riley’s desire to have his viola library and papers donated to PIVA following his death. Riley passed away less than a decade later, and following the passing of his wife Leila, the Riley sons John, Ben, and George sorted through the house, settled

the estate, and collected the materials to be sent to PIVA. Upon receiving the materials, Dalton commented: “The Riley materials arrived at the BYU Library in seven very large cartons. When I opened the boxes and glanced inside, I said to my colleague, Claudine Bigelow, ‘Close them.’ It was immediately obvious that the sons, under duress, had simply done their best to load everything in the boxes that seemed pertinent without any opportunity to assemble things in neat or logical order.”

Claudine Bigelow later examined the contents of the boxes and literally “took out the trash,” placing the materials into smaller boxes, organizing them into general categories.

Bigelow received a Research and Creative Activity award from the BYU College of Fine Arts and Communications in the amount of \$7,500.00 to create the Maurice W. Riley Collection within PIVA. In the summer of 2006, following my first year of graduate school at BYU, I was chosen as the graduate assistant to work on this project. At that time the collection filled twenty-seven cardboard boxes, which had been stored in the basement of the Harold B. Lee Library at BYU. These boxes were full of the drafts for *The History of the Viola*, old music periodicals, manuscripts of Riley’s arrangements for viola and orchestra, hundreds of letters, materials from past viola congress-



Riley Collection in organized boxes.

es, several books, photos and recordings, and a ton of research. Scattered throughout the materials were family pictures, Christmas cards from old friends, love notes to his wife Leila, and even a few coloring books Riley shared with his grandchildren.

The summer months were spent going through each box; documenting and summarizing every item within the collection, resulting in twenty-seven large spreadsheets. Great effort was taken to keep things as close to their “original order” as possible. After over five hundred hours of sorting, summarizing, and labeling, the

collection was organized. Each section of the collection (with the exception of research, correspondence, and media) was then transferred to acid-free archival boxes and folders.

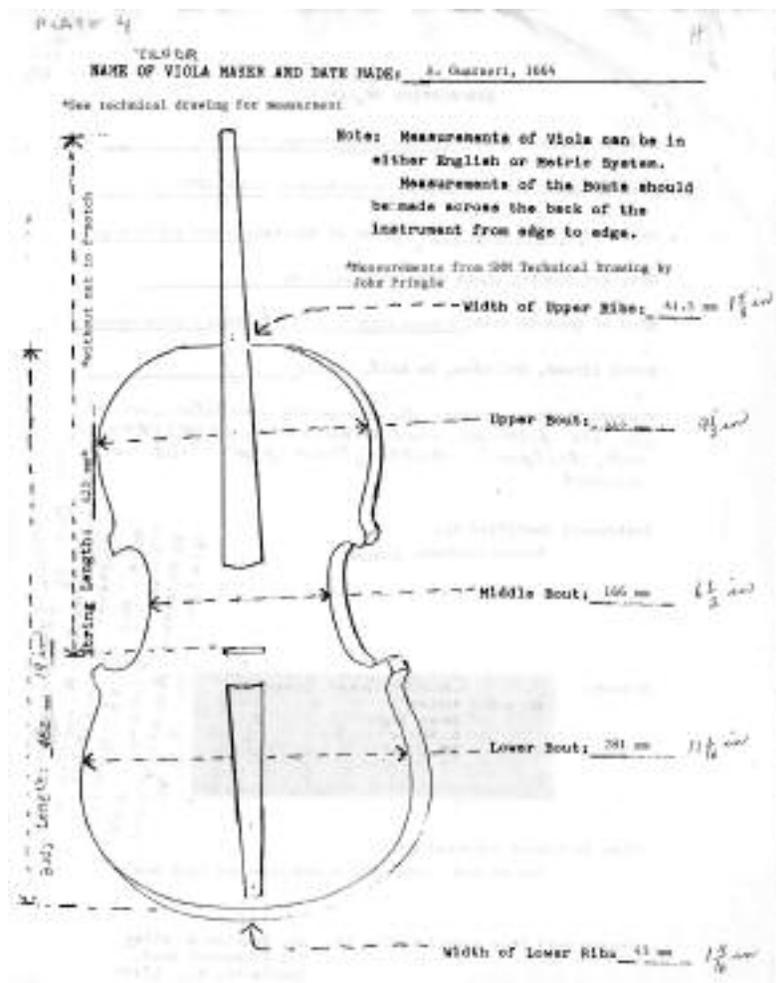
THE MAURICE W. RILEY COLLECTION

The Maurice W. Riley Collection at PIVA is divided into several sections: Violas; Biographical Files (528 of them); International Viola Congresses; Drafts of *The History of the Viola* (Vols. I/II); Riley’s Lectures & Presentations; Administrative Materials (American Viola Society, Violin Society of

America, and other international string societies); Music; Media; Research; and Correspondence (over 1,000 letters).

The first completed section of the Maurice W. Riley Collection contains the research for the instruments mentioned at the beginning of Volumes I and II of *The History of the Viola*. To collect the information, Riley sent out several hundred questionnaires to prominent violists, violin dealers, and museums throughout the world. These questionnaires asked for specific measurements, maker details, owner history, photographs, etc. The collection contains information on around eighty violas—measurements, appraisal certificates, owner history, and quality photographs of several violas by Guarneri, Stradivari, da Salò, and many other luthiers who were pioneers in viola-making. Summary sheets found at the beginning of each file consolidate all the information within the file onto one page and indicate where the instruments are located in *The History of the Viola*.

The 528 Biographical Files have their roots in the Appendices of Volumes I and II of *The History of the Viola*. To find these individuals, Riley perused dozens of professional orchestra rosters and wrote to every management company in the United States and Europe, asking for the names and addresses of every violist he could find. In 1978 Riley created a biographical questionnaire that was sent to nearly five hundred



Informational sheet on a Guarneri viola.

violinists throughout the world. These questionnaires asked performers to detail their educational background, performance history, favorite viola, and any other information of pertinent interest. Completed questionnaires were returned to Riley, often including résumés, promotional materials, concert programs, photos, and several personal letters. The accumulated documents were kept in individual files, each bearing the name of an important violinist or composer who contributed to viola literature. These files, from Abell to Zukerman, have been preserved in their original folders and take up as much room as all the drafts and proofs for Volume I of *The History of the Viola*.

The International Viola Congress section fills four archival boxes, containing Maurice Riley's souvenirs and notes from every International Viola Congress he attended throughout his life (almost every congress held until 1995). Riley was the man responsible for bringing the International Viola Congress to American soil when he hosted the 1975 IVC at Eastern Michigan University. Due to the success of that congress (the first one Primrose attended), Riley was consulted regularly for advice and help in organizing future congresses worldwide.

The largest section contains all the drafts, proofs, and plates for *The History of the Viola*. Thousands of pages of drafts—some typed, many handwritten—

have been organized by chapter and volume. The final proofs and plates (photos/illustrations) have also been separated by chapter and are included in these files. This section of the collection also contains the drafts and correspondence that led to the Italian translation *La Storia della Viola* (translated by Elena Belloni Filippi). Several letters noting corrections were sent to Riley from violinists around the world and have been kept in this section of the collection.

Through his communication with several hundred violinists around the world, one can imagine the amount of mail Riley received (and sent) throughout his life; especially while researching and writing *The History of the Viola*. The letters have yet to be officially counted, but it is estimated that there are over a thousand letters in the Riley Collection dealing with topics from the lengthening of fingerboards to the budget of the American Viola Society. Many of these letters are from historic performers and public figures, from William Primrose to Jimmy Carter. Most of the letters have been organized by date, but all of the letters need to be summarized and recorded into an accessible database. This task would be suitable for any violinist seeking a project for a grant, dissertation, or graduate work. It is hoped that these letters can be archived and stored in a similar fashion to the letters found in the Primrose and Coletta Collections at PIVA.

FUTURE PROJECTS WITHIN THE RILEY COLLECTION

Archiving the Correspondence section of the Riley Collection is one of several projects remaining to be completed. Hundreds of photos of violinists and International Viola Congresses have been organized by year and event, but digital copies need to be made for archiving and greater accessibility. Some individuals and events in the photos need identification. Recordings, microfilm, and reel-to-reel films from several viola competitions, lectures, and panels also need to be digitized and organized. Another interesting project entails going through Riley's collection of books, including his own copies of *The History of the Viola*. Post-it notes, insertions, and bookmarks need to be removed from these books and properly archived. These books are fascinating to thumb through; showing the intense toil and thorough editing Riley gave his work.

The "beast" of the collection that remains to be tamed is the massive collection of research accumulated by Riley throughout his lifetime. This portion of the collection is perhaps the most revealing into the life and work of Maurice Riley. Currently the research fills two large cardboard boxes—stacks of notes, copied articles, excerpts from books, bibliographies, etc. The amount of research is staggering, and the individual or individuals who take on this task will have to use his or her best judgment as to how to best organize the materials.

The important thing is that the Maurice W. Riley Collection be *accessible* to violists, possibly by creating an index or table of contents to make information easy to find for violists coming to PIVA to do research. Eventually this collection will need to be accessible online through the BYU Library catalog or PIVA website. Riley's purpose in writing *The History of the Viola* was to share the viola's history with as many people as he could, and there could be no better way to honor his life than by ensuring that his research and materials be made available to violists worldwide.

LESSONS FROM MAURICE RILEY

One can imagine the intimidating task of writing the history for an instrument that had never been properly recorded. In a time without the convenience of the Internet, Riley relied on travel and correspondence to acquire the information he needed. Trips to International Viola Congresses became research expeditions to foreign libraries, music schools, and the homes and libraries of famed viola pioneers like Vadim Borissovsky and Franz Zeyringer. Collecting biographical information on several international violists brought him new contacts who were able to visit places and obtain information he couldn't get on his own.

While sorting through thousands of pages of research, drafts, and concert programs, I found several notes written in margins from



Leila Riley's Viola Groupy t-shirt.

Maurice to Leila. It was touching to see the love that existed between the two. Rarely did Riley attend a viola congress without his wife. From my observation it appears that almost everything he published or presented was typed, edited, or at least passed through the hands of Leila. She was obviously as committed to viola scholarship as her husband. Some of the greatest treasures found in the Maurice W. Riley Collection are the two shirts worn by Leila at several International Viola Congresses, bearing the words "Viola Groupy" and "It's No Treble."

When I started this project I experienced tremendous stress and panic as I realized how large this collection really was. Though I had never met Maurice Riley, I had enjoyed reading *The History of the Viola* as a young viola student. Going through the thousands and thousands of documents made him come to life for

me, and after the two years spent going through his papers he became a dear friend. I felt the frustration he must have as I read several rejection letters from publishers (the Rileys ended up publishing the book themselves and turned their home into a shipping office) and understood his joy as I sorted through hundreds of requests for a copy of *The History of the Viola*. Hundreds of receipts and bills made me realize the financial sacrifices Riley made—though not a wealthy man—in order to attend almost every viola congress, publish his own research, and just pay for all those stamps!

Were there another comparable book more thoroughly researched or written by someone more prominent in the academic world, it might explain why demand for *The History of the Viola* is so low. Yet with such low demand the price of a volume (both volumes are now out of print) can range



Maurice Riley, photo courtesy of Dwight Pounds.

from \$50 to more than \$300. Perhaps a new updated edition is in order, or a third volume, but these two much underappreciated volumes need to be read. They need to be available again. The vast number of topics covered can seem an intimidating read, but Riley's writing style makes them surprisingly easy to follow and at times even entertaining; violists simply need to know the story of their instrument. As Riley stated: "You do not need to be working on a college degree, or writing a book to become profitably involved with viola research. The more you know about the viola and its music, the more enjoyment and satisfaction you will derive as a performer or as a listener."

How grateful we violists should be to have such a wonderful record of the history of our

instrument. May we read and share it with those who are unfamiliar with it and follow the example of Maurice Riley—to find the contribution we can make in the viola/music world and make it, regardless of the toil and sacrifice it may require. In the words of William Primrose: "Time has taught me that when a man troubles himself to search the record . . . with perseverance and a burning desire to expose it, there results what we have here—a true story, a history, in this case of 'Cinderella No More,' as Tertis so cogently observed. And we violists can be duly grateful to Maurice Riley for having undertaken, and for having so ably fulfilled his mission."

Tally Oldroyd Turner received her Music Education degree at BYU-Idaho and her M.M. in Viola Performance at Brigham Young

University. She currently freelances and teaches in Las Vegas, Nevada where she is determined to disprove every viola joke and convert every wayward violinist to the viola.

If any AVS members are interested in working on the Riley Collection, please contact Claudine Bigelow at:

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ALTERNATIVE STYLES

AN ALTERNATIVE APPROACH TO THE TRADITIONAL RECITAL

by David Wallace

I have a confession to make. To the best of my recollection, I have not played a “standard recital” in over ten years. I am not just speaking of repertoire; I am speaking of my entire approach to presenting music to an audience. Although there is nothing “wrong” with a traditional concert format, I have become convinced that most listeners benefit from active exploration of the artistic processes and aesthetics of the works I choose to perform.

As a musician whose solo repertoire ranges from classical to free jazz to traditional fiddling to heavy metal electric viola to avant-garde new music, I have discovered that as eager as listeners may be to embrace or understand the music I play, they may not have the tools to do so. Or as one audience member put it at my final traditional recital in December of 1997, “That was a great concert—except for that *stinkin’ Hindemith!*”

As violists, we face more obstacles than most musicians when it comes to sharing our repertoire. The vast majority of our music is from the twentieth century and beyond, so the language is not always readily understood by an uninitiated listener. Because our instrument is subtle, sophisticated, and less suited to mindless *Notenfresserisch* virtuosity, presenters and managers tend to gravitate more towards pianists and violinists; consequently, we even have to fight for our right to be on the solo stage.

These challenges make it all the more imperative that when we do have opportunities to perform as soloists, our presentation must communicate the music in a way that has a profound impact on our listeners. Good enough is just not good enough.

Inventing a New Approach: A Tale of Two Elegies

When I was a master’s degree student, I once performed Igor Stravinsky’s *Elegie* at a community center in Manhattan. Midway through the piece, someone started moaning. As Stravinsky’s counterpoint became more dissonant, the moaning grew ever louder until it culminated in a cry of “I CAN’T STAND IT!!!” The moaner stood and exited as I distractedly tried to finish the fugato. At the end of the piece, applause was sparse. Based on people’s facial expressions, it appeared that most listeners shared the sentiments of the woman who left.

The experience haunted me. As I reflected on what happened, I drew three conclusions:

- Much of the music I love is not readily understood or welcomed by the vast majority of the American public.
- Even if I play everything perfectly and expressively, there is no guarantee that the music shall speak for itself.
- In order to truly communicate the essence of a particular style or work, I must actively help my listeners to become successful hearers.

A few years later, I offered Stravinsky’s *Elegie* to another uninitiated audience. This time, however, I preceded my performance with an in-concert mini-workshop.

I asked audience members to think of a time in their lives where they went through a grieving process. I provided a few reflective questions to help them recall and visualize the experience. We examined the thoughts that pass through the mind of a grieving person and shared some of the words and actions that sympathetic individuals might use to console the bereaved.

We brainstormed the physical manifestations of grief and tried embodying some of these qualities in our bodies and faces. Next, we explored how grief can affect one's vocal tone, and we tried out various sobs, whispers, and tremulous qualities. Before people knew what was happening, I segued into call-and-response singing of Stravinsky's *Lento* melody.

So far everything was going well, but if the *Elegie* performance was to be a success, I knew that I still needed the audience to be able to process the tension and release caused by the dissonance and resolution of Stravinsky's vertical intervals. I turned to the audience and announced, "In a moment, I'm going to be grieving with my viola, but I'm going to need your empathy." I gave the audience three instructions:¹

1. Using the syllable "oh," everyone would sing a continuous middle C drone while I sustained other notes on my viola. (I also played the middle C to keep people on pitch.)
2. Using their fingers, everyone would rate the intensity of our combined notes on a scale of one to ten (one being fairly relaxed, ten being almost unbearably intense).
3. For true sympathy, I needed audience members to adjust their voices to reflect the timbres they were hearing from my viola. If I grew hushed, they should support me by responding in kind. If I grew angry or strained, they should adjust accordingly. Grief comes in waves, and I needed them to support me and my viola through the various waves of emotions.

As the audience combined their voices with my viola, the atmosphere of the room became charged. I noticed how various people evaluated the different intervals I performed. People began to develop a palpable sense of consonance and dissonance. By the time I tested a few of Stravinsky's intervals and resolution patterns, everyone was responding similarly, albeit individually.

I repeated the activity, but this time I added a subtle change: I put a mute on my viola and asked people to close their mouths and hum middle C instead of

singing it. We reflected on the difference in emotional quality and discussed why a composer might want to employ this subdued tone to express grief.

Finally, I introduced the piece:

Elegie, by Igor Stravinsky, is a musical depiction of a grieving process. In this piece, I play two distinct musical lines that represent two voices grieving together in sympathy. Occasionally, you may hear one voice by itself, but usually, I'll be playing both voices simultaneously. Listen to how these voices interact throughout this grieving process, and see if you notice any parallels to the experiences we've shared today.

During this performance, everyone listened with rapt attention, and I received a lengthy ovation. People were eager to share what they heard in the music and many made connections to life experiences. After the concert, a woman in her forties quietly told me, "Your performance described exactly what I went through when I lost my two-year-old daughter. There is such a truth to this piece. Thank you."

Six Principles for Interactive Performance

In both of these *Elegie* performances, the music was identical. However, the experience the audience and I had of the music could not have been more contrasting. With the second performance, I took the risk of actively engaging my listeners, and they joined me. As we invested ourselves in a serious exploration of our experiences and Stravinsky's musical language, we became prepared to immerse ourselves fully in his masterpiece.

While not every audience interaction needs to be as complex or sophisticated as this particular plan, effective audience interaction relies on the following six principles: give the audience an entry point, engage the audience with hands-on experience, tap competence, use multiple intelligences, reflect, and project your personality in your performance.

Give the Audience an Entry Point:

Every work of art has specific elements that are essential to understanding and perceiving it. With *Elegie*, I concluded that successful listeners must be

able to hear contrapuntally, not just harmonically. I also believed that they must allow Stravinsky's modern musical language to connect to their own experiences and preconceptions of grief. By pairing the musical entry point of counterpoint with the emotional entry point of grief, I framed my exercises around an inquiry: *How does the two-part counterpoint in Stravinsky's Elegie depict a grieving process?* As I studied the score with this question in mind, I began to form ideas and activities that would invite listeners to explore *Elegie* through this question.

There is no one right answer when it comes to choosing an entry point. However, I've found

that it is best to choose an entry point that is exciting to the performer, relevant and interesting to the specific audience, and central to the musical work. While it may be possible to combine multiple entry points within one presentation, it's generally best to focus on an in-depth experience of one entry point rather than try to share every possible hook in hopes that something will catch the audience's interest.

Engage the Audience with Hands-On Experience:

In order for the audience members to really "get" an entry point, they need to experience it. Talking about an entry point—or any-

thing else, for that matter—may not do anything for anyone's ears. I could have defined the terms "elegy" or "fugato"; I could have talked about how Stravinsky's piece was written in memory of Alphonse Onnou of the Pro Arte Quartet and premiered by fellow quartet member Germain Prévost; I could share what the piece personally means to me or talk about my own experiences with grief; I could even provide arcane details of how the Library of Congress has Stravinsky's draft of a two-violin version of *Elegie*, which would have solved the confounding challenges of trying to perform his two contrapuntal voices on one violin. However, none of these typical ways of introducing

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a piece or an entry point would have a deep impact on listeners' perceptions and emotions. True interaction must give the audience the opportunity to perform, create, and reflect in ways that enhance their musical perceptions.

Tap Competence:

In order to engage through hands-on experience, we must tap the competence of our audiences. The Stravinsky presentation drew upon the audience's ability to do the following:

- Reflect on an experience of grief or loss
- Share personal experiences and empathize
- Do the "actor's studio work" of embodying emotions physically
- Observe one another's facial expressions
- Sing, hum, and sustain one pitch as a group
- Subjectively rate the consonance or dissonance between two notes
- Musically adjust one's performance in response to my viola
- Keep a specific focus in mind while listening to a performance

Each of these capacities is relatively simple, but each provides a direct experience that connects to my chosen entry points for *Elegie*. The activities awoke exactly the innate artistic skills necessary to be successful for entering into the piece.

Use Multiple Intelligences:

In his book *Frames of Mind*, Harvard professor Howard Gardner identified seven distinct

"intelligences," with which people process the world.² In theory, we all possess each of these intelligences to a greater or lesser degree, but people have definite strengths and preferences.

Because every audience member has unique ways of perceiving and processing information, it is important that our interactions engage the different intelligences and skills. Verbal individuals may respond well to spoken interaction, but a visual learner may not find explanations as helpful. To provide more audience members with a way into the *Elegie*, I designed activities that included all but one of Gardner's intelligences.³

While it may not be necessary to address more than two or three of Gardner's intelligences when preparing an audience to hear a particular piece, within the span of an interactive concert, it is helpful to address each intelligence at least once. It is important to note that musical intelligence is a distinct capacity in itself, and we want to make sure that this part of our listeners' minds is awake. Within our concerts, we want to involve listeners in simple music-making in a way that is interesting and challenging without being scary.

Reflect:

In his landmark book, *Art as Experience*, educational philosopher John Dewey asserts that if we are not reflecting, we are not learning. Reflection deepens perception. In crafting the *Elegie*

presentation, I planted reflective opportunities at all stages of the workshop because grieving in itself is profoundly expressive and contemplative. It is worth noting that the audience members

- reflected from their own personal experiences;
- used their bodies and voices to express elements of their observations;
- actively reflected by evaluating their subjective experience of interval intensity;
- grappled with a reflective assignment as they listened to *Elegie*;
- had the opportunity to share and extend their observations after the piece was performed.

Most importantly, the audience's perceptions and experiences impacted me as a performer. The audience input I received heightened my own sensitivity to the piece, deepened my understanding, and inspired me to be a more engaged performer. At its best, reflection is not just an internal one-way process.

Project Your Personality in Your Performance:

The music we present and the way we choose to present it depends to a large extent on who we are as individuals. As you interact with your audiences, let your passions about the music be known. Suit your interactions to your personality and your comfort zone. Use any presentational strengths you bring into the room, be it singing, improvising, dancing, communicating a com-

plex analysis in layperson's terms, composing and developing a twelve-tone row with your audience, or something completely unique to yourself. Often audience members respond to us as individual personalities before they respond to us as musicians. Being yourself helps to establish rapport with your listeners and also can increase comfort with the performance situation.

Reaching Out:

SHAMELESS PLUG WARNING!!! ONLY READ THE FOLLOWING IF YOU WOULD LIKE TO KNOW MORE ABOUT INTERACTIVE PERFORMANCE.

My experience performing and designing interactive performances for many organizations and ensembles over the years led me to write a book: *Reaching Out: A Musician's Guide to Interactive Performance*. In it, I expound on the above six principles in greater depth, describe the interactive performance planning process, share about some of the foibles and challenges I have encountered in the field, and include five transcripts of actual interactive performances, including solo, chamber, and orchestral events.

I am also pleased to announce that in January of 2009, Oxford University Press shall publish my educational mentor Eric Booth's fantastic resource, *The Teaching Artist's Bible*. Eric's book contains invaluable information about

communicating and interacting with audiences, as well as helpful anecdotes from numerous leading violists in the field.

Dr. David Wallace is a faculty member of the Juilliard School and a Senior Teaching Artist for the New York Philharmonic. He has scripted interactive concerts for the Los Angeles Philharmonic, the New York Philharmonic, Young Audiences, Inc., and has recently been spotted using his approach to create a viola-centric universe in elementary schools in Tokyo and New York.

Notes

¹ In concert, I incrementally built this activity one instruction at a time, and we practiced in order to be successful. It's important not to overwhelm an audience with too many directions or instructions at once.

² As first articulated by Gardner, the intelligences are visual / spatial, verbal / linguistic, logical / mathematical, bodily / kinesthetic, musical / rhythmic, interpersonal, and intrapersonal. For a complete understanding, consult one of Gardner's many books on the subject.

³ As a challenge, see if you can identify the missing intelligence, and think of a way you might incorporate it in this presentation!

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IN THE STUDIO

UNEXPECTED PLEASURE

by **Barbara Sudweeks**

After having taught viola for thirty-five years, having been Associate Principal Viola of the Dallas Symphony Orchestra for thirty-three years, and teaching on the college level at Southern Methodist University, I never envisioned myself teaching a young, aspiring, blind violist. I was aware of the aging population of baby boomers and their loss of vision, as well as an expanding population encompassing a myriad of special-needs individuals. However, never did I consider what role I might play in bringing the joy of music—and specifically the viola—to a young woman eager to embrace this instrument regardless of the barriers that might stand in her way.

Rebecca Glass came to my studio in 2005, her freshman year in high school. She had made Texas All-State Orchestra at this early age and was eager to pursue advanced levels of training in order to prepare for a career in music. Rebecca has been almost totally blind since birth, having only a limited amount of light perception. Rebecca learns her music by ear, although she is fluent in Braille music notation. Her desire was to improve her playing by receiving instruction on her musicality and technique. Rebecca's long-term goal is more complicated; she hopes to be a resource and



Barbara Sudweeks and Rebecca Glass.

role model for those following in her footsteps.

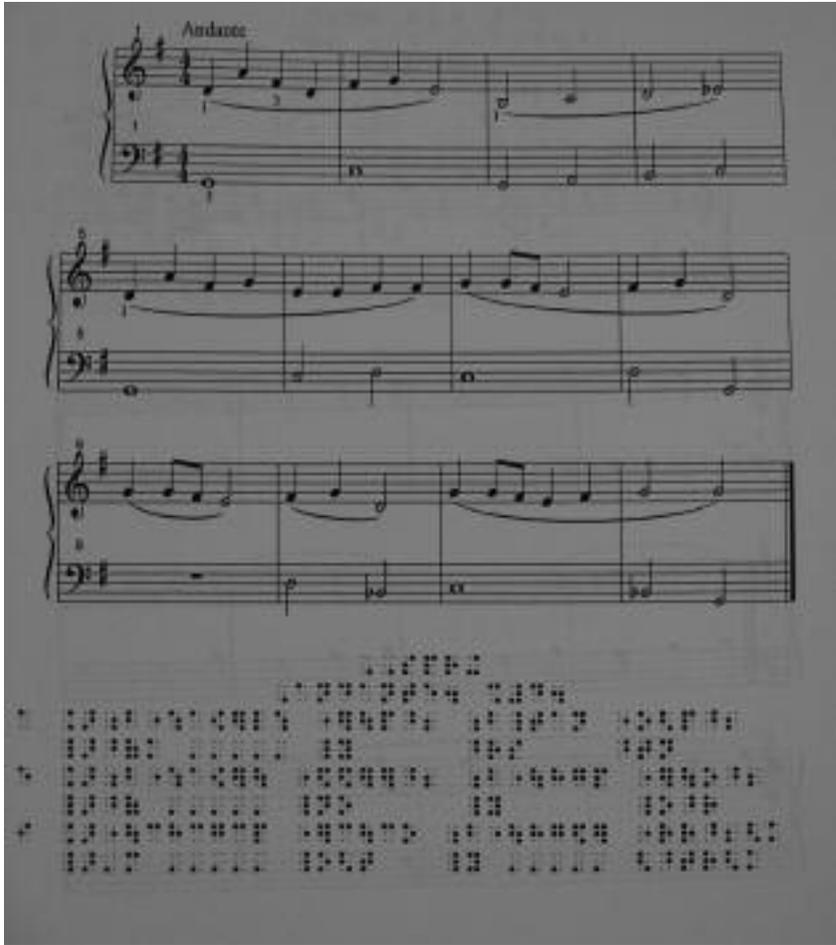
With any student, a teacher's role is to ascertain what teaching methods or techniques can be adapted to best fit the individual student. At first I was at a loss as to how to approach this task with a blind student. Unfamiliar with available adaptive technology, I assumed it would be necessary to explore all possibilities in order to consider what might be useful teaching devices. I soon learned the greatest tool was simply my playing. Rebecca's hearing, as is the case with many visually impaired individuals, was exquisite. She perceives even minute variations in pitch and readily follows my lead. My apprehension soon turned to ease as she quickly grasped notes, phrasing, and pitch and amazed me with her attention to detail.

I quickly learned much about the education of blind people. My suggestion to sighted teachers working with a visually impaired student for the first time would be to "relax." I came to realize that if I was uncertain on how to approach a problem, I could simply ask the student rather than second-guessing how to tackle it. With Rebecca, I soon learned words in my vocabulary like "look" and "see" were not a taboo subject, and I did not have to avoid words having to do with vision. As a teacher, I simply had to be receptive to the fact that teacher/student communication would totally involve alternative forms to vision, such as touch and hearing.

Learning by ear has proved to be the most time-efficient way for Rebecca to learn viola repertoire.

Braille music is time-consuming and difficult to navigate with endless numbers of symbols. Braille music—as well as regular Braille—roughly consumes three or more twelve by twelve inch pages to one page of print. Thus, one small piece of Braille music is bulky and cumbersome in comparison to print music. Rebecca has reported that Braille music often has discrepancies in the notation depending on the source and the transcriber. New technologies sometimes rely on scanning print music and transcription by computer. Based on Rebecca's experiences with Braille piano music, she feels computers frequently misinterpret markings the composer intended, and mistakes are usually numerous in more difficult pieces. Finally, it is impossible to read Braille music and bow at the same time.

Regardless of the downside of Braille notated music, I felt it might be valuable for Rebecca to have a Braille copy of the music she was studying for reference. I was concerned that without Braille music, individual interpretation of a piece might be lost. Sadly, upon checking with the Library of Congress, I found almost no viola Braille music to exist, unlike the copious amount of piano music archived there. Some early or beginner viola books are available, but nothing past an elementary level. Currently, they have only three pieces of advanced Braille viola music and those are quintets! Thus, it is easy to understand why I teach Rebecca with words, demonstration, and recordings.



Braille piano music.

Without the benefit of Braille music, we realized early on that the use of a recorder could be an invaluable tool. Currently, we employ a small digital recorder with a compact flash card available at any sound shop. We record each lesson, and Rebecca makes and catalogs a CD to prepare for a lesson the following week. When I begin teaching a new piece, I record segments of the piece for her to study. Usually, I begin the recording by playing through the piece so that she has an idea of where the piece is headed. I play the piece at tempo, and then play it slowly followed by comments on specific measures I want to call to

her attention. Once at home, Rebecca removes the compact flash card from the recorder and makes a CD of what I have recorded for her to learn, or of our weekly lesson. The CD can then be used to study any part of the music that is in question. The recording acts as an instant reference tool for practicing current lessons. Rebecca finds that the CD library she is building is of value as well, reviewing lessons from the past that involve repertoire she wishes to bring back for competitions and/or auditions that require pieces she learned earlier. The CD has proved to be the most efficient and space-saving recording medium as tapes

or mini-discs become difficult to store in large quantities. Another useful format for recording and storage is that of an MP3 file, thereby making the recording available on an MP3 player or iPod.

In addition to listening to the recordings I have made for her, I have encouraged Rebecca to immerse herself in listening to artists' recordings of the pieces she is working on. Although this technique is frequently used for younger students, I have found it is invaluable at advanced levels as well. For example, she has been able to find several earlier recordings of William Primrose playing the Bartók Concerto. Listening to the recordings, Rebecca is able to follow the interaction of the viola with the orchestral parts, as well as listen to Primrose's style and treatment of the work. Rebecca, in her search for recordings, has found that often the best recordings are ones on old vinyl records.

Excellent recordings not available on CDs, or records not found in the United States, are easily found online. "Retro" record players and turntables are once again available at many stores and offer a link to hearing the music played as the artist and/or composer intended.

Along with employing Rebecca's listening as a teaching aid, I readily grasped the importance of teaching her by physical demonstration of instrument, bow, or body position. Unlike students who can visualize how to place themselves and mimic my correct posture, I found

simply taking the instrument—or perhaps her arm—and placing it in the proper position worked wonderfully. Interestingly, having never seen an artist perform, Rebecca remained in a fairly rigid position for her playing. So, conversely, after feeling my arm and shoulder at work as I demonstrated playing for her, she was able to change her breathing and movements to a considerable degree. Initially, I did harbor some concern over correct bow placement on the viola. Without the benefit of seeing where the bow was placed on the strings, Rebecca did lose some orientation. Once again I physically placed my bow as a guide while she was playing, and within a short time she was firmly grounded in where she needed to be for proper placement and sound.

As time progressed and Rebecca and I became accustomed to working together, my curiosity increased as to what exactly her thought

processes were as she learned new music. I could not imagine how she proceeds through difficult passages and myriads of notes without seeing them. As we discussed this, I discovered that learning a new piece of music for her is quite different than the manner in which a sighted person might approach a work. Rebecca states that she sees music for what it is, the sounds and the rhythms, and not through the "middle man" of print music. Her attention is totally focused on listening rather than on visually attempting to interpret the notes on a piece of paper and play them simultaneously. Without the distraction of reading music, she is able to totally focus on tone, pitch, and dynamics.

Unlike many blind musicians who prefer to perform as soloists, Rebecca soon expressed an interest in playing with a full orchestra in addition to solo work. She auditioned and won a chair in the

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Greater Dallas Youth Orchestra. Little adaptation was needed to insure her keeping up to pace with the orchestra. I requested that the conductor obtain the music in advance so that I could record the viola parts for Rebecca. I was amazed at the rate at which she could memorize her parts, as orchestral viola music is often difficult, not always carrying the melody. For example, Rebecca accomplished memorizing Mozart's "Haffner" Symphony in an afternoon. The quality was indeed adequate to take to rehearsal, where it could be refined along with the rest of the section. During rehearsals and performances, Rebecca asked her stand partner to gently tap her foot to cue her as to when to play parts after particularly long rests. Rebecca had no trouble following the conductor either; she indicated she could easily tell passages in the music by his breathing and motions, and even the expressions she could hear him convey with his face!

Although music theory is important in Rebecca's work with me, I am currently working with her only for performance. Rebecca took AP Music Theory in her school as well as studied theory in conjunction with her private piano studies. She is the first blind teen to take the Texas Piano Theory Tests in Braille at high school levels. Permission to have the tests administered in Braille required significant effort since they did not yet exist in that format. Rebecca is pleased to have paved the way. The

tests will now be archived in Austin, Texas and will be available for future blind student/musicians living in the state. To date, Rebecca has won or placed in many international and regional competitions alongside her sighted counterparts, and she has upcoming performances, including one with the Fort Worth Symphony Orchestra.

Rebecca's path to my studio has been a colorful one. Her desire to play the piano at a young age and being rejected by innumerable teachers is heartbreaking; her first teacher was the family's Austrian piano tuner because no one else would take a young blind child! But slowly, she has been recognized for what she is, a dedicated and determined musician. The piano led her to chamber music, which led to the viola. She states, "I am a violist because it is the lush contralto of the viola that stirs my imagination and touches my heart."

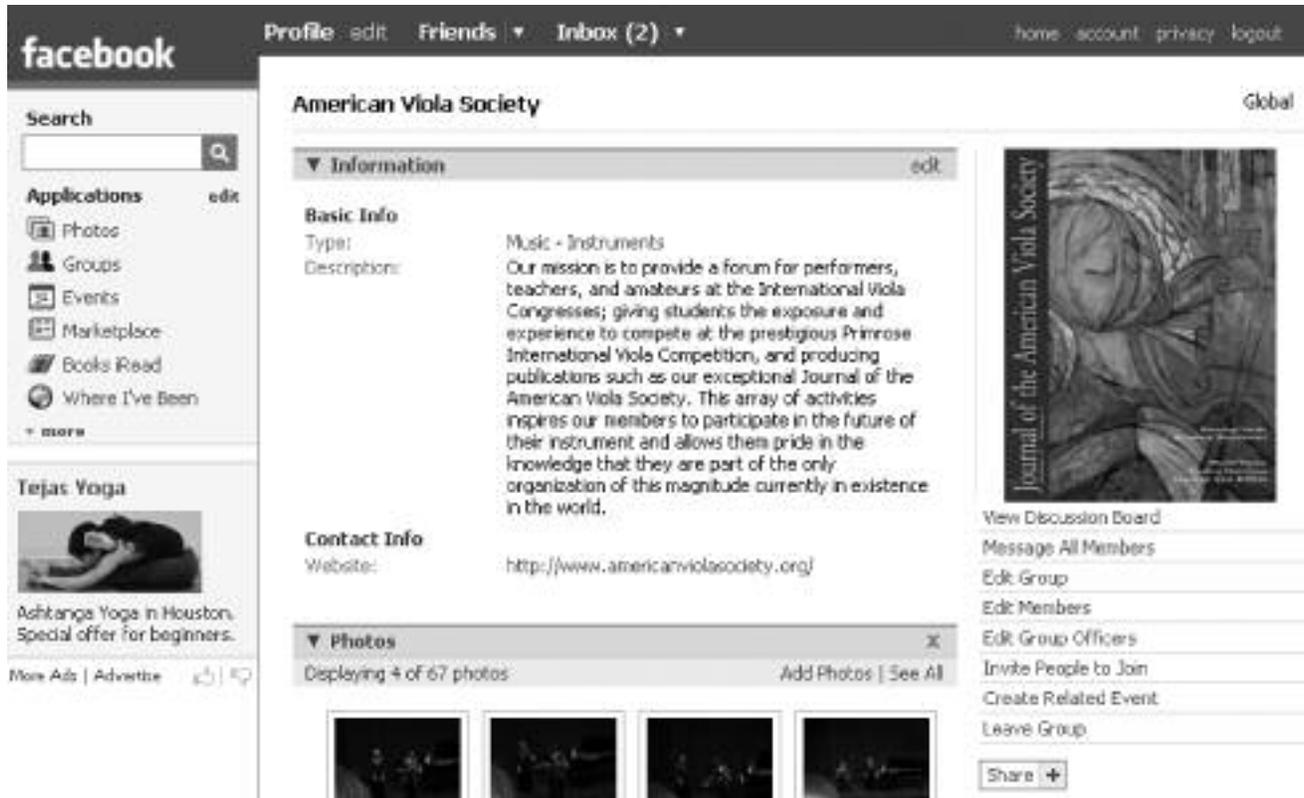
Those of us accustomed to and reliant upon print music in our daily lives can experience a reawakening when confronted with a new way of experiencing music. Our professions and our lives become so entrenched in routine we often forget that music is indeed from the soul. I would encourage each and every violist/teacher to embrace an opportunity to work with a blind or disabled individual committed to music in order to experience music from a new perspective. Working with Rebecca

and preparing her for a career as a violist has indeed been a gift and a unique opportunity. She has taught me that music knows no bounds.

Barbara Sudweeks is Associate Principal Viola of the Dallas Symphony and has been a member of that orchestra since 1976. A former member of An die Musik, she has recorded and concertized extensively throughout the U.S. and Europe. Before coming to Dallas, Ms. Sudweeks was Principal Viola of the Hamilton Philharmonic (Ontario, Canada) and a member of the Utah Symphony. She also teaches viola, chamber music, and orchestral repertoire at Southern Methodist University.

STUDENT LIFE

THE NEW FACE OF THE AVS



Facebook Viola Group page (image used with permission of Facebook).

by Adam Paul Cordle

Facebook gives people the power to share and makes the world more open and connected. – Mark Zuckerberg, founder of Facebook.

Social networking websites have exploded into the everyday lives of individuals all over the world as the Internet has gained greater prominence in the realm of social interaction. Such websites, including Facebook and MySpace, have become useful resources for high school and college students across the U.S. Recently they have also become resources for professionals as a greater number of users have opened forums in online communities to connect on a professional level. Even more recently, Facebook has become

a tool for college recruitment as professors and administrators have begun to create their own profiles.

The American Viola Society has joined into this mode of networking with the creation of an AVS group page, which any Facebook user can join. How does this impact a national organization such as the American Viola Society? The first obvious benefit of an AVS group on Facebook is that it will enable any individual logged onto Facebook to know about events in the viola world. After the International Viola Congress this summer, individuals posted pictures and information to the AVS group, which were dispersed to Facebook members. Information and photos about the Primrose Competition were also circulated. Other information currently available includes information

on new viola works and music publishing companies, links to musical performances featuring the viola, and other aspects of viola performance and education. The group page has the potential to serve as a fast and easy way to distribute information to violists everywhere.

Facebook is also a fantastic resource for the distribution of AVS information because of the specific age group that it reaches. Many individuals on Facebook are high school and college students, individuals who may not yet have a membership to the society or may not be in an area where they can receive the information about viola society events in their communities. By distributing the information over Facebook, it is hoped that more individuals can easily become involved in the society and perhaps even bring the society to their community. As of September 2008, the Facebook group had more than five hundred members.

A great aspect of the Facebook online community is that individuals can easily express their interests in the

viola world and what they would like to see from the AVS and the *Journal of the American Viola Society*. By enabling high school and college students to have a say in what they want to see, a greater number of individuals can take ownership in the society and make it their own, which is the ultimate goal of any national organization of the magnitude of the American Viola Society.

Social networking is just one area of the Internet that is gaining attention from violists. Other features of the Internet that individuals have been taking advantage of includes the blogosphere (the online community of diaries or journals, known as blogs), listservs (an e-mail service where individuals can enroll their e-mail address to receive e-mails about specific topics), and the professional networking service LinkedIn. In addition to these resources, many more are coming into existence every year. Facebook is certainly a great online resource because of its ability to consolidate our many online activities and the ability for members to easily share information. As new ideas and



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methods of organization into online communities increase, violists will find more and more resources for connecting to one another and more opportunities for collaboration.

Some sites of interest:

<http://www.facebook.com/group.php?gid=13773196732>

American Viola Society Facebook group page

<http://www.therestisnoise.com/>

Alex Ross's blog (Classical Music Critic of the *New Yorker*)

<http://www.viola-in-music.com/viola-blog.html>

Viola in music blog: advertising viola sheet music

<http://www.oregonviola.org/>

Oregon Viola Society blog

<http://launch.dir.groups.yahoo.com/dir/1600032119>

Complete list of yahoo listservs dedicated to viola

<http://www.americanviolasociety.org/>

<http://www.viola.com/>

<http://music.lib.byu.edu/piva/>

Other significant websites for the viola

Adam Paul Cordle, master's degree candidate at the Eastman School of Music as a student of Phillip Ying, recently earned his bachelor's degree from the Baldwin-Wallace Conservatory of Music, where he studied viola with Louise Zeitlin and chamber music with Merry Peckham. Dedicated to the performance and pedagogy of viola and chamber music, he is a faculty instructor at the Hochstein and Kanack Schools in Rochester, New York and at the Olentangy Summer Strings Festival in Columbus, Ohio.



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BRAHMS SYMPHONY No. 4

by Robert Vernon

Robert Vernon, long-time principal violist of the Cleveland Orchestra, is currently writing a book on viola orchestral excerpts. JAVS takes a sneak-peek of his work with a few excerpts from Brahms's Symphony No. 4, op. 98.

Symphony No. 4

Johannes Brahms

(1833-1897)

- Movement II -

- Priorities:
- 1.) Sound
 - 2.) Articulations
 - 3.) Musical direction
 - 4.) Shape and quality of sound

Suggested tempo: eighth note = 80

Bars Comments

All No dots = long; dots = long with slight separation; wedges = short notes

- 64-71 a.) Play with musical shape and direction.
b.) Play more than *p*.
c.) Play with a full, sustained, gentle and seamless sound.
d.) The shifts should be silent.
e.) The dotted sixteenth note followed by a thirty-second note should be square (in time), and sustained.

Example 1. Brahms, Symphony No. 4, movt. II, mm. 64-71.

The musical score for Example 1 consists of four staves. The top two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The bottom two staves are also for Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The key signature is D major (two sharps) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'V'. The first two staves show a melodic line with various articulations and dynamics. The last two staves show a more rhythmic accompaniment.

Symphony No. 4

Johannes Brahms

~ Movement IV ~

- Priorities:
- 1.) Musical shape
 - 2.) Intonation
 - 3.) Proper articulation

Suggested tempo: quarter note = 108 (flexible)

Bars	Comments
41-56	<ol style="list-style-type: none">a.) This passage must be shaped dramatically, with flexible rhythm. Follow the edited shaping in the part.b.) Play with a full, sustained and lyrical sound, with great energy and passion.c.) In bars 42 and 44, delay the diminuendo until after the second beat.d.) Play the last eighth note in bars 42, 45, and 46 long so the phrase doesn't come to a stop during the eighth rests.e.) The quarter notes on beats one and two in bar 56 should be played long, with a slight space.
57-61	<ol style="list-style-type: none">a.) Play this passage in the lower half of the bow.b.) Bars 57-63 should be played absolutely square (held and deliberate).c.) Articulate well in the left hand.
62-63	<ol style="list-style-type: none">a.) Make a very slight space between the double-dotted quarter notes and sixteenth notes and between the dotted eighth notes and sixteenth notes in these bars.b.) Play in the lower half of the bow.
64	Play this measure legato.
66-68	<ol style="list-style-type: none">a.) Play these bars in the lower half of the bow.b.) The sixteenth notes should be played on the string.
69-72	Play these bars quietly, with sustained sound.
73-76	<ol style="list-style-type: none">a.) Play in the lower half of the bow, on the string.b.) Make a very slight space after each eighth note in bars 74, 75 and 76.

Example 2. Brahms, Symphony No. 4, movt. IV, mm. 41-77.

The image displays a musical score for the Viola part of Brahms' Symphony No. 4, movement IV, measures 41 through 77. The score is written in bass clef with a key signature of one sharp (F#). It features various musical notations including slurs, fingering numbers (1-4), and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *cresc. sempre piu*, *espress. cresc.*, *f f piu f*, *cresc.*, *ff*, *sf*, *fp*, *dim.*, and *p*. The score is divided into systems, with measure numbers 41, 46, 52, 58, 63, 68, 72, and 75 marking the beginning of each system. The notation includes complex rhythmic patterns, triplets, and slurs over multiple measures.

Robert Vernon was appointed Principal Violist of the Cleveland Orchestra in 1976, and has appeared as a soloist with the orchestra in over one hundred concerts at home and abroad. He serves as chair of the viola department of the Cleveland Institute of Music and was recently appointed to the faculty of the Julliard School.

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NEW MUSIC REVIEWS

by Ken Martinson

This issue's column includes works for viola solo by American Viola Society members.

Yamim Noraim: Reflection for Solo Viola (2000)

Difficulty: Level 4
Duration: 5 minutes

Shoah: Lamentation for Solo Viola (2001)

Difficulty: Level 5
Duration: 6 minutes

By Philip Tietze (b. 1957)

I was immediately struck by the emotional and reflective moods of both of these attractive pieces upon my first hearing. The fine recording I heard is by Philip Tietze himself, viola professor at Ball State University. The music is best described as a hybrid of styles of Bloch and Hovhaness, in particular the simplicity of Hovhannes's *Chahagir* for solo viola, although Tietze's work is more complex and compositionally interesting. The *Yamim Noraim* is written without barlines, "freely, in an improvisatory manner." This work was originally written to be performed during the High Holy Days, either Rosh Hashanah or Yom Kippur. It sounds a little bit like Jewish plainchant in the beginning, and stays in the Phrygian mode, centering

around the low "E" on the C string. This work is idiomatically written for the viola, and interestingly Tietze chooses rhythms with odd-numbered beaming groups (triplets, quintuplets, septuplets, and nonuplets), which seem to add to the improvisatory feel. The rhythm seems to be the most difficult aspect of this piece, as the notes really only stray from first position once, going as high as the G in third position on the A string.

The *Shoah* (Holocaust) is a bit more demanding technically, with many more double-stops and more dissonant harmonies, often featuring minor seconds and major sevenths. This work is a musical response to the events of 9/11, serving as a musical depiction of the horrors and atrocities of genocides throughout human history. The opening dissonant minor second (G-sharp against open A string) suggests an initial turmoil and conflict, from which the rest of the music is spun. This work is certainly filled with anguish as the dissonant intervals dispersed throughout suggest. Down-bow accented notes also suggest anger and inner frustration. The work ends softly and very hopelessly on a minor ninth—an open C string with a D-flat above it—leaving the listener in despair and in need of healing of the soul.

These two pieces are available directly from the composer:
E-mail: patietze@bsu.edu

Suite for Solo Viola (1958) by Ernest Bloch (incomplete)

Andante;
Moderato;
Andante;
Allegro deciso

Conclusion to the Suite for Viola Solo (1991) by David L. Sills

Conclusion to the Suite for Viola Solo (1989) by Marshall Fine

Difficulty: Level 6
Duration: 9 minutes, 11 minutes
with the completion (both versions)

I have been somewhat mystified by this work for a while now, having owned the music since I was in college. I never put in the effort to really learn it, mostly for practicality reasons. Due to the fact that it is unfinished, it never seemed like a good programming option. Having played through it a few times, I also admit that this work seems a bit more abstract than the other familiar viola pieces by Bloch, like the *Suite* (1919), the *Suite Hébraïque* (1951), and the *Meditation and Processional* (1951). But because I knew the other viola music of Bloch so well, I thought there must be some musical merit to this *Suite for Viola Solo*. It has continued to intrigue me enough to get to know

"Yamim Noraim" Reflection for Solo Viola

Philip Tietze

Freely, in an improvisatory manner

f

mf

p *f*

sempre f

>p

sempre...cresc...y...accelerando...f...sempre cresc...

cresc...ff

sempre ff

the work more and write a review of the two fairly recent “conclusions” that many violists may be unfamiliar with. There are several very good recordings of the “incomplete” version violists can listen to including one by Paul Cortese [ASV Digital CD DCA 1094], and one by Daniel Raiskin [Arte Nova Classics ANO 807930]. Ironically, the final, incomplete movement is my favorite movement and seems to be the most cohesive of the four movements.

I first heard the completed version by Marshall Fine at the International Viola Congress XXIII in Bloomington, Indiana, where I first met him. He informed me that he had composed an ending to the Bloch Suite for Viola Solo. I was very intrigued and asked him to play it for me. I was almost completely unfamiliar with the music, having only read through it maybe once or twice. As I listened to him perform it, I attempted to tell at what point the Bloch manuscript ended and his composed ending began; the music went together seamlessly enough that I was not able to tell. I was very impressed with how well he was able to continue the established style Bloch had been writing in.

The unfortunate challenge in taking up the task of completing this work is that there are only twenty-five measures of given material in the fourth movement, *Allegro deciso*, from which to build off of. Fine does an excellent job of using this material and the established style, and he nearly maximizes the possibilities without being too repetitious. I believe Fine is correct in continuing the quick sixteenth note driving and decisive character throughout the movement. Given the brevity of the given material, Fine had to include some original compositional material, but the notes Fine composes are enjoyable to play and stay within the established driving character. The ending has a *Meno mosso* coda that quotes from the first movement before accelerating into the *Allegro deciso* tempo again. Fine ends the piece on a C minor chord, which seemed an appropriate ending, given the darker, eerier moods in this work. Fine’s version is in a hand written manuscript form.

The other conclusion is by David L. Sills. It is published by Broude Brothers, the publisher of the original, unfinished version by Bloch. Playing this conclusion, there are three things that struck me as less successful than the Fine version. The first was the very first note after the

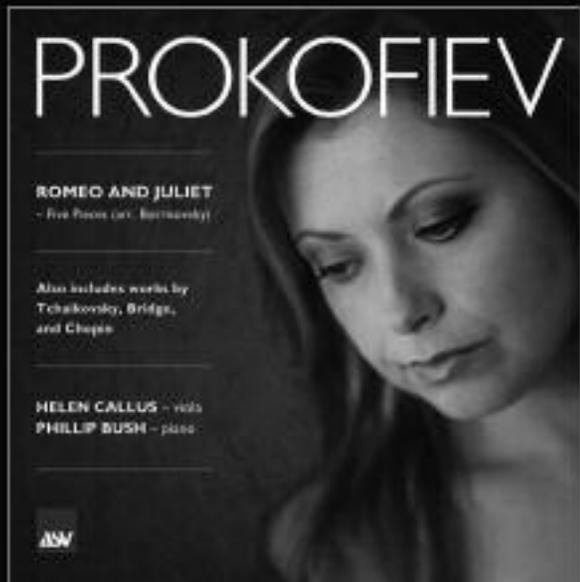


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incomplete manuscript. He chose a high D-flat half note, which didn't seem a logical next step compositionally to me. The next was the last note—he ends the piece on a C major chord—which also seemed out of place given the mood of the rest of the piece. Lastly, the entire conclusion seems to lose the drive that was established in the first twenty-five measures, including several measures of triplets that help to slow down Bloch's established driving force. In the comments at the bottom of this published conclusion, Sills mentions that some sketches for the remainder of the Suite for Viola Solo do survive, and it was upon those sketches that he based his *Conclusion to the Suite for Viola Solo*. This was done with the assistance of Suzanne Bloch. This version is certainly worth buying for curiosity's sake.

After studying this piece even more intensely, and having played through both *Conclusions* a few times, I feel comfortable enough to say that when I do eventually learn this piece to include in my recital repertoire, I will certainly be including the Fine ending (multiple puns intended).

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RECORDING REVIEWS

by Carlos María Solare

Benjamin J. Dale: Music for Viola – Suite, op. 2; Phantasy, op. 4; *Introduction and Andante*, op. 5; *English Dance*. Roger Chase, viola; Michiko Otaki, piano. Dutton CDLX 7204.

As pedigrees go, this recording has an unimpeachable one: Roger Chase was a student of Bernard Shore, himself a disciple of Lionel Tertis, for whom all the compositions included here were written in the early years of the twentieth century. As if this were not enough, Chase plays the Montagnana viola previously owned by both Shore and Tertis. Benjamin Dale wrote, according to his teacher at the Royal Academy of Music (RAM), “fewer and better works than any English composer of his generation.” During his years at the RAM, Dale was persuaded by Tertis, the institution’s viola teacher, to write for the instrument (as were also Arnold Bax and York Bowen among others), and the results are included in this CD. Chase has a complete understanding of the music’s unashamed Romanticism. He uses fingerings in the style of Tertis’s extremely personal ones and is not afraid of portamento. The Romance from Dale’s Suite, op. 2 (1906/07) was once recorded by Tertis himself. The “endless melody” of its first subject flows undisturbed for forty-plus bars, as

if barlines didn’t exist. Chase’s tempo is a shade hasty, but he holds the long movement together in an exemplary way and, in the suite’s outer movements, meets the music’s outrageous technical demands head on. Unfortunately, Chase has overlooked an obvious misprint: eight bars from the end, the first five notes of the run should be read in the alto clef, and two bars later the second note should be an E, as in the parallel passages. Otaki is a tower of strength, coping gallantly with the orchestrally conceived piano part. Dale’s one-movement, twenty-minute Phantasy, op. 4 (1910) is written in the same vein. A delightful and rare encore is Dale’s *English Dance*, written originally for the violin and heard here in an arrangement for viola by the composer’s fellow student, York Bowen, himself a violist and the creator of much marvelous music for the instrument. *Introduction and Andante*, op. 5 for six violas was written in 1911 for Tertis and his class. Some post-Wagnerian harmonies therein strongly recall Arnold Schoenberg’s recently published *Verklärte Nacht*. The sixth viola is required to tune the fourth string to B-flat, and to go even further down near the end in order to contribute a low A-flat to the final chord. Keeping in the spirit of the piece’s premiere, Chase leads five of his former students in a radiant, beautifully balanced performance. Yet another

violist, Michael Ponder, is credited as the producer of this lovingly presented recording.

D’Amore. Music by Knox, Marais, Moser, Hume, Ariosti, and Huber. Garth Knox, viola d’amore; Agnès Vestermann, violoncello. ECM New Series 1925 476 6369.

In this recording, Garth Knox presents a panorama of music for the viola d’amore ranging from the seventeenth to the twenty-first centuries, and even further back in time if we count the medieval song *Malor me bat*, attributed to Johannes Ockeghem, which is the basis of Knox’s own composition of the same title. The piece opens with a virtuoso cadenza for the viola d’amore, and portions of the song keep appearing in a dream-like manner. JAVS readers will like to know of an alternative version of *Malor me bat*, in which the viola d’amore is accompanied by five scordatura violas, the open strings of which add to the resonance of the viola d’amore’s sympathetic strings. Knox performed this version at the 2005 International Viola Congress in Reykjavík to mesmerizing effect.

Both Tobias Hume’s unaccompanied piece, *A Pavin* (1605) and Marin Marais’s *Les Folies d’Espagne* (with cello accompaniment) are originally for the viola da gamba.

Knox's arrangements are utterly convincing, which is also true of his arrangement of Attilio Ariosti's 1st *Lezione*. This piece was originally written for scordatura violin as a "lesson" for learning to play the viola d'amore. Knox transposes it from E-flat major to the viola d'amore basic key of D major, and this enables him to add some idiomatic double stopping. It may be argued that this procedure contradicts the piece's origin as an "étude"; however, the results are stylishly convincing, and anyway there are many examples from the Baroque age of this kind of arrangement. Klaus Huber's ...*Plainte*... was written in 1990 in memory of Luigi Nono. Both this composition and Roland Moser's even more recent *Manners*

of Speaking (2006) intriguingly experiment with unorthodox tunings—even including micro-tones—for both the playing and the resonating strings. True to his reputation as a passionate advocate of contemporary music, Knox performs both these pieces with authoritative aplomb. To cap a most enjoyable recital the viola d'amore sounds unexpectedly convincing in some Celtic tunes, idiomatically arranged by Knox. The recording quality—you can even hear the resonance of the sympathetic strings!—and the presentation do ECM proud.

Bohuslav Martinu: Chamber Music with Viola – *Three Madrigals for Violin and Viola*;

Duo No. 2 for Violin and Viola; Sonata No. 1 for Viola and Piano. Felicia Moye, violin; Kenneth Martinson, viola; Christopher Taylor, piano. Centaur Records CRC 2852.

Rebecca Clarke: String Chamber Music – *Lullaby; Lullaby on an Ancient Irish Tune; Morpheus*; Untitled movement; *Chinese Puzzle; Passacaglia on an Old English Tune; I'll Bid My Heart Be Still* (all viola and piano);

Dumka (violin, viola, and piano); Two Pieces (viola and cello); String Quartet movement; Adagio; *Combined Carols "Get 'em All Over At Once"* (string quartet). Kenneth Martinson, viola; Christopher Taylor, piano; Jay Zhong, violin; Andrea Molina, piano; Moisés Molina, cello; The Julstrom String Quartet. Centaur Records CRC 2847.

Ken Martinson has done it again, and twice over. After his beautiful Milhaud CD, published by Centaur in 2001, here we have neatly packaged recordings of the chamber music with viola of, respectively, Bohuslav Martinu and Rebecca Clarke. All of Martinu's pieces were inspired by his meeting Lillian Fuchs and her brother Joseph in 1947. On the wake of hearing the siblings performing Mozart's B-flat Major Duo for Violin and Viola, Martinu came up first with the *Three Madrigals* (premiered that same year) and then, in 1951, with the Duo, which he tidily numbered No. 2. After the *Rhapsody-Concerto*, which was commissioned by George Szell, Martinu wrote his last viola piece, the sonata to which he optimistically gave the No. 1, in 1955, again for Lillian Fuchs. I suppose it is not quite PC to say this, but yet again I can't escape the feeling that Czech players have an unbeatable head start when it comes to performing the music of their compatriots. The first movement of the sonata is quite tricky rhythmically, with 3/4, 5/8, 3/8 etc. constantly alternating. Brilliant as Martinson's playing is

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all through the CD, you can feel that he and Taylor are counting for their lives. I have a recording made in the 1970s by Josef Kodousek and Jan Novotny, and here the rhythms swing effortlessly, showing unequivocally that the players are conversing in their mother tongue. Ditto regarding the *Three Madrigals*, the comparison being here with Jiri Novak and Milan Skampa (from the Smetana Quartet) in the 1950s. With both LPs long unavailable, however, we can rejoice in the eloquent and enthusiastic performances by Martinson and friends, which are technically brilliant. The informative liner notes, putting the pieces in the context of Martinu's American exile, are by the violist himself. Those in the Clarke CD are by Liane Curtis, president of The Rebecca Clarke Society, and are uniquely authoritative in their clarification of the genesis of these works. This particular selection of pieces, useful as it is for including most of Clarke's chamber music for strings (except for the Viola Sonata and the Piano Trio), is best sampled in short doses: there are just so many soulful, slow-moving, modally tinged pieces one can listen to back to back. Some of the viola and piano pieces have been recorded previously by Helen Callus, whose uniquely sensuous playing Martinson cannot quite match. There is definitely room for both, however, and anyway the present CD includes numerous rare offerings. Among all the viola-related soulfulness, Clarke's sense of humor comes through in movements like the Grotesque (second of Two Pieces for viola

and cello, one of the few compositions of Clarke's to be published during her lifetime), and especially the *Combined Carols* for string quartet, a hilarious romp that brings the CD to a light-hearted conclusion. Martinson and his colleagues of the Julstrom Quartet, paired in different combinations, make an excellent case for the rediscovery of Clarke's music.

The Beauty of Two. Duo performances by The Kennedy Center Chamber Players. Grieg: Cello Sonata; Hindemith: Viola Sonata, op. 11 No. 4; Poulenc: Flute Sonata; Martinu: Cello Sonata No 3. David Hardy, cello; Daniel Foster, viola; Toshiko Kohno, flute; Lambert Orkis, piano. Dorian DSL-90705.

This recording features principal players of the National Symphony Orchestra, Washington, D.C., and is dedicated to the memory of Mstislav Rostropovich, who was the orchestra's Music Director from 1977 to 1994. Accordingly, it is cellist David Hardy who gets the lion's share of the CD's running time, with expressively eloquent readings of the Grieg and Martinu sonatas.

The latter was written in America, on a commission from the Library of Congress. A further point of contact with these particular players is that the piece was written in memory of Hans Kindler, the NSO's first Music Director and a cellist himself. Hardy, a laureate of the Seventh Tchaikovsky Competition in 1982, commands a beautifully malleable tone, but I do miss an intangible idiomatic quality that the best Czech players seem to bring to their country's music. Toshiko Kohno writes in the liner notes about her learning the Poulenc Flute Sonata from the source, as it were, when she took part in a master class with Jean-Pierre Rampal, who had played the piece's premiere with the composer at the piano. Kohno's per-



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formance is refreshingly restrained, refusing to make too much of a meal of the work's more emotional moments. NSO's principal viola, Daniel Foster, is a Primrose Competition first-prize winner and an occasional JAVS contributor. He garners attention with the first phrases of the Hindemith sonata, played with an exceptionally dark and full tone. This beginning is a harbinger of good things, and indeed this is an unusually compelling reading, with every detail in the score relished and made sense of. The soul of this recording, which was obviously a labor of love for all concerned, is pianist Lambert Orkis. Unfortunately, in Germany (where I am based) he appears almost exclusively as the long-suffering accompanist of violin diva Anne-Sophie Mutter, so it was a pleasure to meet him in more agreeable terms. Orkis is also credited as the CD's producer, and writes eloquently in the booklet on the art and practice of duo playing. He achieves a beautiful fusion of minds with each of his partners, while finding different sound-worlds for the four works on hand. One longs for a last piece of music uniting all participants, but, as Orkis himself puts it in his liner note, with "only two people expressing opinions, progress seems quicker!"

Poetic Inspirations. Works for Oboe, Viola, and Piano – Klughardt: *Schilflieder*, op. 28; Loeffler: Two Rhapsodies; White: *The Nymph's Complaint for the Death of Her Fawn*; Yano: *Modinha*; Hindemith: Trio for Viola, Heckelphone, and Piano, op. 47. Alex Klein, oboe; Richard Young, viola; Ricardo Castr, piano. Cedille Records CDR 90000 102.

Though the repertoire is perhaps less well-known than the combination with clarinet, the pairing of viola and oboe with piano accompaniment has yielded some attractive compositions. Interestingly, three of the works included here were inspired by poetry, hence the CD's title. August Klughardt's *Schilflieder* (Songs of the Reeds) is based on typically melancholic poems by the German Romantic, Nikolaus Lenau, which are printed in the score as an inspiration to interpreters. They also appear in the booklet, albeit only in an English translation that, while serviceable, is not absolutely accurate. Musically, the five movements remind me of Schumann's late style, especially of the *Märchenerzählungen*. Maurice Rollinat's Symbolistic poetry inspired

Charles Martin Loeffler, the Berlin-born Alsatian who became a principal member of the Boston Symphony Orchestra, for his Two Rhapsodies. These are expansive pieces of a luxuriating Romanticism, which illustrate vividly the decadent images of the text (also offered in English translation). Richard Young achieves here particularly expressive moments on his Peregrino di Zanetto viola from ca. 1560, drawing from it a truly amazing rainbow of tone-colors. He also writes eloquently about these compositions—and about the Hindemith Trio—in the carefully produced booklet. Axel Klein, former principal of the Chicago Symphony, draws a bitter-sweet, plangent tone from his oboe. I was intrigued to see that the bass oboe Klein uses in the Hindemith was built by the same French maker (Lorée) as his regular oboe. Its seductively “Gallic” sound is quite different from that of the Heckelphone (built by the German company, Heckel) that Hindemith had in mind, but none the worse for it. The instrument comes into its own in Part I’s “Arioso” second movement (the piece’s longest section), after which it is joined by the viola in a vivacious “Duett.” The final section (about half the piece), titled Potpourri, packs quite a wallop, thoroughly enjoyed by the three players before they land on Hindemith’s trademark final *unisono*. The longish title of the Englishman Felix White’s composition is that of the poem by Andrew Marvell that inspired it. The piece won a Carnegie Award in 1922, and was apparently admired by Ralph Vaughan Williams. It exudes a haunting melancholy in its outer sections, contrasted by a scherzo-like middle part. Melancholy spills over into the mournful *Modinha*, a short Brazilian morsel written for Klein (who was born in Brazil). This is a most enjoyable CD, truthfully recorded in an agreeable acoustic. The eloquent playing contained therein will hopefully encourage adventurous players to try out this most rewarding repertoire.



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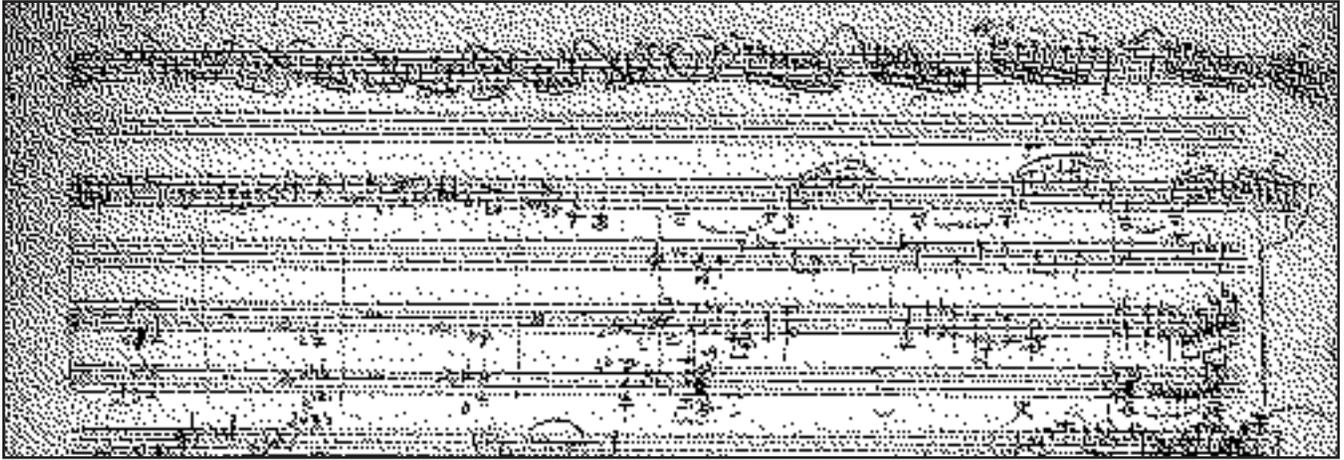
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AT THE GRASSROOTS

THE 50 STATE-50 CHAPTER PUSH

by Ken Martinson

Over the past few years, inspired by the initial vision of our past president Peter Slowik, we have had several states form local chapters of the American Viola Society. I remember attending a board meeting at the 1999 International Viola Congress when the idea of the local chapter was very new. Some very successful chapters were doing remarkable things, notably the Chicago Viola Society with its wide membership base and its sponsoring of the Chicago Viola Competition. I have also been very impressed with the New York Viola Society and the newsletter and collegial concerts they hold. They also have a very nice website at www.nyvs.org with an excellent resource on viola recordings. After moving from upstate New York to Illinois, I eventually became Vice-President of the Chicago Viola Society and Treasurer of the Iowa Viola Society. I was able to observe from these positions the wonderful service these groups provided to the viola community.

In summer of 2005, I accepted a new viola professor position at the University of Florida, and then realized that Florida was the most populous state without a state chapter of the AVS. After being there one year, I decided it was time to form a Florida Viola Society Chapter. I was pleasantly surprised at how painless the whole process was. The biggest obstacle was securing at least ten people to attend the initial organizational meeting. I

contacted many more than the ten I needed and twisted the arms of my own students to come to the meeting and join AVS to ensure I had the number needed. We had sixteen there, so we met that requirement without a problem! We have had about six events since our inception. Our new chapter has been able to raise awareness about the viola at the local level, as well as awareness of the American and International Viola Societies, and I expect that more people will become aware of the International Viola Congresses as well.

Recently, we have had successful new chapters join us, including the Tennessee Viola Society (Kathryn Plummer, president), Alabama Viola Society (Dan Sweaney, president), Gulf Coast (Mississippi) Viola Society (Hsaipei Lee, president), Indiana Viola Society (Philip Tietze, president), Louisiana Viola Society (Matt Daline, president), and a newly revitalized Great Lakes Viola Society Chapter (formerly Chicago Viola Society) and the reorganized South Carolina Viola Society (Constance Gee, president). We are very close to having new chapters join us from Arkansas and Connecticut, and also have contacts working to form new chapters in Michigan, Georgia, Missouri, Wisconsin, Puerto Rico, Kansas, New Mexico, West Virginia, Nebraska, Hawaii, Alaska, and Vermont.

I am looking for contacts to help start chapters in New Jersey, Massachusetts, Kentucky, Nevada,

Local Viola Societies

Alabama Viola Society

Daniel Sweaney, president
dsweaney@music.ua.edu

Arizona Viola Society

Jaquelyn Schwandt, president
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Central Texas Viola Society

(includes Austin, San Antonio, San Marcos, Waco)
Martha Carapetyan, president
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Florida Viola Society

Ken Martinson
kamart@ufl.edu

Great Lakes Viola Society

Sarah Montzka, interim coordinator
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Central Texas

Based in Austin, Texas, the Central Texas Viola Society was formed as a chapter of the AVS in the winter of 2005. In its first two years, the CTVS offered educational outreach opportunities, including All-Region and All-State audition workshops for area high school students, an open rehearsal with Nokuthula Ngwneyama and the Austin Symphony, and a series of ensemble-playing social events. We kicked off the 2007-2008 season in September by offering our 3rd annual All-Region and All-State audition workshops, taught by CTVS members Ames Asbell, Martha Carapetyan, and Bruce Williams. Workshop attendance increased for the third year in a row, and the students were bright, well-prepared, and interested in learning the ins and outs of preparing for auditions. We are proud that most of the students who attended the classes were successful in their auditions. Congratulations to all who participated!

In November 2007, the CTVS hosted its first visiting artist. Christine Rutledge, Associate Professor of Viola at the University of Iowa, gave a master class on baroque viola playing, followed by

a demonstration-recital. A fascinating look into the world of solo baroque viola performance, it was a delight to see and hear Christine's skilled and enthusiastic presentation. She explained the differences in baroque and modern instruments, and demonstrated on her own baroque viola how baroque compositions call for completely different physical and musical techniques than those of the modern era. Each of the master class performers made significant changes and was inspired by a new understanding of baroque performance practice.

In December 2007, members of the CTVS and friends gathered to do some "viola caroling" at two local convalescent homes in Austin. At each one, we talked with residents and answered questions, as many were unfamiliar with the instrument. These performances were meaningful not only to our audiences, but gave members a way to bring our ensemble playing into the wider community.

In the 2008-09 season the CTVS looks forward to many varied activities including seminars on improvisation for violists and movement techniques for healthy playing.

At present we are primarily composed of violists in the Austin metropolitan area, but hope to include communities within driving distance. At the crossroads of many different types of music and performers in Austin, the Central Texas Viola Society is making its own mark and offering valuable

opportunities to violists interested in learning more about their instrument, its repertoire, and performance possibilities.

– Martha Carapetyan

Gulf Coast

The Gulf Coast Viola Society was formed in the spring of 2008 at Loyola University in New Orleans, Louisiana. Violists from the Louisiana Philharmonic Orchestra and students and teachers from area universities attended the first meeting. Our elected officers are:

Hsiaopei Lee, President
Bruce Owen, President-elect
Paula Krupiczewicz, Treasurer
Julia Howell, Secretary

Our past events included a viola recital and a master class with Bruce Owen (Loyola University) at the University of Southern Mississippi and a viola master class with Roberto Diaz at Loyola University. Upcoming events include a viola master class with Matthew Dane at Loyola University in November; a recital by Hsiaopei Lee (USM) performing works by Shostakovich, Sibelius, Bridge, and Clarke in November in Hattiesburg, Mississippi; and a Viola Day in spring 2009. The Gulf Coast Viola Society plans to set up a website, newsletter, regional viola competition, and a viola recital series in the near future. We hope to extend our recruiting efforts to violists from the regional area of Southern Louisiana, Mississippi, and



Roberto Diaz with members of the Gulf Coast Viola Society.

Southwestern Alabama to join our society, and we welcome further advice to make the GCVS better!!

– Hsiaopei Lee

Indiana

Thirteen violists from around the state of Indiana convened at Indianapolis Violins on a beautiful Sunday afternoon in May to form the Indiana Viola Society. Two hours later— after collecting dues, establishing our by-laws, and discussing

our grand vision for the future of the viola in the state of Indiana—the newest state chapter of the American Viola Society was officially up and running!

We had our first official activity as an organization this past Labor Day weekend in the form of a potluck-barbeque picnic at the home of Theresa Lagdon, Indiana Viola Society charter member and a violist with the Indianapolis Symphony. After a delicious round of hot dogs, hamburgers, and veggie burgers— along with the traditional potato salads and desserts—we retired to the



Alan de Veritch conducts members of the Indiana Viola Society.

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living room, where Alan de Veritch lead our intrepid group in impromptu performances of selected viola ensemble music, including Alan's own arrangement of excerpts from the third act of *La Bohème*. Overall, about a dozen violists participated, including a good portion of our charter members plus students from around the area and the state. On October 7, 2008, we plan to attend David Dalton's lecture at Indiana University on William Primrose, where we plan to spread the word about our exciting new organization and hopefully attract new members.

Indiana has long had a distinguished history of viola scholarship and performance, and it is only fitting that there is now a state chapter for this region. There will be

many exciting events coming up in the future for our group—we'll keep everybody posted!

– Philip Tietze

Oregon

The Oregon Viola Society has new leadership organizing some exciting play-ins, master classes, and concerts for this fall. The season gets going with a laid-back (typical Oregon style!) play-in in downtown Portland and a viola day in Salem a week later. The Salem event includes a master class with Joël Belgique, principal violist of the Oregon Symphony; and FEAR no MUSIC, a demonstration of little-known works and a play-in. Charles Noble has recently relaunched our website at [\[gonviola.org\]\(http://gonviola.org\), where you can find a complete list of our upcoming events. We put together a newsletter and are getting an excellent response from both professional and amateur players. We are looking forward to connecting violists across the Northwest.](http://www.ore-</p>
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– Miriam English

Tennessee

Fall will be a busy season for viola activities in the great state of Tennessee. Things kick off September 27 and 28 in Knoxville at the University of Tennessee's Viola Celebration, organized by Hillary Herndon. The response has been so great that we've had to add extra classes! We are now up to seventy participants with stu-

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James Fellenbaum rehearses the Pizzicato Polka with over sixty violists in the All Viola Orchestra at UT's Viola Celebration.



Georgia State University student Rick Neff in a master class with Jeffrey Irvine.

dents coming from as far away as Miami and Dallas. Lilly Sutton will present an introduction to the Alexander Technique, and Jennifer Bloch will offer a Suzuki workshop. Jeffrey Irvine and Kathryn Plummer are our special guests, and new teachers include Deborah Lander and Kathryn Dey.

Later in the season two exciting lectures are in store for violists at the Blair School of Music, Vanderbilt

University. On October 6, Dr. David Dalton will present a lecture entitled "The Art of William Primrose," and on November 5, Edward Klorman will present a lecture entitled "Viola Performance and the Historical Imagination" and give a master class. We invite violists from around the state (and the nation) to see the fantastic viola offerings in Tennessee!

– Hillary Herndon
Kathryn Plummer

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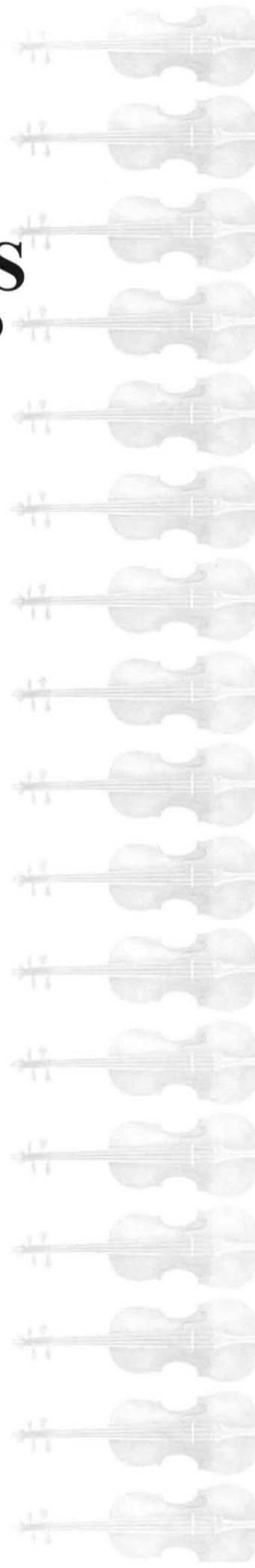
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