

Journal of the American Viola Society

Volume 25 Number 2



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Journal of the American Viola Society

A publication of the American Viola Society

Fall 2009

Volume 25 Number 2

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On the Cover:

Isaac Smith The Violist

Multimedia artist Isaac Smith painted this work to visually represent how he sees the viola sounding when classical music is played. He writes: "The sound of the viola is complex, mellower than a violin with rich tones and high pitches that are not piercing as a violin. Various warm colors were painted in large and small shapes to portray the complexity of the sound and music moving in and out of the instrument and player. Large shapes represent longer notes and small shapes the shorter staccato notes." For more information about the artist, please visit: <http://www.isaacdsmith.com>.

Editor: David M. Bynog

Departmental Editors:

Alternative Styles: David Wallace

At the Grassroots: Ken Martinson

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

Consultant:

Dwight Pounds

AVS National Board of Directors

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Nokuthula Ngwenyama, president-elect (2011)

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Deborah Price (2010)

Karen Ritscher (2012)

Ann Roggen (2011)

Marcus Thompson (2011)

Lembi Veskimets (2010)

AVS General Manager

Madeleine Crouch

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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



I occasionally receive correspondence from people who believe that the American Viola Society is dedicated to the flower, instead of the musical instrument. I enjoy reading these letters and e-mails because I can sense the passion that they feel for the flower, so I regret informing them that our organization cannot help them. Of course, it also reminds me how fortunate we are that the AVS exists for those who are passionate about the instrument! The AVS is starting a membership drive to help spread the word to the many passionate violists who are not yet members. Please see the President's Letter for more details on how you can help.

The theme of "viola passion" permeates this issue. The Welsh violist and composer Kenneth Harding, unfamiliar to many readers, displayed his zeal for the viola in numerous compositions. Many of these works, previously available only in manuscript, will get new life in upcoming publications by Comus Edition. Tom Tatton provides a thoughtful and personal look at

Harding's career and his legacy for the viola. Tom has also recorded several audio excerpts to accompany the article, which are available at <http://www.americanviolasociety.org/recording>.

Tom—another devoted advocate of the viola—and his wife Polly graciously fund the first prize in the David Dalton Viola Research Competition. This year's winner, Jennifer Mueller, approaches Bartók's Viola Concerto from a new angle. Applying research she performed at the University of Central Florida, Jennifer looks at the emotional responses that the composition arouses in listeners. The article not only presents new insight into musical interpretation of the concerto, but also discusses practical ideas for similar study of other works and the application of such research.

David Dalton himself returns to these pages on a fitting topic: the 1979 International Viola Congress. This congress, hosted by Dr. Dalton at BYU and dedicated to William Primrose, was notable for several reasons including the commissioning of Rochberg's Viola Sonata and the establishment of the first Primrose International Viola Competition, held in conjunction with the congress. David's reminiscences offer historical reflection, droll commentary, and catering disasters. It is a must-read.

As usual, we also provide coverage of the 2009 International Viola Congress, held in Stellenbosch, South Africa.

This congress, the first on the African continent, was a labor of love for all involved. A distinguished group of attendees report on all the happenings, from the ambitious Hindemith Cavalcade to the distinctive performances of indigenous African music.

Our Student Life department showcases the year's most exciting classical event: the YouTube Symphony. Kathy Steely interviews Dawson White, who served as the Associate Principal Viola in the orchestra. Dawson takes us on the journey from his application to the final concert at Carnegie Hall, including all of the long rehearsals (and whirlwind media coverage) in between.

Lastly, our Fresh Faces column looks at a violist who is quickly making a name for himself: Maxim Rysanov. The Ukrainian-born instrumentalist has been in great demand in England, where he was honored as Classic FM Gramophone's 2008 Young Artist of the Year. I am sure you will enjoy discovering the distinctive brand of passion that Rysanov brings to the viola. ☺

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 2010.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2010 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 \$23 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



Welcome to this issue of the *Journal of the American Viola Society*! I am excited to inform you of some of the recent activities of our illustrious organization.

To begin, the AVS is excited to announce the appointment of Mr. Jason Bonham as the new AVS Webmaster. Jason brings extensive experience in web design and marketing and has an impressive viola résumé, as well. Jason's vision for a newly designed AVS website includes expanding the online resources and offering some communication tools for our viola community. Stay tuned for the new site's premiere in early December.

Nominations are currently being accepted for the biennial awards of the American Viola Society. These awards will be presented to outstanding members of the viola community at the 2010 International Viola Congress in June. Please see the announcement in this issue of the journal for details, and visit the AVS website for an online nomination form and instructions.

The 37th International Viola Congress was held in Stellenbosch, South Africa, in July, and I had the pleasure of attending my first overseas congress as a performer and master class clinician. The trip was a culturally moving experience, and I commend Hester Wohlitz, President of the South African Viola Society, and her team for hosting a beautiful event.

Make plans now to attend the 38th International Viola Congress at the Cincinnati-College Conservatory of Music from June 16–20, 2010. Host Catharine Carroll has a stellar event planned with an array of international artists and some unique events. Please see Dr. Carroll's official letter of invitation (included in this issue), which outlines what should prove to be an outstanding congress.

The 2009 AVS Fall Membership Drive is now underway. This year our theme is "Every-member-get-a-member." As you will notice from the membership chart in this issue, AVS membership has gradually declined in recent years. The AVS is committed to maintaining its relevance as an organization for violists, but we cannot do that without your continued support. We are all equal partners in this organization, and I challenge each of you to recruit one new member to the AVS before the end of the calendar year. If each of us follows through on this minimal effort, our total membership will have doubled. Please tell your friends what an incredible organization we have. Relay your experiences at attending a viola congress or other viola event; share your journals and refer friends

and colleagues to our website. Consider a gift membership to a peer, colleague, or student. Encourage your institution's library to subscribe (institutional members are our most consistent members).

Include viola advocates such as composers, patrons, even violinists on your gift list! Also, as the year comes to a close, please consider a tax-deductible donation to the AVS. Your gift can be to a specific competition or program or to the general operating fund. Donations of instruments and bows to the AVS Viola Bank also qualify as tax-deductible (as allowable by law).

Please visit the AVS website at www.americanviolasociety.org for details regarding instrument donations and procedures.

Lastly, I would like to acknowledge our advertisers. Many of them are longtime supporters of our organization, and I wish to publicly express gratitude on behalf of the AVS for their continued support, even in challenging economic times. Please consider patronizing these businesses for all your viola needs.

In the Spring issue, I look forward to bringing you updates regarding the 2011 Primrose International Viola Competition and the opening of the Viola Bank. In the meantime, stay in touch with current viola events through the AVS website and in monthly issues of the AVS Broadcast E-Newsletter. ☺

Warmly,

Juliet White-Smith,
President



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ANNOUNCEMENTS

Sel Kardan, AVS Board Member, Named to Colburn School Position

Violist Sel Kardan was unanimously appointed President and Chief Executive Officer of The Colburn School by its board of directors effective September 2009. Formerly the President and CEO of the Music Institute of Chicago, Kardan has a varied background in music administration, teaching, and chamber music performance. A graduate of the Peabody Institute of the Johns Hopkins University, his principal teachers include violists Paul Coletti and Victoria Chiang and violinists Daniel Heifetz and Sylvia Rosenberg. Kardan currently serves as a board member of the AVS and previously served as a recording reviewer for the *JAVS*.

New Webmaster, Redesigned Website

The American Viola Society recently named Jason Bonham as its new webmaster. Jason replaces Kathy Steely, longtime webmaster and former Editor of the *JAVS*, who leaves to pursue other opportunities. Jason holds degrees in viola performance from Brigham Young University and Northwestern University and has been active as an orchestral musician, a chamber musician, and a teacher. He also comes to the AVS with an extensive background in Web design. Members can look forward to a substantial redesign of the website before the end of 2009, including new features and extra member benefits.

Call for Nominations

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

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

Criteria: The AVS Career Achievement Award requires a minimum of thirty years service to the

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

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

Criteria: Nominees for this award must demonstrate at least one of the following:
A minimum of ten years of Service to the AVS (can be waived)
Outstanding Teaching
Outstanding Scholarship or Composition
Philanthropy
Distinguished Performance, if considered secondary to the above.

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

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

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

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VIOLISTS ON THE MOVE

Compiled by Kenneth Martinson

Delaware Symphony	Assoc. Principal Viola	Elizabeth Jaffe
	Asst. Principal Viola	Robin Massie-Jean
Elgin Symphony	Section Viola	Benton Wedge
Eugene Symphony	Section Viola	Miriam English Ward
Fort Wayne Philharmonic	Section Viola	Logan Strawn
Grant Park Symphony	Section Viola	Elias Goldstein
Green Bay Symphony	Section Viola	Jamie Hofman
		Jasmine Beams
Monterey Symphony	Section Viola	Jennifer Paulson
New Jersey Symphony	Asst. Principal Viola	Renata Hornik
Reading Symphony (PA)	Co- Principal Viola	Fan Hu
	Co- Principal Viola	Kyle Armbrust
Saint Louis Symphony	Section Viola	Christopher Jenkins
San Francisco Symphony	Principal Viola	Elizabeth Kuefler
Southwest Florida Symphony	Principal Viola	Weijing Wang
Spokane Symphony	Section Viola	Jonathan Vinocour
Toledo Symphony	Assoc. Principal Viola	Rebecca Diderrick
		Eliza Thomason
		Timothy Zeithamel
Fine Arts Quartet (UW-Milwaukee)	Violist, Artist-in-Residence	Nicolò Eugelmi
University of Oklahoma	Viola Professor	Mark Neumann

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2009 AVS BOARD MEETING

MINUTES AND REPORTS

Annual Board Meeting of the American Viola Society
Brigham Young University
Friday, June 5, 2009, 4:00–7:00 p.m.
Saturday, June 6, 2009, 9:00–11:30 a.m. and
1:00–3:00 p.m.

Officers present: White-Smith (President), Martinson (Secretary), Sayles (Treasurer)
Officers unable to attend: Ngwenyama (President-Elect), Callus (Past-President)
Board members present: Bigelow, Veskimets
Board members present by teleconferencing: Bynog, Fernandez, Holland, Price, Plummer, Roggen, Thompson
Board members unable to attend: Browne, Docter, Rodland, Zeitlin
AVS Board advisory present: Ronald G. Worsham, Associate Professor, School of Accounting, BYU

Friday, June 5, 2009, 4:00–7:00 p.m.

Officers present: White-Smith (President), Martinson (Secretary)
Board members present: Bigelow, Veskimets
Board members present by teleconferencing: Fernandez, Price, Plummer, Roggen, Thompson

Meeting was called to order by President White-Smith at 4:08 p.m.

- I. Election results disseminated (White-Smith)
- II. Nominating Committee (White-Smith (for Zeitlin, chair))
 - A. Concerns for next year's election addressed
 - B. AVS website announcement of elections needed
- III. President's report (White-Smith)
 - A. Inclusion of AVS membership form and introductory letter in the NYVS newsletter
 - B. AVS presence at 2009 ASTA Conference in Atlanta, Feb. 18–20

- C. Maurice Gardner Composition Competition (for Palumbo, chair, ad hoc)
- D. Webmaster vacancy
- E. Updating of website
- F. Congress Handbook—task has been completed
- G. Accountant and lawyer appointed as advisors to the board
 - 1. Ron Worsham, professor of accounting at BYU
 - 2. Charles Tucker, tax lawyer in Fort Collins, CO
- H. Instrument insurance: Crouch has secured an insurance company with group rates
 - 1. www.anderson-group.com for details on the instrument insurance policy
 - 2. This will be highlighted in the next journal and e-news
- I. International Viola Society business
 - 1. Nominations discussed for interim Vice-Presidency vacancy
 - 2. Nominations discussed for the Silver Alto Clef award
- IV. Education Committee (White-Smith (for Zeitlin, chair))
 - A. Audition CD review service introduced to the board, in which a committee will review CDs for students seeking feedback for audition preparation
 - B. Evaluation form proposed for board review and feedback
 - C. ACTION: Recommend committee to make revisions and resubmit to board for approval
- V. Congress Committee: board updated on progress for 2012 congress location (Bigelow)
- VI. Publications Committee (White-Smith (for Docter, chair))
 - A. Upon recommendation of the Publications Committee, ACTION: AVS Board voted unanimously to renew Bynog as editor of the JAVS
 - B. JAVS advertising is down from previous years
 - C. Review of effectiveness of e-news

-
- VII. Membership/Chapters Committee (Martinson)
- A. Membership data analysis (see chart)
 - B. Goals/Suggestions for membership increase for 2010 discussed
 - C. Chapters
 - 1. Nineteen chapters, and one affiliate chapter in good standing for 2008–9 with activities reported
 - 2. Eight chapters with no activity report—will work on reactivating these
 - 3. Five new chapters for 2008–9
 - a. Louisiana
 - b. Missouri
 - c. Eastman (student)
 - d. California (Northern), re-established
 - e. Kentucky
 - 4. Thirteen states with leads on forming a new chapter
 - 5. Eleven states where we are looking for leadership to form a new chapter
 - D. Issues/Goals for 2009–2010 in regards to chapters discussed

Meeting adjourned at 7:01 p.m.

Saturday, June 6, 2009, 9:00–11:30 a.m.

Officers present: White-Smith (President),
Martinson (Secretary), Sayles (Treasurer)
Board members present: Bigelow, Veskimets
Board members present by teleconferencing: Bynog,
Plummer, Roggen
AVS Board advisory present: Worsham

White-Smith called the meeting to order at 9:10 a.m.

- VIII. Presentation by Worsham
- IX. Treasurer's report (Sayles): Report submitted (see Treasurer's Report 2009)
- X. Editor's report (Bynog)
- A. New Mission Statement: The *Journal of the American Viola Society* strives to cover all aspects of the viola, its repertoire, its performers, its luthiers, and its teachers. Maintaining the highest level of scholarship, the journal publishes research of lasting historical value. Recognizing

- the eclectic interests of its readers, it offers articles that are informative, relevant, useful, and entertaining
- B. Author contracts: *JAVS* adopted new policy of issuing this for greater flexibility in re-issuing articles and protecting *JAVS* in the unlikely case of plagiarism
 - C. Back issues available online: project is underway, should be complete within the next few months
 - D. Feature articles: Wish list of potential article topics distributed by Bynog
 - E. Advertising: aggressive recruiting of advertisers needs to be continued
 - F. Single issue rates have been at \$5 for many years
 - 1. Bigelow moved that the price of back issues be raised to \$10
 - 2. Martinson seconded
 - 3. ACTION: The Board voted unanimously to raise the price of back issues to \$10
- XI. Fundraising Committee (Price: no activity): Ideas for 2009–10 discussed
- XII. Management services discussed (White-Smith)

Meeting adjourned at 11:35 a.m.

Saturday, June 6, 2009, 1:00–3:00 p.m.

Officers present: White-Smith (President),
Martinson (Secretary), Sayles (Treasurer)
Board members present: Bigelow, Veskimets
Board members present by teleconferencing: Bynog,
Holland, Plummer, Roggen

White-Smith called the meeting to order at 1:07 p.m.

- XIII. One-year review of JAVS Editor (submitted by Docter, read by White-Smith)
- A. Bigelow motions to offer continuance to Bynog as JAVS editor
 - B. Martinson seconds
 - C. ACTION: AVS Boards votes in unanimous approval of Bynog to continue as editor
- XIV. By-Laws Committee (Veskimets) Several constitutional changes brought to board
- A. Sayles motioned to approve the above mentioned changes

- B. Bigelow seconded
- C. ACTION: The AVS Board unanimously approved the above mentioned changes to the By-laws
- D. Constitutional changes will be forthcoming
- XV. Primrose Committee report (Ngwenyama)
Several issues discussed by committee
- A. Creation of a Primrose Competition Handbook, including codification of rules
 - B. Taped preliminary rounds
 - C. Next competition: late May/early June 2011
 - D. Repertoire
 - D. Location
- XVI. Viola Bank (Price: no report)
- XVII. Handbook for the Board (White-Smith): work in progress
- XVIII. Technology Committee (White-Smith) (for

Brown, chair)): Suggestions for areas of development and improvement discussed

XIX. Old Business—ADDRESS SERVICE

REQUESTED—this was board approved but has not been implemented yet

ACTION: Martinson will follow-up with management to implement the service beginning with the Fall 2009 issue and monitor this new policy to see if it is cost-effective for membership retention

Meeting adjourned at 3:06 p.m.

Respectfully submitted

Kenneth Martinson,
Secretary to the American Viola Society

American Viola Society Membership 02–09

	Jun. 02	May 03	Jun. 04	May 05	May 06	Jun. 07	May 08	May 09	Recently expired Jan-Apr 09	Long Term Lapsed	08–09 Gain or Loss of members
Regular	550	621	517	538	424	424	386	336	95	760	-50
Student	248	327	231	298	176	155	238	196	105	723	-42
Joint	49	27	25	22	22	20	24	14	9	21	-10
Dual	22	14	12	16	15	23	10	17	3	24	+7
Emeritus	15	67	60	60	57	51	57	57	11	43	Unch.
Intl.	13	20	17	17	20	20	18	20	2	29	+2
Intl. student		7	0	7	3	1	10	4	5	15	-6
Comp.					7	9	9	8	0	6	-1
Honorary					6	6	6	6	0	0	Unch.
Institutions		60	?	71	69	73	73	83	1	11	+10
Life					4	4	5	4	0	0	-1
Press					2	2	3	4	0	0	+1
Total	959	1145	863	1029	781 800	767 788	816 839	727 749	231 231	1626 1632	-89 -90

American Viola Society Operating Budget

Profit and Loss

Date Range: June 1, 2008 - May 31, 2009

	6/1/08 - 5/31/09	6/1/07 - 5/31/08	(\$ Change	(%) Change
Income				
Advertising	\$10,875.00	\$12,277.50	(\$1,402.50)	(11.42%)
Checking	\$99.23	\$92.36	\$6.87	7.44%
Donation	\$3,623.70	\$6,582.00	(\$2,958.30)	(44.95%)
Member dues	\$26,926.00	\$31,820.00	(\$4,894.00)	(15.38%)
Merchandise Sales	\$1,050.74	\$840.00	\$210.74	25.09%
Total Income	\$42,574.67	\$51,611.86	(\$9,037.19)	(17.51%)
Expense				
Administrative	\$18,135.52	\$13,159.81	\$4,975.71	37.81%
Awards	\$0.00	\$90.47	(\$90.47)	(100.0%)
Back Issues	\$224.16	\$0.00	\$224.16	100.0%
Bank	\$960.45	\$977.83	(\$17.38)	(1.78%)
Grant Expenses	\$0.00	\$250.00	(\$250.00)	(100.0%)
JAVS	\$24,094.40	\$18,234.94	\$5,859.46	32.13%
Website	\$1,878.92	\$1,959.82	(\$80.90)	(4.13%)
Taxes	\$1,668.00	\$50.00	\$1,618.00	3,236.0%
Viola Congress	\$0.00	\$1,500.00	(\$1,500.00)	(100.0%)
Dalton Competition	\$300.00	\$300.00	\$0.00	0.0%
Dues Expense	\$4,266.00	\$50.00	\$4,216.00	8,432.0%
Total Expense	\$51,702.45	\$36,874.99	\$14,827.46	40.21%
Net Income	(\$9,127.78)	\$14,736.87	(\$23,864.65)	(161.94%)

2010 CONGRESS HOST LETTER

As hosts of the 38th International Viola Congress, we cordially invite you to attend this unique incarnation of the event, June 16–20, 2010, at the University of Cincinnati College-Conservatory of Music in Cincinnati, Ohio. The 2010 congress will build on the traditions of congresses past while exploring new events and ideas. Inspired by the Roman god Janus found above the doors to the College-Conservatory of Music, our theme looks forward and back at the various roles of violist as soloist, pedagogue, chamber, orchestral, and experimental musician.

The jam-packed schedule surrounds two orchestral evenings featuring performances by Nobuko Imai, Roberto Díaz, Garth Knox, Paul Coletti, David Carpenter, and Victoria Chiang with the Cincinnati Chamber Orchestra. Kim Kashkashian will also present an evening of music for viola and percussion. We are fortunate to have violinists Gil Shaham and Adele Anthony collaborate in chamber music with several guest artists.

Influential quartet violists will also be featured in a variety of performances and in a panel discussion on the role of the violist in quartets. Violists from the Cleveland, Guarneri, Juilliard, and LaSalle quartets will be among those participating.

Opportunities for students will abound at the 2010 congress. For budding violists under the age of eighteen, we will hold a Young Artists Competition with prizes including full scholarships to attend music festivals such as the Aspen Music Festival and School, Brevard Music Festival, Meadowmount, and Music Academy of the West. Graduate students and young professionals will have the chance to hone their orchestral auditioning skills in a series of morning audition workshops with principal and assistant principal players from the orchestras of Chicago, Cleveland, and Philadelphia. For information on these opportunities, visit our website at <http://www.ivc2010.com>.

The viola congress master class tradition continues with classes taught by Nobuko Imai, Bruno Giuranna, Donald McInnes, and more to be announced. We are in the plan-

ning stages of a distance learning master class with Tabea Zimmermann while she is busy in Germany performing with the Berlin Philharmonic. Information on student selection for these classes will also be available on our website.

Travel to Cincinnati is easy from anywhere in the United States and abroad. Many registrants will be able to drive from cities in the eastern and midwestern United States, and Cincinnati's international airport offers daily direct flights from most U.S. airports and European hub cities. We believe that the ease of travel combined with the varied attractions offered by Cincinnati and our blockbuster lineup make the 2010 congress a very attractive event. Stay tuned to <http://www.ivc2010.com> for all the latest information.

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FINDING EMOTION IN BARTÓK'S VIOLA CONCERTO

by Jennifer Reed Mueller

The central role of a musician is to convey meaning through music. With composers such as Hindemith, Walton, Bartók, and Penderecki occupying such prominent spots in the violist's solo repertoire, performers are saddled with the difficult task of making this repertoire accessible and meaningful to the average concert-goer. Many audience members have little or no knowledge of music composed outside of a tonal framework or worse may already have distaste for modern or atonal music. How do we surmount this and open the minds of a listener hearing a modern work for the first time? In David Wallace's recent article in the *JAVS*, "An Alternative Approach to the Traditional Recital," he begins an important dialogue on how to engage audiences with modern literature:

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 have to fight for our right to be on the solo stage. These challenges make it more imperative that when we do have the opportunities to perform as soloists, our presentation must communicate the music in a way that has profound impact on our listeners. Good enough is just not good enough.¹

Mr. Wallace's article then offers ways to approach a recital in a less formal, more interactive way. I am approaching this same challenge from another angle by first attempting to understand our audience and their emotional reactions to modern music; shedding some light on ways that the performer can begin to

alter expectations and create more exciting performances.

"When asked why they listen to music, the most common response people give is that they like the way music makes them feel. If this is true that music's importance lies in the feelings it evokes in listeners, then it suggests that one should approach the study of music by relating musical organization to human emotion."² How does music or a collection of sounds evoke emotions? Can music make you feel happy, sad, nostalgic, lonely? Dating back to the ancient Greeks and the "ethos of music," emotions have been closely associated with music. Likewise, in Western culture we tend to turn to music to alter our moods. We listen to certain music to relax and other music for stimulation. Understanding how and why music evokes emotions proves to be a complicated topic that has attracted increased interest in the past century from philosophers, psychologists, and music theorists.

There are many variables that make studying and researching emotion in music challenging. Current cognitive research is highly specialized, using laboratories to collect data through isolating aspects of music such as intervals or melodic directions and collecting data on predictions and expectations. Researchers use brain scans to study which parts of the brain are engaged, and they combine that with the study of facial expressions and heart rate to relate the brain activity to emotion. The research presented in this paper is much more of an ecological exploration into the minds of an audience with the self-serving intention of learning how to have more impact when performing less-accessible viola literature. Using the first movement of Bartók's Viola Concerto,³ this study looks specifically at what the typical emotional responses are for an average audience and then investigates ways for a performer to use that information to their advantage, ultimately creating a more exciting performance.

Difficulties in Interpreting the Bartók Concerto

Béla Bartók's Viola Concerto is one of the most performed concertos in the violist's repertoire. It has an intriguing history as Bartók's last composition, left incomplete upon his death in September 1945. Controversy over copyright laws leaves two editions unavailable in the United States, and the original manuscript and its analysis have stirred interest for the past sixty-four years. In performance, the first movement of the concerto has many hurdles to surmount for success. Firstly, Bartók does not give us a strong harmonic center. Secondly, because of the changing meter and tempos, accelerando, and rubato, rhythmic stability is

also low. Thirdly, because the main theme is constantly being altered, many of the formal markers that listeners may rely on are not obvious, leaving listeners insecure in their understanding of the music. And lastly, unlike the second and third movements, which are fairly short in comparison and thematically compact, the first movement lasts just shy of fifteen minutes and traverses the gamut of tempos and moods. In addition, the moods evoked are not just basic emotions like happy or sad, but are more likely to consist of conflicting emotions. In many ways this would appear to be an exciting prospect. But for most audience members who are hearing this movement for the very first time, holding their attention and curiosity will take careful consideration.

		6	
		merry joyous	
7		gay happy cheerful bright	
			5
			humorous playful whimsical fanciful quaint sprightly delicate
8		light graceful	4
			lyrical leisurely satisfying serene
			tranquil quiet soothing
	1	3	
		dreamy yielding tender sentimental	
		longing yearning pleading plaintive	
	2		
		pathetic dolesful sad mournful	
		tragic melancholy frustrated depressing	
		gloomy heavy dark	

Figure 1: This chart was developed in 1936 by psychologist Kate Henn, an early pioneer in the study of the elements of expression in music. It has been amended a few times for various studies that contained non-classical styles of music, but is still referred to and considered relevant today for its organization of terms and layout.

Section	Measure	Hevner Number	Selected Emotions
1	1–13	2	sad, mournful, gloomy, dark, heavy, tragic
2	14–28	8	exalting, vigorous, robust, emphatic, majestic
3	29–36	3	dreamy, tender, sentimental, yearning
4	37–40 + 1 beat	7	dramatic, passionate, agitated, exciting, exhilarated, sensational
5	41–60	7	exhilarated, soaring, dramatic, triumphant, agitated, passionate, exciting, restless
6	61–69	3	dreamy, sentimental, tender, longing, plaintive, yearning, yielding
7	70–80	3	dreamy, pleading, yielding
8	81–109	3	dreamy, sentimental, tender, longing, yearning, pleading, yielding
9	110–26	3	dreamy, longing, plaintive, yearning, yielding, sentimental, tender
10	127–61 + half a beat	6	bright, joyous, gay, cheerful
11	162–83	7	dramatic, agitated, restless, passionate, soaring, exciting, triumphant
12	184–206	7	triumphant, dramatic, passionate, agitated, exciting, restless, exhilarated, soaring
13	207–30	3	dreamy, sentimental, longing, yearning, pleading, tender
14	231–end	2	mournful, gloomy, dark, heavy, tragic

Figure 2: Table showing the fourteen sections that the first movement of the Bartók Concerto was divided into and the general agreed-upon Hevner response from the surveyed listeners.

The Course of the Study

This study surveyed twenty-five listeners who ranged in age from eighteen to seventy-eight. The male to female ratio was 10/15. The listeners were in two groups. The first group was a strings class, mostly undergraduates, at the University of Central Florida. The second group was a choir at the First Presbyterian Church in Mt. Dora, Florida. The listeners were selected in an attempt to replicate a typical audience that would have a wide range of musical education. In this case, listeners had zero to sixty-five years of musical training. The listeners attended between zero to thirty-two concerts in a year.

The experiment took the following course: a recording of Kim Kashkashian⁴ performing the first movement of Bartók's Viola Concerto was played with brief pauses between sections. Listeners were given a chart of emotions for each section and asked to circle any and all emotions that they felt or believed the music represented within each section. The chart is shown in Figure 1.⁵

For the purpose of this study, the movement was divided into fourteen sections as outlined in Figure 2. The sections were chosen at natural points in the score, such as the appearance of a new theme, the development, recapitulation, coda, and bridge. Although the movement could have been divided further to isolate more shifts in mood within sections, the attempt was to record the responses without creating excessive starts and stops, allowing the movement to retain its natural flow. Therefore, the emotional responses from one section may bleed over or influence a following section as it would in a live performance.

The chart of emotions was developed by psychologist Kate Hevner and contains sixty-seven adjectives arranged into eight groups. Each group is comprised of similar emotions, allowing listeners to select within a range of emotions while allowing the results to show the strength or weakness of a general affect. "Every person brings an individual point of view created through their own experiences, background, aesthetic attitudes, and specific viewing (or hearing) occasions, but there is a limit to this potentially infinite plurality."⁶ This is an accepted idea in films termed as sub-

ject-position. It is equally useful in music as the shades of emotions experienced in response to music, or the way that we choose to define them, may not be identical from person to person, but a general affect can usually be agreed upon. The results of this survey show the general agreed-upon emotional affect; that is, the number on the Hevner circle that received the highest number of responses from the surveyed listeners. The results are shown in Figure 2. The individual responses for each listener may be found at: <http://americanviolasociety.org/javs/bartokresponses>.

Results

Having the opportunity to survey audience members' emotional reactions to a performance in this way is interesting in and of itself to the curious performer, but it can also be useful on many levels. It gives the rare opportunity to ascertain the dominant affect over the course of the movement, which is number 3 on the Hevner circle (pleading, longing, yearning, sentimental, dreamy), as well as where it deviates to another emotion. Interestingly, the surveyed listeners most often identified number 7 as the emotional deviation. This is the polar opposite of number 3 on the Hevner circle (triumphant, dramatic, passionate, agitated, restless). This implies that there is a unique type of tension/release scheme employed in this movement that does not rely on cadences or harmonic instability and stability. A performer can also use these results to begin crafting an ideal emotional form. An immediately apparent result from this survey is that the movement fell into an unexpected emotional palindrome. With the exception of sections two and ten, the form creates a mirror image of itself (2[8]3773333[6]7732). This emotional palindrome becomes more interesting in light of Bartók's interest in and employment of symmetry in many of his other works, including his Concerto for Orchestra and the Fifth String Quartet.⁷ A performer now has the opportunity to take this palindrome as a base from which further divisions of sections and effective design could highlight and make this palindrome even stronger.

One of the claims in music theorist Leonard Meyer's influential book, *Emotion and Meaning*

in Music, is that responding emotionally to the way a piece unfolds in time is one way of understanding the musical structure.⁸ Jenefer Robinson, a philosopher at the University of Cincinnati, concurs with this point of view stating that: "Music evokes emotional responses, and by cognitively monitoring or reflecting on these responses, we can come to grasp the structures of music as well as what it expresses."⁹ In this sense, the study of musical form is simply a way of understanding a piece's organization: knowing what are the parts and what connects them or holds them together as a single unit.

If this is so, then looking at form through emotional responses may prove to be more useful to the performer than a traditional formal analysis, especially in modern literature. Traditional formal analysis may indicate when and where themes reappear, but it will not always give clear insight into how to perform the music. For example, the main themes appear many times in this movement, always with some alteration. The alterations are clearly reflected through the emotional responses from the listeners. Theme A for example received responses of 2, 3, and 8; this would not be evident in a traditional analysis. The develop-

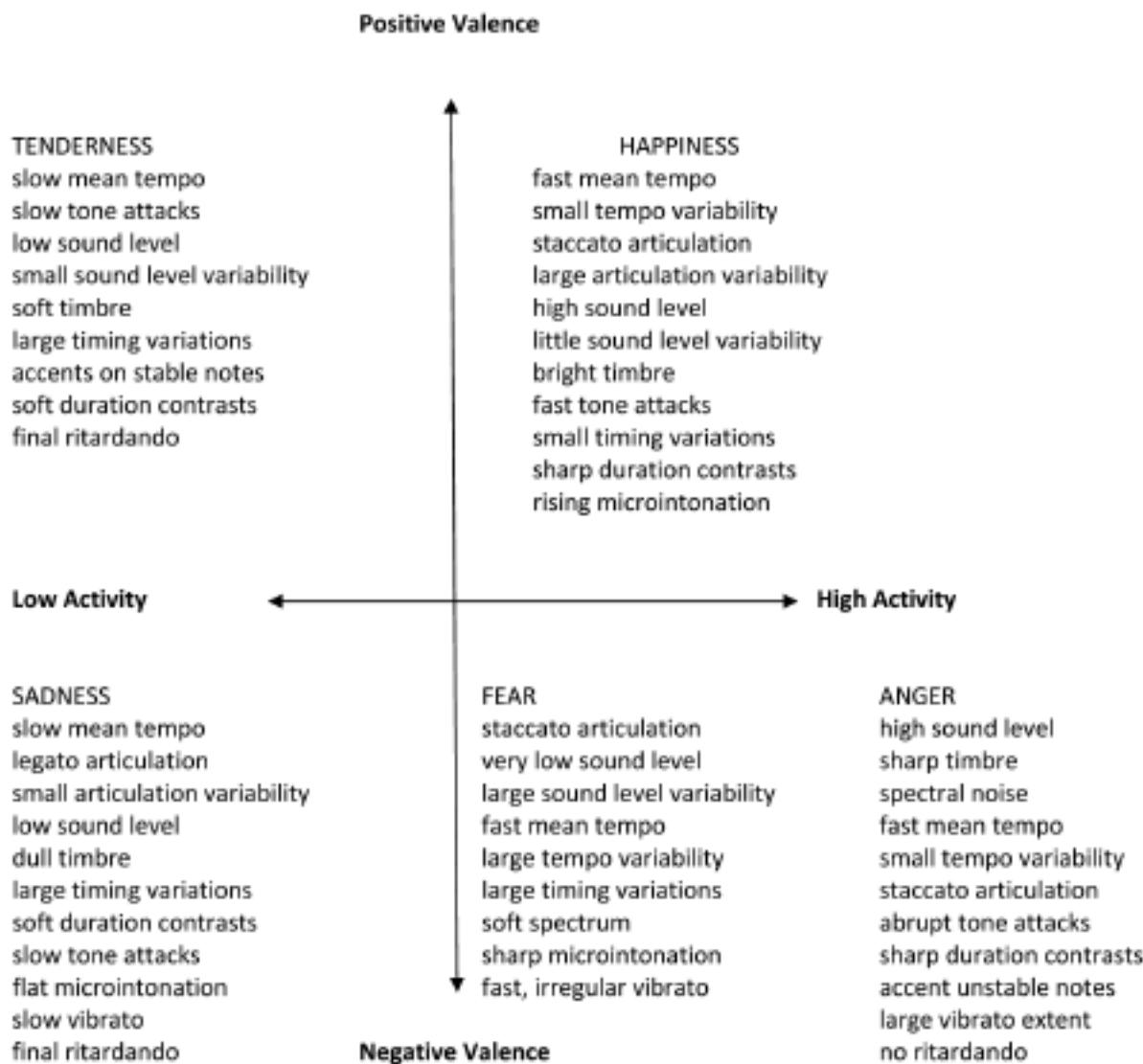


Figure 3: This is a collection of the available research assembled by Patrik Juslin.¹⁵ The research was performed by Patrik Juslin, A. Gabrielsson, E. Lindstrom, G. Kotlyar, V. Morozov, T. Konishi, S. Imaizumi, S. Niimi, K. Ohgushi, M. Hattori, and P. Laukka. The specific research studies can be accessed through the citation given below.

ment or progression of motives may be shown better through emotional responses, which are not stagnant but constantly evolving. In many ways the information displayed in a traditional analysis is much less useful or central to the actual perceived form of the movement. The emotional palindrome outlined here was the spontaneous analysis agreed upon by a mixture of trained- and non-trained listeners. Humans respond emotionally to music, and therefore a form developed from intended or perceived emotions opens up the door to understanding and communicating modern literature for performers and audiences.

Techniques that Alter Emotional Affect

Once we have crafted an emotional form, we still have the difficult task of attempting to communicate our ideas to an audience. Paul Farnsworth writes of this in his book *The Social Psychology of Music*:

It has been said that the existence of a desire to send a particular communication does not of itself guarantee that it can be sent. A hungry monkey may wail and screech in his attempts to communicate with his mate in a nearby food-filled cage. While the first monkey may interest the second with its antics, his vocalizations will normally not tell her to give him food. So far as she is concerned, his vocal behaviors are not specifically meaningful although he is obviously striving to make them so. The problem now before us is to see to what extent musicians are communicating and in what degree, they like the hungry monkey, are deluding themselves into believing that others must somehow understand them.¹⁰

How can performers ensure that they are actually communicating their intended meaning? Concrete answers to this question may never be fully established, but the research in the area can be investigated and used as insurance. “The crux of expressive performance is in nuance. Nuance is the subtle, sometimes almost imperceptible, manipulation of sound parameters, attack, timing, pitch, loudness, and timbre that makes music sound alive and human rather than dead and mechanical.”¹¹ While pitches, rhythms, basic timbre of an instrument, or orchestra-

tion obviously cannot be changed, dynamics, tempos, timing, articulation, vibrato, bowings, intonation, variation in timbre, tone attacks, and tone decays can be altered. The available research suggests that “the performer’s expressive intention affects almost every aspect of the performance; that is, emotional expression in performance seems to involve a whole set of cues—or bits of information—that are used by performers and listeners.”¹² Some of those cues are quite obvious to trained musicians: a minor passage is more likely to sound sad when played with a legato bow stroke in a softer dynamic while a rising major passage is likely to sound happy when played with a shorter staccato bow stroke. There are several aspects in the hands of performers that are less obvious. For example, in psychologist C. P. Heinlein’s study of major and minor it was concluded that louder, higher pitch chords sound more major than softer, lower pitch chords regardless of their actual mode.¹³ Kate Hevner concluded that tempo plays the largest role in giving meaning to music.¹⁴ Slower tempos relate to numbers 1–4 on the Hevner circle and faster tempos to numbers 5–8. Current research continues to collect data on different musical techniques and the resulting emotional relationship. Although the research thus far has only focused on basic emotions and has employed primarily vocalists and pianists in studies, the information is still useful for violists. Figure 3 displays a summary of the available research collected by Patrick Juslin. This collected research, coupled with the survey results, should allow performers to tailor their interpretation in a more informed way.

Practical Application of Emotional Analysis

Even though the opportunity to view music through an audience’s responses is interesting, it will not often be practical to survey a wide range of listeners in the ways presented here. However, the same process can be applied in studios, string classes, theory classes, or simply by surveying friends and relatives on a piece prior to performance. The information can be used to test the accuracy of personal interpretations or to study a particular recording. The Hevner chart of emotions can be used in labeling the specific emotions performers intend to convey within a piece and in mapping out an emotional form. Analyzing violists’ repertoire in this way also pro-

vides an avenue to discuss the structure of a piece with an audience in an understandable, non-intimidating way. It invites conversation about the music between performers and listeners that would not be available through other types of musical analysis. Another advantage to analyzing modern literature this way is that it provides a simpler way to present the organization of this music to younger students. Compared to violinists with endless repertoire, viola students are presented with modern literature at an earlier stage in their development. Talking about form or structure as related to emotions will allow them to participate more fully in interpreting the music rather than simply attempting to copy their teacher or recordings. Forming an opinion of the emotional flow of a piece and then discussing how those emotions might be created technically on the viola will allow performers to develop interpretive and technical skill simultaneously. Any tools that engage dialogue on interpretation will surely prove to be beneficial to the developing musician as well as to the seasoned professional.

Conclusion

People enjoy and take pleasure in what they understand. What performers ultimately are trying to do as musicians is share something that they feel passionately about. When people understand something, they are more likely to love it. Emotion will prove to be a common ground to all and central to what performers are expressing through music. Therefore, studying music and emotion should be at the core of understanding modern music for both performers and audiences. Analyzing a work in this way is littered with obstacles and obviously is not an exact science. As Leonard Meyer said in *Emotion and Meaning*: “Even where the report given is of a genuine emotional experience, it is liable to become garbled and perverted in the process of verbalization. For emotional states are much more subtle and varied than are the few crude and standardized words which we use to denote them.”¹⁶ Movies, commercials, restaurants, stores, spas, and politicians are all known for using music to create emotions or moods either to sell an idea or a product, specifically using music to elicit a desired response. Performers can use the same information to aid in communicating emotions more effectively.

The myriad shades of emotions that people experience and the desire to express and share them are part of

being human. Audiences must participate in performances by engaging with or relating to the work on an emotional level. Musicians are not requesting that they study or deeply understand the music itself, but are asking that they instantly respond to it.

“A listener is perfectly entitled to say ‘this music excites (or calms, or saddens) me, but I do not know why.’ Performers, however, are missing a huge opportunity if their expressivity remains similarly intuitive. As evidence suggests, a performer’s effectiveness is greatly enhanced by developing explicit representations for performance that allow planning and conceptual memory for the details of interpretation. Great performances do not merely emerge spontaneously from intuition and impulse. They are always the result of much detailed work, even if, at the time of performance, many of these aspects can be experienced as automatic and effortless by the performer—and appear absolutely fresh and intuitive to the audience.”¹⁷ The most obvious solution to understanding and expressing modern music to a receptive audience is to begin to understand the common or basic emotional responses to



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music to make that understanding central when studying and preparing a modern work for performance.

It is hoped that this research can provide performers with a starting point for personal investigation of this concerto as well as other repertoire. Opening up a dialogue about ways that performers might learn how to communicate emotion to audiences more effectively can benefit all concerned. Violists approach modern literature with great enthusiasm and must search for ways to translate that into not only well executed performances but truly moved audiences.

Notes

¹ David Wallace, "An Alternative Approach to the Traditional Recital," *Journal of the American Viola Society* 24, no. 2 (Fall 2008): 45.

² David Huron, "Music and Emotion: Thoughts on Music and Affect," 19 April 2009.
<<http://csml.som.ohio-state.edu/Music829D/Notes/Huron.html>>.

³ Bela Bartók, *Concerto for Viola and Orchestra* (New York: Boosey and Hawkes, 1949).

⁴ Kim Kashkashian, *Bartók /Eötvös /Kurtág*, Netherlands Radio Chamber Orchestra, Peter Eötvös, conductor. ECM, 1711. © 2000. (Includes Viola Concerto, op. posth., by Béla Bartók; *Replica*, for Viola and Orchestra, by Peter Eötvös; and *Movement*, for Viola and Orchestra, by György Kurtág.)

⁵ Kate Hevner, "Experimental Studies of the Elements of Expression in Music," *American Journal of Psychology* 48 (1936): 249.

⁶ Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005), 91.

⁷ Malcolm Gillies, ed., *The Bartók Companion* (Portland, Oregon: Amadeus Press, 1994).

⁸ Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), 40.

⁹ Jenefer Robinson, *Deeper than Reason: Emotion and its Role in Literature, Music, and Art* (Oxford: Oxford University Press, 2005), 348.

¹⁰ Paul Randolph Farnsworth, *The Social Psychology of Music*, 2nd ed. (Ames, Iowa: Iowa State University Press, 1969), 71.

¹¹ Andreas C. Lehmann, John A. Sloboda, and Robert H. Woody, *Psychology for Musicians: Understanding and Acquiring the Skills* (Oxford: Oxford University Press, 2007), 85.

¹² Patrik N. Juslin and John A. Sloboda, *Music and Emotion : Theory and Research* (Oxford: Oxford University Press, 2001), 314.

¹³ Farnsworth, 74.

¹⁴ Ibid., 83.

¹⁵ Juslin and Sloboda, 315.

¹⁶ Meyer, 8.

¹⁷ Lehmann, Sloboda, and Woody, 86.

Jennifer Mueller is currently working on an M.A. in Music at the University of Central Florida. She is a violist with the Orlando Philharmonic Orchestra and the Brevard Symphony Orchestra and the co-founder of the Mount Dora Music Festival. Her future goals include pursuing a Ph.D. in Music Cognition. Jennifer would like to offer a special thanks to Dr. Eugene Montague for his advice and encouragement throughout this project.

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INTERNATIONAL VIOLA CONGRESS XXXVII

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by **Paul Elwood, Dwight Pounds,
Christine Rutledge, Carlos
María Solare, and Tom Tatton**

Day one – Christine Rutledge

Day one of the 37th International Viola Congress at the University of Stellenbosch opened with a welcoming ceremony by the sponsors and administrators of the congress (including Robert Brooks of MIAGI, John Roos of the University of South Africa, and Michael Vidulich, president of the IVS). Congress co-host and president of the South African Viola Society, Hester Wohlitz, was recognized for her enormous efforts to bring the congress to South Africa. Jutta Puchhammer-Sédillot was recognized for her donation of strings for the students of MIAGI, as was Christine Rutledge for her donation of two student violas. Two important missions of the congress were to include indigenous South African music and to emphasize South African student involvement in all events. Thus it was quite fitting that the ceremony concluded with performances by the Soshanguwe Viola Octet, a group of young South African violists. Their arrangement of the

South African national anthem brought the audience to its feet, and they continued with arrangements of South African indigenous tunes. This was followed by a “Rag” by Michael Kimber and improvisations on South African tunes.

viola professor at the Royal Northern Conservatory of Music in Manchester, England, whose students were the performers. Later that afternoon the first concert of this series, “The Concertos,” commenced with performances of *Kammermusik*



From left to right: Peter Udal, congress volunteer (and Hester Wohlitz's husband); John Roos, Director of the Music Foundation of the University of South Africa; Sheila Masote; Michael Masote, Musical Director of the African Cultural Organization of South Africa and congress lecturer; and Hester Wohlitz (all photos courtesy of Dwight Pounds)

The first official event was a lecture on Paul Hindemith by Luitgard Schader, curator at the Hindemith Institute in Frankfurt, Germany. Dr. Schader's informative lecture was a prelude to the Hindemith Cavalcade that ran throughout the duration of the congress. This series was the brainchild of Louise Lansdown,

No. 5, with violist Ian Fair; *Konzertmusik*, op. 48, with violist Kate Moore; and *Der Schwanendreher* with violist Ruth Gibson. Pianist Tim Abel accompanied all performers. The performances were polished and strong. Unfortunately the room for the performance was a very small classroom; the acoustics suf-

fered and the balance was bad between violists and piano.

A fabulous afternoon recital was given by violists Jutta Puchhammer-Sédillot (president of the Canadian Viola Society) and Karin Wolf (president of the German Viola Society). Wolf opened the recital with performances of Mendelssohn's Sonata for Viola and Piano and Britten's *Lachrymae*. Wolf's playing was delicate and penetrating. Puchhammer-Sédillot followed with York Bowen's Sonata No. 2 for Viola and Piano and *For Oleg*, a solo work by South African composer Peter Klatzow. Puchhammer-Sédillot's tone was rich and dark and conveyed the deep emotion of the Klatzow work. Outstanding piano accompaniment was provided by Nina Schumann, faculty pianist at the University of Stellenbosch.

Unfortunately I was unable to attend the lecture-recital "Traditional Compositions & Instruments from South Africa and Africa" by Kobus Malan and Anthony Caplan because of a concurrent lecture, "Classical Music in Soweto," by Michael Masote. Masote and his wife have worked tirelessly for decades to bring classical music to Soweto, and Masote outlined the history of classical music performance there, as well as the progress being made. The overwhelming sense of optimism and forgiveness was palpable.

The evening concert began with performances by South African vi-

olist Valery Andreev. A native of Russia and teacher of viola at the University of Pretoria, Andreev performed *Suite Afrique* by South African composer Jeanne Zaidel-Rudolph, who was in attendance. The suite was intended to evoke various dances and rituals of southern Africa. Andreev's performance was spirited but a bit rough.

Jutta Puchhammer-Sédillot followed with a stirring performance of Brahms's Two Songs, with South African mezzo-soprano Violina Anguelov and pianist Elna van der Merwe, also from South Africa. The evening's concert concluded with a very interesting work for narrator, strings, clarinet, indigenous instruments, and the voice of revered South African folk artist Madosini Latozi Mpahleni. The work, *The Songs of Madosini*, co-written by Hans Huyssen, is a musical biography of Madosini's life and music. Madosini is a world-renowned folk musician and master of the uhadi (bow), isitlotololo (jaw harp), and umrhube (mouth bow). The audience gave the performers a standing ovation, and it was a fitting conclusion to the first day of the congress.

Day two – Tom Tatton

Tuesday was the fairest of days with wispy clouds and a gentle breeze. 9:00 a.m. saw some twenty-two violists from Johannesburg, Pretoria, Cape Town, Bloemfontein, and other locations around South Africa sprinkled with a few congress attendees work on improvi-

sational techniques using African folk tunes and exciting repetitive rhythmic patterns. The glowing cheeks, booming voice, and broad smile of Kolwane Mantu from the Soweto String Quartet soon brought out the natural energy and youthful exuberance of the young viola players.

Three substantial master classes (ninety minutes each) were spread throughout the day: Christine Rutledge with her kind and positive suggestions, Jerzy Kosmala with his ever sage advice and situational humor, and Tim Deighton, who instantly connected with each young violist, concentrating on gesture and all its implications. What struck me was the common positive and encouraging words from three generations of master teachers: the youthful energy of Tim, the knowing and supportive approach of Christine, and the grandfatherly advice from Jerzy. Throughout the week we heard mostly Hindemith in the master classes, but Christine worked with a youngster on the D Minor Suite of Bach, and Jerzy heard a young student perform the third Suite of Reger.

Two complete sessions of the Hindemith Cavalcade were included on Tuesday; the first concentrating on the songs and lesser-known chamber music, and the second included the short works for viola and the lesser-known string quartets. Each Hindemith concert (and throughout the congress) was preceded by short commentaries on each work to be performed by Luitgard

Schader from Germany. The former concert included *Frankenstein's Monster Repertoire* for quartet and the hilarious spoof on Wagner's music, *Overture to the Flying Dutchman as played at sight by a second-rate concert orchestra at the village well at 7 o'clock in the morning, for string quartet*. I must say that the RNCM students performed and understood the humor and comedy in both works and conveyed such nicely! The latter concert included the expected *Trauermusik* and *Meditation* and—out of order, inserted into this concert—was the Trio for Viola, Heckelphone, and Piano, op. 47.

What a courageous accomplishment this entire project was for Dr. Lansdown and the students of RNCM. The students included performance experience from freshman to graduate students with the latter carrying the more difficult load. Their performance level, while not always of seasoned professionals, was nevertheless incredibly high, and the challenge was understood and embraced by all. What we sometimes missed in polish and nuance was more than made up in enthusiasm and musical excitement.

11:00 a.m. David Dalton gave his sterling talk on William Primrose. Always interesting and inspirational, David was in fine form. At the 3:00 p.m. hour we heard Barbara Paull, a British-trained physiotherapist who practices in Canada. What a broad smile and perky personality! She knew her stuff. I now have exercises for my

upper body and understand that when I swim, the backstroke is better for my neck and left shoulder than the crawl. What a wonderful talk we heard on Bach performance practice by Christine Rutledge at 4:15 p.m. We were treated to a performance of the first *Fantasie* by Telemann and the C Major Suite by Bach. Each movement was preceded by sensible performance practice commentary. Here is a performer who thoroughly investigates the music she plays.

The opening half of the Tuesday evening concert included three different duets played on the oboe, performed by Kobus Malan, principle oboe of the Congress Orchestra, and on three different African instruments, performed by Anthony Caplan. The first piece was titled *Umrhubhe Geeste*. The umrhube is a single-stringed instrument, which is bowed, hit, or plucked. The balance of the oboe was unequal against the umrhube, but it was an interesting piece nonetheless. The balance in *Nyatiti Magic* was better. The nyatiti harp is of Ugandan origin. This most interesting piece seemed very African with a suggestion of Latin rhythms. The last piece, *Wood and Clay*, was with oboe and udu, and the most interesting piece of all. The udu is a clay-pot drum with a membrane stretched across the broad opening and a side hole. The deep resonating udu, well-matched balance, active rhythms, and tonal variety made for an exciting musical whole.



Anthony Caplan demonstrates on the umrhube, or "mouth bow"

The second half included Mozart's String Quintet in G Minor and Schumann's Piano Quartet in E-flat Major. The Congress Quintet played the Mozart with Karin Wolf from Germany and Jeanne-Louise Moolman from Bloemfontein, South Africa, on viola. The quintet was thoroughly enjoyable, played with appropriate passion and resignation in one of Mozart's favorite keys. The Schumann quartet performed by The Lyric Piano Quartet with Marina Louw from Cape Town on viola was exciting and passionate with clean lines, flowing rhythms, and a rich sonority throughout. An excellent ending to a wonderful day!

Day three – Dwight Pounds and Paul Elwood

The third day of the Stellenbosch Viola Congress began as it usually has in past congresses—with a rehearsal of some forty violists come together to learn and play viola ensemble music at the hands of an American, Tom Tatton, and a South African, Eric Rycroft. Some of the pieces were totally unfamiliar to the South African students, but their willingness to learn new literature and be part of the group dynamic was quite remarkable. In another part of the building, Jutta Puchhammer-Sédillot conducted a closed master class, an approach I have rarely (if ever) seen in previous congresses in that the instructional session was closed to the general public.

Although programming Paul Hindemith's complete repertoire of viola compositions has been suggested for previous congresses, Stellenbosch can claim bragging rights to the first Hindemith Cavalcade. Today's venue included three separate Hindemith Cavalcade programs: the string trios, the sonatas with piano, and a late-evening program of the *Bratschenfimmel*.

Csaba Erdélyi, in the featured lecture of the day, shared with a near-packed lecture hall his twenty-two years experience with the Bartók Viola Concerto and the rationale for writing his own version of the composer's incomplete manuscript, which would be performed in the Gala Concert the following evening. Paul Elwood, one of the congress's featured composers shares his thought on the lecture:

Erdélyi opened his lecture with a number of interesting facts and stories about the posthumously published Viola Concerto. The Viola Concerto is problematic in that it remained incomplete by the time Bartók died. The ending, no matter what version one hears, always seems abrupt and not as carefully worked-through as Bartók himself might have liked had he lived to finish the piece. Tibor Serly, an acquaintance of Bartók's, was given permission to orchestrate and finish the piece from Bartók's sketches. Erdélyi, who created his own orches-

tration of the work, discussed mistakes he found in Serly's orchestration and some choices he himself made in orchestrating the piece.

Erdélyi delivered anecdotes about the work and about his own transcription. He himself sent Peter Bartók, Béla's son, a copy of his orchestration for feedback and then heard from legal representation that Erdélyi didn't have permission to do this orchestration. It turns out that Peter was planning his own version. Erdélyi's criticism here is that Peter Bartók is not a musician, but a sound engineer, and not very well equipped to create his own version. In any event, it will be a while before Erdélyi's version can be heard in wide distribution owing to the fact that there are still copyright restrictions.

Notably, in Erdélyi's version, he changes incorrect notes, octave displacements, and a section featuring viola harmonics that Serly transposed into A from Bartók's original composition in A-flat. Erdélyi placed that section back into Bartók's intended tonal center. Erdélyi's orches-



Csaba Erdélyi discusses his version of Bartók's Viola Concerto

tration is very well thought out and works beautifully for the most part. He did what any good composer or arranger would do, he workshoped the orchestration with ensembles in Illinois and at Butler University to try different instrumental combinations. “I cannot bear to hear the Serly version anymore,” Erdélyi states, “because it hurts me every time I hear a wrong note.”

In other activities, South African violists Renata van der Vyver and Valery Andreev collaborated with pianists Nina Schumann and Malcolm Nay, also South Africans, in a program of works by Vitali, Haydn, Ravel, Benjamin, and Brahms. This program was followed by a lecture-recital featuring the Sonata for Viola and Piano by Stefans Grové, performed by violist Elmarie van der Vyver and pianist Elna van der Merwe. Timothy Deighton (USA, New Zealand) presided over an afternoon open master class and the Rolf Klein String Quartet (SA) performed “Viola Café at the Wijnhuis.” The day concluded with an evening concert that featured new repertoire for viola and large ensembles. David Jason Snow’s *Jakarta*, for violin, viola, and percussion ensemble, was performed by Penny and Steven Kruse (USA, and to whom the work was dedicated) and a South African percussion ensemble. The evening’s second selection was Stefans Grové’s Concertino for Flute, Viola, and Chamber Orchestra,

with South Africans Jeanne-Louise Moolman (viola) and Helen Vosloo (flute) as soloists. Korey Konkol (USA) was viola soloist in João Guilherme Ripper’s Concertino for Viola and String Orchestra and Sheila Browne was viola soloist in the second and third movements of Kenneth Jacob’s *Approaching Northern Darkness*, a concerto for viola and orchestra. I would be remiss in this commentary on the day’s activities without mentioning the excellent contribution by Finnish conductor Sasha Mäkilä throughout the congress in piecing together superb orchestral accompaniments of virtuoso pieces with little rehearsal time.

The concluding event of the day was another entry in the Hindemith Cavalcade. Paul Elwood reports:

Belying his stern pedagogical/compositional

reputation, Hindemith also carried with him a somewhat Bohemian past in which he participated in experimental film and wrote plays for a series of house entertainments between 1913 and 1920. *Die Bratschenfimmel* (Viola Mania) is one of about eight plays he wrote during this time, a humorous presentation about a man who wished to kill his bank manager/boss with “anti-viola” playing. As per Hindemith’s stage directions, an offstage violist played fragments of Hindemith’s own Sonata for Solo Viola, op. 11, no. 5—intentionally badly. The stage sets were simple, but the acting was very good. Notable in his performance was Michael Segaud, who played Abdul, the disgruntled employee/proponent of “anti-viola playing.” But the whole cast is to be commended for the work they put into staging this hour-long farce.



Sheila Browne performs Kenneth Jacob’s Approaching Northern Darkness, Sasha Mäkilä conducting

Day four – Carlos María Solare

I chose to start the day with the Hindemith Cavalcade's latest installment, a talk by Luitgard Schrader on "Hindemith's love affair with Bach Chaconne." Drawing on research undertaken for her doctoral dissertation, Dr. Schrader convincingly showed the influence on Hindemith of a seminal theoretical work, Ernst Kurth's *Grundlagen des linearen Kontrapunkts*. This analysis of Bachian compositional nuts and bolts was published in 1917, just as Hindemith was preparing to write his first unaccompanied pieces for violin and viola. It was fascinating to inspect some sketches for the last movement of op. 11, no. 5 (*In Form und Zeitmaß einer Passacaglia*) and even more exciting to get to know a "new" piece by Hindemith: a sonata for unaccompanied violin that surfaced only a few years ago in its complete form and has been tentatively given the opus number op. 11, no. 6. Already at first glance, the music distinctly recalls Bach's Sonatas and Partitas. And yes, Hindemith did have a life-long love affair with Bach's Chaconne, of which he played countless performances, both public and private, on the violin and on the viola.

The afternoon concert was dedicated to "Small Ensembles." Kenneth Martinson presented with Valery Andreev two viola duets from his on-going edition of the viola music by Alessandro Rolla,

and—with Wouter Raubenheimer and bass player Henrike Kovats—Telemann's *Partie Polonaise*, a rhythmically rocking suite of dance movements. In complete contrast with it was Isang Yun's atmospheric *Contemplation*, for two violas, played by Timothy Deighton and Peter Chun with an intimacy that made one forget the hall's dimensions.

There followed my own contribution to the cause of that beautiful instrument, the viola d'amore. In a lecture-recital, I presented as much organological and historical information as could be crammed into forty-five minutes, ending with a performance of the Rondo from Friedrich Wilhelm Rust's Sonatina, *La Paysanne*, in which I was ably assisted by my fellow IVS Executive Secretary, Max Savikangas. After my presentation, I managed to catch the tail end of a most enjoyable recital at the Wijnhuis, today in charge of the Bloemfontein-Bochabela Viola Ensemble, lovingly coached by Jeanne-Louise Moolman.

The long day ended with the orchestral concert, conducted by the indefatigable Sasha Mäkilä, who admirably managed to make the most of the extremely limited rehearsal time and presented very creditable renditions of four orchestral scores that are not at all easy to play. The evening started with Paul Wranitzky's seldom heard Double Concerto, for two violas, with two highly contrasted soloists: Jerzy Kosmala and Wouter Raubenheimer, who made a good case for this early-

Beethovenian, slightly long-winded piece, crowning it with an absolutely over-the-top cadenza by a contemporary Russian composer whose name I couldn't catch (it reminded me strongly of Schnittke's cadenza to the Beethoven Violin Concerto). South African copyright laws allowed a rare opportunity to hear Csaba Erdélyi perform his realization of the Bartók Concerto.

Although we can of course never know how Bartók would have finished the piece had he lived a few weeks longer, many would agree that Tibor Serly's version includes too many un-Bartókian traits (not to mention added music of Serly's own devising). On the other hand, the "official" alternative by Peter Bartók and Nelson Dellamaggiore includes some readings that are very dubious indeed. All things considered, the Erdélyi version sounds most Bartókian of all, at least to my non-Hungarian ears, and it was anyway a pleasure to hear it in the uniquely authoritative interpretation of Csaba Erdélyi himself. This was never an easy piece to accompany, and the orchestra did become unstuck in a couple of places, but it didn't detract from the excitement of the performance. In this version, the solo part accords exactly to Bartók's manuscript and is considerably more recalcitrant than Serly's player-friendlier adaptation. Erdélyi was completely on top of the many difficulties with crystal-clear harmonics in the last movement's middle episode.

Advantage was taken of the availability of a choir to include Ralph

Vaughan Williams's *Flos Campi* in the program in a lovely performance by Jerzy Kosmala. The concert ended with what probably was the very first performance (after the 1917 world premiere) of *Rosa Mystica*, a half-hour concerto featuring a huge symphony orchestra and written in a luxuriant late Romantic idiom by William Henry Bell, the English-born long-time director of the South African College of Music. The soloist was Roger Chase, who had ferreted out the manuscript at the University of Cape Town Music Library, had a score and parts prepared from it, and recorded it a year ago (this, however, was his first live performance of it). Bell studied at the Royal Academy of Music in London and inevitably came under the influence of the redoubtable Lionel Tertis, who played some of his pieces around the turn of the century. The idiomatic solo writing in *Rosa Mystica* indeed reminds one of other pieces written for Tertis at the time, like York Bowen's Concerto or Benjamin Dale's Suite. As he has repeatedly demonstrated in concerts and recordings, Chase is uncannily attuned to the music of this time. His rendering of the difficult solo part, appropriately enough using the "ex-Tertis" Montagnana, made light of the many virtuoso runs and passages in double stops, always pouring forth a sensually warm tone of which the Old Man himself would have been proud.

Days five and six – Dwight Pounds

The fifth day of the Stellenbosch Viola Congress began as the third day did, with a mass viola ensemble rehearsal. The pieces the ensemble played on the following morning's program included "The Arrival of the Queen of Sheba," arranged for six violas by Michael Dennison and edited by John White; *Adagio for Four Violas* by Matthias Durst, edited by David Bynog; and, the first movement, "Dedication," from the *Suite for Eight Violas* by Gordon Jacob.

Peter Chun (USA) conducted a closed master class and the Hindemith solo sonatas were performed by the RNCM students in the continuing Hindemith Cavalcade. Luthier Dawne Haddad (SA) discussed the Cremona masters prior to the official display of instruments. South African luthiers in addition to Haddad present for the congress and showing their wares included Kotie van Soelen, Vivienne Cowley,

Brian Lisus, and I. Farida. An instrument from each of the participating luthiers was demonstrated by Roger Chase, who, with pianist Elna van der Merwe, had just performed an excellent program of pieces in



From left to right: Tim Deighton, Roger Chase (holding the ex-Tertis Montagnana viola), and Juliet White-Smith

many cases premiered or written for Lionel Tertis and edited for modern editions by John White and others working with The Tertis Project.

Friday's venue in the continuing Hindemith Cavalcade was devoted to the solo sonatas. Particularly noteworthy was the appearance of a young Scot, Michael Segaud, in full Scottish regalia with tartan colors, but playing a viola instead of a bagpipe.

The concluding program for the day was "Composers' Forum and New Repertoire: Kimber, Hawkins, van Dijk, Harding, Savikangas, and Elwood." Comments by Tom Tatton, one of the forum participants:

The first work was *On the Rocks* by van Dijk for viola sextet, a very unsettling piece but well per-



Scottish violist Michael Segaud performs as part of the "Hindemith Cavalcade"

formed by Karin Gaertner, Piet de Beer, Marina Louw, Jan-Hendrik Harley, Camilla Driver, and Azra Isaacs; next on the program was *Kranker Matthäus*, for flute and viola, by Max Savikangas. I must report I enjoyed the piece somewhat; it seemed to have form and shape, he used the instruments well both in their timbre and balance, and I said so to the composer. The lecture "South African Viola Music," presented by Elmarie van der Vyver, was followed by *Four Canons for Two Violas* by Michael Kimber, played with great skill and musicality by Juliet White-Smith and Timothy Deighton. I was taken by the close-knit dialogue, excellent balance, and musical awareness (phrase awareness is so hard in a canon) of the performers. I enjoyed the next piece by Paul Elwood and its unique instrumentation: *Capricious Apparitions*, for two violas and bowed five-string banjo. Five movements: *Traffic*, *The Girl at the Spring*, *Nino Rota*, *Steambath with the Cardinal*, and *Spaceship to the Inferno*. I really enjoyed these pieces, again fea-

turing Juliet and Tim plus the composer Paul Elwood on the five-string banjo. It was well-played, exciting music with eyes glued to the banjo (and the bow) and fun from start to finish. Two problems—even after the discussion I had difficulty pairing the music to the movement titles, and since this is a boutique piece, it probably cannot be replicated without the composer on banjo. At the conclusion of the performance the composer talked about his relationship to the banjo, the exciting challenge of composing this particular piece, and bowing a banjo. He concluded with some improvised traditional banjo bluegrass licks. I concluded the Composers' Forum with a ten-minute talk about Kenneth Harding, which preceded the performance of his *Rondo Capriccio*, for six violas. This ensemble was led by Wouter Raubenheimer, who performed the Wranitzky with Jerzy Kosmala on Thursday evening. I thought the performance sparkled; it was energetic, captured the capriccio character of the piece, and the rondo form through Harding's multiple melodies unfolded nicely and became vividly clear. The composer would have been pleased.



Violist Lizzie Rennie

The fifth day concluded with a sumptuous banquet and sumptuous entertainment in a light-hearted program called "Viola Passion" by Lizzie Rennie.

On the final day, the afore-mentioned mass viola ensemble program was followed by a lecture-recital: Modern Brazilian Music for Solo Viola. The presenter, Carlos Aleixo dos Reis (Brazil), supported his lecture with well-selected slides and musical examples that he himself played most convincingly, despite the “handicap” of speaking and organizing his thoughts in his second (or third) language. Hopefully Carlos’s services can be secured for Congress XXXVIII next year. Viacheslav Dinerchtein (Belarus/Mexico) performed the final solo concert of the congress with a reading of Octavio Vazquez’s Sonata for Viola. The performance sparkled with both musical and technical excellence despite a very sparse audience. Just as they had begun the congress following the opening ceremonies, the RCNM students who prepared the Hindemith Cavalcade likewise concluded it on a light and very entertaining note with a performance of the composer’s spoof on military music, *Minimax*. The congress “Farewell Function” was a social occasion for people to reminisce, say goodbye, and look forward to congresses and viola events to come. The assembled delegates were both surprised and delighted with an unexpected curtain call.



Violist Louise Lansdown and students from the RCNM conclude the Hindemith Cavalcade in the final concert of the congress

The Soshanguwe Viola Octet was the featured musical attraction in the opening ceremonies. ABSA (Amalgamated Banks of South Africa, and with MIAGI, one of the congress’s main sponsors and underwriters) arranged to have T-shirts commemorating the congress made up for sale to delegates. Hester promised the boys each his own T-shirt if they fulfilled certain responsibilities during the con-

gress, such as attending as many events as possible. As people were sipping their wine and nibbling their cheeses, the far-off sound of a viola ensemble gradually began to fill the foyer, ever increasing in volume until the same ensemble, marching in rhythm much like a military band and wearing their hard-earned ABSA T-shirts, entered the area and played a delightful, apparently impromptu program on the steps of the commons area. The tunes and rhythms were decidedly African, and the boys put their hearts and souls into the music. Two of the boys danced as the others played, using their violas and bows as props. These were moments of pure joy as can be seen in the photographs, both for the young musicians and the delegates. Their final appearance, as the first, was a pleasure to have seen and heard and a treasure as the parting memory of Congress XXXVII.



Members of the Soshanguwe Viola Octet close the congress with an impromptu session



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KENNETH HARDING

A PASSION FOR THE VIOLA

by Tom Tatton

Kenneth Harding (1903–1992), at age seventy-five, was told by his physician to put down his viola for health reasons. Mr. Harding, a man of many admirable qualities, enjoyed an acute sense of humor. He wrote: “Thank heavens, my pen is light enough. And, a composer is probably the only musician who can take his time and direct the performers to play quarter note = mm 300! And, put in semi quavers [sixteenth notes] for good measure.”¹

The truth is, in spite of his humor, Harding’s music, while challenging, is finely wrought with carefully etched lines. Who could not enjoy a composer who writes a melody like the first viola theme from *Moonlit Apples*? (ex. 1)

This quiet man from the town of Abertillery, Wales, attended the University College of Wales in Aberystwyth where he studied composition with Sir Walford Davies. As a youngster he studied violin and turned to the viola when Raymond Jeremy² left the College Quartet for London’s Royal Academy of Music. Harding joined the short-lived National Orchestra of Wales in 1927 and in 1930 became a founding member of the BBC Symphony Orchestra under the direction of Sir Adrian Boult. He married Enid (his second wife), a quiet but sprightly

lady who fully appreciated Kenneth’s music, and together they raised a son. This might have summed up Kenneth Harding’s modest, orderly, calm life except for his prolific pen!

Kenneth Harding enjoyed composing and stealthily wrote a large body of music over the span of some seventy-odd years. His music includes several works for large orchestra, many of which were per-



Kenneth Harding (photo courtesy of Keith Jones)

Example 1. Harding, Moonlit Apples, mm. 3–19.

Slow, but flowing tempo

3 *mp* > <

4 *p* <

5 *poco cresc.*

6 *cantabile*

7 *sost.*

8 *ten.*

9 *j*

10 *dim.*

11 *ten.* *j*

12 *rall. e dim. ad lib.*

13 *pp a tempo*

formed by the BBC Symphony Orchestra; several chamber pieces, including works published by Boosey & Hawkes and Murdock & Murdock; songs; solo keyboard pieces; carols; and much school music. His best work, and of special interest here, are his compositions for viola and viola ensemble. When, in 1930, he joined the BBC Symphony Orchestra, he came into a section of prideful violists: a viola section first led by the venerable Bernard Shore³ and, beginning in 1946, by the indefatigable Harry Danks.⁴ During this same time period, the incomparable Lionel Tertis was scurrying around England creating great public interest in the viola.⁵

VIOLA REPERTOIRE

Kenneth Harding's pen began to write incredibly varied and beautiful music for the viola soon after

he joined the BBC Symphony Orchestra. 1931 saw the *Poem No. 1* for viola and piano dedicated to Bernard Shore.⁶ Shortly after World War II Harding wrote a violin/viola duet entitled *Scherzo (Enigma)* published by J & W Chester in 1950. The first of his many ensemble pieces came in form of the 1949 *Divertimento*,⁷ for four violas, which was written for and dedicated to Harry Danks and performed by his colleagues in the orchestra. In 1950, with Harry Danks, Jacqueline Townsend, and Stanley Wootten, Kenneth Harding performed a successful radio broadcast of the *Divertimento* that was almost immediately repeated. Quickly following the *Divertimento* was the 1950 *Concerto for Viola and Orchestra* and the *Concertante*, for four violas (a fifth viola line was added in 1972⁸) written for and dedicated to Lionel Tertis, and the

1952 *Duet Rhapsody*, for soprano and viola. In 1956, *Kammersymphonie (Nonet)*, was composed for nine solo violas and then the *Sonatina*, for viola duet, in 1960. After a pause of some eighteen years came a rush of creativity: the Idyll: "June Sunrise—Blue Sky" in July of 1978—arguably his best work—and in February 1979, the *Sonata*, both dedicated to the present writer.⁹ During the last ten years, Kenneth Harding created a bountiful array of works for viola:

- Suite, for three violas, August 1980
- *Metamorphosen (Nonet)*, for solo viola and string orchestra, 1981 (written at the suggestion of John White)
- *Moonlit Apples*, a tone poem for viola and piano, August 1985 (see endnote 21)
- *Sunset Paradise*, for seven violas, November 1988

- *Renata da Capo*, for ten violas, May 1987
- *Rondo Capriccio*, for six violas, May 1988
- *Phantasy-Scherzo*, for four violas, March 1990
- *Where the Willows Meet*, for viola and piano, August 1990¹⁰

Much of Kenneth Harding's music is in manuscript, and little of it is known by those who would appreciate it. Currently Comus Edition (<http://www.comusedition.com>) is preparing several of Kenneth Harding's viola pieces for publication (see below under Notable Pieces). The key to this obscurity is again in Kenneth Harding's personality as observed by Harry Danks: "In those days he always appeared to me as a serious and dedicated musician though I found him difficult to know. Having been brought up in a poor but never the less open-hearted family atmosphere I could not understand him; Kenneth puzzled me."¹¹ Harding's modesty is also expressed in a letter to me: "Our John White wants me to write an article on my music for the newsletter [British Viola Research Society—John White, editor]. I cannot bring myself to do it Tom. I blush to my back collar stud at the very thought of it. Blowing my own trumpet produces a very feeble sound, it's nothing to compare with the sotto-voce sound brought forth by the backroom boy in the privacy of his music room."¹²

INFLUENCES

Music is never created in a vacuum; it is always the outpouring of

composite influences in combination with the God-given gifts of the composer. So it was with Kenneth Harding. His father, Amos, was organist and choirmaster at St. Michael's in Abertillery. Amos saw to it that both Kenneth and his younger brother, Ronald, enjoyed music lessons. Kenneth was playing violin professionally in the local cinema by his early teens.¹³ In the early 1920s, Kenneth enrolled at the University College of Wales in Aberystwyth. There he came under the tutelage of Sir Walford Davies (1869–1941) who, in addition to his professorship at the University, was Chair of the Welsh National Council of Music until his death in 1941. The influence of Davies cannot be overestimated. Philip Clark mentions that Walford Davies strongly encouraged him in the study of musical classics.¹⁴ Harding told of "being caught carrying the 'modern' scores of Vaughan Williams and Holst from the library. However, Davies told him to put them back and instead take out the Brahms Fourth. Harding returned to the library, obstinately removing another modern score he wanted to study. Davies and he eventually became good friends."¹⁵ Even in 1979 Kenneth Harding writes: "My best experience in chamber music was gained under my professor, the late Sir Walford Davies, one-time Master of the King's Music. He was the toughest critic of my viola playing in the College Quartet and especially in composition. Both came under his expert care, in fact I cannot estimate the value of my association with him."¹⁶

The Welsh musical tradition—commensurate with the "English Renaissance"—and worldwide nationalism played an enormous role in the compositions of Kenneth Harding. One does not find "folk-song" quotations, but his music is never far from that tradition.

Harding's primary occupation was his thirty-five year professional association with the BBC Symphony Orchestra, the first twenty years under the direction of the eminent Sir Adrian Boult. Sir Adrian developed the ensemble into a world-class orchestra. To the young Harding, performing the most contemporary British works of Elgar, Delius, Vaughan Williams, Ireland, Bax, Bliss, Walton, and Britten must have been inspiring and almost as compositionally influential as his performance encounters with Richard Strauss, Busoni, Schoenberg, Stravinsky, Hindemith, and Poulenc.

It cannot be surprising that Harding's music for viola came pouring out of his pen immediately after joining the BBC Symphony Orchestra. The first leader of the ensemble was Bernard Shore followed in 1946 by Harry Danks. Others in the section, over the years, were the wonderful yet not quite so famous violists who added their thread to the musical fabric of England and their influence on Kenneth Harding. John Coulling,¹⁷ Gwynne Edwards,¹⁸ Jacqueline Townsend, and Stanley Wootton were colleagues and friends who performed much of the music that Harding wrote.

It is not possible to overestimate the influence that Lionel Tertis had on all aspects of the viola world—performing, instrument making, teaching, and yes, composing. Harding's 1950 *Concertante* for four violas was dedicated to Tertis. Equally important was Tertis's promotion of both the Divertimento and the *Concertante* as viable concert music.¹⁹ Lastly, Tertis was, early on, singularly responsible for the popularity of the viola, the expansion of viola repertoire, and the ever-expanding technique on the instrument during the first half of the twentieth century. Nothing was lost on Kenneth Harding.

Kenneth Harding drew inspiration from multiple sources. The score for the Sonatina, for two violas, completed in January 1960 indicates it is dedicated to two of Harding's "friends and colleagues and inspired

Performances

There have been several "signal" performances of Kenneth Harding's music:

- 1950: multiple BBC broadcasts of Divertimento,
- 1950: Dec. 4 Wigmore Hall concert organized by Tertis. The review in the *Times (London)* on December 5, 1950 said "It must be admitted that in Mr. Kenneth Harding's *Concertante* and Divertimento there was something feline about the noise they made when they all spoke at once."
- 1970s–1980s: Numerous concerts given by Tom Tatton and his students at Whittier College.
- 1972: Dec. 29 Wigmore Hall concert celebrating Tertis's ninety-sixth birthday. This concert featured Harding's rescored of the *Concertante* for five violas (originally for four violas).
- 1980: March 13 Royal Academy of Music concert celebrating Harding's seventy-seventh birthday. Nine viola compositions by Harding were performed.
- 1989: June 24 concert at the 17th International Viola Congress featuring *Idyll: "June Sunrise—Blue Sky."*
- 2003: Aug. 26 Centenary Tribute concert at the Lionel Tertis International Viola Competition and Workshop, featuring several compositions.

by a built-up theme by Miss Wolstencroft [one of the two friends] and myself. It is an 'accidental' tune composed in three-note turns!"

It is this author's friendship that inspired *Idyll: "June Sunrise—Blue Sky"*: "Since the day we met, I developed a very healthy appreciation for your wonderful work in the field of viola research. I felt the only way I could express a tribute to your gallant efforts is to compose something for you. Should you like the piece permit me to dedicate it to you. It is written for a lot of solo viola players and that is about all I can say now except I believe it is my best effort in chamber music."²⁰

Harding, fond of English poetry, drew inspiration from various authors. A short poem by John Drinkwater (1882–1937) inspired *Moonlit Apples*.²¹ And, the 1979 Sonata, dedicated to the present author (and Harry Danks), is inspired by and based on lines written by English poet Charles Kingsley (1819–1875).

It did not take much to inspire Kenneth Harding to write music for viola; he loved the viola, the people who played, taught, and wrote about the viola, or those who just carried one around. His humor was his rock; at the youthful age seventy-six he wrote: "Happily, it is nice to be able to wield a pen instead of a fiddle-bow; little effort & I can 'make' huge (mental) noises for orchestra or even a dozen violas after midnight. That is the fun of being a composer, he makes the bullets, the performer pulls the trigger and the audience is the target! Poor luckless things."²²

COMPOSITIONAL STYLE

Style is as difficult to completely ascribe as it is to describe. Harry Danks speaks of Harding's music as "always intensely personal and unashamedly romantic in idiom."²³ Philip Clark postures that "it is not, in fact, terribly difficult to make sense of, and is refreshingly free of the usual 'twentieth-century influences.' It is intensely personal, charmingly direct and persuasive, and blatant in its romantic impressionism."²⁴ My observations coincide with both Danks and Clark regarding the lyrical, personal romantic melodic

style—examine the melody for *Moonlit Apples* above. Notice the melody: it has sometimes angular, often chromatic lines, with asymmetrical phrases and builds from dissimilar chromatic motifs while creating an organic, beautiful whole. In all his pieces, Harding's harmonic style can generally be characterized as predominantly triadic with carefully spaced chordal groupings and clusters with continually shifting tonal centers and resting tones. He stretches traditional harmonic principles to an extreme, yet never crosses totally into “atonality.” He creates and uses chromatic scales that have a sense of modality/harmony about them, yet they are typically neither.

Harding's writing easily moves from homophonic themes (both accompanied and unaccompanied), to polyphonic lines, to contrapuntal and fugal writing; all usually within a lighter texture. His rhythms are fluid and often complex—with frequent use of hemiola and syncopation—with a romantic sense of rubato and flexibility. His palette is complete; exploring the entire range of the viola and using a variety of string techniques including all manner of harmonics, *flautando*, *senza vibrato*, *sul ponticello*, shimmering tremolos, and pizzicato. He has a subtle and nuanced sense of balance and dynamics in all his pieces. All this creates music that is not “easy” to play, but worth the effort. Harry Danks points out that in preparation for the first performance of the Divertimento that the ensemble spent hours in rehearsal under Harding's direction.²⁵ Once learned, it was performed multiple times to great success.

NOTABLE PIECES

Moonlit Apples (in manuscript—soon to be available from Comus Edition, John White, editor), completed March 1979, inspired by this poem by John Drinkwater (1882–1937):

*At the top of the house the apples are laid in rows,
And the skylight lets the moonlight in, and those
Apples are deep-sea apples of green. There goes
A cloud on the moon in the autumn night.*

This musical picture fashions an eerie, chilly autumn night creating shifting colors from dull black, to glis-

tening silver, to cold white. This brief piece—only eighty-five measures in length—embraces the techniques mentioned above in a distinctly mid to high tessitura. Kenneth Harding's postscript included in the score:

“Tempo” allowance for (in imagination) cloud movement approaching—covering—passing the moon on a quiet, serene night during autumn. Never loud but always gentle in its sense of peace.”

The **Sonata** (in manuscript—soon to be available from Comus Edition), completed February 11, 1979, was dedicated to this author (and Harry Danks), but partially inspired by these Charles Kingsley (1819–1875) lines:

*I watch the stream sweep onward to the sea,
I watch them drift—the old familiar faces,
I watch them drift—the youthful aspirations,
Shores, landmarks, beacons, drift alike.
Yet overhead the boundless arch of heaven
Still fades to night, still blazes into day*

This work opens with an Adagio marked “Very remote, slow, free and without accents.” Without a break, only a slight pause, the Presto is a lively jig in 3/8 with spirited dialogue between viola and piano. A slow cantabile section recaptures the opening mood with suggestions of repeated melodic fragments. Quickly again the jig drives to the end. Harding offers these words on the score for performance: “The slow music is quiet, dark, uncertain night. The quick music—day activity, life really on the move.”

Sonatina, for two violas (in manuscript soon to be available from Comus Edition), completed January 26, 1960:

Such fun. Knowing what you now know about Kenneth Harding can you feel the “allegretto” mirth that went into creating this theme with his friend Joan Wolstencroft (ex. 2)?

The entire three-movement piece explores and develops this “built-up” theme. The first Allegretto transi-

Example 2. Harding, Sonatina, mm. 1–8.

Allegretto con moto

K = Kenneth Harding
J= Joan Wolstencroft

The musical score consists of two staves for viola. Measure 1: Viola 1 starts with a dynamic *p*, followed by a sixteenth-note pattern. Viola 2 enters with a dynamic *mp*. Measure 2: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *mf*. Measure 3: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *p*. Measure 4: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *mp*. Measure 5: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *p*. Measure 6: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *p*. Measure 7: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *p*. Measure 8: Viola 1 continues with a sixteenth-note pattern. Viola 2 enters with a dynamic *p*.

tions smoothly into an *Allegro vivace*. Cantabile melodies, witty and playful accompaniments, and quick dialogue complete the first movement. A very quick transition leads to a muted *Lento espressivo*. This second movement pours out a plaintive, soulful melody that does not lose touch with our “built-up” theme; yet another transition into the *Presto* third movement. This last movement is as impressive as it is energetic; still “playing” with our theme. This delightful piece ends with an anticipated recapitulated *Allegretto* bringing to a conclusion a more-than-fun piece.

Divertimento, finished and presented to Harry Danks in August, 1949. Published by and available from Corda Music Publications, edited by John White. (<http://www.cordamusic.co.uk>.)

In three short movements the *Divertimento* was the first of many viola ensemble pieces. It enjoyed early success with the 1950 BBC Radio broadcasts on January 4, February 15, and March 11.

The first movement, *Aubade* (the morning equivalent to “night” music), begins with a twisting, chromatic melody in a “free and easy tempo” sporting subtle and intricate rhythms. A loose ABABA form frames the kaleidoscope of rhythms and colors leading to the sec-

ond movement, *Carol Variations*. The theme of the variations is a simple folk-like melody set with flowing arpeggiated accompaniment. Each of the seven variations moves farther away from the theme until we reach the third movement: *Rondo Capriccio*. The Rondo opens with a virtuoso fugal exposition, uses memorable melodic and rhythmic material from the previous two movements, and drives to the end with a surprise resonating pizzicato D major chord to conclude the piece.

This difficult but exciting piece is well worth the effort of four skilled violists, as Harry Danks discovered.

Rondo Capriccio, completed in May, 1986, for six violas is available from Corda Music Publications, general editor John White.

This is quintessential Kenneth Harding; unbounded intriguing melodies, chromatic ingenuity held together by crisp and memorable rhythmic cells used both within melodic material and accompaniment.

Theme A (ex. 3) is a playful dance containing the rhythmic cells that are the tissue that glues the piece together. A brief theme B grows from the rhythms of theme A. The C theme (ex. 4) is more expressive with

Example 3. Harding, Rondo Capriccio, Theme A, mm. 8–21.



Example 4. Harding, Rondo Capriccio, mm. 55–65.

an accompaniment of the restless sixteenth notes of the A theme.

The brief D theme is more compact with a homophonic, rather placid calm accompaniment—soon to change. The E theme begins as a canon but quickly dissipates; it returns to the canon only to have the theme forcefully stated by viola four and five in unison.

Theme F is again more lyrical but with a restless accompaniment of the opening rhythmic cells, which prepares us for a complete restatement of theme A in canon (ex. 5), a return of theme D, followed by Theme D and A in a duet (ex. 6). After a brief return of theme A, the music drives the six violas to an exciting end.

Rondo Capriccio is a memorable piece that requires six accomplished violists all willing to work out the intricacies, as would musicians preparing a finely written string quartet.

Idyll: “June Sunrise—Blue Sky,” completed July 29, 1978, for twelve solo violas is subtitled on the manuscript: “A tone-picture of a viewed scene from an English garden near Harrow-on-the-Hill.”

This is, by many accounts, Kenneth Harding’s best work for viola ensemble. Harry Danks wrote: “1978 saw what is in my opinion one of Kenneth’s finest compositions, *June Sunrise—Blue Sky: View from an English Garden.*”²⁶

Idyll enjoyed two sources of inspiration. In Harding’s words: “The Idyll is intended for acceptance as a tone-picture recording my impressions of a delightful dawn. I was awake about 5:15 and found myself compelled to go out for a stroll in my garden. Birds were singing away for dear life as the sun came over the Harrow-on-the Hill, and I noted some of their quaint phrases on a bit of mss. paper; one blackbird I noted some valuable inspiration in particular.”²⁷ The second inspiration to report is this author’s appreciative self. Kenneth Harding concocted a method to translate my name into a musical theme, and that theme appears several times in various forms throughout the work (ex. 7).

Example 5. Harding, Rondo Capriccio, mm. 209–36.

Tempo primo (Allegro vivace)

209 solo Vla. 1 

215 solo Vla. 1 

Vla. 2

221 pizz. arco Vla. 1 

Vla. 2

227 arco pizz. arco Vla. 1 

Vla. 2

232 tutti pp Vla. 1 

Vla. 2

Example 6. Harding, Rondo Capriccio, mm. 260–73.

The musical score consists of two staves for violas. Staff 1 (Vla. 1) starts with a dynamic of *mf* and a tempo marking of *Tempo primo (Allegro vivace)*. Staff 2 (Vla. 2) also starts with *mf*. Both staves continue with eighth-note patterns, with measure 264 featuring a *5* over a bracket. Measure 268 begins with *f marcato*, followed by *cresc.*, *poco rit.*, *ff*, and ends with another *poco rit.* and *ff*.

Idyll is divided into three quartets: quartet one includes harmonics and other effects, quartet two holds much of the musical substance of the work, while quartet three includes, among other musical properties, pizzicato and various bowings. The principal violas are one, five, and nine with five in charge of the full ensemble if no conductor is used.

The 273 measure work is organized in a rondo form: ABACDABA with the opening A section, Lento molto sostenuto, stating the bird calls, not unlike Beethoven's Pastoral Symphony. The piece includes some of Harding's best writing with lively interplay, rich viola textures, singable melodies all ending in the way it began: 5:15 in the morning with the blackbird chirping quaint phrases disappearing with a lightly strummed F major chord.

CONCLUSION

Our history as violists is the mirror by which we understand ourselves. The ribbon of our journey is sometimes very thin and somewhat tattered, yet it is often extremely bold and robust. It is separate from, but often overlaps, the journey of our violin, cello, and bass colleagues. This history of ours is not simply the “big names” all can recite but, mostly the cadre of violists who added their thread and embroidered this ribbon that binds all serious violists in one common story.

Kenneth Harding was one such violist. This modest and quiet Abertillery man gifted all violists with much wonderful music ready to be played and quietly waiting to be heard. As Philip Clark observed, there are several natural obstacles to overcome in performing Harding's compositions: the fact that these works of interest are for a less than common medium—viola ensemble; they have previously been difficult to come

Example 7. Harding, Idyll: “June Sunrise—Blue Sky,” mm. 231–4.

The musical score for Viola Part 5 is in Lento tempo. It consists of two measures of music. The first measure contains sixteenth-note patterns above the word "THOMAS". The second measure contains sixteenth-note patterns above the word "TATTON". The notes are primarily eighth notes with sixteenth-note heads, and some are grouped by vertical stems.

A = A, H, O, V
B = B, I, P, W
C = C, J, Q, X
D = D, K, R, Y
E = E, L, S, Z
F = F, M, T
G = G, N, U

by; and the manuscripts are not easy to read much less perform. Violists cannot wait for some musicologist to uncover this wonderful repertoire nor wait for some professional viola ensemble to record these works. We need to reach out and grab our history; grab our heritage. The work of John White, Ian Gammie at Corda Music, and Michael Dennison at Comus Publications is opening the door for violists to walk through and add their thread to our ribbon of history by making Harding’s music come alive through performance.

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Thomas Tatton is a recently retired string specialist with the Lincoln Unified School District in Stockton, California. Formerly violist and director of orchestras at Whittier College and the University of the Pacific, he holds a D.M.A. from the University of Illinois. He was president of the American Viola Society from 1994 to 1998 and recently served as the vice-president of the International Viola Society.

Notes

¹ Letter from Kenneth Harding to Tom Tatton, December 15, 1978.

² “Raymond Jeremy,” in *An Anthology of British Viola Players*, compiled and ed. John White (Colne,

England: Comus Edition, 1997), 141–2.

³ Tully Potter, “Bernard Shore,” in *British Viola Players* (see note 2), 199–201.

⁴ “Harry Danks,” in *British Viola Players* (see note 2), 75–6.

⁵ The twentieth century’s first viola virtuoso. See John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge, UK: Boydell Press, 2006).

⁶ This composition has traditionally been referred to as *Poem No. 2*. However, the manuscript cataloged in the National Library of Wales refers to it as *Poem No. 1*, for viola (or cello) and piano; Ink score, November 1931. “To Bernard Shore.” Viola part, ink. November 1931. E-mail message from Anwen Pierce to Tom Tatton, March 9, 2009.

⁷ Published by Corda Music Publications, CMP 636, and edited by John White.

⁸ Harry Danks explains the decision to rescore: “The meeting of Tertis and Kenneth during this concert (referring to the December 4, 1950, performance) resulted in another composition for four violas, *Concertante*, which he dedicated to Tertis. Twenty-two years later, when Tertis was organizing a recital of music for viola ensemble, it was suggested to Kenneth that he might add a fifth viola line to the *Concertante*, to which he agreed.” See Harry Danks, “Kenneth Harding,” in

British Viola Players (see note 2), 115–16.

⁹ Kenneth Harding had the habit of assigning a dedication or inscription on copies of the same work to more than one person. This gives the impression that that person was the sole dedicatee. *Idyll: June Sunrise—Blue Sky* is one example. Harry Danks, John White, and I each have individual dedications on this work. Letter from John White to Tom Tatton, April 3, 2009.

¹⁰ Several sources also indicate a viola piece entitled *Legend* from 1985, but I am convinced that this piece does not exist. Neither John White nor Philip Clark have seen nor heard this piece, and Anwen Pierce of the National Library of Wales reports “I have been unable to see any reference to a piece entitled *Legend*.” E-mail message from Anwen Pierce to Tom Tatton, March 9, 2009.

¹¹ Harry Danks, “Kenneth Harding,” in *British Viola Players* (see note 2), 115.

¹² Letter from Kenneth Harding to Tom Tatton, August 16, 1979.

¹³ Philip Clark, “Kenneth Harding: The Viola Is His Life,” *Journal of the American Viola Society* 5, no. 3 (Fall 1989): 3.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Letter from Kenneth Harding to Tom Tatton, July 17, 1978.

¹⁷ “John Coulling,” in *British Viola Players* (see note 2), 68.

¹⁸ “Gwynne Edwards,” in *British Viola Players* (see note 2), 88–89.

¹⁹ There are interesting comments in the review found in “Editorial Notes,” *Strad* (April 1950): 357. The editor writes: “The sound of violas … has a characteristic flavour of its own which could not be produced by any other means. Mr. Harding has written very suitable music, which exploits the intellectual and distinctly unsentimental character of the viola.”

²⁰ Letter from Kenneth Harding to Tom Tatton, July 17, 1978.

²¹ There is no work titled *Green Apples* by Kenneth Harding. The confusion originated when Frank Stiles titled *Moonlit Apples* wrongly as *Green Apples*. This was picked up by *The Seventh Catalogue of Contemporary Welsh Music* compiled by Dr. Robert Smith. Further, *Moonlit Apples* is listed in Philip Clark’s catalogue (*Welsh Music* 1, no. 6 (1991): 17–18) as having been composed in 1985, but the manuscript bears the date of March 1979. Finally, Wikipedia (under the entry “List of compositions for viola: F to K”) further confuses the issue by listing both *Moonlit Apples* (supplying Clark’s incorrect dating of 1985) and the fictitious work, *Green Apples*, with a date of 1979.

²² Letter from Kenneth Harding to Tom Tatton, November 26, 1979.

²³ Danks, 116.

²⁴ Philip Clark, "Kenneth Harding: The Viola in His Life," *Welsh Music* 1, no. 6 (1991): 18.

²⁵ Danks, 116.

²⁶ Ibid.

²⁷ Letter from Kenneth Harding to Tom Tatton (undated).

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AVS RETROSPECTIVE

1979: THE SEVENTH INTERNATIONAL VIOLA CONGRESS & THE FIRST PRIMROSE INTERNATIONAL VIOLA COMPETITION

by David Dalton

Youth is ambitious. Youth is idealistic, bold—and sometimes reckless. Seen from my vantage point of seventy-five years, thirty years ago seems youthful. Fired by the first International Viola Congress on American soil in 1975, I imagined that by some magical means my university could also host a congress. Not in 1977, as the AVS officers were already in negotiation with the Eastman School of Music, a good choice. But 1979? Logic beckoned from my standpoint in that Primrose, and the powers that be, had established the *William Primrose Library* at Brigham Young University; publication was due before that year of our collaborative effort in the Primrose memoir, *Walk on the North Side*, which also resulted in a second book, *Playing the Viola*. 1979 would also mark the master's seventy-fifth birthday. Then a belated, illogical, and almost impertinent thought (mania?) penetrated the hyper layer of imagination: *couple the congress with a competition!* However, back at camp Reason, the fearsome bottom line intimidated grandly. I knew where the buck would stop. One can't always see the end from the beginning. What I couldn't



Harris Fine Arts Center, location of the 1979 IVC (photo courtesy of Brigham Young University)

foresee, for example, were the unexpected and nettlesome occurrences that do befall a congress host . . .

Consternation

"Horrors! How could this possibly happen!" The Brigham Young University Music Department (now, School of Music) had enjoyed decades of hosting summer music festivals. Everything was done successfully "in-house": invitations, hosting, programming, transportation, payments, etc. But now BYU, like many col-

leges in the country, had decided to establish a campus bureau called "Special Courses and Conferences" (SCC) that would "relieve" departments from their responsibility, and "sovereignty," of hosting their own programs and collect some income for the trouble. With no alternative, I tried to make the best of it. One of my first instructions to the gentleman from SCC assigned to the viola congress was, "The president of the American Viola Society, Dr. Myron Rosenblum, will be in attendance. Since his children will be out of school, he

and his wife are looking forward to combining the congress with a family vacation to Utah's red rock country. Your department has offered to help any of our guests plan such a vacation. Please treat Dr. Rosenblum as a VIP."

Assurances were made months before the congress, July 12–14, 1979, but checking back from time to time, I could tell by the rising temperature of my epidermis that nothing had been done. Several weeks before the congress, Myron called me and said that despite his efforts to get finalized planning for the family trip from SCC, he had not received confirmation. Therefore, he would have to attend without his family! I'm sure there are medical diagnoses of the viscera that measure the effects of human depth of disappointment and dismay. My measurement at that moment was unfathomable. I knew the turf and could have planned the Rosenblum vacation myself had I been allowed. Alas!

"But this is impossible. SCC knows the count and is responsible!" The opening event of the congress was a picnic in Provo Canyon close to Robert Redford's Sundance Resort. The weather and the environment were sublime. The conviviality among violists was palpable, and we were all feasting away. That is until the last bus from town arrived with passengers who had just checked into their local accommodations after their flights from different points of the country. They were hungry and had paid for the picnic as well. *"What, we are out of food!"*

Understandably, their stomachs trumped any thought of socializing, so they were hauled back down the canyon to local eateries. I tried to conceal my near apoplexy.

"It strongly appears, Dr. Dalton, we won't reach your projected registration count in order to break even financially." We have experienced this past year soaring gas prices—but there was always gas. 1979 was the first fuel crisis, not only because of the price of the commodity, but especially for its availability. Long lines at gas stations in certain parts of the country and motorists sometimes being stranded were pictured in the media. Some registrants for the viola congress, who were coming by car, sent their regrets. We had been conservative in our projected count of attendees, not taking our cue from the first of two previous U.S. congresses at Ypsilanti and Rochester. The Eastern Michigan congress, hosted by Dr. Maurice W. Riley, had drawn over four hundred participants, the largest attendance at an International Viola Congress before or since. In rather remote Utah, we had hoped for about half as many. Also, the BYU campus was a "no-smoking zone," in the days when such designations were rare. How much of a deterrent would that be to those, even forewarned, who understandably had to have a regular fix? (I heard no complaints and a few commented what a relief it had been to freely breathe the mountain air.) Finally, when financial shortfall figures stared unblinkingly at us from the pages,

there was *balm in Gilead* in the form of our department chair. "Dave, we can cover the deficit from departmental discretionary funds. The congress was entirely worth it for the good will and publicity—including *Musical America*—that was generated for our music program and the university."

How to build a ship (with half a blueprint)

Hosts of viola congresses have had their lives made easier in the last two decades through two means: the next congress being designated at least two years in advance and having a manual in hardcopy or on CD as to how to organize a congress. This is a valuable document that summarizes the advice of former hosts in impressive detail of how to plan and how to improvise when necessary. Be sure to get releases from all performing artists if you are going to record the congress. Give the caterer high and low approximations of head count so you don't run short of food! (Two of the most sensitive points of the human anatomy are the stomach and back left hip where the wallet is usually carried; low tolerance areas.) In the "early days" of viola congresses, the host had to call on previous personal exposure to such an event (I had attended one U.S. and one European congress) and advice from leadership in the American and International Viola Societies. William Primrose, who was to move to Provo in time for the congress, also had some personal wishes he wanted to see fulfilled



William Primrose surrounded by fans at the 1979 International Viola Congress (photo courtesy of PIVA)

in the 1979 confab. And why not? This congress was to be a celebration of his seventy-fifth birthday (a month in advance). His presence drew longtime professional acquaintances and younger violists, anticipating the chance to see, meet, and hear (his lecture, *Ruminations of a Violist*) "the Legend." Some of the performers expressed to me the anxiety and exhilaration they felt in performing with Primrose in the audience. Primrose had expressed interest in having an evening concert played by several of his former students including Karen Tuttle, Donald McInnes, Alan de Veritch, Yizhak Schotten, and Jun Takahira. A documentary on Primrose, *A Violist's Legacy*, produced in the BYU Television

Studios, was premiered during the congress.

A luthiers' exhibit, while still in its nascent stages at viola congresses, was conveniently mounted by Eric Chapman in the BYU Fine Arts Center. In fact, all events found accommodation there, using both a recital and a concert hall. Campus eateries and dormitories were in close proximity, an overall convenience that participants comment on even at this remove. Besides the exhibits, master classes and panel discussions were already establishing themselves as *de rigueur* at congresses. These formed a kind of superstructure of the ship being constructed, but what of the programming? I had planned for a

panel discussion with two of the three persons most closely associated with Bartók's last opus: Tibor Serly and Primrose. Serly had agreed to this proposal. Most unfortunately, his life was cut short while in London when he was struck by a car. (In memoriam, Emanuel Vardi performed Serly's worthy concerto, a work that actually antedated Walton's.)

For the first twenty years at American congresses, we were fortunate to have through the auspices of the government, the United States Air Force Orchestra in residence. This could hardly have come about had it not been through the influence of Maurice Riley, who wielded a measure of benign influence as several mem-



Suzanne Bloch (photo courtesy of PIVA)

bers of his family were in the orchestra. This offered the possibility of works being performed not only with piano on the recital hall stage, but concertos in the concert hall.

I wished to feature “themes” in the programming of viola literature. After a fascinating lecture on her father’s works for viola by the lutenist Suzanne Bloch, we heard all his compositions for viola during several days, including his last, and barely unfinished, Suite for Viola Solo, found at the composer’s bedside at his death. (It is uncanny that several composers writing for viola, soon after setting their pen to paper, took leave heavenward, i.e., Bartók, Shostakovich, Bloch, Britten, Khachaturian.) Raphael Hillyer was heard in an impressive recital of unaccompanied works for viola. Guillermo Perich brought Spanish and Latin American music for viola to our attention. Marcus Thompson’s program focused on viola works by American composers. Music for viola, clarinet, and piano was performed by the Zeyringer Trio from Austria. My wife, Donna, and I, and accompanist, gave a recital of lit-

erature for voice, viola, and piano. In more recent years, it was decided—probably wisely—by AVS leadership that congress hosts should not be featured in performances. It was a large enough responsibility to keep the ship on even keel. Others, such as Milton Thomas, William Preucil, and Ralph Aldrich, enhanced the congress program in varied ways.

Commissions

I was bent on having premieres. My BYU music colleagues were eager to comply with a work for multiple violas—played by the Southern California Viola Ensemble directed by Thomas Tatton—and a composition for voice, viola, and piano. My faculty colleague, Dr. Merrill Bradshaw, agreed to write a concerto along the lines I suggested, namely an homage to three greats of the viola. The first movement was couched in the style of Hindemith; the second, a plaintive viola melody, English folk-like, over plucked strings evoking the memory of Tertis; and the finale in the style of the last movement of the Bartók concerto in tribute to Primrose. The young Jun Takahira served up this premiere with great élan. A prominent violist in the audience later tried to take up this concerto as well, but without success. He told me it is sometimes difficult to get a solo spot for a violist on an orchestra program even with a “name” composer, let alone an unknown—regrettably. A gentleman from Florida, who was unknown to me at the time, pledged a new work, *Rhapsody*, for viola and orchestra. He would ask no fee, only



"The Violist as Professional" panel, from left to right: Alan de Veritch, Ralph Aldrich, William Preucil, Donald McInnes (photo courtesy of PIVA)



Vladimir Sokoloff and Joseph de Pasquale receive congratulations from William Primrose (photo courtesy of Dwight Pounds)

that the title page carry the inscription “Commissioned by the William Primrose Viola Library.” In this, we were happy to accommodate the wish of Maurice Gardner and his suggested soloist, Jerzy Kosmala.

As much as I valued these new works for viola, I craved a composition by a major American composer. Marget Jory at the American Composers’ Center in New York was most helpful in her guidance. I had hoped for Samuel Barber because I thought his style would fit the viola marvelously. We were talking months, not years, away from the premiere, and, no, Barber had commissions on his desk, but was not composing very much. Copland? No, he was not well, and a new work would be highly unlikely. What would the cost be? About \$5,000 for a work with piano; \$7,000 with orchestra. George Rochberg was suggested. He had gone through his serial stage and was writing in a Post-Romantic style. I had only a passing acquaintance with his work, but I knew he was highly regarded and was a winner of prestigious prizes. Yes, he would do it and would write it with Joseph de Pasquale in mind, who was already one of our scheduled soloists. All I had to do was cobble together from various sources the commission fee, which, fortunately, I was able to do.

Some months before the premiere, I was sent the manuscript of Rochberg’s sonata for my perusal. I found the first movement exhilarating and the slow movement touching. I was optimistic that the work would be well-received. Rochberg was agreeable to an inscription on the title page, “*Commissioned by Friends of William Primrose, The American Viola Society, and Brigham Young University in honor of William Primrose on his 75th Birthday.*” In an afternoon recital, de Pasquale programmed the Shostakovich sonata, then relatively new to our ears; the Rochberg; and concluded with the Bloch 1919 Suite. Vladimir Sokoloff was the collaborator (“orchestration at the keyboard!”). To have glimpsed the Rochberg sonata “in utero” and now witnessing its birth was one of the most fulfilling experiences in my professional life. It was a magnificent performance, stimulated (according to Joe) by Primrose’s presence near the front row and remains one of the most memorable performances of many I have heard at viola congresses. The manuscript of the Rochberg sonata reposes in PIVA and has since become embedded in the viola repertoire.

The William Primrose Viola Library

A participant, impressed while visiting the BYU Library, was to have wide import in the years after 1979. Professor Franz Zeyringer, visiting from Austria, wanted to see our viola literature collection, established a few years before on a gift from Primrose. Being the author of the remarkable *Literatur für Viola*, he would be naturally interested. What he didn’t expect to see was a collection of viola scores, though modest in numbers to what it would become, beautifully bound and meticulously cared for in the setting of a modern American university. Franz told me later he had felt a stroke of inspiration. Zeyringer had gathered a considerable number of viola scores that had been housed as the archive of the International Viola Society in Kassel, Germany. But arrangements had proved unsatisfactory, and the archive was moved to the Mozarteum in Salzburg. There the scores were contained in a closet until the new wing was constructed. These



Zeyringer Trio, from left to right: Joseph Poettler, Inge Ertel, Franz Zeyringer (Photo courtesy of Dwight Pounds)

were then moved to a room near, but not in, the *bibliothek*. (I had personally been in the room, lined with viola scores, but which also appeared to be a conference room, even a practice facility.) When viola scores, gathered at great effort and expense by Zeyringer, started disappearing, he was facing from his viewpoint yet another failed attempt to house the IVS archive.

He decided that the archive should be joined with the Primrose Viola Library at BYU, and he approached me about the possibility. I said that BYU was amenable depending on cost and any conditions he might cite. Though president of the IVS, it would not be easy for Zeyringer to get approval for this collection to be removed from a European site to the U.S. He had to have approval of the IVS board, the Mozarteum, and since the archive was technically state property—the Austrian Cultural Ministry. The cost to BYU would be finding, purchasing, and shipping volumes of a large music encyclopedic series that were miss-

ing in the Mozarteum collection. It was only through Zeyringer's resolve not to be disappointed a third time, and his single-minded and indomitable nature, that the IVS archive arrived at BYU in 1983. The two collections were joined in one under Franz's suggested title, "The Primrose International Viola Archive" (PIVA). This raised the count to over two thousand viola scores and lent impetus to building the collection to its present level of about eight thousand scores—and growing.

The First International Viola Competition

"I could never have won a competition. It wasn't in my nature. I subscribe to Bartók's observation: 'Competitions are for horses.' But . . ."—William Primrose Through that tiny loophole, I ventured the question to Primrose in the fall of 1978 if he could lend his name and endorse a competition exclusively for violists? After some cogitating he agreed, and this event was set for July 8–11, immediately preceding the viola congress. It seemed unlikely that this competition would actually come to pass given the shortness of time, the lack of committed funds, a yet-to-be-determined site, and the need to make an international announcement soon enough for potential participants to prepare the repertoire.

A good tip from a friend, Dr. Homer Clark, pathologist, artist, and violinmaker, led me to a primary source of funding in the per-



Jury and winners of the First Primrose International Viola Competition, from left to right: Ralph Aldrich, Jun Takahira, William Primrose, Geraldine Walther, Patricia McCarty, Joseph de Pasquale (photo courtesy of PIVA)

son of a music aficionado and supporter of the Snowbird (Resort) Institute that promoted the arts. A cooperative venture between the Institute and Brigham Young University was set up, and the competition would take place at Snowbird in the mountains between Salt Lake City and Provo. Primrose, who moved to Provo during the summer of 1979, had been living in Australia for several years. He chose two colleagues to join him on the jury: Joseph de Pasquale (USA) and Ralph Aldrich (New Zealand/Canada), giving the panel a slightly international flavor. The brochures didn't go out until after the first of the year, and the prize money was modest by most of today's standards. Who would even apply? Would the number and quality of the young violists be worthy to carry away honors from the very first competition to which the great Primrose subscribed his name? As organizer and host, I admitted nervousness, especially in view of two major events: competition and congress, evolving concurrently, and for which I was ultimately responsible.

Recording tapes began to arrive as Utah was throwing off winter chill. By the time the leaves started budding, there were over twenty-five applicants—some international—of which eighteen were invited to participate. Primrose, having witnessed other competitions, was very unsettled by the practice of eliminating in early rounds violists who had prepared well, played as best they could, but returned home without sufficient recompense for their efforts.

He insisted that every participant in this competition, win or lose, would be invited to spend personal time with him as he dispensed an evaluation of their playing and encouragement for the future.

Three violists were invited to the final concerto stage. Geraldine Walther, principal of the San Francisco Symphony who served in that capacity for many years thereafter, received the first prize. Jun Takahira, Primrose's highly talented student, who has served as principal of the Tokyo Philharmonic, won second prize. And Patricia McCarty, who became the assistant principal of the Boston Symphony, received third-place honors. This was a formidable trio of rising violists each of whom has made notable contributions to the profession in the ensuing thirty years. They were honored by the competition, and in turn, the first Primrose International Viola Competition was honored by them.

As far as could be determined, this was the first international competition staged exclusively for violists. (The Tertis competition followed a year later, and a few others after that.) I had hoped that the Primrose Competition could be held every four years, perhaps in the place of its origin, Utah. But mainly for financial reasons, there was a hiatus until 1987 and the Ann Arbor congress. Then the competition's sponsorship, thankfully, was taken on by the American Viola Society. This was an idea formed and endorsed mainly by devotees of the late William Primrose. A name was adopted, the Primrose Memorial

Scholarship Competition, initially reflecting a less ambitious scope. Mostly held in conjunction with an American viola congress, it not only remains viable, it has restored the name of the 1979 event and expanded its original vision. It is gratifying to track the careers of many of the participants of the first Primrose Competition and its successors of the past two decades.

"Really, was it all worth it?" One remembers years afterwards those in the AVS and IVS, university colleagues and staff, violists, as well as friends of our instrument who gave sound advice and welcomed, needful assistance in building and launching the large vessel a congress represents. I would not advise anyone today to assume accountability for both a congress and a competition because of the growth they have undergone—a welcome sign. I did it at relatively youthful midlife without an ensuing crisis. I assume, and hope, this similar afterthought reposes in any past congress host: Yes, it was well worth it!

David Dalton is Faculty Emeritus of Viola at Brigham Young University. He served both as president of the American Viola Society and the International Viola Society. Dalton was the editor of JAVS for fifteen years. He collaborated with William Primrose in the writing of Walk on the North Side and Playing the Viola and in co-founding the Primrose International Viola Archive.

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FRESH FACES

THE MUSICAL REVELATION OF MAXIM RYSANOV

by Lembi Veskimets

"I don't want to stay in Moscow! People are mean here! I wanna go home!" cried the young Ukrainian boy violinist. At ten years old, Maxim Rysanov had just been told that he was no good for the violin by a famous teacher his mother had brought him to see; the former teacher of another Maxim, Maxim Vengerov, the virtuoso concert violinist. But his mother, a violinist herself, was determined that her son study music. So the two went to see Maria Il'inichna Sitkovskaja, a viola teacher. Rysanov remembers fondly her kind eyes and that she asked him about his love of soccer. She encouraged him to return in a year and audition again, though this meant almost no soccer with friends.

It took Rysanov another three years to come around to playing the viola, and only then because his beloved teacher would only continue to teach him if he made the switch. His parents borrowed the large sum required to purchase his viola. Luckily, Rysanov immediately fell in love with the viola sound and continued to be a quick study with a creative mind.

As he came to the end of his studies in Moscow, Rysanov felt there was more to discover in the musical world. His next leap of faith



Maxim Rysanov

took him to London, after winning a full-scholarship audition held in Prague. At the Guildhall School of Music & Drama (GSMD), "again, fate played its kind role," as Rysanov aptly put it.

He was placed in the class of Jack Glickman, who seemed to be exactly the teacher Rysanov needed at that moment. The opposite of his previous teacher, Glickman shocked his new pupil by not demanding any-

thing from him. At the same time, he empowered the young violist to think for himself, to search for interpretive answers within the music, and to understand style. "He opened the door to my own brain," remembers Rysanov. He thrived in London, so much so, that he spent nine years at the GSMD, including studying conducting, a germinating secondary career of his.

Many young instrumentalists enter the competition circuit to jumpstart their careers, and Rysanov did the same. He was annoyed at the time to have only placed second in some international competitions (Geneva, Tertis) and yet, looking back, he understands that winning a competition is no guarantee of success. Having been told that his performances were "too personal" for the competitions, he philosophizes that he was not the first-place type. With the benefit of having prepared huge programs for competition juries, he has eased into a performing and recording career that has him compared to Russian violist Yuri Bashmet, himself a juror at one of the competitions in which Rysanov participated.

A reporter backstage at one of Rysanov's concerts caught the comment Bashmet made to Rysanov: "At

last my rival has arrived," and the two have been linked together ever since. Rysanov thinks Bashmet is inimitable, an artist who "proved to everyone that even a viola (still not considered to be a solo instrument during his time) can be used to make magic with." But with the full confidence of someone sure of his own artistic identity and not afraid of shadows cast by others, Rysanov recorded two works for viola and chorus/orchestra written for Bashmet by Giya Kancheli and John Tavener. He was rewarded for it with an Editor's Choice designation from *Gramophone* magazine in November 2007. He also recently released an all-Brahms CD, which, in addition to the Sonatas and Clarinet (or Viola) Trio contained on Bashmet's all-Brahms CD, also contains the Violin Sonata in D and the Horn Trio. This recording was given the Editor's Choice from *Gramophone* for January 2009.

Chosen as Classic FM Gramophone's 2008 Young Artist of the Year, Rysanov seems poised for even greater success. Reviews of his concerts and recordings are studded with words like "outstanding," "brilliant," "phenomenal," "thrilling," and "effortless." He collaborates with the hottest young talent of the day (Andsnes, Fröst, Jansen, Rachlin, Vengerov) and performs with orchestras throughout Europe and in China. He has made debuts in the US with the Mostly Mozart Festival and the Grand Teton Festival and is looking forward to working with esteemed conductors such as Christoph von Dohnányi and Sir Colin Davis. He is "very lucky and very happy" to be performing on a 1780 Guadagnini viola on loan from the Elise Mathilde Foundation. In addition to commissioning new works for the viola, Rysanov is adding to the versatility of his repertoire and the lack of Romantic concerti for the viola by "borrowing" Tchaikovsky's Rococo Variations for cello and orchestra and performing an orchestration of Schubert's "Arpeggione" Sonata (both of which will be recorded for an upcoming CD). Though his musical growth may have flung him far from his childhood roots, Rysanov seems to have found a flourishing home on the concert stage and in the recording studio.

Lembi Veskimets is a board member of the AVS and a member of the Cleveland Orchestra.

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THE YOUTUBE SYMPHONY SUMMIT: A VIEW FROM THE VIOLA SECTION



The YouTube Symphony Orchestra at Carnegie Hall (all photos courtesy of Dawson White)

**by Kathryn Steely and
Dawson White**

“All the world's a stage,” according to Jaques in Shakespeare's *As You Like It*, yet on April 15, 2009, in a turn of that famous phrase, the world gathered onstage in Carnegie Hall for the first-ever YouTube Symphony Orchestra (YTSO). Brainchild of Michael Tilson Thomas (MTT), the YouTube Symphony Summit brought together musicians from around the globe in celebration of classical music. The hall was transformed by flying images and special effects in this effort to

strengthen a classical music presence on YouTube. With ninety-six winning performers representing thirty countries, the viola section included several Americans. Dawson White, junior viola performance major at Baylor University, was one of those American violists in this experimental and creative effort focused on bringing twenty-first century technology into the concert hall.

The YouTube Symphony project was announced late last year and attracted more than three thousand applicants worldwide. A panel of musicians from professional

orchestras including the London and San Francisco symphonies and the Berlin, Hong Kong, and New York philharmonic orchestras picked two hundred finalists.¹ Winners were then determined through a process combining online voting by YouTube viewers along with evaluation by Michael Tilson Thomas. The prize: an all-expenses paid trip to New York City for three days of rehearsals, master classes, and ultimately a performance in Carnegie Hall.

The concert itself consisted of a potpourri of fifteen movements by Gabrielli, Tchaikovsky, Brahms, Dvorák, Cage, Harrison, and Bates² among others. Guest soloists ranged from Joshua Roman and Yuja Wang, to Gil Shaham and Measha Brueggergosman. The centerpiece of the concert was a work specially written for the YouTube Symphony Summit by composer Tan Dun, *The Internet Symphony No. 1, “Eroica.”* A mashup performance of the Tan Dun work, including many of the three thousand entrants, can be viewed at <http://www.youtube.com/symphony>

KS: Being a part of the YouTube Symphony was a unique and energizing experience. I know that you have an interest in the use of the Internet as a tool to spread awareness and to build interest in classical music. How

did you discover this opportunity in the first place?

DW: I discovered this opportunity the day it was released online on December 1, 2008. I believe there was an article about the event posted on ArtsJournal.com, which I read daily. I was a little skeptical at first because of the unconventional audition process but soon found that Michael Tilson Thomas and Tan Dun were involved and the orchestra would be playing in Carnegie Hall. I began to look into it more closely and decided it was something I would really like to participate in. This also provided another great opportunity to learn and audition on orchestral repertoire, something I am always trying to improve upon.

With regard to the Internet, it is developing as an important tool for classical music because it provides a much more accessible format. YouTube already has a venue for classical music where one can find old videos of famous instrumentalists and conductors as well as videos posted by many other amateur players. As an amateur, it can be very helpful to put your videos on YouTube. This encourages positive feedback from around the world about your playing. A variety of ideas are essential to the learning process of a musician, and YouTube can provide this if used in the right way.

I also saw this project as a way to explore the audition process within classical music. Orchestral auditions can be stressful, expensive, and time consuming. Live audi-

tions can never be replaced with online auditions, but with YouTube I can imagine how easy it would be to hold a preliminary round online. A panel could choose whom to invite to the audition based on their online auditions, which would save time and money for those who were not invited.

KS: This was a unique audition experience. Of course, musicians are making recordings to audition for festivals and competitions, yet this was unique in the inclusion of the video conductor.

DW: Preparation for the audition was like preparing for any other audition. I spent some time each day out of my normal practice on Tan Dun's *Internet Symphony* and then excerpts from Beethoven's Symphony No. 5 and Brahms's Symphony No. 4. YouTube posted a list of possible choices, and I chose these two contrasting excerpts as they really showcase the rich tone of the viola.

What was unique about this audition was that YouTube provided a video of Tan Dun conducting his *Internet Symphony*. This video was provided to ensure each person would play at the right tempos and come in at the right time, ultimately enabling them to make a mashup video of all the entrants. This mashup video is now on YouTube. To set up for the audition, I arranged a stand with my digital camera, a stand for my music, and a stand for my laptop, which I placed behind my music in order to simulate the typical

sightlines in an orchestra.

Following the conducting video was strange at first. His beat would waver very slightly depending on the music. This is usually not a problem in an orchestral situation because you can listen to the other parts to help define the beat. However, because there was absolutely no sound in the video, I found it difficult to follow his exact movements. This left me with a choice to keep a straight rhythm while his tempo was fluctuating even though the music didn't call for it, or to follow him exactly. I decided it would be best to follow the conductor in every minute tempo change to demonstrate my ability to follow. The whole process was actually very beneficial as it required me to be very alert to the smallest detail.

KS: There was a significant amount of time between the date the audition videos had to be submitted and the announcement of finalists. While part of the YTSO process was online voting, this was not the only deciding factor. Generally, players from some of the world's great orchestras helped to narrow down the field of entries. This field of finalists was then made available for online voting through YouTube.

DW: The waiting during the interval between submitting my videos and the concert was probably the hardest part of the YouTube experience.

Upon reading the YTSO rules

carefully, I found that voting on each video was not the only factor in deciding who came to NYC. Michael Tilson Thomas made the ultimate decisions. While I like the idea of the world voting on finalists to create a symphony of people by the people, that process can easily turn into a popularity contest. As MTT is known worldwide for his artistry as a conductor, I felt that his involvement in the selection of the winners was the best way to choose who would come to NYC and how each section would be seated.

I was notified on a Friday afternoon via e-mail that I had won a spot in the YTSO. I was shocked as well as completely ecstatic. There were some very good players out there who submitted their videos. I wasn't getting as many views on my videos as other people, which led me to believe I wasn't getting as many votes. Since I don't know how many votes I got, I don't know how much of an impact it had. But I was ecstatic anyway! I was on my way to Carnegie Hall to play with MTT and Tan Dun in one of the most unique concerts of my lifetime.

KS: There was a great deal of publicity surrounding the YouTube Symphony Summit. What are your impressions and memories about getting to know the viola section, rehearsal schedule, downtime activities, and the overall intensity of the experience?

DW: Upon arrival, we had a series of free meals at our incredible

hotel, giving us an opportunity to get to know each other. My dad and I came early to New York to explore, and as a result, I got to meet all of the European players first since they were scheduled to arrive a day before the Americans. Among these first players were a few violists. As is typical of viola players, we stuck together and ended up eating together and hanging out for the duration of the summit.

As more people arrived, the whole viola section got to know each other much better. Of course, during the first day of rehearsals we really got to know our stand partners.

The schedule was rigorous, with between eight and nine hours of rehearsal each day from Monday through Wednesday. It was very intense. We had mentors spread throughout the room for each section. It was like having a sectional during the rehearsal as they would

call attention to problems and propose solutions. Our mentor, Roberto Díaz, proved to be incredibly helpful. MTT had many suggestions as well. You really had to stay alert to absorb all of the information. However, it led to the orchestra coming a long way musically in a very short amount of time.

Downtime activities were in short supply due to the quick and busy nature of the summit. But on Tuesday evening we were invited to go to *Le Poisson Rouge* and do an improv session. I had been invited to play an arrangement of Led Zeppelin's "Stairway to Heaven" along with a few other musicians, but that fell through. Instead I enjoyed watching the others improv. It was a new experience for me to see classical musicians playing in a club situation, but a great idea nonetheless. It really took the formality out of classical music, which is good for attracting younger audiences.



You Tube Symphony viola section



Carnegie Hall transformed by flying images of YouTube Symphony applicants

On a scale of one to ten, the overall intensity level was probably a twelve! With the mentors and MTT giving a ton of advice, getting limited sleep, being in NYC, and dealing with the nerves and excitement of the media attention, I would say this event proved to be an intensely satisfying experience for everyone involved.

KS: What was it like to play in Carnegie Hall for the first time, and how did the extensive use of multi-media color the experience?

DW: The obvious excitement of playing in Carnegie Hall was always present during the summit, and all the musicians couldn't wait

to see it. In our first rehearsal in the hall we were struck by the incredible acoustics and the general feeling of the space. Once the hall was filled with an almost-full house for the concert, the feeling was even more invigorating.

Adding to that excitement was the presence of news cameras, video recorders, and personal cameras. It seemed like everyone was recording the event, and that was the point of the event: to create a classical venue on YouTube. After people posted their videos of the concert on YouTube, others could then comment on the performance and exchange ideas. I think it was very successful in this aspect judg-

ing by the number of views the YTSO acquired.

The use of lights and visuals could have been a distraction, and I wasn't sure how it would work out. But I was completely focused during the concert and fueled by the surreal effect made by the lights, visuals on the ceiling, and constant flashing of cameras. It was a rush.

KS: Many times it is difficult even for groups who perform together regularly to achieve real artistic unity. What are your impressions on the ability of such a disparate group to come together and make great music given the circumstances?



Dawson White and violinist Gil Shaham

DW: In the very first rehearsal I was struck by the level of the ensemble. It was a little rough around the edges as one would expect from a group of musicians from around the world who had never played together. But the potential of the group was evident from the first note. The mentors were invaluable to the process of raising the level from when we first got there, to the final product in a mere three days. I have never seen an orchestra come so far in such a short amount of time.

KS: One of the beautiful aspects of this summit is that it was designed to build connections between musicians worldwide.

Meeting these musicians was an experience that I will never forget. They were always friendly, genuine, and excited to make the journey with other musicians to Carnegie Hall. Their friendship made the summit a personal event for me that was not just about going to Carnegie Hall, but about the greater meaning of humanity crossing territorial and political

boundaries to come together and share a groundbreaking experience.

KS: Now that this experience is behind you, how do you see this experience affecting classical music and the Internet?

I know with some certainty that the future of classical music and its residency on the Internet have been affected by the YouTube Symphony Summit. As far as I know, there have not been many other classical events that have caused as big a stir as this one did. Whether the reviews were good or bad, and there were a variety of opinions, people were talking about it.

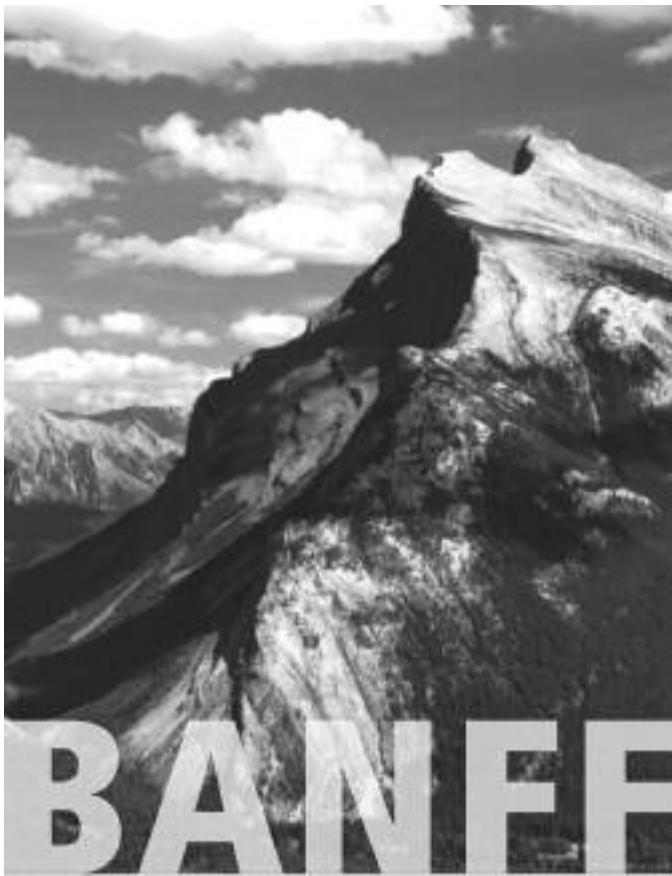
Friends, family, and even people I didn't know would ask me about the summit with a sincere interest. Some of them have no appreciation for classical music, but even they were drawn to the experimental nature of this event. Time can only tell what effect the YTSO will have on the future of classical music, but my hope is that organi-

zations will continue to experiment with new ways of presenting concerts in the future. I am in no way saying we should completely abandon the traditional way concerts are presented today. There is a time and a place for the traditions that have preceded us, and I love those traditions.

For twenty-somethings like me, classical music needs to be accessible and original. Although we will continue to perform the great works that have been played for hundreds of years, what if we add lights? What about visuals on the ceiling? What about a piece with orchestra and DJ? These are questions that YouTube and others asked and made into a reality. It created a truly moving concert experience that blended many types of media that people my age use daily. The audience that night in Carnegie Hall was much younger than the typical classical concert audience.

The creation of the YouTube Symphony was a risk, but a risk that was worth taking to promote a vitality and originality in the future of classical music, and as one of my YTSO colleagues so aptly put it, they could have made a YouTube Basketball Team instead!³

Dawson White served as Associate Principal Viola of the YouTube Symphony Orchestra. He is a senior viola performance major and student of Kathryn Steely at Baylor University. He has served as Principal Violist with the Baylor Symphony, Baylor Opera Theater,



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Dawson White outside Carnegie Hall

and the Austrian American Mozart Academy in Salzburg, Austria, and has performed with the Waco Symphony, Austin Symphony, and with the Aspen Music Festival orchestras.

Dr. Kathryn Steely is Associate Professor of Viola at Baylor University and has previously served five years as JAVS Editor and nine years as AVS Webmaster.

Notes

¹ Martin Steinberg, "First YouTube Symphony Orchestra Picked," ABC News, March 2, 2009, Technology and Science section, online edition. <http://abcnews.go.com/Technology/wireStory?id=6991848>.

² Anthony Tommasini, "To Get to Carnegie Hall? Try Out on YouTube," New York Times, April 16, 2009, Music section, online edition. http://www.nytimes.com/2009/04/17/arts/music/17tube.html?_r=1&scp=1&sq>You%20Tube%20Symphony&st=cse.

³ Anthony Tommasini, YouTube Orchestra Melds Music Live and Online," New York Times, April 16, 2009, Music section, online edition. <http://www.nytimes.com/2009/04/17/arts/music/17symphony.html>.



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RECORDING REVIEWS

by Carlos María Solare

Maxim Rysanov, viola; Evelyn Chang, piano.

Brahms: Scherzo; Glinka: Sonata; Enescu: Concert Piece; Bridge: *Pensiero, Allegro appassionato*; Franck: Sonata; Tabakova: *Whispered Lullaby*. Avié AV 2111.

Published in 2007, this CD was the debut recording of the Ukrainian violist Maxim Rysanov, a major prize winner from both the Tertis and the Geneva competitions. He is without doubt a major player, who can be (and often is) mentioned in the same breath with Yuri Bashmet. In this program of Romantic music from the nineteenth to the twenty-first centuries, Rysanov draws an exceptionally beautiful, velvety sound from his Guadagnini viola, reminding the listener that at the Tertis Competition he was awarded the Special Prize for "the most beautiful sound." Indeed, at his best—which is most of the time—Rysanov sounds like a young Bashmet, with spot-on intonation and a wide range of articulations.

Brahms's "FAE" Scherzo (played in Rysanov's own arrangement) and Enescu's Concert Piece are given splendidly brilliant readings. In the first movement of the Glinka Sonata both Rysanov and the excellent pianist build up an impressive momentum after a somewhat subdued start; unfortunately, they sound quite impatient in the slow movement: they take it much too fast (five and a half minutes, against almost eight and a half in both Borissovsky's and Druzhinin's recordings), as if wanting to make it into the finale Glinka never got around to writing.

Many violists have tried their hand at the Franck Sonata, but I have yet to hear a wholly convincing arrangement of the solo part. Not least thanks to his fiery rendition, Rysanov gets nearer than most, but the unavoidable changes of octave always disturb the melodic line at one point or other (or maybe it is my fault, for knowing the original too well!). Perversely, Rysanov doesn't take advantage of the C string at the

one point in which the original violin version could do with one: the descending phrase at the very end of the third movement! But the piece just needs the silvery sound of a *chanterelle!* The Bridge pair is beautifully done, with Rysanov letting the sparks fly in an appropriately fiery *Allegro appassionato*.

Tabakova's morsel winds down this truthfully recorded recital most agreeably.

Brahms Viola: Sonatas op. 78 and 120; Trios op. 40 and 114. Maxim Rysanov, viola; Boris Brovtsyn, violin; Kristine Blaumane, cello; Katya Apeksheva and Jacob Katsnelson, piano. Onyx4033 (2 CDs).

Although Brahms's music is central to the repertoire of every viola player, most of the pieces we play were not written originally for the viola. This CD set consists of the Clarinet Sonatas, op. 120, the first Violin Sonata, op. 78, and two trios that include alternative viola parts to replace a clarinet (op. 114) and a French horn (op. 40). Perversely enough, Brahms's only original compositions for viola, the Two Songs, op. 91, are not included. There would have been room for them on this pair of CDs and with any luck also for William Primrose's transcription of the second Violin Sonata, op. 100 (the Scherzo ("Sonatensatz") was included in Rysanov's debut recording, reviewed above).

In the two Sonatas, op. 120, Rysanov takes a pragmatic view of "the octave problem": in the F Minor Sonata he sticks to the viola part that Brahms—although he found its numerous downward transpositions "awkward and clumsy"—reluctantly sanctioned; conversely, he brings most passages back to the higher original pitch in the E-flat Major, where this is really necessary if the carefully constructed interplay of solo instrument and piano is not to be disturbed. The contrast in character between both sonatas is further underlined by Rysanov's approach: after an extraordinarily fiery interpretation of the F Minor's outer movements, he starts the more lyrical

E-flat Major with an extremely delicate, almost fragile thread of sound. Rysanov's sound spectrum in all this music is indeed amazingly wide. The E-flat minor Scherzo is "appassionato" enough, but I do miss the solemnity of the chorale-like middle section, which is taken at a breathless pace. The variations are nicely characterized by both players.

The first Violin Sonata is played in an arrangement (transposed from G to D major) attributed to Paul Klengel, a house arranger at Brahms's publisher, Simrock. It works well, with just occasionally an unexpected change of octave, and the piece's peaceful lyricism is beautifully realized by both players. The two trios suffer from a disconcertingly wide stereo separation, and in the op. 40 Rysanov is occasionally drowned by his colleagues (or rather by the balance engineer!). He is otherwise well attuned to the excellent violinist in realizing the piece's elegiac atmosphere. No balance problems afflict the lyrical op. 114, which features some beautifully eloquent playing from cellist Kristine Blaumane. Apart from that idiosyncratic stereo spread and the balance quirks, the recording

quality is fine, and the CDs are attractively presented, the liner notes even including an (unintentional?) viola joke from Brahms himself: asking his clarinetist friend, Richard Mühlfeld, to join him for a forthcoming performance of the Sonatas, op. 120, the composer adds that he shall "otherwise be forced to ask a violist"!

The Brothers Kreisler—Fritz Kreisler: Original Compositions and Arrangements. Nai-Yuan Hu, Ani Kavafian, violin; Paul Neubauer, viola; Ronald Thomas, cello; Anne-Marie McDermott, piano. OK MOZART 001.

An Oklahoma-based Mozart festival sounded strange enough to my Euro-centric ears, but the thought that a recording of music by Fritz Kreisler should have originated there seemed a turn too many of the absurdity screw. Nonetheless, I spent a most agreeable couple of hours listening to a selection of Kreisler's original compositions and arrangements in relatively unfamiliar guises, the only question raised being why this recording, made "live" during the 2001 OK Mozart Festival, should only now have seen the light of day.



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The transcriptions for piano trio included here were made by the great man himself to play with his cellist brother, Hugo Kreisler (1884–1929), who had a modest career as a chamber and orchestral musician in Vienna and—briefly—the USA. They include evergreens like Beethoven's *Andante favori*, Pergolesi's aria “Tre giorni son che Nina” (also played once by Mischa Elman), the *Londonderry Air*, and the Sarabande from Corelli's Sonata, op. 5, no. 1, masquerading under the title *O Sanctissima*. All of them were recorded by Fritz and Hugo in the early 1920s, needless to say with a unique understanding of the style—by which I mean, of course, the Kreisler style, not that of Corelli or Beethoven—as well as of each other's ways. No higher compliment can be paid to the present players than saying that they need not fear the comparison, and indeed they give a piece like Syncopation—Kreisler bowing to the ragtime vogue—a thoroughly authentic lilt. Violinists Nai-Yuan Hu and Ani Kavafian as well as violist Paul Neubauer take turns at playing the upper voice in the trios, Neubauer particularly sonorous in Bizet's *Intermezzo* from *L'Arlésienne*. Ronald Thomas is the eloquent cellist throughout,

while Anne-Marie McDermott takes good care of the sophisticated piano parts.

Also included are arrangements for string quartet of—among others—*Liebesfreud*, *Liebesleid*, and *Caprice Viennois*, in composer-approved transcriptions by Erik Leiden. The CD's *pièce de résistance* is Kreisler's String Quartet, a nostalgic farewell in sound to the pre-WWI world the composer knew and loved. Again, a 1930's recording by Kreisler with London musicians—William Primrose among them—set the all-time standard for this piece, but the OK Mozart team gets thoroughly inside the music's slightly decadent idiom, with carefully gauged portamentos and natural-sounding rubato. OK Mozart's artistic director, Paul Neubauer, rounds off the CD with piano-accompanied performances of Kreisler's *Berceuse Romantique* and *Aucassin and Nicolette*. Requiring only minimal adjustments to be played on the viola, both morsels find Neubauer oozing Viennese charm and exhibiting a teasing rubato worthy of the Grand Old Man himself.

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Florida Viola Society

On Monday, June 1, 2009, the Florida Viola Society performed "The Star-Spangled Banner" in a version for seven-part viola ensemble for the Florida Marlins game in Miami, Florida. We had twenty-five participants in the ensemble. The video of the performance can be found on YouTube at: <http://www.youtube.com/watch?v=gKXtbvloLaI>, or with the keywords "Florida Viola Society." If you are interested in having your chapter do a performance of this, I would be more than happy to let you use our demo DVD. E-mail me at kenamartinson@gmail.com, and I can send you PDFs of the music as well. The first step to set this up would be to call the contact number for the administrative offices for the sports team and ask for the person who sets up the "The Star-Spangled Banner" performances. You will just need to submit the DVD and then wait for them to contact you. The Arizona Viola Society was the first group to perform this version, and their performance can also be found on YouTube at: <http://www.youtube.com/watch?v=7dWSEMrnarY>, or with the keywords "Arizona Viola Society." The demo we used can also be found on YouTube at: http://www.youtube.com/watch?v=qkCa_ToZQjw, or with keywords "South Carolina Viola Society."

— Ken Martinson

Gulf Coast Viola Society



Participants at the Gulf Coast Viola Society's 2009 Viola Festival

The Gulf Coast Viola Society hosted its first BRATS day (we called it Viola Festival!!) on March 14, 2009, at the University of Southern Mississippi campus. Thirty violists from Louisiana, Alabama, Georgia, and Mississippi (with ages ranging from ten to seventy) participated in this festival. We had three

Local Viola Societies

Alabama Viola Society

Daniel Sweeney, president
dsweeney@music.ua.edu

Arizona Viola Society

Jacquelyn Schwandt, president
Jacquelyn.Schwandt@nau.edu

Central Texas Viola Society

(includes Austin, San Antonio, San Marcos, Waco)

Martha Carapetyan, president
marthacara@grandecom.net

Florida Viola Society

Ken Martinson, president
kamart@ufl.edu

Gulf Coast (Mississippi) Viola Society

Bruce Owen, president
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Idaho Viola Society

Linda Kline Lamar, president
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Illinois Viola Society

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Kentucky Viola Society

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Louisiana Viola Society

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viola concerts, one master class, one lecture, and several viola ensemble coachings with violists from the Louisiana Philharmonic Orchestra during this one-day event. Our featured guest violist was Karen Ritscher from Oberlin Conservatory, who gave a wonderful recital as well as a master class. All participants performed on the final concert, with the Brandenburg No. 6 as a grand finale. Everyone had a great time and was really excited about this experience.

Future events for the upcoming year include two viola recitals by Hsiaopei Lee in Mississippi, a viola master class with Kirsten Docter (Cavani String Quartet) at the University of Southern Mississippi, and another Viola Festival at Loyola University on February 22, 2010.

— *Hsiaopei Lee*

Illinois Viola Society

The Great Lakes Viola Society has been reformed and renamed the Illinois Viola Society! Any violists in the state interested in joining should contact Kate Lewis at kjlewis@ilstu.edu. The Illinois State University viola studio hosted its third annual Viola Day in November 2008. Guest artists included Jeffrey Irvine, Christine Rutledge, Daphne Gerling, Lisa Hirschmugl, Rhona Reagan, Bill Kronenberg, and Emily Williams. Over sixty students of all ages participated in a variety of activities including master classes, viola ensembles, jazz improvisation, and



Illinois State University viola studio at the Telemann-a-thon

a workshop on practicing. The day concluded with a joint solo and chamber music recital performed by Kate Lewis, Daphne Gerling, Jeffrey Irvine, and Christine Rutledge. In February 2009, the Illinois State University viola studio presented a “Telemann-a-thon” in the Illinois State University Art Galleries. Twelve students performed various solo and chamber works by Telemann. The Illinois State University viola studio will host its fourth annual Viola Day on Sunday, April 11, 2010, which will feature guest artist Peter Slowik.

— *Kate Lewis*

Louisiana Viola Society

In late May, we completed our first event: the 2009 Louisiana Viola Society Competition. It was a great success with applicants from Louisiana and Mississippi. There were three master classes with Susan Dubois, Dominic Johnson,

and Richard Woehrle. There were also performances by Dominic Johnson and a group “play-in” of Bach’s Brandenburg 6. Winners of the competition were Gerry Varona, 1st Prize, and Simina Renea, 2nd.

— *Matt Daline*

South Carolina Viola Society

The South Carolina Viola Society had a great 2008–09 season and is looking forward to increasing membership and offering more activities. First, I need to apologize to our many amazing guest violists last fall for not writing them up just after the event! Last October, the SCVS hosted a Violafest, and we had several of our AVS board members in place to keep us all inspired! In attendance were Sheila Browne, Michael Fernandez, Ken Martinson, Ann Roggen, Scott Rawls, Eric Koontz, Johanna Beaver, and Alvoy Bryan. We had master classes and viola ensembles,

we recorded three new works by student composers, and we topped it off with a three-hour performance of some incredible music for viola performed by some of today's most inspiring violists! We ended our concert with Ken Martinson's *Fantasy for Twelve Violas!* What fun!

Last February we were awed by Ken Martinson's stellar performance of the complete solo sonatas of Hindemith in one concert! As a result of the wonderful time we shared that weekend last October, Scott Rawls, Eric Koontz, Katrina Smith, and I have started a viola quartet: Violas Four. We played our first concert last spring at UNCG and will play at USC and Appalachian State University over Labor Day weekend. The SCVS will host a BRATS day this fall and will have a reading of new pieces for viola ensemble each semester. Viva Viola!

— Constance Gee

Southern California Viola Society



Students learn new techniques at the 3rd Annual ViolaFest Los Angeles

The Southern California Viola Society (SCVS) hosted its third annual ViolaFest Los Angeles on April 25, 2009, co-chaired this year by Josephine Liu Moerschel and Gina Coletti. Over eighty kids from across the greater Los Angeles area came to participate in the day's events. In the morning, students had the chance to choose from several special-topics classes that were taught by top local educators and professional violists. In the afternoon, students were treated with the talents of our special guest violist, Richard O'Neill, in a master class and a concert. Mr. O'Neill's inspiring concert included Rebecca Clarke's Sonata and Schubert's "Arpeggione" Sonata. This year we unveiled our new dedicated website at <http://www.violafest.com>, which allowed students to keep up to date with the latest class topics, details of the day's events, and clinician bios. Photos from this year are also posted on this website. We

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were able to keep the tuition affordable thanks to the generosity of many Angel Sponsors, ASTA of Greater Los Angeles, and the AVS. ViolaFest Los Angeles 2010 is being planned for February.

— Gina Coletti

Tennessee Viola Society

The 3rd annual University of Tennessee Viola Celebration is scheduled for October 24–25 in Knoxville, TN. This year's event is jam-packed with fun activities including several master classes with renowned violists, an Introduction to Eurhythmics class, a seminar on Bach, a Suzuki workshop, the All-Viola Orchestra, two viola concerts, and more!

Special guest Heidi Castleman will teach a master class as well as a seminar entitled “Do I need a license to play Bach?” This class will examine the language of the Bach Suites and include examples of each style of dance found in the Suites. Nicolette Solomon, director of the Suzuki Institute of Dallas, will lead the Suzuki portion of the Viola Celebration. Other Viola Celebration guests include Jacquelyn Schwandt from Northern Arizona University, Daphne Gerling from Valdosta State, and Kathryn Dey from the South Carolina Governor's School for the Arts and Humanities.

In Nashville, the Blair School of Music at Vanderbilt University joins with the Tennessee Viola Society to host a guest viola recital

by Nancy Buck, Associate Professor of Viola from Arizona State University. Nancy Buck and Laura Melton, piano, will perform works of Stravinsky, Barber, and Prokofiev on September 22, 2009, in the Turner Recital Hall. The following day, Professor Buck will present a lecture entitled: “Minimum Effort, Maximum Gain: Dounis for Violists.”

— Hillary Herndon and Kathryn Plummer

Virginia Viola Society

Last year, the Virginia Viola Society had an exciting year. The goal was to reach out to as many violists as possible by sponsoring a fall Viola Day, a spring ice cream social, and by publishing an electronic newsletter. A great response by community members and students made the events successful.

Hosted by orchestra director Don Brubaker at Charlottesville's Buford Middle School, the Viola

Day brought violists of all ages together. Offering group classes, private master classes, and an all-viola orchestra, the day concluded with a master class by Amadi Hummings. Mr. Hummings maintains an active international performing schedule, appears as a concert soloist, and serves as Music Director of the Harlem Symphony Orchestra. Students from the University of Virginia coached the high school and middle school violists.

As a spring activity, the ice cream social at the First Presbyterian Church of Charlottesville reunited the all-viola orchestra. Bringing together the most diverse attendees from past activities, the social attracted adult through beginner violists to perform together in a non-competitive environment. After the play-in, everyone enjoyed the cold confection while sharing their experiences and their summer plans.

For the second year, the VVS used its website to disseminate information to all its members; highlight-



Members of the Virginia Viola Society enjoy good company, good ice cream, and good music

ing VVS events, posting pictures of the events, and advertising members' upcoming concerts and events. As a new endeavor, the VVS published an electronic newsletter, which featured the thoughts of the president, a student column, and additional news from VVS members, such as graduations. Word of mouth has also been an effective tool to keep violists connected.

In the coming year, the VVS will continue its goal to sponsor performance experiences and opportunities for violists of all ages to celebrate the viola. Another Viola Day is planned, and activities will expand to other sites in central Virginia: Roanoke, Lynchburg, and Richmond. Outreach concerts and a competition are being considered. Through the efforts of Ayn Balija, president; Carsten Clark, treasurer; and Johanna Beaver, secretary, the Virginia Viola Society will further the enjoyment, performance, and study of the viola. Additional information can be found on the website:

<http://sites.google.com/site/virginiaviolasociety/>

— Ayn Theresa Balija

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

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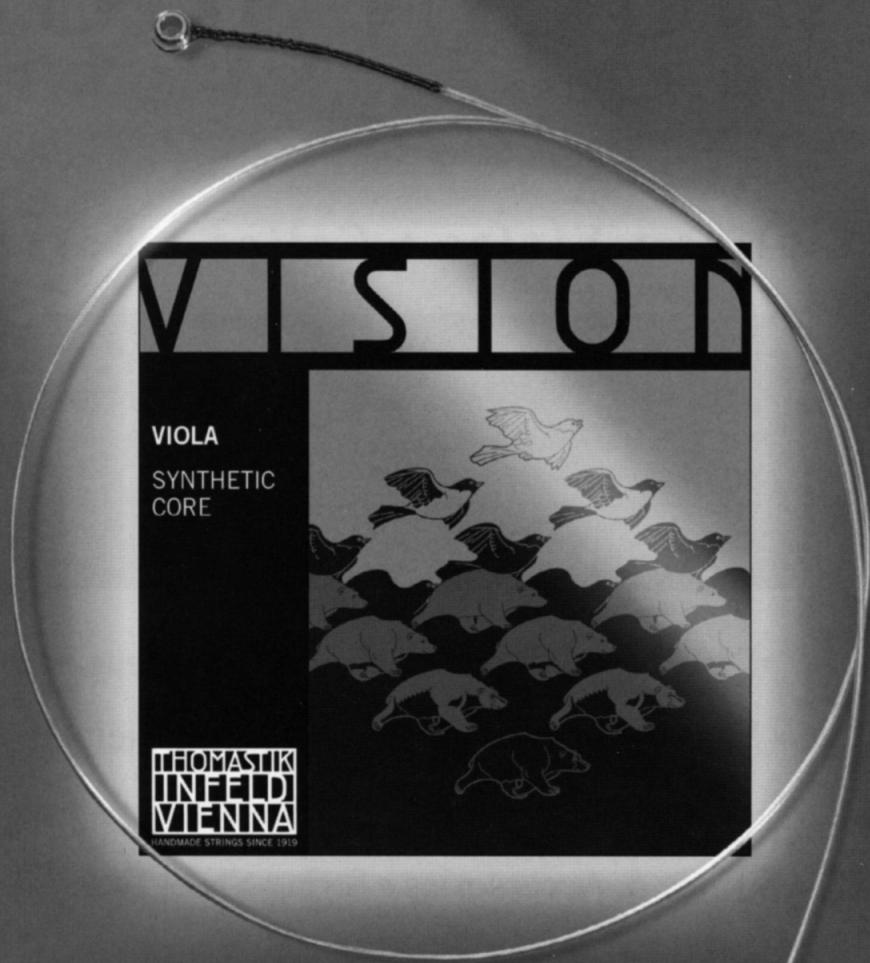


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