

Journal of the American Viola Society

Volume 26 Number 2



Features:

Hooray for
Hollywood

2010 Congress
Review

Finding New
Viola "Gems"

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Journal of the American Viola Society

A publication of the American Viola Society

Fall 2010

Volume 26 Number 2

Contents

p. 3 **From the Editor**

p. 5 **From the President**

p. 7 **News & Notes:** IVS News ~ Announcements ~ AVS Meeting Minutes

Feature Articles

p. 19 **Hooray for Hollywood:** Pamela Goldsmith reflects on four decades playing for films

p. 29 **38th International Viola Congress Review:** David Bynog details the events from Cincinnati

p. 39 **Finding New Viola “Gems”:** Ken Martinson uncovers hidden viola repertoire

Departments

p. 49 **Fresh Faces:** Meet Carrie Dennis, Principal Violist of the L.A. Philharmonic

p. 51 **In the Studio:** Garth Knox teaches contemporary techniques with his *Viola Spaces*

p. 59 **Orchestral Training Forum:** Excerpts by Shostakovich, Enesco, and Mendelssohn with Carrie Dennis

p. 61 **Student Life:** Farrah O’Shea chats with Roger Tapping on his multi-faceted career

p. 67 **New Music Reviews**

p. 71 **Recording Reviews**

p. 74 **At the Grassroots**

On the Cover:

PJ Crook *Painted Viola*

Artist PJ Crook created this work for auction at the Cheltenham International Music Festival’s 2010 Benefit for the National Star College for severely disabled students. She writes: “I wanted to make an image that felt more urban and of now. Not quite the twin towers, although they did cross my mind as being one of the saddest images of the early part of this century, but the figures who emerge from these windows make their way upward to heaven. I’m also recalling Haydn’s ‘Farewell’ Symphony where the players leave one by one, snuffing out their candles as they go.” For more works by the artist, please visit: <http://www.pjcrook.com/>.



Editor: David M. Bynog

Departmental Editors:

Alternative Styles: David Wallace

At the Grassroots: Karin Brown

Fresh Faces: Lembi Veskimets

In the Studio: Karen Ritscher

Meet the Section: Michael Strauss

Modern Makers: Eric Chapman

New Music: Daniel Sweaney

Orchestral Training Forum: Lembi Veskimets

Recording Reviews: Carlos María Solare

Student Life: Adam Paul Cordle

Consultant:

Dwight Pounds

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articles from its
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Send submissions to the
AVS Editorial Office,
David M. Bynog
dbynog@rice.edu
or to
Madeleine Crouch,
14070 Proton Rd.,
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Dallas, TX 75244**

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FROM THE EDITOR



While AVS members all share a common love for the viola, we often have specialized areas on which we focus. I am reminded of this when communicating with authors, as I see the joy and commitment that they bring to their particular topic. Whether it be teaching, quartet playing, championing contemporary techniques, organizing a local AVS chapter, or searching for long-lost eighteenth-century viola compositions, the breadth of expertise and devotion to our instrument is astounding. This issue of the *JAVS* brings together a diverse collection of articles from these dedicated individuals.

First, as a follow-up on the Summer issue's look at the viola in popular literature, this issue looks at the viola in films. Pamela Goldsmith, who has recorded everything from *The Godfather* to *The Simpsons*, gives us a behind-the-scenes look at playing for films in Hollywood. Along with her enjoyable article, we are publishing the score for the Love Theme from the movie *Old Boyfriends*.

Hosting an International Viola Congress is certainly a labor of love, and Catharine Carroll and Masao Kawasaki reveled in rolling out the red carpet for attendees this past June. The congress is a great place to see the variety among the viola world, and this congress had it all. Our annual congress review highlights the events.

Kenneth Martinson keeps exhibiting his diverse interests in the viola. Performer, teacher, music publisher, and now President-Elect of the International Viola Society, he seems to enjoy it all. In his article "Finding New Viola Gems," he describes research trips to locate original manuscripts by Rolla, Stamitz, Boccherini, and other composers. He concludes by detailing many of these enchanting—and undeservedly neglected—viola pieces.

Garth Knox has a reputation as one of the strongest proponents for contemporary viola music. In our "In the Studio" department, he discusses a recent project to teach extended string techniques found in many contemporary works. The result is *Viola Spaces*, a set of eight concert studies designed to introduce both familiar and unfamiliar techniques in a systematic (and musically rewarding) manner.

Our "Student Life" and "Fresh Faces" departments look at chamber and orchestral musicians respectively. Roger Tapping, formerly violist of the Takács and Allegri String quartets and the subject of our "Student Life" article, now devotes much of his time to teaching and performing with

existing string quartets. In her in-depth article, Farrah O'Shea also looks at Tapping's early career as an orchestral musician.

In 2008, the L. A. Philharmonic appointed Carrie Dennis to the position of Principal Viola. She came with an impressive pedigree, having served as Associate Principal Viola of the Philadelphia Orchestra and as Principal with the Berlin Philharmonic. In our "Fresh Faces" department, you can also learn about her other eclectic activities ranging from yoga to performing with her ambient electronic music group. Dennis also offers advice on three familiar excerpts by Shostakovich, Enesco, and Mendelssohn in our Orchestral Training Forum department.

If that were not enough, three recent projects from the AVS—the Viola Bank, free score downloads on our website, and *JAVS* online archives—are introduced in our Announcements section. The Northern California Viola Society's immensely successful ViolaMANIA! is showcased in our "At the Grassroots" department, and we are very pleased to welcome Daniel Sweaney as the new editor for our "New Music Reviews" department. Whatever your area of specialization, we hope that you will find something in this issue to inspire you and strengthen your own personal dedication 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 2011.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2011 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



The 2010–11 academic year is off to a great start, and the AVS is contributing to this annual ritual by awarding instrument loans from its Viola Bank to three worthy students. In this issue you can read a letter from Viola Bank co-founder Sandra Robbins in which she describes how the idea came to her. Stay tuned for the Spring 2011 issue of the *JAVS* in which we will feature the inaugural class of viola bank recipients. In the meantime, the AVS looks forward to building the loan program by acquiring instruments in an effort to assist more students in need. And remember, as 2010 comes to a close, that donations to the AVS Viola Bank are tax-deductible and are a great way to make a difference. If you would like to contribute in this way, please contact AVS General Manager Madeleine Crouch at info@avsnationaloffice.org for information and instructions on how to make a donation. We are in particular need of quality instruments in a variety of sizes for budding profes-

sionals. I extend my sincere thanks to board member Kathryn Plummer for her hard work helping to manifest this important project.

The AVS welcomed several new members to the board this past spring: Karin Brown was elected to serve a four-year term as secretary (2010–2014); Matthew Dane, Edward Klorman, Christine Rutledge, and George Taylor will serve three-year terms as board members-at-large (2010–2013). Sheila Browne, David Holland, Kenneth Martinson, Deborah Price, and Lembi Veskimets recently rotated off the board, and I extend my sincere gratitude for their years of service.

It was a pleasure to present the 2010 AVS awards at the International Viola Congress in Cincinnati this past June. Recipients of the Maurice Riley Award included John Graham, Martha Katz, Yizhak Schotten, and Robert Vernon. The AVS Founders Award was presented to Dwight Pounds, Michael Kimber, and Kathryn Steely. The AVS made an exception this year and presented its Career Achievement Award to not one, but two recipients: Michael Tree and Raphael Hillyer. Additionally, 2010 congress co-hosts Catharine Carroll and Masao Kawasaki received commemorative plaques for their hosting of a spectacular 38th International Viola Congress.

The next Primrose International Viola Competition will be held May

30–June 5, 2011, in Albuquerque, New Mexico. The competition committee, led by competition director Nokuthula Ngwenyama, is planning an event that will be memorable for participants and attendees alike. Please see the competition ad in this issue of the journal for more detailed information, and stay tuned to the AVS website for regular updates. Please also mark your calendars to attend the next International Viola Congress May 30–June 3, 2012, hosted at the Eastman School of Music in Rochester, New York.

Lastly, by the time you receive this issue of the journal the AVS will have submitted its group application to the Internal Revenue Service. Several local, state, and regional viola organizations have made the decision to become official chapters of the AVS, and I thank them for taking the time to complete the paperwork and submit the materials needed to present a successful application. Not all groups were able to join us in the application, but we will continue to support these organizations however we can. In particular, we will continue to publish announcements of upcoming viola events regardless of whether or not a viola organization is an official AVS chapter. ☺

Wishing you all a wonderful 2011!

Warmly,
Juliet White-Smith

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THE INTERNATIONAL VIOLA SOCIETY PRESIDENT'S "END OF TERM" MESSAGE



Michael Vidulich addresses attendees of the 2010 International Viola Congress (photo courtesy of Dwight Pounds)

Stellenbosch, Western Cape, South Africa; and Cincinnati, Ohio, USA) were held. The IVS was also represented at several IVS section and non-IVS section viola events including the fortieth anniversary of the founding of the IVG/IVS/ German Viola Society during the 2008 Bratschistentag and the 2009 Shanghai Viola Festival as part of the fiftieth anniversary of the Shanghai Conservatory of Music's founding). The IVS was pleased this term to make several awards honoring those who have contributed greatly to the promotion of the viola. Three Silver Alto Clefs were presented: the 2008 award to Tabea Zimmermann (Germany), the 2009 award to Ronald Schmidt (Germany), and the 2010 award to John White (UK). The 2011 award has been decided, and the recipient will be announced next year. In addition, two IVS Special Awards were presented: in 2009 to Xi-Di Shen (China) and in 2010 to Hester Wohltz (South Africa).

Dear Violists and Friends of the
Viola Worldwide,

Greetings!

In December this year the fourth IVS Presidency will step down, and the "new" fifth IVS Presidency will begin in January 2011. It has been a privilege and honor to serve you for the past nine years: as your IVS President for two terms (2005–2007 and 2008–2010) and prior as IVS Vice President (2002–2004).

Looking back over this IVS 2008–2010 term of office, I am pleased to report the IVS has achieved many of its aims, most notably, a continuing growth in the creation of "new" viola societies worldwide. Our IVS member sections presently number fourteen (the new sections this term are Brazil, France, and Poland) with three more viola societies almost ready to join the IVS (Switzerland, Taiwan, and Hong Kong-Macau). Three successful International Viola Congresses (Tempe, Arizona, USA;

Several financial and other IVS assistance initiatives have been adopted during this term. Jutta Puchhammer-Sédillot (Canadian Viola Society President) initiated an IVS Congress Trust Fund that has now been adopted by the IVS. This fund will assist congress hosts as needed. The IVS has assisted with organizing gifts to needy violists (recent help in the form of violas, viola supplies, music, and money have been given to violists in Nigeria, South Africa, and Iraq from generous individuals, music

stores, and IVS sections). I am pleased to announce that the IVS plans to continue to assist needy violists as one of our ongoing projects. Another initiative, the Friends of the IVS, has been adopted. The “Friends” were established to share IVS and other “viola” information to the larger viola and string-playing worldwide audience. The New York Viola Society became our first “Friend” last year.

Our IVS website has been re-designed (work “in progress”) at www.viola.com/ivs (also www.internationalviolasociety.org) and includes many new and interesting updates. Please feel free to “logon” to it frequently. Last year the IVS initiative to revise Peter Slowik’s North American Congress Hosts Handbook was completed by a joint team from the IVS, American, and Canadian viola societies. It is hoped that this document will be of invaluable assistance to all future congress hosts both in North America and in other regions worldwide (thank you to all who assisted with this project). The document is now available through the American Viola Society’s head office. During this term, the IVS Bylaws were updated and amended, most notably to limit IVS officers’ terms of office to two consecutive terms. The IVS has re-affirmed its support for the maintenance and continuing growth of the Primrose International Viola Archive (PIVA), which is the official archive of the IVS. A “new” document on IVS election procedures was written to assist with future IVS elections so that they may run as smoothly and openly as possible. An IVS survey was conducted to promote better communication between the IVS and its sections (the IVS plans to continue conducting similar surveys on an annual basis). Other IVS work over this past term has included beginning a worldwide database of violists, seeking out new funding sources (including sponsorships, grants, donations, etc.), IVS assistance for new viola compositions, research, etc.

With so many new IVS viola society sections (and more to come), the IVS is also developing an ongoing support policy for our sections, to assist sections to remain active and further their growth. This policy document is a “work-in-progress” and is designed chiefly for our smaller sections. The primary aim of the IVS continues to be: to support all our sections and all violists worldwide.

The IVS, like all volunteer non-profit organizations, relies on the generous time that individuals donate as officers and advisers. At this time, I wish personally (and on behalf of all our sections) to say thank you to this term’s officers and advisers who have given so generously of their time: Ronald Schmidt, Louise Lansdown, Tom Tatton, Kenneth Martinson, Steven Kruse, Donald Maurice, Claudine Bigelow, Carlos María Solare, Max Savikangas, Dwight Pounds, David Dalton, and Ann Frederking. Thank you also to our 2008, 2009, and 2010 congress hosts: Nancy Buck, Hester Wohllitz, Catharine Carroll, and Masao Kawasaki. The officers who will lead the IVS for next term (2011–2013) will be: Kenneth Martinson, President; Michael Vidulich, Past President; Ronald Schmidt, Vice President; Louise Lansdown, Secretary; Catharine Carroll, Treasurer; Max Savikangas and Luis Magín Muñíz Bascón, Executive Secretaries.

To all those past and present IVS section and chapter/branch officers, advisers, committee members who gave and give so much of their free time to promote the viola in their own regions—the IVS says THANK YOU.

Once again, I would like to say that it has been a pleasure, privilege, and honor to have served as an IVS officer for the past nine years. Thank you all for your support over the years. I look forward to seeing many of you at future viola events.

My best wishes to you all,

Dr. Michael L Vidulich, QSM
President, International Viola Society

IVS Sections: American (USA), Australian & New Zealand, Brazilian, Canadian, Chinese, English, French, German, Nigerian, Nordic (Denmark, Finland, Iceland, Norway, Sweden), Polish, South African, Spanish, Welsh. IVS Sections (pending): Hong Kong and Macau, Swiss, Taiwanese. Friends of the IVS: New York Viola Society, International Community Engagement Programme 2010 in Laos, National Youth Orchestra of Iraq.

ANNOUNCEMENTS

JAVS Archives and Scores now freely available

The American Viola Society is pleased to announce the addition of two new resources to our website:

Journal of the American Viola Society Archives

Issues of the *Journal of the American Viola Society* and the society's earlier publication, the *AVS Newsletter*, are now freely available at:

<http://americanviolasociety.org/journal/javs-archives/>.

Issues from 1978 to 1990 have been digitized and are downloadable and searchable in a PDF format. These issues provide a wealth of valuable, historical information for violists. In these pages, visitors will find errata for Lillian Fuchs's viola compositions, a conversation with Fedor Druzhinin on the origin of Shostakovich's Viola Sonata, Heidi Castleman's thoughts on whether violists need a license to play Bach, and much more. The AVS will continue to add digitized issues to the archives over the next few years.

Free Score Downloads including the "American Viola Project"

The AVS has started an ambitious project to make viola scores freely available. The society is focusing on works for multiple violas and works by American composers. The "American Viola Project" will offer works from a broad spectrum of time periods reflecting the diverse styles of American composers. Currently available compositions range from nineteenth-century pieces by Charles Martin Loeffler and Theodore Thomas to works by Maurice Gardner, who composed frequently for the viola and was closely identified with the AVS. New compositions will be added periodically at <http://americanviolasociety.org/resources/scores/>, so please visit often.

AVS Inaugurates Viola Bank

In 2010, the American Viola Society launched the Viola Bank, which loans violas to worthy students. The Viola Bank was the brainchild of Sandy Robbins and Helen Callus and was made possible by generous donations from Helen Callus, Elizabeth Cibola, Charles Harman, Sam Phillips, Sandy Robbins, and Robertson & Sons Violin Shop. Readers can find more information on applications for loans or donations to the bank at: <http://americanviolasociety.org/resources/viola-bank/>. In this issue, we are publishing Sandy's original letter outlining the origin of the project. Be sure to look for more information about this year's recipients in the Spring issue.

Sandy Robbins's letter

I don't know exactly when the idea of a viola bank occurred to me. It came out of my "think tank" several years ago as the culmination, I believe, of a lifetime of playing the viola, teaching at various points, developing a fine instrument business with an emphasis on violas and bows, and watching the state of music education in our country. The various music programs that exist publicly and privately always seemed to cater to and foster the development of a few select instruments (like the violin, flute, clarinet, cello, or piano).

I feel fortunate to have started my musical studies in a public school on the viola, probably the exception in the 1960s. My father used to listen to the WQXR String Quartet on the radio in New York City post-World War II and loved the sound of the viola and the cello. So, I started the viola and my sister Jackie started the cello. Today we are both professional musicians and owe gratitude to my father and the public school program in Bay Shore, Long Island, where Howard Lee Koch inspired and taught generations of string players. He was the founder of the Long Island String Festival, the Suffolk County

Music Festival, and the South Shore Symphony (which he conducted). He was a tour de force of string playing on Long Island. I began the viola after just moving to Bay Shore from New York City as I entered fifth grade and almost immediately became a member of the Apple Blossom String Quartet. An auspicious introduction to chamber music! Imagine being in a quartet in elementary school! After about five years of study I was fortunate to become a student of one of the greatest violists of the twentieth century: Lillian Fuchs. Lillian Fuchs possessed a sound that was awe inspiring—the essence and spirit of the viola. What I heard in her viola voice was the most magnificent, human quality that is innate in the viola.

Every time I have entered a public school as a professional musician I am aware of my gratitude for the incredible public school education I had as a child. A few years ago I finally came up with a way to give back to the legacy I was given. In a moment of frustration with the lack of young violists in any orchestra, on any level, in any age group (including elementary, junior and senior high, college) and the disparity of numbers studying viola compared to violin, cello, or bass, I had a vision. What could I do to help this situation? I've been a professional violist for almost forty years and also developed a fine instrument business specializing in violas and bows over the last thirty years. Maybe it was a natural connection between my performing, teaching, and viola business that steered me to this idea.

What if a bank could be set up where instruments are available to all students to borrow when economics, cutbacks, lack of interest or knowledge of the viola prevents equal opportunity to students or teachers wanting to study or teach the viola? Often, I believe children don't start on the viola because there either isn't a string program, there are no instruments available, or they simply have not heard a beautiful viola sound to inspire them to say "I want to play the viola!" We have so many fine teachers and performers who may give of their time to introduce the viola to young aspiring instrumentalists through various outreach programs. On a more

concrete note, we need equipment or tools to create music, and my ideas for creating this resource follow.

The Simple Plan

My idea is to have on hand a large amount of various small sized violas for beginners to encourage a "bumper crop" of new, young violists. Community music schools, public schools, colleges, conservatories, and even private students can borrow from the Viola Bank when there is a need. Better instruments donated may be used for more advanced players or may be sold to facilitate purchasing larger amounts of small violas.

An investment in the Viola Bank will not reap monetary dividends. My hope and dream is to encourage and inspire people to invest in our greatest resource as human beings—creativity. The dividends earned will be a "bumper crop" of little young seedling violists as well as furthering the studies of more advanced players.

How can one invest?

I envisioned a non-profit umbrella organization that could administer as well as accept monetary and instrument and bow donations in order that the plan benefits young violists and contributors alike. The American Viola Society has graciously and with great enthusiasm embraced my concept and has offered to give time and energy to administering, organizing, publicizing, and hosting the Viola Bank idea.

Violists—amateur and professional alike—teachers, collectors, dealers, violin makers, bow makers, and friends of the viola may make a monetary contribution or donate a viola or bow to the Bank to be used by an aspiring violist anywhere in the United States where there is a genuine financial need or possibly a desire to promote the necessity for violists.

In actuality, any musical merchandise may be donated that can be sold privately, through a shop, or at auction, and proceeds go to the Viola Bank for purchase and possibly administrative costs. This could include violins, violas, cellos, basses, bows, music

and books, autographs, photos, and musical ephemera. In fact, any other instruments could be donated and a tax benefit given to the donors.

I encourage all interested teachers, players, dealers and collectors, and friends of the viola to look in their closets, cabinets, under their beds, in their workshops and vaults and consider recycling an instrument or a bow once played or never played and help ensure the future of music and the world by helping create more music. Where would an orchestra or string quartet be without the rich, dark inner voice of the viola?

Sincerely,
Sandy Robbins



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2010 AVS BOARD MEETING

MINUTES AND REPORTS

Annual Board Meeting of the American Viola Society
Cincinnati College-Conservatory of Music

Dieterle Vocal Arts Center
Tuesday, June 15, 2010, 1:00–5:00 p.m. and
7:00–10:00 p.m.

General Membership Meeting of the AVS

Mary Emery Hall, Room 3250
Thursday, June 17, 2010, 4:00–5:00 p.m.
(General Meeting)

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

Officers unable to attend: none

Board Members Present: Bynog, Deighton,
Plummer, Ritscher, Thompson, Veskimets

Board Members unable to attend: Albers, Bonham,
Browne, Docter, Holland, Kardan, Price, Roggen

Tuesday, June 15, 2010, 1:00–5:00 p.m.

**Meeting was called to order by President
White-Smith at 1:09 p.m.**

- I. Next year's meeting will be held in conjunction with the 2011 Primrose Competition in Albuquerque, NM from May 31–June 4, 2011
- II. Election results disseminated (White-Smith)
- III. President's report (White-Smith)
 - A. ASTA Conference
 1. AVS was given a complimentary booth at this year's 2010 ASTA Convention in Santa Clara, CA (in exchange for full-page ad in N. American congress program every other year), twenty new members and five renewals obtained
 2. ASTA has agreed to continue this deal for the 2011 ASTA Convention (Kansas City, MO)
 - B. Gardner Composition report, ad hoc (given by White-Smith (for Palumbo, chair))
 1. Over one hundred submissions, half of which were ineligible
 2. Winning composition: *Dreams for Viola and Piano* by Rachel Matthews of Seattle
 3. Publicity
 - a. Announcement in *Strings* magazine
 - b. Article about the competition will appear in a future issue of *JAVS*
 4. Budget summary, this year's competition generated a \$175 profit for AVS
 - C. Update on the IRS application for group exemption for State Local Chapters
 1. White-Smith has been working with attorney on this
 2. Lawyer is developing documents and procedures for filing materials for the group exemption
 3. White-Smith will be contacting chapters in early fall
 - D. Management services
 - E. Strategic planning, ad hoc committee formed with Kardan, chair. Goals:
 1. Identify future needs and desired projects, as well as maintaining current projects
 2. Develop a responsible fiscal plan that will allow this work to continue
 3. Reverse the previous trend of operating based on what funds we have and more looking forward to future planning
 - F. Reminder of General Membership Meeting announcements

IV. Secretary's report: membership and chapters
(Martinson)

- A. Membership outlook discussed
- B. Chapters activity discussed
 - 1. New chapters this year—Penn State Student Chapter (new chapter formation has been on hold this year until legal issues are resolved with lawyer on non-profit status and bank account issues)
 - 2. Possible new chapters discussed
 - 3. States where we are still trying to start chapters discussed

V. Nominations Committee (Deighton (for Roggen, chair))

- A. Next year: suggestion to try to start the process in the fall
- B. This year: one error in process, usually the slate of candidates is presented to the board for approval
- C. Webmaster duties—make sure elections is added
- D. Nominations Committee duties—make sure new electronic voting duties is added and working with webmaster
- E. Committee found it is important to allow eight to ten weeks to complete the whole election nomination process

VI. Awards Committee (Thompson)

- A. Discussion to change the May 1 deadline date to after July 1
- B. New possible awards for new committee to consider adding:
 - 1. Service Award
 - 2. Business Award
- C. Once the awards are agreed upon, a call for nominations will appear in the Fall *JAVS* and a fall edition of the E-news
- D. This year's awards to be given at 2010 International Congress:
 - 1. Career Achievement Award
 - 2. Maurice Riley Award
 - 3. Founders Award
- E. Summary of future deadlines:
 - 1. May 1 (now moved to after committees are announced): now changed to July 1

- 2. August 15: Notify the AVS Journal Editor of the wording of the "call for nominations"
- 3. September 10: Notify E-news editor of the "call for nominations"
- 4. January 1: Membership nominations end. Contact Office Manager for results. Report results to Awards Committee. If necessary, solicit nominations from the AVS Board.
- 5. January 31: Report results of AVS Board voting to AVS President

VII. Fundraising Committee (Thompson)

- A. Sent out reminder notices to advertisers who lapsed
- B. Work-in-progress to establish banner ad rates for the website
- C. Looked at several advertisers (thirty-seven total) who advertise in other journals
- D. Thank you notes written for advertisers—done by White-Smith
- E. Ad rate cards given to select exhibitors at the ASTA convention
- F. Colleges contacted about featuring viola teacher
- G. Ideas for various "viola" products: trading cards, bobbleheads
- H. Silent auction

VIII. Congress Committee (White-Smith (for Docter, chair))

- A. Eastman School proposal to host the 2012 Viola Congress was put forth to the Congress Committee and Juliet in January
- B. Although it was the only proposal, it was a strong one
- C. The budget was submitted to the IVS, and it was approved
- D. The dates will be May 30–June 4, 2012

IX. Publications report (Bynog)

- A. Scores projects
 - 1. *JAVS* Scores (for the journal)
 - 2. Online—American Viola Project (nine free scores currently available)
 - 3. Online—Multiple Viola Ensemble music (four free scores currently available)

-
4. *JAVS* past issue archives now available online
 - a. AVS Newsletters (1978–1985)
 - b. Journals Vol. 1-6 (1985–1990)

X. *JAVS* report (Bynog)

A. Advertising

1. Despite the economic downturn, advertising fared well, but aggressive pursuit of advertisers should be continued
2. The Editor will be working with Madeleine Crouch and a volunteer to systematically contact previous advertisers and potential new advertisers

B. Online Media

1. *JAVS* is now routinely making accompanying materials to select articles available online
2. Recent print issues have included accompanying audio recordings, scores, and word documents
3. The *JAVS* will continue to explore ways to make online media an integral component of the journal

C. *JAVS* Online Summer issue:

1. The 2009 Summer online issue was formatted in the same manner as print issues, provided as a PDF
2. Plans are for the 2010 online issue to continue this format
3. The Editor of the *JAVS* will review this format change and investigate incorporating ads into future online issues
4. There is a possibility that older online issues will be reformatted into a similar PDF format at a later date

XI. International Viola Society (Martinson)—fifteen minute conversation between IVS President-Elect Martinson and the AVS Board on various IVS-AVS issues, future goals, etc.

The meeting adjourned at 4:30 p.m.

Tuesday, June 15, 2010, 7:00–10:00 p.m.

The meeting was called to order by President White-Smith at 7:10 p.m.

XII. Treasurer's report (Sayles)

XIII. Primrose Competition report (Ngwenyama)

- A. Will be held May 31–June 4, 2011
- B. Permanent home is now Albuquerque, NM
- C. Robertson and Sons Violins has committed to give substantial support
- D. Final round will be with orchestra: Classical concerto
- E. Goal: joining the World Federation of International Music Competitions
- F. Application procedures for 2011 Competition:

1. Online filing by 1/31/11, discussion on using Paypal for fee processing
ACTION: Decision made to do a trial use of Paypal

2. Thirty competitors will be invited to participate in the competition
 - a. This is a change from the previous competition held in Tempe where all competitors were required to come to the congress
 - b. This change was done based on survey, where 80% who answered felt more preliminary screening was necessary

3. Notifications to the thirty competitors will be sent by 3/1/11

4. This screening will ultimately enhance the competition experience for the competitors and allow them to be featured more prominently

5. This smaller number of competitors will make it more feasible to allow the option for competitors to stay with host families

G. Funding

1. Fundraising effort will need to be energized
2. Despite leaner budget, orchestral

-
- round is still able to be provided
 - 3. Benefit concert planned in Baltimore
 - 4. Very strong volunteer base in AZ and NM to co-ordinate phone-a-thons and other activities
 - I. Competition composer
 - 1. Peter Askim will write the required work
 - 2. Liben Music Publishers will publish it
 - J. Web presence
 - 1. Jason Bonham will take over as webmaster
 - 2. This site will closely link to the AVS website
 - K. Streaming
 - 1. Audio performances of all rounds will again be streamed live online thanks to continued support and donation of technical services
 - 2. Video streaming is also possible, but not definite
- XIV. Viola Bank (ad-hoc) (Plummer)
- A. Website for Viola Bank is now up
 - B. Announcement of the Viola Bank launch at AVS General Meeting
 - C. White-Smith found 2 more instruments and bows from Denver
- XV. Education Committee (ad-hoc) (Price) No activity
- XVI. Technology Committee (Bonham, via cell phone)
- A. This year's focus for the committee was mostly on the new website development
 - B. Changes to the new website include:
 - 1. New logo design
 - 2. New hosting for website
 - 3. New website redesign with complete user management system allowing multiple user accounts. This includes updated pages and graphics.
 - 4. Creation of a separate *JAVS* site, which Bynog has complete access to
 - a. Downloadable scores added
 - b. Past *JAVS* issues, and newsletters
 - c. More of a "magazine" style of appearance with enhanced graphics and a more professional look
 - 5. Many new features:
 - a. Improved interfaces for MP3s
 - b. Blog-like features for the latest E-news
 - c. Blog structure for *JAVS*, which will help with search engine optimization and usability
 - 6. Use of Google apps to communicate within committees
 - a. Allows for more dependable means of e-mail transmission
 - b. Archives all of board-related conversations
 - 7. Use of Google analytics to track current website traffic
 - C. The AVS website is currently averaging one hundred unique visitors per day
 - D. Several future projects for the AVS website:
 - 1. Primrose Competition Site
 - a. Site will operate at www.american-violasociety.org/primrose
 - b. Current web address, www.primrosecompetition.org will point to the new operating address
 - 2. Merchandise for the Primrose Competition that will involve new graphics
 - 3. Market Place
 - a. Attempts made to set the site up similar to online classifieds
 - b. Some technical issues remain
 - c. Access—question of who gets access is an issue
 - d. Recommendation for free access to all users for classifieds and teacher database to attract more users and readership
 - 4. Teacher Directory
 - a. This is being developed
 - b. Access—this again needs to be resolved here, who gets free access
 - c. Levels of access, more enhanced features for members-only?
 - 5. Payment processing
 - a. Current system could be streamlined and given a more professional look
 - b. Currently, new AVS applicants are taken to an outside site for the application process
 - c. This site has a different look, and the process is somewhat cumbersome

- d. Recommendation: keep this process within the AVS site with Paypal based system
- e. New membership info could be set up to flow into a .CSV file, which would help streamline data processing by the AVS office
- 6. Donation form
 - a. This should be added
 - b. Do this in conjunction with changes discuss in No. 5 Payment processing
- 7. Enhanced interactivity
 - a. Streamlining recitals and events
 - b. Re-starting a blog feature kept current by well-known violists
 - c. Discussion boards

XVII. Bylaws Committee (Veskimets)

- A. Summarized the changes in the bylaws agreed to at the Provo meetings
 - 1. Requiring AVS membership of all local members
 - 2. Adding references to our General Manager
 - 3. Online voting
 - 4. Other minor changes
- B. Discussed and agreed upon new changes to the bylaws
 - 1. Making the position of Webmaster an appointed voting position on the Executive Board
 - 2. Changing the name of the Primrose Memorial Student Competition to the Primrose International Viola Competition
 - 3. Other minor changes

ACTION: Submitted new changes to the board for a vote and new changes agreed upon by AVS board

- E. Wrote up language for all proposed changes to bylaws for inclusion in Spring *JAVS* issue as required by current Bylaws
- F. Changes to be discussed at General Meeting in Cincinnati

XVIII. Other items for discussion

- A. AVS Handbook for Board Members and Committees

- 1. Should be done by the end of summer 2011
- 2. Each committee will be given
 - a. Set of expectations
 - b. Due dates
 - c. Guidelines
- B. Sayles will distribute/mail chapter membership dues checks shortly

Meeting adjourned at 9:38 p.m.

**Thursday, June 17, 2010, 4:00–5:00 p.m.
(General Meeting)**

White-Smith called the meeting to order at 5:15 p.m.

I. Non-profit status and compliance for chapters

- A. Benefits to local chapters complying
 - 1. Non-profit status under umbrella
 - 2. Full use of taxpayer ID
 - 3. Ability to accept tax deductible donations from other organizations
 - 4. First-tier consideration for AVS grants
 - 5. Streamlined for filing taxes under the AVS group exemption
- B. Student Chapters
 - 1. White-Smith will research the impact of compliance on Student Chapters with lawyer
 - 2. Affiliation with the University discussed as a way to circumvent these issues

II. *JAVS* online

III. New AVS website

IV. Viola Bank site launched

V. Bylaws revisions

- A. Amended Bylaws (printed in Spring 2010 *JAVS*) were distributed to AVS members in attendance
- B. Discussion and minor changes were brought to the floor

ACTION: Minor changes were introduced by motion from Veskimets (Martinson seconded) at the AVS General Meeting, as well as other minor changes, and were approved unanimously to set for a final general online membership vote this summer

Meeting adjourned at 5:56 p.m.

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Kenneth Martinson Scale Book 3-octave major-minor scales with arpeggios, double-stops (2nds, 3rds, 4ths, 5ths, 6ths, 7ths, 8vas), harmonics, glissandi, triple & quadruple stops, chromatics GPL I05

VIOLA SOLO

Johann Sebastian Bach Six Cello Suites, BWV 1007-1012 (Martinson) GPL I06

Alessandro Rolla Complete Works for Solo Viola, BI. 310-322 Esecizi e Music Ridotta GPL I01

VIOLIN AND VIOLA

Felice Giardini Duet in B-flat major GPL I12

Alessandro Rolla 78 Duets for Violin and Viola; Vol. I (BI. 33-36) GPL I27, Vol. 2 (BI. 37-39) GPL I28, Vol. 3 (BI. 40-42) GPL I10, Vol. 4 (BI. 43-46) GPL I29, Vol. 5 (BI. 47-50) GPL I30

Karl Stamitz Violin-Viola Duets; 3 Duets Op. 12 GPL I24, 6 Duets Op. 19 GPL I25, 6 Duets Op. 23 GPL I26, 6 Duets "Le Jeune" GPL I47

2 VIOLAS

Anonymous 44 18th Century Italian Viola Duets; Vol. I (#1-22) GPL I15, Vol. 2 (#23-44) GPL I18

Giuseppe Cambini 12 Viola Duets; Vol. I (#1-6) GPL I54, Vol. 2 (#7-12) GPL I55

Augustin Holler Avertiment in D major GPL I46

Alessandro Rolla 22 Viola Duets, BI. I-22; Vol. I (BI. 1-8) GPL I02, Vol. 2 (BI. 9-15) GPL I03, Vol. 3 (BI. 16-22) GPL I04; 10 Etude Duets, BI. 23-32 GPL I14; 6 "Torinese" Viola Duets WoBI. I-6 GPL I13

Christian Stumpf 6 Viola Duos GPL I56

VIOLA AND CELLO

Luigi Boccherini Two Sonatas in C minor and C major GPL I00

2 VIOLAS AND BASS

Georg Philipp Telemann Partie Polonaise (Hickmann/Martinson) GPL I07

12 VIOLAS

Kenneth Martinson Viola Fantasy GPL I11

VIOLA AND PIANO

Lionel Tertis Eight Transcriptions; Bach Air, Grieg Ich Liebe Dich, Kreisler La Chasse, Mendelssohn Aug Flügeln des Gesanges, Schubert Ave Maria, Schumann Abendlied, Schumann Schummerlied, Tchaikovsky Juni GPL I08

VIOLA AND ORCHESTRA

Max Reger Suite in g minor, Op. 131d (1915) for Viola and Strings (Poltoratsky/Martinson)

Viola and Piano Reduction GPL I21

Score and Parts GPL I09

Alessandro Rolla Viola Concerto in C, BI. 54I (cadenza by Martinson)

Viola and Piano Reduction GPL I51

Score and Parts GPL I50

Karl Stamitz Viola Concerto No. 2 in B-flat/A major (cadenza by Martinson)

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Karl Stamitz Viola Concerto No. 3 in A

Viola and Piano Reduction GPL I17

Score and Parts GPL I20

More Rolla Viola Concerti coming soon!!!



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HOORAY FOR HOLLYWOOD

by Pamela Goldsmith

In 1969 I received the Doctor of Musical Arts degree from Stanford University. The title of my thesis was: “The Transition to the Tourte bow and its Effect on Bowing Articulation, 1761–1830.” Three years later I was sitting in an orchestra in Hollywood playing the score to the motion picture *The Godfather*. How this metamorphosis occurred is another story entirely, but it has been an amazing voyage.

When I first began working in Hollywood, the same joke was told to me over and over: “The only time the viola gets a solo is when the baby dies.” After a while, I began to see that it was no joke; it was a reflection of how film composers thought of the viola, how they heard it.

I have played solos for death scenes, funeral scenes, cemetery scenes, heartbreaking revelation scenes, etc., but only once for a love scene. In the film *Old Boyfriends*, there was a love scene in an arbor, and the composer, David Shire, wrote a beautiful viola solo. After we had recorded it to his satisfaction, I complimented him: “Thank you for thinking of the viola in a love scene.”

He replied, “Well, actually, she is in love with his dead brother. That is why I chose the viola.”

One night I was surfing the television stations and came across a haunting viola solo being played during a funeral scene (the film *Nails*). I thought, “That sounds really nice: good tone, nice slide, just what I would have done in that spot ... Oh, that’s me! Now I remember, one of my favorite composers, Bill Conti, wrote that, and I loved playing it; so Italian.”

Bill also wrote the score to the television series *North and South*. When the bad girl reveals her peccadilloes to her lover, he wrote an enormous viola solo in E minor. Bill likes to work at night, and by the time he was ready to record that cue, it was 1:00 a.m. (we



Pamela Goldsmith at a recording session

had been working since 7:00 p.m.). Somehow I dipped into my energy reserves to play it; the opportunity was so wonderful.

I seldom see a film after its release, but sometimes a movie will show up again on television. Whenever the film *The Money Pit* is rerun, I get phone calls from people who enjoyed the comedy and the viola solos in it. Although it is about remodeling a house, Shelley Long is a violist in the film, and she did a good job of sidelining (pretending to play).

We had recorded the orchestral score one morning, and my call was for an all-day session with lunch

break. Since everyone else was leaving at 1:00 p.m., I thought I had made a mistake. I asked the contractor, “Am I done also?”

“No,” she replied, “please come back at 2:00 p.m. We have something special for you to do.” So I had an uneasy lunch at the commissary at Universal Studios and returned to the scoring stage at 2:00. There was one stand and one chair in the middle of the room, facing the screen—everything else had been cleared away. I sat down, unpacked my viola, and looked at the music on the stand. It was a bit of this and a bit of that, quotations from various sources: Tchaikovsky’s Violin Concerto, a Haydn Symphony, etc., and ending with the opening of Bach’s Suite III in C Major, with a big open C for the final note.

The music editor explained: “This is a scene where Shelley Long is practicing in the garden. You will have to line up what you are playing with what is on the screen.” Gulp, I thought, this is going to be tough. I spent a minute looking over the part, then I put on the headset, the lights went down, and on came the picture. I had one eye on the music and the other on the screen, and the coordination seemed to work well. Finally, there was a shot of Shelley Long where I lined up the Bach excerpt as she ended with a flourish of the bow. Picture stopped, the lights came up, and everyone was staring at me.

“How was that?” I inquired.

“We thought this was going to take all afternoon. That was great.”

“Okay, but please give me another shot at this. It should be perfect.” So they let me record a few more takes, and everyone seemed pleased with the results. I enjoyed being able to see the action on the screen since normally we are not supposed to look at the picture while we are recording. Afterward, I puzzled over the choice of musical excerpts. It seemed the composer had a friend who had just switched over to viola from violin (hence the Tchaikovsky), and he had asked her to simulate a practice session, which

he recorded and notated. In Hollywood, you never know what you are going to be asked to play, and seldom are you warned ahead of time. We have all become excellent sight-readers.

Where I do not sight-read is on the viola d’amore, which I also play. The amazing Alf Clausen, who has been scoring the popular animated series *The Simpsons* for twenty years, occasionally writes a special part for me on viola d’amore. Yes, when Homer Simpson visits a Renaissance Fair or has a historical flashback, the composer conjures up the appropriate sound. Since the instrument is so complicated, I always call the copy department and ask them to send the part whenever it is ready. The music is often written so close to the recording time that the copyists work very late or very early to prepare the music for the day’s date. Hence I occasionally receive an e-mail of the viola d’amore part in the middle of the night. That is okay with me; I start practicing it whenever I can, reading directly off the computer.

Back to the cemetery, in the film *Resurrection* (Ellen Burstyn plays a woman with the power to heal), she talks to her husband’s grave, ergo, viola solo. The wonderful composer Maurice Jarre wrote a touching melody and few other bits of viola throughout for certain sad moments. In the movie *The Russia House*, one of the greatest Hollywood composers, Jerry Goldsmith (no relation), wrote a duet for viola and duduk as the protagonists are walking through a graveyard. The duduk is a Bulgarian wind instrument made of wood with a soulful sound and timbre. Its combination with the viola and the outstanding way the composer wove the parts together gave everyone chills.

Jerry was a master of adapting his style to whatever was needed. In the film *The Twilight Zone*, one of the stories tells of a man on an airplane who sees a monster outside on the wing. The music is a kind of Danse Macabre with the solo violin threatening and the solo viola as motoristic drive. I had to stand to play that solo part, and that is difficult in a studio setting. Not only must you read from the part, which is way down below you, but you must be absolutely silent while moving as you stand up and

then sit down. The recording engineer needed the separation from the section to isolate the solo part, but I also had to sit down to play the rest of the cue. One of the most difficult things to do is to be really quiet—silent, in fact. The microphone hears more than you do, and the playbacks are usually revealing in the extreme. I have learned so much about how to improve my performance from playbacks! I like to go into the booth to hear them on enormous speakers; it is mortifying, but useful.

The recording industry has taught me much, including how to play in exact rhythm to match the clicks (a metronome playing in the headset). When I play in an orchestra, I have to switch gears, so to speak, to be behind the conductor's attack instead of putting the note exactly on the beat. I have learned to play in many styles and in difficult circumstances. Perhaps the most difficult problem is never having an audience other than your colleagues (who tend to be very critical). I never hear applause, no matter how well I perform. I am, for the most part, anonymous even though my music has been heard by thousands, yes, millions of people around the world. But I work with the most talented, smartest musicians in the world. Our performance standards are the highest, and I feel honored to have been a part of all of this for almost forty years!

Pamela Goldsmith was raised in Los Angeles and studied with Paul Doktor, William Kroll, and William Primrose. She has taught at Stanford; California State Universities Los Angeles, Fullerton, and Northridge; and is presently on the faculty at the University of Southern California. She was both Vice President and Secretary of the American Viola Society and has appeared at numerous International Viola Congresses.

To accompany this article, JAVS is pleased to publish the Love Theme from *Old Boyfriends* by the Academy Award-winning composer David Shire.

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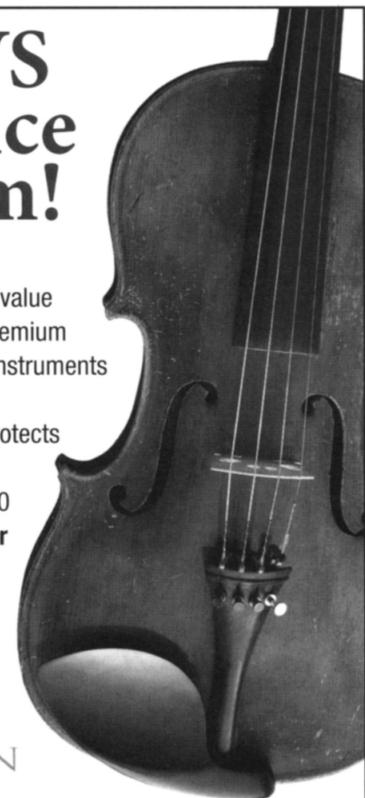
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Old Boyfriends

Love Theme

David Shire

Moderato - Con Rubato

Viola

molto espr.

mp *mp* *mf*

8

sempre legato

16

24

32

40

p *cresc.*

48

56

ten.

64

ff *mf*

73

rall. & dim. *p*

©1997 David Shire

Old Boyfriends

David Shire

Love Theme

Moderato - Con Rubato

molto espr.

Viola

mp *mp*

Piano

6

mf *mf*

13

sempre legato *sempre legato*

©1997 David Shire

37

p *cresc.*

42

46

51

51

57

62

ten.

ff

67

mf

67

mf

73

73

79

rall. & dim.

p

79

p

Detailed description: This page of a musical score contains three systems of music for a piano and bassoon. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 67-72) features a bassoon line with a melodic line of eighth and quarter notes, and a piano accompaniment with chords and moving lines. A dynamic marking of *mf* is present. The second system (measures 73-78) continues the melodic and accompanimental lines. The third system (measures 79-84) concludes the piece with a *rall. & dim.* instruction and a final *p* dynamic marking. The piano part includes complex chordal textures and melodic fragments.

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INTERNATIONAL VIOLA CONGRESS

XXXVIII IN REVIEW



From left to right: 2010 co-hosts Masao Kawasaki and Catharine Carroll welcome attendees to the congress (all photos courtesy of Dwight Pounds)

by **David M. Bynog**

The theme of this year's viola congress seemed to be "excess." With 75 artists and 63 events attracting more than 350 attendees, there was an excess of talent, concerts, and enjoyment for all. For those who could not get their fill with the programmed events, there were additional noontime and offsite after-dark concerts. Co-hosts Catharine Carroll and Masao Kawasaki gathered a stunning array of international violists for a memorable congress at Cincinnati's College-Conservatory of Music (CCM). An eager group of local volunteers (notably recent CCM graduate Dominic DeStefano, who managed many unsung tasks) helped events run smoothly. Of course, excess has its disadvantages: the numerous overlapping events required difficult choices of attendees, with many frantically entering and leaving concerts in between pieces (when you have to leave a

Nobuko Imai concert early in order to hear a Bruno Giuranna concert, you know there are scheduling problems). Additionally, one of the traditional congress favorites, the mass viola ensemble concert, did not appear on the schedule at all, though a short noontime concert was eventually offered—pitted against two other programmed events!

Day One

After the customary greeting at the opening session on Wednesday, June 26, AVS President Juliet White-Smith presented a quartet of string instruments to Cincinnati's School for Creative and Performing Arts, generously donated by luthiers Scott and Julia Becker. Three equal prizes were then awarded in the first Young Artists Competition—which preceded the congress—to: Yi Fei Deng (fellowship to Music Academy of the West and \$500 cash prize), Leah



Nobuko Imai in master class

Ferguson (Aspen Music Festival fellowship and \$500 cash prize), and Yu Cheng Shi (Brevard Music Festival fellowship, \$500 cash prize, and Best Interpretation Award of the 2010 commissioned piece, *Dépârts* by Joel Hoffman). The session concluded with Sam Bergman's arrangement of *Fanfare for the Common Violist*, performed by a group of area violists.

Nobuko Imai presented the first of the congress's seventeen master classes. The students' performances demonstrated a high level of sophistication in technique, musicality, and their choice of repertoire: works by Stravinsky, Quincy Porter, and Augusta Read Thomas. The numerous master classes afforded ample opportunities to hear students of exceptional quality.

Next was the eagerly anticipated virtual master class with Tabea

Zimmermann, who was being streamed via video from Berlin. These events seldom occur without glitches, and this one was no exception: minor transmission problems gave way to a complete loss of video and audio about halfway through. For the next ten minutes, the audience enjoyed some of the more humorous moments of the congress with Marcel Marceau-like motions from Tabea as staff worked to reunite picture with sound. Despite the technical difficulties, the event was a great success. Tabea and the performers managed graciously under unfamiliar conditions in a meaningful session for all. Congress organizers and the American and International Viola Societies are to be commended for such an innovative offering; it should be repeated.

There was a wonderful sampling of music at the 5:00 mixed recital, located in the Cohen Theatre, a small, industrial, but intimate

theatre. Michelle LaCourse performed Jim Grant's *Sultry* and *Eccentric*, for viola and piano; two charming pieces written in a popular, jazzy vein. Next was Thomas Tatton with Kenneth Harding's brief, lovely work, *Moonlit Apples*. Scott Slapin followed with the premiere of Rachel Matthews's work, *Dreams*, winner of the inaugural Maurice Gardner Composition Competition. The lyrical viola writing was balanced with a substantial piano part, played here by the composer. Slapin and Matthews ably demonstrated that the composition merited the prize! Ken Martinson and Lembi Veskimets then performed two Rolla viola duets. Their tone, style, and ensemble were perfectly matched. The concert closed with *Dialogue for Violin and Viola* by the obscure twentieth-century Belgian composer Armand Merck. Violinist Janet Sung and violist Miles Hoffman made the virtuosic, sumptuous, post-Romantic



From left to right: Matthew Lipman interacts with Tabea Zimmermann during her virtual master class



Lembi Veskimets performs Rolla

work sparkle. As with the two previous master classes, the high level of artistry and innovative selection of repertoire at this concert was a sign of great things to come.

For his 8:00 recital, Garth Knox programmed his own compositions and works of other contemporary composers. Knox's command of technique on the instrument—and sometimes beyond—is astounding. Introductory comments preceded all pieces; in Salvatore Sciarrino's *Ai limiti de la*

notte (At the limits of the night), the composer was attempting to cross a line of sound with notes gradually increasing, only to be pulled back into darkness. Performing in near darkness, Knox slowly moved about the stage into and out of the shadows (eventually exiting the stage completely). The effect was remarkable! Knox invited Kim Kashkashian to assist him on his *Viola Spaces*, a set of studies that introduce extended techniques (see his article in this issue's "In the Studio" department for more

details). While designed as studies, the works are also intended as concert pieces. Most interesting of the set were *Nine Fingers*, an all-pizzicato piece, and *Up, Down, Sideways, Round*, which explored bowing dimensions.

Day Two

Thursday morning began with the first of the congress's orchestral master classes. Lynne Ramsey worked with students on excerpts by Berlioz, Mendelssohn, Tchaikovsky, Beethoven, and others. For each student, Ramsey used a checklist of four measures for successful orchestral auditions: perfect rhythm, consistent intonation, clean articulation, and nice sound all the time. After diagnosing strengths and weaknesses in these areas, she helped each student to refine the excerpts.

After catching portions of Samuel Rhodes's master class and a recital for jurors of the Young Artists Competition, I attended Garth Knox's lecture on his *Viola Spaces*.



From left to right: Miles Hoffman moderates a panel of quartet violists including Michael Tree, Lawrence Dutton, Samuel Rhodes, and James Dunham

Knox briefly discussed the idea behind his works and reiterated his belief that contemporary music is good for performing other types of music. He invited members of the audience to participate in the lecture-demonstration, and seven violists worked with him on a variety of techniques from *sul tasto* to harmonics and *glissando*.

The 2:00 afternoon recital featured Kim Kashkashian and Dimitri Murrath, winner of the 2008 Primrose Competition. Murrath began with Ernst Krenek's Sonata for Solo Viola. Displaying a lovely tonal palette and commanding stage presence, his interpretation was more Romantic than others I have heard; a refreshing perspective on Krenek's serial writing. Next came Ligeti's Sonata for Viola Solo—the congress's most popular work; two students performed movements at master classes. Most effective here was Murrath's frenetic approach to the second movement, *Loop*. Kim Kashkashian and Lera Auerbach ended the concert with Auerbach's recent arrangement of Shostakovich's Preludes, op. 34, originally for piano (select preludes have previously been arranged for a variety of instruments, including viola and piano). While Auerbach's attempt to arrange all twenty-four of the preludes was intriguing, I found the results less than satisfying.

The 3:00 panel discussion on "The Role of the Violist in String Quartets" assembled an impressive quartet of violists: James Dunham, Lawrence Dutton, Samuel

Rhodes, and Michael Tree in a session moderated by Miles Hoffman. The panelists answered questions on a variety of subjects and provided a slew of anecdotes. They contended from their experience that the viola cannot be too loud in a quartet; while the viola may sound too loud in relation onstage to other members, it is typically not so in the audience. In response to a question, Michael Tree ended the session by refuting the famous (or infamous) story that the Guarneri quartet's three violinists decided who would play viola by the flip of a coin. According to Tree, he insisted that he be the one to play viola.

Works for viola and orchestra were on tap for the first Gala Concert on Thursday night. The orchestra was a group from the CCM Philharmonia supplemented with faculty members, led by Mark Gibson. The quality of the orchestra was consistently high, as evidenced by the first work: Toru Takemitsu's *A String around Autumn*. The work was composed for Nobuko Imai, so her magnificent performance—in addition to being inspirational—could be considered definitive. After Imai

came Lawrence Dutton, stepping out of his usual role as a quartet violist in the Dellamaggiore/Peter Bartók version of Bartók's Viola Concerto. The new edition of Bartók's concerto caused considerable interest during the 1990s, but it has not gained a strong foothold among violists. While Dutton's reading was generally pleasant, he was not the strongest advocate for this version. In particular, articulation problems marred the last movement, most notably the harmonics in the "Scotch" theme.

After intermission, Walter Küssner appeared with a viola concerto by Arthur Rösel. Given the stature of the other works on the program, the viola concerto by the virtually unknown Rösel—a late nineteenth/early twentieth-century violinist active in Weimar—could only pale in comparison (the dearth of program notes for all of the concerts was most strongly felt for this work). On first hearing, the striking features were an attractive cadenza at the end of the final movement and a couple of overly melodramatic orchestral tuttis. However, the concerto could (and should) benefit



Walter Küssner at the first gala concert



From left to right: Kathy Steely, Christine Rutledge, Eri Kang (piano), Yizhak Schotten, and Nancy Buck after Buck's lecture-recital

from another hearing matched with more sympathetically programmed works.

The concert finished with David Aaron Carpenter tackling Elgar's Cello Concerto. Violists have largely ignored this work since Tertis arranged it for viola in the 1920s, and it is so iconic as a cello concerto that conductors and audiences have also displayed little interest in the alternate version. Clearly this does not matter to Carpenter, who has taken up the cause of the work in a new arrangement incorporating a few of his own changes. Indeed, Carpenter's performance was so musically rewarding—a luscious tone, a deep understanding of the composition, and an ability to

elicit and appropriately use the tenor qualities from his instrument—that one could almost forget the cello version even exists. It was a simple joy to hear.

Day Three

Day three began with Karen Ritscher's lecture on "Revitalizing Scale Practice Using the Karen Tuttle Coordination Principles." A fairly free-form session, Karen offered thoughtful comments about the body while preparing scales, primarily based on observation of her students' rigidity when asked to play scales. She addressed the relationship of individual body parts (including spine, feet, hips, legs, and fingers) while practicing as well as the importance of

breathing. A question from an audience member elicited a discussion on body image in younger students.

Nancy Buck's 10:00 lecture-recital included her transcription of Samuel Barber's Cello Sonata and Evan Paul's Sonata for Viola and Piano. Transcribing Barber's Cello Sonata came about from a post-2008 congress "funk." In choosing this particular work to transcribe, she also felt that the climate surrounding the composition of the sonata—written during the Great Depression—parallels the current economic situation. Her second work was a composition written by a student at Arizona State University, Evan Paul. Accompanied by pianist Eri Kang, Buck amply demonstrated the virtues of both works.

I missed the opening piece on the 2:30 mixed recital (I was finishing up with my 1:00 lecture-recital on the Viola in Nineteenth-Century America) but caught Samuel Rhodes in two works written for him: Milton Babbitt's *Play it Again, Sam* and Elliott Carter's recent *Figment IV*. He demonstrated why, more than forty years after joining the faculty at Julliard, he is still inspiring composers to



From left to right: Kim Kashkashian and Robyn Schulkowsky at the "Hands" recital

write for the viola. Sergey Malov then gave a vigorous performance of Bach's fourth cello suite, and I had a chance to hear yet another viola legend, Nobuko Imai, give an authoritative reading of Takemitsu's *A Bird Came down the Walk* before heading to Bruno Giuranna's lecture-recital.

Giuranna's recital was devoted to Schubert's "Arpeggione" Sonata (which he played from memory). The recital was prefaced with comments (often humorous) on the origin of the work and on his choices when transcribing the work for viola. Afterward, the audience participated in a lively discussion on aspects of his version.

Violist Kim Kashkashian and percussionist Robyn Schulkowsky offered an interesting program at 5:00 entitled "Hands." The concept behind this recital originated when the artists began contemplating the many functions of hands and invited composers to create works on the subject. The first composition, Matan Porat's *Hands Off*, would best be labeled as performance art. Instrumental sounds were supplemented with recorded sounds and spoken and sung dialogue. The most interesting part of the work—and the best demonstration of the use of hands—was Schulkowsky's frequent ripping of music from stands, tossing them on the floor; it gave a nice visual counterpoint to the music. This composition was one of the most challenging of the congress, and several audience members hastily vacated the hall.

After the Porat, a selection of compositions by György Kurtág

seemed tame. The works, typical of Kurtág, were spare in their content, using a minimum of fuss to create a maximum of music. The final work, *Two Hands* by Ken Ueno, was another challenging work. Heavy on percussion, the piece also demonstrated a captivating use of hands as Schulkowsky poured sand through her fingers and then rubbed them around on a drum, creating an arresting aural effect.

Day Four

After attending the morning viola ensemble rehearsal, I caught the 10:45 concert of Libby Larsen's music. The three pieces showed the stylistic diversity of her compositions, beginning with the Trio in Four Movements for Flute, Viola, and Harp, dating from 2006. The lovely work, played by the COSMOS Trio, was the most conservative of the three pieces. *In Such a Night*, for viola duo with recorded dialogue, was then premiered by James Dunham and

Kate Lewis. Larsen envisioned this particular work as a quiet, abstracted version of act 5, scene 1 of *The Merchant of Venice*. James Dunham closed the recital with his performance of Larsen's Sonata for Viola and Piano, which was composed for him. It is an attractive composition that has deservedly garnered interest since its premiere in 2001. Similar to presentations on Friday by Rhodes and Imai, hearing the dedicatee perform this work was a delight.

In the afternoon, the Southern California Viola Choir (SCVC) presented a program devoted to California composers ranging from John Cage's *The Dream* to Nancy Roth's *The Unanswered Call: A Musical Spoof for Viola Choir*. The SCVC has been raising the bar for viola ensembles and adding greatly to the literature along the way. Solos by Pamela Goldsmith and Paul Coletti enhanced the work of the ensemble. Standout compositions included Nathaniel Tull Phillips's *Water Patterns*, with its



Nokuthula Ngwenyama in recital



Victoria Chiang after performing Pleyel's *Sinfonia Concertante*

sparse, repetitive textures creating a hypnotic effect and Dave Walther's *Three Movements for Viola Choir*, which offered the most diverse and effective orchestration of the programmed works.

I had time to catch only a short portion of Jeffrey Irvine's 4:00 master class. Here, Irvine demonstrated his abilities not only as a teacher, providing constructive and methodical comments to the students, but also his skills as a master class technician, communicating in a manner that addressed and engaged both the audience and the performer.

Many audience members expressed disappointment that Nokuthula Ngwenyama's 5:00 p.m. recital had a considerable change in program. Owing to Ms. Sella's illness, Bax's *Fantasy for Viola and Harp* was omitted, and Franck's *Violin Sonata* (transcribed for viola) was substituted for Shostakovich's sonata. The program began with Don Freund's charming *Three Bagatelles for Viola and Piano*, a work worthy of broader interest among violists. The brief recital ended with a powerful yet reflec-

tive rendition of Franck's *Sonata*. Ngwenyama's distinctive style was complemented by Sandra Rivers's superb handling of the piano part.

For the final Gala Concert at 8:00, three seventeenth-century compositions were programmed with one odd man out: Schnittke's *Monologue for Viola and Strings*. The orchestra for this concert was the Cincinnati Chamber Orchestra led by Mischa Santora. Paul Coletti started things off with his version of Bach's *Concerto in D Major*, reconstructed from Bach's *Harpichord Concerto, BWV 1053* and two cantatas: *BWV 49* and *BWV 169*. More familiar in versions for oboe and oboe d'amore, Bärenreiter's reconstruction of this concerto for viola appeared in 1996, but violists were not happy with the viola part. Yizhak Schotten and Wolfram Christ recorded their own versions (each in the key of D Major; Bärenreiter's is in E-flat) shortly thereafter, and Coletti is now entering the fray. From this hearing, Coletti's version is certainly better than Bärenreiter's, and he supplied ample evidence for the effectiveness—if not the authenticity—of the work as a viola concerto.

David Perry and Victoria Chiang then appeared in Pleyel's *Sinfonia Concertante*, a work they recorded for Naxos in 2008. Unlike Mozart's more familiar contribution to the genre, the violin part for this work is much more interesting than the viola part. Additionally, the odd two-movement format with a rather repetitive rondo for a finale makes it unlikely that this work will enter the standard repertoire.

Nonetheless, Chiang and Perry made a strong case for the work. Their ensemble was immaculate, and Chiang's sound penetrated to the back of the hall. Perry's projection was less robust—perhaps he was toning things down as a considerate musical partner faced with an audience full of violists—but it would have been nice to hear more of his exquisite playing.

After the intermission, Roberto Díaz presented Schnittke's *Monologue*. The music stopped unexpectedly when Díaz's chinrest fell off a few minutes into the work. After a quick repair job offstage, he returned with a quip that "at least it was not a wardrobe malfunction." Soloist and orchestra picked up where they left off providing an otherwise untarnished performance.

Gil Shaham concluded the concert playing Mozart's *Sinfonia Concertante* with a trio of violists: Sergey Malov handling the first movement, Masao Kawasaki taking the second, and Dimitri Murrath completing the work. Shaham's interpretation was stellar, full of effervescent verve. While none of the violists here matched Chiang in projection or ensemble playing with his partner, each had something to offer.



A display of violas at the exhibits hall

Malov was the best stylistic match for Shaham, Kawasaki had the best tone, and Murrath—while sounding less impressive than in a recital setting—provided a sprightly finale.

Day Five

I began the final day of the congress at Robert Harris's lecture-recital, "North American Friends." This session looked at a

smattering of composers and performers who worked between New Zealand or Australia and Canada or the United States. Percy Grainger and Arthur Benjamin's contributions were discussed at length. The Australian Deborah Lander, now Assistant Professor at the University of Kentucky, played works by American composers and later the American Paul

Groh, now living in Australia, performed his original compositions.

I made it to the 10:45 mixed recital in time to hear Matthew Jones play two solo works. Following on his successful Alexander Technique session at the 2008 congress, Jones offered two similar sessions in Cincinnati. But, unlike in 2008, we had the chance to hear him play. His first selection was Paul Patterson's *Tides of Mananan*, which was the compulsory new work required of all competitors at the third Tertis Competition in 1988. His second selection was an introspective (and seemingly effortless) rendition of the Bach-Kodály *Chromatic Fantasy*, which, to my ears, was the best Bach at the congress. Jutta Puchhammer-Sédillot finished the concert with Sergey Vasilenko's Sonata for Viola and

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From left to right: Michel Michalakakos, Bruno Giuranna, Matthew Jones, and Xi-Di Shen at the final concert

Piano. Puchhammer-Sédillot has a flair for programming stunning—yet neglected—repertoire, matched only by her flair in performing the works with style and élan. This Russian sonata, written in 1923 and dedicated to Borissovsky, is a treasure worth championing.

I caught brief portions of Puchhammer-Sédillot’s master class and Andrew Snow’s presentation on sound recordings in PIVA before settling in for Dwight Pounds’s lecture on “Viola for Violinists.” Pounds was offering an encore presentation of this lecture that he presented at the 2009 congress. Using his typical wry humor, he worked

with three violinists on methods for switching from violin to viola employed in his book, *Viola for Violinists: The Conversion Kit*. As the penultimate event for the congress, this enjoyable lecture was, unfortunately, poorly attended.

A 1:30 concert devoted to chamber music brought the congress to a close. This concert provided to me the most vivid image of the entire congress: Bruno Giuranna (Italy), Xi-Di Shen (China), Matthew Jones (UK), and Michel Michalakakos (Greece and France) performing viola quartet arrangements of works by Piazzola and Francini. Seeing this group of artists of international reputation coming together for a bit of enjoyable camaraderie captured the very essence of what music making is all about. A fine conclusion to an outstanding congress!

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FINDING NEW VIOLA “GEMS”

by **Kenneth Martinson**

Performing music as closely to the composer’s intentions has always been an obsession of mine, whether learning a new work or introducing it to a student. This particularly has been the case when preparing Bach’s Cello Suites, as I have always tried to base my interpretations as closely to the Anna Magdalena Bach manuscript as possible. Working with several of the currently available viola versions of the Bach Suites, it became increasingly frustrating to spend valuable time during students’ lessons to alter the published versions the students were using. Eventually, in order to save energy and maximize lesson time, I decided to produce a “clean,” easy-to-read version of exactly what was found in the Anna Magdalena manuscript so students could have a “blank” slate from which to work. This was the genesis of my current passion for finding composer manuscripts and my interest in bringing these undiscovered “gems” to the viola community.

Most violists would agree that it is unfortunate we do not have the luxurious repertoire available that our violin counterparts do. But Franz Zeyringer’s *Literatur für Viola* certainly opened violists’ eyes to show how much literature was written for the instrument. Often times, when scanning the book, it would frustrate me to see so many interesting works by viable composers that were not available in published versions. It was this frustration that ultimately led me to start my own publishing company rather than wait for another company to do the work of printing these pieces. Alessandro Rolla (who wrote more music for viola than any other composer listed in Zeyringer’s book), looked particularly intriguing. Since his music was largely unavailable, I was unfamiliar with the quality of his music and assumed that he must have suffered from a “high quantity = low quality” syndrome. After learning one of Rolla’s viola duets (BI. 11) published in a Peters edition, I was surprised how enjoyable it was.

As I became more interested in tracking down the location of certain viola works from Zeyringer’s book (in particular Karl Stamitz’s Viola Concertos No. 2 and 3), I discovered the *Viola Bibliographie* by Michael and Dorothea Jappe, published by Amadeus. This book is a comprehensive listing of viola works written before 1800 with information on the location of the manuscript or first published edition along with the composer’s dates and a short excerpt (incipit) from the beginning of each work. This book proved invaluable when traveling to Europe to seek out these works.

In order to obtain copies of rare viola works, I visited several libraries in Europe including: The Bibliothèque nationale de France in Paris; The Staatsbibliothek zu Berlin - Preussischer Kulturbesitz in Berlin; The Städtische Musikbibliothek in Munich; The Národní muzeum, hudební oddelení in Prague; The Biblioteca del Conservatorio “Giuseppe Verdi” (Archivo Nosedà) in Milan; and The Fondazione Greggiati in Ostigila. Grants from the University of Florida helped fund travel to these libraries. Other European libraries were amenable to sending copies through the mail, so visiting the library was not always necessary. Some manuscripts and first editions were obtained through other musicians (particular thanks to Carlo Barrato for the Rolla scores and Péter Bársony for the Stamitz duets). Lastly, a large number of scores were found in the Drüner microfilm collection, housed at Primrose International Viola Archive (PIVA) at Brigham Young University in Provo, Utah (<http://music.lib.byu.edu/piva/PIVA+Project.htm>).

It was interesting how each library was different in their patron access to scores and their physical treatment of the items. The libraries in Paris and Berlin were extremely strict, requiring prior approval before the trip including a letter from the chair of the department just to gain access to the library. Both of these libraries forbade taking photographs of the score, and I had to purchase special copies of them prepared by the librarians. One of the libraries in

Munich had such a backlog of work that they actually had to send the photocopied score to me back in the United States. In Italy and Prague, both libraries were very comfortable with taking photographs of the music. The difference between the libraries in Milan and Ostiglia was quite profound however; in Ostiglia, the scores were handled very carefully with gloves, everything was protected with plastic, and I was supervised the entire time. The library in Milan had so many items, and so many patrons and workers, that the scores were treated with less care (books were often dropped on the counter), and there was no supervision while reviewing the scores. Often I would return the score in better condition than I received it (i.e. fixing out of order pages, fixing items that were accidentally bent, etc.). PIVA was also extremely friendly and had no problem entrusting me with the microfilms I needed to borrow.

Visiting the libraries in person also led to some unexpected surprises. This was the case with the discovery of the 44 Anonymous 18th-Century Italian Duets. Finding those duets was a complete accident as Jappe and Zeyringer make no mention of these works. I stumbled across them when I was searching for the complete set of Rolla viola duets in Ostiglia, Italy. While at the library, the librarian pulled out two thick books entitled >>*I Duetti di viola dai vari autori*<<. I paged through the book in amazement, not recognizing most of what was in there. Besides the forty-four duets, there is an anonymous Serenata (No. 1–13), and thirty Divertimenti Di Minuetto by a “Sig. Perea,” along with the Rolla duets. I was pleasantly surprised at how charming these duets are, and finding this book made me wonder how many other undiscovered “gems” are out there lurking for us to find.

With copies of the manuscript in hand, work began on preparing them for publication. Looking at the composer’s manuscript, one is often able to make a connection with a piece on another level than from just looking at the published version. As an active viola performer and teacher, I wholly appreciate publishing companies that attempt to bring us music that follows as closely as possible the composer’s intentions, so it has been my goal to serve as a conduit for communicating composers’ intentions in the clearest way possible to the modern viola audience. After

doing this work for several years now, I have a new appreciation for the difficulties publishers have to endure when preparing an edition from the composer’s manuscript. In particular, issues of shorthand for repetitive notes, mordents, trills, grace notes, dynamics, rhythmic and slurring inconsistencies between parts, and lines written in two voices can be problematic to decipher. Sometimes too, it is difficult to tell whether the manuscript is a composer’s autograph manuscript or one that is done by an assistant. There are also many times, even looking at the manuscript, I will not have an idea of the quality of a composition until I start to enter it into Finale.

In addition to making music available to modern violists, another goal of mine is to bring deserved attention to composers who have been unfairly neglected. This is particularly true for Alessandro Rolla and Karl Stamitz, both who have written more music for our instrument than any other composer. To help introduce some of these neglected composers—and their viola compositions—below are details on some hidden “gems”:

GPL 102, 103, and 104 Rolla Twenty-two Viola Duets, BI. 1-22 (Volumes 1–3)

GPL 113 Rolla Six “Torinese” Viola Duets, WoBI. 1–6

GPL 127 and 110 Rolla 78 Duets for Violin and Viola (Vol. 1 BI. 33-36, Vol. 3 BI. 40–42)

GPL 101 Rolla Complete Esercizi e Musica Ridotta for Viola Solo, BI. 310–322

GPL 114 Rolla Ten Etude Duets for 2 Violas, BI. 23–32 by Alessandro Rolla

These publications are a result of extensive research on Alessandro Rolla’s viola music while in Northern Italy in December 2007 and February 2008. Alessandro Rolla (1757–1841) was a prolific composer, having composed twenty viola concertos and thirty-eight viola duets, trumping by wide margins the viola output of any other composer in all of music history. Inexplicably, most of this music has been largely neglected by violists, possibly due to its unavailability in modern editions. Rolla was appointed principal violist of the La Scala orchestra in 1782 (at age twenty-five) and in 1792 (age thirty-five) became the concertmaster and conductor. He held

Anonymous Italian Duet

No. 34, Movt. I

Allegro

Viola 1

Viola 2



5



9



12



15

Musical score for measures 15-18. The upper staff features a melodic line with triplets and slurs. The lower staff provides harmonic support with chords and moving lines.

19

Musical score for measures 19-22. The upper staff includes slurs and accents. The lower staff continues the harmonic accompaniment.

23

Musical score for measures 23-25. The upper staff has slurs and accents. The lower staff features block chords and a bass line.

26

Musical score for measures 26-28. The upper staff contains triplets and slurs. The lower staff has a rhythmic accompaniment.

29

Musical score for measures 29-31. The upper staff features triplets and slurs. The lower staff provides a steady accompaniment.

33

38

42

46

50

this position for forty-one years until 1833. He was also the founding violin/viola professor at the newly opened Milan Conservatory from 1808 to 1835, one of his students being the legendary Nicolò Paganini (1782–1840). Rolla undoubtedly not only influenced Paganini's violin playing but also the virtuoso violin writing of Paganini, the roots of which can clearly be found in the virtuosic compositional style of Rolla. The manuscripts for these works were found at the Biblioteca del Conservatorio Giuseppe Verdi (Archivo Nosedà) in Milan, Italy (BI. 3–7, 9–11, 13–15, 17–22), the Biblioteca del Teatro La Scala (BI. 12), and the Biblioteca Musicale G. Greggiati in Ostiglia, Italy (BI. 1, 2, 8, 16). Rolla had an obvious affinity for writing string duets, composing 78 duos for violin and viola (BI. 33–110) and 131 duets for two violins (BI. 111–241). It is probable that Rolla used these compositions in his lessons with his violin and viola students, and there is a clear influence of Mozart on his compositional style. While only a few of these viola duets have been previously published, these editions contain the first complete compilation of all the known viola duets he wrote. All of the duets are very good, BI. 1 is the easiest, BI. 6 and 7 have a viola part that is very high.¹ They are of varying length, some are much longer, especially the ones in three movements (BI. 8, 11, 15, 22). BI. 16 is incomplete in the manuscript, but it is included nonetheless.

The *Esercizi BI. 310–315* are published here for the first time in one group and were undoubtedly used by Rolla for his viola students he taught at the Milan Conservatory. The *Musica Ridotta* (“Reduced Music”) clearly came to us because of Rolla's wide experiences with the La Scala Orchestra and was perhaps written by Rolla as another means for solo violists to enjoy these opera melodies in a more intimate fashion.²

GPL 100 Two Sonatas in [c, C] for Viola with Cello accompaniment by Luigi Boccherini

These works were also discovered on trips to northern Italy. The manuscript for the two Sonatas for Viola with Cello accompaniment is located in the Biblioteca del Conservatorio Giuseppe Verdi (Archivo Nosedà) in Milan, Italy, (E–24–30). Both of these sonatas are included in one group, and on the cover of the C Minor Sonata, the title reads Sonata a viola, o violon-

cello solo del Sigr. Luigi Boccherini. It is ambiguous whether this designation was meant to include the C Major Sonata as being either viola or cello as well, however both manuscripts are written with the solo line primarily in alto clef. *The New Grove Dictionary of Music and Musicians* lists the C Minor Sonata as G. 18 and remarks that it is designated for viola or cello. The solo line also employs tenor clef, soprano clef, and rarely bass clef with notes that would go out of the viola range, and Boccherini gives no specific instructions on the differences in how the two sonatas are to be played on the viola or the cello. I have to my best ability chosen the most logical octave displacement as possible for performance on the viola, and very rarely was it necessary to write the passage out in a range different from the original clef indications. The bass-clef line was not specifically designated for the cello in the manuscript, but because of the idiomatic writing and the fact that Boccherini was a virtuoso cellist, it is a very safe assumption that this was his intention.

Zeyringer's *Literatur für Viola* mentions two Boccherini sonatas in the viola and cello section, adding to the authenticity of these works.³ The C Major Sonata gives no dynamic indications, and only the first two measures in the C Minor Sonata have any indications. This edition has been prepared with no additional bowing or dynamic indications so that the performers can have clarity to make these decisions for themselves. Of the two works, the C Major Sonata is certainly the stronger work, especially the last movement, which is in a fiery tempo and full of virtuosity.

GPL 112 Duet in B-flat for Violin and Viola by Felice Giardini

This is a charming work, very much in the style of Mozart, sort of an “Italian-Mozart light.” Felice Giardini (1716–1796) was an Italian violinist and sometime violist who spent the majority of his career in England. His viola sonata (nicknamed the “Billiard” Sonata) was published in 1998 by International Music. Giardini wrote twelve other violin-viola duets that remain in manuscript at the British Library. This duet somehow escaped that grouping, but was published in 1790 in a grouping of his works: *Miscell: Works*. I found this manuscript as well in the Biblioteca del Conservatorio Giuseppe Verdi (Archivo Nosedà (L 25–1)) in Milan, Italy.

GPL 115 and 118 44 Anonymous 18th-Century Italian Viola Duets

The manuscripts for these forty-four anonymous viola duets were found in a two volume set (Viola 1 and Viola 2) of viola duets in the Biblioteca Musicale G. Greggiati in Ostiglia, Italy. I stumbled upon these works accidentally while I was searching for the complete set of Rolla viola duets. The cover page of the book is titled *I Duetti di viola dai vari autori*.

It is safe to assume these were written by a composer of Italian origin, probably someone who was associated with Rolla in his lifetime in the late 1700s or early 1800s. These forty-four duets are clearly written by the same person and are all written in a strikingly similar formulaic manner; notably each one repeats the opening material in the later section of the movement. These duets are all delightful to play, and although not as substantial as the Rolla duets, they will make excellent teaching pieces for younger musicians.

GPL 116 and 119 Stamitz Viola Concerto No. 2 in B-flat/A Major
GPL 117 and 120 Stamitz Viola Concerto No. 3 in A Major

The Viola Concerto No. 2 in B-flat/A Major is based on Stamitz's autograph set of parts in the České museum hudby (Czech Museum of Music) in Prague (XXXII-B-7). Other sources considered were two additional sets of parts found in the České museum hudby: a complete set (XIX-E-103) and an incomplete set of parts (XII-B-252). Also considered was an incomplete handwritten viola/piano reduction of the first movement (XII-E-418), also in the České museum hudby. This score was published with the Viola Concerto No. 1 in D Major in 1774 at the Heina Publishing House. There is no indication that this is the "Viola Concerto No. 2" on the manuscript, however the surviving publication of the D Major Concerto does designate it as No. 1. Interestingly both the Viola Concerto No. 2 and the Viola Concerto No. 1 have a divided tutti viola section.

Like his Viola Sonata in B-flat, the solo part in this concerto uses scordatura, tuning the strings a half step higher than the accompaniment. As this may present

more practical problems for the modern day performer with today's traditionally more tightly tuned strings, the editor strongly feels that every effort should be made to make this tuning work as Stamitz originally intended. Thus this edition presents the score and parts in the original key of B-flat, while the solo part is in the key of A. The orchestra will have to tune roughly twenty-four cents flatter than the soloist, and a recommended tuning differential would be; Soloist (A=450), Orchestra (A=426). This work was performed at the International Viola Congress XXXIV at the University de Montréal in June 2006 by Antoine Tamestit and I Musici.

The Viola Concerto No. 3 in A Major is based on the published score found at the Staatsbibliothek zu Berlin - Preussischer Kulturbesitz and published by the Český Hudební Fond. The autograph parts can also be found at the České museum hudby in Prague (XII-B-253), however, the viola solo part was missing from that set at the time I viewed it. Interestingly, this concerto has only two movements omitting the traditional slow movement. This was recorded by Gabriela Demeterová and the Czech Philharmonic Collegium (Supraphon SU 3814-2). I had the pleasure of recently performing this work as well with the Universidad de Minas Geras Symphony Orchestra.

GPL 124 3 Stamitz Violin-Viola Duets, Op. 12
GPL 125 6 Stamitz Violin-Viola Duets, Op. 19
GPL 126 6 Stamitz Violin-Viola Duets, Op. 23
GPL 147 6 Stamitz Violin-Viola Duets "Le Jeune"

There are thirty-six known violin-viola duets written by Karl Stamitz, of which only sixteen of them were in print before I embarked upon the project of publishing all of his violin-viola Duets.⁴ The complete listing of the Stamitz violin-viola duets are as follows:
6 Duos for Violin and Viola "Le Jeune" (Gems GPL 147)
6 Duos for Violin and Viola, Op. 1 (Amadeus)
3 Duos for Violin and Viola, Op. 12
(Gems GPL 124; No. 2 also by International)
6 Duos for Violin and Viola, Op. 18 (Leuckart)
6 Duos for Violin and Viola, Op. 19 (Gems GPL 125)
6 Duos for Violin and Viola (or 2 Vlns), Op. 23
(Gems GPL 126)
Duo in C for Violin and Viola (Doblinger, as Op. 10 no. 1)

Grand Duo in G for Violin and Viola (Leuckart)
Duo in A for Violin and Viola (Doblinger, as
Op. 10 no. 2)

The six duos nicknamed “Le Jeune” are the ones overlooked by other sources. I was made aware of these duets by violist Péter Bársony who recorded two of these duets with violinist Vilmos Szabadi (Hungaroton HCD 32453 (Duo No. 1 in C) and HCD 32282 (Duo No. 2 in F)). These can be found in an early edition at the British Library (London) and were published in Paris.

All of these duets are based on this edition. I purposefully chose to publish these duets in score form, as I have found in my own performance and preparation of string duos that I greatly prefer seeing both parts. This has also made rehearsals more efficient resulting in a better performance. The only drawback with this are the page turns, and it is strongly recommended that the score be photocopied for rehearsal and performance purposes.⁵

I found the first editions for the other duets I published in the following locations: 3 Duets, op. 12 Österreichische Nationalbibliothek, Musiksammlung; 6 Duets, op. 19 Münster Universitätsbibliothek; and 6 Duets, op. 23 Den Haag Gemeente Museum. The op. 18 duets are mistakenly published as op. 19 in a version for violin and cello. The op. 19 duets also have an alternate early edition published as op. 34 (London, by F. Straight, in the following order: IV, V, I, III, VI, II). The op. 23 duets are only found in the first published edition in a version for two violins, despite the clear reading on the cover that it is for either violin and viola, or two violins. The second violin part mostly stays in the viola range, but there are parts where I have made the most logical decision to bring some notes down the octave to make it more viola-friendly.

Researching viola manuscripts and early printed editions has been an eye-opening experience, and I hope more violists get involved in searching for lost works in the viola repertoire. Based on the enthusiastic responses I have been getting with these editions, violists are eager to perform and teach this “new” repertoire. I will eventually publish the complete viola concertos and the complete violin-violita duets of Rolla

(this will be a huge project since there are seventy-eight); Prot’s Concerto for 2 Violas; and sets of viola duets by Prot, Cambini, and Stumpf, as well as numerous other out-of-print works discovered throughout Europe and in the Drüner collection in PIVA.

For more information on these works, please visit www.gemsmusicpublications.com.

Kenneth Martinson is an Assistant Professor of Music at the University of Florida and the owner of Gems Music Publications. He is also the Secretary and President-Elect of the International Viola Society (term to begin January 2011). Ken has also served as Secretary of the American Viola Society (2006–2010) and is the founding President of the Florida Viola Society. He has also been a featured guest artist of the 2010, 2009, 2008, 2005, 2002, and 1999 Viola Congresses.

¹ Jappe suggests that these two are violin-violita duets, however the cover of the manuscript suggests otherwise. See Michael and Dorothea Jappe, *Viola Bibliographie: das Repertoire für die historische Bratsche von 1649 bis nach 1800* (Winterthur, Switzerland: Amadeus, 1999), 323–24.

² Jappe lists the *Musica Ridotta* as being by “Rolla (?)” owing to the fact that the manuscripts do not credit Rolla with the composition. However, this editor believes there is enough evidence to verify that indeed these are the works of Rolla, based on the fact that the music appears in the Biblioteca del Conservatorio Giuseppe Verdi (Archivo Nosedo) in Milan, Italy, (O–7–20) under Rolla’s name, and the work is listed in the Inzaghi-Bianchi thematic catalogue as BI. 316–322. According to Jappe, this copy of the *Musica Ridotta* was made in 1832 by Giuseppe Grossoni, another violinist in the La Scala Orchestra when Rolla was the concertmaster. *Ibid.*, 333.

³ Franz Zeyringer, *Literatur für Viola* (Hartberg, Austria: Schönwetter, 1985), 127.

⁴ Note, the thirty-six number differs from conventional wisdom that there are only thirty as indicated in the *Grove Dictionary* and the Jappe *Bibliographie*.

⁵ With this article, I do officially give performers the permission to photocopy the score of all the duets I publish, as long as it is for rehearsal/performance purposes (although I still would require each performer to buy an individual copy if two parts are not provided).

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FRESH FACES

CARRIE DENNIS: A NEW STAR ARRIVES IN HOLLYWOOD

by Lembi Veskimets

If you have seen Carrie Dennis's popular YouTube video of Paganini's *La Campanella*, you know that she is capable of the highest level of virtuosity. What you may not know is that within a few years of switching to viola studies at the Curtis Institute, after having earned a degree on the violin, she won the position of Associate Principal Viola of the Philadelphia Orchestra. She then continued to dazzle conductors, committees, and colleagues alike on both sides of the Atlantic by winning the Principal Viola positions of the Berlin Philharmonic and the Los Angeles Philharmonic. The stars of Hollywood may not only be found on its Walk of Fame, but in its concert halls too.

Growing up in a musical family, she had never known a time when she wasn't playing the violin. Surrounded by the sounds of the double bass and cello at home, she was drawn to the viola but was discouraged from playing it due to her small size. In the end, the act of will it took to defy physical limitations and the treble path she was already on gave her the impetus, the confidence, and the ambition to reach as high as she has. Of course, in the viola world it is nothing new to have violinists switch late to the viola and then to have great success (think of Michael Tree, violist of the Guarneri quartet, who made his Carnegie debut on the violin, or Charles Pikler, Principal Viola of the Chicago Symphony, who was previously a violinist in that same orchestra). Still, it is somewhat satisfying as a violist to hear that she found "the long, lower tones of the viola more pleasant to my ear than the higher pitched tones of the violin."

Interestingly, while the Philadelphia audition was very standard in terms of its requirements—a mix of solo pieces and orchestral excerpts performed for a committee, Dennis's Berlin audition was strikingly



Carrie Dennis

different. Encouraged to audition by its principal conductor, Simon Rattle (a frequent guest conductor in Philadelphia), two of the audition rounds were separated by a year and a half(!). Performing first for the viola section, then for the rest of the orchestra, she was asked to play only concerto movements. In preparation for the Classical concerto performance, which the Europeans tend to claim as their birthright, she had a lesson with one of the concertmasters of the Dresden Staatskapelle, one of the world's oldest orchestras.

The real challenge for this young American, it appears, was not winning over the famously proud and independent Berliners, or getting along with the conductor, whom she had known since her time at Curtis, but rather being thrown into the all-German environment. When asked about her foreign language skills, Dennis said: "Upon arrival, I spoke about six words of German including basic commands for my dog Moji and excluding numbers, which I knew were important for rehearsals." She credits individual lessons and wine with the locals for helping with language immersion. She also chose to live on the former East German side where English was not the second language. Teaching at the summer festival at Moritzberg, in Germany—as she does these days—is her remembrance of that former German life.

Longing for the ease of home as well as the ease of expressing complex thoughts, she returned to the States to play a weeklong audition in the L. A. Philharmonic, which included a recital and excerpt

performance. After a long discussion with the music director, Esa-Pekka Salonen, who concluded that she would be a good fit, she was hired. She and Moji moved to California and its mellower scene, which suits her hobbies of yoga and gardening quite well. Despite that laid-back reputation, the biggest buzz in the music world at the moment belongs to the energetic, new, young music director of the L. A. Philharmonic, Gustavo Dudamel, who brings with him a level of excitement that approaches mania, but also the hope of bridging classical and popular music. Dudamel's celebrity may make him harder to access, but Dennis said she feels lucky to be a part of his contribution to classical music.

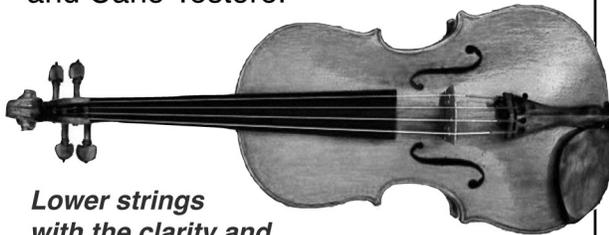
A fan of the Hollywood Bowl and the Disney Concert Hall, Dennis finds L. A. patrons to be very progressive in their appreciation of art and supportive of eclectic programming. A musical progressive herself, in her spare time, Dennis also performs in the ambient electronic music group *mico nonet*. The group's sound, formed by classical musicians intertwined with synthesized tracks, has a new-age feel to it, like music made of the luminosity of shadows; and besides which, their album is called *The Marmalade Balloon*. Dennis enjoys writing music with a loop pedal and improvising with other musicians and other genres. Her plans for modern technology also include creating a website featuring performances of the standard viola repertoire. We should expect nothing less in the future than more stellar contributions from Carrie Dennis.

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

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IN THE STUDIO

VIOLA SPACES: STUDIES IN EXTENDED TECHNIQUES

by Garth Knox

When Nobuko Imai invited me to participate in her “Viola Space” festival in Japan in 2004, she asked me to imagine a special project with the young viola students, some kind of “introduction” to contemporary music, the contents of which were left entirely up to me. I knew that the technical standard of these students was very high and that they were very motivated. I also knew that most of them had little or no experience of contemporary music, so they would be starting more or less from scratch—a good place to start for a type of music that has the reputation of being complex, difficult, and full of strange new techniques, which supposedly deform the sound, the instrument, and even the ear of the listener!

This opportunity gave me the chance to try out some practical answers to a question that had been in my mind for some time as a teacher, namely: how to introduce students and young players to new sounds and techniques in a stimulating and enjoyable way? My previous teaching experiences had shown me that students were often discouraged by contemporary music because of the complexity of the notation, the unfamiliar musical language, and the kaleidoscope of technical effects, all usually piled up on top of each other.

A sensible approach to a knot of problems is to tackle each of these difficulties separately, and I thought a good place to start would be these so called “extended playing techniques.” Thinking about these techniques (*sul ponticello*, *sul tasto*, *col legno*, etc.), I realized, firstly, that most of them are not new techniques at all—most of them are already familiar and widely used in classical music (for example Monteverdi uses *col legno* (in *Tancredi*), Haydn uses *ponticello* (in Symphony No. 97), etc.). It’s simply that in new music they are used more and taken further and so need to be better understood.



Garth Knox discusses his Viola Spaces during the 2010 International Viola Congress in Cincinnati (photo courtesy of Dwight Pounds)

Secondly, I realized that no one had ever taught me these techniques, and I had never seen anyone teach them, not even in classical pieces. They are generally referred to as “secondary techniques” and are either ignored or treated as second-class citizens. My third realization was that spending a little time with each of these techniques separately could reveal many fundamental things about how string instruments work and could give stimulating ideas about playing technique in general.

So I decided to write a series of studies for viola, each one dealing with one (and only one!) of these

special techniques, to see what could be learned from each one and to explore the musical possibilities by writing a short but complete piece around the technique. From the start, I wanted these pieces above all to be enjoyable pieces of concert music, not just dry academic theorizing.

First of all, which techniques to choose? The first, most obvious candidate was that ubiquitous contemporary technique *sul ponticello*, featured in occasional cameo roles as a special effect in classical music and widespread since the time of Schoenberg, but still poorly understood. I started thinking about how this effect worked; what were the particularities, and so the possibilities, of this technique?

Playing near the bridge brings out the high harmonics of the notes, especially if the bow is used with greater speed and less pressure than usual (ex. 1). I realized that freeing the bow in this way from the frictional resistance, which normally holds us back

in the ordinary position, opened up possibilities for speed, lightness, virtuosity, and fun. It is also an excellent exercise for keeping the bow straight and for ironing out “kinks” in the bowing arm. On the mental side, it can be very helpful to imagine the sound coming out an octave or two higher than the written notes.

With this new-found freedom from friction comes a danger—fear of falling over the other side of the bridge. This danger is actually not very dangerous, in fact it’s quite fun and makes a not unpleasant sound, and with good bow control, all you have to do is steer the bow back to the right side of the bridge. I thought it was important to include this in the study, so there is a passage (from bars 53–64, see ex. 2) in which the bow slides from one side of the bridge to the other and back again, to get used to this “crossing” feeling (after all, bridges are made for crossing!).

Example 1. Knox, Viola Spaces, Beside the Bridge, mm. 1–8 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

Example 2. Knox, Viola Spaces, Beside the Bridge, mm. 53–60 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

Example 4. Knox, Viola Spaces, Nine Fingers, mm. 1–2 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

♩ = 72 sempre pizzicato

Example 5. Knox, Viola Spaces, Rapid Repeat, mm. 89–98 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

of twentieth-century repertoire is played much less often than it should be because players are intimidated by the special tremolo effect used in it. And tremolo in general is considered tiring and unrewarding by many players, although orchestra players spend a good deal of their lives doing it (especially during Bruckner symphony cycles!). This is usually because of unnecessary tension in the bow arm; easy to diagnose, but hard to correct. In this study, the basic idea is to learn how to tremolo without tension or fatigue, the secret being to constantly change the muscles that are doing the work. A tremolo that works gradually up the bow then back down again is much less tiring than staying in the same place and wearing out one muscle (ex. 5).

Another obvious candidate for a study was harmonics (no. 6), which appear often in classical (especially Romantic) repertoire, but they are rarely fully understood. Even composers sometimes get confused about which harmonic gives which resultant note. No one ever taught me the overtone scale, but it is an essential tool in string playing. Just knowing the numbers of the harmonics make understanding what you're trying to do so much more clear. Harmonics are always based on a fundamental note (an open

string in the case of natural harmonics, or a stopped note in the case of artificial harmonics), and the interval between the fundamental and the note indicated with a diamond notehead tells us which harmonic of this fundamental should sound. The two most common intervals are the perfect fourth (which always gives the fourth harmonic, the same note as the fundamental, but two octaves higher) and a major third (which always gives the fifth harmonic, two octaves and a major third above the fundamental). I decided to start the study with the harmonic series at the bottom end of the C string, giving the numbers of the resulting harmonics in diamond boxes on the upper line (ex. 6).

The last two studies deal with techniques that are perhaps less familiar. Notated quartertones in classical music have been with us for some time now (unnotated ones have always been there!), so I thought it was time to include them in teaching and to think about how to establish techniques for playing them (study no. 7). There are, of course, several different types of quartertones, depending on the musical intentions of the composer. They can be expressive quartertones, harmonic overtone quartertones, or systematic twenty-four note-scale exact quartertones.

Example 6. Knox, Viola Spaces, Harmonic Horizon, mm. 1–2 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

number in harmonic series

resulting pitches

fingered pitches

Harmonic finger pressure always

sfz

V

♩ = 52

Example 7. Ligeti, Viola Sonata, movt. I, mm. 1 (Ligeti VIOLA SONATA. ©2001 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

Lento rubato e molto dolente, ♩ = 76

*) $\frac{12}{16}$ sempre sul IV - al fine

p molto espr.

mf

*) ↓, ↓, ↓ indicate downward microtonal departures from normal intonation: ↓ is about a quarter tone lower, as with the 11th harmonic (which is 49 cents lower); ↓ is about a sixth of a tone lower, as in the 7th harmonic (which is 31 cents lower); ↓ the very slight deviation (14 cents lower) which is the difference between the major third of the tempered scale and the natural scale. (The harmonics of the C string serve here as a model for the harmonic series of F).

Many students' first experience of microtones will be in the Viola Sonata by Ligeti, in the first movement (ex. 7). These are harmonic overtone harmonics. Ligeti imagined a virtual low F string, and in the first part of the piece he uses only notes corresponding to the natural harmonics of this string. The natural seventh harmonic (E-flat in this case) is slightly lower than a tempered E-flat, and the natural eleventh harmonic (B-flat) is a nearly exact quartertone between B-flat and B.

I have found that a good way to teach this interval is to learn the physical feeling of putting the first finger on A and the third finger on C (on the C string), then letting the second finger fall exactly halfway between the two (neither "close" nor "wide" to the first finger, but just naturally where it wants to be—in the middle!). The ear quickly learns this very natural interval, and soon the "normal" tempered intervals start to seem a little artificial. In acknowledgment of my debt to Ligeti (and because I like his Sonata so much!) there is a gentle reference to this piece in the third bar from the end of the study.

In the last study (no. 8), I wanted to explore some more unconventional bowing techniques. For me,

mastering the bow is the key to string technique, and sometimes widening the possibilities of what you can do with the bow can open your eyes to the relationship between the bow and the body. We all learn Romantic bow technique that involves getting down onto the string and pulling out the sound. This is, of course, a very useful and widely used technique, but it's not the only way of using the bow. This study is all about flying lightly through the air in three dimensions: up, down, sideways, and round. So you need a very mobile contact with the bow, perhaps bringing the fingers together and holding the bow nearer the tips of the fingers (as you would do with the left hand for fast, light-fingered passages), and you need agile fingers, a very flexible wrist, and a relaxed arm (simply supporting the hand in the air).

By "up, down," I refer to a vertical style of bowing, where the hand simply drops the bow onto the string and lets it bounce back into the hand. Ideally, the arm doesn't draw the bow sideways at all in this movement, and the sound is very short and articulated. This technique works best at the very tip of the bow (ex. 8).

Example 8. Knox, Viola Spaces; Up, Down, Sideways, Round; mm. 5–8 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

drop bow onto string and let it bounce

Example 9. Knox, Viola Spaces; Up, Down, Sideways, Round; mm. 21–22 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

spazzolato bowing (sideways)

f

Example 10. Knox, Viola Spaces; Up, Down, Sideways, Round; mm. 33–36 (Knox VIOLA SPACES. ©2009 by SCHOTT MUSIC, Mainz – Germany. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music, Mainz – Germany).

33 circular

fp

35

fp

“Sideways” is a technique that I first came across in the music of Salvatore Sciarrino (e.g., *Tre Notturmi Brillanti*, for viola solo). He calls it *spazzolato* (brushing) and describes it as moving the bow between *sul ponticello* and *sul tasto* without drawing the bow at all in the normal direction. This gives an effect like a windshield wiper, and we hear the wind-like noise of the bow hair traveling sideways up and down the length of the string (ex. 9).

“Round” is what is known as “circular bowing” in contemporary notation. It means what it says: the bow moves

up and down the length of the string, as in “sideways,” but this time the bow is also drawn (a little) across the strings in the conventional direction. Bow pressure is extremely light, so the bow glides across the surface of the string, not biting in. This produces some deliciously unpredictable “chopping” sounds, like a gentle helicopter, especially audible just at the moment of changing bow (ex. 10).

Practicing studies for a long time on your own is never really much fun, and I thought that making versions of these pieces for two, three, and four violas could provide a musical and social stimulus that may help to

carry players through some potentially trying moments. Volume two of the *Viola Spaces*, to be published by Schott at the beginning of 2011, will be versions of these same studies, but for two violas. The second viola part will be simpler than the first part, allowing students to work their way gently into the techniques, but they are intended as a set of real viola duo concert pieces.

Volume three of the *Viola Spaces* will be an arrangement for four violas of the *Folies d'Espagne* by Marin Marais. I have made a version where each *Viola Spaces* technique is applied to a different variation of the Marais original to see what character and color it can bring out (which is, after all, what "variations" are about). Some techniques, like pizzicato or even *ponticello*, sit very naturally with the music of Marin Marais. Others, like *glissando* or quartertones, needed some radical recomposition, but I like to think that Marin Marais would forgive me and that he would even have been amused by the idea!

I have always believed that the carrot was a more efficient teaching technique than the stick, and it is my hope that these *Viola Spaces* will provide stimulating enjoyment for many viola players and that through these pieces they may go on to discover with pleasure other new pieces that use these extended techniques. I also hope that players find in these studies ideas that will help them develop their playing technique, not only extended techniques, but their general technique for playing all kinds of music.

For videos of Garth Knox demonstrating his Viola Spaces, please visit: <http://www.garthknox.org/viola-spaces.htm>

Originally from Ireland, Garth Knox grew up in Scotland and studied viola at the Royal College of Music with Frederick Riddle. In 1983 he was invited by Pierre Boulez to become a member of the Ensemble Intercontemporain in Paris, and in 1990 he joined the Arditti Quartet. A proponent of contemporary music, he has premiered works by Henze, Ligeti, Berio, Cage, Feldman, Stockhausen, and numerous other leading composers. Knox will teach a semester at the New England Conservatory in the spring of 2011.

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ORCHESTRAL TRAINING FORUM

Excerpt 1. Shostakovich, *Symphony No. 5, movt. I, mm. 107–19.*

by Carrie Dennis

In excerpt 1, besides hearing the basses and tympani until the second-motive pattern, the *espressivo* marking has to be taken carefully. The arch of the first four notes is

often not clear when breaths are taken between the second and third notes. The second-motive pattern is more often missed than the shift to the high note, just for a warning. And the length of the quarters in the descending passage should be

full value, accentuated by their neighboring eighth-note expression, not flippant or baroquely stylized. I don't imagine that outward expression, or personal addition, to the printed material was encouraged at this time.

Excerpt 2. Enesco, *Roumanian Rhapsody No. 1, mm. 66–74.*

Excerpt 3. Mendelssohn, Scherzo from *Midsummer Night's Dream*, mm. 46–93.

The musical score for Excerpt 3 consists of five systems of music. The first system begins with a dynamic marking of *p* and includes a triplet of eighth notes. Section marker **B** is placed above the staff. The second system features a *cresc.* marking and a series of *sf* (sforzando) accents. The third system continues with *sf* markings and ends with a *p* marking. Section marker **C** is placed above the staff. The fourth system includes a *pp* (pianissimo) marking and a triplet of eighth notes. The fifth system concludes with a *p* marking and section marker **D**. The score includes various technical markings such as slurs, accents, and slurs.

In excerpt 2, the time one takes to give this solo a rhapsodic quality should be within the range of what a pulse can do without a heart malfunction. It is also helpful to know this was written long after Enesco left Romania, and so it has the nostalgic, idealized quality of telling a story while looking back. Having already acquired Viennese charm, his choice to stay in France, I think, also says something about his character.

In my opinion, the point of excerpt 3, though clearly categorized as a bow agility excerpt by technical standards, is not just how quickly and accurately all the accents versus *sforzandi* can be performed within

dynamics and steady tempi. It is written early in musical history, and virtuosity existing solely for its own sake, this is dreamy fairy stuff with humor. The feet of the dancers in such a production would be covered in silk and animal skin, no metal and no plastics in contact with a wood floor, for reference to the bow. The *sforzandi* come from the classical era of Haydn and Mozart, and they build slightly upon repetition, hence the repeated dynamics. I like to think of a silly playful love story. Mendelssohn was enchanted by a translated story from an English literary master, not the *Macbeth* or *Hamlet* model (more Rosencrantz and Guildensternesque). It is a good read by the way.

THE DEMOCRACY KNOWN AS CHAMBER MUSIC: A PROFILE OF ROGER TAPPING

by Farrah O'Shea

"If you've got someone in your group with a lot of imagination, they are going to work best if you let them fly," explains Roger Tapping as he sits in Starbucks sipping coffee. Tapping, one of chamber music's most well-known violists, has just walked into the Starbucks in between Boston's New England Conservatory and Symphony Hall. He enters with his black viola case slung over a shoulder and sits down at one of the uncomfortable maple table and chairs for two.

At the table, Tapping sits contentedly forward, his hands on the tabletop, the unbuttoned cuffs of his red dress shirt casually open. He sits in repose as if chatting over a cup of coffee with an old friend. In a soft-spoken voice, he matter-of-factly answers the question that boggles the mind of every chamber musician at some point in their lives: how does a group create a dynamic that is at once musically satisfying and diligently hard-working while maintaining a positive and healthy work environment? Attaining this workable, livable, successful and musically rewarding group dynamic is the goal of chamber musicians everywhere, but few groups are lucky enough to find the right balance. The first two elements are perhaps easier to link together; musical satisfaction and hard work go hand in hand, but it is the third factor—the positive environment—that can make or break a chamber group.

"Everyone must feel as though their ideas are important; everyone must be shown respect," answers Tapping. "One of the biggest lessons to learn in chamber music is the art of humility. Unfortunately, it's also the hardest to learn as well," says Tapping in between sips of his coffee. "If you have a group of four people all insisting they are right, that can't possibly work." Tapping adds with a laugh, "International diplomacy could learn something from chamber music." This humble and pleasant demeanor has earned him a reputation among colleagues and students alike as one of the chamber music circuit's warmest violists.



Roger Tapping, far right, as a member of the Takács Quartet

Sharon Bielik, a violist pursuing a Master of Music degree at Boston University (BU), has worked with Tapping. "He coached a Haydn quartet that I played in one summer at the Tanglewood String Quartet Seminar," says Bielik. "He worked with us extensively on developing the character of the music. He has so many good ideas; he is such an imaginative man," says Bielik. "Also," she says, "he is very friendly and positive, while still demanding a lot of the group."

Tapping, who has recently been appointed to the much-coveted position of full-time Professor of Viola at New England Conservatory, explains the delicate balance necessary to craft quality chamber music. Tapping explains that only when everyone feels equally responsible for the musical result is real music made. Without this harmonious approach to music for which

Tapping advocates, one cannot hope to attain the most refined result. Tapping opts for this compassionate and democratic way of thinking as opposed to rougher and less humane approaches to collaboration rampant in some musical settings. Not surprisingly, Tapping's approach to making music with others is mirrored in the diplomatic, wise, and caring aspects of his personality.

His colleagues recognize this and admire him for it. Michelle LaCourse, Professor of Viola and String Department Chair at Boston University's College of Fine Arts, has had the opportunity to observe Tapping in a master class setting on several occasions. "As a teacher, he is gentle but insistent," says LaCourse. "He has a comfortable rapport with the students. At one of the master classes he gave at BU, he would say to the students in this wonderful accent: 'Promise me you will go home and practice this. Will you?'" LaCourse notes Tapping's positive reputation among his colleagues as well: "Everyone agrees that he is a fine musician with good ideas and a flexibility that helps him adapt to all musical experiences."

Tapping was a member of the Takács Quartet from 1995 until 2005. Under the DECCA/London label, the quartet won three Gramophone Awards, a Grammy Award and three more Grammy nominations, three Japan Record Academy Chamber Music Awards, the BBC Music Disc of the Year Award, and the Classical BRIT Award for Ensemble Album of the Year. Tapping toured internationally with the Takács, with whom he played Beethoven cycles in New York, Paris, London, Sydney, Cleveland, and Los Angeles. The quartet also played Bartók cycles in New York, London, Madrid, Tokyo (televised), Cleveland, and Pittsburgh. Since leaving the quartet in 2005, Tapping has taught chamber music and private lessons at New England Conservatory, Boston Conservatory, and Longy School of Music.

"I began my musical studies rather late—at the age of six I began studying piano," says Tapping. "A year later I started violin lessons, and the studies paralleled each other for a time." The son of a musical parent, Tapping grew up with music as a part of everyday life. "My first musical memory is of the Brahms B-flat String Sextet. I am convinced I knew it before I could speak," says Tapping. "It was always playing in the background; strangely enough, it's the first piece I ever

recorded." For entertainment, Tapping's father, an amateur cellist, held weekly chamber music readings at their home. Tapping's earliest experiences with chamber music took place within the context of this group. "I think that might have been the first time I picked up a viola."

At age twelve, Tapping began playing viola in a chamber group with three young ladies. However, the realization that he preferred viola over violin did not occur to him until he began to play viola at age sixteen in the National Youth Orchestra of Great Britain. Within the context of this highly esteemed youth orchestra, which *The Times* hails as "the most uplifting orchestra in the world," Tapping, in his three seasons there, was able to learn much about fine music making from distinguished conductors including Pierre Boulez and Charles Dutoit. It was in this youth orchestra that Tapping not only realized his love of the instrument, but also the equal weight of roles in the orchestra.

"I had always loved being a violinist and floating on top of the orchestra with the melody," he says as he glides his hand through the air. "I was delighted to find that an equally enjoyable experience existed for violists too." In orchestra the viola does not play the melody nearly as much as the violin. However, Tapping explains that there is something wonderful about being a middle-part and helping to shape and support the main line of music. Sometimes composers do give the most important line to the viola. Times like these, although rarer for the viola than for the violin or cello, are magical for a violist.

"That first program I played with the National Youth Orchestra had great viola parts," says Tapping with a smile as he remembers experiencing a love of music from an orchestral violist's standpoint for the first time. "It was some time around then that I knew the viola was the right instrument for me," says Tapping.

In 1982, Tapping graduated from Cambridge University with a degree in music where he studied the academics of music. "The music program at Cambridge is not performance-based, but the level is still quite high," explains Tapping. "Many good musicians attended Cambridge and studied privately elsewhere in order to remain eligible for the National Youth Orchestra, which excluded students in music

conservatories,” explains Tapping. Tapping studied under Margaret Major, violist of the Aeolian Quartet and professor at the Royal College of Music.

The European Community Youth Orchestra (ECYO), of which Tapping was a member for three seasons beginning in 1979, now called the European Union Youth Orchestra (EUYO), is touted as one of the world’s most prestigious orchestras. The orchestra unites young musicians from the twenty-seven European Union countries under some of the world’s most famous conductors in a diverse organization that concertizes all over the world. Tapping’s experiences under legendary conductor Claudio Abbado in both the ECYO and later in its professional offshoot, the Chamber Orchestra of Europe (of which he was a founding member) taught him about musicality and music business—two things that have aided him throughout his career as a musician. “As a founding member of the orchestra and the orchestral committee, I was very involved in all the decisions about how to run the orchestra, how democratic to be, how much to rotate sections, how much we should work, and what sort of work to take on. It was musically wonderful as well as being so interesting from a business and psychological point of view,” says Tapping.

Tapping notes that Abbado demanded an acute musical sensitivity within the orchestras. “He insisted that we listen to each other and cherish each phrase,” says Tapping. “He was always telling us,” says Tapping in an Italian accent with hand gestures, “‘listen to the winds!’ To this day, no recording of Mahler’s Fifth Symphony resonates with me like it did when he conducted it,” says Tapping nostalgically.

During his involvement in the orchestras, Tapping was also developing his chamber music skills at Cambridge University. His quartet was entirely self-run, in contrast to schools that offer weekly coachings with chamber music professionals. The quartet was given little money to pay professionals, which motivated the group to savor the coachings they could afford. This self-dependency, combined with the level of preparedness needed to make the most of coachings, built self-sufficiency in Tapping that he wears gracefully. Tapping merely acknowledges that, yes, his group had to work hard, but it is evident he can’t imagine it any other way.

The experiences he had at Cambridge taught him to rise to a higher level of musical maturity and commitment. There was no time for pettiness within the chamber group, and there was no coach to intervene in such problems. Occasionally coaches can end up becoming the “musical mediator,” being a kind of referee—making judgment calls on the conflicting musical ideas of the group. In order for Tapping’s group to prosper, they had to avoid wasting time arguing about such things, learn to keep their disagreements in proportion, and devise a plan for being prepared. This kind of dedication is a key component for budding professionals aspiring toward a career in a touring quartet. Such conflict simply could not exist if the group was to make headway in a study of the quartet literature.

Tapping began his career in chamber music in the freelance circuit. Tapping explains that he was able to establish himself and develop his reputation as a chamber musician when four main freelancers in his area accepted positions with full-time quartets or moved away. Tapping notes that his entire career has been developed through an ability to recognize promising opportunities. He advises against waiting around to create what he calls “fantasy quartets” or quartets made up of the instrumentalists you would imagine yourself playing with in an idealistic setting, for these, he feels, exist mostly in the imagination.

“There are plenty of brilliant musicians who aren’t forming quartets because they are waiting for the perfect group,” says Tapping. “More important,” Tapping says, “is that the members of the chamber group have a similar intensity regarding the amount of work each person is willing to commit to, that they discover a way to work together, and that they have the opportunity to perform. The combination of these three things provides incubation for a quartet.”

In 1983, after his studies with Bruno Giuranna at the Hochschule der Künste in Berlin came to a close, Tapping’s chamber music career took off. Tapping was gaining experience shaping a career in chamber music while engaged as a member of various orchestras, including the English Chamber Orchestra and the London Mozart Players, in which he served as the Principal Violist.

In 1989 Tapping joined his first main quartet, the Allegri String Quartet, whose members had been together for about twenty-five years before he joined. The quartet was made up of violinists Peter Carter, age fifty-three; David Roth, age fifty-two; and cellist Bruno Schrecker, age sixty. These three men, any of whom was old enough to be Tapping's father, considered Tapping an invaluable addition to the quartet. According to the Allegri website, the group praised Tapping as having "an apparent willingness to adapt combined with a determination to explore and a considerable ambition to succeed in a profession he already knew even from limited experience to be challenging." The quartet knew that they would have to relearn many repertoire staples with the young Tapping, but the Allegri was more than willing to put in the extra time with Tapping. Amazingly, Tapping learned sixty quartets new to him in his first year with the quartet.

"In the Allegri Quartet, we valued respect very highly," says Tapping. The experience of playing in the Allegri was musically rewarding to him. He explains that the

quartet had no fear of the music. "They might occasionally feel scared of technical aspects of a piece (like anyone else), but never of the music. They saw it as an old friend; it was a part of their language." Tapping says that he was able to learn to go into the quartet, discover how the quartet was working, and adapt and become part of the sound. "They had such an imaginative way of playing," says Tapping, "and whoever had the most important figure was trusted with the opportunity to create something from their imagination while everyone else would strive to create the right musical backdrop to enhance the most important line." Tapping says that much of the time the quartet would not decide definitively on a musical interpretation. It was expected that the members would communicate within the concert setting through non-verbal cues. "That's how they kept the music fresh," notes Tapping. "It really kept you on your toes," he says with a chuckle.

Tapping joined the Takács Quartet six years after starting with the Allegri Quartet. He played with them for ten years from 1995–2005. During his



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Tapping coaches a chamber group

time with the quartet, which has been in residence at the University of Colorado at Boulder since 1983, Tapping toured around the world, being gone for three to four weeks at a time. This lifestyle, although exciting and very rewarding, didn't allow Tapping the time that he needed to be with his young family. After a wonderful decade, he made the very difficult decision to leave.

"Recently I have been collaborating as a guest musician within existing quartets ranging from professional quartets to student groups," says Tapping. Although this is right up his alley (since he has always joined existing quartets), Tapping explains that the experience is completely different. "When you are working in the context of a full-time group, you are able to start out slowly with a piece, gradually intensifying work on it as you progress. When working with a group as a guest or on a freelance basis, you are usually expected to work at a faster pace, playing at the final tempo right away and making musical decisions sooner in the process."

In collaborating with existing groups, Tapping holds true to his argument that chamber music is at its best when the members lock into a unified sound. "When playing with an established group, you feel as though you are attending a good concert, except that you are more involved—you sort of hook onto the existing sound," explains Tapping. In collaborat-

ing with student groups, Tapping says the experience is exciting in its own way. "With the younger groups it's exciting because they are still at the stage of discovering the piece, and you get to be a part of creating that. There is great joy in helping them to find an interpretation and to share in that formative process," he says.

When asked the question, which situation yields the purer musical experience: orchestra or chamber music? the inner diplomat in Tapping is exposed. Although Tapping mentions that a frustration of orchestra playing is that you have less artistic control and therefore a less intense experience as an individual, he refrains from elevating one over the other.

"However," he says, taking his last sip of coffee, "I am loath to say that chamber music is a more pure outlet for musical expression and communication. Whatever speaks the most to an individual and allows for a sense of belonging, common enterprise, pride, importance, and purpose, is what is right for them." With that, Roger Tapping puts on his jacket and viola, pushes in the chair before walking out of Starbucks, and makes his way back down the street to New England Conservatory.

Farrah O'Shea is a senior viola performance major at the Boston University School of Music where she studies with Michelle LaCourse. In addition to her music studies, Farrah has taken classes in the Boston University College of Communication. After attending graduate school, Farrah aspires toward a career in chamber music. Recent chamber music endeavors include a full fellowship from the University of Nebraska-Lincoln to attend the Chamber Music Institute with the Chiara String Quartet.

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NEW MUSIC REVIEWS

by Daniel Sweaney

Three Movements for Viola and Piano (2007)

- I. Introduction and Dance
- II. Song
- III. Rondo

Copyright 2007 by Jerry Bilik Music, Inc.

By Jerry Bilik (b. 1933)

This piece was commissioned by Heidi Castleman and her husband David Klein. The world premiere was given in Sarasota, FL, by AVS board member Rebecca Albers and pianist Yi-Fang Huang. Jerry Bilik is a composer, arranger, and director who studied with Tibor Serly, Ross Lee Finney, and Leslie Bassett. In addition to his numerous works for band, he has also composed for radio, TV, and films. Jerry Bilik was formerly on the faculty at the University of Michigan and currently resides in Sarasota, FL.

When I heard this piece at the premiere, I immediately thought it would stand the test of time and should become a staple of the viola repertoire. Idiomatically it is written very well for the viola and mixes the virtuosic and vocal quality of our instrument very well. When hearing this piece, one can pick up on the influence of Tibor Serly, which was confirmed after corresponding with the composer via e-mail:

The musical germ of each movement derives from a number of small études I composed many years ago while studying a new compositional theory entitled “Modus Lascivus” with Tibor Serly—of course well-known for his association with Béla Bartók and a professional violist (with the NBC Symphony) as well as a highly-respected teacher in New York City for many, many years.

“Modus Lascivus” allows the composer to combine pitches in a wide variety of styles, from classical to pseudo-atonal to “pop” to “jazz,” but is based on a

sound, logical theory that is truly amazing in that it is perceivable only to the composer, but makes the music work with the same solid basis as that of the great composers of the past (with whom I am NOT comparing myself!).

The first movement uses a lot of mixed meters, but like many twentieth-century works once you have it in your ear and have a feeling for the dance rhythms, the tunes will then carry themselves. The character of the dance is fun and melodic and is interspersed with cadenza-like passages. The second movement is calm; warm but flowing with a rolling bass line in the piano. Bell-like sounds in the piano played on the weak beats of the measure keep the melody flowing. Although the third movement uses the classical rondo form and lots of syncopated rhythms, the character of this movement is very declamatory and accented, which produces a sense of urgency in the music. Bilik quotes material from the second movement in the final movement, expanding upon it. Later, he layers the motives of the second movement and the third movement on top of each other. Fast scale passages bring this piece to a rousing, virtuosic conclusion.

The voicing between the viola and piano is superb in this piece, and it should not create any balance issues. The music is in a handwritten manuscript, but is still very easy to read. In the piano score, the viola part is written in treble and bass clef. I am sure this makes it very easy for the pianist, especially in rehearsals, but I would find it difficult to practice from the score because I’m not accustomed to reading four and five ledger lines below the staff in treble clef.

This work is available by contacting the composer: JBilik@feldinc.com

Difficulty Level: 6
Duration: 16 minutes

**Tyger, Tyger for B-flat Clarinet, Viola,
and Piano (2010)**

By Matthew Barnson (b. 1979)

Tyger, Tyger is part of a larger cycle of works inspired by Jorge Luis Borges's poem, "The Other Tiger," but the work itself takes its name from William Blake's poem "The Tyger." The cycle currently includes the original clarinet trio *Another Tiger* (E-flat clarinet, cello, and piano), *Just Stripes* (solo piano), *Black and Orange* (two pianos), and several works for choral and large ensembles. The cycle employs compositional techniques inspired by Wolfgang Rihm including overpainting, contrafacture, inscription, and palimpsest. The composer explains that a simple example of these techniques could be Gounod's *Ave Maria*, where Gounod simply adds a melody over Bach's C-major Prelude. Unlike Gounod, who used Bach's work as the basis, Barnson has begun with the first piece in his cycle: the clarinet trio and then began removing voices to produce the basis of his solo piano piece. He then composed over what was left. Later, another piano part was added to create the work for two pianos. To create *Tyger, Tyger*, the original piano part from *Black and Orange* for two pianos was taken away, and the clarinet and viola parts were then composed over what was left. The remainder of this cycle will include a violin sonata; a trio for violin, bass clarinet, and piano; a solo work for bass clarinet; and a trio for piccolo trumpet, bass clarinet, and harp. The composer writes, "I am intensely interested in how motives, narratives, and forms can evolve over a series of works and contexts. Of the two poems that inspire these works, Borges's 'Tiger' is, of course, another avatar of Blake's 'Tyger,' and as this striped cipher shape-shifts throughout literature, so I shift, mold, and reincarnate my motives and forms throughout this large cycle."

Although the composer is a violist himself, he frequently uses the clarinet as the soaring melodic voice as is evident by the rhapsodic solo clarinet opening. The piano part evokes the ferocious violence of a tiger, and the viola glues the two voices together. The piece is filled with violent outcries interspersed with many soft, tender moments full of magic and color. The most difficult aspects of this piece are the

harmonics in fast tempos, double-stop harmonics, and double-stop trills using harmonics. Many of these passages look intimidating on the page, but after finding the right contact point, weight, and the best part of the left-hand fingertip to play with, it becomes quite accessible. There are some challenging rhythmic issues and meter changes at the beginning that make the ensemble tricky. Rhythmic patterns for the left hand, including a repeating pattern of five notes written in sextuplets, will take some very careful work. Examples of the sound effects intended by the composer through the use of harmonics can be heard on his website. Page turns for the viola are an issue but can be overcome by using two stands and some creative photocopying. The structure, form, voicing, and characters of this piece are very clear, which help make it more accessible to audiences. I would suggest programming this piece to contrast very lyrical and romantic music. It is certainly a piece worthy of many chamber music programs. This piece was premiered in 2010 at the Rocky Ridge Music Center in Estes Park, CO.

Utah-born composer Matthew Barnson was the youngest winner of a Barlow Commission and has been awarded honors including the Charles Ives Scholarship, the Virgil Thomson Scholarship, and the Aaron Copland Prize. He has received commissions from the Arditti Quartet and the JACK Quartet. Barnson has written a large number of chamber and vocal works as well as works for solo viola; a violin and viola duo; and a work for viola, percussion, and Hammond organ.

Difficulty Level: 5

Duration: 13 minutes

The score and parts for this work are available by contacting the composer through his website: www.matthewbarnson.net

**Flowers in the Desert for B-flat Clarinet, Viola,
and Piano (2009)**

- I. *Blue with all malice...*
- II. *...I hear the irregular snap! snap!*
- III. *Mille regretz de vous abandonner...*
- IV. *...five more bullets*
- V. *Oseh shalom bim'romav hu ya'aseh shalom...*

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By David Ludwig (b. 1972)

The inspiration for this piece comes from a news story about a young man in Oklahoma who held up a pharmacy with his friend. The pharmacist “got the jump on them,” and the young man was shot in the incident while the accomplice was chased out the door. The pharmacist then went behind the counter, got another gun, and proceeded to fire five more bullets into the young man’s stomach. The pharmacist was charged with murder and what resulted was “an outpouring of sympathy for him—on talk shows, in letters and e-mails, and in thousands of dollars donated to help with legal fees. It was this collective rage—and my sadness in reading about it—that moved me to write this piece.”

The first movement features a clarinet solo in which the clarinetist is directed to play standing with his bell in the piano as close to the sounding board as possible while the pianist pedals and plucks various pitches. The result is a beautiful resonance that rings through pauses in the music. The second movement is a “short meditation on a single note.” The complexity of this movement comes from the rhythmic interaction between voices. There is no meter for this movement, but the players are directed to increase the tempo after each phrase marking. Within each phrase is a rhythmic conversation brought to life by changing articulations and dynamics. The effect is the sound of bullets whizzing by. The third movement is based on the *Mille regretz* by the Renaissance composer Josquin des Prez. “The quotation is the centerpiece of the work, and the music of the other four movements is derived from it.” In this movement, the viola is directed to play with a practice mute. The lack of overtones from the practice mute along with the choral-like writing creates a beautiful, meditative, pure quality to the sound that is striking to the listener. The piano part for the fourth movement is an “aural representation” of five gun shots. The writing here is rather sparse, but this gives it the emotional impact the composer is seeking. The last movement is based on the *Kaddish*, the Jewish blessing for the dead, and is con-

templative, reflective, and subdued with only one wailing outburst. This piece is not technically difficult for any of the players, but is musically rewarding and satisfying to audiences. The piece only comes as a score, but because each movement is short, it doesn’t create any problems for page turns. *Flowers in the Desert* will easily fit on a variety of different programs. Ludwig clearly knows how to produce the sounds he wants through his writing, which is what helps make this piece so effective. *Flowers in the Desert* was commissioned for the Lake Champlain Chamber Music Festival for David Shifrin (clarinet), Hsin-Yun Huang (viola), and Jeewon Park (piano).

David Ludwig is on the faculty of the Curtis Institute of Music and has received a Theodore Presser Foundation Career Grant and has twice been nominated for the Chamber Music Society of Lincoln Center’s Stoeger Prize. He has received commissions from a number of artists including eighth blackbird, Jamie Laredo, Soovin Kim, and Michael Tree.

Difficulty Level: 3

Duration: 11 minutes

The score for this work is available by contacting the composer through his website: www.davidludwig-music.com

Key to the Difficulty Level Chart:

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

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RECORDING REVIEWS

by Carlos María Solare

Paul Hindemith: The Complete Viola Music 1. Sonatas for Viola and Piano op. 11, no. 4; op. 25, no. 4, and “1939.” *Meditation* from *Nobilissima visione*. Lawrence Power, viola; Simon Crawford-Phillips, piano. Hyperion CDA67721.

Hindemith: The Complete Viola Music 2. Sonatas for Solo Viola op. 11, no. 5; op. 25, no. 1; op. 31, no. 4; and “1937.” Lawrence Power, viola. Hyperion CDA67769.

Hindemith plays Hindemith: *Der Schwanendreher*, *Trauermusik*, Sonata for Piano Four Hands; Viola Sonata “1939.” Paul Hindemith, viola and piano; Jesús María Sanromá, piano; Arthur Fiedler’s Sinfonietta (*Der Schwanendreher*); String Orchestra, Bruno Reibold, cond. (*Trauermusik*). Ismeron JMSCD 9.

The viola music of Paul Hindemith was written for the composer’s own use when he was wearing the hat of a concertizing artist. Interestingly, he seems by and by to have written new pieces to replace the older ones in his recitals. Thus, the op. 11 pieces—no. 4 for viola and piano and no. 5 for unaccompanied viola, both from 1919—were replaced in 1922 by op. 25, no. 1 and no. 4 (respectively without and with piano accompaniment). A year later there followed op. 31, no. 4, again an unaccompanied piece, and then it was only in the late 1930s, by which time he had stopped allotting opus numbers, that he wrote the Sonata “1937” with piano and the unaccompanied Sonata “1939” (the latter famously composed on the New York–Chicago train and premiered upon arrival in the Windy City). All these compositions closely mirror Hindemith’s personal playing style, which was characterized by a taut rhythmic sense and the avoidance of any expressive extravagances. The first allegro from op. 25, no. 1 is cut of the same fabric as Hindemith’s own very useful collection of technical exercises, *Übungen für Geiger*. The same piece’s (in)famous fourth movement (*Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache*) started life as a bowing

étude (it was Ladislav Cerny, the piece’s eventual dedicatee, who suggested fitting it with an absurd metronome marking and turning it into the scurrilous showpiece we know).

Among several other pieces, Hindemith left recordings of op. 25, no. 1 and the “1939” Sonata, the latter with pianist Jesús María Sanromá. They are indispensable interpretative models. Interestingly, Sanromá also recorded op. 11, no. 4 with William Primrose, a player whose style (diametrically opposed to Hindemith’s) is equally convincing in this piece of a more romantic hue. Lawrence Power is a player in the great Scot’s tradition, consistently pouring forth a gorgeously sensuous sound (he was the winner of the 1999 Primrose Competition). Power’s tone is undeniably more beautiful than Hindemith’s ever was, and of course the recording quality, which is up to Hyperion’s excellent standards, faithfully reproduces his every nuance. Throughout these two CDs, Power gives an absolutely stunning demonstration of viola playing, with no concessions to Hindemith’s daunting demands. The unrelentingly motoric movements of op. 25, no. 1 and op. 31, no. 4 accumulate an impressive momentum, as does the Passacaglia of op. 11, no. 5, while on the other side the slow movements are given their full expressive due and then some. Power is completely at home in op. 11, no. 4, with its *faux* folk-song strains and Impressionist harmonies (watch out for the delicious, Kreisler-like *glissando* into Variation 5 (2’20” into Track 7)). In the rhythmically obsessive later pieces, his quest for expression can result in some ungainly slides and bulges. The potentially noisy piano parts are safely in Simon Crawford-Phillips’s careful hands.

Coincidentally, an enterprising new label called Ismeron has just reissued some recordings of Hindemith’s music made by the composer in the United States in April 1939. The excellent transfers by Mark Obert-Thorn were originally published in 1993 by Biddulph (LAB 087), but have been long out of print. These were Hindemith’s last recordings as a viola player, and he was none too happy about them.

He wrote to his wife: "If my playing isn't any more beautiful than what comes out of the Gramophone, it no longer deserves to be shown to the public." For all Hindemith's self-criticism, these recordings are invaluable, bearing testimony to his no-nonsense style, which was always rhythmically alive, and to his amazing left-hand virtuosity, especially in the last movement of the *Schwanendreher*. Nor does Hindemith's general avoidance of vibrato prevent him from giving heart-rending performances of the latter piece's slow movement, as well as of the *Trauermusik*. The composer's own favorite from this group of recordings—in spite of the aforementioned restrictions—was the Sonata "1939," which receives indeed a definitive performance.

Fashionably Late: Juliet White-Smith Debuts! Works by George Walker, Maurice Gardner, and Michael Colgrass. Juliet White-Smith, viola; Heidi Brende, piano; Richard Fuchs, violin; Michael Smith, percussion. Centaur CRC 2982.

It is hardly necessary to introduce the AVS's First Lady, Juliet White-Smith, to readers of this magazine. For her first solo CD she has chosen an enterprising program of American music with three premiere recordings. The one relatively well-known piece is Michael Colgrass's *Variations for Four Drums and Viola*, written in 1957 for Emanuel Vardi and first recorded by him and the composer. The interplay between the viola and the drums is marvelously gauged by the composer and beautifully realized here by both players. The informative liner notes allude to some "revisions and a rewritten percussion part" that were "dictated by the composer." This presumably accounts for the differences between the performance recorded here and my copy of the score, consisting mostly of the tightening of structures through the omission of some repetitive passages. Maurice Gardner is also no stranger to the American viola community, having attended many International Congresses and written copiously for the viola (the AVS's Composition Competition is named after him). Both pieces presented here are most idiomatically written. Of the two, I enjoyed the *Suite for Violin and Viola* most, its five movements being so many delightful genre pieces that never outstay their welcome, whereas I couldn't avoid the feeling that *Tricinium: Sonata for Solo Viola* could do with some Colgrassian

pruning. This is a more ambitious piece from the formal point of view, with motivic material from the opening "Alla Improviso" (sic!) coming back at the end of the third movement to round the composition off. George Walker, like Colgrass a Pulitzer Prize winner, also uses cyclical means in his Viola Sonata, a less immediately accessible piece than both Gardner's and Colgrass's, but one that repays detailed study. Centaur Records has to be the label with the largest and most adventurous roster of violists world-wide. This latest addition is a most rewarding recording; White-Smith plays with sonorous, beautifully equalized tone and reliable agility, making light of writing that is harder than it sounds. The viola is most favorably caught by the recording as is also the intriguing sound of the four tuned drums in the Colgrass piece. Even before hearing one note, I was won over by the CD's delightful title: there is still hope for those of us who didn't happen to play Carnegie Hall at age twelve!

The Virtuoso Viola. Music by Arthur Benjamin, George Enescu, J. S. Bach/ Zoltán Kodály, Joseph Jongen, Henri Vieuxtemps, Nicolò Paganini, Fritz Kreisler, and Bernard Shore. Roger Chase, viola; Michiko Otaki, piano. Naxos 8.572293.

After several admirable recordings of English music, in which he has few peers, Roger Chase has chosen for his latest project a succulent smorgasbord of showpieces by—mostly—composer-performers who knew how to bring out the best in the viola. The odd man out is the Australian Arthur Benjamin (a pianist), who in 1958 began his waltz evocation *Le tombeau de Ravel* as a viola piece for William Primrose but, apparently concerned about the latter's increasing deafness, quickly switched to a clarinet version. In spite of the composer's claim to the opposite, I find the piece more suited to the latter instrument (and a bit on the longish side, too), but Chase manages to make light of the unidiomatic passage work. As is well known, Chase plays the Montagnana viola that used to belong to Lionel Tertis and then to Bernard Shore, Tertis's student and Chase's teacher. Once upon a time, Tertis made an impressive recording of Kreisler's *Praeludium and Allegro* (which was then still attributed to Pugnani). Chase's comparably exuberant version is a worthy successor, there even being something of the great man's *al fresco* style in his attack on the three and

four part chords near the end. Enescu's luxuriant *Pièce de concert*, Joseph Jongen's *Introduction et Danse* and Vieuxtemps's *Élégie* allow Chase to bring forth and parade the Montagnana's sensuous sonorities. He makes much of the marking found in the Enescu, "velouté" (velvety). Paganini's *Sonata per la Gran Viola*, somewhat shallow music at the best of times, needs all the help it can get and doesn't sound at its best with piano accompaniment. That much said, I can gladly report that Chase makes a wonderful case for it. If Paganini indeed composed the piece for a five-stringed instrument (what "gran viola" is supposed to mean hasn't really been unambiguously proved thus far), you'd never guess here that something might be missing, since Chase is confidently on top of its difficulties. At the appropriate points he incorporates Atar Arad's finger-breaking cadenzas and then some (watch out for the tenths and double harmonics toward the end), without, however, quite achieving the older player's enviable poise. Neither do the impossible runs of Bach/Kodály's *Fantasia cromatica* hold any terrors for Chase, who shows off a couple of trills in sixths along the way. As a moving encore to this outstanding recital, Chase adds a nicely lilting performance of his teacher Bernard Shore's delightful Scherzo.

Soviet Russian Viola Music. Igor Fedotov, viola; Gary Hammond / Leonid Vechkhayzer, piano. Naxos 8.572247.

This CD is a labor of love from Igor Fedotov, the Russian-born associate professor of viola at Western Michigan University in Kalamazoo. With it he uncovers the tip of a presumably huge iceberg of music written for the viola in Russia during the Soviet years. Now that at least a few of the transcriptions and arrangements made by Vadim Borissovsky, the "Father of the Russian Viola School," are becoming better known, it is surely time to look at some original compositions written for him and his colleagues. The Sonata, op. 15 by Vladimir Kryukov (1902–1960) was actually premiered by Borissovsky in his own debut recital in 1922 (which intriguingly also included the concerto by Cecil Forsyth). The notes in my copy of the music (dated 1959) mention "repeated changes" made by Kryukov before the piece's eventual

publication in 1946 and again in 1958, which presumably accounts for some slight differences between what is in my score and what is heard in this recording. In whichever version, the music's sombre hues—it is just one movement—and post-Scriabin harmonies certainly make their mark. The Sonata, op. 46 by Sergey Vasilenko (1872–1956) dates from 1923. It is in one multi-section movement and, like the Kryukov, it is dedicated to Borissovsky (by the way, this piece was most beautifully performed by Jutta Puchhammer-Sédillot at the 2010 International Viola Congress in Cincinnati). Chronologically, the next piece in Fedotov's survey is the Sonata, op. 44 by Valerian Bogdanov-Berezovsky (1903–1971). It dates from 1956 and is dedicated to Borissovsky's opposite number in Leningrad, Yuri Kramarov. More progressive in its language, albeit always within a traditional form, it includes several haunting moments of *ponticello* playing and a dazzling unaccompanied section shortly before the end. Grigory Frid (b. 1915) wrote his Sonata, op. 62, no. 1 in 1971 for Borissovsky's student and successor at the Moscow Conservatory, Fedor Druzhinin. Its three short movements are based on the same thematic material, creating the impression of a close, cyclical form with two slow sections framing an aggressive Allegro. The most recent piece is the Sonata by Yulian Krein (1913–1996), which dates from 1973 and is dedicated to his student, violist Galina Kalacheva. Judging from its harmonic language, the teachings of Paul Dukas were still quite present in Krein's mind some forty years after graduating in Paris. Fedotov proves a convincing advocate of all this music, gratefully relishing its string-friendly sonorities in heartfelt performances that parade an expressive nut-brown, solid tone, while making light of some potentially awkward corners. His piano partners, both in Michigan and St. Petersburg, are similarly well attuned to the idiom. The resulting CD, including three first recordings out of five pieces, deserves to be heard by all violists curious about fresh repertoire.

AT THE GRASSROOTS

Gulf Coast Viola Society



Participants of the Gulf Coast Viola Society's second Viola Festival

The Gulf Coast Viola Society held its second annual Viola Festival on February 22, 2010, at Loyola University of New Orleans. We were especially fortunate this year to have Ralph Fielding from Lynn University in Boca Raton as our guest artist. He held both an orchestra excerpt class and a repertoire class and even accompanied one student on the Bartók Concerto. We had almost thirty students participating, not only from the viola class at Loyola University and area grade schools (including a big group from Lusher Charter High School), but also from Baton Rouge and Hattiesburg. Our professional participants included colleagues from the Louisiana Philharmonic, who performed Michael Kimber's *Viola Fight Song* to get things started, and several other professional viola teachers from the region. During the day, the professional violists coached groups of students on viola chamber music, which they performed at the end of the day. The concert concluded with a performance of Brandenburg No. 6 by all the violists. It was an inspiring event that was enjoyed by everyone involved.

Future Gulf Coast Viola Society events include two visits by Roberto Díaz: one to Hattiesburg in October, which will be part of a two-day viola festival, and a visit to New Orleans in November for recitals and master classes.

— Bruce Owen, president

Local Viola Societies

Alabama Viola Society

Daniel Sweaney, president
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Arizona Viola Society

Jeff Norman, president
violist@mad.scientist.com

Central Texas Viola Society

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

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Florida Viola Society

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Gulf Coast (Mississippi) Viola Society

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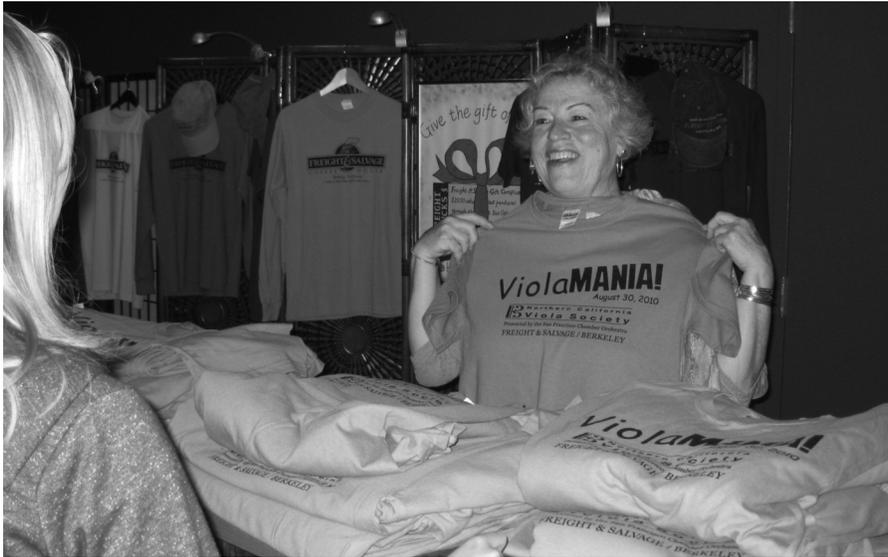
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A volunteer models a T-shirt from the ViolaMANIA! event (photo courtesy of Anna Kauffman)

Were you there? The First Annual Northern California Viola Society ViolaMANIA!

Is there anything better than hanging out with over four hundred people who all love the viola? If you have been asking yourself that question, we can firmly and authoritatively answer, NO, there's nothing like it!

Some time back in 2009, Cypress String Quartet violist Ethan Filner sent around an e-mail to as many Northern California violists as he could, asking who would like to resurrect the NCVS with him. This resulted in a great deal of brainstorming over questions like, how can we get violists in one place and excited enough to join the NCVS board and get this thing going? The answer was, of course: throw a big viola party. The first annual NCVS ViolaMANIA! was born!

Here's what you do when you want to throw an amazing viola party:

1. Over coffee with some friendly co-conspirators one rainy morning, plan an interesting program with a gimmick—a “viola progressive” sounded right for the occasion: start with a solo and add one viola to each piece until the whole audience is playing along.
2. Have lunch with Thomas Tatton and his wife Polly after perusing his massive viola music library, looking for interesting programming ideas.
3. Team up with a great organization: Ben Simon and his wonderful San Francisco Chamber Orchestra. Have them graciously promote and host your party on their *Classical at the Freight* concert series at the Freight and Salvage Coffeehouse in Berkeley.
4. Trick a bunch of local violists into donating their time and talents to be “featured performers”; when they all say “Sure,” never stop thanking them.
5. Get yourself some solid preview coverage in *Strings* magazine and the local papers (like the *San Francisco Chronicle*, where a full-page inter-

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view-article about Ethan and ViolaMANIA! ran in the arts section the weekend before the event: <http://www.sfgate.com/cgi-bin/article/article?f=/c/a/2010/08/26/DDOU1F137F.DTL>.

6. Go viral using Facebook, Twitter, e-mails (the Viola *yahogroup* list, the NCVS and CMNC *googlegroup* lists), a new blog (<http://norcalviola.blogspot.com>), word of mouth, teacher contacts, professional contacts, student contacts, and networking with other local organizations like Charith Premawardhana's *Classical Revolution*.
7. Send out a simple e-mail inviting local businesses to donate raffle items to help raise money for the new NCVS; try not to freak out when nearly \$3000 worth of donated goods and services including strings and other instrument accessories, CDs, sheet music, gift certificates, free concert tickets, bow rehairs, and private lessons come back to you within a week.
8. Fill the lobby with free potluck-y food, raffle items to ogle, and ViolaMANIA! T-shirts to purchase, and provide space for players to come early and perform impromptu pre-concert viola chamber music.
9. Register new AVS and NCVS members at the door and collect audience members' favorite viola jokes in the Viola JokeBox; showcase the best jokes between each piece on the program, told with the world-famous style and aplomb of local luthier, Joan Balter.
10. Have the ever-affable Ben Simon act as M.C. during the show—he's hilarious, intelligent, incredibly charming, and a violist! Do your best to gracefully exit the stage when he kicks you off the mic (too many raffle items to give away, too many jokes to tell, too much music to play in under ninety minutes)!
11. Honor our own Northern California-based dignitary, Dr. Tom Tatton, with an award of appreciation, and be prepared for a rare moment of speechlessness from the surprised and humble recipient. There wasn't one person in the room who hasn't benefited by something Tom has done throughout his lifetime of involvement in all things viola.
12. Don't rehearse the larger ensemble works too much before performing this great program:

1. **Prelude from Suite No. 3 in C Major—J. S. Bach**, performed by Sharon Wei
2. **Allegro assai from Sonata for Two Violas, op. 12, no. 1—Jean-Marie Leclair**, performed by *The Violettes* (Wendy Clymer and Kristine Venstrom)
3. **Londonderry Air and Reel Medley No. 2 (Temperance Reel; Whiskey before Breakfast; Fairy Dance)—Traditional, arr. Deborah Greenblatt**, performed by Katrina Wreede, Beeri Moalem, and David Cann
4. **Nachtstück, op. 34 for Four Violas—Max Ritter van Weinzierl**, performed by Paul Yarbrough, Jodi Levitz, Ethan Filner, and Charlton Lee
5. **Cassatio in F for Five Violas—Anton Wranitzky**, performed by Daria D'Andrea, Ellen Ruth Rose, David Cann, Charith Premawardhana, and Madeline Prager
6. **Fanfare for 16 Violas—Don Freund**, performed by Ethan Filner, Daria D'Andrea, Charlton Lee, Jodi Levitz, Kristine Venstrom, Beeri Moalem, Thomas Tatton, Pauline Metzgar, Madeline Prager, Charith Premawardhana, Sharon Wei, Jason Pyszkowski, Wendy Clymer, Benjamin Simon, Ellen Ruth Rose, and Katrina Wreede
7. **Viola Concerto in G Major—Telemann (arr. K. Wreede) accompanied by the "NCVS ViolaRchestra"**: Paul Yarbrough, Patricia Heller, Thomas Tatton, and Katrina Wreede

13. End the evening with a blow-out, no holds barred, mass reading of the Telemann Viola Concerto with a four-piece "ViolaRchestra" backing up the soloists on stage and in the aisles and seats. Raffle off the third movement cadenza solo. You can hear this amazing accomplishment at: <http://www.youtube.com/watch?v=cvX8lJVh2u4> (the parts for the "ViolaRchestra" are available from Katrina Wreede). We were hoping to set a world record, but only had 132 performers, missing the 150-violist record set in 2001 in New Zealand. Wait until next year.

By doing all these things, the NCVS still had a line outside the box office going down the block and around the corner when the concert was supposed to begin; another twenty minutes passed before the first

piece finally began. All these patient people—including some from as far away as Los Angeles, Hawaii, Florida, Germany, Greece, and New Zealand!—were waiting just to hear a bunch of violists having fun together. Incredible and wonderful. The maximum seating at Freight and Salvage is 450. There was no clear audience count because NCVS members got in free, and there were so many people helping, going in and out, and hanging out back stage, it was hard to tell the final audience count; it was a lot.

– *Katrina Wreede and Ethan Filner*

P.S. from Katie:

On a personal note, figuring out how to pull off the massed Telemann has been on my life to-do list for quite a while, so finally getting a chance to do it in such a big way, with so many wonderful players and all the enthusiastic and amazed students, was profoundly satisfying to me. The moment when the first solo note of the first movement sounded, a deep and contented feeling completely filled the room. I felt connected to all my teachers, my students, and everyone who has ever loved that piece and recognized its place in the transition from beginner to true violist. ViolaMANIA! was also the impetus for finally arranging the four-violin orchestra score, so now any viola group can have the same experience. Some non-musicians in the audience told me it was like sitting inside the world's largest viola.

The NCVS now has a sitting board of directors and is on track for fun and greatness. The next event is “Violas on a Roll,” for which the San Francisco Bay Area Chapter of the American Composers Forum has provided funding to have Katie write a work for amateur/student violists and two solo violas. When the piece is completed in spring 2011, Ethan and Katie will be presenting it in several Northern California towns outside the immediate Bay Area, hosting day-long viola events with workshops in chamber playing and improvisation, a master class, then rehearsal and performance including the new work in an evening mini-ViolaMANIA! Northern California site hosts with violists and space need only ask to have “Violas on a Roll” visit them.

The new NCVS is off to an auspicious and exciting start. Keep watching and listening. There are amazing things to come.

P.S. from Ethan:

That sound. Those first four notes of the Telemann G Major Viola Concerto solo part, coming from ... everywhere. An incredible richness filling the room; what a weird and fantastic contrast with the tiny, four-person “ViolaRchestra” performing Katie’s arrangement of the orchestral part at center stage—it was really all working out, what a thrill ... you could see and feel it from everyone in the room, playing or just listening, looking up and around, taking it all in with wide-eyed wonder: wow!

The degree to which this little experiment-turned-phenomenon called ViolaMANIA! succeeded was in many respects a total surprise to us all, but perhaps more important than how it all came together is who all came together to help make it happen. Thanks to the Freight and Salvage Coffeehouse in Berkeley and to Benjamin Simon, Colleen Marlow, and others at the San Francisco Chamber Orchestra for hosting ViolaMANIA! Thanks to Katrina Wreede for her brilliant ideas and enthusiasm; thanks to Thomas Tatton for his warmth and encouragement and his willingness to share; thanks to all the professional, amateur, and student players who volunteered their time to join me on stage for the event, who all played so wonderfully that night—and who suffered through all the endless planning e-mails leading up to it; thanks to the hundreds of appreciative and curious music lovers who came to experience the show; and of course, thanks to all the violists who came out of the woodwork to share the experience!

Ad Index

AVS History & Reference Guide	78	Potter Violin Company	6
Banff Centre	48	Primrose International Viola Archive	38
Bowdoin International Music Festival	58	Queen's College	21
Charles E. Harman, Luthier	50	Rice University	37
Cleveland Institute of Music	11	Robertson & Sons Violin Shop, Inc.	IBC, 36
Connolly & Co., Inc.	BC	Rutgers State University	70
David Dalton Competition ad	4	San Francisco Conservatory of Music	12
Eastern Music Festival	64	University of Alabama	66
Gems Music Publications, Ltd.	18	University of Maryland	57
Geoffrey Ovington	70	University of New Mexico	28
Heritage Insurance Services	21	University of Northern Colorado	47
Juliet White-Smith	58	Vanderbilt University	47

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