XI INTERNATIONAL VIOLA CONGRESS IN HOUSTON
by
Maurice W. Riley

Over 200 violists convened on the campus of the University of Houston from June 2 to 5 to participate in the XI International Viola Congress. The Congress was hosted by Dr. Milton Katims, Artistic Director of the University School of Music, and by the Music Faculty. The registrants came from 33 states in the United States, 3 Canadian provinces, and 10 foreign countries.

At the opening banquet Dr. Myron Rosenblum, past president of the American Viola Society, and Professor Franz Zeyringer, president of the International Viola Society, from Pöllau, Austria, were recognized and honored for their many and lasting contributions to the Viola. Dr. Maurice W. Riley, president of the American Viola Society, presented them with "Distinguished Service Citation" plaques.
Located in the beautiful village of Larchmont, New York, Eric Chapman Violins, Inc. offers the professional and amateur performer a full range of instruments and services.

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THE AMERICAN VIOLA SOCIETY HONORS TWO FOUNDERS AT HOUSTON

MYRON ROSENBLUM, Founder and Past President of AVS, Receiving THE DISTINGUISHED SERVICE CITATION
Presented by AVS President Maurice Riley

FRANZ ZEYRINGER, Founder and President of IVG, Receiving THE DISTINGUISHED SERVICE CITATION
Presented by AVS President Maurice Riley
MYRON ROSENBLUM

The following tribute was paid to Dr. Myron Rosenblum by President Riley before the presentation of the plaque: "Myron Rosenblum was not only the founder of the American Viola Society, but he was also the first president. As the leader of a pioneer organization he had to also serve as treasurer, recruiter of new members, spend many hours every week writing letters to violists; keep in contact with the parent organization, The Viola Forschungs-gesellschaft, and also serve as editor of the AVS NEWSLETTER. AVS grew from a membership of 1 in 1960 to over 300 today. "Myron, it is my privilege, in behalf of the AVS to present you this plaque as a symbol of our esteem and appreciation. The inscription reads: 'The American Viola Society, Chapter of the International Viola Society, Association for the Promotion of Viola Performance and Research -- DISTINGUISHED SERVICE CITATION to Myron Rosenblum.'"

FRANZ ZEYRINGER

The following comments were made to Franz Zeyringer by President Riley, prior to presenting the second Distinguished Service Citation:

"Franz Zeyringer is known worldwide as the compiler and author of the book, Literatur fûr Viola, the definitive work in its field. Among other things this comprehensive treatise disproves the old cliche that there is very little music that was written originally for the viola and which is available for present day violists. Anyone who has perused Zeyringer’s Literature fûr Viola cannot help but be impressed by the tremendous amount of pains-taking research and physical labor that went into the preparation of this monumental work.

"Of equal significance to all violists was and is Zeyringer's vision, leadership, and dedication in founding the Internationale Viola Forschungs-gesellschaft (The International Viola Research Society), of which the AVS is a Chapter.

"It is my privilege and honor in behalf of the AVS to present to Franz Zeyringer, President of the International Viola Society, this plaque, a token of our respect, appreciation, and gratitude for all that you have done for the viola, viola playing, and violists everywhere. The inscription reads: 'The AVS Chapter of the International Viola Society, Association for the Promotion of Viola Performance and Research -- DISTINGUISHED SERVICE CITATION to Franz Zeyringer.'"

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The widely varied programming included four world premiere performances of viola works by American composers: Thomas Benjamin, Maurice Gardner, Michael Horvit, and David A. White; and four first American performances of compositions by Rainer Bischof, Yoshiro Irino, Franco Mannino, and Wilhelm Gottlieb Hauff (ca.1755-1817). The latter composer's Concerto in E-Flat Major was performed by Geraldine Walther, accompanied by the Texas Chamber Orchestra, conducted by Milton Katims. It was played from manuscript prepared and edited by Dr. Michael D. Williams, a violist and musicologist at the University of Houston. Katims also conducted the Orchestra in a Concerto by Thomas Benjamin, with the viola solo part performed by Lawrence Wheeler;
and Romantic Fantasy for Violin, Viola, and Orchestra by Arthur Benjamin (1893-1960), with the solo parts played by Charmian Gadd and Yizhak Schotten. The Orchestra Concert also included Thea Musgrave's Viola Concerto (1973), conducted by the composer, and featuring Nobuko Imai as soloist.

Outstanding recitals were presented by a succession of world famous violists, including three winners of International Viola Competitions: Paul Neubauer, Tertis (1980); Thomas Riebl, Naumburg (1983); and Geraldine Walther, Primrose (1979).

In addition, brilliant recitals were given by violists Luigi Alberto Bianchi, Wayne Crouse, Nobuko Imai, Milton Katims, Samuel Rhodes, and Lawrence Wheeler. Chamber music concerts featuring the viola including a violin-viola duo recital by Charmian Gadd and Yizhak Schotten performing works by Ernst Toch, Alessandro Rolla, Maurice Gardner, and Bohuslav Martinu; Milton Katims performed a work by Michael Horvit for Viola and Electronic Tape; Diane Kesling, mezzo-soprano, joined Samuel Rhodes, violist, and Ruth Tomforde, pianist, in Brahms' Two Songs for Alto, Viola, and Piano; Lawrence Wheeler joined Kesling and Tomforde in Homages by David Ashley White, and Wayne Crouse, violist, and Mary Norris, pianist, played Paul Cooper's Six Songs for Viola and Piano. In all, compositions by 38 masters ranging from J.S. Bach to contemporary composers were performed.

Dr. Katims gave a lecture-recital on "The Challenge of the Bach Suites," in which he discussed technical and style problems and demonstrated solutions by playing from his own editions.

Karen Tuttle conducted a master class of advanced students who came from the studios of Donald McInnes, Lawrence Wheeler, and Bernard Zaslav. The students and their selections were: Peter Guroff (Walton Concerto, 1st mvt.), Ben Markwell (Hindemith Solo Sonata, Op. 25, No. 1, and Bach Suite I), Lynne Richburg (J.C. Bach Concerto, 2nd and 3rd mvts.), Becky Thompkins (Stamitz Concerto in D Major), and Amy Levinthal (Bartok Concerto).

Thomas Tatton conducted a Multiple Viola "Play-Along," which was participated in by over 80 violists. The group derived great enjoyment from playing part-music for violas.

At a panel discussion five speakers lectured briefly on subjects of great significance to violists: Thomas Tatton, "Music for Multiple Violas"; Myron Rosenblum, "The American Viola d'Amore Society"; Eric Chapman, "How to Have Your Valuable Instruments Appraised and Insured"; David Dalton, "The William Primrose International Viola Archives"; and Franz Zeyringer, "The International Viola Society, Association for the Promotion of Viola Performance and Research." Maurice W. Riley was the moderator. Audience participation through comments and questions addressed to the speakers added to the interest and value of these lectures.

It was not possible to learn the names of all the fine violas played at the Congress. The following representative group of artists and their violas, however, is most impressive:

Bianchi - Capicchioni (1965), made especially for Mr. Bianchi
Katims - Testori (1721), 16 3/8
Rhodes - Zanetto (1580)
Schotten - Gaspar da Salo (1560)
Walther - N.F. Vuillaume (1872)
Wheeler - labeled Johannes Gagliano (1823), but actually 19th century Neapolitan

Eric Chapman, past president of the Violin Society of America, assembled an excellent exhibit of violas and viola bows made by contemporary luthiers. Instruments representing over 30 outstanding makers were available for examination.

The XI International Viola Congress, in the opinion of those present, was a resounding success. The 1984 International Viola Congress will be held on The Isle of Man in conjunction with the International Tertis Viola Competition.

RECOMMENDED MUSIC, RECORDINGS, PUBLICATIONS AVAILABLE

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The ESTA Review 1981, published by the European String Teachers Association (British Branch). The Review contains a selection of articles from their newsletter ESTA News and Reviews (1976-80). This small paperback is packed with information and suggestions. Cost $5.50 postpaid.

The above three items: Dawson Memorial Album, Zeyringer Literatur für Viola, and ESTA Review 1981 should be ordered from and make checks to: Harold Klatz, 1024 Maple Avenue, Evanston, Illinois 60202.

STILL AVAILABLE IN AVS COLLECTION

Several works are still available (copies limited) of publications sponsored by the IVFG. The number of copies available and prices postpaid appear below:

7 copies - Ernest Sauter, Viola Solo Sonata . . . . $4.00
4 copies - Otto Treundenthal, 12 Variations Oboe (Violin) and Viola . . . . . 4.50

For the above three items make checks payable to the American Viola Society, and order from Maurice W. Riley, 512 Roosevelt Blvd., Ypsilanti, MI 48197.

THE WILLIAM PRIMROSE MEMORIAL SCHOLARSHIP FUND

The WPMSF has now reached approximately $4,500, not including interest. See the report of the Executive Board meeting in Houston for action taken regarding this fund. Several concerts are planned by members of the Board to contribute to the base fund. Scholarships will be offered only when the fund has totaled $10,000.00.

All friends, former students, and admirers of William Primrose are encouraged to give or sponsor concerts to help raise money for the fund.

Anyone who has not yet contributed to the WPMSF and would like to, or anyone who would like to make a second contribution to this fund is encouraged to use the form which is enclosed with this mailing, and use the same envelope provided for your 1984 AVS dues addressed to our Treasurer, Ann Woodward.
Anyone who has not yet contributed to the WPMSF, or anyone who would like to make a second contribution is encouraged to use the enclosed form and address it to our Treasurer, Ann Woodward, and mail it along with your 1984 AVS dues.

SOUVENIRS FROM THE HOUSTON CONGRESS

Dr. David Dalton gave a very interesting and informative illustrated lecture on the latest developments of the Primrose International Viola Archives. It is now possible to borrow or get photocopies of many of the items in the PIVA. The PIVA is connected to the west coast library computer. Your librarian can quickly determine what is available from PIVA. If your librarian can not get through to the west coast library connection, write to Dr. Dalton, Archivist of PIVA, Brigham Young University. Some of the music from the Ulrich Drüner publications, are now available from PIVA. These viola compositions are described on a later page.

Dr. Myron Rosenblum, co-director of the American Viola d'Amore Society, lectured on this organization, its history, and its goals. A summary of his lecture and membership blanks for those who might want to join appear on another page.

Dr. Michael William, violist and musicologist at the University of Houston, gave a fascinating lecture on the Viola Concertos of Wilhelm Gottlieb Hauff (1755-1817). He explained in detail how he had reconstructed one of the Concertos for modern performance. He went through the step by step procedures that were necessary to make the work available for a concert at the Viola Congress. Later it was performed by Geraldine Walther, with the Texas Chamber Orchestra conducted by Milton Katims. Dr. Williams passed out a sheet which listed all of the Hauff Viola Concertos. This list appears on another page of this NEWSLETTER. Dr. Williams is also the author of the valuable book, Music for Viola, published by Detroit Studies in Music Bibliography.

On two afternoons during the Congress approximately eighty violists played works for multiple violas under the direction of Dr. Thomas Tatton. In a lecture Dr. Tatton described the values and pleasure to violists to be derived from playing this type of music. Previous lists have been compiled by Dr. Tatton of viola ensemble music composed by European and British composers. Following his lecture he passed out "A Checklist of American Works for Viola Ensemble." This list appears in this NEWSLETTER.

Cassettes of many outstanding performances given at the Houston Congress are still available. Music performed contains representative works from the entire gamut of viola literature. Prices and listings are enclosed on a separate sheet. There is also a separate announcement on the other side of the sheet for those who would like to purchase cassettes of Milton Katims performing his viola edition of Bach's Six Cello Suites. The cassettes listed herein and the other materials, which appear in the NEWSLETTER, are all valuable souvenirs of the XI International Viola Congress held in Houston, Texas.

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6 Violas:
- Yoram PAPORISZ, A.JR.AM fur Bratschensextett
- Xaver THOMA, Lathe biosas, lebe verborgen fur 6 Bratschen
- Marc SOUCHAY, Der Nachsommer, 2 Tempi fur 6 Bratschen
- Martin LAUER-SCHMALTZ, Kabaret fur 6 Bratschen
- Waldemar KAUFMANN, Chobele Minashes, Musikroman fur 6 Bratschen
- Momoko Oya FUKUNAGA, Sextett fur Bratschen
- Henry BROWN, Les lignes deplacees for 6 Violas

5 Violas:
- Stephan Johannes BETZ, Sara un ciel chiaro, Canto per 5 viole
- Robert DYCKE, Konzert fur 5 Bratschen
- Marc SOUCHAY, Concerto da camera fur 5 Bratschen
- Yi ZONG-GU, 5 Gtragmente fur 5 Bratschen

4 Violas:
- Susanne ERDING, Rotor fur 4 Bratschen
- Joachim KREBS, Klangsplitter, Musik fur 4 Solobratschen (1 Preis)
- Marc SOUCHAY, Sapt-Lese, Partita pastorale fur 4 Bratschen

3 Violas:
- Helmut BECHTEL, Trio fur 3 Violen
- Gerhard Christian HUNOLD, Variationen und Fuge
- Thomas LUZIAN, Tiefe Saite fur 3 Violen
- Erich MARGENBURG, Miniaturen fur 3 Bratschen
- Marc SOUCHAY, 3 leichte Ratsel fur 3 Bratschen

2 Violas:
- Gerhard Christian HUNOLD, Rondo fur 2 Violen
- Marc SOUCHAY, Meditation fur 2 Bratschen
- Xaver THOMA, Impressionen fur 2 Bratschen

Viola solo:
- Helmut BECHTEL, Musik fur Viola solo
- Friedward BLUME, Musik fur Viola solo
- Reinhard FEBEL, Polyphonie fur Viola solo
- Albrecht IMBESCHEID, Parabol II fur Viola solo
- Wolfgang MARSHNELL, Rhapsodie fur Viola solo
- Marc SOUCHAY, Suite non troppo difficile fur 1 Bratsche

Violas + percussion:
- Veit ERDMANN-ABELE, Recital-Book fur 1 Viola + Tenor-Xylophon
- John van BUREN, In saeculum viellatoris f.3 Violas + percussion
- Mohamed AFIFI, Takasim f.4 Violas + percussion
- Istvan FAZEKAS, Microrondo f.4 Violas, grobe + kleine Trommel
- Andras HAMARY, Grauzonen, Elegie in Bruchstucken f.4 Violas + perc. (2 Preis)
- Axel RUOFF, Yukan, Notturno 4 Violas + percussion
- Friedrich A. RUPERT, Nachstuck f.4 Violas + percussion
- Martin SCHRACK, Enser f.4 Violas + percussion
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Dear Friend of the Viola d'amore:

The Viola d'amore Society of America was formed in response to a growing interest in the viola d'amore, its music, and history. Since the 1950s, this resurgence of interest in the viola d'amore has been reflected in an increasing number of performers and performances, the appearance of more published music of old and contemporary solo and chamber works for the instrument, the publication of scholarly works on or related to the instrument, the inclusion of the viola d'amore as a legitimate course of study in college and university curricula, and more luthiers building violas d'amore.

The immediate goals of the Viola d'amore Society of America include the publication of several Newsletters each year which will offer information of relevance to viola d'amore players, such as articles by scholars in the field, location of uncovered viola d'amore works in music libraries and collections, newly-published music, information about published books and articles related to the viola d'amore, news of concerts, and notices of instruments and bows for sale by luthiers and private parties; a project to publish worthwhile viola d'amore music; and periodic international viola d'amore congresses where viola d'amore players and enthusiasts--professional and amateur--and scholars can meet to discuss many facets of the instrument and to hear solo and chamber music concerts featuring the viola d'amore.

We invite your membership to this worthwhile organization to further promote the renascence of this unique and beautiful instrument. Yearly dues are $9.00 or $12.00 for European or other foreign members who wish the Newsletters to be shipped air mail. Kindly make check payable in American currency to Viola d'amore Society of America and mail to 39-23 47th Street, Sunnyside, New York 11104 and return with the form below.

Cordially,

Myron Rosenblum  Daniel Thomason

PLEASE DETACH AND RETURN WITH YOUR CHECK OR MONEY ORDER

Enclosed please find my check for □ $9.00 or □ $12.00 (for Newsletters sent air mail) for membership in the Viola d'amore Society of America. Make check payable to VIOLA D'AMORE SOCIETY OF AMERICA and mail to Viola d'amore Society of America, 39-23 47th Street, Sunnyside, N.Y. 11104.

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WILHELM GOTTLIEB HAUFF (c. 1755-1817)

Viola Concertos

Michael D. Williams, University of Houston

Manuscript parts (no scores) of seven viola concertos by Hauff are located in the Toonkunst-Bibliothek, Amsterdam. Four concertos are numbered. One is dated. All are for viola, 2 flutes, 2 horns, and strings.

Ms. Hauff 41: Concerto No. 1 in E-flat major [c. 1790*]
   Allegro moderato (E-flat major)
   Adagio (A-flat major)
   Rondo/Allegretto (or Allegro) (E-flat major)

Ms. Hauff 42: Concerto in D major [c. 1798*] [= Vln. Con. #6**]
   Allegro (Allegro moderato) (D major)
   Romance/Andante (G major)
   Rondo/Allegretto (D major)

Ms. Hauff 43: Concerto No. 10 in C major [c. 1798*]
   Allegro moderato (C major)
   Romance/Andante (G major)
   Rondo/Allegretto (C major)

Ms. Hauff 44: Concerto No 6 in D major, "Nymegen . . . Nov:1794/
   De Baatille"
   Allegro moderato (D major)
   Adagio (G major)
   Rondo/Allegro (Presto) (D major)

Ms. Hauff 45: Concerto in G major [c. 1798*]
   Allegro moderato (G major)
   Romance/Andante (C major)
   Allegro alla Polacca (G major)

Ms. Hauff 46: Concerto No. 5 in G major [c. 1794*]
   Allegro moderato (G major)
   Andante (C major)
   Rondo/Allegro (G major)

Ms. Hauff 47: Concerto in C major [c. 1798*] [= Vln. Con. #4**]
   Allegro moderato (C major)
   Romance/Andante (G major)
   Rondo/Allegretto moderato (C major)

*: dates from Ulrich Dräner: "Das Viola-Konzert vor 1840,"

**: Walter Lebermann, cited in Riley: The History of the Viola,
   p. 309.
A Checklist – American Works for Viola Ensemble
by Thomas Tatton

It is appropriate for a newsletter of the American Viola Society to periodically update works for viola by American composers. One small, but nevertheless significant category in our repertoire is works for viola ensemble. Considering the increasing interest in and popularity of viola ensemble music, it is not surprising that eleven American composers have written works for 3 or more violas. This is an important contribution to a genre which totals about 40 original works.

The following is a brief annotated list of the available literature. Much of this repertoire remains in manuscript but is available from the respective composers. It is important for us as violists to explore our repertoire – this is one of the advantages of being a violist – the ensembles which are active and those which are now forming are thus encouraged to contact these composers and request the works listed. It is only by active interest that composers are encouraged to continue to write for our instrument.

Cage, John. Dreams for solo viola and 4 part viola choir, 1974. Published by Peters, 373 Park Ave. south, New York, New York 10019

A short work with the solo viola dominant and slightly repetative. The 4 part viola choir consists of mostly long tones. The whole has an oriental flavor.


Premiered on June 4, 1977 at the Fifth International Viola Congress at the Eastman School of Music. Variety in color and texture characterize this work with a blend of religious contemplation, modern viola technique, and mild contemporary compositional practice.

This four movement work (Grave, Allegro, Calmo, and Allegro) is in a neo-Classic style with mildly dissonant harmonies which support active, often contrapuntal lines and singing melodies.


Mildly Avante-garde style with close imitation in a well conceived structure.


This four movement work (Allegro energico, Adagio, Allegretto, and Allegro molto) uses varied melodic and motivic material set in a rich neo-Romantic texture.


This is a lyrical work in contemporary style. It is a brief but effectively written one movement work in 7 contrasting sections: Adagio, Cadenza a 4, Allegro moderato, l'istesso tempo, Cadenza a 4, Tempo giusto, and Adagio tranquillo.


Outstanding work in modern tonal style. Score and parts are difficult to read. See comments in A.S.T. Autumn 1977, Vol. XXVII No. 4.

Sargent, David. Interlude for 8 violas, 1979. Score and parts available from David Sargent, Brigham Young University Department of Music, C-550 Harris Fine Arts Center, Provo, Utah 84602.

Premiered on July 14, 1979 at the Seventh International Viola Congress at Brigham Young University. This is an excellent modern work which explores the varied textures, colors, and possible techniques of a large viola ensemble.

Color and line predominate in these two short well written introspective quartet movements. Raphael Hillyer, Bernard Zaslav, and Karen Tuttle among others have used these pieces with their students.


Five interesting and varied canons each moving to the next without pause.

Since the article *Chamber Works for Multiple Viola* appeared in the Autumn 1977 issue of the American String Teacher, interest has steadily increased in this genre: several new works have been written, viola ensembles have become an integral part of many artist/teacher studios, chamber music clubs and community orchestras have formed ensembles, and four major original works for viola ensemble including the York Bowen *Quartet*, the Gordon Jacob *Suite* for 8 violas, the Guido Papini *Quartet*, and the Anton Wranitzky *Cassatio* have been made available in print. The majority of the works listed above were written in the last 10 years. This author and his students have publically performed 4 of these works and read through each of the others. Each are valuable additions to our repertoire and therefore deserve your consideration and attention. Only your interest will make these works as available as they deserve to be.

Dr. Thomas Tatton is presently Associate Professor of Viola at the University of the Pacific.
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M. G. Monn (1717-50), Divertimento for 2 Violas & Cello (Bass) $6.00
F. A. Hoffmeister (1754-1812), Duet op.7 No.2 for Violin & Viola $4.00
J. F. Mazas, Elegie for Viola and Piano op.73 $6.00
C. Stamitz, Quartet g-minor for 1 Violin, 2 Violas and Cello $5.00

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F. Danzi (1763-1826), Sextet for oboe (or violin), 2 Violas, 2 horns and Cello (DB ad lib.) op.10

J. M. Doemming (ca.1700-1760), Concerto for Viola, Strings & Continuo (one of the only 4 known baroque Viola Concertos!)

J. N. Hummel, Konzertstück (Potpourri) for Viola and Orchestra

N. Paganini, Sonata per la Grand Viola ami Orchestra

F. J. Prot (1747-1823), Sinfonia Concertante for 2 Violas and Orchestra

C. Stamitz, Concerto No.2 A Major for Viola and Orchestra

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MINUTES OF MEETING OF THE EXECUTIVE BOARD OF THE AMERICAN VIOLA SOCIETY AT THE UNIVERSITY OF HOUSTON, JUNE 2ND, 1983 - 4:00 P.M.

(Secretary's note: In order to conserve space, the following abbreviations will be used in this report:

AVS - American Viola Society,
IVS - International Viola Society,
WPMSF - William Primrose Memorial Scholarship Fund
MM - Motion made,
S - Motion seconded.)

Meeting called to order by President Maurice Riley at 4:00 P.M.


Treasurer's report read by Klatz. MM (McInnes), S (Pounds) to accept report as read. Carried.

On behalf of the IVS, Zeyringer presented 1000 Austrian schillings ($60.00) as contribution to WPMSF. Received with thanks.

MM (Klatz), S (Tatton) that annual dues be increased to $15.00 ($7.50 for students). Carried.

MM (McInnes), S (Rosenblum) that David Dalton be appointed new editor for the Newsletter. Carried.

McInnes presented letter from Dr. Paul C. Boylan, Dean of the University of Michigan School of Music. Dean Boylan offered to host the 1987 International Viola Congress at the U. of Michigan, Ann Arbor, Mich. Received and filed.

Some time before the Houston Congress, President Riley sent a questionnaire to the board members regarding administration of the WPMSF. After discussion of these items, the following actions were taken:

MM (Tatton), S (Rosenblum) that AVS continue to pay operating cost of the WPMSF. Carried.

MM (Oppelt), S (Dalton) that a committee of 5, appointed by the President, administer the WPMSF, the 5 members to be selected from the Board of Directors. Carried.

MM (Tatton), S (Oppelt) that Treasurer Ann Woodward investigate sources to realize larger return on money deposited in WPMSF. (Time limit 12 months, preferably in fluid funds.) Carried.

A vote of 4 to 3 was recorded in favor of resolution that talent and financial need be used as basis for scholarship award.

MM (Dalton, S (Slaughter) that award be limited to one grant. Carried.

MM (McInnes), S (Pounds) that chosen finalists for WPMSF be invited to appear at opening day concert at Viola Congress, the winner to be chosen by committee. In addition winners would be invited to appear in master class at Viola Congress that year. Carried.

MM (Slaughter), S (Tatton) that only interest on the WPMSF be used for award. Carried.

MM (Dalton, S (Pounds to establish $10,000.00 as minimum before making first award. Carried.

Meeting adjourned by President Riley at 5:50 P.M.

Respectfully submitted,
Harold D. Klatz, Secretary AVS
1981 TERTIS COMPETITION AND VIOLA CONGRESS

The XII International Viola Congress and the Second Tertis International Viola Competition and Workshop will be held on The Isle of Man, 22-30 August, 1984. For contest information, housing cost, or other information, write to the Secretariat, Mananan Festival Office, Port Erin, Isle of Man, British Isles.

A new Concerto by Wilfred Josephs has been commissioned for the competition. It is now available in a version for viola and piano. All contestants must perform this work. It is available from Basil Ramsey Publisher, 604 Rayleigh Road, Eastwood, Leigh-on-Sea, Essex SS0, 5HU, England.

1981 CONCORS INTERNATIONAL D'ALTO MAURICE VIEUX

An international viola competition, named for and honoring the great French violist Maurice Vieux, was held in Paris March 15-20, 1983. The winners were:

1st prize - Tabea Zimmermann, of West Germany, who was awarded a viola made by Etienne Vatelot, and a concert performance over Radio-France.

2nd prize - Marius Nichiteanu, of Roumania, who won a viola made by Christophe Landon.

3rd prize - Pascal Cocheril, of France, who won a viola bow made by Jean-Paul Lauxerroix.

4th prize - Pascal Robault, of France.

There were 26 candidates for the awards. They came from Bulgaria, Canada, West Germany, Italy, Roumania, the United States, and France. The judges were Alain Banquart, Tasso Adamopoulos, and Gerard Causse, from France; Pierre Colombo, from Switzerland; Bruno Giuranna, from Italy, Hiro Fukai, from Japan; Ulrich Koch, from West Germany; and Franz Zeyringer, from Austria.

1982 GENEVA VIOLA COMPETITION

One of the most prestigious international competitions for violists is the one held at irregular intervals in Geneva, Switzerland. First Prize in the 1982 Competition, of 6,000 Swiss francs, went to Tabea Zimmermann of West Germany. Second Prize, of 3,000 Swiss francs, was won by Thérèse-Marie Gilissen of Belgium. Over 40 candidates competed. In addition to the two prize winners, one received a silver medal, three a bronze medal, and four a diploma.

The Jury for the competition included Jean Maylan, of Geneva, who was chairman; Paul Doktor, from the United States; Lubomir Maly, from Prague, Czechoslovakia; Aleardo Savelli, from Venice, Italy; André Vauquet, from both Switzerland and France; and Franz Zeyringer, from Pöllau, Austria.

The names of previous winners of the Geneva Competition are:

1942 1 Prize Paul Doktor, USA
Silvermedal Rene Schenker, Switzerland
1948 2 Prize Pál Lukáš
2 Prize Marie-Thérèse Chailley, France
1955 2 Prize Mickel Wales, France
2 Prize Marc Lesueur, France
1959 2 Prize André Vauquet, France
1962 2 Prize Geza Nemeth,
2 Prize Marguerite Melon, France
1968 2 Prize Nobuko Imai, Japan
2 Prize Martha Strongin Katz, USA
1972 1 Prize  Atar Arad, Israel  
1977 1 Prize  Ana Bela Chaves, Portugal  
2 Prize  Mazumi Tanamura, Japan  

1984 COMPETITIONS IN THE UNITED STATES  

Several competitions in the United States will be of interest to talented students and teachers of the viola. A brief description and addresses for additional information follows:

CONCERT ARTISTS GUILD 33rd ANNUAL AUDITIONS  

An award of $1,000 will be given plus concert appearances to all winners. Deadline for entry is January 13, 1984. Judges include Robert Ackert, Nina Beilina, Kenneth Cooper, Paul Doktor, Katherine Hoover, Newell Jenkins, Elliott Schwartz, and Ming Tcherepnin. For information and entry blanks, write to 33rd Annual Auditions, Concert Artists Guild, 154 W. 57th Street, New York, NY 10019.

HUDSON VALLEY PHILHARMONIC YOUNG ARTISTS COMPETITION  

This competition is limited to ages 18 - 24. It will take place at Vassar College, March 16, 17, and 18, 1984. Awards will include $1250 and performances for first prize; second prize will be $600. Write to Mrs. Stephanie Lanzer, Chairman, Holly Lane, Poughkeepsie, NY 12603.

THE THIRD ANNUAL YOUNG PERFORMERS COMPETITION  

This competition is sponsored by the National Association of Composers, and is open to soloists or groups 18 to 30 years of age. Tapes must be received by March 1, 1984. Contestants must perform 2 works by American composers, at least one of these compositions composed after World War II. Finalists will be invited to the University of Southern California in early May of 1984. Prizes include both money and concert appearances. Write to NACUSA, P.O. Box 49652, Barrington Station, Los Angeles, CA 90049.

RAISE IN DUES FOR 1984  

At the meeting of the Executive Board of the AVS held in Houston during the Viola Congress it was unanimously voted that annual dues be raised to $15.00. This raise is to offset rising costs of printing and mailing the NEWSLETTER. It was also the opinion of all members of the Executive Board that the AVS plan to bring out a more attractive NEWSLETTER with graphics and scholarly articles. To make this possible not only will the dues have to be raised, but also advertising must be introduced into the publication.

The AVS has no paid officers. To make our Secretary Dr. Ann Woodward's job easier, please use the form and envelope enclosed, and if possible, mail in your 1984 dues before January 1, 1984.

BALLOT FOR OFFICERS  

Please mail ballot in enclosed envelope to Robert Slaughter, 1705 N. Riley Road, Muncie, IN 47304.
JEFFREY COOPER SOLVES MYSTERY OF L. CASIMIR-NEY'S IDENTITY
by
Maurice W. Riley

Who was L. Casimir-Ney? His name appears on a significant number of 19th century works for the viola, as editor, transcriber, or composer. Among the most performed of his works today is a transcription for viola and piano of Henri-Valetin Alkan's Sonate de Concert pour Violoncelle et Piano, Op. 47; and Casimir-Ney's 24 Préludes dans les tous les tons pour l'Alto Viola, Op. 22. It has been conjectured by violists and musical scholars that the name L. Casimir-Ney was a nom-de-plume for Chrétien Urhan, or Niccolo Paganini, or Henri Vieuxtemps. Casimir-Ney's compositions, however, do not correspond to the style of any of these artist-composers.

We are indebted to musicologist Jeffrey Cooper, who has solved the mystery surrounding the name L. Casimir-Ney. While researching French musical journals for material used in his recently published book dealing with instrumental music and concerts in Paris from 1828 to 1871, Cooper came across an obituary printed in the Revue et gazette musicale de Paris, (1877), which discloses the identity of L. Casimir-Ney:

An artist who has held a most honorable place in the musical world of Paris, Louis-Casimir Escoffier, called Casimir Ney, died February 3, in Arras, in his 66th year. Casimir-Ney was known for his remarkable talent on the viola; for many years he took part in our finest quartets, and presented in his home periodic chamber music concerts which were always excellent.

Cooper states that "Casimir-Ney was mentioned frequently in the pages of the Revue et gazette as a participant in various chamber ensembles from 1844 through at least 1866, the most notable being the Société Alard-Franchomme and the séances of the cellist, Charles Lebouc and the double bass player, Achille Gouffé. In fact he appears to have been the pre-eminent Parisian violist during the two decades following the death of Urhan."

From the above information we now have the correct name and dates for a very important French violist: Louis-Casimir Escoffier (1811-1877).

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2 "Nouvelles diverses," Revue et gazette musicale de Paris, 44/6 (11 February 1877), p. 47.

3 From a letter to this writer dated 18 March 1983.

Have you made a request for a viola performance on your local radio, or concert series today?
A composition of unusual interest was performed by the Spanish violist Enrique Santiago at the 1982 International Viola Congress held in Stuttgart. It is the August Heinrich Gehra (1715-1785) Concerto in C Major for Viola and Orchestra. The piece is in three movements: Moderato, Andante, and Allegro. It is music of sufficient merit to make it worthy of study and performance by violists who are seeking viola concertos from the Baroque period.

Very little is known about Gehra's life. He was born in 1715 in Langenweise, near Ilmeneau. He was at one time organist of the Hauptkirche in the city of Gera in Thuringen, and also served as a chamber musician to a Russian count.

The first modern performance of the Gehra Concerto took place June 27, 1957 at the Early American Moravian Music Festival in Bethlehem, Pennsylvania, William Preucil was the viola soloist, and the Festival Orchestra was conducted by Thor Johnson.

Paul Doktor played this work in Zurich in 1959 after having his friend Egon Kornauth, the Salzburg composer, supply 2nd violin and continuo parts to the orchestration. These parts were not in the Moravian version of the Gehra Concerto. In a recent letter Doktor expressed his great admiration for this work.

The only known early copy of this work is a manuscript in the Moravian Music Library, which was copied by the Moravian composer Johann Friedrich Peter (1746-1813), on August 15, 1767, when he was a student in Germany. It is not known whether Peter knew Gehra.

Scores and parts to the Gehra Concerto are available on loan from the Edwin A. Fleisher Free Library of Philadelphia, Logan Square, Philadelphia, PA 19103.

DONALD McINNES

In addition to teaching 16 viola majors at the University of Michigan, where he is Professor of Viola, Donald McInnes has been involved in many activities during the past year. He performed the Bartok Concerto in Ann Arbor and Interlochen; Harold in Italy in Ann Arbor, Philadelphia, and Mexico City. He played Der Schwanendreher in Ann Arbor and at the Lincoln Center. He gave joint concerts with Yehudi Menuhin at Carnegie Hall, and with Gyorgy Sebok at Banff. At the Kennedy Center he performed William Schuman's In Sweet Music, for voice, viola, flute, and harp. He toured Germany with the LaSalle String Quartet, where they recorded Schoenberg's Verklärte Nacht for Deutsche Grammophon.

McInnes gave Master Classes during the past year at Banff and at the Santa Barbara Music Academy of the West, where he also taught viola and chambermusic. He will be Keynote Speaker and conduct a week of Master Classes in Sydney, Australia, at the Australian String Teachers Convention. He will judge, perform, and conduct Master classes at the Tertis International Viola Competition next summer. He is also on the Jury for the Levintritt Competition.

***

Have you paid your 1984 dues to AVS? If not, please use the enclosed form. See you at The Isle of Man.
SUZUKI VIOLA METHOD

Doris Preucil has been a pioneer in adapting the Suzuki teaching method to the viola. Through her efforts Summy-Birchard, the official publisher of Suzuki materials in the United States, has brought out the first three books of the Suzuki Violin Method transcribed for viola. Volume IV is now available for viola and piano. Valuable performance suggestions have been added by William Preucil, Professor of Viola at the University of Iowa. Contents of Vol. IV, in addition to technical material, include: Seitz Concerto No. 2, third movement; Seitz Concerto No. 5, first movement; Vivaldi Concerto in D Minor, first and third movements (from the Violin A Minor Concerto); Telemann G Major Concerto; and Telemann G Major Concerto for 2 Violas.

A cassette is also available which includes all of the above works performed by the talented Preucil Family: William Preucil, Sr., and William Preucil, Jr., violas; Walter Preucil, cello; and Doris Preucil, piano.

LOUIS KIEVMAN

Louis Kievman, of Los Angeles, a member of the Executive Board of the AVS, has had a busy year teaching and traveling. In addition to teaching a large class of violists in the Los Angeles area, in July he taught privately and coached chamber music at the Blomstedt Workshop at Loma Linda University, Riverside, California. This was followed by serving on the faculty of The Chamber Music Workshop 1983, in Vienna, Austria. Two members of the Colorado String Quartet, which won the Naumberg and Banff String Quartet Competitions, studied with Kievman: First Violinist, Julie Rosenfield studied chamber music, and Francie Martin, violist, was a private student. Kievman will lecture on "Practicing," and conduct a Workshop at the Lionel Tertis International Competition on the Isle of Man, August 22-30, 1984.

JOHN GRAHAM IN CHINA

John Graham, a member of the American Viola Society, and Professor of Viola at New York State Universities at Stony Brook and Purchase, has sent us several letters from Peking, China, where he taught and concertized during the past year. He reports that there is an abundance of musical talent there, and that the students are eager to learn about the viola and its literature. They perused AVS NEWSLETTERS with great interest. Two of the students sent dues to the AVS for membership, and plan to form a Chinese chapter in the near future. A program in Chinese appears in this NEWSLETTER of one of Graham's concerts. He has, fortunately for us, written in translations above the beautiful Chinese characters.

Of additional interest, Graham recently recorded for Composers' Recordings the following works: Emmanuel Ghent, Entelechy; Vincent Persichetti, Parable XVI, Op. 130 for Solo Viola; Robert Pollock, Violament for Solo Viola; and Milton Babbitt, Composition for Viola and Piano. Robert Black is the pianist for the Ghent and Babbitt compositions. All works are performed with great artistry.
AMERICAN IIOLIST LE CHEN CIELENC

RECIHAC

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HEZIV 女 中 音 : 杨 洁

1983 YEAR 20 6TH DAY 7 15
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节目单

NOTTURNO

一、夜曲 作品 42

进行曲
柔板
小步舞曲
近似小快板的行板

SONATA

二、奏鸣曲 作品 147

中板
小快板
柔板

（该曲是作曲家生前的最后一部作品）

——÷——休息——÷——

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吉格舞曲

BEETHOVEN

肖斯塔科维奇

Brahms

巴赫
GLAZER DUO

Robert Glazer, violist of the Glazer Duo, reports that he has had a busy year concertizing, conducting, and giving Master Classes. He is to be featured at the American Symphony Orchestra League Convention in Chicago performing the Morton Gould Viola Concerto. In recent concerts he has programmed music by contemporary composers, including Easley Blackwood's Sonata for Viola and Piano and Alan Shulman's Theme and Variations.

ROSEMARY GLYDE

Ms Glyde has sent us a cassette of her performance of the Hans Sitt Koncertstuck, Op. 46. The recording shows that: Rosemary Glyde is an artist of the first rank; and the Sitt composition should be performed more by my violists, it being a work of considerable merit. Ms. Glyde has recently performed Walton's Viola Concerto, Hindemith's Kammermusik, No. 5, and Berlioz' Harold in Italy. In addition to being a performing artist, Ms. Glyde is a research scholar. Her D.M.A. dissertation at the Juilliard School of Music (1975) is a study of "The Concerte pour l'Alto Principale by Johann Andreas Amon, c. 1800."

WRITERS FOR ORCHESTRA HISTORIES WANTED

A new book published by Greenwood Press featuring material about 275 world famous orchestras is to be published in 1985-6. Knowledgable critics and scholars are invited to contribute articles. For more information write to Dr. Robert R. Craven, New Hampshire College, 2500 River Rd., Manchester, NH 03104.

STOLEN VIOLA


THE WILLIAM PRIMROSE MEMORIAL SCHOLARSHIP FUND

The initial response to the WPMSF was greater than could have been expected. The total amount has now reached $4,500.00, not including interest. The Executive Board spent most of the time in their meeting at Houston discussing this fund and its future use. Because of the escalating high costs of a musical education at our colleges and conservatories it was decided by the Board to wait until the fund has reached $10,000 before making scholarships available, and then to use only the interest from the fund for scholarships in order to give permanancy to this memorial to William Primrose.

Several members of the Executive Board are planning concerts to raise additional money for the fund. All members of the AVC are encouraged to consider giving or sponsoring concerts for this.
Anyone who has not yet contributed to the WPMSF, or anyone who would like to contribute again may use the enclosed form and addressed envelope, and mail it, along with your dues, to our Treasurer, Ann Woodward.

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When writing to or making purchases from our advertisers, please tell them that you saw their ad in the AVS NEWSLETTER. If you know of potential advertisers, write to Harold Klatz, 1024 Maple Avenue, Evanston, IL 60202. He is AVS Secretary, and is also in charge of advertising for our Newsletter.

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INSURE YOUR RARE MUSICAL INSTRUMENTS

Eric Chapman, Past President of the Violin Society of America, spoke as panelist at the Houston Viola Congress on the subject of "Insurance for Your Musical Instruments." He explained why it was necessary to have your valuable instruments reappraised every few years to keep up with inflation and also the ever-increasing value of fine old instruments. Chapman recommended that members of the audience consider the insurance company suggested by the Violin Society of America. Information and costs can be obtained by writing to Clarion Associates, Inc., 30 Lincoln Plaza, Suite 18-L, New York, NY 10023.

NEW EDITOR FOR THE AVS NEWSLETTER

The President of AVS recommended to the Executive Board at their Houston meeting that a new Editor be appointed to edit the Society NEWSLETTER. Dr. David Dalton, of Brigham Young University, who is also Archivist of the Primrose International Viola Archives, was unanimously elected to fill this new office. In the past the President of the AVS has filled the role of editor. Dr. Myron Rosenblum was the founder of our organization and also the editor of the NEWSLETTER for over 10 years. He was followed by Dr. Maurice W. Riley, who has been President and editor for the past two years. Separating the jobs of President and editor marks a significant step of progress for our organization. David will begin his editorship with the 1984 issue of the AVS NEWSLETTER.

ELECTION OF OFFICERS FOR 1984-85

Enclosed is a ballot with names of nominees for offices in the American Viola Society for the term 1984-85. Places are also provided for write-in candidates. Enclosed with this mailing is an envelope addressed to Professor Robert Slaughter, Professor of Viola, Ball State University, Muncie, Indiana. Please mail the ballot to Professor Slaughter before November 1, 1983.

CONCERTOS FOR VIOLIN AND VIOLA

Concertos for Violin and Viola, by Burnett R. Toskey, is now available. This will be an invaluable book for performers, teachers, and students of the viola and the violin. It is an encyclopedic work of 992 pages. Each Concerto entry includes annotations related to history of the composer and the composition, stylistic information, and the author's grade of difficulty for the concerto. To obtain a copy, see the ad in this issue of the NEWSLETTER.

CARBONI END BUTTON DEVICE

William Carboni, luthier, has invented a hollowed-out end button for violas and violins, which was introduced at the Houston Congress. It is worthy of trial by all performers. Dr. Milton Katims uses one in his fine Testore viola. It seems that the Carboni device gives an instrument more resonance in the lower register. For price and information, write to William Carboni, 15 Arthur Court, Closter, NJ, 07624.
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