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Association for the Promotion of Viola Performance and Research

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JAVS

Section of the International Viola Society

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announces a generous gift
by Peter Bartók
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by Bela Bartók



- Hardback in black, 12 by 16 inches, 84 pages including photo page.
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FROM THE PRESIDENT

Dear Viola Colleagues,

Happy Birthday to us! This year AVS turns thirty! In its thirty years of existence the AVS has been the catalyst for an amazing and exciting development of the viola, its players, and its music:

- A small group of dedicated viola aficionados has grown into the largest national viola society in the world,
- A tabletop publication has turned into the highly respected and widely-read *JAVS*,
- The dream of a college professor to create an international "Congress" for violists has been realized and repeated 28 times,
- A marvelous archive of viola publications has been established (PIVA),
- Wonderful new viola concerti are being premiered every year,
- Significant international competitions have been established, and
- Violists are increasingly featured in international string playing publications.

As our society hits "middle age" it is good to take stock of where we are.

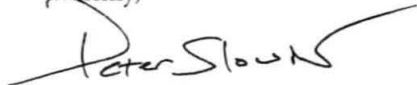
At thirty years of age, in some ways our society is in its infancy: we are just beginning to take on the responsibility of creating a lasting legacy through commissions, scholarly books, etc. We have just established an independent presence on the rapidly developing technology of the worldwide web. (Check us out at www.americanviolasociety.org.)

In other ways we are in adolescence: we are experiencing rapid growth (over 50% increase in membership in the last three years). Our local chapters are each clarifying their mission to serve specific regional needs. Local chapter coverage now reaches coast-to-coast. Several new chapters have been added in the last year, but significant areas of the country still do not have local coverage.

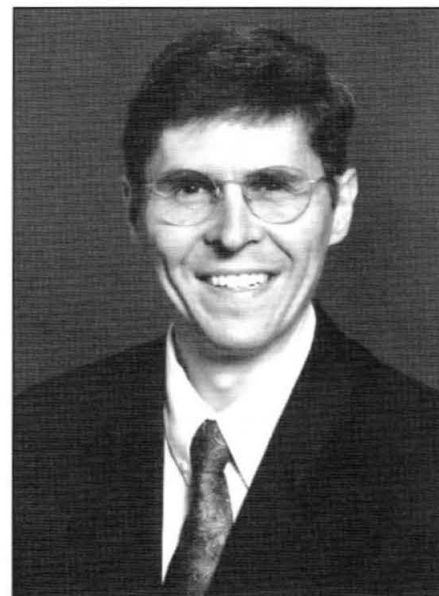
In other ways, the society has reached maturity: we have a committed, working leadership board, AVS officer election cycles have been refined to create a board balance between enthusiasm and experience. The mechanics of membership (dues collection and coordination with the International Viola Society and AVS local chapters) have been streamlined. We have defined our relationship to both local and international branches of the viola world.

So, there is a lot to be proud of and a lot to work toward. Remember that this is OUR society. AVS is poised on the verge of greatness. We can become something more than a feel-good club of alto clef people—we can become a significant force in the musical world. Whether or not that happens depends on EACH of us using our unique talents and gifts to grow the membership, serve others, give an inspirational performance or master class, or to share our love of the rewardingly rich timbre of our instrument. Happy Birthday to us! May each of us do something to make this the most exciting and rewarding year in AVS history!!! B

Warmly,



Peter Slowik, Prez



Peter Slowik

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THE DAVID DALTON VIOLA RESEARCH COMPETITION GUIDELINES

The *Journal of the American Viola Society* welcomes submissions for the third annual 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, on either PC or Mac diskette. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2002.

Send entries to:

Kathryn Steely, *Editor*
Journal of the American Viola Society
 Baylor University School of Music
 P.O. Box 97408
 Waco, TX 76798

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:** Facsimile Edition of the Bartók Viola Concerto
2nd Prize: John White's book *An Anthology of British Viola Players*
3rd Prize: David Dalton's book *Playing the Viola: Conversations with William Primrose*

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, 2002.

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Academic Level: ☐ Fr ☐ So ☐ Jr ☐ Sr ☐ Grad Birthdate _____

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Current AVS member? ☐ Yes ☐ No

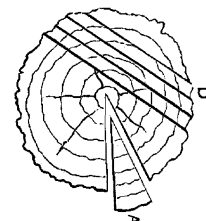
If you are not a current AVS member, please join AVS by including \$20 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of *JAVS*.

ANNOUNCEMENTS

Dedication of Primrose & PIVA Rooms

The dedication of the newly constructed Primrose and PIVA (Primrose International Viola Archive) Rooms in the University Library at Brigham Young University in Provo, Utah, will take place on or about March 1, 2002. Other events surrounding the dedication are planned and will be announced later. The designer of the rooms is Artisans du Bois,

a San Diego firm that specializes in "Old World Craftsmanship." The rooms will house the largest collection of materials related to the viola. Fund raising has assumed an accelerated pace and will continue through March. All interested friends of the viola are invited to attend the dedication.



Benefactor for ex-Primrose Viola Sought

The owner of the ex-Primrose Vidoudez viola is offering this instrument, made by the late Pierre Vidoudez of Geneva expressly for William Primrose, to the Primrose International Viola Archive on condition that a sum of \$8,000 be contributed to PIVA. PIVA,

therefore, seeks a "co-benefactor" of the Vidoudez instrument who will be appropriately recognized for his or her gift. Inquiries: Dr. David Dalton, 4444 HBLL, BYU, Provo, UT 84604; tel: (801) 378-4953, fax: (801) 378-6708, david_dalton@byu.edu.

David Dalton Viola Research Competition

Thank you to all participants in the second annual David Dalton Viola Research Competition. One work was selected by the panel for publication: *From Theory to Performance in Schubert's Arpeggione Sonata* by Edward M. Klorman. Winning authors receive a one-year subscription to the *Journal of the American*

Viola Society and accompanying membership in the American Viola Society. In addition, Mr. Klorman will receive a copy of John White's book *An Anthology of British Viola Players*. Submissions for the 2002 competition will be accepted through May 15, 2002. Please see the entry form included on page 8.

2001 National Teacher Directory

The 2001 National Teacher Directory may be accessed on-line through the AVS website: www.americanviolasociety.org.

To participate in the 2002 Directory, please fill out the NTD form included in your mem-

bership renewal or use the downloadable form located on the AVS website at: www.americanviolasociety.org.

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Seattle is one of the country's most beautiful cities. Encompassed by the stunning Olympic mountain range, the Cascade mountain range, Mount Rainier and Puget Sound, it is one of the most popular destinations for tourists in the United States. Its ever-broadening city limits are an indication of the powerful attraction Seattle has to those wishing to relocate to a sophisticated, cultural city surrounded by some of the best scenery in America.

The 30th International Viola Congress

We are very lucky to have been awarded the next International Viola Congress and let me extend my personal invitation to you! We are trying to create something new and exciting for the American Viola Society at this 30th International Congress and hope that you will join us. We already have a number of wonderful artists involved and there could be no better city than Seattle in which to host them. There will be a four-day menagerie of concerts, lectures and demonstrations; some new things and some trusted traditional events such as the luthier's display which will showcase some of the world's most exciting makers available to you every day.

The 5th Day—BRATS Community Day

The fifth and final day of the Congress will be a community outreach day presented by local artists and teachers aimed at young viola students from the Pacific Northwest. All students are welcome and parents are encouraged to attend. There will be classes, ensemble workshops, games and activities culminating in a final celebration of viola for all participants. This event is sponsored in part by the UW BRATS (Bratsche Resources And Teaching in the Schools) Outreach Program as featured in the February 2000 issue of *STRAD* magazine.

World Famous Concert Halls

Our main concerts will take place in the Meany Hall on the University of Washington campus which has on a regular basis been witness to the Tokyo Quartet, the Emerson Quartet, Richard Goode, Murray Perahia, Nadja Solerno-Sonnenberg, Emanuel Ax, Evgeny Kissin and Garrick Ohlsson, just to name a few. In addition there will be smaller recitals in the more intimate Brechemin Auditorium in the School of Music and many opportunities to see some of the world's most respected teachers and performers in master classes and discussions.

The Campus

The University of Washington campus is based upon the beautiful neo-gothic architecture of Oxford University in England. Within walking distance, in the nearby University District and University Village, there is a large selection of restaurants and delightful shops. The campus is only a short eight-minute drive to the bustling downtown area. There you'll find a huge array of sophisticated shops, restaurants, museums and the impressive Benaroya Symphony and Recital Hall. The famous Pike Place Market located on the waterfront is always a good choice for some food and a stroll. This central location will only add to your experience in Seattle at this very special 30th Congress.

Helen Callus

Host Chair, XXXth International Viola Congress

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Fill out this form and return it to the address below with your
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NOTE: These fees only apply to current members of the AVS, CVS, IVS, etc. If you are not a member, please go to the contact information link on the web page (www.viola-congress2002.org) or contact the appropriate society directly. You will be asked to show membership at registration on June 19th.

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*If there are any Banquet tickets left, they can be bought on the first day of event. We do not expect there to be any left by the time of the Congress, so reserve yours NOW!

*BRATS DAY tickets can only be purchased on the day of event.

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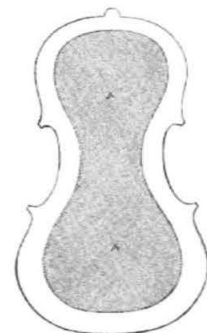
THE CHOICE OF CONCERT ARTISTS SINCE 1984

HARRY DANKS (1912–2001)

by Elizabeth Watson



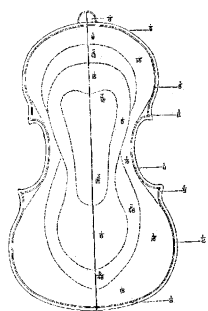
Harry Danks in the studios of the BBC, playing his Eberle Viola d'amore.



With the death of Harry Danks we have lost a major figure in the viola and viola d'amore world. A fine and extremely able player, he was the last well-known violist who was also a pupil of Lionel Tertis. Author of the impressive book *The Viola d'amore*, he was founder of the London Consort of Viols, a violinist, stamp collector, keen gardener and such an expert book binder that he was asked to restore books for Eton College Library.

One wonders how a man who left school at the age of 14 to work in a factory, a man who never went to music college, could achieve so much. Very honest and practical, he was not bedeviled by the doubts and questionings that haunt so many of us. His daughter Ysobel said that, because he had no expectation, every success was a bonus. If he saw a job to be done, he simply did it.

Perhaps his early years stimulated his resourcefulness. Born in 1912 to a coal mining family, he would as a boy have heard able string playing from his father and uncles. Leaving his factory job to play in cinemas in those days of silent films, he had some good violin lessons, notably with Paul Beard, the then leader of the City of Birmingham Symphony Orchestra, where he was later engaged as a violinist. The sound of the viola then drew him and he studied with the exacting Lionel Tertis, gaining positions as violist in the Bournemouth Symphony Orchestra and then with the BBCSO (British Broadcasting Corporation Symphony Orchestra). The war caused him to be drafted to the Royal Artillery Regiment where, as Gunner Danks, he played all sorts of music. In 1946 he was appointed viola player of the BBCSO, a position he held for 32 years,



performing many times as soloist. On his arrival at the BBC for this post he was welcomed by Lord Reith, BBC Director-General, who said that, if he did a good job, the BBC would look after him. This would be unimaginable nowadays.

The BBC viola section was remarkable in many ways. Harry, with John Coulling as co-principal, presided like a firm but benevolent ship's captain, earning his team's respect and affection. I remember deputizing [subbing] there when he walked through the section saying "Dirty" and "You should be ashamed of yourself—a fine instrument like that," insisting on clean gleaming violas. Several instruments were large Tertis Model violas, to the pride and delight of Lionel Tertis who sometimes attended rehearsals—though he was definitely displeased when one day he found Harry playing his beautiful Amati viola rather than the Tertis Model Richardson. Harry felt the need to defend the Amati! The players were exhorted to live a clean life as it would show in clean playing, and to keep improving or their standards would slip. Twice, on Tertis' 96th birthday and when he would have been 100, these viola players, in tribute, commandeered the Wigmore Hall. The concert began with Max Reger from Harry, then Handel-Tertis* from Harry and John. Eric Sargon joined them for Beethoven, and so the evening grew. Particularly expert at contemporary music, the same personnel stayed in this fine viola section for many years, and even chose to keep together in tea breaks. Pierre Boulez paid them the compliment of composing "Eclat" for them.

Harry feared nobody, and conductors learnt to be wary of his witty ripostes. No wit was needed when Sir Malcolm Sargent insisted that Harry sit to play the solo part in "Harold in Italy." Harry simply ignored the chair at performance. In extremely modern music when the orchestra was required to improvise, Harry might, under the conductor's nose, start playing the Walton Concerto. He would occasionally make a deliberate mistake in order to give a not wonderful conductor something to say—to the amusement of his section.

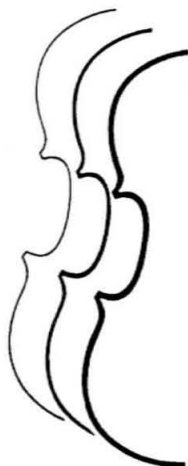
After the BBC rehearsals Harry would, with fellow musicians including his violinist

daughter Ysobel, play early music with the London Consort of Viols which he founded, and in which he played the treble viol. It was there that he met the viola d'amore, an instrument that he loved with a passion, eventually acquiring a lovely Eberle which had been owned by Louis van Waefelghem. When the orchestra was on tour, Harry would seek out museums and libraries to research the viola d'amore. The result of his gargantuan efforts is his book *The Viola d'amore*, published in 1976 by Stephen Bonner [ISBN 0 900998 15 6 Bois de Boulogne], and a second edition in 1979 [ISBN 0 900998 16 Casadesus Centenary Edition]. In the preface he thanks Fritz Eggar, Myron Rosenblum and Emil Seiler for their assistance in obtaining primary sources for his research, and modestly writes, "A list of music . . . is offered in the fervent hope that others will add to the following contents." This book is packed with information about the history, composers, music, instruments and players of the viola d'amore, with illustrations and photographs. It is a classic!

Harry Danks had a long and happy marriage with the supportive Leonora, known as Nora. She died some years ago, and Harry developed Parkinson's disease, a frustrating ailment for such an active man. He was, latterly, visited daily by his daughter Ysobel, named after the viola player featured in Elgar's 'Enigma' Variations. Her theme, GCe, was Harry's characteristic motif. His son Eugene, a violinist, sadly predeceased him, but there are five grandchildren, in whom the muse goes on. Dr. Daniel Thomason relates that on their first meeting in London in 1971, Harry said, "I am glad to meet you and your lovely wife. How are things in the colonies?" A couple of hours of hilarity followed, and Harry became Advisor to the Viola d'amore Society of America.

*With acknowledgement to *An Anthology of British Viola Players* by John White, Comus Edition and BBC viola players. ♪

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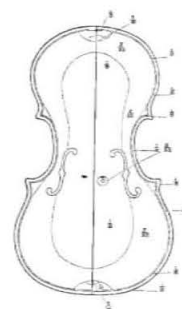
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by Thomas Heimberg



Emile Ferir, circa 1936.



Emile Ferir (1874–1947) was an eminent Principal Violist during the late nineteenth and early twentieth centuries. His career was remarkable for both its distinction and its longevity. And yet, until recently, he had almost disappeared from the historical record, and from the memory of other violists.

I have recently received more information about Emile Ferir, once again through the generosity of Ruth Rumpler, the widow of Harry Rumpler. Harry—my friend, colleague, and (forty years ago), my former teacher—had studied with Ferir in Los Angeles during the 1930s. He inherited several items of Ferir memorabilia that Ruth Rumpler has now passed on to me.

The material is a small treasure trove: an assemblage of photos, an autograph book, and a chronological outline of Ferir's career, most likely compiled by his half-sister, Clemence Dieudonne. Fittingly, there is also a small treasure chest for the trove! Some of the items came in an old wooden cigar box, with a stenciled scene of "Giant Redwoods of California" on its top. The box belonged to M. Ferir—a symbolic recognition of his California years.

*This material helps us to get a clearer view of Ferir's remarkable professional life. The notes that follow are based on Mlle. Dieudonne's summary, along with the short Ferir biography in Volume I of Maurice Riley's *The History of the Viola*, plus my personal memories of stories that Harry Rumpler told me when I was studying with him in the early 1960s.*

Emile Ferir was born in 1874 (Riley states 1873, but I am inclined to take the word of Mlle. Dieudonne) near Brussels, Belgium. He studied at the Brussels Conservatory—violin with Ysaÿe and viola with Firket—around 1888 and then continued his studies at the Paris Conservatory, graduating with a "medaille d'or" in 1891.

Professional training was intense in those times, and the absence of radio or television opened plenty of time for practice. The Belgian violinist Ovide Musin records in his book, *My Memories*, that in order to graduate with a gold or silver medal from the Conservatory at Liège in the 1870s, a candidate had to have ready a memorized repertoire of fifteen pieces, from which the jury would select what it wanted to hear. Presumably, after such preparation, the successful candidate was ready to go to work.

It is certainly clear that Ferir got started young, and that he traveled. He was principal violist of the Lamoureux Orchestra from 1892–94 (starting at the age of 18!), Principal of the Scottish Symphony from 1894–96 (George Henschel, conductor), and Principal of the Queen's Hall Orchestra, under Henry Wood's direction, from 1896 to 1902.

Harry Rumppler once told me that Ferir had been the viola soloist for the world premiere of Strauss's *Don Quixote*, and Maurice Riley, when I asked him to confirm, said that it seemed possible. The world premiere of that work was in Cologne, in 1898, during Ferir's years in the Queen's Hall Orchestra. It is reasonable to think that a distinguished virtuoso Principal might have been invited to premiere a major solistic work. I'm still on the trail of confirmatory evidence.

Harry Rumppler also told me another story that dates from those Queen's Hall years. Not all of the details are clear, but the gist of the story holds true to the known facts: in London Ferir acquired a bow by James Tubbs. Dated 1896, it was elegantly simple, with a plain ebony frog and gold mountings. Beautiful to look at, it also played beautifully. It was much admired by another member of the orchestra with a promising future: Lionel Tertis.

Tertis repeatedly offered to buy the bow; Ferir repeatedly refused. And that remained the situation until there came a night when Ferir needed some drinking money.

The low amount they agreed on was probably just part of the joke. Ferir "sold" the bow to Lionel Tertis for one Pound (!!)—and went out for the evening.

At the next payday Ferir had money again. But when he tried to "buy" back his bow, Tertis refused! And Tertis continued to refuse for some time—like a schoolyard game of keep-away. (Remember, Ferir was just 22 when he got the bow, and Tertis was only 20. A few years later they were still young men. Boys *will* goof off; even boys who are going to be famous.) This situation continued until Ferir received an invitation from Karl Muck to go to America and be Principal Violist of the Boston Symphony.

Now the tension had reached a crisis: Ferir was leaving England and the teasing had to end. Tertis understood that, and he agreed to sell the bow back . . . for *two* Pounds(!!).

I own that bow now. It passed from Ferir to Harry Rumppler, and from Harry to me. It is a magnificent instrument, full of tone and spring. It improves the sound of every viola it plays. One pound? . . . two pounds? . . . it was worth every penny of it!

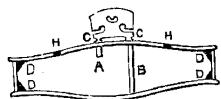
Tertis does not mention any of this in his book *My Viola and I*, nor does he mention Ferir. But he does describe how he had been "working at the viola" in his spare time while playing in the Queen's Hall orchestra as a second violinist, and that he was advanced to the position of Principal Violist in 1902, which is the year Ferir was invited to America. All the facts fit.

Ferir was Principal of the Boston Symphony for fifteen years, from 1903 to 1918. Riley mentions that Ferir "frequently" performed the Cecil Forsythe Concerto, and other solo opportunities must also have occurred. His solo playing seems to have made a powerful impression: Philip Hale, the critic of the *Boston Transcript*, referred to him in one review as "the outstanding string player of the Boston Symphony." High praise, indeed. (We have no way of knowing how the other fine string players of the Boston Symphony felt about that public comparison, but it wasn't Ferir's fault that the critic seemed compelled to put his praise in competitive terms.)

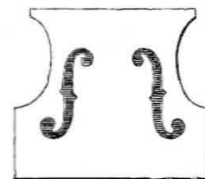
The period from 1918 to 1921 was filled with a variety of musical experiences for Ferir. He was Principal in Stokowski's Philadelphia orchestra for one year. He toured Europe with Walter Damrosch and the New York Philharmonic in the summer of 1920. And he worked with Elizabeth Sprague Coolidge.

The history of chamber music in America—and the world—owes an enormous gratitude to the generosity of Elizabeth Sprague Coolidge. (Cobbett's *Cyclopedic Survey of Chamber Music* calls her "the Lady Bountiful of chamber music.") The late teens and early twenties of the twentieth century saw the origins of her projects, with the beginning of the Berkshire Festival and the earliest of her composition contests.

According to Mlle. Dieudonne's chronology, Ferir formed the Coolidge quartet under Mrs. Coolidge's patronage from 1919 to 1921. He often played in quartets made up of principal players of the various orchestras in which he played; Riley's short biography includes mention of



the Kruse Quartet in London, the Arbos and Schroeder Quartets in Boston, and the Rich Quartet in Philadelphia.



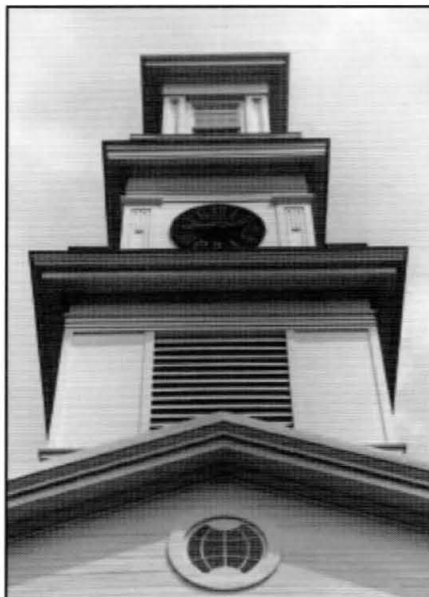
The Los Angeles Philharmonic under the baton of Otto Klemperer with Emile Ferir as Principal Viola, circa 1933–1939. Harry Rumpler appears in the viola section directly in front of the principal oboe.

And then, in 1921, he and his family moved to Los Angeles, where he took over the Principal post of the Los Angeles Philharmonic, which he held until his retirement in 1940. He died in San Clemente, California, in 1947.

During the Los Angeles years he also taught (Sven Reher and Harry Rumpler were two of his students, among many). He is remembered for his kindness and dedication to helping guide his students' careers, as well as their education. (Harry Rumpler also told me that the highest praise he bestowed was a quiet "*pas mal*.")

Los Angeles was a musically busy city, famous for motion pictures and fine weather. It was a good place to maintain an orchestra career while attending to the family challenges of raising a learning-disabled son. But it was far away from the intense activities and intense print-media scrutiny of the East Coast. The move west might be a partial cause of Ferir's being less remembered in viola history than he deserves.

I hope that this brief survey will help change that. Simply on the basis of his orchestral career he deserves our memory and recognition. Further research will reveal more details, of course; but for now let us simply recall and respect the achievements and contributions of this dedicated violist. He was one of us, and a part of our history. B



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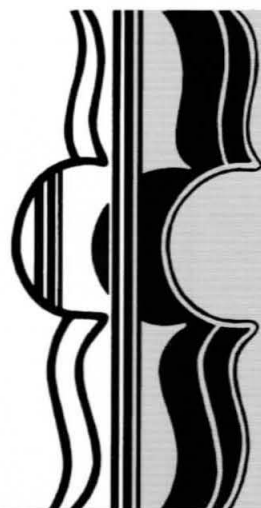
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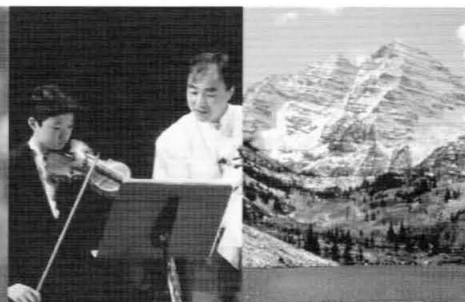
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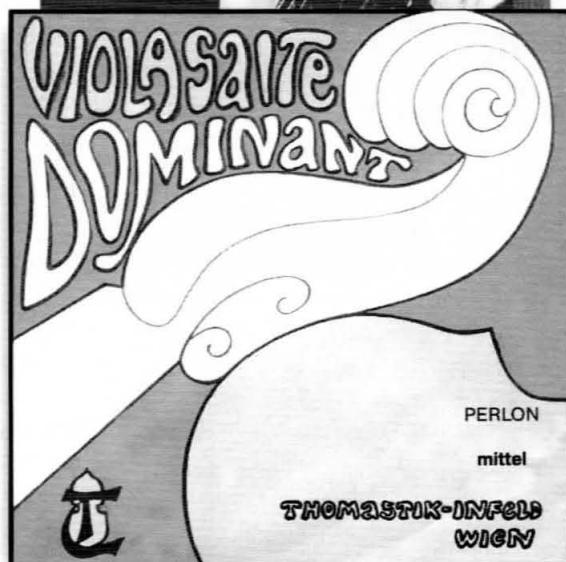
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MANUEL M. PONCE'S *Trio* FOR VIOLIN, VIOLA, AND PIANO: AN UNPUBLISHED MANUSCRIPT

by Jorge Barrón Corvera

To Carlos Vázquez¹

The Mexican composer Manuel María Ponce (1882–1948) wrote a considerable number of chamber music works mostly for string instruments. The following are published works:² *Romanzetta*, *Jeunesse*, and *Canción de Otoño*, all for violin and piano; *Trio* for violin, violoncello, and piano (1911, known as *Trío Romántico*); *Sonata* for violoncello and piano (1922); *Four Miniatures* for string quartet (1927); *Petite Suite Dans le Style Ancien* for violin, viola, and violoncello (ca. 1929); *Three Preludes* for violoncello and piano (1931); *Sonata Breve* for violin and piano (1930); *String Quartet* (dedicated to Paul Dukas, 1936); *Sonata a Dúo* for violin and viola (1938); *Trio* for violin, viola, and violoncello (1943); and *Quartet* for guitar, violin, viola y violoncello (1946).³ There are also several unpublished manuscripts in Ponce's archive,⁴ among them: *Andante* for string quartet (1902); *Canto de las Hadas* for violin, viola, cello and piano; *Andante* for three violins and piano (incomplete); *Schottische* for string quintet and piano; *Trio* for violin, viola and piano; and Ponce's transcriptions of his own music for violin and piano, cello and piano, piano trio, string quartet and voice, and string quintet.

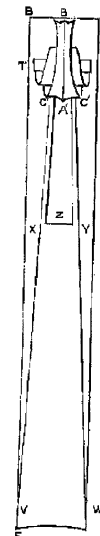
The manuscript of the *Trio* for violin, viola, and piano contains only the first movement of what appears to be a multimovement work.⁵ The manuscript is not dated. However, its modern style, the brand of paper employed (DURAND, Paris), and especially a 1929 newspaper⁶ in which the existence of the work is mentioned, suggest that Ponce wrote this trio during his residence in Paris (1925–1933). In fact, the newspaper article indicates that the *Trio* was going to be performed in July 1929 under the auspices of the *Sociedad Internacional de Música*.

At age 42 and seeking to update his musical style, Ponce left Mexico and moved to Paris.⁷ There he studied with Paul Dukas at the *Ecole Normale*⁸ and came in close contact with a wide array of modern musical trends⁹ of which Neoclassicism and French Impressionism left a deep imprint on his style. He was not attracted, however, to the atonal music of Schoenberg, demonstrating always a marked preference for tonality. In *Nuevos Escritos Musicales* Ponce wrote

Manuel de Falla, Igor Stravinsky, Prokofieff, Bartók and others realized that the concept of tonality is necessary in the musical creation. But that tonal concept is not the one that was followed by the old masters classics and romantics. The modal instability, the frequency of temporary modulations, the linking together of the so called dissonances without preparation, change the exterior aspect of contemporary music . . .¹⁰

This trio is the only work the composer wrote for this rare instrumental combination. The manuscript is 178 measures long and has a tempo marking of Allegretto (quarter = 80) lasting approximately eight and a half minutes (taking the exposition repeat). Together with the symphonic triptych *Chapultepec* (1922, revised version 1934), the *Trio* is one of Ponce's more openly impressionistic works, although it also has some neoclassical and neoromantic features as well. Unlike many of Ponce's nationalistic works, this trio does not show influences of Mexican or Spanish music. It has a more cosmopolitan orientation. Its modern musical discourse effectively balances instrumental dexterity with expressive musical depth with moods that include quiet, intimate, poetic passages and intense, dramatic ones. It has a sonata form with excellent motivic working out. The harmony is tertian and very complex with much tonal instability and fast harmonic rhythm. Minor keys prevail, giving the work a harmonic palette where darker colors predominate. The dense texture frequently shows an attractive, exuberant rhythmic saturation. The three instruments play protagonist roles; this is in favor of the viola, which is sometimes relegated to subsidiary parts. In fact, the composer seems to pay homage to this instrument by allowing it to open and close the movement and state the secondary theme as well.

The opening of the *Trio* is shown in example 1. The composer exploits the rich lower register of the viola to state the first theme. As in most of Ponce's sonata forms, there is no





introduction and, as in many of his modern works, the harmony shows tonal instability right from the very beginning—such is the case with the following works, among others: *String Quartet*, *Sonata a Dúo*, *Violin Concerto*, *Quartet* for guitar and strings. Although the movement has a key signature of A major, there are few tonal references to this key not only in the beginning but also throughout the movement, which ends on A minor. Non-traditional chord progressions and the use of unresolved seventh chords, as seen in this example, are part of Ponce's impressionistic harmonic palette. Although much of Ponce's modern music relies on the combined use of diatonic, modal and chromatic harmonies, in this trio chromatic harmonies prevail. A trait often seen in Ponce's music is the use of themes that are more motivic rather than full-blown melodies. This, together with an unstable harmony, results in a music that seems to have a developmental character right from the start, which is also the case in the *Trio*.

Example 1. first theme, mm. 1–8

Allegretto ♩ = 80

Example 2 shows a part of the first transition. The dense, impressionistic texture with busy juxtaposed rhythmic figures is characteristic of the piece. Every instrument actively participates, adding density to the texture through the use of rhythmic ostinatos. Both examples 1 and 2 exemplify the fast harmonic rhythm of the piece. There are unexpected harmonic changes in every beat resulting in a rich and imaginative harmony which recalls the harmonic inventiveness of much French music of the nineteenth and twentieth centuries by composers such as Franck, Fauré, Chausson, and Debussy, to name a few.

Example 2. transition, mm. 22–27

In contrast to example 2, example 3 (development) has an active contrapuntal texture with less density and more clarity showing neoclassical characteristics. The instruments exchange an involved dialogue with three different motives. The main motive taken from mm. 1–2 appears here in diminution in mm. 67 (vla.), 70 (pn.), and 71 (vla.). The secondary motive shown in mm. 68–72 (pn., vla. vl. pn.), was first introduced in m. 28 and extensively used in the transition. The motive seen in the violin part

in mm. 69 and 72, and in the piano part in m. 71, is in fact new material. It was Ponce's custom to introduce new material in the development of most of his sonata forms. He would often integrate the new ideas in the recapitulation. In this case, however, the new motive is used only in the development.

Example 3. development, mm. 67–72

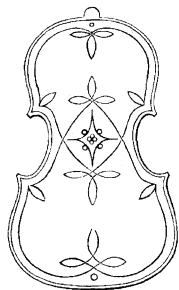
In the recapitulation, the first theme is now played by the piano with a fortissimo dynamic accompanied with brilliant chords by the strings. As mentioned before, the work closes with a viola solo preceded by a duo with the violin, where the main thematic ideas are recalled (see Ex. 4).

Example 4. ending, mm. 167–178

Performing and Recording the Trio

In 1997, members of one of Mexico's premier ensembles, *Trio México* (Manuel Suárez, violin, Ignacio Mariscal, cello, and Carlos Pecero, piano), and this author (viola) made what is believed to be the first recording of Ponce's *Trio*.¹¹ We performed the work directly from the manuscript, which is quite legible and contains only a few mistakes that were easily detected and corrected by comparing the string parts with the piano score. The writing is quite idiomatic. The composer provides well-thought-out expression marks and effective slurs for the strings.

Planning bowings for the main motives of themes 1 and 2 was crucial since they appear constantly throughout the piece. The proposed bowings are shown in examples 5 and 6 for themes 1 and 2, respectively. In the beginning of theme 1, the first note is softer, shorter, and lighter than the second note. By beginning with an up-bow, it is easier and more natural to follow Ponce's expression marks. After the longer second note, the three following eighths (C#–G#–A) serve as an anacrusis to bar 3; therefore it is best to slur them together. Ponce himself does the same when the motive appears in diminution as in example 3, mm. 67 and 71 (the piano part in m. 70 seems to lack the corresponding slurs). The low F# in m. 6 needs to be loud and with a sforzando; here, a down-bow serves us better. The four eighths of the previous bar are slurred in an up-bow, which works nicely with the crescendo leading to the low F#.



Example 5. first theme, viola part, mm. 1–8



Example 6. second theme, viola part, mm. 39–48



The beginnings of the two main motives are somewhat related; the notes circled in example 5 have a close rhythmic correspondence to the ones circled in example 6, and just like the second note of theme 1, the syncopated E# between mm. 39–40 of theme 2 seems to need slightly more weight than the previous notes. Therefore the grouping and bowing shown in example 6 suits better the weight distribution of the motive.

Publishing the Trio

As mentioned in footnote 4, the manuscript of the *Trio* is now in the library of the School of Music of the Universidad Nacional Autónoma de México. This school has an ambitious project of publishing music from the Ponce archive including this trio, which will be a nice addition to a repertory that contains few original compositions for this rare instrumental combination. We will keep you posted. ■

NOTES

1. I would like to express my deepest gratitude to Carlos Vázquez, Ponce's disciple and heir, who not only allowed me ample access to Ponce's archive and kindly gave his permission to reprint excerpts of the *Trio* for violin, viola, and piano in this article, but also has often shared with me his personal recollections of Ponce, and most important of all, has honored me with his friendship. This article is dedicated to Mr. Vázquez as a modest recognition of his life-long quest of disseminating the work of his teacher, Manuel M. Ponce.

2. For more information on these compositions, please see Jorge Barrón Corvera, "Música de cámara para instrumentos de arco de Manuel M. Ponce," *Heterofonía* (Mexico City) 31, no. 118–119 (January–December 1998): 74–85.

3. This quartet was published in 1997 by Ediciones Yólotl (Mexico City). The original manuscript contains an incomplete movement that was completed, for this edition, by guitarist José Alberto Ubach. For more information, please see Jorge Barrón Corvera, "Manuel M. Ponce's Quartet for Guitar and Strings," *The Classical Guitar* 15, no. 2 (1996): 22–27.

4. This archive, containing hundreds of manuscripts and published scores, was donated, in April 1998, to the School of Music of the Universidad Nacional Autónoma de México by Mexican pianist Carlos Vázquez.

5. Tempo (Molto Allegro), key (four sharps), and meter (alternating 2/4–3/4) markings for a second movement appear in the last page of the string parts. Neither Carlos Vázquez nor Carlos Prieto, to whose parents Ponce dedicated both the *Sonata a Dúo* and the *Trio* for strings, could provide me with any additional information on the other possible movements.

6. Carlos González Peña, "Un artista que retorna: Manuel M. Ponce," *El Universal* (Mexico City), 16 June 1929.

7. For brief biographical information on Ponce, please see Jorge Barrón Corvera, "Harmonic Aspects of Manuel Ponce's *Sonata a Dúo* (1938) for Violin and Viola," *Journal of the American Viola Society* 11, no. 3 (1995): 9–17.

8. Ponce had previous musical training at the Conservatorio Nacional (1901, Mexico City), the Liceo Musicale (1905, Bologna), and the Stern Conservatory (1906, Berlin).

9. Many of the greatest composers were active in Paris at that time, among others Stravinsky, Prokofiev, Ravel, Martínú, Messiaen, Villa-Lobos, Rodrigo, and "Les Six."

10. Manuel M. Ponce, *Nuevos Escritos Musicales* (Mexico: Editorial Stylo, 1948), 74.

11. The CD (Ediciones Pentagrama 1167) with chamber music of Ponce also contains the *Sonata a Dúo*, the *Petite Suite*, and the *String Trio* 1943.

Jorge Barrón Corvera holds M.M. and D.M.A. degrees in violin performance from the University of Texas at Austin. He has been active as a performer and teacher both in Mexico and the USA. He currently works as a violin teacher and researcher for the Universidad Autónoma de Zacatecas, Mexico.

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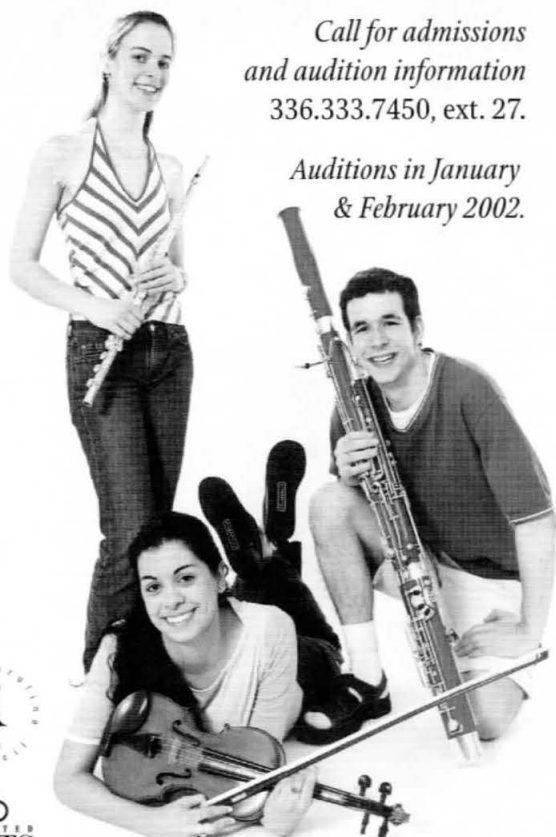
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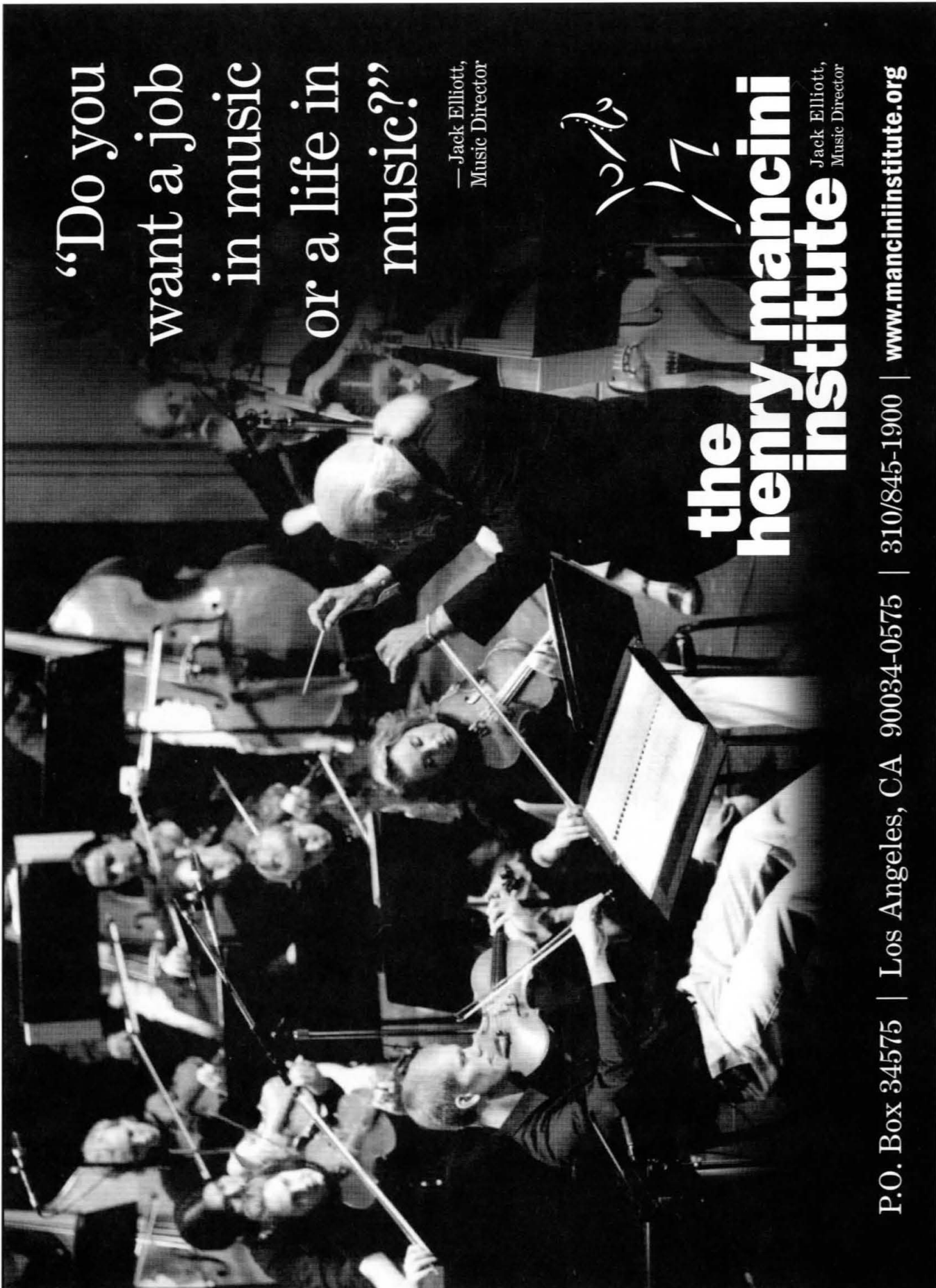
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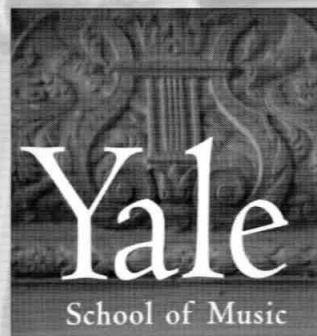
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Csaba Erdélyi and his 1991 Joseph Curtin viola.

*"In a sense it was a premiere for the Bartók Concerto...
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In January of 1992, violist Csaba Erdélyi returned to his native Hungary for a concert to be broadcast live from the Budapest Opera.

"It was a double premiere," says Erdélyi. "I spent ten years restoring Bartók's viola concerto from his original manuscript, and this was its debut. It was also the first concerto performance for my Joseph Curtin viola. Both were praised highly."

Csaba Erdélyi established his presence in the music world with another first. In 1972 he became the only viola player ever to win the prestigious Carl Flesch International Violin Competition. He went on to serve as principal of the Philharmonia Orchestra and violist in the Chilingirian Quartet,

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Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument." Erdélyi is currently artist-in-residence at Butler University in Indianapolis, Indiana.

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DEVELOPING *SPICCATO* FOR ALL OCCASIONS

by Patricia McCarty



Command of a sparkling, clean and rhythmically steady *spiccato* stroke is a crucial skill for both chamber music and orchestral playing. While precise terminology differentiates between *spiccato* and *sautille*, these distinctions tend to blur in ensemble repertoire, because of the need to keep the bow very close to the string when numerous string players must play together. With experience and intimate knowledge of the responsive qualities of virtually every inch of the bow, a player can develop an almost instinctive ability to choose the exact spot, amount, and lightness or heaviness of touch, which will produce the most appropriate natural flex and spring of the bow with minimal physical effort. By controlling the bow's natural tendency to rebound, it is possible to play even slow *spiccato* passages with a stroke so close to the string as to be just bouncing on the hair much like *sautille*.

When a player encounters difficulty translating a basic "utility" *spiccato* which has been working well in early Kreutzer etudes (at both loud and soft dynamic levels) to the more difficult orchestra excerpts such as the Mendelssohn *Midsummer Night's Dream* Scherzo, it is time to seek experience in more varied musical contexts. The vertical and horizontal components of the stroke, as well as whether it is to be done by the forearm, wrist, or only the most minute movements of the hand—all these factors are determined by the tempo, dynamic, register (high or low string), and sound demanded by the composer's style. Mixed rhythms and gradual or sudden dynamic changes require that the player be ready to adapt his physical movements accordingly.

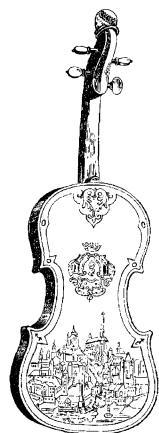
Effective practice strategy builds on success with the *spiccato* stroke in various dynamic levels through a progression of gradually faster tempi, both with 2 or 4 notes per beat as well as 3 and 6. Scales and standard etudes can be creatively adapted for this purpose, and more practical and difficult material can be found in the *10 Etudes sur des traits d'orchestre* by Maurice Vieux (Leduc, 1928). It is well worth acquiring complete parts to Mendelssohn's Italian and Scottish Symphonies, as well as Beethoven's Symphony No. 9 and Schubert's Symphonies 2, 4, and 7. While these works may not frequently appear on audition lists, they contain many pages of material for developing *spiccato* expertise and can provide important background for more difficult excerpts such as those below.

The following excerpts show the *spiccato* stroke in several guises and interspersed with other articulations. Some passages involve a change of dynamics taking the *spiccato* through transition or suddenly introducing a different type of stroke. For each excerpt, the tempo and dynamic level help to pinpoint the precise spot on the bow where the bouncing will be nearly automatic. This automatic bouncing may be lost when practicing slowly for other details, but may be quickly regained after working the passage up to tempo on the string with small bows very near the desired spot for bouncing.

In the Beethoven excerpt, one of the most difficult tasks is to make the transition from the most minute hand-controlled *pp spiccato* to the larger motion *ff* in only three bow strokes (bars 91–93). It is helpful to memorize the physical mechanics and favorite part of the bow for each extreme, repeating bars 91 and 93 many times individually, then slowly practicing the three notes of transition to ensure that they both travel the desired amount of bow towards the frog and make the huge crescendo. Once the distribution plan is made, then it is just a matter of working it into the entire passage by practicing gradually faster tempi.

Example 1. Beethoven, Symphony No. 3, Scherzo

Allegro vivace (♩ = 116)

[illegible]

The tempo, vigor and occasional string crossings in the Rachmaninoff passage help to ensure continuous bouncing for a heavy brush stroke which involves the forearm.

Example 2. Rachmaninoff, Symphony No. 2, 2nd mvt.

Meno mosso $\text{♩} = 104$ [33]

f molto marcato

div.

stacc.

f

più cresc.

p



In the *solì* section below, the player must pace a gradual diminuendo from *forte* to *piano* to *pianissimo*, with manipulation of the amount, part and forcefulness of the bow each contributing to this effect.

Example 3. Rachmaninoff, Symphony No. 2, 2nd mvt.

Solì $\text{♩} = 104$ [35]

f

stacc.

dim.

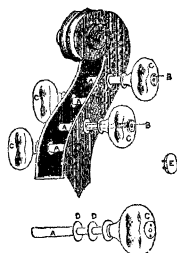
p

più dim.

pp

The *spiccato* in the Brahms excerpt ranges from the *leggiero* in bar 172 (*sempre pp* from before) to the *rf marcato* notes beginning bar 188; performance tradition inserts a missing *mf* or *f* at bar 184 on the second beat, keeping power in reserve for the later printed *crescendo* which reaches *ff* by bar 202. By saving bow on all slurs interrupting the *leggiero spiccato*, the need for a retake can be avoided and the springing bow can stay in the same spot, coming and going as needed. Keeping the bow very close to the string and letting the three successive up-bows in bar 181 travel a bit recoups some bow for the upcoming long slur in bar 182. In bars 184–187, the weight of

Allegro con spirito
♩ = 102-108



170 **H** *pp sempre* *legg.* *sf* *rf marc.*

175

180

186

192

For success in both the Tchaikovsky and Rossini excerpts below, it is important to be able to play the passages up to tempo *on* the string *in* the spot on the bow where this *spiccato* will be played. Then, relaxing the touch and shortening the amount of bow to almost nothing should produce very fast, automatic bouncing on the bow's hair. String crossings and occasional slurs should be accomplished with minimal physical motion so that they do not interrupt the steadiness of the bouncing. Since both excerpts move gradually from higher to lower strings, this means that the arm level should be high enough to easily anticipate arrival on the next lower string without any sudden lurch. One should actually make the little hairpin *crescendo/diminuendo*'s in the Tchaikovsky, instead of merely accenting the top note.

Example 5. Tchaikovsky, Symphony No. 5, 3rd mvt.

Allegro moderato $\text{♩} = 138-144$

141 157

spiccato assai

mf

f

mf

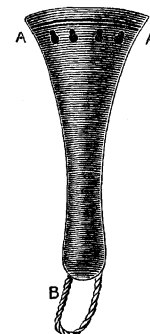
f

The comedic character of the Rossini depends upon sudden changes such as the explosion in bar 78, where the stroke becomes the heaviest of brush strokes immediately following the *leggiero* opposite extreme. The first Rossini excerpt is so soft that it is easy to avoid retaking the bow during the rests in bars 66 and 70, as well as after the half notes in bars 72, 74, and 76, by using almost no bow at all for anything which is not *spiccato*. The loud descending scales of the second excerpt will be most resonant with a heavy, mostly horizontal brush stroke in the lower third of the bow.

Example 6. Rossini, Overture “La Gazza Ladra”

Allegro $\text{♩} = 58-60$
($\text{♩} = 174-180$)

Allegro. 3. $\text{♩} = 174-180$
1 *pp legg.*



Example 7. Rossini, Overture “La Gazza Ladra”

115 *maro.* *f*

122 *f*

128 *f*

Development and refinement of the seemingly infinite variety of *spiccato* strokes involves disciplined pursuit of the mechanical skill, obedience to the composer's tempo and dynamic instructions, imagination for the sound of minute attacks/releases of notes, and often some creative designing of bow distribution. Such excerpts figure prominently in orchestral audition outcomes because it is truly dazzling to hear ensembles large and small dash off passages of fancy *spiccato* bowings in perfect unison. B

—Patricia McCarty teaches college-level students at the Longy School and Boston Conservatory. Former assistant principal of the Boston Symphony Orchestra, she is internationally acclaimed as soloist, chamber musician and recording artist.

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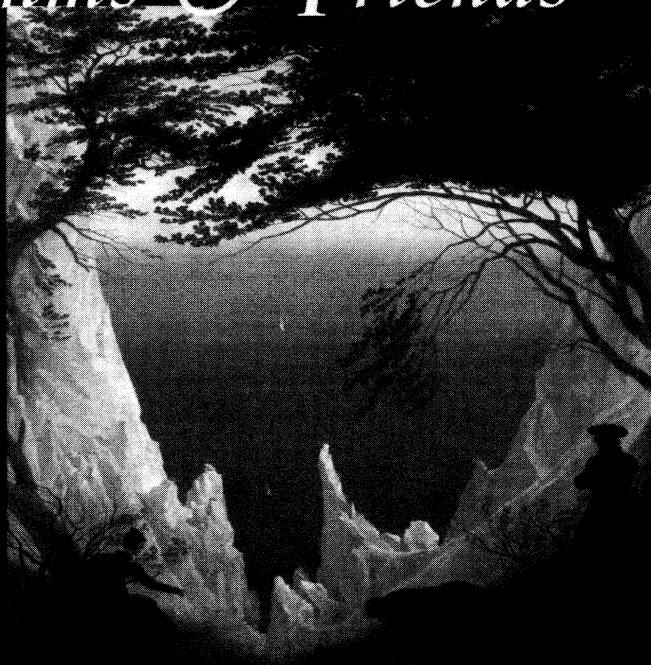
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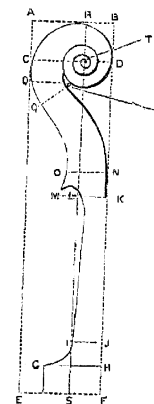
AN INTERVIEW WITH MYRON ROSENBLUM

by Kathryn Steely

As the American Viola Society celebrates its thirtieth anniversary, it is fitting to highlight the significant contributions of the AVS founder and first president, Myron Rosenblum. Myron's tireless efforts in promotion of the viola set the course for what has now developed into the largest viola society in the world. He is also co-founder and co-director of the Viola d'amore Society of America and continues to be an active participant in both societies.

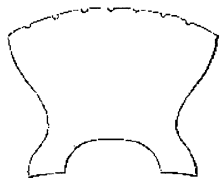


Myron Rosenblum



KS: *Myron, you have had a tremendous influence on the development of interest in the viola through your activities in founding the Viola Research Society (now called the American Viola Society). What brought you to the viola initially?*

MR: Like many of my school friends in The Bronx, New York City, where I was born and grew up, studying a musical instrument was the "norm." There were those who played trumpet, clarinet, piano, accordion, and, of course, the violin. I started violin at the age of eight but did not *discover* music until high school. I went to a fine New York City high school—Brooklyn Technical High School—which had an outstanding music department and a terrific orchestra. During early high school, I started studying violin with Harold Berkeley, a



British-born teacher who had been a pupil of Franz Kneisel. Like Kneisel, Berkeley had a summer music school in Maine and it was during those three wonderful summers that I was first exposed to chamber music and to hearing the lovely sounds of the viola in that context. One of the very first pieces of chamber music I ever heard was the glorious Mozart C Major viola quintet with its enchanting dialogue between violin and viola in the slow movement.

However, it was while in college as a music major that I really fell in love with the sound of the viola and decided to change to that instrument, which also suited my temperament more. I knew many of the recordings of William Primrose, which were, needless to say, awe-inspiring, and my father, who loved music, often spoke of having heard an outstanding woman violist many times in concert—Lillian Fuchs.

My first viola lessons were with Margaret Pardee, a fine violinist and teacher who started me on the viola path. Some time before I was drafted into the U.S. Army (in October 1956), I was able to make contact with William Primrose who I knew was going to be teaching at the Juilliard School. Mr. Primrose accepted me as a private pupil and I had the privilege of being with him for private studies and at Aspen in the summer of 1956.

By the way, Primrose told me that because of another teaching commitment (I believe at Banff) he would not be arriving at Aspen for some weeks and that before he arrived, I would take lessons with another fine violist, Walter Trampler. The Aspen experience was important to my viola life for I heard two great artists in concert over the nine weeks and had inspirational lessons with them both.

KS: Those of us who have “made the switch” have had varying experiences with the transition time between experimenting with the viola and embracing it as our own. Did you continue to pursue both violin and viola simultaneously for a time?

MR: No, my “switch” to the viola was virtually exclusive and permanent. I still played occasional violin in chamber music and in some church concerts a colleague of mine oversaw, but my focus and commitment to the viola were just about total.

KS: You have also been a major player in the viola d’amore community. How did you discover the viola d’amore; what sparked your interest in this somewhat exotic sister to the viola?

MR: In 1956, there was still a draft in place in America and so, at the age of 23, I was drafted into the U.S. Army (inducted on my birthday of all things!). After the obligatory basic training in Ft. Dix, New Jersey, I was sent to Germany and stationed in Stuttgart as violist in the U.S. 7th Army Symphony Orchestra. This orchestra was created by the army essentially as a propaganda tool for the American image in what was then still post-World War II occupied Germany and spearheaded by Samuel Adler who was its first conductor. It was a really fine orchestra, made up of some of the best musical talent in the country who were drafted into the army, for better or worse. We played about 80 concerts a year, mostly for the German public as well as for audiences in other countries.

It was during my army time that I came upon some Archiv LP recordings of Emil Seiler, who played very beautiful music for viola d’amore by Vivaldi, Telemann, Ariosti, Bach, and Stamitz. Seiler was an outstanding violist and viola d’amore player. I was quite taken with this wonderful music and this fine playing on this unusual instrument and made it a point to look for an instrument and research the music when I returned to civilian life.

This is precisely what I did, so that in 1958, I purchased the first of my violas d’amore, acquired whatever music I could find (there was not much in print at that time) and did my research in libraries to locate original music for it.

By 1964, I had amassed microfilm and xerox copies of viola d’amore music and copied out a fair amount of music, and had become familiar and comfortable enough with performing on the viola d’amore that I applied for a Fulbright Grant to study with Karl Stumpf, a well-known violist and viola d’amore player in the Vienna Philharmonic who taught a viola d’amore course at the Vienna Akademie für Musik (now Hochschule). I

received the grant and studied with Prof. Stumpf from September 1964 to June 1965. In addition to my studies with Prof. Stumpf, I had the time to do much research in Vienna, Prague, Darmstadt and other cities and located quite a bit of music for the viola d'amore as well as other intriguing viola and chamber works.

KS: *This then was a rich period of discovery for you—exploring the viola repertoire and viola d'amore repertoire essentially at the same time.*

MR: Although I am primarily a violist, one from the ranks of orchestral playing and chamber music, I always had a great interest in research. Looking for viola d'amore music during my Fulbright year, and also in several subsequent research grants, also enabled me to seek out and discover solo viola and chamber works as well as good music by little- or lesser-known composers. For example, the New York Viola Society will be publishing this fall one of these pieces I found in a monastery in Austria. It is a Viola Concerto in C by Ignatz Gspan—a Classical-period viola concerto that is quite nice and will, I hope, be a valuable addition to the slim list of original viola concerti of the 18th century.

KS: *The AVS celebrates its thirtieth anniversary this year. What events led to the formation of the Viola Research Society, predecessor to the American Viola Society?*

MR: It was some time in the early 1960s that I came upon a book on viola literature by an Austrian, Franz Zeyringer—the *Literatur für Viola*—while browsing in Patelson's Music Shop in back of Carnegie Hall. As one who played and loved the viola, I believed, like most violists, that the original viola literature was miniscule and that we violists had to depend largely on transcriptions, mostly of violin music. So, looking at the Zeyringer book was an exciting revelation, for there were many hundreds of viola pieces in sundry combinations by composers, known and unknown, that were original. Zeyringer listed the sources of many of these works, quite a few of them in manuscript in libraries and archives but many that had been published as well and some in private collections.

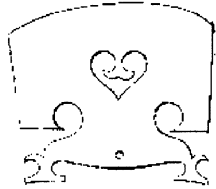
Inside the book was a form in which the author invited the reader to contact him and send information on viola music that he, the author, might not know about. That is precisely what I did. I wrote to Zeyringer, ecstatically praised his book and offered to send him information on American and other viola music. This initiated a very long exchange of letters and I was happy to send data on whatever viola pieces I knew of that were not in his book, plus premieres of new viola music as they were performed in New York City and elsewhere in the U.S.A.

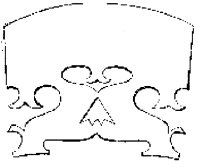
When I was settled in Vienna for my Fulbright year, I wrote to Franz and soon after received an invitation from him to come to his little town of Pöllau in Steiermark. The invitation had an added incentive of giving a performance of one of the works I had come upon in my research, a Concerto in D Major for Viola d'amore and Viola soli with strings by Christoph Graupner. The visit and concert took place, with Franz doing the viola solo part of the concerto and I doing the viola d'amore solo with the local Pöllau string orchestra.

During my visit, Franz showed me his research archives and the amazing work he was doing in cataloguing all known viola music from as many sources as possible from all over the world. He also discussed the idea of an international viola society with chapters around the world. I told him I thought this was a fine idea and we discussed the possibility of an American chapter. Hence, the seeds were put in place for the formation of the American chapter of the Internationale Viola-Forschungsgesellschaft, which came to be known as the Viola Research Society, the forerunner of the American Viola Society.

KS: *What was the initial interest on the part of American violists in such a society and what was the relationship with the international society?*

MR: It wasn't long after I returned to New York City after my year in Vienna, that I started working on the formation of an American chapter of the Viola Forschungsgesellschaft. I wrote an article—"Violists Unite"—for the *International Musician*, the official journal of





the American Federation of Musicians, and then a piece titled “Viola Power” that appeared in *Allegro*, the Local 802 of the A.F. of M. paper. Violists were invited to join the American chapter of the IVG. The response was immediate and enthusiastic and in a very short time membership dues were flowing in from violists across the U.S.A., Canada, and even as far away as England and Australia. The membership of the VRS grew quickly and dramatically. The arrangement was that half of the dues of the American society would go to the International Viola Society. Our dues were \$8.00 in those years and so \$4.00 per member went over to the IVG in Europe. Since the American VRS was the largest and one of the earliest chapters, these monies made it possible for the IVF to exist, grow, to have their initial viola congresses and to offer their yearly viola gifts. In my opinion, the activities of the international group would have been minimal and limited in those early years without the initial support of the American VRS.

Franz Zeyringer came to the first International Viola Congress in America that took place in Ypsilanti, MI, at Eastern Michigan University. He was astounded at the huge turnout and the quality of the three days of events. I believe there were well over 350 attendees, a huge contrast to the previous congresses in Germany that had relatively small numbers who came.

KS: *As part of the activities of the Viola Research Society and the International Viola Gesellschaft you were also involved in the early formation of the International Viola Archive.*

MR: It is my memory that Franz Zeyringer felt he had a mission to have a central viola library as a resource for all viola players. Franz was already collecting music and manuscripts from many sources that would form the basis of a major viola archive. (Incidentally, some of these MSS were “lost” in those initial years which caused much dismay to Zeyringer, as some were irreplaceable 18th-century manuscripts of viola works. It was important to him and was part of the major focus of the overall viola mission he was involved in. If you read Dwight Pounds’s report of this in his book on the history of the American Viola Society, it is clear that two efforts were being done to establish such a library—one by Franz Zeyringer, initially in Kassel and then in Salzburg, and the other by Maurice Riley and myself here in America. As the events unfolded, Maurice and I were diligently working on finding a major institution in America, centrally located, for such an archive. We actually had three interested universities and were working on logistical matters. The VFG’s initial effort to have this archive at the Mozarteum in Salzburg ultimately fell through and thus, Zeyringer, unbeknownst to Maurice and me, turned to David Dalton and approached him with the hope of having the archive at Brigham Young University in Provo, Utah. As you know, this archive was established in connection with the Primrose collection, and with the resources and support of BYU, it is undoubtedly the most important center of viola music and documents in the world.

KS: *Would you agree that initially the Viola Research Society was, as its name implies, interested primarily in viola literature through research and performance? Has the focus shifted much over the past thirty years?*

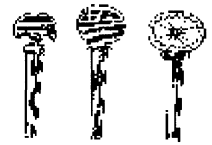
MR: It was my sense that the original organization in Europe, the VFG, essentially started as a research one. Franz Zeyringer was a performing violist and a music teacher in a small school in his town of Pöllau. The work he was doing was basically cataloguing all known viola works, original and arrangements, that he could locate. But, despite the thrust of research, he was also greatly interested in performance and the early viola ‘congresses’ in Germany did mix performance and research. Zeyringer had a trio of his own (clarinet, viola and piano) that was actively performing and among the early gifts given to members of the international society and chapters were editions of viola music.

Over the years, I think that there has been more emphasis on performance, which is a good thing. Today, we have such a fine list of wonderful violists that congresses can easily be filled with superior violists and musicians over three and more days. The Primrose Viola

Competition adds to this performance element and certainly is an important vehicle for identifying and promoting superior viola talent today.

Yet, the research element is still strongly present, as witnessed by the wonderful Journal of the AVS that was edited by David Dalton and now by yourself. And the Primrose Archives at Brigham Young University are a major research source for violists over the world.

KS: *As previously mentioned, you have been long associated with the viola d'amore. Not only can we thank you for founding an American Viola Society, but you are also one of the founders of The Viola d'amore Society of America. How long has this sister society been in existence?*



MR: The Viola d'amore Society of America was created in 1977 by Daniel Thomason of Culver City, CA, and myself. Dan is a fine violist and a pupil of Paul Doktor, whom I first met in Stuttgart in the 7th Army Symphony. As I was exiting from my army time, Dan had just arrived and it was I who "showed him the ropes" of the new way of life there. Dan and I both became interested in the viola d'amore quite independently during our army stays in Germany.

With the growing interest in baroque music and performance practices that was taking place about then, we decided to try to form a society dedicated to the history, music, and performance of this instrument.

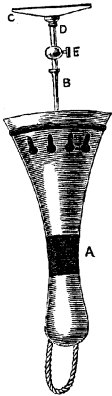
You know, the viola d'amore has always involved important composers and players, either violinists or violists, since it hit the European continent during the 17th century. Vivaldi was a viola d'amore player and wrote eight wonderful concerti for it; Attilio Ariosti, one of Handel's competitors on the London opera scene at that time, was a viola d'amore player of note and wrote some outstanding Lessons and sonatas for it. We have some fine music by Telemann, Bach, Quantz, A. Scarlatti, Christoph Graupner, Johann Mattheson and others from the Baroque period. Carl Stamitz toured widely on both viola and viola d'amore and wrote some wonderful music for viola d'amore. He was one of quite a few composers of the Classical era who found the viola d'amore attractive.

However, it really fell to performers to keep this instrument alive and we can look back to Chrétien Urhan, solo violist in the Paris Opera for whom Meyerbeer wrote the famous viola d'amore obbligato in his opera "Les Huguenots"; Louis van Waefelghem, Belgian violist and viola d'amore player who taught viola at the Paris Conservatoire and played viola in concerts with Joachim, Auer, Sarasate, Vieuxtemps and Sivori; Henri Casadesu; Charles Martin Loeffler (who wrote a wonderful symphonic poem, "La Mort de Tintagiles," for viola d'amore and orchestra); and closer to our own time, Paul Hindemith (who concertized on the viola d'amore and made some realizations of baroque works), the afore-mentioned Emil Seiler, Karl Stumpf, Renzo Sabatini, Wadim Borrisovsky, Harry Danks, Bruno Giuranna, and Walter Trampler. The latter group were all outstanding viola players who found great beauty and value in the viola d'amore repertory.

KS: *What was the initial interest in a viola d'amore society?*

MR: When we initially formed the society, we had no idea if it would catch on, but it did. We have a small but dedicated membership—about 160 players, mostly violists, from all parts of the world. Some of them are or were in major orchestras, such as the Boston Symphony, the Vienna Philharmonic, I Musici, the Seattle Symphony, the Minnesota Orchestra, the Los Angeles Philharmonic, the Dresden Staatskapelle, etc. Among our members were Walter Trampler and Burton Fine, Igor Boguslavsky, Massimo Paris, all outstanding violists, and violinist David Fradkin from Israel.

The Society today publishes Newsletters two times a year, offers publications of viola d'amore music, and holds International Viola d'amore Congresses every other year. Our last congress was in Trossingen, Germany, in 2000 and our next one will likely be in Warsaw and Cracow, Poland, next year.



KS: *The past decades have produced a challenge for acoustic instruments from the technology sector. What do you foresee in the near future for the viola and "classical" music? Any words of advice you might like to pass along as we enter the new millennium?*

MR: Living in New York City, one of the richest cultural cities in the world, it is disturbing to see the aging audiences and dearth of younger people at concerts, theater and other cultural events. At my college where I teach, an urban one in the City University of New York system, Western music and culture seems to be increasingly more foreign to our multi-ethnically-mixed student population.

The free-lance musical scene in NYC is not nearly as rich and active as when I was in the middle of that some years ago. With the past changes in tax laws, patronage of many cultural institutions was dramatically diminished. Many musical groups suddenly vanished or curtailed their offerings. The major and established musical organizations survived these changes, but the mid-level and smaller groups really suffered for want of funding and support. However, I believe this may be just part of a cycle of tastes that the arts often suffer through and go in and out of.

Added to these factors is the shameful philosophy of many school systems around the country who perceive music, art and the other arts as "frills" and inconsequential, especially when budgets are tight. Our educators and politicians still have not learned the unique value of the arts as tremendous learning and character-building tools and for the formation of one's positive self-image.

As to the viola, I believe it is in a stronger position than ever before. The playing level is extraordinarily high. The past image of the violist "who can't make it as a violinist" is fast disappearing. The international viola congresses, competitions, fine journals and newsletters devoted exclusively to the viola, and highly structured viola societies are unique in the world of strings.

I am convinced, as a performer and music educator, that in the end quality will prevail. Tastes do change and I believe that the serious and committed violist, ready to forge ahead no matter what and offer his or her art will be an important part of the musical fabric of the future and be accepted by the musical establishment without reservation.

For further information on The Viola d'amore Society of America, please contact either **Myron Rosenblum**, Viola d'amore Society of America, 39-23 47th Street, Sunnyside, NY 11104; Tel. (718) 729-3138; Email: myrose@erols.com or **Daniel Thomason**, Viola d'amore Society of America, 10917 Pickford Way, Culver City, CA 90230; Tel. (310) 838-5509; Email: dthomaso@lausd.k12.ca.us. ¶

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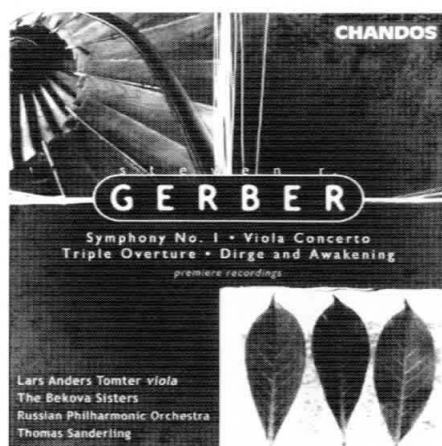
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AVS CHAPTERS

Utah Violafest

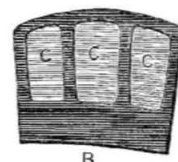
This year's ViolaFest, sponsored by the Utah Viola Society and Brigham Young University, took place from March 7–11, 2001. The featured artist was Lars Anders Tomter, who came all the way from Norway to give college and pre-college students two master classes, a recital, and another important public appearance. Tomter is a large, blond man whose forefathers, I imagine, sailed the seas in Viking longboats. His instrument must be the viola equivalent of one of those longboats, a Gaspar da Salò, over 17 inches. He draws a wonderfully large and rich tone, and all were greatly impressed with his artistry. Prof. Tomter was the soloist in the annual Primrose Memorial Concert in which he played works by Schumann, Kvandal, Paganini, Britten, Brahms, and a Primrose transcription of Schubert. He seemed able to do anything he wanted with a natural ease and conviction. During his master classes, he emphasized the importance of correct bow technique and basic set up, and exploring one's own imagination.

Tomter joined the Mormon Tabernacle Choir in a solo (with organ and harp) of

Massenet's familiar *Meditation* and an arrangement of a Faurè chanson for viola and choir. This took place in the famous Tabernacle in Salt Lake City during the Choir's regular nationwide Sunday television broadcast. The Choir members were impressed with Tomter as a marvelous violist and also as a modest human being.

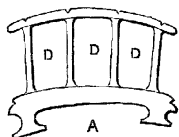
ViolaFest also featured a lecture demonstration, "The Mind of the Quartet Violist," given by Brant Bayless, violist of the Arcata Quartet, in residence at Utah State University in Logan. Bayless also conducted a quartet master class with an advanced BYU student quartet that was very stimulating. Dr. David Dalton gave a lecture entitled, "Preparing for the Profession—'I've graduated, now what?'" This was helpful in offering basic advice in setting up a private studio, making oneself known in a new community, preparing a personal vita, and suggestions on working toward auditions in orchestras. There was a good variety offered to all attending these excellent events.

—Tyler Hokanson
BYU undergraduate viola major



From left: Richard Elliot, Tabernacle organist, Tamara Oswald, harp, Lars Anders Tomter, viola, and Dr. Craig Jessop, director, Mormon Tabernacle Choir.

Karen Tuttle "Coordination" Workshop



The weather in Cleveland was perfect for a seminar that ultimately was about physical relaxation: 72 degrees, blue skies, no wind. The occasion was the Karen Tuttle "Coordination" Workshop, held June 8–10 at the Cleveland Institute of Music.

Forty participants plus a number of auditors were privileged to interact with Karen Tuttle (faculty at Curtis & Juilliard) and four of her former students, now extraordinary teachers themselves: Jeffrey Irvine (Cleveland Institute of Music), who conceived the idea for the workshop; Lynne Ramsey (First Assistant Principal Viola, Cleveland Orchestra); Karen Ritscher (Rice University & Manhattan School); and Susan Dubois (University of North Texas). We were there to hear and see Karen Tuttle demonstrate her original ideas on "coordination" and to witness how her students currently interpret them.

The workshop brochure gave us the following definition:

Coordination is the word that Karen Tuttle uses to refer to her physical approach to the instrument. There are many aspects, including stance, balancing the instrument, physical releases, musical impulses, and emotional responses to the music.

Karen Tuttle developed her original ideas as an attempt to analyze how William Primrose played the viola. Primrose, the great violist, was a visceral player and would tell his students "Just play!". Ms. Tuttle's analysis has led to a codified method, one that brings out the resonant expression of the viola to its fullest. A hallmark of her school of teaching is showing exactly where in each phrase to release physical tension (rather than just yelling at someone to "relax!") and then using the bow to shape musical phrases. These methods result in a vibrant and open sound, coupled with phrases that have direction, elegance and balance.¹

The workshop was organized into group classes (with all the students in attendance) and five concurrent smaller classes each led by one teacher. In the small classes, eight people got a chance to play a short piece (or even just a

scale!) which was then used as a springboard for the "coordination" discussion. Each class, with its overlap of ideas, reinforced the others. By the end of the third day, the participants had begun to get familiar with these powerful ideas and to see how they could help their own playing.

Audience members were free to ask questions of any nature at any time during the classes, so there was a great sense of involvement in the learning process. Every teacher at the workshop was willing to discuss these questions and demonstrate, and this made for a captivating experience—I don't think I saw one yawn over the three days.

Post-class discussions were exciting—everyone was eager to jump into a practice room and try out all the new ideas! It was a wonderful experience to have been able to have such outstanding instructors share their ideas with us in such a personal setting.

Each teacher had their own style, though they all shared basic attributes. All of them were remarkably supportive and encouraging and had a very tactile approach to demonstrating concepts, and they all emphasized vibrancy of tone, physical relaxation, and music making with flow and direction. Karen Tuttle was spry and funny and energetic, and she would quickly get you to hold the viola in a relaxed manner; Jeffrey Irvine would give a student an exercise and have them go through it in such a calm manner that they would see immediately how they could easily master each step of the process; Lynne Ramsey was so free and balanced and encouraging and just magical in her demonstrations; Karen Ritscher flexibly applied the basic workshop concepts to many different body types, helping students find what method would work for them specifically; Susan Dubois had tremendous energy and enthusiasm, and her articulate explanations of concepts and exercises filled many pages in our notebooks.

All in all, a terrific and inspiring weekend. Bravo to everyone involved!

—Ralph Fielding is on the Executive Board of the AVS and the viola faculty of the University of Southern California.

¹ Look for a detailed discussion of Karen Tuttle's thoughts on coordination in the next issue of JAVS.

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RECORDING REVIEWS

by David O. Brown

Atterburg: Suite for Viola, Violin and Strings;
Geszler: La Toupie; **Beethoven:** Rondino;
Bloch: Jewish Song; Supplication; Prayer;
Nigun; **Massenet:** Meditation from *Thais*;
Saint-Saëns: Concerto for Violin No. 3 (arr.
for strings—Varga). **Laurent Galliano**, viola;
Mirijam Contzen, violin, et al.; Orchestra,
Soloists and Ensemble of High School of
Music Sion; Tibor Varga, director.

Review: This is one of two records sent to me by the Tibor Varga Foundation featuring young musicians of L'Ecole Supérieure de Musique Sion, which is directed by the eminent violinist, violist, conductor, adjudicator and educator Tibor Varga. The musicians come from all over Europe and are among the finest talent to be found. Only forty are selected. Ms. Contzen plays an arrangement of the Saint-Saëns Violin Concerto No. 3. She also plays the violin solo in the Sinfonia Concertante of Mozart mentioned later on this list. She's an extraordinary talent. Mr. Galliano plays in the Atterburg piece with sensitivity and warmth. For lovers of string playing—highly recommended.

Bach: Viola Concerto (arr. by Fischer); Violin Concerto BWV 1052; Concerto for Flute, Harpsichord, and Violin BWV 1044. **Jane Atkins**, viola, et al.; Adderbury Ensemble. ASU Quicksilver CD QS 6243.

Baird: Concerto Lugubre for Viola and Orchestra; Scenes for Cello, Harp, and Orchestra; Oboe Concerto; Psychoderma for Orchestra; Canzona for Orchestra. **Rainer Schmidt**, et al.; Staatsphilharmonie Rheinland-Pfalz; Philharmonie de Lorraine, Jacques Holtmann, conductor. Koch Schwann, Musica Mundi 3-6770-2.

Review: The expertise and musicianship of all the players involved in this release is world class. The recorded sound is timbrely true and,

in its dynamic range, staggering. Tadeusz Baird has finally broken out of Poland! Bravo! —William Zagorski, *Fanfare*

Benjamin: Viola Sonata, Jamaican Rhumba; Violin and Cello Sonatas; Tombeau de Ravel; Humoresque; Arabesque; Carnavalesque. **Esther Van Stralen**, viola; Tall Poppies Ensemble. Tall Poppies 134.

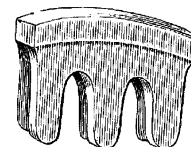
Review: When this disc was over Benjamin had won me over . . . Here's a record's worth of his writings that are unaccountably neglected. Benjamin's chamber works are highly melodic, short yet pungent, with a strength of harmony that is distinctive. —Justin R. Herman, *American Record Guide*

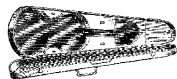
Invocations: **Bennett:** After Ariadne; **Hawkins:** Urizen; **Kampela:** Bridges; **MacRae:** The City Inside; **C. Matthews:** Oscuro; **Musgrave:** In the Still of the Night; **Payne:** Amid the Winds of Evening; **Saxton:** Invocation, Dance, Meditation; **Tiensuu:** Do Job; **Woolrich:** Three Pieces. **Paul Silverthorne**, viola. Black Box BBM 1058.

Review: Familiar as lead viola in the London Symphony Orchestra and London Sinfonietta, Paul Silverthorne here demonstrates his credentials in contemporary recital fare, all of which he commissioned . . . CD-Rom players can access four additional tracks (includes a work by Cole Porter). —Richard Whitehouse, *Gramophone*

Biggs: Viola Concerto; Cello Concerto; Concerto for Orchestra. **Paul Silverthorne**, viola; Virginia Kron, cello; Paul Freeman, Czech National Symphony Orchestra. Albany Troy 394.

Review: The music is very attractive and very well played . . . will serve as a fine introduction to the composer's music —John Story, *Fanfare*





Brahms (arr. by Westphal): Scherzo from F.A.E. Sonata; Sonatas No. 1, No. 2 for Viola and Piano. **Barbara Westphal**, viola; Ursala Oppens, piano. Bridge BCD9021.

Review: I felt bad criticizing Westphal's recent Bach Suites CD because I know what a fine violist she is. This proves it—this is an outstanding recording—one of the very best in my collection of this repertoire. The tone is lush, her technique secure and her phrasing subtle and sensitive. I especially like that she does not try to change the register to make the viola sound like a clarinet as some other violists have done. I want those solid low tones and she provides them. Ursala Oppens is a fine pianist who provides all the strength and tone required.

Morton Feldman: The Viola in My Life IV; Instruments 11; **David Felder:** In Between; Coleccion Nocturna. **Jesse Levine**, viola; Jan Williams, conductor; Harvey Sollberger, conductor; June in Festival Orchestra. EMF CD 033.

Review: The only work that features the viola is the Feldman work *The Viola in My Life IV*. The viola carries the melodic responsibility to the orchestra's sound clusters. A simple melody is used almost like an *idée fixe*. Jesse Levine plays with sweep and grandeur and provides us with some of his best playing. Felder's music provides little of substance for me. All the compositions are of a similar mold where each piece overstays its welcome. Jesse Levine is the only redeeming entity.

Gabel: Whale Hunt Dream; **Brisman:** Sinfonia Concertante for Viola and Orchestra; **Koplow:** Elegy for Viola and Orchestra; "Martin Luther King Jr."; **Stewart:** Viola Concerto. **Karen Dreyfus**, viola; Jerzy Swoboda, conductor; Silesian Philharmonic Orchestra. MMC 2079.

Review: This disc demonstrates a master of the instrument to whom technical challenges are simply tossed aside. . . . —David Denton, *Fanfare*

Elegies for Viola and Piano; **Glinka:** Viola Sonata; **Glazunov:** Elegie; **Franck:** Sonata for Violin (transcribed for viola by Felix Schwartz); **Delius:** Viola Sonata No. 2;

Vieuxtemps: Elegie. **Felix Schwartz**, viola; Wolfgang Kom, piano. Glissando 77 9017-2.

Review: He (Mr. Schwartz) possesses a solid and utterly reliable technique and a huge tone to go with it. —*Strad*

Haydn: Duos Nos. 1–6; **Mozart:** Duos No. 1, No. 2. **Miguel daSilva**, viola; Guillaume Sutre, violin. Trasart TR 103 (2 discs).

Review: Sutre and daSilva are members of the Ysaye Quartet and well in tune with each other . . . watertight ensemble and unanimous phrasing. —Carlos Maria Solare, *Strad*

Hindemith: Sonata Op. 11 No. 4; **Schumann:** Maerchenbilder; **Debussy:** Beau Soir; **Falla:** Suite Populaire Espagnole; **Bruch:** Romance. **Karen Dreyfus**, viola; Robert McDonald, piano. Bridge BCD 9016.

Review: It's just a little hard to become enthusiastic about this disc when I have so many examples of these works in my collection—*Maerchenbilder*, for example—sixteen, to be exact. Not that there is anything wrong with Ms. Dreyfus's playing. She gives idiomatic performances of the compositions with her lovely tone and sensitive phrasing. There is one composition on this disc that makes it indispensable—the Falla *Suite Populaire Espagnole*. As far as I know, she is the only violist to have recorded the work. Since I sang the songs upon which the Suite is based, I appreciated hearing it on the viola.

Mozart: Sinfonia Concertante K 364; Concerto in D Major for Violin and Piano (reconstructed by Philip Wilby). **Nobuko Imai**, viola; Midori, violin; Christoph Eschenbach, piano and conductor; NDR Sinfoniorchester. Sony SK 89488, SS 89488 (multi-channel super audio CD).

Note: Super audio CDs must be played on a super audio CD player.

Ligeti: Sonata; **Kurtag:** Jelek; **Dillon:** Siorram; **Dusapin:** Inside; **Sciarrino:** Tre Notturmi Brillante; **Berio:** Sequenza VI. **Garth Knox**, viola. Montaigne MO 782082.

Mozart: Sinfonia Concertante K 364; Overture to *Don Giovanni*; Concerto for Violin and Orchestra. **Tibor Varga**, viola, violin and conductor; Mirijam Contzen, violin; Orchestra of Tibor Varga Festival Sion. Tibor Varga Foundation CH 1971 Grimsuat, Valais-Sion, Switzerland.

Review: I had read in *Strad* magazine that the Varga Foundation was putting out a series of recordings—especially a Mozart Sinfonia Concertante featuring Mr. Varga playing the viola. I contacted the Foundation and was quite elated to receive the two recordings in the series that featured the viola. The Sinfonia with Ms. Contzen on the violin is played superbly. Mr. Varga is as adept on the viola as he is on the violin. Ms. Contzen is a protégé of Mr. Varga and she is gaining a reputation as one of Europe's finest young players. Among my ninety-plus different recordings of the Sinfonia this one moves near the top. Bravo! Bravo!

Mozart: Sinfonia Concertante K 364; Rondo K 379; Adagio K 261; Violin Concerto No. 2. **Veronica Hagen**, viola; Augustin Dumay, violin, conductor; Camerata Salzburg. Deutsche Grammophon CD 459 675-2.

Review: The performing here is often too dogged for my taste . . . trills are often stressed, dynamic and octave work is too fierce. . . . —Jeffrey Joseph, *Strad*

Reger: Sonata for Viola and Piano Op. 49 No. 1, No. 2; Sonata for Viola and Piano Op. 107. **Barbara Westphal**, viola; Jeffrey Swann, piano. Bridge 9075.

Review: Reger supposedly wrote the first two sonatas upon the sonatas of Brahms saying, "All right, so I am going to write two of those too." I do believe the shifting moods present more of a challenge than the Brahms sonatas. At times lyrical, playful, then brusque, they run the gamut of emotions and carry us wistfully along. At first written only for clarinet; the viola arrangements came later. The opus 107 was written for both instruments at the same time. The demanding piano parts are ably and sumptuously performed by Jeffrey Swann. I have looked at several old

record catalogues and could not find any recordings of these works before a 1993 release by violist P. Cortesen on the Posh Boy label. Obviously this was a labor of love for Ms. Westphal and the many difficulties in them presented no detriment to her many admirable qualities. I thank her for playing them. I, for the life of me, cannot account for their neglect.

Reger: Viola Sonatas. **Joseph Kluson**, viola; Sachiko Kayahara, piano. Praga 250 152.

Review: The playing is fine and rather delicate. . . . —*American Record Guide*

Additional Review: Kluson plays his part . . . with much warmth but also with variations of tone color. —Tully Potter, *Strad*

Rogister: Fantasy Concertante for Viola and Orchestra; Concerto for Viola and Orchestra; Concerto for Violin and Orchestra. **Therese-Marie Gilissen**, viola; Philippe Hoch, violin; Symphony Orchestra of Pecs (Hungary); Marc Trautmann, conductor. Koch Schwann 3-1718-2.

Review: These are the first works I've ever heard of the Belgian violist-composer Jean Rogister (1879–1964). Rogister was the natural outgrowth of the Belgian composer Henri Vieuxtemps. His works are pleasant without being memorable. Ms. Gilissen's strongest attributes are probably her phrasing and sensitive outlook toward the composer's wishes. Her vibrato is on the fast side, almost suggesting an arm vibrato, which detracts from her warmth. Nevertheless, I do feel that these compositions are a welcome addition to the repertoire.

J. Stamitz: Viola Concerto in G; **A. Stamitz:** Viola Concerto in B-Flat; **Sperger:** Viola Concerto in D. **Vidor Nagy**, viola; Kurpfälz Chamber Orchestra; Jiri Malat, conductor. Koch Schwann 367552.

Review: Vidor Nagy is a Hungarian-born virtuoso currently principal violist of the Warttemberg State Orchestra in Stuttgart. The recording is somewhat dry but clear. Decent notes complete this attractive, but too short, issue. —Carl Baumann, *American Record Guide*



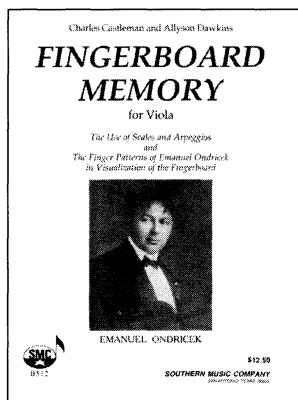


Additional review: By and large the music is indicative of a high level of craft. . . . The performances are about as good as one can expect for such esoteric repertoire. Hungarian Nagy . . . is both technically impressive and consistently lyrical. . . . —Robert Emmett, *Fanfare*

James Wilson: Concerto for Viola—Menorah; Concertino; Pearl and Unicorn.

Constantine Zanidache, viola; Alan Smale, violin; National Symphony Orchestra of Ireland; Coleman Pearce, conductor. Marco Polo 8.225027.

Richard: Viola Sonata; Symphony No. 11; Tribulations. **Misha Amory,** viola; New Zealand Symphony Orchestra; James Sedares, conductor. Koch 7483.



The purpose of this book is to facilitate the learning of scales and arpeggios through a combination of visual and physical memory of the fingerboard. One must memorize scales and arpeggios to become fluent in the very rudiments of musical performance. Playing scales and arpeggios while seeing the notes with fingerings enables one to quickly learn and memorize by associating the sound of each pitch with the written note. In addition to scales and arpeggios, the finger patterns of Emanuel

Ondricek are an invaluable tool for playing repeated figures from memory and visualizing the fingerboard in all different keys. It may well be that the Ondricek finger patterns contained in this book are appearing in print for the first time.

—Allyson Dawkins



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Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and the Stanford String Quartet, and on such series as

Chamber Music West, Chamber Music Sundaes and the Mendocino Music Festival. He received the B.M. from the Oberlin Conservatory, the M.M. from the Manhattan School of Music and the D.M.A from the University of Michigan.



Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He has taught at Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple

University, Oregon State University, University of Western Washington, the Berkshire Music Festival, the Aspen Music Festival and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.



A native of Russia, **Leonid Gesin** studied with A.G. Sosin at Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov

Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.



Jodi Levitz earned the B.M. and M.M. degrees from The Juilliard School, studying with Margaret Pardee, Paul Doktor and William Lincer. Currently principal violist of the Chamber Orchestra of Mantova and the Orchestra Citta di Ferrara (Italy), Ms. Levitz collaborates

frequently as guest principal violist with the National RAI Orchestra and the Orchestra Toscanini of Parma. She has also been principal violist of I Solisti Veneti and formed the Chicago String Trio and Duo Rolla.

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PIVA is the official archive of music for the viola of both the International and American Viola Societies. The entries are listed according to the Zeyringer classification of instrumentation. Information on how to search PIVA online may be found on page 65.

Viola-Solo

Annað sjálf álfsins : f. víólu / Atli Ingólfsson.
Reykjavík : Iceland Music Information Centre,
1994.

Folio M 47 .A84 A56 1994

Odd man out : for solo viola / Michael Berkeley.
Oxford, England : Oxford University Press,
Music Dept., c1994.

M 47 .B47 O32 1994

Kvedja f. víólu / Hilmar Þorðarson.
Reykjavík : Iceland Music Information Centre,
1990.

Quarto M 47 .H54 E43 1990

Silent place : for viola / Glenn Lieberman.
New York : Rinaldo Music Press, c1985.
M 47 .L54 S54 1985

Líf í tuskunni : f. víólu / Mist Þorkelsdóttir.
Reykjavík : Íslensk Tónverkamidstöð, 1987.
Quarto M 47 .M56 L53 1987

Tveir : f. víólu / Sveinn Lúðvík Björnsson.
Reykjavík : Iceland Music Information Centre,
1992.
M 47 .S953 T82 1992

Salve Regina : Solo für Bratsche oder Violine,
1996 / Reinhold Urmetzer.
Karlsruhe : Tre Media Edition, c1998.
M 47 .U75 S24 1996

Cembalo und Viola

Sonate für Viola und Cembalo / Ortwin
Benninghoff. Berlin : Verlag Neue Musik,
c1999.
M 226 .B453 S65 1999

Klavier und Viola

Tenebrae : für Viola und Klavier, op. 82 /
Michael Denhoff.

Bad Schwalbach : Edition Gravis, c1997.
M 226 .D454 T46 1997

Piccolo musica notturna : lítið naeturljóð : f.
víólu & píanó / Jón Nordal.
Reykjavík : Iceland Music International
Centre, 1995.
M 226 .J648 P52 1995

Baroquefantasy n. 2 : per viola e pianoforte :
op. 26 n. 5 / Giorgio Pacchioni.
Bologna : Ut Orpheus Edizioni, c1998.
M 226 .P32 B37 1998

Sonata for viola and piano : (1994) / Thomas
Pasatieri.
New York : Subito Music Publishing : Bryn
Mawr, Pa. : T. Presser, sole selling agent, c1995.
M 226 .P379 S66 1995

Sex íslensk þjóðlög : ... fyrir víólu og píanó, /
Þorkell Sigurbjörnsson.
Reykjavík : Íslensk Tónverkamidstöð, 1969.
M 226 .T528 I84 1969

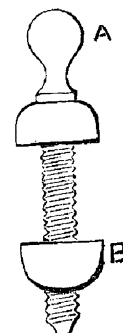
Klavier und Viola (Arr.)

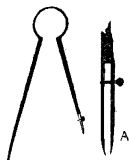
Mélodie : elegy from The Erynnies : op. 10 / J.
Massenet ; viola part edited by S. Deery.
New York : Carl Fischer, c1937.
M 228 .M373 E79 1937

Le cygne = The swan = Der Schwan : violon-
cello/viola & piano / Camille Saint-Saëns.
London ; New York : Edition Peters, c1995.
M 228 .S25 C38 1995

Zwei Violon

Nellinger Elegien : per due viole : op. 142 /
Bernhard Krol.
Offenbach (Main) : Edition mf, c1999.
M 287 .K75 N44 1999





Sabotherm : for two violas / Andrew Thomson.
England? : Forward Music, c1988.
Quarto M 287 .T50 S22 1988

Violine und Viola

Eight aspects of appreciation : for violin and viola / Jeffrey Mumford.
Bryn Mawr, Pa. : T. Presser, c1999.
M 287 .M85 A86 1999

Duo for violin and viola / Jean Sibelius.
Helsinki : Edition Fazer, 1997, c1994.
M 287 .S52 D86 1997

Flöte und Viola

Serenata für Flöte und Viola = Serenata for flute and viola : (notturmi) / Carl Khym ; herausgegeben von Stanislav Ondráček.
Winterthur, Schweiz : Amadeus, 1996.
M 291 .K49 S47 1996

Marimbaphon und Viola

Jakobsdag : Lítill samleikur fyrir víólu og marimbu / Óliver Kentish.
Reykjavík : Iceland Music Information Centre, c1999.
M 298 .O45 J34 1999

Violine, Viola und Violoncello

Trio f. violin, viola & cello / Finnur Torfi Stefánsson.
Reykjavík : Íslensk Tónverkamiðstöð, 1985?
M 351 .F55 T74 1985

Trio, violin, viola, violoncello / Lou Harrison.
New York : C.F. Peters, c1961.
MiniScore M 351 .H357 T74 1961

Suite pour trio à cordes / Andre Jolivet.
Paris : G. Billaudot, 1990?, c1969.
M 351 .J64 S84 1990

Changes = (Forandringer) : trio for strings, op. 79, 1987 / Oddvar S. Kvam.
Oslo : Norwegian Music Information Centre, 1987?
M 351 .K99 op.79 1987

Violine, Viola und Contrabass

Trío f. violin, viola & bass / Gunnsteinn Ólafsson.
Reykjavík : Iceland Music International

Centre, 1985?
M 351 .O42 T74 1985

Verschiedene Besetzungen

Nonet for strings / Aaron Copland.
London ; New York : Boosey & Hawkes, c1962.
MiniScore M 952 .C67 N72 1962

Viola-Solo, mit Orchester

Concerto for viola and orchestra : op. posth. / Béla Bartók ; prepared for publication from the composer's original manuscript by Tibor Serly.
London ; New York : Boosey & Hawkes, c1950.
M 1014 .B37 C65 op.posth. 1950

Frauenleben : 9 lieder pour alto et orchestre / Betsy Jolas.
Paris : G. Billaudot, c1994.
Quarto M 1014 .J64 F72 1994

Harfe- und Viola-Solo, mit Orchester

Musik für Viola, Harfe und Streicher / Dieter Acker.
Berlin : Ries & Erler, c1999.
M 1140 .A24 M87 1999

Zwei Violon- und Cembalo-Solo, mit Orchester

Concerto pour 2 altos, clavecin et orchestra à cordes / Edison Denisov.
Paris : Gérard Billaudot, c1999.
Quarto M 1140 .D46 C66 1999

Gesang, drei Violon und Violoncello

Trzy pieśni na sopran z towarzyszeniem 3 altówek i wiolonczeli = Three songs for soprano accompanied by 3 violas and cello / Tadeusz Baird.
Kraków : Polskie Wydawn. Muzyczne, 1996.
MiniScore M 1613.3 .B35 P53 1996

Rezitation und Viola

Alone : for female viola/reciter / Leo Smit; poem by Emily Dickinson.
Bryn Mawr, Pa. : T. Presser, c1998.
M 1625 .S64 A46 1998



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PIVA is the official archive of the International and the American Viola societies. We wish to be user-friendly and to aid you in your needs regarding the viola repertoire.

Holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through interlibrary loan.

USING THE CATALOG

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is www.lib.byu.edu/newhome.html. Anyone with access to the Internet should be able to use the catalog. Some users who receive their Internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your computer. The catalog may not function properly with earlier versions.

Once you have made the connection to the BYU Library home page, select the option LIBRARY CATALOGS-BYU LIBRARY. The catalog can be searched in four different modes. BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA. To use BASIC SEARCH (the default mode) follow these steps:

Leave LIBRARY pop-up menu set at ALL.
Leave the SELECT SEARCH TYPE option set to KEYWORD.

Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.

Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.

Subject searching can be more complicated. Subject information in the catalog is based on the Library of Congress Subject Headings and the Zeyringer classification scheme for viola music. If you are familiar with either of these systems enter keywords (e.g., "viola AND duets") and then click on the SUBJECT button. If you are not certain of terminology used in the subject headings, then enter common descriptive terms for musical genres and click on SEARCH EVERYTHING.

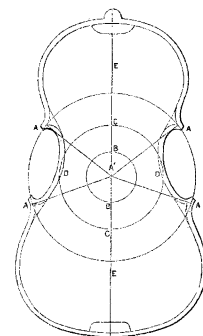
The truncation symbol of the dollar sign (e.g., "sonat\$") retrieves sonata, sonaten, sonates, etc.

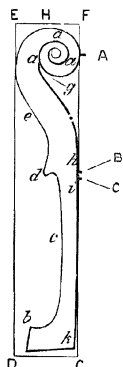
The results of the search are first displayed in a list showing only call number and title page information.

To view the full citation for the item, click on the VIEW button on the left side.

In the full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the





PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or to save to a disk.

Just for fun, try entering the keyword search "primrose AND viola AND archive" and click SEARCH EVERYTHING.

The ADVANCED SEARCH mode allows greater flexibility in combining keywords and permits limiting a search to a specific media format. Here are some tips for advanced searching:

Pop-up menus in the left-hand column let you specify the category for the keywords you enter.

Pop-up menus in the right-hand column let you select a boolean operator.

In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.

Use the ITEM TYPE pop-up menu to limit the search to a specific type of media such as a CD or SCORE, etc.

Experiment with the different options and pop-up menus to modify your search. The interface is generally simple and intuitive.

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