

JOURNAL of the AMERICAN VIOLA SOCIETY

Chapter of
THE INTERNATIONAL VIOLA SOCIETY
Association for the Promotion of Viola Performance and Research

Vol. 5 No. 1

Spring 1989



VIOLIST oder BRATSCHIST.

Die Stim ist etwas ruh. so die Violo giebet.
Doch heist sie angenehm. dem der sie recht versteht.
ein Stuck wird edeler geachtet und geliebet.
wann dieser artige Thon zugleich darunter geht.
Rom. so die Mutter-Stadt der Music-Künstler heisset.
ist. die mein Instrument als etwas schönes preisset.



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American Viola Society



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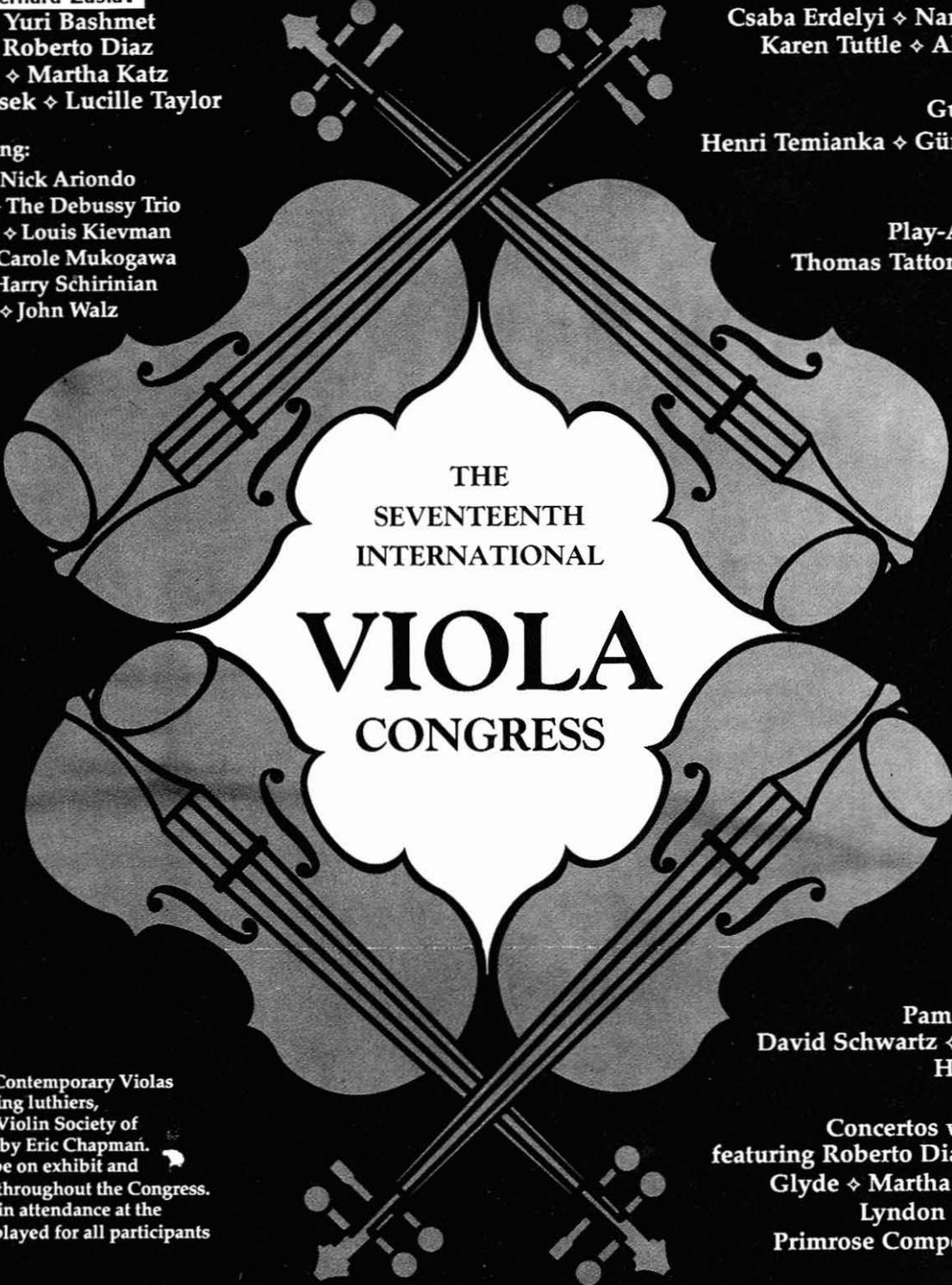
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by Paul Coletti.

LECTURES:
Pamela Goldsmith
David Schwartz ♦ Paul Siefried
Hans Weisshaar

Concertos with Orchestra
featuring Roberto Diaz ♦ Rosemary
Glyde ♦ Martha Strongin Katz
Lyndon Taylor and the
Primrose Competition Winner

XVII INTERNATIONAL VIOLA CONGRESS
June 21-25, 1989
The University of Redlands, Redlands, California

WEDNESDAY, JUNE 21

9:00-12:00 pm FINALS-Primrose Competition
12:00- 3:00 REGISTRATION-Chapel Narthex
3:00 MASTER CLASS-Karen Tuttle (on
viola pedagogical techniques)
5:00 SOCIAL HOUR
6:00 DINNER AND OPENING
CEREMONY: Welcome, Philip
Swanson, Director, School of Music;
David Dalton, President, American
Viola Society; guest speaker, Günter
Ojsterjek, President, International
Viola Society
8:30 CONCERT-Csaba Erdélyi
8:00- 9:30 pm Exhibitor set-up
THURSDAY, JUNE 22
7:30- 8:30 am Exhibitor Set-up-Orton
8:30- 6:00 pm EXHIBITS OPEN DURING THESE
HOURS
8:30- 9:30 BREAKFAST AND VISIT THE
EXHIBITS
9:30 CONCERT-Bernard and Naomi
Zaslav: The 20th Century Viola
10:30 BREAK
10:45 LECTURE-RECITAL-Dr. Pamela
Goldsmith: "The Transition to the
Tourte Bow and its effect on Bowing
Articulation (with demonstrations of
the changes in the viola literature)
12:00 LUNCH AND VISIT THE EXHIBITS
1:30 MASTER CLASS-Nannie Jamieson:
Preparing students for competitions
3:00- 4:00 VISIT THE EXHIBITS
4:00 CONCERT-Lucille Taylor-viola, John
Walz-cello, including Lutoslawski:
Bucolics; Beethoven: Eyeglass duo;
new work: Miami Jean VanAppledorn
5:00 SOCIAL HOUR AND VISIT THE
EXHIBITS
6:00 DINNER
8:30 CONCERTO CONCERT: with
Redlands Symphony Orchestra, Dr.
Jon Robertson, conductor. Rosemary
Glyde: *Road to Hamelin* by Paul
Ramsier for viola and narrator;
Primrose Competition winner plays
Bohrstedt Concerto Premier; Martha
Strongin Katz and Lyndon Taylor
perform the Suite for Violin and Viola
and String Orchestra Op. 19, No. 1 by
Kurt Atterburg, rev. 1946; Roberto
Diaz performs Robert W. Jones
Concerto for Viola and Orchestra

FRIDAY, JUNE 23

8:00- 6:00 pm EXHIBITS OPEN DURING THESE
HOURS
8:00 BREAKFAST AND VISIT THE
EXHIBITS
9:30 LECTURE-Hans Weisshaar, Violin
Maker
10:30 BREAK
10:45 CONCERT: Paul Coletti-American
music
12:00 LUNCH AND VISIT THE EXHIBITS
2:00 LECTURE/MASTER CLASS: Alan de
Veritch. Discussion will include a brief
overview of career paths open to the
violist with the primary focus on
preparation for an orchestral career.
Session will also feature a master class
covering some standard orchestral
repertoire for the violist.
3:00 VISIT THE EXHIBITS
5:00 SOCIAL HOUR
6:00 DINNER
6:00 Exhibits close
8:30 CONCERT-Yuri Bashmet, Russian
Violist
SATURDAY, JUNE 24
8:00- 5:00 pm EXHIBITS OPEN DURING THESE
HOURS
8:00 BREAKFAST AND VISIT THE
EXHIBITS
9:30 LECTURE-David Schwartz on the
recording industry and studio work
10:30 BREAK
10:45 MASTER CLASS AND LECTURE-
Csaba Erdélyi
12:00 LUNCH AND VISIT THE EXHIBITS
1:30 LECTURE-Paul Siefried, bowmaker:
"What to Look for When Choosing a
Bow"
2:45 CONCERT-New International Music
for the Viola: Clyn Barrus, Franco-
Belgian music; Roberto Diaz, Latin
American music; Günter Ojsterjek
(Int'l Viola Society President), Sonata
for Viola and Piano to Franz
Zeyringer, Op. 12 ('58) by Yugoslavian
composer Moroslav Miletic
4:00 CONCERT OF EXHIBITOR'S
INSTRUMENTS, Paul Coletti
6:00- 8:00 pm Exhibit Dismantling
6:00 FINAL BANQUET-Speaker: David
Dalton, President of the American
Viola Society; Henri Temianka, Guest
Speaker

8:30 CONCERT-"Look What I Bratschel!"
Nick Ariondo, accordion, John
Acevedo: *Kalamatiano* for accordion
and viola by Ariondo; Pamela
Goldsmith: Colgrass work for viola
and percussion; Debussy Trio performs
Le Soleil Multicolore by Jacques
Bordon; *June Sunrise, Blue Sky*,
Symphonic Study for 12 Soli Violas by
Kenneth Harding

SUNDAY, JUNE 25

8:00 BREAKFAST-Commons

9:00 MEETING: American Viola Society,
Canadian Viola Society

10:30 BREAK

10:45 CONCERT-Martha Strongin Katz

12:00 PICNIC LUNCH-Quad

1:00 PLAY-ALONG CONCERT-6th
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COMPETITION FINALISTS

The fifteen audition tapes for the Primrose Scholarship Competition were evaluated on March 12 by a jury comprised of violists Pamela Goldsmith, David Schwartz and Virginia Majewski. The following were selected as finalists by this panel of judges:

Daniel Foster, age 19
Oberlin, OH

Student of Jeffrey Irvine at the Oberlin Conservatory

Lisa Moody, age 21
Vancouver, BC, Canada

Student of Gerald Stanick at the University of British Columbia

Lisa Nelson, age 25
Golden Valley, MN

Student of Robert Vernon at the Cleveland Institute

Ming Pak, age 22
Oberlin, OH

Student of Jeffrey Irvine at the Oberlin Conservatory

Kai Tang, age 25
Honolulu, HI

No current teacher or educational affiliation

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Name _____

Address _____

City/State/Zip _____

Phone _____ Present Position _____

*Are you an American Viola Society, Canadian Viola Society, or International Viola Society member?
_____ Yes (Include membership verification) _____ No (Added \$20 required. This additional fee brings to the applicant automatic membership in the AVS.)

Return to:
XVII INTERNATIONAL VIOLA CONGRESS, University of Redlands, School of Music, P.O.
Box 3080, Redlands, CA 92373-0999 Phone: (714) 793-2121, ext. 3260

Check appropriate registration fee. (Includes all events EXCEPT banquet)

Full Conference fees:

Regular: _____ Before May 15: \$75 Students: _____ Before May 15: \$40
_____ After May 15: \$90 _____ After May 15: \$50

Daily fees: Check individual date(s) you play to attend.

_____ June 21 _____ June 22 _____ June 23 _____ June 24 _____ June 25

Regular: _____ Before May 15: \$25/day Students: _____ Before May 15: \$15/day
_____ After May 15: \$30/day _____ After May 15: \$20/day

+Meals for entire Congress: \$85 (Wed. banquet thru Sun. lunch; breaks/social hrs. extra)
Opening Banquet/Ceremony: \$15-Wednesday, June 21, 6:00 p.m., Orton Center
Closing Banquet: \$15-Saturday, June 24, 6:00 p.m., Orton Center
Vegetarian meals preferred

+If not attending all 4 days of the Congress, you may purchase meals separately on campus at the Commons, Orange Mill
Cafe or local restaurants.

On-campus housing fees: Age _____ Sex _____ Roommate _____

_____ Single Room: \$25 per night _____ Double Room: \$20 per person/night
_____ June 21 _____ June 22 _____ June 23 _____ June 24

/ I will bring my viola in order to participate in the play-along concert.

*Total Payment enclosed:\$_____ (Remember to include the required additional
\$20 membership fee if not a Viola Society member). Make checks payable to
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information will be sent upon receipt of registration form with fee.

XVII CONGRESS AT REDLANDS

Redlands is nestled at the base of the San Bernardino Mountain Range sixty-five miles east of Los Angeles on Interstate 10 in Southern California. With an average high of eighty-five degrees and an average low of forty degrees, it is an ideal location between deserts and beaches. **Ontario International Airport** is the nearest served by commercial airlines.

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Housing Information

On-Campus housing is available on a first-come, first-served basis. If you desire on-campus, dorm-type lodging, please indicate so on your registration form. Include the amount in your check and your space will be confirmed by return mail.

The following hotel information is presented for your convenience. If you prefer to stay off-campus, please contact facilities directly to secure a room. Those using off-campus accommodations must make their own arrangements for transportation to and from the University of Redlands.

*Inland Empire Hilton 285 East Hospitality Lane San Bernardino, CA 92408 (714) 889-0133	Dbl \$59	Sngl \$59	*Goodnight Inn 1675 Industrial Park Avenue Redlands, CA 92373 (714) 793-3723	Dbl \$31	Sngl \$26
Best Western 1120 West Colton Avenue Redlands, CA 92374 (714) 793-2001	\$43	\$39	Motel 6 1160 Arizona Redlands, CA 92374 (714) 792-3175	\$31	\$25
Redlands Inn offering 1235 West Colton Avenue participants Redlands, CA 92374 valid (714) 793-6648	\$34	\$29	*The Inland Empire Hilton and Goodnight Inn are special rates for all those identifying themselves as in the XVII International Viola Congress. This offer is Tuesday, June 20-Sunday, June 25, 1989.		

Above room prices are rounded and include tax. All prices are subject to change.

AVS MEMBERS AND JAVS SUBSCRIBERS, KINDLY NOTE:

You have all received a notice through the mail in February that dues for 1989 should be submitted immediately to Rosemary Glyde, AVS Treasurer, P.O. Box 558, Rt. 22, Golden's Bridge, NY 10526. If your dues are not received by latest June 1, your name won't be entered on the mailing list and you will not receive the summer and fall issues of JAVS. Please send dues now if you haven't done this already. Your support is greatly appreciated.

We have been assured by Bärenreiter Publishers in Kassel, West Germany, who produce the Viola Yearbook, that this publication will be sent to our members this spring.

APPLICATION FOR MASTERCLASS PERFORMANCE FOR XVII INTERNATIONAL VIOLA CONGRESS

The International Viola Congress sponsored by the American Viola Society and the University of Redlands is featuring the following masterclass artists: Csaba Erdélyi from Hungary, now teaching at Indiana University, June 24; Nannie Jamieson of London, England, June 22; and Karen Tuttle from the Curtis Institute, June 21. In addition, Alan de Veritch, former principal of the Los Angeles Philharmonic, will give a masterclass and lecture, June 23, on preparing orchestral auditions. Masterclasses are open to performers from the ages of 15-30. Each artist will be prepared to work with four to six students on a broad spectrum of repertoire from the different style periods.

Students are encouraged to take advantage of this unique opportunity to perform for these distinguished artists and all violists will be inspired by watching them teach the performers. Please reserve your space in these masterclasses immediately by returning the following application form.

Fee for performers: \$25, or fee is waived to persons enrolled for the full congress, June 21-25, 1989.

Name _____ Phone _____

Address _____ City/State _____ Zip _____

Send with this application a recent cassette tape which reflects your performing ability.

Please indicate compositions you would like to present for a masterclass and include a typewritten biography of your musical experiences, teachers, which competitions won, and repertoire list for the past few years.

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—Joseph Silverstein, eminent violinist, former Concert Master of the Boston Symphony Orchestra and Music Director of the Utah Symphony

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David Dalton
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Conversations with William Primrose

DAVID DALTON, *Brigham Young University*
Foreword by JANOS STARKER

Before the death, in 1982, of the renowned violist William Primrose, David Dalton engaged the musician in a lively series of conversations that touched on almost all aspects of viola technique, performance, repertoire, recording, and history. This book is a transcription of that dialogue, containing illuminating advice on holding the viola, bowing, tone, fingering, and practicing, all supported by copious illustrations and musical examples, as well as insights on repertoire for the viola—"an instrument without tradition"—and on performances of the great concertos by Bartok and Walton. Punctuated with frankness and humor, this book is a tribute to one of the great artists of this century.

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MILTON PREVES

A Remarkable Musical Career

by

SCOTT WOOLLEY

"I should have done this long ago," said Milton Preves as we sat down in a small dressing room below the stage of Chicago's Orchestra Hall. He has been wanting for some time to record some of the thousands of memories of his career as one of the nation's leading orchestral musicians, but "somehow I can't make myself sit down and write it all out." A gentlemanly and congenial man approaching eighty, Mr. Preves was eager to reminisce about a musical career that centered around his fifty-two seasons, until his retirement in 1986, as a mainstay of the Chicago Symphony Orchestra's viola section. An astonishing forty-seven of them were spent as principal violist. And reminisce he did, about CSO conductors from Frederick Stock to Sir Georg Solti, about colleagues and composers and soloists, about playing chamber music and teaching and all the myriad activities that occupied him during his long and productive career.

"Some of my colleagues have accused me of playing in the orchestra under Theodore Thomas (the founder, in 1891, of the Chicago Symphony)," says Mr. Preves as our conversation begins with the question of his tenure with the orchestra. In fact, he was invited by Frederick Stock to join the viola section in 1934, and was appointed principal violist five years later after three seasons as assistant principal. And though he was not present during Mr. Thomas's directorship, his forty-seven years as principal constitute, as far as anyone knows, an unprecedented tenure in that position with a major orchestra. "Well, yes, I think that set a record," he modestly agrees.

A native of Ohio and a Chicagoan from age twelve, Preves began his musical training as a violinist, and attended conservatories in Chicago as a teenager. "One night, the conservatory orchestra needed a viola player, so I tried to sit down and play the viola.... The clef was Greek to me, but after that, I sort of went for it." He had found his niche.

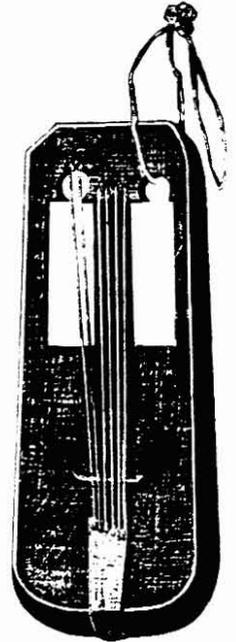
He never formally auditioned for the CSO. Mischa Mischakov, the orchestra's concertmaster at the time, had ruffled some feathers by going outside the symphony to choose Preves as violist for his quartet, and the "rookie" came to the attention of Frederick Stock at a house concert given by Mischakov's quartet. (This house concert, incidentally, was hosted by Ralph Norton, an orchestra trustee who owned the fine Montagnana viola Preves played for many years.) Based entirely on what he heard that night, Stock offered Preves the next viola vacancy: "They put me on the last chair. I was very insulted," he recalls. He laughingly refers to that first season as his stint as "concertmaster of the percussion," and he did not remain at the back of the section for long.

Soloist with the CSO

The first of many appearances as soloist with the orchestra is particularly memorable to Preves. It was at the Ravinia Festival, then as now the north suburban summer home of the CSO, soon after his appointment as principal. "Ormandy was conducting Strauss's *Don Quixote*, and Feuermann was the cello soloist. I was, of course, a relative unknown, but I must have done pretty well," because after the performance Ormandy raved to the orchestra management about this new violist.

Preves naturally had many opportunities to solo with the CSO. He was an eloquent exponent of the Bartók Concerto, and cites a performance of it conducted by Carlo Maria Giulini, who served for a time as the CSO's Principal Guest Conductor and remains one of Preves's favorites, as a highlight. He also notes that the last installment of Fritz Reiner's complete recorded cycle of Bartók's orchestral work was the recording of the Viola Concerto with himself as soloist.

The viola repertoire has been enriched by a number of compositions written for Preves, notably some pieces by Ernst Bloch. "During Kubelik's reign here, we had a Bloch festival week where I performed the Bloch Suite and got a very nice mention from him about how I did it, thank goodness. At the end of the week I asked him if he would consider writing some pieces for viola along the lines of his *Baal*



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Shem suite for violin." Bloch responded a year later with a suite called *Five Jewish Pieces*, three of which he later orchestrated as *Suite Hébraïque*. Two of the five pieces, *Meditation* and *Processional*, are dedicated to Preves. "I was very honored," he says simply. He also singles out an unaccompanied suite for viola (1953) dedicated to him by Alan Shulman, "a very fine composer" who was also a cellist with the NBC Symphony, which was composed after Preves had for many years championed Shulman's Theme and Variations for Viola and Orchestra, "a gem of a piece."

CSO Music Directors

Much of our conversation dealt with the colorful series of music directors who stood on the CSO's podium during Preves's career. He was effulgent in his praise for Frederick Stock, whose tenure lasted until 1942. "He was a great conductor, and a great writer and arranger of music, which most conductors don't do nowadays. In those days, he did all the concerts: popular concerts, children's concerts--well, maybe he took a week or two off during the season, but he was here all year and was very civic-minded, which is another unusual thing. And in those days we had the reputation of having the biggest repertoire of any orchestra in the country. Stock would start the season, I remember, rehearsing with a pile of newly composed music, and we would just read it, and if he didn't like something he would drop it on the floor. But, a lot of music was performed. He would invite composers to conduct their own works, as well--Milhaud, Stravinsky, of course, Prokofiev, Rachmaninov.... He was very strong in the standard German repertoire, but he played French music wonderfully, too. We went to New York on the orchestra's fiftieth anniversary, and one critic said 'a great German orchestra' and another critic said 'a great French orchestra.'" Stock was especially popular with the musicians who played under him during the Depression. The orchestra's season then was only twenty-six weeks per year, and Stock went to great lengths to arrange as many extra jobs as he possibly could for the musicians.

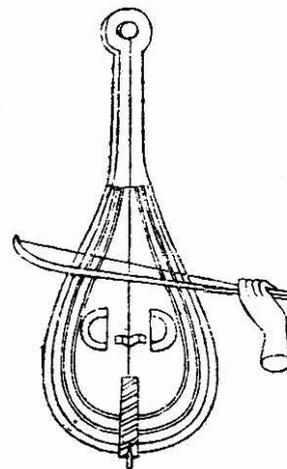
Preves felt a particular kinship to Stock because Stock was a fellow violist. At one point there were weekly chamber music evenings which Stock attended, and they

often played Mozart's string quintets. "Stock would never play first viola. The famous G Minor Quintet has an eight-bar rest for the second viola, and Stock would always miss his entrance. He said, 'There should be a cue there!'"

Solti's Successor

Preves offers mostly unreserved praise for the musicianship of the CSO's music directors under whom he played: Désiré Defauw, Artur Rodzinski (whose one-year tenure was "a stormy one"), Raphael Kubelik, and Jean Martinon, Sir George Solti's immediate predecessor, who was a violinist and composer as well as a conductor, and whose Symphony No. 4 "Altitude" was composed to include solo parts for most of the CSO's principal players. But the years 1953 to 1963, under Fritz Reiner (about whom more later), were for Preves a golden period, and the orchestra "has clearly reached its peak" under Solti, who is in his twenty-first season with the CSO and will retire after the orchestra's 100th season in 1991. He gives a warm vote of confidence, too, to Daniel Barenboim, whose appointment as Music Director Designate and Solti's successor had been announced the day before our discussion (after having been a badly-kept secret for months). Barenboim has been a frequent CSO guest conductor for twenty years, and Preves rejects the argument of Chicago's music critics, who uniformly and vociferously preferred Claudio Abaddo, that Barenboim, while a fine pianist, is "unseasoned" as a conductor. Preves is highly optimistic about the orchestra's future under its new director.

Apart perhaps from Toscanini, Fritz Reiner has probably inspired the greatest wealth of anecdote of any conductor, mostly centered on his fiery temper. Even when gently pressed, Preves is reluctant to add to that lore, though he no doubt could. Instead, he offers a story to illustrate Reiner's "very quick mind." "When guest conductors came, I wouldn't rub out our bowings, but when any guest conductor wanted a different bowing, I would put it in parentheses above ours, and I would make a note in the margin as to which conductor had requested the different bowing. Once, when Reiner was conducting a rehearsal of the *Academic Festival Overture*, we came to a repeated figure of



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ARCHET ARABE
XVII^e siècle.

an eighth note followed by a sixteenth rest and a sixteenth note, and we were using an 'up, down-up, down-up' bowing that Reiner didn't like. He asked me, 'Where did you get that bowing?', and I told him it was from Krips. 'It gives me the creeps,' Reiner shot back."

Quartet Playing

While the Chicago Symphony was the center of his career, Preves's work with the orchestra by no means precluded other musical activities. As has been noted, his love of quartet playing began early, and the Chicago Symphony String Quartet, composed of the orchestra's principal string players, afforded him ample opportunity to pursue that interest: for many years, the quartet gave fifty concerts per year. With a changing of the guard in the orchestra over the past several years, the membership of the Chicago Symphony String Quartet has changed, but Preves, along with recently retired co-concertmaster Victor Aitay and two current CSO players, are active in what they have named simply the Symphony String Quartet. They continue to present a series of concerts begun over twenty years ago by the Chicago Symphony String Quartet at the Chicago Public Library.

As if a full-time orchestra position and active chamber music schedule weren't enough, Preves was also a popular teacher, juggling as many as forty students at a time. He also conducted two amateur orchestras in the Chicago area for many years. That he was able to maintain such a pace so energetically for so many years, and to do everything with good humor and true professionalism, is nothing short of amazing.

As has been demonstrated by his ongoing chamber music activity, Milton Preves's retirement from the Chicago Symphony has not meant retirement from the musical community. He still maintains close relations with his erstwhile colleagues and attends CSO concerts regularly. He obviously intends to take an active part in the city's musical life in the years to come. The pace may have slackened, but the remarkable career of this remarkable man goes on, and Chicago is the richer for it.

Scott Woolley is an attorney who writes about the arts whenever he gets the chance. His wife Alison Dalton, a violinist, joined the Chicago Symphony shortly after Milton Preves's retirement. ■

MARKING ORCHESTRAL STRING PARTS

by

EDWARD PETTENGILL

In one of our local orchestras, a new principal violist arrived who was a recent graduate of a rather prestigious school of music. As this person's stand partner, I initiated a discussion about marking the parts. I was cut off with, "I write *books* in my parts!" After the rehearsal I wondered if his school had also taught painting by number. This was the "last straw"--the culmination of years of frustration with over-marked parts.

When I was first introduced to the violin, my teacher explained that the bow moves in two directions, up and down, and that the direction is indicated by two signs: ∇ and \sqcap . She also explained that the up-bows follow down-bows, and down-bows follow up-bows. In the second lesson I learned that if a piece or phrase starts on the first beat the bow goes down, and if it starts on the last beat the bow goes up, unless marked otherwise. Judging by the way many seemingly competent professional string players overmark the bowing in their parts, we can only assume they never learned their first lessons.

I was taught fingering by carefully going over each note in each position on each string and learning what finger to use in each circumstance. I was also taught that a fingering was marked only to indicate what position started the piece, when a change of position was indicated, or when a substitute fingering was needed. The way many supposedly professional string players overfinger their parts:



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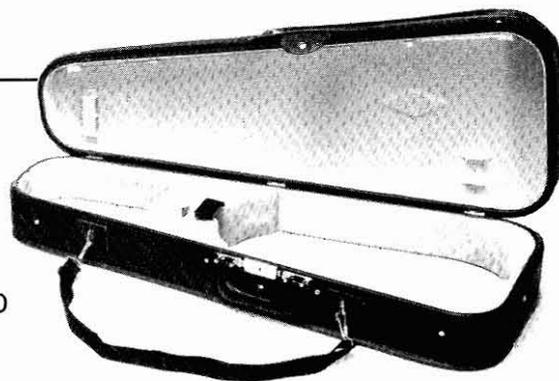


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it appears they never went further than their Suzuki books.

My marking of string parts is based on the premise that any time a pencilled fingering or bowing is placed on the part, it means a change from what would be considered a normal series of fingerings or bowings. The pencil mark triggers a response that there is a change. There are also more concise ways to call attention to significant markings already printed in the part. The way many players do this can only be defined as "overkill." Let us get down to specifics.

"Overkill"

When you mark a bowing, put the mark directly above the note unless a staggered bowing is called for. In that case, put it between the notes. As I stated before, it is not necessary to mark \square at the beginning of a phrase starting on the first beat. The same is true with pick-ups starting ∇ . If the section leader wants something abnormal in bowing, then mark it.

Before going any further, I should state that the best way to waste valuable rehearsal time is to distribute unmarked parts and then expect the players to be musical while scribbling bowings and cuts, or waiting while the concertmaster and the principals (and sometimes the conductor) discuss a change. Then the change has to filter through the sections and the baton hangs limp--at a cost of \$25 to \$250 or more a minute for a paid orchestra.

A little about "hooking." When printed, hooked notes look like  or . When

hooking is wanted but not printed, we can duplicate the printed method, but I prefer this . Whatever method is chosen, one

should be consistent. mark only a few patterns when several bars or lines have the same pattern. It saves on erasers when the principal changes his or her mind.

When too many notes are either tied or slurred together and bow changes are needed, all that should be marked is ∇ or \square . Scribbling out the printed slur or over-marking another, shorter slur only

messes up the music and hides more notes. In general, keep marks as neat and simple as possible. Use a #2 pencil and do not make banner headlines out of any markings. Think of the next player who has to read the parts, or the librarian who has to erase your markings. Remember, "Bow unto others as you would have them bow unto you." (Pettengill 1:1)

When marking fingerings, outside players put their marks on top of the notes and insiders, underneath. I know I am redundant, but mark a fingering only when a position change or a substitute finger is desired. When a passage is to be played "Sul G," make it simple and use a Roman numeral III (or IV for fiddlers).

On the G string reminds me more of sub-way graffiti than intelligent marking.



"Are you taking this in two or four?" is a frequently asked question. When the conductor answers, we find all sorts of hieroglyphics decorating the music. Personally, I prefer the slash marks:



They are fast, neat, and guide us clearly through rhythmically confusing passages. Again, no banner headlines! Put the slashes above the notes, not through them. Another player might think that some notes are crossed out.

Since I have been repeating myself, let us deal with repeat signs. The main problem is from where one is supposed to repeat. Simple $// \backslash \backslash$ are the best reminders. The same $||: ||$ holds true for D.S., D.C., and a Coda or two. Cross these markings $\backslash \backslash$ out with a simple \backslash if necessary.

Cuts

"Cuts" can mean real music abuse to printed parts and composers alike. with a light line to the end of the excised section  is sufficient. *vi De* will



NOTE
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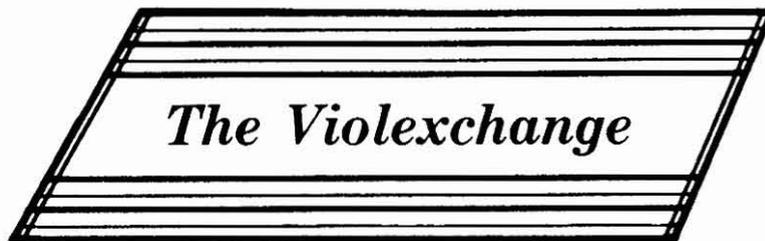
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ON TEACHING

An Interview with Csaba Erdélyi by
the British Violist Michael Ponder

help you be recognized as a most knowledgeable marker of parts. Never, *never* scribble *www* through the cut bars. Someone else in the future might want to play all the music the composer wrote.

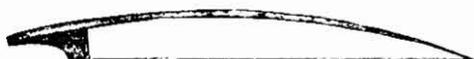
Behold the mighty arrows! Remember your Norton Scores with their ? A diagonal arrow is great for reminding us of important printed markings we are prone to overlook. Which would you prefer:

or ? Give me my arrows! Horizontal arrows are also great for indicating tempo changes  and . There is nothing wrong with *rit.* or *accel.* but the arrows are faster and neater. Contrary to popular belief (mine), I am not perfect. I tend to make dumb mistakes, so I need a few key (no pun intended) words to keep me on track. *Count, Time, Think, Turn, V.S.* should help us to eliminate the farcical

Ed

I realize I have not covered every aspect of music marking--one could write a small book about it. Instead, I have outlined what I consider professional, neat, knowledgeable, concise, and considerate markings. What we do with our own music is our business, but what we do to orchestral parts that will be played by countless others over the years is not merely our own business. Non-professional marking is selfish, inconsiderate, and displays ignorance. Let us clean up our marking and start a movement toward neater music and, consequently, better performances.

Edward Pettengill graduated from the Eastman School of Music, where he studied viola with Francis Tursi. He has played with the Rochester Philharmonic Orchestra, and has also participated in some Eastman-Rochester Symphony recordings and concerts. He lives in New York where he performs with the Binghamton Symphony, B.C. Pops, and the Tri-Cities Opera. He is also a piano technician. ■



Q: Tell me something about the way you teach?

A: A student may come to me with the attitude, "I've paid my fees. I just want your knowledge, so give me your knowledge. I bought your knowledge." This cannot work because in music the whole person is involved. When someone says, "Please teach me technique so I can play music," it is not possible because if somebody has talent, the music is there a priori. If someone says, "I'm bursting with music but I have a problem," that's much easier to remedy. I can say, "Look, I want to show you what you do *against* yourself. Another way would actually be more natural to you." That's technique.

The best way, I think, to teach a young player is to make him realize that he is responsible, that the teacher cannot do it for him. He is already the most active force in his own life and must learn to rely on that fact. The teacher can show by example, but must leave it to the student whose choice it is to follow or not.

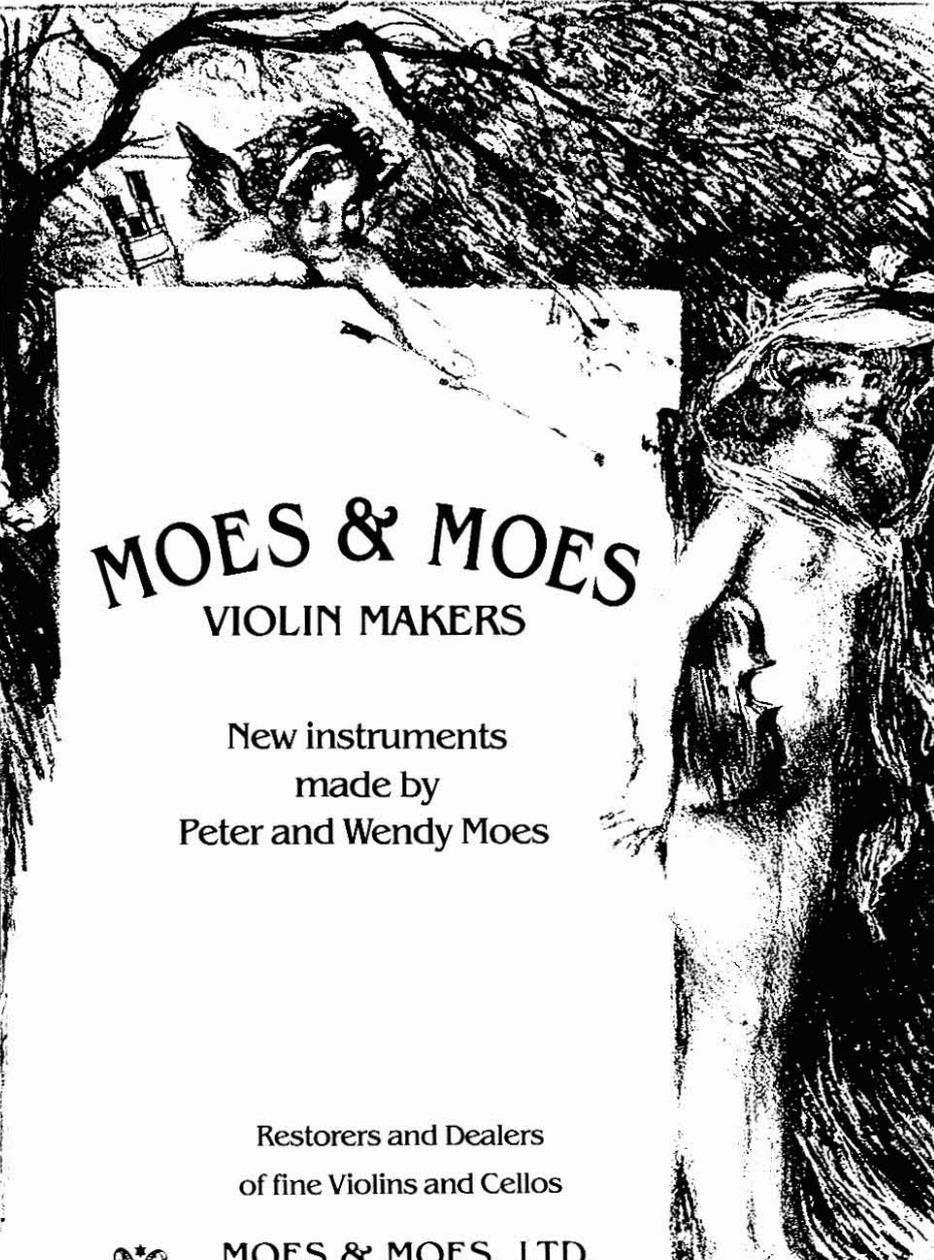
Q: Do you have a particular method of viola teaching?

A: I think one has to adapt the method to the student and I do have a method which is based on body gravity. Everything is concerned with lifting and dropping weight. So, I am aware of our anatomy, and I have a clear picture of what the joints do in playing the viola. I am very conscious of freedom in breathing as this makes the handling of gravity and also hearing easier. Most of us who hold the instrument under the chin are in danger of tensing our neck and head muscles. When we do this, hearing is impaired. The stereo effect of two ears hearing in space is constricted. Freedom in hearing is a most important technical consideration.

I have played without a shoulder rest. Some students of mine have retained their shoulder rests, and many of them have discarded them and now play without. I have patented a chin-rest that is most suitable for playing without a shoulder rest. It gives you the necessary engagement of the chin while still allowing free neck and head movements and both shoulders to be free without concern. These chin-rests are



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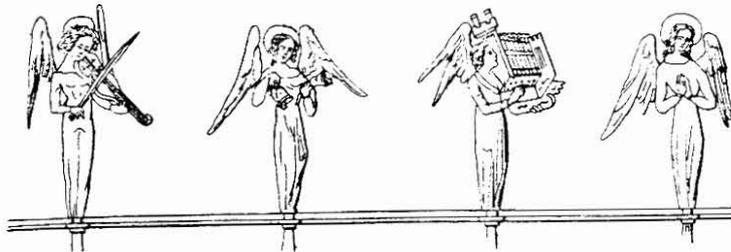
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Q: You don't like shoulder rests because you feel they restrict playing?

A: I feel there is much more joy in having a pair of arms free to make movements like a pair of wings than having a constrained left and right hand.

Q: How do you help some students get over the fear that the viola will flick out from under their chin?

A: By showing that I can shift on any string, any distance, simply by using the lift of the left arm and the weight of the head. The sound is much more open. All that is necessary is that one accepts that you don't have to feel the instrument clamped securely between your shoulder and your head. People should realize that their vibrato is inevitably tight because of the restriction of the left arm, that the shoulder joint holding the viola causes a tension and an exaggerated arm vibrato instead of a relaxed wrist vibrato. Fingers need to align themselves with the finger board *from above* the shoulder lever. If we consider Primrose, he had fantastic posture. He didn't use any shoulder rest. In fact, he said that the ultimate aim is not to have a chin-rest and to be able to play without having the chin on the instrument. He could do it. So could Nathan Milstein. He could simply do it by balancing with the left arm. It is possible and on certain days, I can do it myself. Surely we don't need shoulder rests for the security of the hold. It's secure without it.

Arches not Angles

Q: You've been talking about the shoulder rest and symmetry--gravity and weight. You say that this is the technical basis of your teaching. Would you want to enlarge on that into other areas like bowing?

A: We mentioned circular shapes. I find it very important that no part of the body should be angular. We should use arches rather than angles. By the way, it is very important to distinguish between violin and viola technique. If the player is talented, a violinist can pick up a viola and make a good show of it *up to a point!* But the bowing arrangements that work for the violin don't produce the best results on the

viola. I remember in my Philharmonia days, I often followed the cellos as to what part of the bow to use which caused some consternation among those people who wanted to ape the concertmaster. Although we hold the violas as the violin, above heart level, we often need to handle the bow more as a cellist.

Using a high elbow on the violin can sometimes be successful whereas this would produce a scratch on the viola. A viola player in order to get the best bite and the roundest sonority out of the viola, needs to bend the wrist, needs to drop the elbow and raise the upper arm to that height where the armpit feels it would brush the strings from above. That's where the whole arm arrangement is light and powerful at the same time. These things can only be developed by years of viola playing.

Q: It's interesting you should say this. Have you heard Nigel Kennedy's Walton Concerto, the record he made of the two Waltons--the violin and the viola concertos? He's got a very good left hand--he's a very fine violinist. But in the viola concerto one can hear very clearly that he's a violinist playing a viola.

A: I actually wrote a letter of protest about this. First to the Controller of Music at the BBC, saying that I am a friend and admirer of this violinist, but I find it damaging and lacking in understanding of what the meaning of a viola player is in this century. I have a fantastic friend who is a double-bass virtuoso, Wolfgang Güttler. He can play the Dvorák Concerto on the cello but I don't think he would accept a contract to record it.

It's morally wrong for a violinist who has made a name as a soloist on the violin just to pick the viola up as a side adventure and play it publicly. It is absolutely wonderful that violinists play viola. As for those violists who refuse to play violin, I doubt their competence. But it's one thing to do it for enjoyment and another thing to make it a public event which actually obscures the identity of who is a viola player.

I think the viola is a string instrument equal to others and with a unique sonority. It is not simply an excuse to fill a gap. *The viola today is among stringed instruments the most personal direct human voice.* If it is played as an apology, it's just as bad as if it were done as a condescending temporary excursion. The viola is a way of life and



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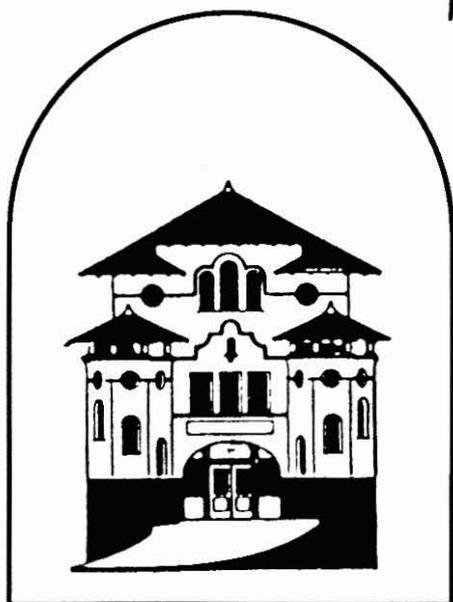
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it is a heroic way of life, especially because of the desert that surrounds it in some people's minds. Yet, when the viola is played in accordance with its nature, and the message is communicated with technical efficiency, it is equivalent to the violin or any other instrument, and the listener has a unique experience. Many people from the audience come to me and say they have heard many violin recitals but that this was very special. They want more of it!

Viola Timbre

Q: Why do you think that is? Is it because of the timbre of the viola?

A: In traditional classical music, the soprano part was always the most dominating, most personal and beautiful. At that time the viola was mostly filling harmony. This started to change with the equalization of voices within the orchestra. In the romantic period, the viola was given specific acting roles to describe people's characters: in *Harold*, "The Romantic Hero;" in *Don Quixote*, "the funny, busy guy who also likes to dream." In *Pierrot Lunaire* the viola is given yet another special character. Today, we have no more heroes and no more prophets. Today is the age of the individual who needs courage to express moral values, define problems and also believe in ultimate success.

The viola is in my opinion the archetypal instrument for the twentieth century, the most direct musical instrument that speaks to people. But people who want to live in the past don't realize this. People who want to play safe won't realize it. People who want to share present concerns about themselves and the problems of the world come to viola recitals. They identify with it.

I give classes in many countries which attract people on this basis. I'm glad that more and more young people, talented, and who are real musicians of their own choice, choose the viola because they simply like the sound.

Q: Living now in America, do you find the attitudes of musicians generally different to what you found in England?

A: Yes. They are more competitive. They go for it!

Q: That is a symptom of our society, I presume.

A: If we take competition as a game, I think it is healthy. If we take competition

as a goal to survive, it is soul-destroying. I think that competition is always exciting. It brings out the best in people at a young age. You see, a competitive society is an adolescent society. So it's a tragedy when people who are grown-up still believe that a competitive society is the right kind because they just want to maintain a feeling of comparison instead of relying on what they produce as being their best. I find that human nature is such that when one feels there is no disapproval and no fear, then after an initial period of uncertainty (there is an initial period of doubt, of feeling lost), you suddenly find that you can blossom on your own. Those who believe in competition can then learn something from you. You cannot put a price on the understanding and acceptance of your own values. Within the market system, there is really no price for this kind of value! As long as we are in a competitive mode we see an enemy in one another. As long as I see an adversary in you, I cannot produce my best. I can make a very good effort to outdo you, and yet I am going to feel rather tense and sick inside me while I am doing it.

Compact Hand

Q: I'd like to hear more about the technical details of your viola teaching...

A: I find a compact left hand very important. Any disorganization within the hand must be eliminated. I always establish the whole hand in one position with the first and the fourth fingers down simultaneously. A compact hand means that each finger has to have an equal touch toward the thumb and to the lowest point of the elbow, the elbow point. Good intonation depends not just on the right finger being on the right spot on the string, but also on the opposition felt in meeting the thumb through the wood, and the feeling that the finger falls directly into the elbow through the tendons that run down the forearm. So your security of position is reinforced by feeling this *three point contact* all the time: finger, thumb, elbow. This way you will neither twist your elbow inward too much or hang it out on the left side. Your elbow must serve as a plinth to the hand.

I like to practice semi-tone shifting which goes like this: 1-1-4-4, 1-1-4-4, etc. up to the octave on each string. You use the whole arm to shift, yet you keep the compact hand together so that you never lose



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the 1-4 relationship. I advise practicing scales across the four strings in all positions so that one can develop tonal hearing as well as getting used to the changing intervals within the hand. I also like to go to the extreme in tensing the muscles so that afterwards one can do maximum relaxation. This is a yoga principle. You can go to an extreme, like sticking out your left wrist as far as possible and at the same time pull back your left shoulder so there is an absolute double stretch. Hold and relax. Now do the opposite. Bring in the wrist as far as you can against the neck of the instrument and push your shoulder forward. Feel the tension of the biceps. Feel the tension of the shoulder at the back. Relax. Play whole bows and turn as far left as possible while continuing playing. Your knees remain the same, but everything else stretches as far as you can. Then swing back to the opposite side, stretch and feel what happens to the muscles in the back around the shoulder blades.

Finally, when you swing back naturally, you will find the best medium balance. Practice in front of a chair, standing. Then just bend your knees and continue playing. Alternate between standing up and sitting down. Play continuously. Your back must be the same, whether you are in an orchestra or quartet, playing solo, or standing up. If you are used to this, much back and neck tension disappears.

Regarding the right hand, I like to establish in the student the feeling that all tone is generated at the point where the arm extends from the trunk. You need to feel that you put your armpit directly onto the string that is being played. Once you do this, you will find, like cellists, that the knuckles of the right hand are more or less parallel with the bow and not favoring the index finger. Even towards the tip, one should try to maintain a parallel medium position of the knuckles over the bow. Playing spiccato alternately touching the string, and playing an inch above, silently, is a very good way to ensure that you are not dependent on the string. Whether you are in the air or on the string, make sure that the bow and hand are engaged in the same action. Then you are controlling the bow. This is also very good for practicing long notes, pianissimo.

The Mental Approach

Sometimes we don't like something in our playing and we feel we can't solve our own problems. A way to overcome this is to consciously do the wrong thing, to exaggerate what we don't like. If you are stiff and you don't have a relaxed wrist vibrato, for instance, then exaggerate the stiffness in the left arm. Really make it doubly stiff! Then let it go. To accept a problem is a way to find a solution for it.

Q: In your teaching experience, have you found that most of your students have reacted in a similar fashion to your teaching? Or, are you quite surprised sometimes by their level of acceptance?

A: When I arrived at Bloomington last year, I was given a class. Very few people knew me. It was a difficult period for all of us at the beginning. I knew that what I was teaching had worked in the past and I had trust in my approach. There were a few students who were afraid that what I was teaching was going to upset them and that they would have to change. Basically, there were two groups of people. One group said, "I'm glad I'm here. I'm in the right place." The other group, which was much smaller, was somewhat disturbed.

Q: What did you do?

A: I explained that we share a common purpose and that it is a great joy and responsibility to play the viola and be musicians. That a teacher is not a Big Daddy who provides all the goods. A teacher is an older colleague and the teacher's responsibility is to respect a student's abilities and, when necessary, suggest changes based on experience. It is the student's responsibility to consider and accept these changes even if they may be unfamiliar. This acceptance is proof of the student's trust in the teacher. If that trust isn't there, then the student shouldn't be with that particular teacher.

Q: Do you have any set studies which you teach?

A: Yes, I do teach the Flesch scale system, Sevcik opus 1, 2 and 8, and Schradieck left hand techniques, and also the ten etudes in changing positions by Lukács, which is a fantastic treasure trove of different ways



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Q: Your predecessor at Indiana University was Kim Kashkashian. Who preceded her?

A: George Janzer. Although he retired as viola professor, he still teaches chamber music. Before him, was Primrose. I'm teaching in Primrose's studio, which is a great honor. Recently, there was a string competition and the finals were held in Bloomington. The standard was very high. I heard six viola players who represented the States and Canada from the west to the east coasts. Everybody performed well. It was beautiful. There was a general feeling that the viola is in good shape. I am looking forward to my stay in America.

Csaba Erdélyi received his early training in Budapest under Pál Lukács. He later studied with Yehudi Menuhin and Bruno Giuranna. In 1972 he became the only viola player ever to win the Carl Flesch International Violin Competition. He was principal violist of the Philharmonia Orchestra in London and a member of the Chilingirian String Quartet. He was professor of viola at the Guildhall School of Music and now teaches at the University of Indiana where he will be conducting a masterclass July 31-August 5.■

LAWYERING AND LEARNING THE VIOLA

by

LOUIS M. BROWN

I am a lawyer turned law professor and back and forth from professor to lawyer. While those activities were going on I began, seriously at the age of fifty, to take lessons, to learn to play the viola. Yes, as a youngster, I had about 150 lessons on the violin. Then with some delight, I quit.

A span of more than thirty-five years separated my lessons. So while busily engaged as a law teacher and practicing lawyer and writer of professional articles and books, I experienced the joys, pains, and difficulties of learning to play the viola.

What did that experience do for me, for my students, my clients, and my lawyer colleagues? Playing the viola, or any musical instrument, is a skill activity. But for me as an adult it is also a highly intellectual activity. It so happens that law school professors recognize certain intellectual pursuits of law, but generally disdain the skill aspects of lawyering. (In this short piece you will have to take my word for it.) When I was a student in law school many years ago, it was not uncommon to hear a professor remark that law schools are here to teach the students to think. Students will learn "how to do," i.e., perform as a lawyer when they get out into practice. Law professors still say that although there are some--myself included--who have gotten the idea that lawyering, like playing a musical instrument, involves knowledge, thought, mental concentration, and judgment.

Armed with the experience of a viola student, I began trying to apply the musical performing process both to teaching lawyering and to the practice of law.

Principles Involved

The law office in which I was a partner at the time was a growing, developing office. I took on the responsibility of training some of the new lawyers. That was, for the most part, a one-to-one relationship much like the relationship of music teacher to student. I was driven to find the general rules and principles of lawyering just as I was driven to acquire knowledge of the general principles of performing a musical instrument.

At that time, I read everything I could get my hands on that described, discussed, illustrated, and explained playing a stringed instrument. Just recently, I read the excellent book *Playing the Viola: Conversations with William Primrose* by David Dalton (Oxford University Press 1988). I tried to find in the art of lawyering the general principles of that musical art, and



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explain the parallels to young lawyers. Lawyering is not just doing, and practicing the viola is not just playing. It is playing with intelligence, understanding, and with inward drive. In fact, I soon learned that practicing can be as bad as it can be good. The notion that one learns by practicing is largely a false notion. Practice can be repetition of mistakes. So, too, with lawyering. One does not learn by doing alone. One learns by applying the general principles of good lawyering to the activity of lawyering.

Of course, there are people who have an innate ability for playing a musical instrument as some lawyers do for lawyering. I do not know much about my innate talent for lawyering, but I do know that I have little innate talent for viola playing. And maybe that, for me, has been a blessing in disguise because I have had to learn step by step. I have had to break things down into small parts and learn each part. That may have been both a pain and a pleasure to my music teacher, the late Armand Roth, who was in the viola section of the Los Angeles Philharmonic. We both enjoyed the mental exercise of finding those small parts, those small steps, and putting them together to get the result that performing demands.

One of the vital performances of a lawyer in the law office occurs during the lawyer-client relationship. I began in law teaching to concentrate attention on that relationship which, at the time, was something relatively new in law school teaching. How could I make it part of class work? Two techniques in music education came to my rescue. One was the class lesson which, to a limited amount, I had experienced. I could put my students through the experience of being a "lawyer" for a "client" in a simulated setting. It became a class exercise when I applied the music performance class technique. Each student was required to be prepared to be a "lawyer" counseling a client in some general subject matter. One student was called on to be the "lawyer" with other students observing the activity. The students learned in a kind of vicarious way much as do students in a class lesson in music.

Competitions

Next, the activity of music performance competitions intrigued me. So, through a chain of events, I developed a Client Counseling Competition which essentially is the performance for successive consultations of the same client. That has grown to be an international competition involving more than half the law schools in United States, Canada, and England. The most difficult aspect of that activity has been the development of the standards for judging the performance of a lawyer. Often I have alluded to the judging of music competitions, the standards for which I have never seen. (Are there published standards?) There are now published standards for judging the performances in the Client Counseling Competition.

I have also focused some attention on lawyer performance in the law office not only with respect to the highly significant lawyer-client counseling activity but also to other aspects of lawyering. I regard the law office as a laboratory for study and research, and so I go back and forth from law office to law school.

Not the least of the important observations that comes directly from music is the art of listening, so important in music performance. I learned to appreciate its importance in individual practice and in playing chamber music. The art of listening must be stressed to lawyers in the lawyer-client context. Almost from the start, the growth of legal counseling education has laid claim to the importance of the technique of listening which I have come to believe is a complex activity. In this country we require graduation from college as a prerequisite to law school entrance. Although we do not specify or require any particular courses or major in college, we generally indicate that English, History, Political Science, Mathematics, Philosophy, and some other areas are acceptable or recommended subjects. I have never seen music performance listed among the recommended subjects for pre-law study, although it should be.

This opinion arose out of a personal experience in becoming acquainted with



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a law student who had been a major in violin performance. I learned something that should really be self-evident. The concentration, the habit of practicing, the ability of self-criticism and some of the other qualities gained from a music performance background are quite similar to the attributes of a good law student. They are equally fine characteristics of good lawyering.

Louis M. Brown earned his A.B. from the University of Southern California, 1930; J.D. at Harvard University, 1933; and LL.D. from Manhattan College, 1977. He is Professor of Law Emeritus, University of Southern California and in Counsel with Sanders, Barnet, Jacobson, Goldman & Mosk in Los Angeles. ■



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From the Presidency

Dear Colleagues,

I look forward with great anticipation to the XVII International Viola Congress June 21-25, at the University of Redlands, California. As you see from the advance notice of the congress in this edition of JAVS, a splendid program has been put together by Lucille Taylor, host chairman, Louis Kievman and Donald McInnes, our AVS representatives on the planning committee. To these colleagues is due special thanks and acknowledgement for the considerable time and work they have devoted toward this congress.

Besides the lure of the congress itself, the 1989 site is located in one of the prime vacation areas of our country. I mention this because there seems to be every reason for us to gather up our students, family, and friends and go to Southern California in June. For some years, the administration of the American Viola Society has sought a host institution on the West Coast for our gathering, and now we have it.

When I took office as AVS president about two years ago, there were three-hundred members. We now enjoy twice that number. This growth is gratifying and is attributable in part to the excellent support of members of the AVS presidency and board. With greater financial resources from which to operate, we are able to strengthen the AVS Endowment, move from the brink of penury, and contemplate undertaking some worthwhile projects, such as commissioning new works. Our members give encouragement and support of these aspirations through their continued membership. Can members contribute even more to strengthening our organization? Yes, and in a variety of ways. My class of viola students--from teen-ager through college age--all belong to the AVS because I emphasize that membership is really in their

interest as serious students of the instrument. I try and interest any music-related businesses in advertizing in JAVS, and I know of other members who do the same. Then there are those of you who share your enthusiasm and endorsement of what the AVS is trying to do, which results in new memberships from among your circle of friends. This is all appreciated.

Membership solicitation fliers are available for your use from my office on your request. Last year over one-thousand of these were sent out with good response. This year we wish to concentrate on and reach most violists who play in U.S. orchestras, both professional and amateur. Before I leave office, I would be gratified to know that my successor would have the support of an organization one-thousand strong. That is a goal and, I think, not an unreasonable one.

I hope to see a strong representation of our members at the congress in June. As I read through our membership list, I recognized many names as close associates, friends, or acquaintances. Then there are those of you whom I don't know. A congress is the place to meet. Please give me the opportunity to do so.



David Dalton, AVS President

Of Interest

ZEYRINGER PORTRAIT

On 10 February 1989 in the *Musik Hochschule* of Pöllau in the province of Styria, Austria, a celebration was held in honor of *Professor Franz Zeyringer*, past president of the International Viola Society. Sponsors of the occasion were the IVS and the City of Pöllau who were honoring Zeyringer as the founder of both the International Viola Society and



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the Music School in his hometown, and who had recently retired from the direction of both organizations. The celebration, which took on the form of a musical offering by friends and associates, included written and spoken tributes in recognition of Professor Zeyringer's contributions on a local and international basis, and were given by the Bürgermeister of Pöllau and Professor Günter Ojstersek, president of the IVS.

It was suggested last year directly to the Bürgermeister of Pöllau by David Dalton, AVS president, that a fitting memorial be established in the community in behalf of Zeyringer, and that with the approval of the AVS presidency, the AVS would make a donation toward that end. The Bürgermeister replied that the city wished to commission a portrait of Professor Zeyringer that would hang permanently in the *Musik Hochschule* which he directed for over three decades. The Canadian and West German chapters of the IVS also contributed to this portrait which includes a plaque of recognition of the contributors. The evening's commemoration in February culminated in the presentation of the portrait of Zeyringer to the school.

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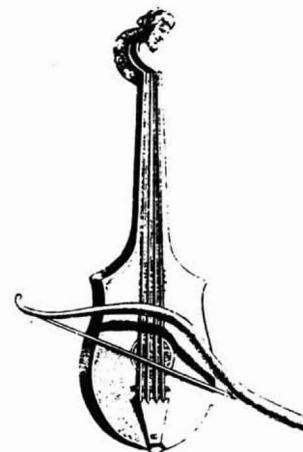
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THE VIOLA TODAY, IN GREATER L.A.

Is a violinist who plays Mozart's *Sinfonia Concertante* with two different violists in less than a month, promiscuous? Kathleen Lenski did it and in public, too; first on 8 October 1988 with Brian Dembow (that name keeps cropping up a lot lately) and the Orange County-based *Mozart Camerata* chamber orchestra, at the seedy but great acoustics Santa Ana High School Auditorium, and second, 12 November 1988, with Janet Lakatos and the *Los Angeles Mozart Orchestra*, at the Wilshire-Ebell Theatre.

Between the first part of October and the first part of March, no fewer than a dozen string quartets have given concerts in the Los Angeles area: the *Talich Quartet* (whose violist is named Jan Talich) and *The Panocha Quartet*, both from Czechoslovakia, a second-generation *Fine Arts Quartet*, (with Jerry Horner, violist) a Quartet from the *Pacific Symphony*, and one from the *L.A. Philharmonic Chamber Music Society*, the *New World Quartet*, the *Emerson Quartet*, to name a few. A cynic might say that the same 150 people are scuttling around town providing audience for all these groups, but it probably shows there is a thriving interest in the art of chamber music in Southern California.

One of the more entertaining series is *Chamber Music in Historic Sites*, which presents concerts in different locations around the city. On November 13th, the *Angeles Quartet*, a new group, (Kathleen Lenski and Roger Wilkie, violinists, Brian Dembow, violist and Stephen Erdody, cello) played an *Historic Sites* concert in the Chandelier Room of the Turf Club at Santa Anita Race Track. It must have taken nerve, but they programmed Haydn's "Horseman" and Mozart's "Hunt." On 8 February 1989, on the same series, *The Tokyo Quartet* whose violist is Kazuhide Isomura, gave



VIÈLE A QUATRE CORDES
Manuscrit des *Adages* (xv^e siècle).

a resounding Schubert program, including the C Major Quintet, with Carter Brey, cellist, in the Crystal Ballroom of the Biltmore Hotel.

In late February and early March, the *Schoenberg String Quartet* played all the Schoenberg string quartets at the Schoenberg Institute as part of the U.S.C. Schoenberg Festival. Somehow, it's hard to imagine a Schoenberg "Festival."

On November 20th, under the auspices of the Laguna Beach Chamber Music Society, the *Debussy Trio* (Angela Schmidt, flute, Christopher Redfield, viola, and Marcia Dickstein, harp) performed, appropriately enough, the Debussy Sonata for that combination. It is not heard often, and, of course, has a luscious viola part.

Samuel Rhodes, violist of the *Juilliard Quartet*, won critical recognition for excellence in performing the Janacek Second Quartet and was singled out for critical praise for his performance on February 26th, at Cal Tech.

Los Angeles has been treated to four viola recitals this season. Milton Thomas opened with a U.S.C. appearance on November 6th. Ayke Agus was the pianist and a new work by Paul Chihara, *Symphonia Concertante* for violin and viola, was presented with Yukiko Kamei, violinist.

In a new theater, Pierson Playhouse, in Pacific Palisades, Peter Hatch gave his annual viola recital on January 29th, with Francesco Bencivenga, pianist. Mr. Hatch has been doing this for some years now and shows real bravery in programming. This year's line up: Vieuxtemp's Sonata and Elegy; Joachim's *Hebräische Melodien*; Enesco's *Concert Piece*. The "straight" work was Hindemith's Sonata, Opus 11, No. 4. He titled the concert "The Magic of the Viola."

On February 22nd, at the Leo S. Bing Theater of the Los Angeles County Museum of Art, Cynthia Phelps, principal violist of the Minnesota Orchestra, was heard in recital-assisted

by pianist Kirsten Taylor. This recital was, evidently, not reviewed by the *L.A. Times*, which gives cause for concern. When a corps of critics who are often deprived of pulchritude in the course of their duties, decline to review the efforts of two ladies who look so good and who play so beautifully, one could justifiably question basic good judgement. Perhaps they thought Miss Phelps' publicity pictures were of someone else.

On March 5th, again at U.S.C.'s Hancock Auditorium, Milton Thomas is scheduled for another recital, this one to include the Sixth Brandenburg Concerto by Bach.

A group called *American Chamber Players*, affiliated with the Library of Congress Summer Chamber Music Festival was scheduled to give a local debut program at the Bing Theater on Wednesday, January 18th. When their cellist fell ill, last minute changes included violist Miles Hoffman playing the D Minor Cello Suite by Bach. Of course, violists play these Suites all the time, but not often in public concert.

Finally, is it possible that Heiichiro Ohyama, the peripatetic principal violist of the L.A. Philharmonic, will have to turn in his viola button? During the first two months of 1989, he has led the orchestra in two complete sets of regular subscription concerts. That's a lot of podium time for an Assistant Conductor. Congratulations are in order.

Courtesy of *Thomas G. Hall*.

The Editor is looking for other correspondents who will report regularly on happenings of interest to violists in major cultural centers of the U.S.A.

Rosemary Glyde, AVS Treasurer, played on March 13 a recital at Alice Tully Hall, Lincoln Center. Diana Kacso, pianist, collaborated in works by J.C. Bach, Shostakovich, Brahms, Kreisler, and two transcriptions by Ms. Glyde of pieces by W.H. Squire and Zarzitsky. She also offered the premiere of Shatin's *Doxa*.



REBEC
Vitrail de l'église de Brou(Ain)
(XVI^e siècle).

Karen Ritscher gave a recital at Merkin Concert Hall, New York City, on March 19 with Jeffrey Cohen, pianist, and Sylvia Rosenberg, violinist. The program featured 20th century music by Persichetti, Harbison, Martinu, Hindemith, and the premiere of Adolphe's *Dreamsong*.

Paul Neubauer, principal of the New York Philharmonic, will be leaving that post after this season to pursue his career as a soloist and chamber musician.

Donald McInnes and Brooks Smith, pianist, played a Primrose Memorial Concert and conducted a master class at Brigham Young University on April 6/7. Works featured were by Marais, Britten, Hindemith, Brahms-Primrose, Haydn, and Loeffler (the latter with Donna Dalton, soprano).

Lynne Ramsey, teacher of viola at Oberlin College since 1986, has been appointed to the Cleveland Orchestra as associate principal.

The Aspen Music School announces the appointment of new viola faculty: *Rosemary Glyde, Patricia McCarty, Ellen Rose, Yizhak Schotten, Heidi Castleman* will conduct a week long series of special viola master classes. (Ms Castleman will be joining the faculty of the Cleveland Institute of Music.) Other viola faculty at Aspen are *Atar Arad, Lawrence Dutton, Lillian Fuchs, John Graham, and Masao Kawasaki*.

Philip Clark reports from Ithaca, New York of *Viola Extravaganza II: Viva Viola* which he organized. Twenty-seven violists found themselves on Barnes Hall stage of Cornell University to perform as they did last year works for viola ensemble. These teachers and students of viola, mostly from the public schools, perform in the Cayuga Chamber Orchestra, Syracuse and Binghamton orchestras, or teach or are enrolled at Ithaca College, Cornell University, or SUNY, Binghamton.

Works performed on the program included Telemann's Concerto for Four

Violas (transcription), *June Sunrise* by Kenneth Harding, Gordon Jacob's Suite for Eight Violas, the Sixth Brandenburg, Irish Melody by Hampton, and others.

Editor's Note: Announcements regarding the professional activities of violists is appreciated.

New Works

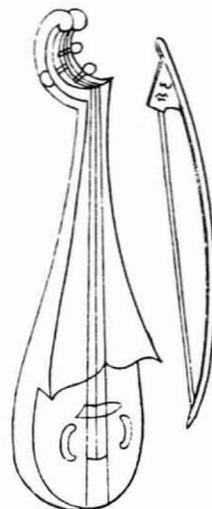
Two from the West Coast

Sonata for Viola and Piano, opus 44 (1986) by James Beale. Publisher: American Composers Alliance, 170 West 74 Street, New York, NY 10023.

Two pieces for viola, dating from 1986, by American composers based on the West Coast, could hardly be more different. Sonata by James Beale is rooted in the Brahms-Hindemith academic tradition and is defined by formal principles which identify it as a sonata, albeit one with two movements. Kalamatiano combines the accordion and viola, which is certainly not a common occurrence, and is a folk-dance related fantasy with an urgent, unpredictable and explosive personality.

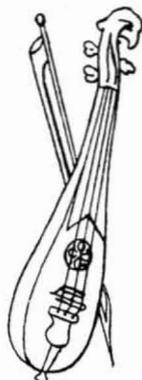
The Beale Sonata is interesting, logical, well-crafted music, couched in a solid twentieth-century idiom. Atonal, with obvious exceptions, dissonant, but not self-consciously so, motivically and melodically rich, it is exceptionally well-planned from the standpoint of ensemble. This is real Viola Music, with the piano part functioning almost like accompaniment. The piano texture is thin enough so that the viola does not struggle to be heard.

Despite some awkward leaps and double-stop progressions, the work is pleasantly accessible to the violist for a number of reasons, not the least of which is the rhythmic content. The rhythmic texture is full, rich, and varied in the twentieth-century tradition, but these rhythms are notated with simplicity and clarity, so that the player does not need advanced mathematical skills to be sure of the composer's intentions.



GEIGE
OU
REBEC ALLEMAND

(XVI^e siècle).



GIGUE
ALLEMANDE
D'après Lucinius
(XVII^e siècle).

The first movement is almost a three-part song form, and ends strongly in the tonality of C. (There is a striking resemblance between this ending and the close of the Shostakovich *Sonata*, opus 147.) The viola part exploits wide register changes, combined with a reiterated ascending whole-step, high on the A-string. The second movement is essentially an allegro. It uses, as thematic material, a tune we had heard as a surprise near the end of the first movement, and we are treated to some cautiously approached fingered harmonics as well as effective mute use.

The work is sixteen minutes long, and could be usefully presented as the twentieth-century member of a recital. The audience will not leave "humming the melody," but it should enjoy some well-written viola music.

Kalamatiano: a piece for viola and free-bass accordion (1986) by Nick Ariondo. Available from the composer at: 4120 W. Avenue 41, Los Angeles, CA 90065.

Kalamatiano, by Nick Ariondo, is inscribed "for violist John Acevedo," a member of the Pacific Symphony in Orange County, California, and a wonderfully accomplished, fleet-fingered player. The composer explained that the title is derived from a Greek folk-dance, *kalamatianos*, a popular dance performed both north and south in Greece, where many of the dances are considered regional. It is said that this dance, which exploits a limpling 7/8 rhythm, comes from the city of Kalamata which suffered severe earthquake damage last year. Indeed, there is much of the sound of shaking in this piece.

The most interesting aspect of the work is the timbre of the combination of accordion and viola. The sound is complimentary, homogeneous, and somehow "interesting." Extremes of dynamics are unexpectedly possible, and perhaps overused.

Concerning general style, this is sometimes called "event music"...the listener is taken from one musical event to another. The basics of composition

(repetition, harmony, melody, counterpoint, etc.) are not used to provide continuity or musical interest. We rely on unexpected sonic occurrences, often delivered in spasms of dexterity at nanosecond speed. This is a fine example of the "What was that?!" style.

The relationship between the dance rhythms implied in the title and the rhythms which actually occur is something of a mystery. Occasionally, the 7/8 rhythm is sustained long enough to be perceptible. Rhythmic content, if not completely free, certainly gives the impression of being rhapsodic. The harmonic vocabulary is almost triadic; there are tonal centers, and the work begins and ends in C, without question. Still, there is no obvious formal plan.

Kalamatiano lasts something over seven minutes, and it projects an urgent energy and instrumental fluency with unusual sonorities. Mr. Ariondo has written other pieces for accordion and strings, so performance possibilities might increase in the future, but the availability of accordionists with the technical equipment to perform his works, must be generally slim. Of course, Liszt and Paganini had the same problem.

Reviewed by *Thomas G. Hall*, Chapman College.

Sonata profana 7, for viola and piano. By **Franz Koringer**. Ludwig Doblinger/For. Mus. Dist., 1987. \$22.35

This piece was apparently written in 1974 but not published until the present. Its basic musical language is simplistic and tonal with polytonal elements. The first movement has a motoristic drive and a perpetual motion effect. The second movement is a largo in changing meters somewhat reminiscent of Shostakovich, with a peculiar juxtaposition of slow and suddenly fast moving notes. The last movement, *Figurationen über einen Kroatischen Volkstanz*, returns to the driving rhythms in a presto dance. The work is dedicated to Franz Zeyringer. [P.G.]

La Choumine, Poem for Viola and Piano.
By **Jay Reise**. Merion Music Inc./Presser
Co., 1986. \$6.50

This interesting short work for the serious violist offers contemporary musical ideas combined with melodic appeal and aesthetic value. It is moderately difficult, requiring skill in clef changes, mixed meter, and advanced bowing techniques.

This single-movement work maintains a soft and ethereal air throughout and consists of four sections. The first, marked "Fairly slow, always singing," is very soft and flowing, ending with a burst of sound in forte. A second, faster, section retains the soft mood and includes the effective use of grace notes. It also ends with sudden loudness. The third section is a "quasi cadenza" for both instruments. The composition ends with soft tremolo and seven measures of long flautando notes.

The piano plays an important role by maintaining rhythmic consistency throughout the sustained passages in the viola part. This striking piece can be a useful learning tool for college-age or advanced high school students as well as for the professional in search of interesting new recital works. [K.M.S.]

Lyric Movement, for viola and small orchestra. By **Gustav Holst**. Oxford University Press, 1986. Orchestration: Fl, Ob, Cl (in Bb), Bn, Strings. Duration: 10 minutes. \$12.75 (full score only)

Gustav Holst's last work (like those of Bartók, Shostakovich, and others) was for the viola. *Lyric Movement* was written in 1933 for Lionel Tertis and was first performed two months before the composer's death in 1934. The sketches remained unrevised until Holst's widow, Imogen, published a corrected viola and piano reduction for Oxford in 1971.

This edition is the implementation of Imogen's corrections in the previously untouched full score. Careful comparison of the two editions shows meticulous

application of these corrections, which, according to Imogen's notes, are primarily adjustments of dynamics and accidentals. The *Lyric Movement* exhibits a characteristically British sound with beautifully flowing melodies, effective use of duple against triple meter patterns, and lush chamber orchestral writing. The piece lies well on the viola but requires a degree of skill to manage the double stop sections and upper position writing. Most importantly, the performer must possess a high level of musical maturity to make the most effective interpretation, particularly in the quasi cadenza passages peppered throughout the work.

Oxford University Press should be commended for its efforts in updating its orchestra score of this significant piece in the viola repertoire. Hopefully, this publication will inspire more performances of the piece. [K.M.S.]

Reviewed by *Pamela Goldsmith*, California State University, Northridge and *Katherine Mason-Stanley*, University of Colorado-Boulder.

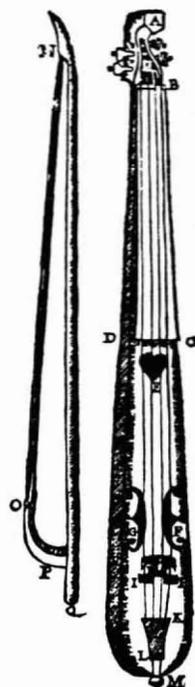
Courtesy, *American String Teacher*.

PLAYING THE VIOLA

by Alison Milne

In her introduction Miss Milne sets out the purposes of this admirable Students Book, which encompasses intelligent practicing and quick reaction to the printed language of music through carefully graded and interesting small challenges from exercises to the works of contemporary composers such as Hugo Cole, through Walton, Piston and Bartók. The chamber music of Beethoven and Schubert is also represented in these fragments. Certainly a very useful guide, not for the child beginner, but for any aspiring viola player. Well printed and with clear explanations, there is a comparison book of piano accompaniments. *Trevor Williams*.

Courtesy, *The Strad*.



POCHETTE
AVEC SON ARCHET
D'après Mersenne
(XVII^e siècle).

Recordings

HINDEMITH: SONATAS FOR SOLO VIOLA & PIANO

KIM KASHKASHIAN (VIOLA)/
ROBER LEVIN (PIANO)
ECM LP 1330-32

From a purely technical standpoint, I can think of few composers so thoroughly prepared as Paul Hindemith. It has been said (perhaps apocryphally) that he wrote sonatas for every instrument in the orchestra and could play every note he wrote on the instrument he wrote it for.

Be that as it may, Hindemith's relationship with the violas was, to say the least, more than a one night stand! As one of that neglected Cinderella's most impassioned advocates of the generation that led to the Primrose path, he played in the Amar Quartet and in a now legendary string trio with Szymon Goldberg and Emmanuel Feuermann. Furthermore until about 1939--the vintage date of the last work of this formidable collection--he was also active as a soloist. These sonatas coincide with the composer's playing career, and, like the violin music of Kreisler and the piano music of Rachmaninoff, they were unquestionably tailored to his own playing style and reflective of his technical and aesthetic preferences.

Hindemith's famous directive for the third movement of Op. 25 No. 1, composed in 1922: *Rasendes Zeitmass: Wild. Tonschönheit is Nebensache* (Raging tempo. Wild. Tonal Beauty of secondary importance) has given rise to a somewhat erroneous notion that Hindemith's own viola playing was wildly abandoned and abrasively scratchy. When one goes to the source--fortunately, there are representative recordings of his solo as well as his ensemble work--one discovers a player of considerable tonal

and technical finesse. True, Hindemith's playing (and compositional!) style eschewed the kind of opulent tonal glamour practiced by William Primrose or Pinchas Zukerman, and--this is a bit surprising--his treatment of the aforementioned movement of Op. 25 No. 1 (as recorded for Columbia) is anything but wild, the tempo is more lackadaisical (flexible?) and caution goes arm-in-arm with an agreeable, if never particularly lustrous, sonority. The conclusion from this listener is that although Hindemith may have regarded tonal beauty as secondary, he was certainly not insensitive to its adornments when used to further a musical point. Casals, Szigeti and Huberman were probably more akin to Hindemith's way of playing than, say the acerbic Adolf Busch (though there are certainly analogous traits between those two as well).

Some of the Hindemith viola sonatas are here recorded for the first time. The others have appeared before, in performances that range from serviceable to really distinguished. For the most part, the first generation recordings (e.g. the composer's own accounts of Op. 25 No. 1 and the 1939 Sonata; Primrose's of Op. 11 No. 4) are not particularly memorable. Part of the problem is the lacklustre, drably percussive pianism of Jesus Maria Sanroma in the two accompanied works. But Primrose's freewheeling, rather casual-sounding rubato also misses the point, while the composer's sturdy way with 1939 and Op. 25 No. 1 seem a mite prosaic in comparison with what some later practitioners have been able to build on this edifice.

I recall a truly memorable Op. 11 No. 4 from Francis Tursi and José Echaniz for Concert Hall in the early days of LP, and roughly a decade later, came finely wrought performances of that truly lovely work and its 1939 successor by Walter Trampler and Ronald Turini that somewhat undercut the admirable contemporaneous recording of Op. 11 No. 4 by Harold Coletta and Robert Guralnik (coupled with Coletta's equally forthright Op. 25 No. 1; tonally very close to Hindemith's own). The viola/piano Sonata, Op. 25 No. 4 was



REBAH

only recently published (in the late 1970s). Trampler gave some outstanding performances of it at that time, but the first--and until now, only--recording was made by Yizhak Schotten and Katherine Collier (still available on LP as CRI 450). I have only passing familiarity with the Hindemith recordings by several Czech violinists--L. Czerny, J. Křidoušek, K. Spelina--who all play with a more pronounced Romantic cast and are resonantly recorded; and none whatsoever with an Italian LP of Op. 25 No. 1 by the renowned Bruno Giuranna. The most convincing and virtuosic Op. 25 No. 1, taken 'live' from a 1973 Carnegie Hall concert and pressed on a privately circulated LP, was by Guiranna's (and Trampler's) one time pupil, Nobuko Imai. A recent performance by Imai suggested that even she can no longer approximate that high-water mark.

The American violist, Kim Kashkashian, has a striking affinity for Hindemith's idiom. Her playing has excellent technical assurance, and although a far greater colourist than the composer himself, her musical aesthetic here resists the temptations to over-romanticize (or over prettify). She makes an excellent case for the fanciful, neo-Bachian (but thoroughly contemporary!) Op. 31 No. 4--which she plays with an impish, manic excitement and irrepressible enthusiasm. One can hear in this work--particularly its second movement--allusions to, and even quotations from, the better known Op. 25 No. 1 of two years earlier (Op. 31 No. 4, still unpublished--Kashkashian is playing from a facsimile of the autograph--was written in 1924). The other unknown sonata was allegedly composed in 1937 while Hindemith was travelling from New York to Chicago by train. He performed it a few days later! The composer's style is reputed to have changed drastically in the intervening decade, but I hear only a moderate transformation: the ardour and spontaneity of expression are now more muted; the German "Expressionism" has become a mite more dogmatic (or dogged?). I was most taken with the movement in *pizzicato*. Again, Kashkashian plays from autograph

facsimile and proves a splendid advocate.

In the works where she has competition, Kashkashian always holds her own admirably, even if she sometimes is a mite overmatched by the best efforts of her predecessors. She is finely partnered in the accompanied works by Robert Levin, an American pianist who has earned deserved fame for his Mozart scholarship. Levin's bright crystalline sound clarifies Hindemith's knotty complexities and elucidation is also helped by his admirably secure rhythmic sense. Either from his own inclination towards astringency and the mode of recording (probably a combination of both factors), the piano tone emerges as somewhat 'pingy'--no liability at all in music if innate acerbity, especially as Levin, like Kashkashian, is not insensitive to colour.

My only quibble in one variation in Op. 11 No. 4: Hindemith's instruction for No. VI is *Fugato, mit bizarrer Plumpheit vorzutragen* and the nimble grace of the Kashkashian/Levin treatment, hardly coincides with my understanding of 'bizarre ungainliness' (Trampler/Turini came far closer). Indeed, I find the present treatment of this particular sonata, as a whole, just a shade facile and lightweight though certainly lyrical and intelligent in its way.

The works are distributed over three LPs and--more conveniently--two CDs, one of which contains the four solo works, the other, the three duo sonatas, ECM's bright, airy sound is a further adornment on this not-to-be missed compendium: Everyone concerned can take pride in this important recorded milestone. *Harris Goldsmith*

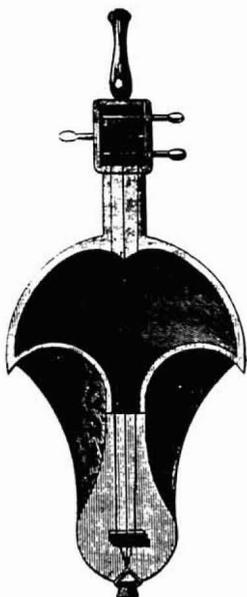
Courtesy, *The Strad*.

See next page for more new recordings.

Graphics from Laurent Grillet: *Ancêtres du Violon*, Librairie Générale des Arts Décoratifs, Paris, 1901.



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