

Double Issue

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

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53
1993



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Memberships

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FROM THE PRESIDENCY

XXI INTERNATIONAL VIOLA CONGRESS

"A True Success in Every Way!"



Alan de Veritch, AVS President

This past June over two hundred-fifty violists stormed the lovely campus of Northwestern University in search of inspiration, education, repertoire, recordings, musical products, instruments, bows, advice, artistry, ideas, camaraderie—and they were not disappointed!

For the five-day period from June 23–27, Evanston, Illinois, became the center of the viola world.

Just imagine outstanding Luthier exhibits, commercial displays, viola ensemble readings, mixed solo recitals, featured artist and chamber music recitals, master classes, lectures, demonstrations, panel discussions, a gala orchestral and chamber orchestra concert, and the Primrose International Scholarship Competition, all in one place at one time!

What a week! These weeks don't just happen over night, nor are they the result of the effort of a single person. This year's congress was a collaborative venture between the American Viola Society and the Northwestern University School of Music and was approximately twenty months in the making.

The tremendous success of this event was due primarily to the blood, sweat, and tears of many active and dedicated individuals. Unquestionably at the forefront of this effort was congress host chair, Peter Slowik. Peter's organizational skills and leadership abilities, combined with his imagination, flair for the artistic, and just plain personal energy, made him the ideal orchestrator.

Working closely with Peter for many months were the *AVS Liaison Committee* (William Preucil, Mary Arlen, Lisa Hirschmugl and Baird Knechtel) and the *Luthiers Committee* (Eric Chapman, Greg Alf and William Lee). Due to the limited space of this column, it is unfortunately impossible for me to list by name the myriad of other wonderful individuals, representing the AVS and Northwestern University, whose talents and efforts added greatly to the success of the historical week. But to those colleagues and friends, as well as to the tremendous performers, lecturers, teachers, and exhibitors taking part in the XXI International Viola Congress, goes a huge personal THANK YOU!

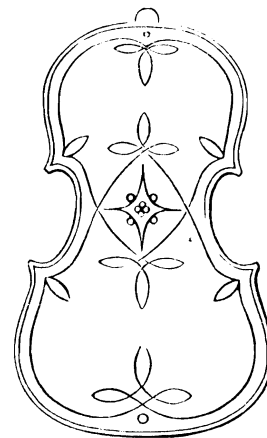
I would be remiss if I did not take a moment to elaborate on a couple of other noteworthy happenings that took place during the Congress in addition to those already itemized above.

First, at our official banquet not only did I have a chance to acknowledge and make presentations to the chairpersons of our various congress organizing committees, but those of us in attendance had the opportunity to see Maurice Riley bestow the very first "Maurice W. Riley Award" on David and Donna Dalton.

This award was originally conceived by Rosemary Glyde, who made the initial contribution as well. The intent of this award is to honor an individual or individuals for their extensive contributions to the world of the viola. David and Donna are certainly worthy of being the charter recipients of this award. CONGRATULATIONS!

Congratulations go also to our beloved colleague Maurice Riley. To him and his wife, Leila, and their children, the XXI Congress was dedicated by vote of the AVS board.

Finally, it was my great pleasure at the congress to formally announce AVS plans to go forward with the formation of local chapters. At this very moment we are in the process of



developing and printing applications and information packages which hopefully will be ready for distribution upon request in a few weeks.

I truly believe that this project will be the key to the future growth and success of our organization.

In closing, I wish you all a safe and happy holiday season and the greatest of New Years.



Alan de Veritch

ANNOUNCEMENTS

The XXII International Viola Congress

will take place in conjunction with the

Lionel Tertis International Viola Competition

27 August–3 September 1994 on the Isle of Man, British Isles.
(See under COMPETITIONS in this issue of JAVS.)

Further information forthcoming.

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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE)

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FIVE GIANTS OF THE VIOLA

by
Ben Carl Riley



*Maurice Vieux, Paul Hindemith, William Primrose,
Vadim Borrissovsky, and Lionel Tertis*

Prints from the original multi-colored acrylic painting on canvas, as seen in the frontispiece of *The History of the Viola, Vol. II* by Maurice W. Riley.

Proceeds in support of the new Riley Award sponsored by the American Viola Society in recognition of a person who has made an outstanding contribution to the viola.

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CHICAGO CONGRESS REVISITED

by Lisa Hirschmugl



Some interesting numbers appeared at the XXI International Viola Congress in Chicago this past summer:

- 54 greatly talented and generous violists shared their talents with
- 300 people who attended the congress and were treated to
- 37 20th century,
- 5 19th century, and
- 13 18th century pieces, of which
- 12 were for solo viola,
- 13 for viola and piano, and
- 8 for multiple violas. In addition,
- 5 were concertos,
- 2 were for viola and tape, and
- 10 for interesting chamber groups.
- 26 fine young violists competed in the Primrose Competition,
- 19 professionals participated in lectures and/or panel discussions, and
- 4 artist teachers gave master classes featuring
- 16 students.

The XXI Congress ran for five days, Wednesday, June 23 through Sunday, June 27, on the campus of Northwestern University in Evanston, Illinois, under the direction of Peter Slowik, host chair.

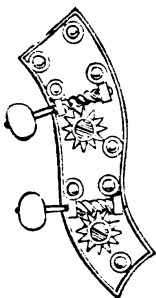
The early part of each day featured master classes, lectures, and panel discussions. Artist teachers included Jeffrey Irvine, Robert Vernon, Michael Tree and Heidi Castleman. Lecturers included violists Alan De Veritch ("The Sensual Viola: A Unique Approach to Musical Interpretation"), Thomas Tatton ("Games High School Violists Should Play"), Milton Preves ("My Collaborations with Ernest Bloch"), Frank Babbitt ("Understanding Hindemith's Harmonic Language"), and Donald Maurice ("New Light on the Bartók Concerto"); violist/composer Nathaniel Tull Phillips ("Live Interactive Performance—the Viola and Computer"); and medical doctor

Alice Brandfonbrener, a performing artist's specialist.

Panel discussions featured Aliza Appel, Pamela Goldsmith, Judson Griffen, and David Miller with Peter Slowik as moderator ("Historically Informed Viola Performance"), and Valerie Diamond, Richard Ferrin, Ralph Fielding, Lynne Ramsey, and Robert Vernon with Alan De Veritch as moderator ("Current Issues Facing Orchestral Violists"). Charles Pikler was featured in the luthiers demonstration playing the instruments of many fine contemporary makers, and Paul Coletti demonstrated several historic violas at the Bein and Fushi String Instrument Shop ("Great Violas of the World: A Tonal Demonstration").

CONCERTS

The afternoons and evenings each featured a series of concerts. Three performers presented full length recitals. Atar Arad, assisted by violist Amadi Hummings and pianist Jeremy Denk, gave a stunning performance of works by Leclair, Ravel, Bridge, Khachaturian, Schumann and Bartok, as well as a fine piece of Arad's own composition Solo Sonata for Viola. Yitzak Schotten treated the audience to a variety of beautiful sound combinations in his chamber recital, featuring works by Hindemith (Trio for Viola, Saxophone and Piano, op. 47), Brahms (Trio in A for Viola, Cello and Piano, op. 114), and a wonderful piece by Jan Bach, who gave a short talk before the work was performed ("Eisteddfod: Variations and Penillion on a Welsh Harp Tune, for Viola, Flute and Harp"). Schotten was joined by Donald Sinta, saxophone; Katherine Collier, piano; Anita Miller-Rieder, flute; Faye Seeman, harp; and Anne Martindale Williams, cello. Paul Coletti presented a delightful recital featuring music of Bach, Bolling, Bax and Clarke. Coletti was joined by Peter Slowik in a Bach duo concerto, and by the trio of Jeffrey Bradetich, bass; Sylvia Wang, piano; and David O'Fallon, drums, for the Bolling. Wang also collaborated with him in the Rebecca Clarke Sonata.



The United States Air Force Orchestra, directed by Captain Mark R. Peterson, presented a full-length concert featuring several members of the orchestra's viola section in addition to several guest artists. TSgt. Judy Thompson and MSgt. Donald R. Harrington performed a Telemann Concerto for Two Violas, and MSgt. Paul J. Swantek performed Shulman's Theme and Variations for Viola and Orchestra. Rosemary Glyde was the principal soloist of the evening presenting two masterful premier performances, York Bowen's Concerto in C minor (U.S. premiere) and Bernard Hoffer's Concerto for Viola and Orchestra (world premiere). William Schoen was scheduled to present the premiere of Maurice Gardner's Concerto for Viola and Orchestra but was unfortunately unable to perform. Violists Lawrence Neuman, Roseanne Weinberger and Jerzy Kosmala graciously dedicated their time during the congress to learning a movement each and gave a fine performance.

MIXED RECITALS

Mixed recitals featured many excellent works and accomplished violists. The following is an extensive list with a quick impression each evoked. Donald McInnes and Pamela Goldsmith (Linn: Fantasia for Two Violas on a Tune by Frescobaldi—charming), Pamela Goldsmith (Bacewicz: Four Capricci for Solo Viola—effective), Rami Solomonow (Partos: "Legend"—powerful), Jeffrey Irvine and Lynne Ramsey (Rosner: A Duet for Violas, op. 94—beautiful collaboration), Edward Adelson (Henze: Sonata—thoughtful), Milton Thomas (Bach: Suite in C minor, Prelude and Fugue—glorious), Irving Illmer (Porter: Sonata—superb), Roseanne Weinberger (Bach Kodaly: "Fantasia Chromatica"—challenging), Jerzy Kosmala (Winkler: Sonata—beautiful piece and performance), Maxwell Raimi and Diane Mues (Raimi: Duo for Violas—exciting), Peter Slowik directing the Northwestern University Viola Ensemble (Phillips: "Water Patterns"—mesmerizing), Ralph Fielding and Valerie Diamond (French: "Awakening Dance"—superb ensemble), Michael Tree collaborating with the Ad Hoc String Quartet (Mozart: Quintet in G minor, K. 516—a treat), Amy Brandfonbrener (Vieuxtemps: Sonata—romantic), Günter Ojstersek (Miletic:

"Monody for Solo Viola," and Marcovic: "Music for Viola and Piano"—two treasures), Karen Ritscher (Adophe: "Dreamsong"—sonorous), Richard Young (Still: "Mother and Child," and Poulenc: Sonata—wonderful pieces and playing), Robert Verbes (Brahms: Sonata in E-flat—dramatic), Douglas Perry (Hatzis: "The Mega4 Meta4" (for viola and tape)—as intriguing as its title), Neil Gripp (Lieberman: Sonata for Viola and Piano—masterful piece and performance), Matthew Michelic (Genzmer: Sonata for Viola Solo—pure pleasure), Robert Swan (Dugger: "Aria for Viola and Tape"—technically demanding and well executed), and Basil Vendryes (Martinu: Sonata No. 1 for Viola and Piano—gorgeous). Several accomplished accompanists joined the artists—a particular mention for the accompanist in residence, Andrea Swan, who gave innumerable impeccable performances.

Distinguished guests of the congress included Maurice Riley, Günter Ojstersek, David Dalton, Milton Thomas, Dwight Pounds and Milton Preves. The congress was dedicated to Maurice and Leila Riley and their family. The Rileys have been a guiding light to the viola community since the first congress in Ypsilanti. The American Viola Society awarded David Dalton the first Maurice W. Riley Award for his many contributions to the viola. Donna Dalton was also cited.

Both of these presentations were made at the banquet by Alan De Veritch who functioned admirably in each of his various roles as lecturer, moderator, speaker and AVS spokesman. Recognition was also given to the host chair, Peter Slowik, and the members of the Liaison Committee, William Preucil, Mary Arlin, Baird Knechtel and Lisa Hirschmugl. Eric Chapman was given special thanks for his many years of organizing luthiers' displays and demonstrations.

PRIMROSE EVENT

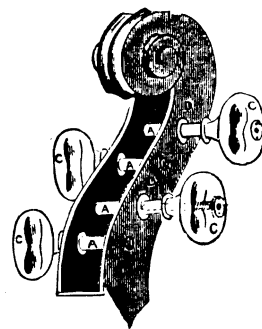
The Primrose Scholarship Competition administered by the AVS had five finalists: Mike Kelly, Kathryn Lockwood, Nukuthula Ngwenyama, Matthew Phillips and Lembi Veskimets. The first prize was awarded to Ngwenyama, who gave a stunning performance of Hindemith's *Der Schwanendreher* at the congress. Second prize went to Kathryn Lockwood.

Events went smoothly due in part to people behind the scenes. Slowik's support staff was always in gear and effective. Many instrument makers, repairers and dealers, as well as music dealers and publishers supported the congress. Fine instruments and publications were available at the exhibits. (This part of each congress is a gold mine of opportunity for those who seek it out—a chance to chat at length with professionals who have expertise in these fields.)

The Concilium Musicum of Vienna gave the final concert. Christoph Angerer (the organizer of the Vienna Congress, 1992) and his father, Paul Angerer, led the group in works by Aufschnaiter, Hummel, Radalescu, Fuss,

Albrechtsberger and Paul Angerer. As an encore, the Angerers and Karl Walzl offered Mozart's Adagio, K. 356 arranged for three violas. The closing notes of the 1993 Congress were a present from Vienna, home of the 1992 Congress—Mozart's music performed by his countrymen on Viennese period instruments. This was a magic moment.

Lisa L. Hirschmugl is an active teacher in the Chicago area. Her students range in age from three years to college age. She presented the youngest performers at the XXI Congress when a group of thirty young violists played preceding the Viola Ensemble Concert.



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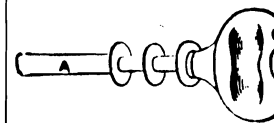
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SELECTED BIBLIOGRAPHY IN VIOLA PEDAGOGY

by Claudine Pinnell Bigelow



Editor's note: This is the second and final installment of this article. The introduction and commentary appeared in JAVS, Vol. 9 No. 1, 1993, page 19.

Adelson, Edward. "An Organized Approach to Practicing." *American String Teacher* 41 (Autumn 1991): 95-96.

Applebaum, Samuel and Sada. "Emmanuel Vardi." *The Way They Play*. Vol. 4. Neptune City, N.J.: Paganiniana Publications, 1975.

_____. "Lillian Fuchs." *The Way They Play*. Vol. 2. Neptune City, N.J.: Paganiniana Publications, 1973.

_____. "Raphael Hillyer." *The Way They Play*. Vol. 3. Neptune City, N.J.: Paganiniana Publications, 1975.

_____. "Walter Trampler." *The Way They Play*. Vol. 2. Neptune City, N.J.: Paganiniana Publications, 1973.

Applebaum, Samuel, and Henry Roth. "Max Aronoff." *The Way They Play*. Vol. 6. Neptune City, N.J.: Paganiniana Publications, 1978.

_____. "William Lincer." *The Way They Play*. Vol. 7. Neptune City, N.J.: Paganiniana Publications, 1980.

Baker, David. *Jazz Improvisation Method: Strings*. Chicago: Maher Publications, 1976.

Barnes, Darrel. "A Practical Approach to Viola Technique." *Journal of the American Viola Society* 6 (Spring 1990): 16-17.

This brief article introduces concepts on how to make the viola physically comfortable, and how to alleviate the physical and emotional stresses it brings.

Barrett, Henry. *The Viola: Complete Guide for Teachers and Students*. 2d ed. Birmingham: University of Alabama Press, 1978.

Bennett, Roy E. "The Brahms Transcriptions of the Opus 120 Sonatas." *American String Teacher* 36 (Winter 1986): 76-79.

Bennett gives historical background and explains why these works are appropriate for the viola. He emphasizes the importance of Joachim's influence on Brahms.

Berg, Herman. "Ten Points of Viola Teaching." *The Instrumentalist* 31 (November 1976): 66-68.

The ten topics Berg briefly covers are bow placement, bow speed, bow pressure, amount of bow, bow angle and contact point, finger pressure, finger articulation, thumb placement, finger distance from fingerboard, and relaxation.

Berkley, Harold. "The Field of the Viola: A Conference with William Primrose, Famous Viola Virtuoso." *The Etude* 64 (March 1946): 140, 172, 175.

Primrose discusses the importance of economy of motion in the right arm. He also talks about the way violists should shift, use the left thumb, and use positions.

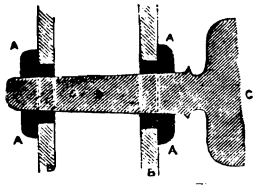
Bridges, Robert. "Saying No to the Same Ten Pieces: Finding and Creating New Viola Repertoire." *Strings* 6 (July/August 1991): 25-27.

Bridges asks four main questions of the viola teacher: "Are you looking? Are you creating? Are you asking? Are you promoting?" He suggests that using repertoire with these questions in mind will keep pedagogues moving on to new areas.

Broe, Carolyn Waters. "Conversations with Kievman." *American String Teacher* 42 (Winter 1992): 74-76.

Butler, Priscilla. "Private Practice for the Violist." *The Strad* 68 (May 1957): 12-14.

Butler emphasizes the importance of not wasting practice time by discussing how to practice constructively. The mirror is an important aid, as well as the movie camera



(or camcorder). She also reinforces Lionel Tertis's ideas on intonation.

Castleman, Heidi. "Do I Need a License to Play Bach?" *Journal of the American Viola Society* 6 (Fall 1990): 3-12.

A reference for finding out about dance styles in Bach. It includes information on the correct way to do bowings and fingerings and a bibliography for further reference.

_____. "The Role of the Lecture-Demonstration in Teaching Viola Basics." *American String Teacher* 40 (Winter 1990): 49-50.

Castleman discusses the lecture demonstration she uses to teach her students basic skills such as fingerings, shifting, vibrato, and practicing. She explains the three-part format of theory, demonstrations and questions, and gives a sample outline of one of them.

Chailley, Marie-Therese. "Viola Technique." *Journal of the American Viola Society* 6 (Fall 1990): 19-25.

Chailley introduces her etudes and tells how to practice them, offering suggestions for basic aspects of playing.

Chick, Davoren. "Injury Prevention for Violists." *American String Teacher* 38 (Autumn 1988): 73-75.

Chick talks from personal experience about injuries viola playing can cause. She encourages preventive habits, such as taking short breaks and carrying reasonable loads. If there is any pain, she suggests medical attention and compassionate care. The article contains a bibliography of other helpful articles.

Colton, Russel J. "Differences between Violin and Viola Technique." *The School Musician, Director and Teacher* 41 (August/September 1969): 30, 32.

A basic introduction for school teachers on the differences between violin and viola playing.

Dalton, David. *Playing the Viola: Conversations with William Primrose*. Oxford: Oxford University Press, 1988.

_____. "Viola Vigor." *The Instrumentalist* 30 (March 1976): 78-81.

A summary of the First International Viola Congress. Of particular interest is the summary of two panel discussions on teaching led by William Primrose.

Danks, Harry. "Further Notes on Tone Production." *The Strad* 65 (April 1955): 430-32.

_____. "Tone Production on the Viola." *The Strad* 65 (January 1955): 314-16.

Davis, Leonard. "The Transition from Violin to Viola." *The Instrumentalist* 33 (August 1978): 94-98.

Davis suggests how to teach the violinist switching to the viola: the viola clef, viola vibrato, changing volume, and left-hand control.

Dolejsi, Robert. *Modern Viola Technique*. Chicago: University of Chicago Press, 1939; reprint, New York: Da Capo Press, 1973.

Eisler, Edith. "Eugene Lehner at 84." *Strings* 5 (March/April 1991): 26-33.

Eisler interviews Lehner on his experiences as a member of the Kolisch Quartet and as a teacher.

Fadness, Gene. "From the Experts: Fine Points of Good String Teaching." *The Instrumentalist* 35 (January 1981): 72, 74-75.

An interview about teaching, with William Primrose, Percy Kalt and Ralph G. Laycock.

Ferritto, Marcia. "William Lincer: Violist and Teacher." *Journal of the American Viola Society* 3 (November 1987): 16-19.

Fine, Burton. "Studying Violin before Viola." *The Instrumentalist* 34 (October 1979): 66-68.

An argument for starting violists on the violin and then switching once technique is strongly developed.

_____. "The Teacher, the Student, the Audition." *American String Teacher* 31 (Winter 1981): 42-43.

Fine believes that the best way a teacher can prepare a student for an orchestral career is to give the student training in rhythmic precision. He emphasizes the importance of careful planning of bow use so that complicated rhythms

can be articulated clearly and with complete accuracy. A few examples of rhythms that tend to cause problems are given.

Geerdes, Harold. "Some Observations on Viola Playing." *The Instrumentalist* 33 (January 1979): 51-53.

In the question-answer format, the topics of vibrato, left-hand fingertip pressure, pizzicato and the teacher-student relationship are briefly covered.

Glyde, Rosemary. "Heidi Castleman." *Journal of the American Viola Society* 6 (Spring 1990): 19-27.

A biography of Castleman and her teaching style in both private and class situations.

_____. "Scott Nickrenz." *Journal of the American Viola Society* 3 (November 1987): 9-16.

A biography of Nickrenz and his philosophies of teaching; includes his comments during a private lesson.

_____. "The J. C. Bach-Casadesus Concerto in C Minor: A Second-Handed Gem." *Journal of the American Viola Society* 2 (August 1986): 10-16.

A background on Henri and Francis Casadesus; detailed information on how Glyde plays this pedagogical work.

_____. "William Magers." *Journal of the American Viola Society* 4 (Spring 1988): 15-21.

A biography of Magers, with Glyde's observations on his class and lessons.

Goldberg, Louise. "Virtuoso Viola Music before Paganini." *American String Teacher* 32 (Spring 1982): 16-18.

A brief historical background and selected list of repertoire available to violists between 1779 and 1834.

Goldsmith, Pamela. "Viola Pedagogy: A New College Course." *American String Teacher* 39 (Autumn 1989): 66-67.

A summary of Goldsmith's first year as teacher of the new viola pedagogy course at USC; an outline of their activities and a bibliography of books important in their study.

Goldstein, Karl. "Giving a Successful Student Recital: What a Teacher Can Do." *Strings* 5 (May/June 1991): 42-45.

Excellent suggestions on how to prepare the student for a good recital situation; also, many practical ideas for teachers on the best times and types of places to use.

_____. "Practicing for Fluency: How to Develop an Inner Teacher." *Strings* 3 (Spring 1989): 30-33.

Excellent article on understanding the way students practice in order to help them teach themselves. Suggests that teachers need to find a way to listen to how the student practices. This enables the teacher to help the student find ways to be more aware during practice time and make better use of it. Lists some suggestions on how practice time should be spent.

Gordon, Nathan. "Thoughts on Viola Performance." *The Instrumentalist* 36 (May 1982): 44-47.

Summarizes some of his ideas about two different kinds of playing—solo and ensemble performance.

Hardie, Julia Obrecht. "A Comprehensive Performance Project in Viola Literature and an Essay with Surveys Assessing Current Trends in Suzuki Viola Pedagogy in the United States." D.M.A. essay, University of Iowa, 1987.

Hill, Frank W. "A Viola is a Viola." *The School Musician, Director and Teacher* 46 (May 1975): 28-29.

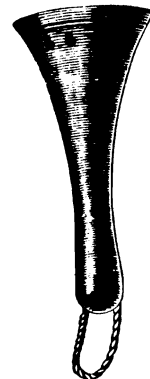
Discusses the differences between the violin and the viola.

Hill, Val. "Let's Glamorize the Viola." *Music Educators Journal* 36 (April/May 1950): 46-47.

An introduction and repertoire list for school string teachers to use with beginning violists.

Iotti, Oscar Raoul. "Interpretation and Left-Hand Technique for Violin and Viola." *The Strad* 89 (May 1973): 67-75.

Inspired by Paganini, Iotti gives his philosophies behind virtuosic fingering using many musical examples. Very violinistic.



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Lawrence Wheeler, viola;
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_____. "Left-hand Technique: A Concept to Improve Interpretation on Violin and Viola." *American String Teacher* 28 (Summer 1978): 30-31.

Irvine, Jeffrey, and William R. LeVine. "The Use of Biofeedback to Reduce Left-Hand Tension for String Players." *American String Teacher* 31 (Summer 1981): 10-12.

Tells how to find access to biofeedback equipment and how to use it to reduce tension in the left hand.

Irvine, Jeffrey. "Avoiding and Recovering from Bow Arm and Upper Torso Injuries." *American String Teacher* 41 (Winter 1991): 65-67.

_____. "Avoiding and Recovering from Left-Hand Injuries." *American String Teacher* 40 (Summer 1990): 59-61.

The article begins with a list of specific instructions on how to warm up and practice well in order to take good care of the body. Irvine continues with a warning that a player should use no more effort than necessary, especially in the left hand. He also emphasizes the importance of appropriate rotation. Irvine concludes with a list of guidelines on what to do when pain develops.

_____. "The Violist's Vibrato: Developing Variety in Speed and Width." *American String Teacher* 41 (Spring 1991): 63-64.

Irvine gives personal examples of his interaction with students when teaching vibrato. He explains the different exercises he uses with the diverse problems that arise.

Kass, Philip J. "Of Gauges and Gut and Other Guides." *American String Teacher* 33 (Autumn 1983): 53-55.

Kass explains the different kinds of strings (and their qualities) available to violists. He explains to the teacher which economical strings will sound best on certain kinds of violas.

Kella, John Jake. "The Development and Qualitative Evaluation of a Comprehensive Music Curriculum for Viola, with an Historical Survey of Violin and Viola Instructional Literature from the 16th through the 20th Centuries, Including A Review of the Teaching

Concepts of William Lincer." Ph.D. diss., New York University, 1983.

_____. "William Lincer as a Teacher." *The Strad* 9 (June 1981): 113-15.

Kella describes Lincer's philosophy of teaching and the program used to apply it. Eight main areas are covered: breathing, relaxation, body movement, muscle action, feeling awareness, concentration and visualization.

Keys, A. C. "The Woes of a Viola Player." *The Strad* 61 (December 1950): 274-77.

Kievmann, Louis. "A Career for the Violist." *American String Teacher* 26 (August 1976): 14.

The violist needs to study more than solo repertoire in order to be prepared for a musical career. Kievmann recommends sight reading and ensemble playing as equally important areas of preparation.

_____. "A Few Thoughts on Practicing." *American String Teacher* 25 (Winter 1975): 8-9.

The author categorizes three types of students and how they go about practicing. Kievmann suggests how each of these groups could use their time better.

_____. "Caring for Your Instrument." *American String Teacher* 25 (Summer 1975): 26.

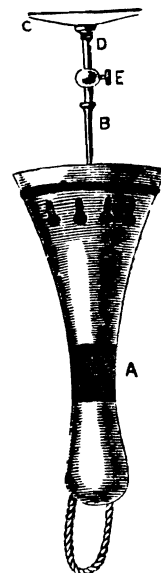
Kievmann reminds the teacher that a student needs to be taught how to care for an instrument. He reviews some of the basics of instrument maintenance.

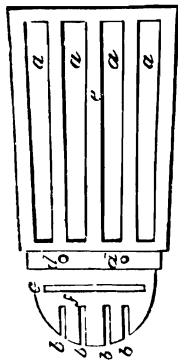
_____. "Large Viola or Small?" *American String Teacher* 31 (Spring 1981): 26-28.

A summary of recent developments in viola making, their sizes and changes in design. A discussion of how the repertoire is changing. It is increasingly important to have an instrument that is easy to play. Also, due to the expense of older instruments, modern ones are more desirable.

_____. "Pedagogy, Practice and Performance." *The Strad* 101 (November 1990): 926-27.

Kievmann describes in detail what a typical lesson with D. C. Dounis was like.





- _____. *Practicing the Viola Mentally-Physically*. Hollywood: Kelton Publications, 1967.
- _____. "Tools for Practice: Metronome, Mirror and Tape Recorder." *American String Teacher* 34 (Autumn 1984): 43, 45.
- Kievmann discusses how to improve coordination, finger control, playing freely, rhythm, practicing at the right tempos, getting a straight bow stroke, posture, listening and phrasing in the practice room.
- _____. "The Viola . . . It's Easy to Play." *American String Teacher* 24 (Autumn 1974): 33.
- Kievmann talks about the reasons for the "non-study" of viola of a generation or two ago and why that has changed.
- _____. "Viola Study from the Start." *American String Teacher* 26 (Summer 1976): 14, 18.
- An argument for why violists should start on viola and not on violin.
- Kruse, Steven Lewis. "The Viola School of Technique." Ph.D. diss., University of Iowa, 1985.
- Laine, Frederic. "Violists of France Unite!" *The Strad* 103 (April 1992): 330-32.
- La Mariana, Angelo. "The String Clearing House." *The School Musician* 24 (March 1953): 46, 55.
- List of methods with their titles, publishers, and prices (very dated!) to use for beginning viola classes.
- Lantz, Harry. "Is There Still a Viola Problem?" *The Instrumentalist* 22 (May 1968): 56.
- A very brief article that discusses how the school orchestra conductor can develop a balanced orchestra, the advantages of starting students on viola, and how to transfer students from violin to viola.
- Martens, Frederick, Herman. "Joseph Zoellner: The Viola." *String Mastery: Talks with Master Violinists, Viola Players and Violoncellists*. New York: Frederick A. Stokes, 1923.
- _____. "Louis Bailly: The Role of the Viola in the Quartet." *String Mastery: Talks with Master Violinists, Viola Players and Violon-*
- cellists*. New York: Frederick A. Stokes, 1923.
- _____. "Louis Svecenski: The Study of the Viola." *String Mastery: Talks with Master Violinists, Viola Players and Violoncellists*. New York: Frederick A. Stokes, 1923.
- _____. "Ludovik Schwab: The Viola." *String Mastery: Talks with Master Violinists, Viola Players and Violoncellists*. New York: Frederick A. Stokes, 1923.
- McCarty, Patricia. "A Preparation Strategy for Successful Orchestra Auditions." *Journal of the American Viola Society* 4 (Fall 1988): 3-9.
- Some general comments on what to expect when auditioning for orchestras and the meticulous preparation that is necessary.
- McInnes, Donald. "The Violist's Palette of Color." *American String Teacher* 32 (Winter 1982): 22-23.
- The three areas McInnes covers as important to a violist's tone color are the production of good sound, good bow distribution, and variance of bow speed. He concludes with a discussion of the vibrato, its many types, and its potential to enhance the personal expression of the violist.
- Menuhin, Yehudi, and William Primrose. *Violin and Viola*. London: Kahn and Averill, 1976.
- Miller, David. "The Viola from Monteverdi to Mozart: A Discussion of the Instrument and Performance Techniques." *Strings* 6 (January/February 1992): 22-25.
- Starts with a brief historical background, a description of violas of the time, and patterns of the composers, then gives technical suggestions for teaching and playing music of this era.
- Molnar, John W. "Transposing the Viola Part." *Educational Music Magazine* 34 (January/February 1950): 24-25, 28.
- An argument for having all violin students play the viola, as well as ways to help them with the clef adjustment.
- Morgan, LeeAnn J. "Maurice Vieux's *Vingt Etudes*." *Journal of the American Viola Society* 7 (Fall 1991): 7-21.

An introduction to Vieux's etudes. Includes musical examples, a listing of the technical aspects found in each selection, and a list of possible approaches to it.

_____. "Vieux's Other Etudes." *Journal of the American Viola Society* 7 (Winter 1991): 7-13.

A continuation of the previous article.

Nelson, Sheila M. *The Violin and the Viola*. London: W. W. Norton and Company, 1972.

Norton, Donald B. "Playing the Viola." *The Instrumentalist* 12 (November 1957): 74-77.

Problems of the viola in the context of how it differs from the violin are discussed. The article advises school orchestra conductors on how to help fit students with the right size viola and how viola accompaniment figures, typically found in repertoire, should be played.

Oppelt, Robert. "Giving the Violist Equal Time." *The School Musician, Director and Teacher* 44 (January 1973): 28-30.

_____. "Important Elements of Correct Bowing." *American String Teacher* 32 (Summer 1982): 16-17.

Common faults of the bow stroke and ways to correct them. Oppelt also discusses the position of the elbow in detail and how the hand and fingers should respond in the different positions. This article includes photographs to illustrate the points.

_____. "Introducing, Correcting, and Developing Vibrato." *American String Teacher* 31 (Summer 1981): 42-45.

Oppelt tries to clear up general misconceptions that teachers have when approaching vibrato. He defines the different levels at which vibrato needs to be nurtured by the teacher in the student's playing and suggests how to do it.

_____. "The Symphony Audition." *American String Teacher* 32 (August 1982): 16-18.

A list of basic guidelines for the student interested in auditioning for an orchestral position. Repertoire lists of four major American orchestras conclude the article.

Paige, Burton. "The Viola Claims Its Rights: A Conference with William Primrose." *The Etude* 59 (April 1941): 241, 272.

An introduction to the viola, who has composed for it, and how it is played differently from the violin, particularly with tone production and finger positions. It focuses on how the viola is a unique member of the string family.

Perich, Guillermo. *Annotated Course of Study for Viola: Emphasizing Chamber Music and Orchestral Repertoire as a Media*. Urbana: University of Illinois, 1974.

_____. "The Viola and the Latin American Composer." *American String Teacher* 34 (Spring 1984): 54-55.

Tells the viola teacher what resources and repertoire are available in the area of Latin American music. It includes a list of pieces, their composers and publishers, and the Latin American country they represent.

Pettengill, Edward. "Making Music, Marking Music." *Strings* 4 (March/April 1990): 44-46.

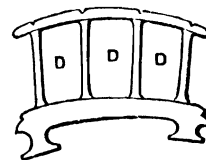
Includes a brief list of symbols and their definitions, for use when marking music. Pettengill's concern is to keep the music clean and readable; he has played with many violists that overmark and clutter parts.

Plummer, Kathryn. "Teaching: Questioning, Imagery and Exploration." *Journal of the American Viola Society* 4 (Spring 1988): 3-7.

Plummer gives a list of the kinds of questions she asks students and what interaction takes place when these are discussed. She explains why questioning is such an important exercise in the teacher-student relationship and why the teacher is obligated to search for the best means to help a student.

Palumbo, Michael A. "The Dilemma of Developing Young Violists." *American String Teacher* 35 (Autumn 1985): 66-68.

Palumbo addresses the problems he sees in his weekly visits to string programs in high schools. The most noticeable problem is a lack of violists. He discusses what he thinks is the cause of the problem and makes suggestions to teachers on how to choose and teach violists.



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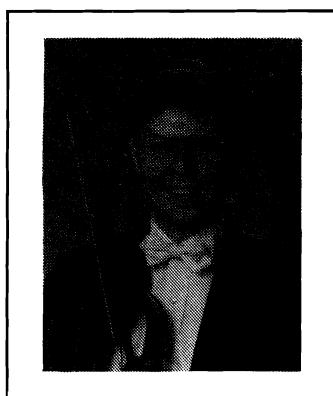
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_____. "Viola: It's Not Just a Big Violin." *Music Educator's Journal* 70 (May 1984): 58-59.

A basic introduction for school music educators to the differences between violin and viola and the way they should be played.

Ponder, Michael. "A Real Professional." *Journal of the American Viola Society* 3 (November 1987): 19-23.

A biography of Frederick Riddle, important British orchestral violist and teacher. The article tells about his career, his relationship with Tertis and Beecham, his recordings, and his teaching style.

_____. "On Teaching: An Interview with Csaba Erdelyi." *Journal of the American Viola Society* 5 (Spring 1989): 17-25.

In the question-answer format, Erdelyi discusses the philosophies behind his teaching. He is primarily concerned with body gravity and how the violist lifts and drops weight.

Preucil, Doris. "The Evolution of the Suzuki Viola School." *American String Teacher* 33 (Summer 1983): 36-39.

Preucil describes how the need for a viola method arose, how a teacher can use the books and tapes, and what teaching opportunities each volume contains.

Primrose, William. *Technique Is Memory*. London: Oxford University Press, 1960.

_____. "Viola Forum: Lionel Tertis." *American String Teacher* 23 (Winter 1973): 22.

Primrose persuaded Tertis to write a few lines for ASTA. Tertis talks about his first encounters with the viola and with Primrose and gives advice about viola size and enlarging the viola library.

_____. "Viola Forum: Two Questions from Correspondents Answered." *American String Teacher* 24 (Winter 1974): 36.

Primrose gives brief advice about teaching vibrato and avoiding transcriptions.

_____. "Violist's Repertoire: A Rich and Growing Literature Proves the Viola to be Second

Fiddle to None." *Musical America* 15 (February 1955): 14.

Primrose champions the viola as a solo instrument and discusses the ample and growing repertoire of the instrument.

_____. *Walk on the North Side: Memoirs of a Violist*. Provo, Utah: Brigham Young University Press, 1978.

Pugh, Karin. "A Student's View of William Primrose, ASTA's 1970 Teacher of the Year." *American String Teacher* 21 (Winter 1971): 16-17.

A brief outline of the etudes and technical ideas that William Primrose emphasized during the author's studies with him at Indiana University.

Purdue, Eugene. "Learning about Bowing: Strong and Weak Bow Directions." *Strings* 6 (July/August 1991): 35-37.

A conversation between a student and teacher addresses proper use of the bow and indirectly reveals how the teacher can help the student teach him or herself.

_____. "Learning Something New: Developing Concepts and Using Feedback to Solve Musical Problems." *Strings* 5 (July/August 1990): 35-38.

Especially helpful with ideas for interaction with younger students. Gives hints on how to tap what students are really comprehending and how to help them improve their conception.

Radmall, Peggy. "The Rostal International Violin and Viola Course." *The Strad* 65 (November 1954): 240-42.

Reher, Sven. "On the Teaching Techniques of the Viola." *Journal of the American Viola Society* 2 (August 1986): 3-4.

Reher gives advice on how to help viola students become good musicians through exposure to chamber music and Bach's ensemble music.

Riley, Maurice Winton. *The History of the Viola*, 2 vols. Ann Arbor, Mich.: Braun-Brumfield, 1980, 1991.



_____. "The Teaching of Bowed Instruments from 1511 to 1756." Ph.D. diss., University of Michigan, 1954.

Rolland, Paul. *The Teaching of Action in String Playing: Developmental and Remedial Techniques: Violin and Viola*. Urbana: Illinois String Research Associates, 1974.

Rose, Ellen C. "Teaching Spiccato." *American String Teacher* 41 (Summer 1991): 55-58.

Specific instructions on how to prepare the student to learn spiccato followed by actual teaching techniques. Includes photographs and diagrams to demonstrate placement and movement of the bow.

Sabin, Robert. "Primrose Discusses Study of Viola." *Musical America* 25 (April 1947): 29.

Schotten, Yizhak. "Exploring Sound on the Viola." *Journal of the American Viola Society* 6 (Spring 1990): 7-11.

Includes a section on ways teachers can help students use their bow wisely for good tone production.

Shaw, G. Jean. "Getting a Good Tone from Beginning Strings." *American String Teacher* 22 (August 1967): 46-47.

A detailed outline of important posture requirements a beginning string player must have in order to get good tone. Fingering, bowing and coordinating both hands are discussed.

Showell, Jeffrey Adams. *A Technical Pedagogy for Viola*. Tucson: Arizona University Music Press, 1987.

_____. "Efficient Practicing." *Journal of the American Viola Society* 4 (Fall 1988): 9-13.

Showell tells how to use (or not use) vibrato during practice. He also gives instructions on how to practice in groupings with the metronome for rhythmic accuracy and stability of passages. His third suggestion makes use of crossed bowing to reveal hidden problems in passages with lots of shifts and unusual intervals.

Sills, David. "The Viola Music of Lillian Fuchs." *American String Teacher* 35 (Spring 1985): 59-61.

This is a brief description of Fuch's studies, etudes and caprices and gives some of the teaching merits and technical problems encountered in them.

Slaughter, Robert. "Journeyman Violist." *Journal of the American Viola Society* 6 (Summer 1990): 3-7.

An autobiography of Slaughter's productive career. Includes some of his frustrations with the current trends in viola teaching and his ideas about what is most important for a teacher to impart.

Smith, G. Jean. "An Interview with William Primrose." *The Instrumentalist* 35 (September 1980): 25-27.

Temianka, Henri. "An Interview with William Primrose." *The Instrumentalist* 30 (December 1985): 44-45.

Primrose's ideas about left- and right-hand matters, very briefly discussed, along with concise backgrounds on concertos written for Primrose.

Tertis, Lionel. *Beauty of Tone in String Playing*. London: Oxford University Press, 1938.

_____. *Cinderella No More*. London: P. Nevill, 1953.

_____. *My Viola and I: A Complete Autobiography*. London: Elek, 1974.

Thomas, Milton. "Viola Limitations are Passe." *Music Journal* 26 (May 1968): 24-25, 49.

Thompson, Marcus A. "A Talk with Milton Katims." *American String Teacher* 37 (Autumn 1987): 58-61.

In question-answer format, Katims talks of his making an edition of the Bach Suites for viola.

_____. "Dear Viola Teacher . . ." *American String Teacher* 38 (Spring 1988): 40-46.

Thompson discusses basic questions of viola technique with Evelyn Jacobs, Martha Katz, William Preucil and Michael Tree.

_____. "Paul Hindemith's *Der Schwanendreher*: An Appreciation." *American String Teacher* 37 (Summer 1987): 50-51.

Thompson explains how he helps his students gain a love for Hindemith's work by helping them understand its background. The article includes translations of text and brief analysis.

Trampler, Walter. Transcribed by William S. Timblin. "Fiddler's Credo: Practice, Practice, Practice . . . and Listen." *American String Teacher* 28 (Winter 1978): 28-31.

A summary of Trampler's lecture given at the Fifth International Viola Congress. His main comments address listening carefully when practicing, how to best hold the viola, and a list of the most difficult repertoire for viola.

Tuttle, Karen. "Staying Open = Projection = Musical Excitement." *American String Teacher* 35 (Winter 1985): 64-67.

Tuttle talks about how a person projects musical feelings. She emphasizes that a child should not be forced to imitate others but be able to freely try his or her own directions first. She also talks about allowing the musculature to be free. She is somewhat unclear and hazy in her applications for teaching musical sensitivity to violists.

Vardi, Emmanuel. "Artistry and the Viola." *Journal of the American Viola Society* 3 (April 1987): 5-6.

Vardi tells the student to develop artistry by learning from others at recitals and through recordings, and by setting very high goals.

Vieux, Maurice. "On Viola Technique." Translated by Rick Anderson. *Journal of the American Viola Society* 7 (Fall 1991): 5-6.

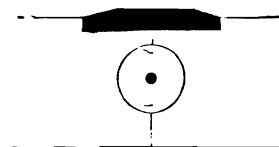
Vieux explains how a viola method separate from violin became necessary with twentieth-century repertoire. He demonstrates how the size of the instrument calls for a modified technique and states that we must continue to explore the possibilities as it becomes a virtuoso instrument.

Aced, Gaylord. *The Spivakovsky Way of Bowing for Violinists and Violists*. Pittsburgh: Volkwein Bros., 1949.

Young, Phyllis. *Playing the String Game*. Austin: University of Texas Press, 1978.

_____. *The String Play: The Drama of Playing and Teaching Strings*. Austin: University of Texas Press, 1986.

Claudine Pinnell Bigelow is a graduate student at Brigham Young University working toward a masters degree in viola performance and pedagogy. Her teacher is David Dalton.



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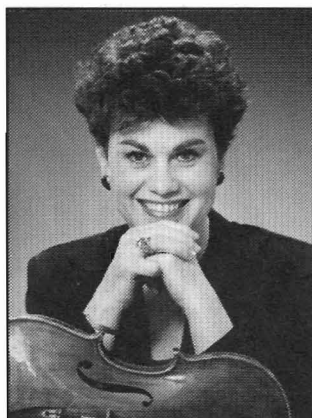
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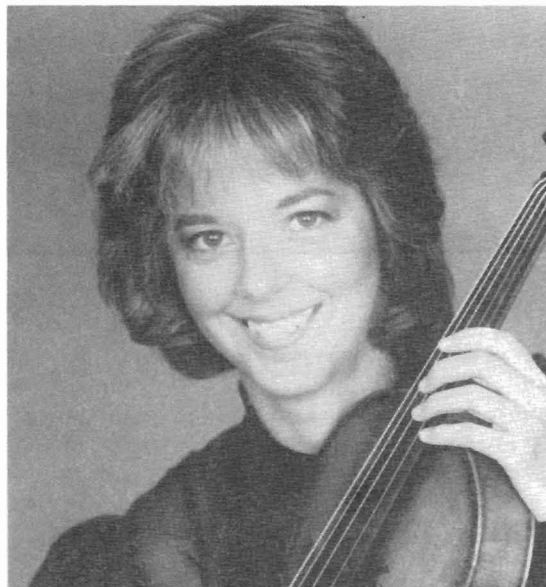
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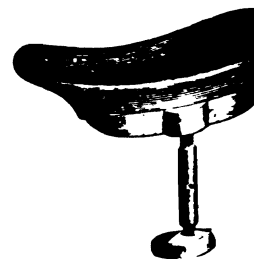
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NEW ACQUISITIONS IN PIVA

Editor's Note: This is the first in a series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer's Literatur für Viola (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985) where they are identified with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.



1984 Acquisitions

Klavier und Viola

Brahms, Johannes. Sonata in E-flat, op. 120, no. 2, for viola and piano; edited by William Primrose. New York: G. Schirmer, 1979.

Violine, Viola und Violoncello

Quinet, Marcel. Trio à cordes, no. 2. Bruxelles: CeBeDeM, 1970.

Violine, Viola und Klavier

Hauer, Josef Matthias. Zwölftonspiel; September 1957. Wien: Doblinger, 1983.

Oboe, Viola und Violoncello

Possinger, Franz Alexander. Trio in F-dur für Oboe (Querflöte), Viola und Violoncello, Op. 16 = Trio in F Major for oboe (flute), viola and violoncello; herausgegeben von Bernhard Päuler. Winterthur: Amadeus, 1982.

Violine, Viola, Violoncello und Klavier

Chailly, Luciano. Disegni, per quattro strumenti (violino, viola, violoncello, pianoforte). Ancona, Italy: Edizioni Bèrben, 1974.

Schulen und Methoden

Dinn, Freda. A viola method, from the third to the first position, for individual and class instruction. London; New York: Schott, 1975.

Etüden, Capricen, Studien, Übungen

Sitt, Hans. 24 Etüden aus Op. 32 für Viola Solo; für Viola übertragen von Ernst Theodor Klemm. Mainz; New York: Edition Eulenburg, 1975.

1985 Acquisitions

Viola-Solo

Arnell, Richard. Partita for unaccompanied viola; edited and fingered by Watson Forbes. London: Hinrichsen, 1961.

Brustad, Bjarne. Partita for viola. [Oslo]: Norsk Musikkinformasjon, [1931?].

Devienne, François. Sechs konzertante Duos für Flöte und Viola, Op. 5 = Six duos concertants for flute and viola; herausgegeben von Bernhard Päuler. Winterthur: Amadeus, 1982.

Dmitriev, Georgii Petrovich. Sonata dlia alta solo 1962, 1979/G. Dmitriev. Sonata dlia alta solo (1977), op. 7/M. Ermolaev. Moskva: Sovetskii Kompozitor, 1983.

Dusapin, Pascal. Inside. Paris: Editions Salabert, 1980.

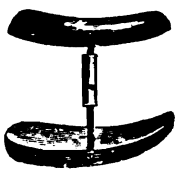
Genzmer, Harald. Sonate für Viola Solo. Frankfurt: Litolf; New York: C.F. Peters, 1958.

Globokar, Vinko. Limites, für einen Geiger oder Bratschisten. Frankfurt; New York: Litolf, 1975.

Károlyi, Pál. Motivo 1, per viola. Budapest: Editio Musica, 1983.

Lutyens, Elisabeth. Sonata for solo viola, op. 5, no. 4. London: Alfred Lengnick, 1946.

Mannino, Franco. Three pieces for²viola: anxiety, tumult, peace. Roma: Boccaccini & Spada Editori, 1984.



1985 Acquisitions (cont.)

Nobis, Herbert. Sonata für Viola solo. Celle: Moeck, 1984.

Petrovics, Emil. II. Rapszódia mélyhegedűre = Rhapsody no. 2 for viola. Budapest: Editio Musica, 1984.

Reinhardt, Bruno. Fantasy, for viola solo. Tel-Aviv: OR-TAV Music Publications, 1967.

Rivilis, Pavel Borisovich. Sonata dlia al'ta solo. Kishinev: Kartia Moldoveniaske, 1964.

Sciarrino, Salvatore. Tre notturni brillanti, per viola sola. [Milano]: Ricordi, [1975].

Tiêt, Tôn-Thât. Terre-feu: alto solo. Paris: Jobert, 1983.

Viola-Solo (arr.)

Ševčík, Otakar Josef. Forty variations for viola, op. 3; arranged by Margaret Major. Cologne: Bosworth, 1984.

Flöte und Viola

Balassa, Sándor. Dimensioni, per flauto e viola, op. 8. Budapest: Editio Musica, 1969.

Devienne, François. Drei Duos für Flöte und Viola, Op. 5; herausgegeben von Ulrich Drüner. Frankfurt; New York: Litolf/C.F. Peters, 1980.

Klarinette und Viola

Matys, Jiří. Suita, pro violu a basklarinet. Praha: Panton, 1976.

Violine und Viola

Bach, Johann Sebastian. Kunst der Fuge: Canon alla Decimo (in contrapunto alla Terza); Canon all' Ottava; arranged by Watson Forbes. London: Hinrichsen, 1953.

Egge, Klaus. Duo concertante, per violino e viola, op. 23. Norway: Harald Lyche, 1970.

Gastoldi, Giovanni Giacomo. Six duets for violin and viola. Melville, N.Y.: Belwin Mills, [198-?].

Hall, Richard. Suite, violin and viola. London: Hinrichsen, 1953.

Kalliwoda, Johann Wenzel. Duos für Violine und Viola, Op. 208. Frankfurt; New York: C.F. Peters, [197-?].

Kühnl, Claus. Divertimento für Violine und Viola. Wiesbaden: Breitkopf & Härtel, 1984.

Mozart, Wolfgang Amadeus. Two duets for violin and viola, K. 423, 424. Melville, N.Y.: Belwin Mills, [197-?].

Quinet, Marcel. Sonatine pour violon et alto, 1965. Brussels: CeBeDeM, 1967.

Rolla, Alessandro. Serenata, op. 8, for violin and viola tuned one third below; edited by Franco Sciannameo. Bristol, Conn.: Rarities for Strings Publications, 1980.

Skorzeny, Fritz. Duo-Studien: Geige und Bratsche. Wien: Doblinger, 1954.

Spohr, Louis. Duo für Violine und Viola, Op. 13. Neue revidierte Ausgabe von A. Blumenstengel. New York: C.F. Peters, [198-?].

Wolff, Christian. Three pieces, violin and viola. New York: C.F. Peters, 1981.

Violine und Viola (arr.)

Bach, Johann Sebastian. Vier Inventionen für Violine und Viola; [für Violine und Viola gesetzt von] Paul Angerer. Wien: Doblinger, 1984.

Bach, Johann Sebastian. 15 duets after 2-part inventions, for violin and viola; [transcribed by F.] David. New York: International Music, [197-?].

Beethoven, Ludwig van. Three duets for violin and viola. Melville, N.Y.: Belwin Mills, [198-?].

Mozart, Wolfgang Amadeus. 12 duets, for violin and viola, originally composed for 2 basset-horns; edited by Waldo Lyman. New York: International Music, 1950.

Mozart, Wolfgang Amadeus. Twelve duets, for violin and viola, K.487; arranged for violin and viola. Melville, N.Y.: Belwin Mills, [197-?].

Zwei Violon

Bach, Wilhelm Friedemann. Drei Duette für zwei Violon; herausgegeben und bearbeitet von Joachim Altemark. Wiesbaden: Breitkopf & Härtel, [197-?].

Bridge, Frank. Lament, for two violas; edited by Paul Hindmarsh. London: Thames Publishing; [S.I.]; trade distribution, G. Schirmer, 1981.

Matz, Arnold. Vier Fantasien (Sonate) für zwei Violoncelli. Leipzig: Edition Peters, 1969.

Zwei Violoncelli (arr.)

Spisak, Michał. Suita per due violoncelli. Kraków, Polskie: Wydawn Muzyczne, 1976.

Violoncello und Viola

Beethoven, Ludwig van. Duet mit zwei obligaten Augengläsern, Viola und Violoncello; [herausgegeben von] Fritz Stein [und] Karl Hass. London; New York: C.F. Peters, 1971.

Beethoven, Ludwig van. Duet with two eyeglasses obligato, for Viola and cello; [edited by Fritz Stein]. New York: International Music, [197-?].

Borris, Siegfried. Partita, für Viola und Violoncello (oder 2 Celli), Op. 4. Zweite Auflage [Berlin: Siegfried Borris, 1947].

Danzi, Franz. Duet no. 2 in E-flat Major, for Viola and cello; [Viola part edited by Ann] Barak; [cello part edited by Nathan] Stutch. New York: International Music, 1977.

Danzi, Franz. Duet no. 3 in C Minor for Viola and cello; [Viola part edited by Ann] Barak; [cello part edited by Nathan] Stutch. New York: International Music, 1977.

Linde, Hans-Peter. Duo concertante, für Viola und Violoncello. Leipzig: Edition Peters, 1972.

Nedbal, Manfred J.M. Sonatine für Viola und Violoncello. Wien: Doblinger, 1966.

Gitarre (Laute) und Viola (arr.)

Marais, Marin. Cinque antiche danze francesi; realizzazione per Viola e chitarra di Giovanni Antonioni e Carlo Carfagna. Ancona, Italy: Bèrben, 1979.

Harfe und Viola

Caltabiano, Ronald. Lyric duo, for Viola and harp. Bryn Mawr, Pa.: Merion Music, 1984.

Hansen-Jamet, Renée. Sonate, pour alto et harpe. Paris: Gérard Billaudot, 1982.

Cembalo und Viola

Ariosti, Attilio Malachia. Stockholmer Sonaten, für Viola d'amore (Viola) und Basso continuo; herausgegeben von Günther Weiss; Continuo

Aussetzung von Theodor Klein. Erstausgabe. Kassel: Bärenreiter, 1974-77.

Leichte Originalsätze, für Viola und Basso continuo = Easy original movements for Viola and basso continuo; herausgegeben von Helmut May. Mainz: Schott, 1972.

Tómasson, Jónas. Notturmo III, per cembalo e Viola. Reykjavik, Iceland: Íslenzk Tónverkamidstöð, [197-?].

Cembalo und Viola (arr.)

Bach, Johann Sebastian. Sonate für Violine und Cembalo, F-dur; übertragen von Watson Forbes. [Leipzig?]: Peters, 1936.

Vivaldi, Antonio. Suite en Si bémol majeur; recueillie et adaptée à l'alto par Robert Boulay; réalisation par Laurence Boulay. Paris: A. Leduc, 1953.

Orgel und Viola

Ahrens, Joseph. Sonate, für Viola und Orgel (oder Positiv). Heidelberg: Willy Müller, Süddeutscher Musikverlag, 1955.

Bertram, Hans Georg. Jesu, meine Freude: Choralfantasie für Viola (Englishhorn, Klarinette in B, Violoncello) und Orgel. Neuhausen-Stuttgart: Hanssler, 1984.

Borris, Siegfried. Canzona, für Bratsche und Orgel (oder Cembalo), Op. 110. Berlin: Sirius, [193-?].

Klavier und Viola

Aaltonen, Erkki. Preludi ja allegro, alttoviululle ja pianolle. Helsinki: Julkaisija Erkki Aaltonen, 1983.

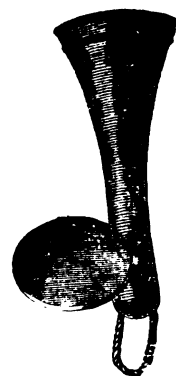
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Bacri, Nicolas. Deux lieder, pour alto et piano. Paris: Editions Calao, 1981.

Beer, Leopold Josef. Concertino in E Minor, op. 47, I position. Cologne: Bosworth, 1925.

Bloch, Ernest. Meditation and processional, for Viola and piano. New York: G. Schirmer, 1954.

Boisdeffre, René de. Berceuse, for Viola and piano, op. 23. Melville, N.Y.: Belwin Mills, [197-?].





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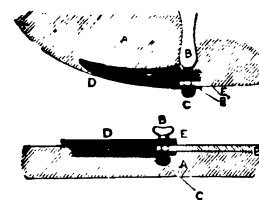
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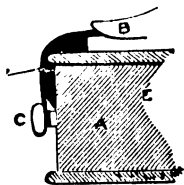
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- Brahms, Johannes. *Sonata in F, op. 120, no.1, for viola and piano*; edited by William Primrose. New York: G. Schirmer, 1979.
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- Brustad, Bjarne. *Norsk suite = Norwegian suite, for viola and piano*. Drammen: Harald Lyche, 1974.
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- Schedl, Gerhard. Concertino, für Viola und Klavier. Wien: Doblinger, 1984.
- Shostakovich, Dmitriï Dmitrievich. Sonata dlja al'ta i piano, op. 147. Moskva: s.n., 1975.
- Siegl, Otto. Zweite Sonate (Es-dur) für Bratsche und Klavier, Op. 103. Wien: Doblinger (Bernhard Herzmansky), 1939.
- Simbriger, Heinrich. Sonate für Bratsche und Klavier, Op. 49 (1941). [S.l.: s.n., 194-?].
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- Simonis, Jean-Marie. Duetti, pour alto et piano, op. 15. Bruxelles: CeBeDeM; Philadelphia [representant], U.S.A. & Canada: H. Elkan, 1976.
- Slovenská violová tvorba = Slowakische Kompositionen für Viola und Klavier; revidoval Jan Albrecht. [Czechoslovakia]: Opus Bratislava, 1983.
- Slonimskiï, Sergeï Mikhaïlovich. Suite; für Viola und Klavier. Frankfurt: Edition Peters, [1971?].
- Soproni, József. Rapszódia, mélyhegedűre és zongorára = Rhapsody for viola and piano. Budapest: Editio Musica, 1984.
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- Székely, Endre. I. Rapsodia per viola e pianoforte. Budapest: Editio Musica, 1958.
- Taneev, Aleksandr Sergeevich. Feuillet d'album, for viola and piano, op. 33. New York: Edwin F. Kalmus, [197-?].
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- Trevani, Francesco. 2. Sonate, für Viola und Klavier (Clavicembalo); [revidiert und herausgegeben von] Karl Stierhof. Wien: Doblinger, 1967.
- Trimble, Lester. Duo for viola and piano. [S.l.]: Composers Facsimile Edition, 1956.
- Valentine, Robert. Sonata in A Minor, for viola; edited by Freda Dinn. London; New York: Schott, 1977.
- Vanhal, Johann Baptist. Sonate für Viola und Klavier, Op. 5, Nr. 3; neu herausgegeben von Wolfgang Sawodny. München-Gräfeling: Walter Wollenweber, 1980.
- Vierne, Louis. Légende, for viola and piano. Melville, N.Y.: Belwin Mills, [198?].
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- Watson, Walter. Lyric piece, for viola and piano. Cleveland, Ohio: Ludwig Music Publishing, 1971.
- Werdin, Eberhard. Greensleeves-Variationen, Viola und Klavier. Wien: Doblinger, 1984.
- Whear, Paul W. Sonata for viola and piano. Cleveland, Ohio: Ludwig Music Publishing, 1981.

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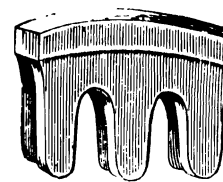
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FORUM

A Violist's Testament



I have a student named Robert who asks questions, lots of them, many of which stimulate my thinking in new directions. His questions are not the usual ones: "Do you start this phrase up bow or down bow?" and "How fast does this piece go?" His questions are rather more significant: "What is the deep structure of this musical phrase?" "In a musical phrase structure, what are its interpretive boundaries?" "How do you learn to sight-read?" This last question led to my article "Let's Review: Sight-Reading for String Players" published in American String Teacher, Winter 1993. Robert's latest big question was, "What does it really mean to be a violist?" Here is my reply:

Why play the viola? Why not the violin, where the student can become a star with an enormous solo repertoire? Why not play a wind or brass instrument? What about the percussion instruments?—at least the performer will always be heard.

We who chose the viola know that it was for the sound—the distinctive, beautiful, mellow quality that only a viola can produce. Most of us started on the violin and soon learned that its often piercing, sometimes strident quality left us edgy and unsatisfied. Some of us tried other instruments as well, the piano, for example, and found its mechanistic response not human enough. In fact, the viola is our voice—the only voice we will ever need to express ourselves.

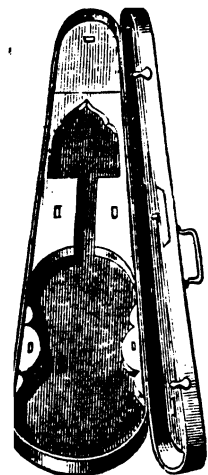
The sound of the viola has been variously described as dark, woody, autumnal. Yes, it is all of these, and sometimes sorrowful, melancholy. But it can also be joyful, playful, and lighthearted. A violist can express a multitude of emotions through the instrument: calm and repose as well as anxiety and excitement. Our range is wide; we can enjoy the higher tessituras, but there is nothing as satisfying in this world as a resounding open C!

The vibrations of the C string go right up through the jaw into the head; the entire skull resonates with this note. It is at the moment this note is played that the violist experiences the most instantaneous knowledge of selfhood, of personal validation.

A few years ago I played an outdoor chamber music concert, and just before the beginning of the concert, a bee flew into my viola. It was buzzing around inside. What to do? I grabbed the bow and played the loudest open C I could muster. In a few seconds, the buzzing stopped, and I shook the insect out of the body of the viola. The vibrations had stunned it into submission. Need I say more?

A violist knows the physical effort necessary to produce music. The instrument is bigger and heavier than the violin, and requires considerably more effort to play. (The last time I tried to play the violin, it seemed like a toy in my hands.) Violists know about fatigue, about sore fingers and tired muscles. A sports medicine consultant will tell you that repetitive motions are the most difficult for the human body to sustain, and the most injurious. Look at the viola part in any ensemble composition. What do you see? Repetitive motions. Finger placement and stretching are more demanding than on the violin because of the greater distance between the notes. Applied bow pressure and weight are also more effortful because the strings are thicker, and have more mass to set into vibration. These technical details we learn through experience, through constant seeking of new and better ways to improve the physical performance of the music.

What about the role of the violist in the musical kingdom? It is true that we seldom have a chance to be the star, but for most of us the supporting role feels right. We understand the responsibility of making the violinist and cellist look good in the chamber music ensemble by giving them the most support possible. When playing the accom-



panying musical figures, we know how to accommodate; we know when to play forte and when to hold back, when to push the tempo and when to hold steady. We listen! We know the inner parts and how, without them, there would be almost no music at all. In fact, violists usually know more about the complete symphony or musical work than anyone else. Being in the auditory and geographic middle of the ensemble, we listen to everyone, all the time. We are aware of all that is going on, not just our part. We are good musicians!

Perhaps it is egotistical, but I have always felt that violists were among the most intelligent humans. Certainly we are among the most interesting. Violists are involved with all sorts of projects. Among my colleagues are pilots, realtors, politicians, artists, doctors, lawyers, microbiologists, and so forth. Of course, many of us are teachers. It seems part of the personality profile of the violist to be a teacher, to want to share the musical experience and to encourage others, particularly young people, to enjoy music and the viola in particular.

Learning to play the viola is a lesson in self-reliance. Whatever comes out of the viola is ours: if it is bad, we must assume responsi-

bility for it; if it is good, we can be warmed by the pleasure of accomplishment. No one can do it for us and no one can take away the personal pride of a performance well done.

Perhaps the violist's greatest attribute is commitment. We are committed to music and to the viola in particular. I will be listening to the radio or television and hear that distinctive tone. "Listen to that!" I exclaim. "Listen to the violas." Isn't it wonderful? How perfectly that special sound works in the musical situation. Over the years we constantly seek new repertoire, and ask composers to write something special for us. We discuss repertoire amongst ourselves all the time, and trade music. A new recording by a violist is an event. We share the experience of "what it means to be a violist" with each other, and are supportive of one another. However, it is not always easy to be a violist—sometimes we take unnecessary harassment from others, and much of the time we are ignored and our importance goes unrecognized. But we love the viola fervently and can not imagine playing any other musical instrument. This is what it means to be a violist.

—Pamela Goldsmith
Los Angeles

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Minutes of the AVS Board

XXI International Viola Congress, Chicago

JUNE 22, 1993

7:05 p.m.

In attendance: Alan de Veritch, Pamela Goldsmith, David Dalton, Maurice Riley, Mary Arlin, Jeffrey Irvine, William Magers, William Preucil, Dwight Pounds, Peter Slowik, Thomas Tatton

Absent: John Kella, Donald McInnes, Kathryn Plummer, Michael Tree, Emanuel Vardi, Robert Vernon, Ann Woodward

Guests: Günter Ojstersek (President, IVS); Ann Frederking (Secretary, CVS)

Meeting called to order at 7:05 PM by President Alan de Veritch

I. Introductions and welcome

de Veritch welcomes Ojstersek

Ojstersek brings greetings from International Viola Society

U.S. congresses have a high standard

a new Finnish section of IVS with 72 members

next congress at Isle of Man, directed by John White

II. Discussion of Primrose Competition

III. Pounds announces *American Viola Society: A History and Reference*; 40 available for purchase at congress

IV. de Veritch acknowledges new board members Arlin, Irvine, and Slowik

V. Minutes of 1992 board meeting

Moved and seconded that the minutes of 1992 AVS Board Meeting at Idyllwild, California be approved. Motion carried.

VI. Discussion of mail balloting dated 4/4/93.

ratification of Tatton as vice-president

Kella appointed as board member to replace Tatton

chapterization business

Moved and seconded to approve the mail ballot response to de Veritch letter of April 4, 1993. Motion carried.

VII. Membership report: Pamela Goldsmith

as of June 20, 1993: Total membership 688

Regular (\$30) members: 511

Student (\$15) members: 119

International (\$35) members: 31

Canadian (\$20) joint members: 10

Complimentary members: 17

By Trimester:

First: 375; Second: 213; Third: 83

Percentages: Regular (76%); Student (18%); International (6%)

membership numbers remain stable; attrition rate matched by new members

discussion of membership development

discussion of complimentary issues being sent after expiration

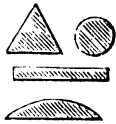
VIII. Discussion of Northwestern Congress

Slowik reports

break even point financially

attempt to balance classes, concerts, seminars, etc.





acknowledges liaison committee: Preucil (chair), Arlin, Slowik, Knechtel, Hirschmugl (Primrose Competition chair), Chapman (exhibitions, with Lee and Alf)

IX. President's report

recommends a congress manual be written by Arlin, Slowik and Dalton
differences between Ithaca and Northwestern

Ithaca required heavy overhead (ultimately 12%); Northwestern no direct overhead

NW contributes \$2500, AVS contributes \$1500

acknowledges contribution of Bein and Fushi (\$2500 for Brochure)

acknowledges contribution of Curtin and Alf (pizza bash for Air Force Orchestra)

at beginning of congress, income is more than projected outgo

reports on 1992 Congress in Vienna

de Veritch appointed to head an international task force to review and recommend possible IVS

By-Laws revisions

announces new Vice-President Tatton

announces new Treasurer Woodward, who sends apologies for absence

chapterization

most important item to AVS

minimize attrition and build membership and leadership

fully incorporated chartered chapters

10 may request chapters as an arm of AVS

discussion of New York Viola Society

X. Financial report (presented by de Veritch)

we are healthy financially (see Exhibit A)

XI. Journal report: David Dalton

next issue joint with PIVA, followed by a double issue (Vol. 9, Nos. 2 /3 1993)

recognizes Magers for help with advertising revenue

XII. 1994 Elections

6 board openings plus officers

XIII. 1995 Congress discussion of geographic location

XIV. By-law revisions

XV. Canadian Viola Society

possibility of financial involvement in congress because of benefit to them

XVI. Old business

Congress XI (1983) dedicated to William Primrose on cover of program, but not officially by board

Moved and seconded to dedicate Congress XI (1983), to the life and artistry of William Primrose.

Unanimously carried.

XVII. New business

Riley believes Primrose Competition awards disgracefully low

must increase first prize

must develop funds

possible Russian trip of 10 days to Moscow and St. Petersburg at cost of \$2000

travel from New York

visit conservatories with exchanges of recitals, lectures, etc.

need 25 participants

Meeting adjourned at 10:45 p.m.

JUNE 23, 1993

12:45 p.m.

In attendance: Alan de Veritch, Pamela Goldsmith, David Dalton, Maurice Riley, Mary Arlin, Jeffrey Irvine, William Magers, Donald McInnes, William Preucil, Dwight Pounds, Peter Slowik, Thomas Tatton

Absent: John Kella, Kathryn Plummer, Michael Tree, Emanuel Vardi, Robert Vernon, Ann Woodward

Guests: Günter Ojstersek (President, IVS); Baird Knechtel (President, CVS); Ann Frederking (Secretary, CVS)

I. McInnes describes viola collection at Bein & Fushi available to see on Saturday

Moved and seconded that the practice be discontinued of sending a Journal beyond the paid trimester. Instead, an insert shall be placed warning "this is your last journal." Delinquent members to receive a phone call from board member. Motion carried.

Moved and seconded that the 1993 budget as submitted by Woodward be approved. Motion carried.

Moved and seconded that the 1994 budget as submitted by Woodward be approved. Motion carried.

Moved and seconded: It is strongly recommended to the nominating committee that the office of president be held by a member who, as of the date assuming office, has completed four years experience as an officer or board member within the past 8 years. The vice-president to have had 2 years experience as an officer or board member. Motion carried.

II. Geographic areas to pursue for 1995 Congress

Arizona State, Tempe

U. of Oregon, Eugene

U. of Texas, Austin

Indiana U.

Texas Tech, Lubbock

Banff Center, Canada

U. of Western Ontario, London, ONT.

Tatton suggests 1994 board meeting be held at prospective location for Congress

III. Canadian participation in N. American congresses discussed.

Canada has been very involved in Northwestern Congress

what financial support can they offer

IV. Discussion of dedication of XXI Congress

Moved and seconded that Congress XXI be dedicated to Maurice and Leila Riley and family for their innumerable contributions to the viola and the American Viola Society. Carried unanimously.

Meeting adjourned at 1:45 p.m.

Minutes of the General Membership Meeting

XXI International Viola Congress, Chicago

JUNE 25, 1993

4:10 p.m.

Executive Board in attendance: Alan de Veritch, Thomas Tatton, Pamela Goldsmith, David Dalton, Maurice Riley, Mary Arlin, William Magers, William Preucil, Dwight Pounds

Executive Board absent: Donald McInnes, Jeffrey Irvine, John Kella, Kathryn Plummer, Peter Slowik, Michael Tree, Emanuel Vardi, Robert Vernon, Ann Woodward

Approximately 40 general members of the AVS were in attendance

I. Welcoming remarks by Alan de Veritch, President

introduces officers and board members

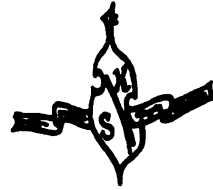
explains absence of Ann Woodward, Treasurer

describes two board meetings just completed

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share our facilities, faculty,
students, and cultural
environment with the
members of the
American Viola Society
during your recent visit
to our campus."*

*Peter Slowik, host chair for the
XXI International Viola Congress*

annual board meetings have been instituted, e.g. Idyllwild, 1992
introduces Günter Ojstersek, president of IVS

II. Congresses

1991 Congress, Ithaca

recognizes enormous help of Mary Arlin
Ithaca College required us to pay \$4000 in costs
insisted on 12% overhead factor ultimately

Northwestern has waived overhead requirements, but is not willing to absorb financial risk

we keep 75% of profits
as of beginning of congress, we had money to cover expenses of congress
\$600 in ticket sales, to be used as income in budget
we are in outstanding shape, financially

future congresses need to be financially secure

the hunt for a future host is underway; economics are more important than geography

III. Last two years in review

cost of Ithaca Congress: \$4000 total

Primrose Competition, a separate budget

Vienna Congress, 1992

de Veritch and Dalton performed and participated
attended business meeting of IVS
de Veritch appointed to head international task force to review and recommend possible IVS
by-laws revisions

Idyllwild board meetings, 1992

Glyde reported AVS on financially shaky grounds
board did not agree; her proposals were rejected
Glyde resigned, and Woodward appointed Treasurer

Colletta resigned for personal reasons

Tatton appointed vice-president, through June 1994

Kella appointed to take Tatton's position on board

elections of officers and 6 board members, spring 1994

IV. State of the society

financially sound

systems running efficiently

business oriented

budgets balanced

clean-up of by-laws

board meetings in off-years

mission statement and long range plans created

PIVA

chapterization

V. Dalton reports on PIVA

5,000 pieces of information (ms. etc.)

copies of music available through inter-library loan service

extension to library at BYU for 'Primrose Room'

memorabilia and library

financial and in-kind donations would be appreciated

VI. Financial statement (presented by de Veritch)

budget is balanced and we are financially healthy

VII. Membership report (presented by Goldsmith)

VIII. By-laws changes

will be discussed at 1995 General Membership Meeting

dues structure changed to trimester system

office of secretary expanded to include membership chair

nominating committee is appointment of president

double slate of 8 refers specifically to officers

fiscal year is calendar year

IX. Chapterization

build enthusiasm of potential members
 recitals, competitions, social events locally
 build future leadership
 last Journal (Vol. 9, no. 1) carried article containing details
 Tatton, Chair of Chapter Formation

X. Dwight Pounds, official historian of AVS

announces publication of *American Viola Society: A History and Reference*
 available for purchase
 presents copies to Riley and Dalton in honor of their contributions

XI. General membership discussion

Dalton announces composers to send copies of new works for viola to PIVA
 possibility of AVS tour to Russia (Moscow and St. Petersburg)
 Tatton encourages members to give gift memberships to students and young people
 members suggest
 recognize Crown Prince of Japan as a violist
 should have feature article and demonstrations of electric violas
 there is a local viola club in Portland; Judith Adams is contact
 need for fund raising, especially Primrose Fund to increase prizes
 fund raising needed for PIVA
 tremendous volunteer labor makes this organization possible
 Hirschmugl acknowledges viola makers and dealers and their financial support of AVS
 Bein and Fushi contributed \$2500 to print brochure

Meeting adjourned at 5:40 p.m.

SATURDAY EVENING BANQUET

President de Veritch addressed the guests, as did IVG President Ojstersek. Standing in for Maurice W. Riley at his request was Dwight Pounds who presented the first Maurice W. Riley Viola Award to David Dalton and an ancillary award to Donna Dalton. Recognition and mementos were presented to Peter Slowik for his role as host chair of the XXI Congress, Lisa Hirschmugl for organizing the Primrose Memorial Scholarship Competition, Eric Chapman for his role with the luthiers and their exhibition, and William Preucil for his work as jury chair. Presentation copies of the *American Viola Society: A History and Reference* were given by author Dwight Pounds to David Dalton and Maurice Riley, two of the four violists to whom the book is dedicated.

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*New works should be submitted to the editor by
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George Neikrug, *Cello*
James Orleans, *Bass*^{*}
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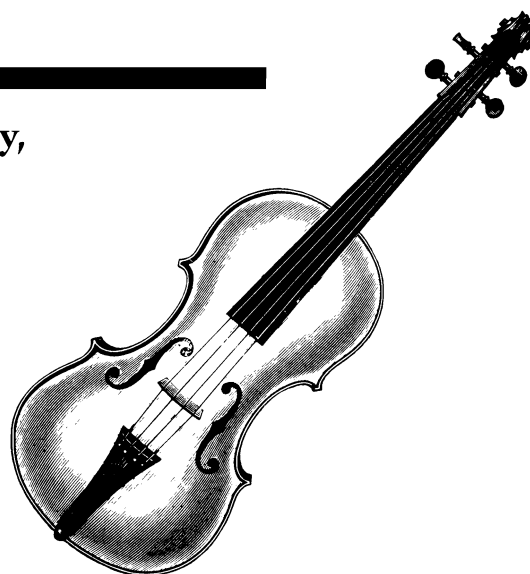
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Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world. He received his B.M. from Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A. from the University of Michigan.

Leonid Gesin is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic and taught before emigrating to the United States.

Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose and attended Yale University. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups. He has also made a number of recordings and has been artist-in-residence at universities and music festivals in the U.S. and Europe.

Isadore Tinkleman studied with Kortschak and Weinstock at the Manhattan School of Music and with Raphael Bronstein in private lessons. He headed the Violin Department at the Portland School of Music before becoming director of the Portland Community Music Center.



Geraldine Walther, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979.

Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



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OF INTEREST

Voilà Viola!

All in one day, on October 3, a dozen prominent New York area violists, together with supporting instrumentalists, presented a stunning trio of concerts at Merkin Hall—all featuring the viola. Paul Neubauer was Artistic Director and organizer of the wittily titled *Voilà Viola*.

Violists in the marathon included Misha Amory (1991 Naumburg winner), Toby Appel (Juilliard), Paul Coletti (Peabody), James Dunham (Eastman), Toby Hoffman (Marlboro, etc.), Katherine Murdock (Mendelssohn Quartet), Paul Neubauer (Juilliard, Manhattan), Cynthia Phelps (principal, New York Philharmonic), Samuel Rhodes (Juilliard Quartet), Marcus Thompson (M.I.T.), Michael Tree (Guarneri Quartet), and Karen Tuttle (Curtis, Juilliard). Curiously, no less than four of these played Brothers-Amati instruments—a great concert kinship perhaps not heard together since their Cremona days.

There were familiar oldies-but-goodies, some little known works, early and late works, and a few premieres in the concerts. The three programs were called *Viola and Voice*, *The Versatile Viola*, and *The Viola in All Its Glory*. Songs with viola by Vaughan Williams, Brahms, Rachmaninoff, Macheroni, and Greene were supplemented by instrumental works. (Didn't planners know the songs with viola of Charles Loeffler or Bach obligato arias?)

The Versatile Viola, when first billed as *The Viola and Humor*, had us all guessing. Beyond P.D.Q. Bach, what? Peter Schickele was there, predictably, as P.D.Q. Bach's discoverer and amusing commentator. There were concerted works featuring the viola by Turina, Hindemith and Brahms ("Clarinet Trio"). A New York premiere by Marcus Thompson was heard for Roger Bourland's quite accessible and tonal Portable Concerto No. 1, with easily synchronized tape (according to information from Thompson,

Dunham, or Trampler, who commissioned it in 1989—it's published with cassette). Equally interesting was John Biggs's six-minute *Invention for Viola and Tape*, played by Cynthia Phelps.

The final program, *The Viola in All Its Glory* featured larger concerted works. Two of these were little-known: Schickele's *Monochrome IV for Six Violas* (Prelude, Nocturne, Blues), and Gordon Jacob's brilliant and tonal *Suite for Eight Violas* (Dedication, Scherzo and Drone, Chorale, and Tarantella). To this reviewer's taste, the Jacobs was the hit of the day (the "I-must-have-it" piece)—not too virtuosic for symphony-level violists to read at sight.

For the grand finale, J. S. Bach had the last word, or at least his modern arrangers and interpreters. Paul Coletti led a modern ensemble (cellos instead of gambas, bass instead of violone) in a vigorous performance of John Hsu's delightful arrangement of the Third Gamba Sonata in G Minor, BWV 1029. This is skillfully arranged as if it were another "Sixth Brandenburg," which in fact followed the Bach-Hsu to conclude the day. Hsu, Cornell's Baroque specialist and gambist, suspects that such a version of the Gamba Sonata might have existed, and for other sonatas as well. His concerted arrangement is published with optional gamba or cello parts.

Voilà Viola indeed!

—Alexander Harper
Norwalk, Connecticut

VOILÀ VIOLA

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OCTOBER 3

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Viola and Voice	The Versatile Viola	The Viola in All its Glory

Misha Amory, Toby Appel, Paul Coletti, James Dunham,
Toby Hoffman, Katherine Murdock, Paul Neubauer, Cynthia Phelps,
Samuel Rhodes, Marcus Thompson, Michael Tree, violas

Joined by Wendy Hoffman, mezzo-soprano; Robert White, tenor;
Ransom Wilson, flute; David Shifrin, clarinet; Nick Eanet, violin;
Nicholas Mann, violin; Elena Cheah, cello; Marcy Rosen, cello;
Fred Sherry, cello; Nancy Allen, harp; Earl Buys, piano;
Anne-Marie McDermott, piano and harpsichord

SPECIAL GUESTS
Karen Tuttle, Deborah Borda and Peter Schickele



XXII International Viola Congress

This 1994 Viola Congress has been announced to take place 27 August–3 September on the Isle of Man, United Kingdom in conjunction with the Tertis International Viola Competition. At the time of this publication of JAVS, no further information was available. Details, when obtained, will be published in JAVS in the April 1994 edition.

Paul Doktor Collection

The late Paul Doktor's wife, Caryn, has recently donated the remainder of his viola music library to the Primrose International Viola Archive. This was brought about through the instrumentality of Paul Neubauer who was allowed the first option of some of Doktor's rarer and more personalized scores. PIVA is grateful to these two patrons and others who see this archive as a logical repository for collections pertaining to the viola.

Prodigy

"I 'met' Jennifer Widders of Fort Dix, New Jersey on *Prodigy*, the computer information service on the classical music bulletin board discussing viola matters. I suggested that she might be interested in joining the AVS, and sent her a membership form. She told me recently that she has joined. I know there are several other members on the music bulletin board. I have exchanged messages with Michael Kimber (University of Kansas) who has told me that Kathryn Plummer (Vanderbilt University) is also on the service. It would be interesting to know how many other AVS members utilize computer networks to communicate with one another. Michael and I have done a good bit of "teaching" and information-sharing on *Prodigy*. Maybe a survey could be run through JAVS."

Submitted by Robert Stoskopf
2405 Windy Pine Lane
Arlington, TX 76015-1158

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Milton Katims

Viola players

Cinderella story

PAPIS

"SO YOUNG and already a viola player?" Question: "What do you do when a viola player dies?" Answer: "Move him down one desk." After years being the butt of jokes like these viola players are coming back into favour. An outstanding case in point is Tabea Zimmermann, a young German who has just starred in a series of evening chamber-music concerts at the Berlin Art Festival. She has been called "the Kathleen Ferrier of the viola", and her attractive presence on stage is confirmed by her video of the Mozart "Sinfonia Concertante" (EMI MVD 99 1300 3). Audiences are, however, equally attracted to Miss Zimmermann's passionate playing, and to the particular sound of the instrument she plays. Midway between violin and cello in tone, the viola perhaps comes the closest among string instruments to the sound of the human voice.

Another of the new viola stars is a Russian virtuoso, Yuri Bashmet. He tours the world tackling such extremely difficult music as Schnittke's "Viola Concerto" (BMG RD 60446) and Reger's "Viola Suite" (BMG RD 60464). Mr Bashmet is undaunted by the challenge and seems to toss this music at the public with a shake of his Paganini-length hair.

The viola was not always such a glamorous instrument. For many years it fulfilled a role of discreet but co-operative service to other instruments. A great 1920s violist, Paul Hindemith (who was also a noted composer), recorded magnificent versions of chamber music with his "Hindemith Trio". They include such works as Beethoven's "Serenade in D", where Hindemith blends in joyously with his colleagues in the delicious rustic polka movement (EMI CDH 7 64250 2). An equally great virtuoso, Milton Katims, was Toscanini's first viola player in New York. He also made such unforgettable chamber-music recordings as the Schubert "Quintet" with Pablo Casals (SONY CBS MPK 44853) and duets with Eddy Brown (on Appian Records, CDAPR 7016).

Both Hindemith and Katims placed more emphasis on individual tone of voice than on glamorous presentation of personality. It took William Primrose, a British viola player of great musicianship and star quality, to transform the scene. Primrose (1904-82) began to make recordings in 1935, and some of his best are available on CD in a series of historical performances published by Peter Biddulph, a violin maker in London's Hanover Square.

They include performances with the Primrose Quartet, formed by four members of Toscanini's NBC Symphony Orchestra. Primrose himself recalled: "I suppose there might have been a few occasions when a quartet adopted the name of the violist, but it was most unusual." It is to the credit of Primrose's colleagues that they did not complain. Their series of recordings of Haydn and Smetana, cut short by the second world war, are among the best ever made by any string quartet (Biddulph LAB 052-53). Nonetheless Primrose is even better remembered as a soloist and for his breathtaking duos—especially with Jascha Heifetz, with whom he recorded Handel's "Passacaglia" (Biddulph LAB 074).

Is the sudden resurgence of interest in Primrose part of the increased visibility of such players as Miss Zimmermann and Mr Bashmet, or do these latter-day stars benefit from trails blazed by their illustrious predecessor? Probably a bit of both—a cross-fertilisation of musical inspiration. Miss Zimmermann and Mr Bashmet have both recorded "Lachrymae", which Benjamin Britten dedicated to Primrose.

The Economist (London) 9 Oct. 1993

—Submitted by Milton Katims, Seattle



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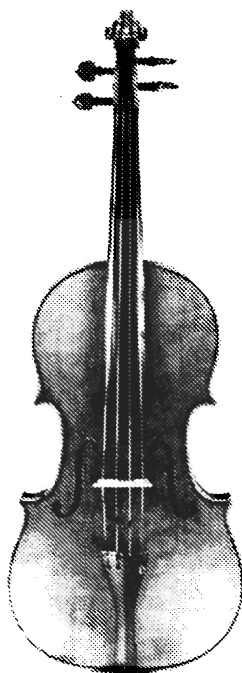
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ABOUT VIOLISTS

The Viola Today in Greater L. A.

During spring and summer of 1993, violists have appeared in unusual numbers as soloists or featured participants in chamber music in the Los Angeles area. Chamber music in Los Angeles is healthy, but violists have enjoyed a particularly high profile at the following concerts.

On March 31, under the auspices of the Chamber Music in Historic Sites series, *Musicians from Marlboro* presented violists Daniel Foster and Carla-Maria Rodrigues in the seldom-heard Quintet in E-flat, opus 97 by Dvorák. They were joined by violinists Zhen-Rong Wang (from Beijing), Isidore Cohen (from the Beaux Arts Trio), and cellist Jean-Guihen Queyras. The site was the Crystal Ballroom of the Biltmore Hotel. Also appearing on that concert was Ignat Solzhenitsyn, pianist, who is the son of Aleksandr.

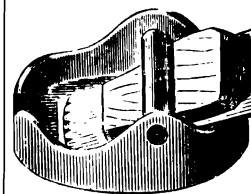
On Monday evening, April 12, Donald McInnes with the help of Brooks Smith, distinguished and ageless pianist, presented a full viola recital at U.S.C. Considering the threat of rain, and the possible eruption of civil unrest near the campus, it is a tribute to Professor McInnes's reputation that a large and enthusiastic audience congregated, including middle-fiddlers Janet Lakatos, Carrie Holzman Little, Simon Oswell (and bride), Myron Sandler, Linn Subotnick, Milton Thomas, Dan Thomason, and Ray Tischer. Doubtless there were other violists present, but the attendance of these well-known personalities assured a memorable gathering.

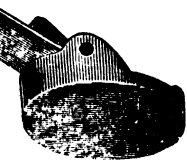
The program included Beethoven's Seven Variations on the duet "Bei Männern, welche Liebe fühlen" from *The Magic Flute*, WoO 46. This is originally for cello and piano, but it makes a fine, cheerful overture. During the Finale of Hindemith's 1939 *Sonata* the A-string popped—quite dramatically. Bach's G-major Solo Cello Suite was done with all repeats, no improvised

ornaments, and elicited great appreciation from the audience. It was generally fast and very dancy. Two encores followed the Enesco *Concertpiece*. The whole evening was a rewarding display of the two artists. Donald McInnes has not played in public a great deal since moving to Los Angeles, and it is hoped his schedule will allow him greater visibility. He helps enrich the community with his high performance standard.

On May 5, David Shifrin, clarinet, Margot Garrett, piano, and Paul Neubauer, former principal violist of the New York Philharmonic, gave a concert at the L. A. County Museum of Art, with an engaging program: Mozart's *Kegelstatt* Trio, at the beginning, and, at the end, Schumann's *Märchenerzählungen* (Fairy Tales), opus 132, also for clarinet, viola, and piano. The middle of the program offered the *Arpeggione* Sonata by Schubert and Debussy's *Première Rhapsody*. The Los Angeles Times reviewer called the Schubert, played on the viola, "a novelty," and identified the trio as "East Coast," which probably is where it's based, but Paul Neubauer is surely a West Coast product.

On May 14, Cynthia Kempf, viola, and Ernest Salem, violin, played the Mozart Sinfonia Concertante in E-flat K. 364 at California State University, Fullerton. The following Sunday, Karen Lak played the Telemann Concerto in G Major with the Orchestra at Orange Coast College in Costa Mesa. Also, on May 16, the Angeles Quartet played a program at Caltech in Pasadena under the auspices of The Coleman Concerts, which included Beethoven's Serenade, opus 25, for flute, violin, and viola. Flutist Carol Wincenc joined Kathleen Lenski and violist Brian Dembow. The Serenade is a considerable technical challenge, and rarely performed—perhaps because it follows after the lighter muse. Dembow was critically praised for "sheer virtuosity."





There is no clearinghouse for chamber-music programming in Southern California, so occasionally we are treated to repeat performances of the same music. The Chamber Music/ L. A. Festival managed to program the *Kegelstatt* Trio just eighteen days after Neubauer and friends played it. This second performance featured Marcus Thompson, viola. The program began with yet another performance of Dvořák's two viola Quintet, op. 97, performed this time by Marcus Thompson and Milton Thomas. Both the Trio and the Quintet are in E-flat; could this have anything to do with planetary convergence or maybe simple number mysticism?

On August 12, Esa-Pekka Salonen, the music director of the L.A. Philharmonic led the orchestra and its principal violist, Evan Wilson, in a reading of Berlioz' *Harold in Italy* at the Hollywood Bowl. The Bowl was nearly full, which means the audience

numbered over 10,000. Other than the fact that the amplification made the viola sound quite like a saxophone, the performance was a thorough pleasure. There were some nice touches: the solo trio in the last movement was placed far to stage right, and in the last movement the soloist used a stool from which he struck heroic poses during the long orchestral sections. The harp was placed far to the front, close to the first violins. The "March of the Pilgrims" (second movement) was perhaps too fast, giving the impression that the pilgrims were being chased . . . running. But there were only two serious distractions: at one point an airplane flew overhead and, at another, a bottle rolled down the concrete stairs. Nevertheless, the sight of that huge audience—out of doors, yet completely quiet—was extraordinary. Caught up in the dramatic musical depiction, all payed rapt attention to the viola soloist.

—Thomas G. Hall
Chapman University

Four Viola men jailed in string of burglaries

ALEDO — Four people remained in custody Saturday at the Mercer County Jail for their alleged involvement in a string of burglaries that have taken place over the last 10 months here, sheriff's police said.

Bob E. Motz, 24, and John W. Bohlander, 18, both of Viola, remain in custody on \$25,000 bond.

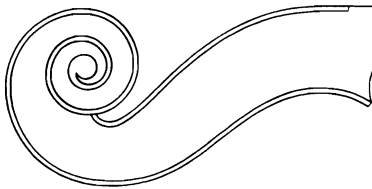
Cory J. Engels, 22, of Viola is being held on \$50,000 bond and John W. Palmer, 20, of Aledo is being held on \$100,000 bond for two previous criminal charges, according to State's Attorney Michael Herr.

Police said three area businesses — Green Township Shed, the Crop Productions plant and Jack Masters Garage — had been burglary targets.

Police are still conducting an investigation as to the value of the merchandise recovered and the amount that remains at large. Police also said more arrests are pending.

Police said they recovered stolen property from at least five burglaries in Viola when they executed a search warrant at the home of Bob Motz and Robin Russell on Jan. 20.

Assisting Mercer County sheriff's deputies in the arrests Wednesday were the Viola and Aledo police departments.



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—Submitted by Robert S. Schelly, Peoria, Ill.

CHAPTERS

New York Viola Society

The New York Viola Society recently sponsored a recital by Joseph de Pasquale, principal of the Philadelphia Orchestra. Two teachers were also honored: William Lincer and Joseph Fuchs.

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Utah Viola Society

The UVS, under the direction of its president, Michael Palumbo, sponsored Alan de Veritch in a master class on 21 September in Salt Lake City. On the previous day, de Veritch gave a lecture to the music majors at Brigham Young University on "Now I've Graduated. What Now?" He also presented a master class to viola majors on orchestral repertoire.



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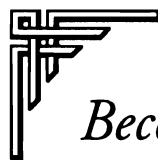
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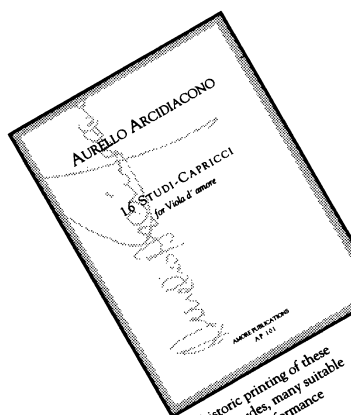
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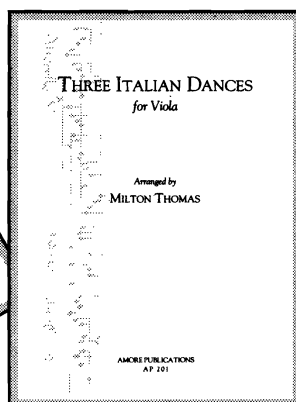
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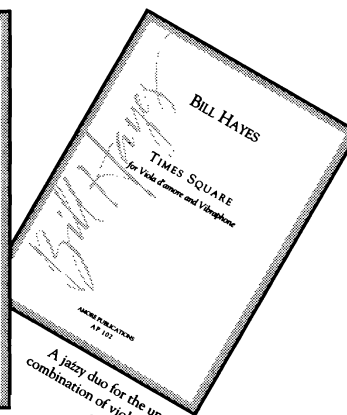
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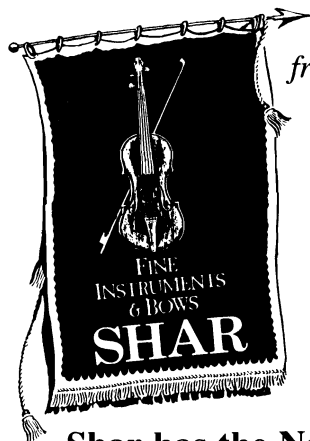
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NEW WORKS

Elegy for Viola and Piano (1989) by Elizabeth Walton Vercoe. Available from *Composer Facsimile Edition*, 74 Judy Farm Rd., Carlisle, Massachusetts 01741.

Elegy was premiered by Patricia McCarty and pianist Ellen Weckler in 1990. The piece lasts a bit over eight minutes, is broody, and attractive in many ways. The tessitura of both viola and piano is low, with the majority of the piano writing using two bass clefs, and the lower string sonorities of the viola definitely emphasized.

The work begins with an introduction for both instruments followed by a cadenza for viola alone. The bulk of the piece involves a series of phrases which sound improvisatory, usually six to eight measures long, during which the two instruments engage in dialogue, usually with the piano in a secondary role. The piano writing is quite sparse, so the viola can be soft, eloquent, and non-competitive. Cadences are usually established by longer notes in the viola part. Now and then a recognizable theme or motive appears, but mostly this music seems to grow out of

itself using figuration and rhythmic cells as unifying elements. The harmonic style is atonal, but not abrasively dissonant. Toward the end, a tonal center on A-natural emerges.

The viola writing is traditional with nothing more daring than a passage of artificial harmonics. There are some passages that require rapid and unusual finger patterns. Bowings and fingerings, supplied by Patricia McCarty, are most helpful. The rhythmic notation is traditional and extremely detailed. Although the work is presented in manuscript notation, the spacing is precise, and it is easy to read.

This is a moody, somber, interesting short work with moments of real beauty, couched in a late twentieth-century idiom that is fresh and apparently not derivative at all. It should be a useful addition to a violist's repertory.

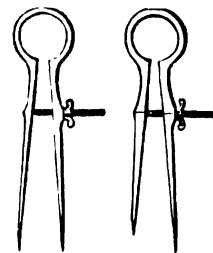
From My Garden for Viola Solo by Ursula Mamlok. C. F. Peters Corporation, New York, 1987.

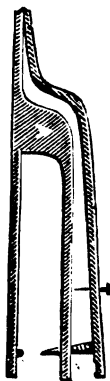
L'etude du coeur for Viola Solo by Judith Shatin. C. F. Peters Corporation, New York, 1991.

These two works have a striking amount in parallel, not the least of which is their common publisher and relatively recent publication. Both are about six minutes long and make use of conventions (clichés?) of the day, such as showing accelerando with diverging beams, avoiding the feeling of meter, and using extremes in dynamics. Both are written in such a way as to take advantage of the unique capabilities of the viola.

From My Garden is edited by David Sills, who has provided helpful fingerings, bowings and other explanations that seem to make the composer's intentions clear. The piece is notated in three-four time with the quarter at

48. But there are rows of grace notes to be played "as fast as possible." The form looks like traditional incipient two-part, complete with double bar, and the return of opening material. There are many harmonics (with the intended pitches clearly shown, which is not the case with many composers), and much left-hand pizzicato. The melodic material, if that is the proper word, seems designed to answer the question "How many ways can I present and ornament a single pitch?" We start with a D-natural, as a harmonic, in three octaves, with different dynamics; then an F-natural, now with a few grace-notes, then B-flat and G-natural. Now we're in bar 31. It's an original approach;





some might think it very sensitive. It certainly is melodically economical, but then it's a very short piece. It's also very playable.

L'étude du cœur comes from a different emotional plane. "Passionate" is the indication at the beginning. Written without bar lines, it is otherwise conventionally notated (except for the diverging beams). It seems to be a string of through-composed, rhapsodic, unrelated phrases, the ends of which are indicated with longer notes and commas or fermatas or both. The effect delivered—the mood of the piece—is angry and unpredictable because of nearly unremitting dissonance, both melodic and harmonic. Edited by Rosemary Glyde, the music looks like

normal engraving, and is very easy to read. There are fingering mistakes: page 3, line 6, a finger mark "3" should be a "2"; on page 6, a clearly marked "5" is for a very unusual violist indeed, and on page 7, line 2, a Roman numeral III (calling for G-string) with a "3" over A-natural is no help at all. It should be IV. These things happen.

During the winter of 1954-55, the English composer and violist, Ralph Vaughan Williams visited the U. S. and was asked for advice by a composition student at Yale. "If a tune *should* occur to you, my boy, don't hesitate to write it down" (James Day. *Vaughn Williams*. J.M. Dent and Sons: London [1961]: 69) is probably excellent counsel, as valid today as it was then.

Viola Concerto, Reduction for Viola and Piano, by Jacob Druckman. Piano reduction by Dennis Riley. Boosey & Hawkes, Inc., New York, 1992.

It's good to see that Boosey & Hawkes, publisher of the Bartók Viola Concerto, is continuing to put out ambitious large works for viola. The Druckman Concerto was commissioned by The Philharmonic-Symphony Society of New York, and finished, according to the score, on 3 October 1978. The premiere was on 2 November 1978, by Sol Greitzer and the New York Philharmonic with James Levine conducting. The Primrose International Viola Archive has been provided a "promotional tape" with the performers unidentified, which surely must be a recording of that performance. If it is, Mr. Greitzer deserves high praise for coming to grips with this difficult, twenty-minute work in less than a month.

The Concerto is scored for normal large orchestra (including tuba, bass clarinet, harp, piano and alto flute), with four percussion parts and twenty seven percussion instruments specified. The orchestra is used to make music as you might hear it in a strictly electronic medium, which is not surprising, as Mr. Druckman has worked in that form extensively. In fact, it's hard to hear why this orchestra part was not presented electronically, as he has written for instruments and tape in the past. Of course, it was

commissioned by an orchestra, not Con Edison. To try to reduce this approach to orchestral color on the piano, for instance the shimmering effect of ringing percussion, the sustained broadcast of four horns or the rasps of heavily muted brass, is a task that will demand great compromise from the outset. If you add the problem of a huge rhythmic vocabulary and the complication of considerable simultaneous improvisation by many players, you might end up with a really pale imitation of the orchestral version.

This reduction is a fine effort. Presented in some sort of manuscript, but clearly readable, it plainly shows the rhythmic relationship between the viola and ensemble, which is a feature absent in the soloist's part. As the score states, the rhythmic notation moves between traditional and "analog" notation. There is brief explanation of the rhythmic signs used, and most are easily interpreted. There is wide use of one symbol not explained; a triangle on its apex on top of a bar-line extending through the staff, which may or may not enclose a number. Dynamics and expression marks are clearly shown and abundant. The reduction would be a huge aid in preparing this concerto for performance.

It probably would not be effective in performance as a substitute for an orchestra.

The Concerto itself is a large, virtuoso, eloquent vehicle, well suited to the concert hall, if you have a sophisticated audience. The viola writing makes use of "extended techniques," but reasonable ones for the most part. There is a lot of left-hand pizzicato and jeté, and a fresh trick involving a normal-note glissando terminating in a distant harmonic. The cliché of many "as fast as possible" notes in ascending strange patterns of leaps and steps, (like quasi arpeggios of fourths or fifths with an occasional half-step), terminating in a long note or silence, is present, but this seems inevitable in much recent viola music.

The composer states in the score that the single movement work is in seven sections,

alternating between viola sections and orchestral. These are hard to find. There are eleven double bars, counting the last one, and if change of texture indicates a new section, there could well be ten sections. There is a possibility of influence from *Wozzeck* toward the end, where an orchestrated crescendo occurs on a single tone, and later a rhythmic ostinato, reminiscent of the very close of the opera, (where the child sings "hop-hop"), is a main feature of what appears to be a coda. This probably is just coincidence due to style, but it's present. At any rate, the Druckman Concerto is an exciting, interesting, at times expressive, and demanding work, which certainly deserves a piano reduction. Our thanks to Boosey & Hawkes.

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Viola Sonatine, op. 19, no. 3. By Horst Ebenhöh. Doblinger/Foreign Music Dist., 1990. \$6.90

This short work (about eight minutes) consists of four movements that explore a few aspects of modern viola technique. The first movement is of a playful nature and has some signing gestures achieved through glissandi. Pizzicato and col legno are featured in the second movement. The third is very slow and lyrical, while the fourth and final movement is fast and rhythmical. One can't help but be reminded of the solo works for viola by Paul Hindemith and Max Reger when listening to and studying this piece. The structure of "Sonatine" is quite formal, and tension and relaxation play a dominant role in its shaping. Rhythm and the influence of the Orient are notable aspects of Ebenhöh's compositional style.—Korey Konkol

La Viola: daily exercises for developing viola technique. By Paolo Centurioni. Berben Edizioni Musicali/Presser, Co., 1989. \$26.75.

This volume of approximately 50 pages presents a comprehensive approach to intermediate-level viola technique. The text is organized into 10 sections, progressively introducing exercises on single strings (extensive), on all four strings, in seven positions, scales and arpeggios (minimal), and double stops in thirds, fourths, fifths, sixths, sevenths, and octaves. The exercises are generally notated as arhythmic note groups excluding accidentals (with instructions to repeat appropriate exercises with a variety of prescribed key signatures and bowing variants). These materials are intended to constitute a rotating, five-day routine requiring approximately one hour per day. A student who diligently adopted this excellent course of study would be assured of outstanding technical development. Unlike the excellent Kreutzer edition in this same series, the explanatory text is provided here in Italian and English.—James Richards

Three Suites for Viola Solo, op. 131d. By Max Reger. Edited by Franz Beyer. G. Henle Verlag/G. Henle, USA, 1991. \$9.95

Since the autograph manuscript exists for only the first suite, Beyer relied upon the first printed edition issued by Simrock in 1916 for this urtext version. Welcome for the absence of bowings and fingerings as well as for the correction and discussion of printing errors in previous editions, this edition is beautifully engraved on fine quality paper and offers to both advanced student and professional a fresh perspective on this warhorse of the viola repertoire.—Patricia McCarty

Fifteen Studies for Viola, op. 87. By Richard Hofmann. Edited by Bernhard Pauler. Amadeus Verlag/Foreign Music Dist., 1990. \$16.00

A violin student of Ferdinand Spohr, Richard Hofmann (1844-1918) was highly regarded in Leipzig at the turn of the century as a teacher, performer, and composer of didactic material for both brass and stringed instruments. Editor Pauler suggests that these studies aim "to make the proficient violinist's introduction to viola playing as attractive as possible. . . ." In that regard, they could be seen as a low-impact workout in reading alto clef, since there is little use of treble clef or positions higher than fourth, and key signatures do not venture beyond four sharps or three flats.

These studies could be useful to viola students past the level of Mazas and ready to begin Kreutzer. Several studies offer material for creative application of bowing and articulation variations, and some may be particularly therapeutic for introducing practice of thirds and sixths, string crossings, ornaments, chromatic scales, and octaves.—Patricia McCarty

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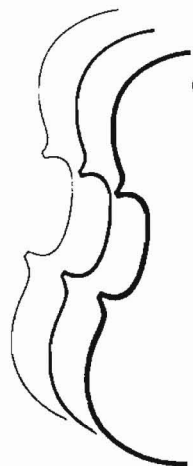
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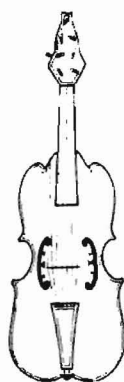
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DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.

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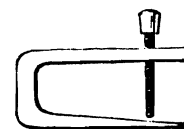


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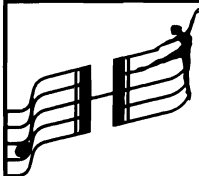
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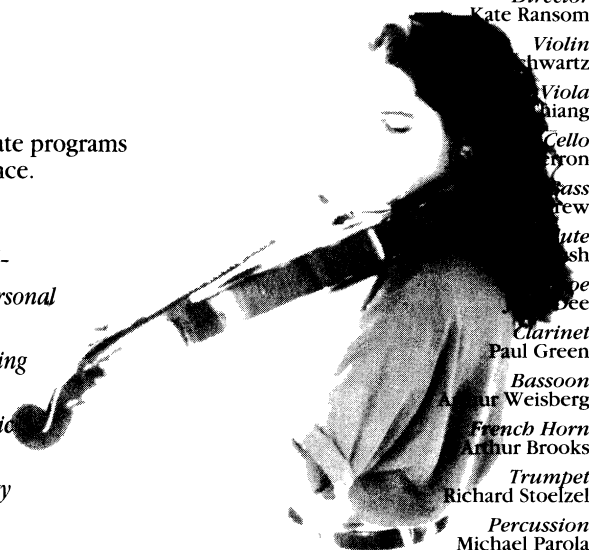
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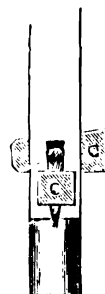
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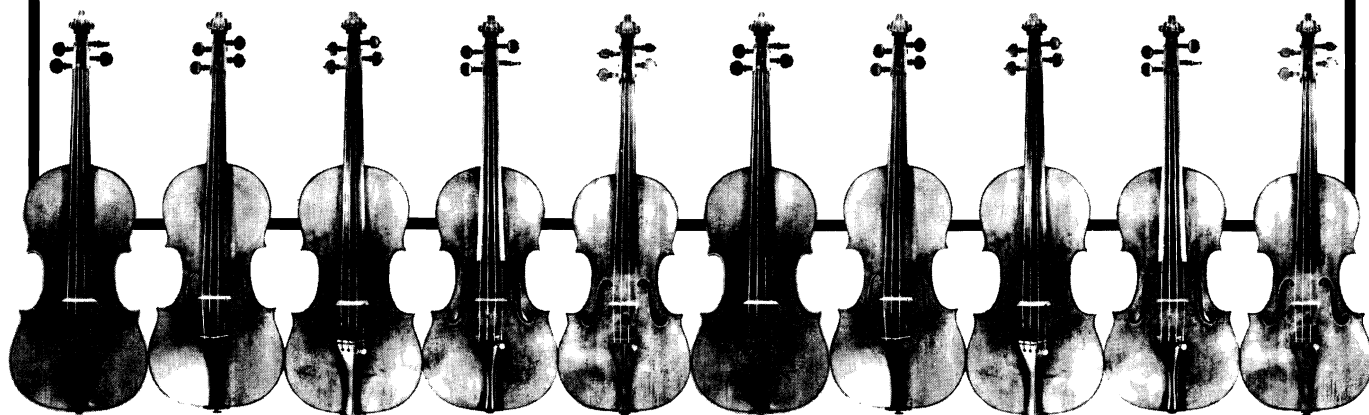
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