

# JOURNAL of the AMERICAN VIOLA SOCIETY

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

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VIOLIST oder BRATSCHIST.

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Doch heist sie angenehm, dem der sie recht versteht.  
ein Stück wird edeler geachtet und geliebet.  
wann dieser artige Thon zugleich darunter geht  
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Ist, die man Instrument als etwas schönes preißet.



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## FROM THE PRESIDENT



*Thomas Tatton, AVS President*

**Dear friends and colleagues:**

More than most violists, more than most teachers, my professional circles overlap a myriad of disciplines and include professional performers, college and university professors, administrators at all levels, public school classroom and music teachers, and the movers and shakers in a variety of professional organizations in the music and educational communities. It is with this background that I gave a brief talk at our XXIII Congress in Bloomington, Indiana. Let me share with each of you an edited version so you might understand my concerns and what I wish for us to do.

Friends, I am concerned about the *Beavis and Butthead* and *MTV* mentalities that have permeated our nation's thinking. All the arts are under attack from every angle, most noticeably through funding. How do we reverse the movement to do away with funding, particularly for the *National Endowment for the Arts*? While we cannot hope to reverse the trend immediately, we can take individual responsibility to begin the change. We can hold ourselves accountable to share our love of music—to make it public.

The music we love is created with inspiration, craftsmanship, and skill. In addition, it requires artistic creativity to bring the music to life. The performers we hear at this magnificent congress are in this category and have earned our esteem, appreciation, and respect.

Let us take the first of many steps toward renewing appreciation for the fine arts—let us not only enjoy our music among ourselves but also share our music with the public. The American Viola Society is one conduit for publicizing the value of the fine arts, for this is the type of organization that can inspire and expose people to that which is truly noble and of lasting value. We can elevate cultural attitudes in our nation!

I was elected president to enact my vision of our society! I outlined that vision in a previous journal. Let me restate my goals here:

- to double our membership by 1998,
- to raise the attendance at our congresses to 600 or more,
- to double the Primrose Memorial Scholarship Fund by 1998,
- to have twenty healthy and functioning chapters by 1998.

We have eighteen intelligent, creative and dedicated board members working hard to accomplish these goals, and we will succeed. **But we need your help!**

- Start a chapter of the American Viola Society in your community. Contact Pamela Goldsmith for details and information.

- Every member recruit a member—as soon as possible. Give a gift membership to each of your students for his or her birthday; give a membership for all gift-giving occasions. Use the form in this journal!



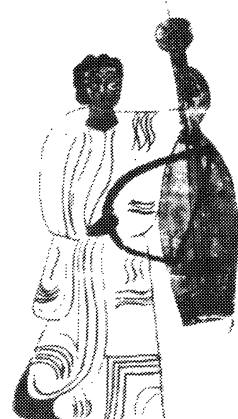
- Get involved and volunteer for a committee; run for office. Contact me for information.
- Share your skills, your love of music, and your love of the viola by volunteering at your local public school music program. Give a clinic or run a sectional.
- Take music to the public: play concerts and give talks about music and the viola. Be sure that your local American Viola Society chapter makes connections with local service clubs and music organizations.
- Influence local public T.V. and radio programming to include fine music presentations like the St. Paul Sunday Morning program.
- Write a check to the American Viola Society so that we can carry on our mission by providing opportunities for young violists, encouraging performances and recordings of the highest quality, sponsoring the research and study of our instrument and its repertoire, and continuing to develop the fraternal bond amongst all violists.
- Publicize American Viola Society activities; make sure people know of the valuable work that we are doing under the auspices of our organization.
- Be personally responsible for publicizing our 1997 Congress at the University of Texas, Austin, and encourage your friends, colleagues, and students to attend.

Friends, we are in a position to make a difference, an important difference. So let us seize that opportunity, take a chance, share our values and interests with others. We can, together, begin to elevate the cultural attitudes in our nation.

I love my viola and I know you love yours. Remember that the relationship with our instrument is an affair of the soul and our American Viola Society represents a unity of our hearts.

It is my belief that we are engaged in a philosophical and moral imperative. If we wish to improve taste in our communities, if we wish to raise the level of artistic enjoyment and understanding, then we must, through the viola and through the American Viola Society, expose our communities, especially our children, to true art touched by inspiration. If we don't do it, then who will?

*Thomas Tatton*







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## HINDEMITH AND THE VIOLA

by Tully Potter



*Paul Hindemith*

Paul Hindemith was a man of many parts—a Renaissance man—in the breadth of his sympathies and the multiplicity of his skills. He was a composer; a player of countless instruments, principally the viola and the piano; a conductor; a writer; a teacher; a draughtsman; and a humorist. Yet he renewed an even older tradition, that of the self-effacing German craftsmen of the Middle Ages. He believed that music must not glorify its creator but must have a useful function in society. Almost alone, he continued the tradition of the string-player composer into the twentieth century—and he did it via the hitherto unsung viola. Through more than twenty high-quality compositions, Hindemith helped to make up some of the ground his instrument had lost in the nineteenth century; he also gave the viola d'amore—which, needless to say, he played to a high standard—some worthwhile new repertoire.

He was born of relatively humble origins in Hanau, near Frankfurt, on 16 November 1895. His father loved music and communicated this enthusiasm to the three children—

Paul and his sister Toni both played piano and violin and their younger brother Rudolf became an excellent cellist. Paul began serious violin studies in 1904 in Muhlheim, where the family then lived, and in 1906 went to Anna Hegner in Frankfurt. When she left the city, she passed him on to Adolf Rebner, second violinist in the Frankfurt Museum Quartet and leader of the Opera Orchestra. Rebner taught at the Hoch Conservatory and Paul was enrolled there in 1908. At first he learned only the violin but still managed to compose a variety of works; and in due course he entered Arnold Mendelssohn's composition class, progressing to that of Bernhard Sekles. He also came under the influence of Fritz

Bassermann, who not only took orchestral and ensemble classes but taught violin—and viola. In 1915 Hindemith became a member of the Frankfurt Opera Orchestra and second violinist in Rebner's quartet (which included the Dutch cellist Maurits Frank), but he continued his studies at the Conservatory until 1917, when he was called up for war service. On his return in 1919, he became leader of the orchestra but switched to violist in the Rebner Quartet. He immediately set about providing himself with some recital repertoire and wrote two contrasting sonatas: that for viola and piano, op. 11/4, emerged in a pleasing Late Romantic style, in spite of a good deal of Hindemithian counterpoint, and has become one of his most popular compositions; that for solo viola, op. 11/5, was made of sterner stuff and concluded in a trenchant Passacaglia. It has been overshadowed by his masterpiece for this medium, op. 25/1.

He was encouraged in his ambitions as a composer by the conductor Fritz Busch, who premiered two of his three one-act operas in Stuttgart—though Busch drew the line at







*Sancta Susanna*—and Hindemith acquired the reputation of an *enfant terrible* at this stage. In 1921 he formed his own quartet, led by the Turkish violinist Licco Amar, with Walter Casper as second violinist and Rudolf Hindemith (replaced in due course by Maurits Frank) as cellist. The Amar Quartet's first task was to present Hindemith's Second Quartet, which the quartet leader Gustav Havemann (later a notorious Nazi) had refused to perform, in spite of his reputation as an apostle of new music. In its life of less than a decade, the Amar ensemble became known for propagating modern scores. However, its records indicate that its style was rather dry; and Hindemith won more plaudits via the string trio he organised at the Berlin Hochschule in 1929, with Josef Wolfsthal (replaced on his tragically early death in 1931 by Szymon Goldberg) and Emanuel Feuermann. The line-up with Goldberg recorded the fairly slight Second String Trio but sadly not the heroic First, though Hindemith had earlier set down just the slow movement of the First with his brother and Walter Casper.

### Ideal Exponent

Through the 1920s, Hindemith became known as a composer and a solo violist, his concert repertoire including *Harold in Italy* and Mozart's *Sinfonia Concertante*; he also made friends with other viola virtuosos like Ladislav Černý of Prague and Vadim Borisovsky of Leningrad. Indeed Hindemith considered the Czech, whom he met at the Donaueschingen Festival, an ideal exponent of his music and dedicated the solo Sonata, op. 25/1, to him—the work owed much to Černý. Hindemith wrote:

I had coffee with him one day and he was editing one of my compositions. I was amazed to see how he saw the music—like I did. He readjusted the dynamics here and there, and from that I could see what he was trying to achieve in the balance of the voices and the colouring. We

talked about the viola and its lack of repertoire. The music for this sonata had been simmering in my brain for some time . . . the fourth movement I had been using for quite a few years as my personal bowing etude and the second movement as a fingering exercise. The *Sehr langsam* movement was still in my sketchbook, ready to be used. I showed these sketches to Černý and he told me to put them together, because they were very interesting. I developed the slow movement and composed the last movement as a recapitulation based on the slow movement. I now had the last three movements. Again at Černý's suggestion, I added the music which ended up as the second movement and also composed anew the *Praeludium*, based remotely on the influence of Bach. We now had five movements. Of course he saw them almost as soon as I put them on paper. He played the slow movement as slowly as possible—it seemed as if he would never finish—and the fourth movement, with all its metre changes and bowing difficulties, he also worked over. One day he came rushing over to where I was living, very excited, with his viola. He started to play this movement at a frenetic pace that was at first quite comical, but then he stopped when he saw me laughing and asked me why I was imitating a locomotive in the music. I could not understand this but he played and pointed out some high A-flats, and pretty soon I heard a train whistle a couple of times, or an imitation of one at least. "But my dear Černý, this only sounds like that because you are parodying my tempo markings and you are very rough and sloppy in doing so. No one would ever play like that."—"Certainly they will, if you put a fantastic metronome indication and tell them you don't care how it sounds. It would be a virtuoso's holiday and would give viola players one chance to show off." This is basically the genesis of that work. He got it into his fingers



and played it privately for some of us and what he said was true. The sequence of movements was just right: the slow movement turned out to be the most moving; the opening movement, Praeludium, got the listeners in the mood for the second movement (this also Černý rewrote in part); and the Scherzo burst on the listeners' ears like a bunch of firecrackers. If they had allowed their interest to wane a bit, this movement brought them back to reality. And also he undertook, very diplomatically of course, to coach me into a better performance of the work from a technical point of view. . . . He played all my works and included them in his teaching curriculum. He, of all my colleagues, saw more of Hindemith in the music than most.

Černý recorded the op. 25/1 solo sonata more than once, and his magnificent interpretation may be heard on CD (*The Recorded Viola, Volume One* [Pearl GEMM CDS 9148, two discs]). Hindemith's own interpretation, expressive in its own way but slightly drier in approach, may be heard on *Composers in Person: Paul Hindemith* (EMI CDS 5550322, two discs). In 1922 Hindemith wrote a companion sonata for viola and piano, op. 25/4, a piece requiring considerable work from its performers but responding well, once mastered. In the summer of 1923, at Donaueschingen, he produced a third solo viola sonata, op. 31/4, which like op. 25/4 remained in manuscript until quite recently. One can speculate on the reasons for such neglect: the daunting piano part of op. 25/4, or the amount of strenuous writing for the first position in op. 31/4; but Hindemith and his publisher Schott no doubt also wanted to give opp. 11/4 and 25/1 a good run. A work which was published was the *Kleine Sonate*, op. 25/2, for viola d'amore and piano, a delightful piece which, as its name suggests, is short, lasting some twelve minutes.

In 1927 Hindemith composed a viola concerto and a viola d'amore concerto in his

Kammermusik series (opp. 36/4 and 46/1 respectively); in 1929 he premiered viola concertos by two other men, Walton's in London and Milhaud's in Amsterdam. In 1930 he gave the first performance of his own *Konzertmusik*, op. 48, for viola with a large chamber orchestra, in Hamburg, with Wilhelm Furtwängler conducting. His own third and largest viola concerto, *Der Schwanendreher*, based on German folksongs, was premiered at the Amsterdam Concertgebouw in 1935 with Willem Mengelberg on the podium. It was to have been heard in London early the following year, but on the eve of the premiere, King George V died. The concert was postponed for a day and turned into a memorial occasion, for which the jolly *Schwanendreher* was unsuitable. With copyists standing by, Hindemith wrote his moving *Trauermusik* in the one day available, crowning it with Bach's chorale *Vor deinen Thron*. The following day it was rehearsed and played, with Adrian Boult conducting. Such industry was nothing new to Hindemith: in 1934, when it was clear that his recording of his solo sonata would fill an odd number of 78 RPM sides, he wrote a Scherzo for viola and cello in three hours; he and Feuermann then immediately recorded the piece. Hindemith was canny enough to give most of the difficulties to his colleague, a legendary sight-reader, while the viola part was easier!

### U.S. Debut

In the spring of 1937 Hindemith made his United States debut at the Library of Congress, under the auspices of Elizabeth Sprague Coolidge. He was joined by the flautist Georges Barrère and the pianist Jesús María Sanromá, with whom he enjoyed making music so much that he composed a four-hand sonata for them to play together. He also toured as soloist in *Der Schwanendreher* and wrote his fourth sonata for solo viola on a train journey from New York to Chicago, premiering it the following evening. That same year, having failed to come to terms with the Nazi regime, he and his wife left Germany to settle





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in Switzerland. In 1938 and 1939 he again toured the U.S., giving concerts with Sanromá. On the second visit to Harvard University the two men premiered Hindemith's third Sonata for viola and piano, a magnificent work which has justly been described as one of the greatest duos for piano and a stringed instrument. Hindemith also recorded both *Trauermusik* and *Der Schwanendreher*, and those performances are now on CD (Biddulph LAB 087). When war broke out later that year, American friends moved heaven and earth to get Hindemith to the U.S.; and from 1940 he was based at Yale University. His days as a performing violist were virtually over, and sadly this meant that he would write nothing more of importance for the viola. From 1947 he made regular visits to Europe, and from 1951 he divided his time between Yale and Zurich. In 1953 he returned to live in Switzerland, and he died in Frankfurt, after a short illness, on 28 December 1963.

Paul Hindemith has been much maligned and misunderstood. The word *Gebrauchsmusik* (music for use) has been attached to some of his output, though it was a term he himself hardly ever used. In addition, for some reason the twentieth century has mistrusted men like Max Reger, Bohuslav Martinu, and Hindemith, who were prolific composers and did not wait for inspiration to strike before putting pen to paper. Closer acquaintance with all three men's music will yield enormous dividends; in the case of Hindemith, the viola music is a good window through which to view his vast oeuvre. Two reasons for this can be adduced: though the composer could pick up almost any instrument and play it with some competence, his knowledge of—and identification with—the viola was especially deep, and the viola music all belongs to the best part of his career, from 1919 to 1939. Whereas in some of his earlier works Hindemith seemed to set out to shock people merely for the sake of doing so, there is virtually no sign of this tendency in the viola music; and none of it comes from his late period, when he often seemed to be coasting and living on earlier inspiration. If we look at

the viola sonatas, we find one hit, the op. 11/4 sonata with piano, and two masterpieces, the op. 25/1 solo sonata—one of the few solo string pieces to bear comparison with Bach—and the 1939 sonata. Broadening the scope to consider the chamber music, we find absorbing viola parts in the trios (including one for viola, heckelphone and piano!) and the quartets, of which the Third should be in every string quartet's repertoire—the Amar ensemble's interpretation can be heard on a CD (Koch/Schwann 3-1134-2). Among the works for viola and orchestra the stars are *Trauermusik*, which demands careful handling, and more especially *Der Schwanendreher*, which like all Hindemith's orchestral works needs to be exhaustively rehearsed, so that the textures of the accompaniment can be clarified. More than any other major concerto for a stringed instrument, this fine work has suffered from inadequate accompaniments. Hindemith himself was served quite well by the underrated Arthur Fiedler, but not until the issue of a Bavarian Radio performance conducted by Rafael Kubelík, with Georg Schmid as soloist, did the concerto really begin to bloom on record. William Primrose, Paul Doktor, and Daniel Benyamini were all given poor accompaniments. There are signs that *Der Schwanendreher* is at last being treated as a repertoire piece, witness the outstanding recording by Tabea Zimmermann with David Shallon conducting the same orchestra as Kubelík. Another woman player, Geraldine Walther, has been well supported by her conductor, Herbert Blomstedt. Now we need to see *Der Schwanendreher* assume its rightful place in the concert hall.

### Hindemith's Violas

Like his older contemporary Lionel Tertis, Hindemith took a keen interest in the viola itself—its size, sound, shape and so on. It was typical of this man, so deeply rooted in his own time in spite of his awareness of tradition, that while he had a lovely old Milanese viola with a body length of 42.2 cm and a sonorous tone, he wholeheartedly supported the experiments of







the Frankfurt luthier Eugen Sprenger. Several instruments by this maker were used by Hindemith; the one he actually owned made up for its shorter 40 cm body by having wider bouts and deeper ribs. It still did not produce as much tone as a longer model but was easier to play. When using his Italian viola, Hindemith would get tired during a long evening of chamber music and would infuriate his colleagues by letting the instrument slip gradually down his chest until it rested Černy-style on his paunch. With the lighter Sprenger, he could play as effectively—especially in modern music—without wilting.

Hindemith can be heard on record as a competent pianist and conductor, but most importantly as a violist. In this guise his eminence cannot be gainsaid, yet it is based as much on his sturdy musicianship and affinity with his own music as on his actual playing, which even in his heyday was not universally admired. Frankfurt was not a noted centre of string playing; the only important teacher, the cellist Hugo Becker, left the Hoch Conservatory soon after Hindemith went there and the others still hewed to the plain nineteenth-century style. And the nineteenth-century German style was the plainest of all. Hindemith employed a good many slides, played virtually without vibrato, and avoided overt displays of emotion. Rhythmic definition, clarity of counterpoint, and the overall musical line seemed uppermost in his mind, rather than tonal allure. This order of priorities led to his being misunderstood in some quarters. The superscription of the fourth movement of his solo viola sonata, op. 25/1, 'Beauty of tone is of secondary importance,' has often been quoted. And though it was Černy's idea to make the movement so fast, some people have talked of Hindemith as if he applied the principle to all his playing—neither Tertis nor Primrose had a good word to say for him as a performer. It is true that in the context of the Goldberg/Hindemith/Feuermann trio Hindemith sounds somewhat archaic, his regressive tendencies

emphasised by being set against two of the most advanced techniques of his time. And even when he is playing his own music, there is a distinct gap between the modernity of the material and the outmoded way in which it is put over. Yet the same stricture can be applied to Béla Bartók and Joseph Szigeti, two other instrumentalists whose appetite for modernity ran ahead of their modes of execution. And within his chosen parameters, Hindemith could get around the viola with considerable virtuosity. His left hand was supple and nimble, and when his bowing was a trifle gauche, the effect was usually intended, for expressive or dramatic reasons. Nor should we confuse his preference for playing *senza vibrato* with coldness—his recorded performances contain ample evidence of his lofty aims and his commitment to the music. There is never any doubt that we are listening to a unique personality and a first-rate musician.

—Tully Potter was born in Edinburgh in 1942 but was brought up and educated in South Africa, where he first began to appreciate music. He studied singing in Johannesburg with Leah Williams. Since 1966 he has lived in Essex, England. He writes on musical topics for a number of publications, especially *The Strad*. For a number of years he was music columnist for *The Mail on Sunday*, and he is now classical music correspondent for the *Daily Mail*, in addition to his work as a senior subeditor. He has written many articles on string players of the past and present and is also known for his CD booklet notes for EMI, DG, Philips, Sony, Testament, Biddulph, Pearl, Music & Arts, APR, Symposium, and other labels. His favorite instrument is the viola, and he has compiled an eight-CD set for the Pearl label entitled *The Recorded Viola* (see page 61 of this issue), which has been released during 1995. His two-volume book *Adolph Busch: The Life of an Honest Man*, based on twenty years' research, is to be published by Toccata Press of London. He also plans a book on the great string quartet ensembles.



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# RETROSPECTIVE ON THE XXIII INTERNATIONAL VIOLA CONGRESS

June 14–18, 1995  
Indiana University at Bloomington, Indiana

## Results of the Primrose Memorial Scholarship Competition

The 1995 Primrose Memorial Scholarship Competition was held in Bloomington, Indiana, at the I. U. School of Music on June 14, 1995, in conjunction with the Congress of the American Viola Society. Seven finalists had been selected by taped audition from an applicant pool of thirty-one players, residing in twenty U.S. states and three foreign countries. The winners of the competition are:

**First Prize:** CATHERINE BASRAK, age seventeen, Chicago, a high school student of Roland Vamos, who will begin her studies at the Oberlin Conservatory of Music this fall.

**Second Prize:** JOAN DERHOVSEPIAN, age twenty-four, a professional violist residing in Midland, Texas.

**Third Prize:** SCOTT LEE, age seventeen, Los Angeles, a high school student of Donald McInnes, who will begin studies at the Curtis Institute of Music this fall.

Special thanks are due to those who gave time and energy to make the competition a success: judges Donna Lively Clark, James Durham, Csaba Erdelyi, Abram Skernick, Thomas Tatton, and Marcus Thompson; accompanist coordinator Atar Arad; and on-site coordinators Alan de Veritch and Jennifer Wiggin.

To oversee the 1997 Competition, the Board of the AVS has appointed a committee which is comprised of John Graham, Donald McInnes, and Laura Kuennen-Poper. Information about the 1997 Competition will be available by May of 1996.



## Personal Reflections on the XXIII International Viola Congress

Friday afternoon, June 16, a picnic was held on the shore of Lake Monroe near Bloomington, Indiana. Outwardly, this group looked like any other group of people enjoying an outing on a beautiful day. They ate burgers and brats, laughed and talked, and many enjoyed a boat ride on the lake. But these were not ordinary folks. They were viola aficionados, professional violists, and viola virtuosos attending the XXIII Viola Congress. They came to the University of Indiana from various parts of the world to receive some measure of inspiration, exchange ideas, inspect new music, meet the movers and shakers, and renew warm and long-standing friendships.

The congress was dedicated to Myron Rosenblum, the founder and first president of the American Viola Society. It was co-hosted by Alan de Veritch and Atar Arad, both renowned violists on the faculty of Indiana University.







Activities included were the Primrose Memorial Scholarship Competition, lectures, recitals, technique workshops, and class lessons including a jazz class and a viola d'amore chamber recital. There was a memorial concert for Rosemary Glyde, an artist who will be very much missed. Also, there was a tribute concert for legendary viola artist and teacher David Dawson, played by four of his former students: Hank Dutt, Robert Swan, Kathryn Plummer, and Sally Chisholm. All gave superlative performances, aided by pianist Andrea Swan. A viola choir of twenty performers opened and concluded the congress by performing arrangements by Alan de Veritch under his direction. Viola makers had an exhibition of new instruments, and selected instruments were played by James Dunham. New viola compositions were sold in the music shop. And there was a banquet, during which awards were given. In short, there was something for everyone.

Thomas Tatton, president of the American Viola Society, presided over the AVS board meetings. Dwight Pounds, a former AVS board member who has given great service to the organization, read a eulogy, "Rosemary is for Remembrance," and Thomas Tatton and Kathryn Plummer performed.

Close to fifty works, well known and not so well known, including several premiers, were performed over the five-day event. Some of the composers whose works were heard included Don Freund, Isabelle Panneton, Milton Barnes, Andre Prevost, Maria Newman, York Bowen, Roger Bourland, Leonard Bernstein, Thomas Pasatieri, J. C. Pez, A. Ariosti, R. Lane, Dan Coleman, Bright Sheng, Thea Musgrave, G. Biberman, Karol Rathaus, P. Sarasate, Niccolò Paganini, Ken Benshoof, Ivan Eröd, J. Jongen, Alan Schulman, Keith Jarrett, Albéniz, and Maurice Gardner, a frequent contributor to the viola congresses. Arrangements heard were written by John Graham, Jean Barr, Samuel Adler, E. Vardi, Alan de Veritch, Efrem Zimbalist, Csaba Erdélyi, and an unscheduled one by M. P. Fernandez of Asturias by Albéniz for viola which was brilliantly played by Fernandez.

David Dalton lectured on the "Humorous Hindemith" and joined in performances of the Minimax Quartet and Overture to *The Flying Dutchman*. The U.S. Air Force Orchestra, conducted by Lt. Scott Guidry, accompanied Atar Arad, Robert Verebes, Evelyn Brancart, Marcus Thompson, Nukuthula Ngenyama, and Patricia McCarty, who were the excellent soloists.

Donald McInnes performed beautifully the sonata of T. Pasatieri. Ralph Fielding and Maria Newman played Newman's works, in particular two pieces in which they took turns playing viola and accompanying each other at the piano. Benjamin Simon was heard in a rarely performed sonata of A. Rolla as arranged by Emanuel Vardi. Robert Verebes performed four very good works which I had never heard before. They were all worthy of being included in any violist's repertoire and his playing was exemplary.

The evening devoted to the viola d'amore featured Myron Rosenblum, Hans-Karl Piltz, and Daniel Thomason, Pablo Mahave-Veglia and Cory Jameson in works by J. C. Pez, A. Ariosti, K. Stamitz, and a contemporary work by R. Lane. All were interesting works, and in the Stamitz Sonata, Valerie Dimond's viola sound contrasted well with the viola d'amore of Daniel Thomason. I was very grateful for the viola d'amore recital.

Two viola and tape duos were presented by James Dunham and Christine Rutledge, who played, respectively, Roger Bourland's Portable Concerto No. 1 and Thea Musgrave's "From One to Another." Robert Díaz and Julian Gray performed Biberman's duo for viola and guitar.

Jerzy Kosmala played York Bowen's Sonata in C Minor, with Michael Gurt at the piano, and gave a master class on Bloch's *Suite Hébraïque*. Roger Myers, Su Sun Wong, and Vedrana Subotic played three Chinese love songs by Bright Sheng. Karon Rathaus's *Rapsodie Notturmo* was admirably presented by Jesse Levine, who also played Seymour Barab's Duo No. 3 for viola and piano with Morey Ritt. Both of these works should be heard more. I was very happy to hear Sarasate's *Spanish Suite* (arr. by Zimbalist) played brilliantly by Ellen Rose and Katherine Collier. Pamela Goldsmith was heard in Bach's Suite No. 4 in E-flat Major, a work seldom played. Her



playing was exemplary. The Quartet XV for viola, guitar, violin, and cello brought down the house in a most exciting performance by Roberto Díaz, Julian Gray, J. J. Lin, and David Eby. The group played as one, and Díaz's virtuosity showed why he is the Philadelphia's choice for principal viola of that great orchestra. Csaba Erdélyi's effective sextet arrangement of Sinfonia Concertante of Mozart was played by A. Toth, Stephen Boe, Erdélyi, de Veritch, S. Moses, and Emilio Colón. This also should be heard more often in this format.

Also performed was Maurice Gardner's *Micrologus*, a trio for viola, violoncello, and piano. The five movements received a fine performance by Yizhak Schotten, Susan Moses, and Katherine Collier. This is a welcome addition to the trio repertoire. Gardner continues to receive awards and commissions and is producing works of high quality.

The 1993 Primrose winner, Nukuthula Ngenyama gave a wonderful performance of Bartók's Romanian Folk Dances (arr. by de Veritch), Coleman's "Midnight Shakes the Memory" and Faure's *Elegy*, also arranged by de Veritch. The 1995 Primrose winner, Cathy Basrak, played a beautiful rendition of the Brahms's Sonata in E-flat and a stunning performance of Paganini's *La Campanella*.

There were master classes by Marcus Thompson, Alan de Veritch, Thomas Tatton, Pamela Goldsmith, Y. Schotten, J. Kosmala, and Peter Slowik. The lecture by David Baker on jazz improvisation was entertaining, and one could hear the gradual improvement of the class of violists in acquiring a jazz style. Orchestral repertoire was not neglected. Abraham Skernick and Ellen Rose did a discussion/demonstration. No congress would be complete without attention to orchestral playing.

Last of all, the banquet at the Pei Art Museum offered entertainment by Keni Washington and the jazz combo OMniverse featuring the AVS's Donna Lively Clark on the viola. Awards were given. My wife, Mona, a violinist of the Lyric Opera of Chicago, and I enjoyed the fine performances and lectures, and meeting with colleagues and old friends. If I have overlooked anyone in this review, I apologise. The congresses are encouraging instrument makers and featuring much fine new music for the viola. Dr. Maurice Riley's publications have been very valuable, and it was a pleasure to greet him and Mrs. Riley.

I feel a great deal of pride in the value of these viola congresses. Respect continues to grow for the viola as a solo instrument. One of our early pioneers was Emanuel Vardi, with whom I studied, and who did me a great deal of good. We have an excellent journal edited by David Dalton. Hopefully, our membership will continue to grow and our fellowship with other viola chapters in the world will be strengthened.

—William Schoen  
Chicago



### Impressions

Where were you on June 14 to 18, 1995? If you were not present at Indiana University for the XXIII Viola Congress, you unfortunately missed the viola event of 1995. Make a note of June 1997 on your calendar to avoid disappointment, as the next North American congress is scheduled for the University of Texas at Austin.

From the opening fanfare on June 14 to the closing phrases of the final congress offering on June 18, performed by the IU Viola Ensemble, the five days of programming offered musical delights featuring the viola for the discriminating viola advocate.

For those fortunate to be present at the Primrose Competition, the high level of performance by the candidates was reason enough to be at the congress. The balance and variety of







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concerts, recitals, master classes, workshops, lectures, demonstrations, viola play-alongs, luthiers' demonstrations, and panel discussions did not disappoint the individual in his or her search for a stimulating experience. The banquet and picnic provided opportunities for social interaction and time away from the concert hall. The organization and presentation of the Memorial Concert was a moving experience. Throughout the congress, the luthiers' displays and commercial exhibits provided an ongoing stimulus for the congress.

The co-hosts, AVS Executive Board, the programming committee, and others responsible for the artistic success of this event are to be congratulated on a congress that reached new heights of programming excellence and balance. This should be no surprise to registrants who have been at the past congresses, beginning with Ypsilanti in 1975. The AVS Board has taken great strides during this time to obtain comments and suggestions from registrants to make each succeeding congress an event not to be missed.

—Ron Andrusco  
Toronto, Canada



### The Viola Congress: A Technical Review

In an effort to make ideas gained at the viola congresses more readily applicable, the technique workshop was added this year at the XXIII International Viola Congress held on the lovely campus of Indiana University. Because the congress schedule was already so full, these classes were held at the 8 o'clock hour—merely a test to weed out the casual violist in favor of the stalwart (and since only stalwart violists come to the congresses, there was a good turnout at all three of the technique workshops!).

The first workshop was led by Peter Slowik, professor of viola at Northwestern University. The bulk of the hour was spent discussing and trying his "warm-up routine." Slowik concentrated on goals for scale activity, such as intonation, sound, agility, balance, and facility; the mental focus of scale activity such as concentration, planning, and monitoring; and the three independent foci of emphasis: hearing, feeling, and thinking. Hearing was divided into two processes, first the pre-hearing of the pitch and then the post-hearing or analyzing. Feeling was discussed as the tactile responses from both the right and left hands. Finally, thinking as the sum of the foci was mentioned as the key element in effectively monitoring the mental focus.

The next area discussed was different kinds of scales, such as Flesch's and Galamian's systems, and various kinds of bowing patterns within these two scales. Cycles of two to twenty-four notes per bow were used up and down the scale as a means of coordinating the right and left hands (and the brain!), and as a forced concentration tactic. Besides the three-octave scales, both one string and one position scales were shown to help increase awareness and ability in regards to fingerings, balance, and bowing.

Slowik discussed some practical applications for these scale studies, advocating staying with the same key for seven to ten days and practicing the parallel and relative minor scales in each of their three forms (melodic, harmonic, and natural) as well. He also suggested that a small percentage of practice time should be devoted to playing well beyond what one is able to do in an effort to stretch one's existing capacity and that one should indeed watch the clock when one practices, not so much out of desperation, but as a means of measuring and checking progress and setting definite goals to be accomplished in a specified length of time.

Attendance was very good, and everyone with violas had some real "hands-on" experience with scale playing. Professor Slowik was very engaging with a delightful sense of humor, particularly with regards to players' endeavors.



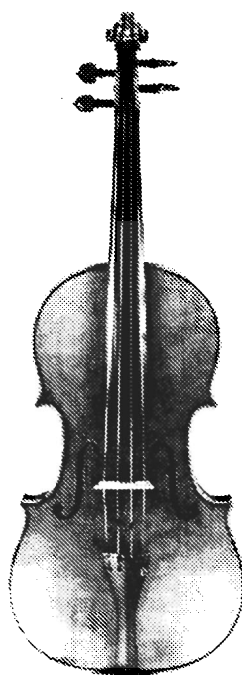




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The technique baton was passed to Alan de Veritch, who recently joined the faculty at Indiana University, and who, along with Atar Arad, proved to be a wonderful and tireless host for the week. De Veritch also discussed intonation and branched out into vibrato and shifting as well.

The concept of resonance as a basis for intonation occupied the first part of the lecture as de Veritch explained that feeling the most resonant place on the fingerboard is more reliable than listening for it. He said that while one's ear and perception can fluctuate greatly from day to day, the tactile sensation of touch is more constant and with a great deal of practice can be relied on for more accuracy than mere listening and adjusting.

When explaining vibrato, de Veritch likened it to a yo-yo motion, like dropping a yo-yo from one's shoulder over the top of the hand, palm up. He illustrated how vibrato was just one isolated part of that whole process and showed how to prop the right hand up for the left to hit against when practicing the flopping motion. Another concept of vibrato that he addressed was how to quicken or slow down the speed. This idea he explained as a lever concept, the contact point between finger and thumb the key. The closer they are, the faster the vibrato, and by creating distance, the speed automatically slows. This was a rather difficult concept to grasp in such a short time, but the idea is intriguing. Perhaps it is like the ice skater, who with his or her arms extended turns slowly, but as the arms are pulled in, the speed of the turn increases dramatically. In any case, the demonstration of this principle by de Veritch was convincing.

The next subject addressed was shifting. After summarily condemning the bulldozer method of shifting, de Veritch explained his basic concept of what actually occurs before, during, and after a shift. The initiating step in shifting is to relax the contact of the finger and the string. This is not to say one's finger leaves the string, but it is a part of shifting, the absence of which usually causes the most trouble. Next, the arm (as a unit) travels, with the motion originating in elbow, especially in large shifts. Finally at the arrival point, the contact is constricted again, just as it was before the shift. It is interesting that something so simply explained is yet the cause of so much duress.

In conclusion, de Veritch put forth his theory that the use of bilateral symmetry can explain most problems or techniques in our playing. For example, if the left hand is tight, one should examine the right hand as well, to see if there is some connection. He also showed how the basic flopping motions of vibrato and bowing, without the instrument or bow, are similar when reduced to their elemental forms. His lecture and demonstrations were very interesting and informative with more trial to be done at home than could be learned in one short hour.

The third and final technique workshop fell to the leadership of the American Viola Society president, Thomas Tatton, and again focused on elements of warm-up and scales. Tatton, who is used to large groups of string players of varying ages and abilities did well to involve everyone and used demonstration and group trial as a means of teaching. He divided the group into 1s and 2s and then assigned the 1s to play an F major scale and the 2s to play F-sharp major, with results varying from interesting to disturbing. The object of the exercise is to increase personal responsibility for intonation and concentration amid adverse circumstances. (One wonders if this exercise was devised or inspired by listening to high school string sections.) Though it was a bit early in the morning for such remote consonance, the hour proved to be an enjoyable and rewarding one.

In summary, I wish to express my thanks and approval for the new addition of the technique class to the congress schedule. How fitting it is that violists from all around the world are gathered not only to listen to wonderful music, but also to take part in the making of it.

—Emily Barrett Brown  
Brigham Young University





### Composer's Diary, Part III



I'm winging my way home, high over silvery clouds, my eyes closed. The drone of the engines sound an ostinato accompaniment to my mind's eye motion picture replay of five memorable days spent at Viola Congress XXIII. So many friends, colleagues, recitals, lectures, master classes, workshops, demonstrations, discussions! A veritable kaleidoscope of voices and sounds of music filling the air with ever-changing images.

The scene changes—three players are on the recital hall stage—the pianist sounds “A”—the violist and cellist tune their instruments in deft agreement. And then the music begins—it sounds vaguely familiar—it is familiar! They're playing my piece! Abruptly, the setting shifts again—we are now in a spacious art museum—music and voices fuse together and resonate loudly to form a huge fugue. Echoing loudly through the haze of sound, names are called—people walk to the podium in slow motion. There are words of praise—service—applause. . . .

I'm abruptly brought back to reality by the pilot's strident voice announcing that we soon would be landing at Miami Airport. Home again! Now, I remember. It wasn't all a dream! Looking back, I recall the feelings of great pride, appreciation, and thanks for all the generous honors and expressions of dedication that were accorded me. But, there is another facet to this opus. At risk of being oversentimental, I'd like to record and share my feelings of how much the Viola Society has meant to me as a composer and how it has changed my life.

For a young Juilliard composition student to be thrust into the hustling, bustling, creative commercial world of music in New York City during the depression years was a heady, learning, and most rewarding experience. I loved every hectic minute of it! But after more than four decades, I recognized that it was time for a change.

And so, in 1970, I left the busy New York scene and moved south to Florida's Miami Beach. Here I would have time to think, to walk on the beach most every day, to swim, to explore new directions in music, to take my viola and play string quartets regularly. But, above all, to finally complete two works for solo viola that had been floating around in the back of my head for so many years, the *Tricinium Sonata* and the *Variations on the King's Hunting Jigg*. It was during this period that my friend and colleague Margaret Pardee, professor of violin and viola at the Juilliard School, brought the American Viola Society to my attention.

The move to Florida soon proved to be the right step. Before long, the two viola works were completed, published, and distributed. The enthusiastic response was almost immediate! We were delighted to receive complimentary letters from members of the Viola Society as they became acquainted with these new compositions. David Dalton, Maurice Riley, Donald McInnes, Paul Doktor, Rosemary Glyde, Karen Tuttle, to name a few.

With heightened energy and ambition radiating from this success, I began a large work, Rhapsody for Viola and Orchestra, which was commissioned by the William Primrose International Viola Library and premiered at the VII Viola Congress at Brigham Young University in Provo, Utah. From this point on, there was no stopping. Commissions began to come in, correspondence from instrumentalists kept growing, and before long I was busier than ever, expanding my writing for chamber groups and other instrumental forms. Interestingly enough, the viola remained an important focal point in many of these later works.

I was most fortunate to establish a series of sight-reading sessions of my new viola pieces with Paul Doktor at Juilliard on my yearly trips to New York. Here we discussed fingerings, tempi, form, and even page turns. This invaluable tradition continued with Paul Neubauer after Paul Doktor's death. Another unparalleled contribution was made by Margaret Pardee. It was Professor Pardee who sent me performance tapes of my works by her viola students. These tapes supplied valuable insight on how the compositions succeeded in actual performance.



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They also enabled me to judge whether my technical approach to the viola was practical and clear and whether the musical ideas came across as I had intended.

This working together with many wonderful colleagues, and the unusually good fortune to have so many great instrumentalists within reach to transform all those little black dots on the pages of my music so vividly to life, has been a most unprecedented experience for any composer. Yes, my life has changed—there is a new direction and purpose for which I can truly credit the American Viola Society.

One more thing—I'd like to describe how I became a composer. Being the eldest child in a family that eventually included three brothers and a sister, and living within the custom of that era, specifically, that the firstborn was destined to become a famous violinist—or just in case that didn't work out, a doctor, or a lawyer (in that descending order). It was no wonder that I found a fiddle tucked under my chin at an age too young to protest. Unfortunately, practicing was not a high priority for me, but actually, this was not a problem. My solution was to write difficult second violin parts designed to keep my teacher occupied while accompanying my unprepared Kreutzer etudes. And that is how I became a composer!

And so, I'd like to communicate my appreciation and heartfelt thanks for the generous honors, recognition, and opportunities to express myself as a composer in this, the world's greatest viola forum, the American Viola Society.

—Maurice Gardner  
Miami Beach, Florida



#### Dear Colleagues:

I very much appreciate the award and recognition given me. It is difficult for me to believe that so much time has elapsed since our first viola congress in America, some twenty years ago, as well as some earlier events when I first started communicating with Franz Zeyringer—an Austrian violist and teacher who is the author of that very important book on viola literature.

It was during my Fulbright year in Vienna, 1964–65, that I traveled to Franz's charming town of Pöllau in Steiermark, Austria, to meet with him and talk over sundry viola matters. He even arranged a concert with the local orchestra at which we played the *Graupner Concerto* for viola d'amore and viola soli, with Franz doing the viola solo part. It was then that Franz first spoke of his strong desire to form an international viola society with worldwide chapters. Thus were planted the seeds of an American chapter, which ultimately became the American Viola Society.

It was my very great pleasure to form the first phase of the AVS—the Viola Research Society, edit the newsletters, and witness the organization's rapid growth with highly successful biannual viola congresses. I also had the mostly pleasurable experience to share in the creating of the programs for the first two AVS congresses in Ypsilanti and Rochester, which were both remarkable and outstanding musical events in many ways. Subsequent presidents and officers of the society have all injected their own personalities and philosophies into the society, and today the AVS can boast a wide membership, a good spirit, and major musical happenings.

Being based in New York City, I am happy to report that viola life here is indeed very healthy, with a large number of first-rate viola players and greater exposure than I can ever remember, with many outstanding viola recitals and viola events taking place. There are even fewer viola jokes circulating—jokes I never thought funny to begin with.

I am also very glad to note a diminution of derision that the viola has historically been subject to by our New York music critics, who often tend to be elitist and narrow in their musical





scope. The signs are good, but I think we must continue to strive to dispel many of the myths that still exist in some musical circles.

This award is in many ways a source of joy and pride for me. But, what I did could not have happened and borne fruit were it not for the many violists and enthusiasts in America and Canada who supported the goals of the society and made us what we are today. So, I would like to in turn salute all of you and say "thank you" for all that you have done. I am proud to be a member of the viola family. Thank you.

—*Myron Rosenblum*  
Sunnyside, New York



To the officers and the Executive Board of the American Viola Society:

Dear Viola Friends:

I wish to express my extreme gratitude to the AVS for the life membership and the beautiful plaque. I was very surprised and flattered to receive this award, which was accepted on my behalf at the XXIII Viola Congress by the current president of the Canadian Viola Society, Henry Janzen. I would also like to thank all of my "viola pals," who were kind enough to sign a program which I will always treasure.

I hope to see you all at the next North American congress, and until then, keep enjoying the voice of the magnificent instrument which brings us all together—the VIOLA!

Sincere best wishes and many thanks.

—*Baird Knechtel*  
Islington, Ontario



## Honors and Honorees at the XXIII Congress

### Past Presidents Plaque:

Alan de Veritch (1990–1994)

### AVS Distinguished Service Citation:

*St. Paul Sunday Morning* of National Public Radio, for support of the viola and chamber music in America.

### AVS Outstanding Achievement Plaque:

Alan de Veritch for hosting Congress XXIII

Atar Arad for hosting Congress XXIII

Harold Klatz for contributions as AVS secretary (1980–1990)

Donald McInnes for contributions as AVS board member (1983–1995)







### **Maurice W. Riley Viola Award:**

Ann Woodward, scholar

Maurice Gardner, composer

### **AVS Honorary Membership:**

Maurice Gardner

Baird Knechtel

### **Congress Dedication:**

Myron Rosenblum, VRS/AVS Founder

Laura Kuennen-Poper, service recognition for having organized and managed the Primrose Memorial Scholarship Competition.

## **Past American Viola Society Awards**

### **Honorary Members of the AVS**

Rebecca Clarke, 1977

Maurice Riley, 1990

Maurice Gardner, 1995

A. Baird Knechtel, 1995

### **Scroll of Distinguished Service**

William Primrose, 1975

Lillian Fuchs, 1981

### **AVS Distinguished Service Citations**

Myron Rosenblum, 1983

Franz Zeyringer, 1983

David Dalton, 1985

Dwight Pounds, 1985

Maurice Riley, 1987

Francis Tursi, 1987

Ann Woodward, 1987

USAF Symphony, 1987

Charles Avsharian, 1989

Eric Chapman, 1989

Louis Kievman, 1989

Harold Klatz, 1989

Donald McInnes, 1989

Robert Oppelt, 1989

Joseph de Pasquale, 1989

Thomas Tatton, 1989

Walter Trampler, 1989

Emanuel Vardi, 1989

Rosemary Glyde, 1991

*St. Paul Sunday Morning*, 1995

### **Maurice W. Riley Viola Award**

David Dalton, 1993

### **AVS Outstanding Achievement Plaque**

Franz Zeyringer, 1988

Pamela Goldsmith, 1991

Harold Klatz, 1995

Donald McInnes, 1995



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and the Dallas Symphony





### Congress Dedications

Congress XI, Houston, 1983, dedicated to the Life and Artistry of **William Primrose**

Congress XVII, Redlands, 1989, dedicated to the Life and Artistry of **Paul Doktor**

Congress XIX, Ithaca, 1991, dedicated to the Life and Artistry of **Louis Kievman**

Congress XXI, Evanston, 1993, dedicated to the Contributions and Support of the AVS by the  
Collective Members of the **Maurice W. Riley Family**

Congress XXIII, Bloomington, 1995, dedicated to VRS/AVS Founder **Myron Rosenblum**

### Other Distinguished Recognitions

William Primrose, 1975, Honorary Doctorate, Eastern Michigan University

### Service Awards Presented in AVS Behalf

Louise Goldberg, 1977, for Congress V

Milton Katims, 1983, for Congress XI

Yizhak Schotten, 1985, for Congress XV

Katherine Collier, 1985, for Congress XV

Lucille Taylor, 1989, for Congress XVII

Kristi Wilkerson, 1989, for Congress XVII

Mary Arlin, 1991, for Congress XIX

Sheila McDonald, 1991, for Congress XIX

Emanuel Vardi, 1991, for Congress XIX

Peter Slowik, 1993, for Congress XXI

Lisa Hirschmugl, 1993, for Congress XXI PMSC

William Preucil, 1993, for Congress XXI PMSC

Eric Chapman, 1993, for many Congress

Viola Displays

Donna Dalton, 1993, for Support of the AVS  
and PIVA

Laura Kuennen-Poper, 1995, for  
Congress XXIII PMSC

Atar Arad, 1995, for Congress XXIII

Alan de Veritch, 1995, for Congress XXIII

Past Presidents Plaques to all Former Presidents

## AVS Officers and Executive Board Members (1971–1995)

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Maurice Riley (1981–1986)

David Dalton (1986–1990)

Alan de Veritch (1990–1994)

Thomas Tatton (1994– )

### Vice Presidents of the AVS

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Maurice Riley (1978–1981)

Dwight Pounds (1981–1986)

Louis Kievman (1986–1990)

Harold Coletta (1990–1993)

Thomas Tatton (1993–1994)

Pamela Goldsmith (1994– )



**Secretaries of the AVS**

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 Harold Klatz (1980–1990)  
 Pamela Goldsmith (1990–1994)  
 Donna Lively Clark (1994– )

**Treasurers of the AVS**

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 Rosemary Glyde (1986–1992)  
 Mary Arlin (1994– )

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Jacob Glick	Henry Barrett	William Magers	Atar Arad
Louis Kievman	David Dalton	Kathryn Plummer	John Graham
William Lincer	Milton Katims	William Preucil	Jerzy Kosmala
Donald McInnes	Robert Oppelt	Michael Trec	Patricia McCarty
Maurice Riley	Thomas Tatton	Emanuel Vardi	Paul Neubauer
Robert Slaughter	Joseph de Pasquale	Robert Vernon	Karen Ritscher
Walter Trampler	Marcus Thompson	Mary Arlin	Pamela Ryan
Francis Tursi	Dwight Pounds	Jeffrey Irvine	William Schoen

**International Viola Society Awards: American Recipients****IVG Honorary Membership**

William Primrose, 1983  
 Paul Doktor, 1985  
 Maurice Riley, 1986

**IVG Silver Viola Key**

Myron Rosenblum, 1981  
 Maurice Riley, 1985  
 David Dalton, 1987



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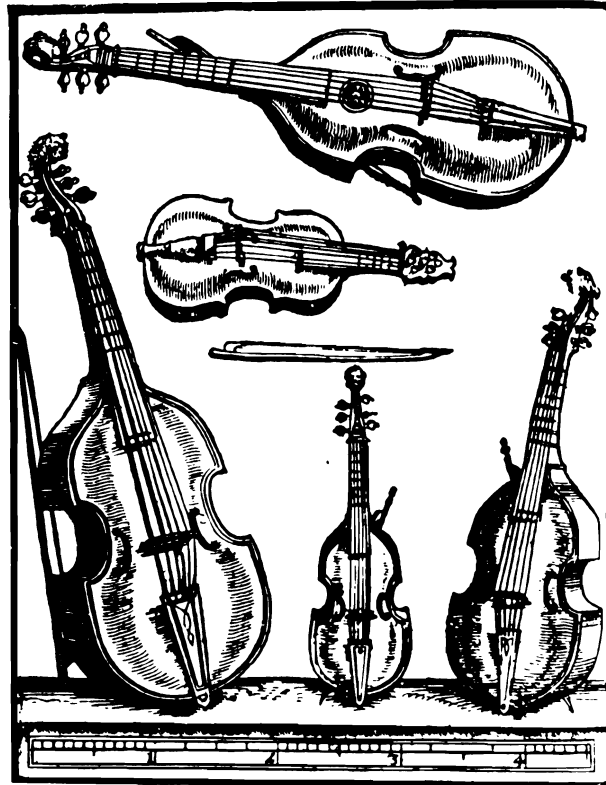


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# MINUTES OF THE AVS EXECUTIVE BOARD MEETING

## Indiana University, Bloomington, Indiana

### EXECUTIVE BOARD MEETING

June 13, 1995, 7:45 p.m.

Board members present: Atar Arad, Mary Arlin, Donna Clark, David Dalton (nonvoting), Pamela Goldsmith, John Graham, Jerzy Kosmala, Don McInnes, Dwight Pounds, Pam Ryan, William Schoen, Peter Slowik, Thomas Tatton.

Board members absent: Jeffrey Irvine, Paul Neubauer, Patricia McCarty, Karen Ritscher.

Meeting called to order at 7:45 p.m. by President Thomas Tatton.

I. Pres. Tatton introduced our guests: Uta Lenkewitz-von Zahn (representing the International Viola Society, president of the German Chapter), Henry Jansen (president of CVS), Ann Frederking (secretary of CVS), and Laura Kuennen-Poper (organizer of Primrose Memorial Scholarship Competition).

II. AVS Secretary Donna Clark read the action items from the June 1994 Board Meeting in Provo, Utah.

**Moved and seconded to approve the 1994 minutes. Motion carried.**

III. Pamela Goldsmith reported on the formation of student chapters. Packets are available with complete information about forming chapters. An active chapter in Northern California is headed by Eleanor Angel. Interest in forming chapters has been expressed by the following parties: Michael Palumbo in Utah; Roger Myers in Texas; John Riley in Las Vegas; also in Colorado and Maine (in connection with ASTA). An Indiana chapter is planned by Alan de Veritch and Donna Clark.

IV. Alan de Veritch previewed the XXIII Congress: a few changes; more free time; mixed recitals; banquet at I. M. Pei Museum with jazz combo featuring viola (Donna Clark's group); souvenir poster on sale for \$10. Picnic Friday at Lake Monroe.

V. Dr. Ronald Crutcher, director of the School of Music at the University of Texas (Austin), and Roger Myers, professor of viola, appeared and gave a presentation about hosting the 1997 Viola Congress. Slide show: Bass Concert Hall 3000; stage used for banquets has room for 600 people on stage; hotels a mile from Fine Arts complex. McCollough Theater seats 450 people; Bates Concert Hall seats 750 (in Music School); Jessen Hall seats 350 in another building. Food near-by; air conditioned dormitories, large and nearby. Social events: thirty-five-mile-long lake; banquet on a boat; Thompson Center across from the Music School is a convention facility; Lyndon B. Johnson Library. Shuttle service on campus.

De Veritch asked if U of Texas is willing to take a financial risk—even when the Music School is supportive, the rest of the University charges for their services. Answer: University already agreed to cover that risk out of lecture funds. It is willing to partner with us and have endowment funds available to use. Other advantages are inexpensive dorm costs and low flight





costs to Austin (airport is ten minutes away from campus). Austin has become a high tech center, so travel is convenient.

Jerzy Kosmala gave presentation about Louisiana State University—Tatton added that he had conversations with Dr. Ronald Ross (dean of fine arts?) and Brandy Baechle of the Conference Bureau. The Bureau has gone through the figures thoroughly, and Tom had confidence that LSU would be an excellent site.

Pres. Tatton announced that we will take a vote tomorrow on site of 1997 Viola Congress.

VI. Mary Arlin gave the treasurer's report and thanked Ann Woodward for her help. Discussion followed regarding our obligation for international dues. Vol. VI of the Viola Yearbook was the last received, in 1991. Vol. VII is available and will be sent soon. Lenkewitz did not understand why we had not received our copies.

We need to file a lost-policy certificate for our endowment in Rosemary Glyde's name. Discussion followed regarding how to invest this money. Finance committee must make a decision for our board meeting next year. De Veritch explained the endowment funds. Peter Slowik moved that we continue our policy on the Primrose account for this year and review our policy next year. (Current policy is to take \$3 from regular members and \$2 from student members to invest in the Primrose account.)

**Moved and seconded that we continue our current Primrose account policy and review the policy at the 1996 board meeting. Motion carried.**

VII. Laura Kuennen-Poper reported that she spent \$550 on postage, address labels, and stationery to promote and administrate the Primrose Memorial Scholarship Competition (these costs were absorbed by CalArts this year). \$775 was received in registration fees, which also brought in six new AVS student memberships. The prizes were increased to \$2000, \$1000, and \$500.

Keunnen-Poper reported on the Primrose Competition, which attracted forty-one applicants. \$775 was collected from application fees. The in-kind donation from CalArts was \$750. \$253 was spent for administrative costs. Suggestion of video—not recommended because of minority (discrimination?) issues.

The preliminary round is done anonymously with numbered tapes. Arad felt that the preliminary judges should not be anonymous. Kuennen-Poper recommended that this be decided at a later meeting.

There was discussion about commissioning a piece for the next competition. The contest would have similar guidelines of age limit, etc. Only finalists would play the commissioned piece.

Arlin reported on giving congress information on Internet.

Slowik reported on the Congress Handbook, which is in progress.

### EXECUTIVE BOARD MEETING (Continued)

June 14, 1995

Meeting called to order at 1:00 p.m. by Tom Tatton

All board members present except: Karen Ritscher, Paul Neubauer, Patricia McCarty.

Guests: Uta Lenkewitz-von Zahn, Henry Jansen, Ann Frederking, Myron Rosenblum





I. Myron Rosenblum reported on the New York Viola Society. He stated that there is a misconception about the NYVS being in competition with the AVS. He presented a letter written to Tom Tatton proposing a plan for joint membership, making AVS membership available but not a requirement. The cost would be \$65 with \$30 coming back to the AVS. The difference is that the AVS requires chapter members to also be AVS members. Main problem is financial because the NYVS organization charges \$40 dues. Tatton suggests that a couple of officers travel to New York to meet with the board of NYVS. Goldsmith states that each chapter is in charge of their own dues arrangement. McInnes makes a motion that Tom Tatton and David Dalton go to New York to meet with the NYVS Board to work on an affiliation.

**Moved and seconded that Tom Tatton and David Dalton will go to NY to meet with the New York Viola Society Board. Motion carried.**

II. Selection of a site for the 1997 Congress. Both LSU and U of Texas would be excellent sites. **Following a discussion of the merits of each location, the board voted by secret ballot, choosing the University of Texas.** Tom will send the contract this summer. Also, the CVS has shown an interest in hosting the 1999 Congress.

III. Uta Lenkewitz brings greetings from President Günter Ojsteršek and the International Viola Society. They have 200 members who are unable to pay dues (mainly young violists from Eastern Europe who show lots of interest in the organization). German postage went up 40 percent. Yuri Bashmet has joined and attracted some new members. The IVS has found a sponsor, a German lawyer, who has established a foundation for the viola. This makes it possible to have a competition next year. Next year's Viola Congress will be in Markneukirchen, Germany. Advice is to fly to Frankfurt then to Leipzig, and take the train to Markneukirchen, a resort city with a 300–400 year tradition of instrument building. Lenkewitz mentioned the viola activities in England led by John White. Relations between the British Chapter and the IVS have improved.

IV. Pounds reported on the AVS/HR and encouraged us to sell it to libraries. Passed out new directory and the Constitution, of which Article VII is the only change (deleting the trimester system). Pounds presented three options for our awards structure, to be decided later.

President Tatton adjourned the meeting at 2:15 and called for an additional board meeting at Read Lobby at 5:00 on Friday.

## EXECUTIVE BOARD MEETING (Continued)

June 16, 1995

Meeting called to order at 5:10 p.m.

Board members present: Tatton, Goldsmith, Arlin, Pounds, Irvine, Ryan, Kosmala, Dalton, McInnes, Graham

Board members absent: Arad, Clark, de Veritch, McCarty, Neubauer, Ritscher, Schoen, Slowik  
Guest: Laura Kuennen-Poper

I. Tatton: Discussion of publicity materials; membership flyer, wording and format. Tatton suggests advertising in ASTA Journal Spring 1996.







II. Kuennen-Poper: Discussion of Primrose Competition and possible commission of new work for 1997 competition.

Second suggestion: Leave repertoire categories as they are, but add an American piece written within the last twenty years; from each category the contestant must include one work of his or her choice. Award offered for best performance of contemporary American work during competition (separate from other awards); materials would be available ahead for judges (scores and recordings). Recommended forming committee now and plan considerably ahead of time—not wait until just before congress.

**Moved and seconded that Laura Kuennen-Poper be appointed chair of the 1997 Primrose Memorial Scholarship Competition. Motion carried.**

III. McInnes suggested attempt to clarify that the competition is international in scope.

**Moved and seconded to create the Primrose Scholarship Competition Committee: Kuennen-Poper, Graham, McInnes, Tatton. Motion carried.**

IV. Dalton: Discussion of *JAVS*

Thanks to Irvine and Tatton for help with journal

Requested articles for *JAVS*

Announced publications and release of Biddulph recordings of Primrose

V. Tatton: Elections in 1996

Terms up: Irvine, Kosmala, Ryan, Slowik (eligible for re-election), and McInnes, Pounds (not eligible for re-election).

Tatton appoints Pounds chair of Election Committee

Arlin suggests officers have staggered terms, not all elected at the same time. Agenda item at board meeting 1996 U of Texas.

Discussion of possible Advisory Board of nonvoting members.

VI. Discussion of Membership problems. Questionnaire to be distributed at congress.

Meeting adjourned at 6:17 p.m.

Respectfully submitted by Donna Clark, AVS Secretary, and Pamela Goldsmith.

∞







## MEMBERSHIP ENROLLMENT FORM

*The AVS is an association for the promotion of viola performance and research.*

*Your personal and financial support is appreciated. As a member, you receive the three annual issues of JAVS, the Society's journal, and The Viola, as it is published by the International Viola Society. You will also receive the satisfaction of knowing that you are a member of a collegial group that is contributing to the furtherance of our instrument and its literature.*

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## ANNOUNCEMENTS



### Coming Viola Congresses

#### XXIV International Viola Congress

27–30 June 1996

Markneukirchen, Saxony, Germany

*For further information, contact*

*Uta Lenkewitz-von Zahn,*

*Ahornweg 9, D-53359 Rheinbach, Germany.*

*Tel 02226-7375*



#### XXV International Viola Congress

June 1997

University of Texas–Austin

*Host Chair: Professor Roger Myers*

#### Hindemith Anecdotes

**Have any of our readers had personal experiences with Paul Hindemith, whose centenary we are celebrating this year? Do you know of someone who did? Please send these accounts immediately to David Dalton, Editor, JAVS, for possible inclusion in the forthcoming issue.**



## AVS/HR

Dwight Pounds's compendium of the Society's first twenty years, *The American Viola Society: A History and Reference* (ISBN 1-886601-00-3), is now in its second printing and available once again. The book documents the founding and early history of the Society and lists, with cross references, the participants and literature of the first ten North American viola congresses, JAVS, and *Die Viola/The Viola* articles, and it publishes in English the first four newsletters, which appeared only in German. 355 pages, \$24 plus \$3 shipping and handling. Order from Dwight Pounds, Department of Music, Western Kentucky University, Bowling Green, KY 42101, Fax (502) 745-6855.



## *Rosemary Glyde Memorial*

*An invitation is extended to anyone who knew or was an admirer of the late Rosemary Glyde, who might wish to share personal eulogies, recollections, or other tributes. These will be assembled, duplicated, and bound into a single volume and in turn sent to Rosemary's family, the PIVA, and each contributor, or anyone else who might wish to have a copy. Please send this information to Dwight Pounds, Department of Music, Western Kentucky University, Bowling Green, KY 42101; FAX (502) 745-6855.*

## *Attention JAVS Advertisers:*

*Effective in the next issue of JAVS, Volume 11 No. 3, to be published in December 1995, requests for design or major content changes of advertisements will require a \$15 design fee. This new policy has been necessitated by the large number of requests for design changes. We do, however, welcome all such requests.*





## SOLICITATION OF ARTICLES

*JAVS* is a peer-reviewed publication. For scholars, teachers, college students, and others who have unpublished articles, papers, documents, and dissertations, *JAVS* and the *Viola Yearbook* offer the possibility for publication. Submit any of your writing on the broad subject of "viola" to the editor:

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*The Primrose Memorial Scholarship Fund?*



## NEW POLICY REGARDING *JAVS*

1. *JAVS* mailing will commence at the beginning of enrollment.
2. Persons who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year.
3. Members who are now in the second trimester will be charged \$20 for regular membership and \$10 for student membership for 1995 only.
4. The trimester system of dues will be replaced with annual dues, which will be due and payable January 1 (late by March 1) or on application for new membership.



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## NEW ACQUISITIONS IN PIVA

*Editor's Note: This continues the 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 marked 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.*

### 1987 Acquisitions

#### Viola - Solo

Aristakesian, Emin Aspetovich. Sonata dlia al'ta solo. Moskva: Sovetskii Kompozitor, 1977.

Bancquart, Alain. Sonate pour alto seul. Paris: Ricordi, c1984.

Beyer, Frank Michael. *Melos*: für Viola solo (1983). Berlin: Bote & Bock, c1986.

Bialosky, Marshall. Pastoral: (with dark edges): solo viola. New York: Seesaw Music, 1966.

Blake, Howard. Prelude for solo viola: from *Benedictus*. London: Highbridge Music; New York: G. Schirmer, 1985.

Britten, Benjamin. Elegy for solo viola. London: Faber Music; New York: G. Schirmer, 1985.

Cartier, Jean-Baptiste. 3 airs varies: für Viola solo; nach dem Erstdruck neu herausgegeben von Wolfgang Sawodny. München-Gräfelfing: W. Wollenweber, c1986.

Fuchs, Lillian. Twelve caprices for viola. New York: G. Schirmer, c1950.

Jolas, Betsy. Episode sixième: pour alto seul. Paris: A. Leduc, c1984.

Parsons, Alan. Sonata for solo viola (1985). Braintree, Essex, England: Anglian Edition, 1986.

Penderecki, Krzysztof. Cadenza per viola sola (1984). Mainz; New York: Schott, c1986.

Polin, Claire C. J. *Serpentine*. lyrical instances for solo viola and imaginary dancer. New York: Seesaw Music Corp., c1972.

Porter, Quincy. Suite for viola alone. South Hadley, Mass.: Mount Holyoke College; Northampton, Mass.: Smith College, The Valley Music Press, 1946, c1937.

Sims, Ezra. *And, as I was saying*. . . . [New York: American Composers Alliance], 1979.

Söllner, Herbert. *Tabea*: solo für Viola. Regensburg: Bosse, 1983.

Sternberg, Hans. Suite für Bratsche solo. [München]: Verband Deutscher Musikerzieher und Konzertierender Künstler E. V., [1985?].

Van de Vate, Nancy. Suite for solo viola. New York: American Composers Alliance, 1975.

Wiefler, Florian. Sonata per viola solo. [S.l.: s.n., 194-?].

Zonn, Paul. Viola sonata. New York: American Composers Alliance, 1967.

#### Viola - Solo (arr.)

Bach, Johann Sebastian. Bach suites [for violoncello; transcribed and performed by William] Primrose. Provo, Utah: Brigham Young University Sound Services, [1978].

#### Flöte und Viola

Genzmer, Harald. Duettino: für Flöte und Viola (Violine). Frankfurt; New York: Litolf/C. F. Peters, c1986.





**Klarinette und Viola (arr.)**

Pleyel, Ignaz. Sonata I (Ben 5491): for clarinet and viola; arranged by E. Solère; [editor, H. Voxman]. Monteux, France: Musica Rara, 1985.

**Violine und Viola**

Bancquart, Alain. Ecorces I: pour violon et alto. Paris: Editions J. Jobert, 1968.

Bruni, Antonio Bartolomeo. 3 duos concertants, op. 25, for violin and viola; [edited by Joseph] Vieland. New York: International Music, c1962.

Haydn, Joseph. Sechs Sonaten für Violine und Viola; [herausgegeben und mit Kandenzen versehen von] Gerhard Zatschek. Wien: Doblinger, c1957–1963.

Hoffmeister, Franz Anton. Duetto primo: for violino and viola; edited by Charles H. Sherman. Bellingham, Wash.: Medici Music Press, 1983.

Hoffmeister, Franz Anton. Duetto terzo for violino and viola; edited by Charles H. Sherman. Premiere publication. Bellingham, Wash.: Medici Music Press, c1983.

Hoffmeister, Franz Anton. Duetto sesto for violino and viola; edited by Charles H. Sherman. Premiere publication. Bellingham, Wash.: Medici Music Press, c1983.

Jansa, Leopold. Three duets, op. 70: for violin and viola; [edited by F.] Hermann. New York: International Music, [19—].

Lidl, Andreas. Drei Duette: für Violine und Viola = Three duets: for violin and viola; herausgegeben von Rudolf Hacker. Kassel: Barenreiter, 1977.

Pleyel, Ignaz. Three duets: for violin and viola, op. 44. Melville, N.Y.: Belwin Mills, [197-].

Pössinger, Franz Alexander. Drei Duos für Violine und Viola, op. 4 = Three duos for violin and viola, op. 4; hrsg. von Yvonne Morgan. Winterthur: Amadeus, 1986.

**Violine und Viola (arr.)**

Bach, Johann Sebastian. [Duets, keyboard instrument, BWV 802–805; arr.] Four duets for violin and viola; [transcribed by F.] David. New York: International Music, [1949?].

Mozart, Wolfgang Amadeus. Zölf Duette: für zwei Bassethörner; Ausgabe für Violine und Viola; hrsg.

und bezeichnet von Willy Müller-Crailsheim. Wolfenbüttel: Verlag für Musikalische Kultur und Wissenschaft, 1951.

**Zwei Violon**

Báchorek, Milan. Dialogy: pro dvě violy: (1974); rev. Miroslav Němec. Praha: Panton, 1977.

Cambini, Giuseppe Maria. Sechs konzertante Duos für zwei Violon = Six duos concertants for two violas; herausgegeben von Bernhard Päuler. Winterthur/Schweiz: Amadeus Verlag (Bernhard Päuler), c1986.

Sterkel, Johann Franz Xaver. Drei Duette für Bratschen (Altviolon); hrsg. und überarbeitet von Hans Bülow. Leipzig: Hofmeister, 1955.

**Violoncello und Viola**

Farkas, Ferenc. Sonata a due: per viola e violoncello. Budapest: Zeneműkiadó, 1963.

Schmitt, Joseph. Sonata in G for viola and violoncello; ed. by T. Donley Thomas. Premiere publication. St. Cloud, Minn.: Medici Music Press, 1983.

Stamitz, Karl. Zwei Duos: für Viola und Violoncello, C-Dur, D-Dur; hrsg. von Ulrich Drüner. Winterthur: Amadeus Verlag; New York: zu beziehen durch Edition Eulenburg, c1976.

Werdin, Eberhard. Duo, viola & violoncello. Wien: Doblinger, 1984.

**Mandoline und Viola**

Korda, Viktor. Impression für Mandoline und Viola. [S.1.: s.n., 196-?].

**Gitarre und Viola (arr.)**

Rust, Friedrich Wilhelm. Sonata für Viola und Gitarre. Nach dem Autograph erstmalig herausgegeben von Wolfgang Sawodny. München-Gräfelfing: W. Wollenweber, c1981.

**Harfe und Viola**

Bancquart, Alain. Duo: pour alto et harpe. Paris: Editions Ricordi, c1985.

Knappe, Walter. Duo Suite: für Doppelpeda - Harfe und Viola (Bratsche) [oder: Querflöte. Cuxhaven: Edition Ad Portam, [196-?].





### Cembalo und Viola (arr.)

Boccherini, Luigi. Sonata C-Moll für Viola und Basso continuo; hrsg. von Rudolf Ewerhart und Ulrich Koch. Mainz: B. Schott's Söhne; New York: Schott Music Corp., c1966.

### Orgel und Viola

Kmeth, Hans. 3. Lilienfelder Kirchensonate: für Bratsche und Orgel. [S.1.: s.n., 1971?].

### Klavier und Viola

Benjamin, Arthur. Sonata: for viola and pianoforte. London; New York: Boosey and Hawkes, 1947.

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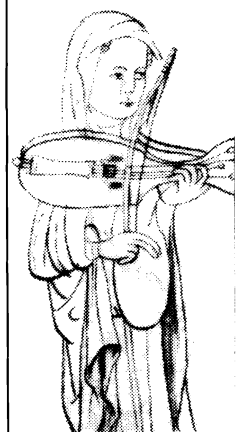
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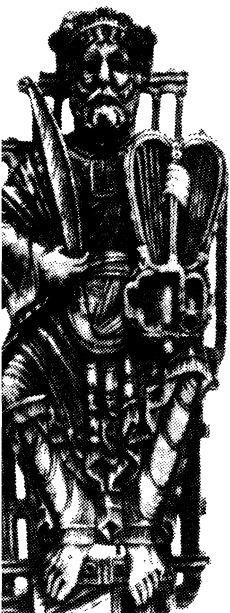
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*This concludes the 1987 PIVA acquisitions. 1988 acquisitions will begin next issue.*

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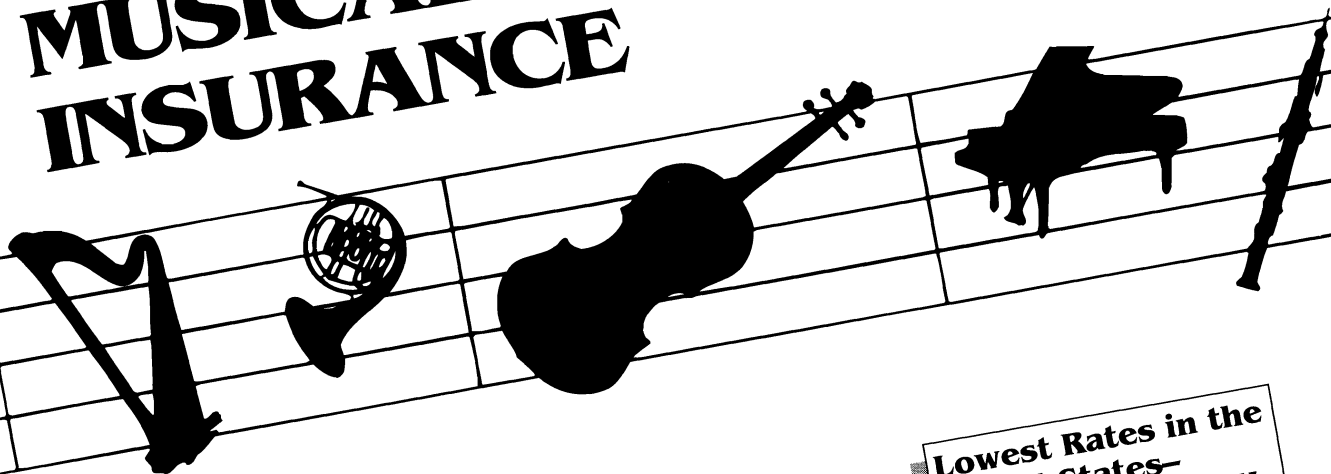
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## FORUM

### The Collector in Me

Dr. David Dalton, upon receiving a query from me about William Primrose, asked me to write some words about my collecting and the seeking of new materials to add to my collection and eventually add to the collection of the Primrose International Viola Archive.

If I am the number two collector in the United States it is because I have taken a backseat to the number one collector in the United States, if not the world. David Hermann of the Fort Worth Symphony lacks just a few 78 RPM records from having the complete collection of William Primrose as originally issued. Since many of my recordings are on tape, they have come from him and other collectors from across the country. So I thank them for my complete collection of every Primrose recording that was ever issued commercially.

The fun of collecting, though frustrating at times, is in finding material that exists that was not commercially available. A few years ago I had a letter published in *Fanfare* magazine requesting contact with other Primrose collectors. While this did not evoke many responses, I was contacted by a William Kapell collector who asked me if I had a copy of the Brahms Sonata played by Kapell and Primrose. I said yes and would send him a copy shortly. I asked him if he had anything for me, and he said no. A few days later he called me and said he had "lied." He had found some transcription discs of Primrose among those made by the Armed Forces Radio Service. Included among the Primrose selections was a "Perpetual Motion" by Novaček that absolutely floored me. Naturally a copy of those selections went to Dr. Dalton, who commented that he did not know they had even existed.

This has led me to try to unearth some hidden treasures such as might exist at USC

and the University of Indiana, where Primrose taught. I also intend to contact the Banff Festival and McGill University in Canada, where he played. The Canadian Broadcasting Company has not answered my letter, which is very disappointing. However, I don't get discouraged—the collecting goes on.

Having five versions of Primrose playing the Sinfonia Concertante, in addition to several others by other violists, has led me (without any great effort on my part) to collect as many different versions of the work as I could find. I am now up to sixty different performances. Unfortunately, I still have another thirty-five to go, since I have documented ninety-five performances of the composition. A music critic recently wrote that it was a much underrecorded work. Ninety-five versions doesn't seem so shabby to me. However, let them record it a few more times. It'll put more violists to work. I say that with a smile on my face because the last version I received a few days ago from the aforementioned Mr. Hermann, was of Mr. Josef Suk playing both parts of the work (one part dubbed over the other).

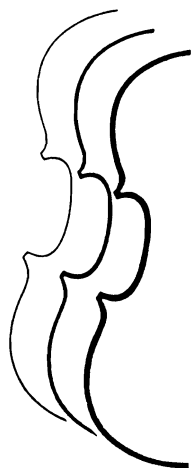
I thought that putting my collection on my computer would keep me from duplicating, but that doesn't hold true. I recently bought a copy of the Brahms songs that features the violist Cecil Aronowitz playing the obbligato to the English contralto Helen Watts. The computer file now shows that I have two copies of that disc. However, that should be the worst of my problems.

I have also picked up some very nice viola recordings from thrift shops, used record stores, church sales, garage and tag sales, and library sales. My daughter, who helped me program the computer, is going to investigate about going on-line for additional contact with other collectors.

The last recording of Mr. Primrose that I have acquired was the wonderful recordings of his by the magazine *The Strad*.







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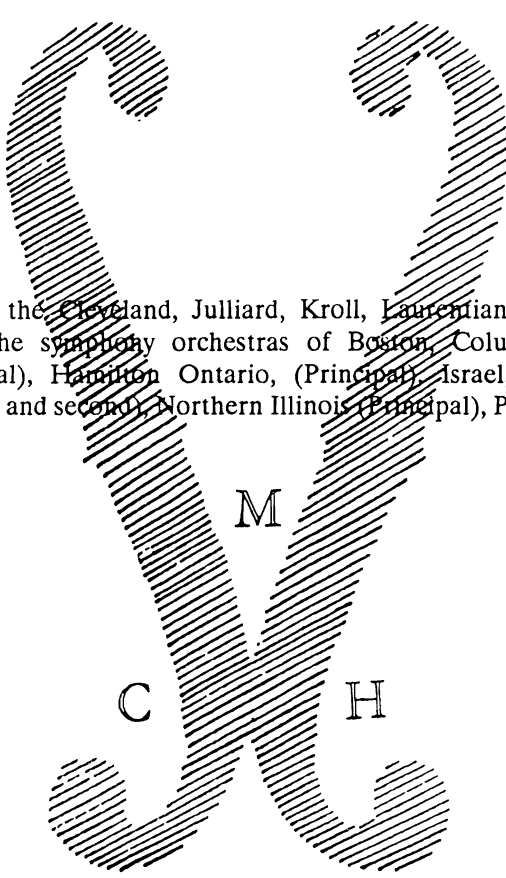
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Paul Zukofsky, 1994, Concert Violinist

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Unfortunately, it was a limited edition and I believe is no longer available. But take heart—Ward Marston, who was responsible for the mastering of that CD has said that there may be another Primrose recording coming out soon, possibly on Biddulph Records, a prime re-issuer of old recordings in connection with string players of all kinds. Besides Mr. Hermann, I would also like to thank the violist with the Boston Symphony, Marc Jeanneret, for his many additions to my collection and especially for taking the time to duplicate the extraordinary viola discography of de Beaumont and, naturally, to Dr. Dalton, for his many additions and for his kind support.

—David O. Brown  
Brentwood, New York

### A Novel Approach to Programming Viola Recitals

Programming a viola recital is always a challenging, if exciting, task. For many years, my main programming goal has been variety. I have selected material and combined compositions to gain a maximum of variety in one concert, surmising that my audience must be auditorily stimulated at all costs. For example, compositions for viola with piano, solo viola, and viola with other instruments, might appear on one concert.

For a few years, I called my concerts "Odds and Evens" and consciously programmed chamber music for unusual combinations of instruments. I often invited composers whose work I admired to write for an unusual grouping and was gifted with wonderful new works for such exotic combinations as viola and tuba; viola, oboe, and harpsichord; viola, flute, and bass; and (my favorite combination) viola and percussion.

Later, I performed several recitals for viola alone. This was a daunting task, and the performances left me exhausted. In my quest for variety, I programmed several original compositions

for viola and tape. Although I was freed from the personnel problems of multiple performers, I experienced instead, problems with tape recorders, speakers, and their technicians. The most successful of the recitals I performed as a "violist alone" was actually a combined concert with Gamelan. The finale of the concert was the Threnody for Viola and Gamelan, by the wonderful American composer Lou Harrison. Can you imagine what a beautiful sound that creates, the combination of viola and the Balinese gong and mallet instruments of the classical Balinese ensemble?

In the past, I have experimented with performance using a Baroque bow for music of the Baroque period, Classic style bow for music of that period, and, of course, a modern bow for nineteenth- and twentieth-century music, all on one concert. While this created enormous technical problems for me, the excitement of putting into practice that which I have been preaching for thirty years superseded all other considerations. In my quest for variety, I programmed alternating works, such as Bach (with the Baroque bow) and Hindemith (with the modern bow), one immediately after the other. Not wanting to admit that my personality is naturally schizophrenic, I decided after the concert that for my mental health, I should not attempt that particular juxtaposition again.

In October of 1994, I performed a faculty recital at the University of Southern California, which I repeated at Brigham Young University a few days later. On this occasion I achieved a synthesis of all programming efforts to this point in time. In other words, my recital combined solo material, music for unusual grouping of instruments, and the historical reference of the correct bow for the style of the music. I arranged the compositions with all the Baroque music (played with a Baroque bow) on the first half of the concert, and twentieth-century music (played with the modern Tourte-style bow) after intermission. I believed this would give me the space to make the changeover with some few minutes adaptation.

In my usual pursuit of variety, however, I further complicated my task by programming



a Concerto for Viola d'Amore by Vivaldi. Fortunately, I had performed this particular work many times in the past, so it felt like an old (but difficult) friend.

The final program was as follows:

Bach, Suite I in G Major

Biber, Passacaglia for Solo Viola

Vivaldi, Concerto in D Minor for Viola d'Amore and Strings

*Intermission*

Bacewicz, 4 Capricci for Solo Viola  
Hindemith, Trio for Viola, Tenor Saxophone, and Piano.

The audience seemed to enjoy all the music, and I know I enjoyed performing it. I would encourage all violists to try new and somewhat novel methods for programming viola recitals.

—Pamela Goldsmith  
Studio City, California



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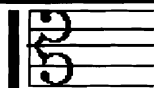
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## ABOUT VIOLISTS

**Nobuko Imai**, as artistic director, has organized the 1995 International Hindemith Viola Festival. The five-day festival naturally features works by Hindemith and some newer works for viola, including premiers. Besides Imai, other eminent violists are participating as soloists, among these being **Tabea Zimmermann**, **Kim Kashkashian**, and **Thomas Riebl**. The Festival will take place at three locations, already in Tokyo during April 1995, then at Wigmore Hall, London, in November, and finally in New York City, during February and March 1996. Further details for the New York appearance are forthcoming.



**Roberto Díaz** has been appointed principal violist of the Philadelphia Orchestra beginning in the fall of 1996. He succeeds Joseph de Pasquale, who will retire after a long and distinguished career as principal of, first the

Boston Symphony, and later, the Philadelphia Orchestra.



**Heidi Castelman** has been appointed to the faculty of the Juilliard School.



**Patricia McCarty** has joined the faculty of Purchase College (SUNY).



The **Boston Viola Quartet** (Nancy Call, Harold Lieberman, Dorcas McCall, Jenny Shallengerger), with guest violist **Tammy Asperheim** performed in Boston's *First Night '94* festival on New Year's Eve to a capacity audience at King's Chapel. The program included works by Telemann, Cage, Charpentier, Weinzierl, and Papini. They performed a series of concerts this past summer.

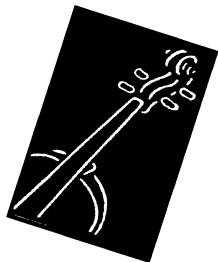


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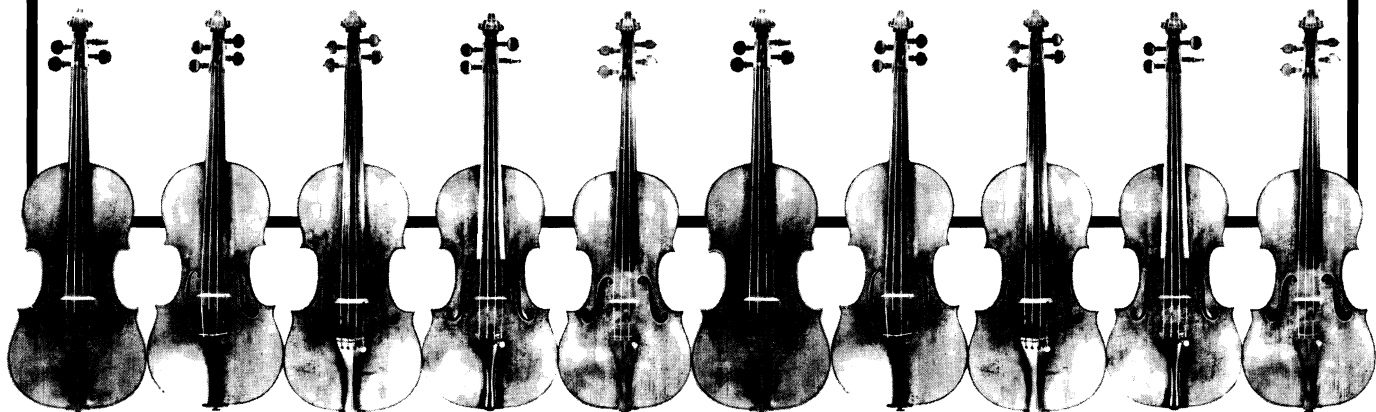
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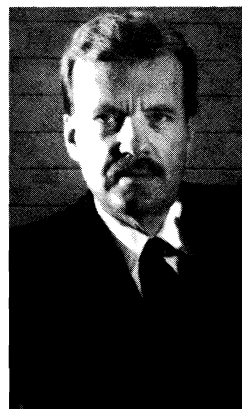
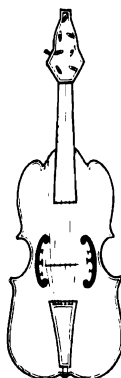
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**DAVID DALTON** studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose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

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\* ADDENDUM

ECM	McCarty JARRETT Bridge of Light, Fairfield Orch., Crawford
ETCETERA	Rowland-Jones BLOCH viola works
ETCETERA	Rowland-Jones BENJAMIN DALE works for viola and piano

This list has been compiled by Vinson Bushnell of the Glass Harmonica (316 Swain Ave., Bloomington, IN 47401, 812-339-1224) in Bloomington, Indiana, and may be obtained from that shop.

—Patricia McCarty



## Recent Releases

Johannes Brahms: Sonatas for Viola and Piano, Op. 120. **Peter Hatch**, viola; Michel Wagemans, piano. (PRO-6215).

Bartók: Viola Concerto; Music for Strings, Percussion, and Celesta. **William Christ**, viola (possibly should have been Wolfram Christ); Seiji Ozawa; Berlin Philharmonic Orchestra live performance. Deutsche Gramophon 437 993-2.

Bax: Fantasy Sonata; *In a Vodka Shop*; Two Russian Tone Pictures. **Richard Crabtree**, viola; Charles Mathews, piano. Olympia CD 454.

Berlioz: *Harold in Italy*; *D'INDY Symphony on a French Mountain Air*. **William Primrose**, viola; Nichole Henriot-Schweitzer; Boston Symphony Orchestra; Charles Munch. RCA 62582.

Peter Brask: Sonata for Viola and Piano; Eleven Etudes for Piano; Suite for Piano. **Gerd-Inge Andersson**, viola; Erik Skoldan, piano. Classico ClassCD 107. Distributed by Qualiton.  
Clarke: Viola Sonata. Block: Suite for Viola and Piano.

Hindemith: Sonata for Viola, op. 11 no. 4. **Yizhak Schotten**, viola. Crystal CD C37.

Fuchs: Six Fantasy Pieces for Viola and Piano. **Arnold Steinhart**, viola; Victor Steinhart, piano. Biddulph LAW 012. Distributed by VAI.

Zara Levina: Poem for Viola and Piano; Concerto No. 2 for Piano and Orchestra. Nina Markova: Symphony in D Minor. **Calina Kalacheva**, viola; Boris Petrushansky, piano; Veronika Dudarova conducting the Moscow Symphony Orchestra; Akexander Bachchlev, piano; Olav Koch conducting the USSR Symphony Orchestra. Russian Disc 11 382. Distributed by Koch International.

Mozart: Sinfonia Concertante, K364; Concerto for Violin, No. 5. Roger and Bruno Pasquier; Liege Philharmonic Orchestra. Valois V4712.

Nyström: *Ishavet* (Arctic Sea); Concerto for Viola and Orchestra (*Hommage a France*); Sinfonia Concertante. **Nobuko Imai**, viola; Niels Ullner, cello. BIS CD 682. Distributed by Qualiton.

Rubra: Viola Concerto; Violin Concerto. **Rivka Golani**, viola; Tasmin Little, violin; Royal Philharmonic Orchestra. Conifer CDCF 225.





*Portrait of the Viola*. Clarke: Sonata for Viola and Piano. Bax: Legend for Viola and Piano; Elegie for Solo Viola. Vaughan Williams: Romance for Viola and Piano. Relfter: *Cinco Caprichos Sobre Cervantes*. Coulthard: Sonata Rhapsody for Viola and Piano. **Steven Dann**, viola; Bruce Vogt, piano. CBL MVCD 1072. Distributed by Allegro Records.

Mozart: Duo No. 1, K423; Duo No. 2, K 424. Handel-Halvorsen: Passacaglia. Spohr: Grand Duo, op. 213. Martinu: Three Madrigals for Violin and Viola; Duo No. 2. Haydn: Sonata No. 6; Sonata No. 1. Rolla: Duo Concertant. Oscar Shumsky, violin; **Eric Shumsky**, viola. 3 CDs 53774W or 3 cassettes 3333774Z. Distributed by Musical Heritage Society. (You must be a member of the Society to purchase this wonderful set. The address is P.O. Box 7805, Ocean, NJ 07712-7805).

*Toward the Sea*, works by Honegger, Takemitsu, Britten, Debussy. **Nobuko Imai**, viola; Aurele Nicolet, flute; Naoko Yoshino, harp. Philips 44012.

Berlioz, *Harold in Italy*. **William Primrose**, viola; Serge Koussevitzky conducting the Boston Symphony Orchestra. Biddulph WHL028.

G. Benda: *Concert at the Prussian Court*; Concerto for Viola. Other works by G. Graun, C. H. Graun, C. P. E. Bach. **Erich Krueger**, viola; C. P. E. Bach Chamber Orchestra; Hartmut Haenchen, conductor. Berlin BC 1040-2. Distributed by Koch International.

Bloch: *Suite Hebraique*. Hindemith: *Traummusik*; Sonata for Viola and Piano. Beale: Ballade for Viola and Strings. Kreisler: Praeludium and Allegro. **Eric Shumsky**, viola and conductor; soloists of the Pacific Rim. Ambassador Records ARC 1011. Distributed by Albany Records.

Handel-Halvorsen (arr. by A. Lysy): Passacaglia for Violin and Viola and Orchestra. Other works for strings. Liviu Prunaru, violin; **Andrei Vitovich**, viola; virtuosi of the Camerata Lysy Gstaad. Claves CD 50-9411. Distributed by Qualiton.

Hummel: Concerto for Mandolin; Concerto for Viola; Sonata for Flute. **Jodi Levitz**, viola; et al. Dynamic 128 (Qualiton).

Mozart: Sinfonia Concertante, K364 (320d); Concertone for Two Violins, K190 (166b). Thorsten Rosenbush, violin; **Erich Krueger**, viola; C. P. E. Bach Chamber Orchestra. Berlin BC 2003-2. Distributed by Koch International.

Stephen Paulos: *Seven for the Flowers*; and other compositions. **William Preucil**, violin and viola; Dorothy Lewis, violoncello; Cary Lewis, piano. Gasparo Records GSCD 301. Distributed by Allegro Records. *Review*: Some extraordinary playing by the Lanier Trio, especially by Mr. Preucil, who is equally adept at both string instruments.

Rolla: Concerto for Viola; Paris, I Musici. Phillips CD 442154-2.

Kancheli: *Morning Prayers, Abii ne viderem, Evening Prayers*. **Kim Kashkashian**, viola; et al. Stuttgarter Kammerorchester, Dennis Russell Davies, conductor. ECM New Series, ECM 1510. Distributed by BMG Music Group.

Kancheli: *Vom Winde beweint*. Schnittke: Concerto for Viola and Orchestra. Orchester der Beethovenhalle Berlin, Runfunk-Sinfoniorchester Baarbruecken; **Kim Kashkashian**, viola; Dennis Russell Davies, conductor. ECM New Series ECM 1471. Distributed by BMG Music Group. *Review*: The pictures that come with the CD booklet tells us quite a lot about Mr. Kancheli—dark, bleak, lonely, fragmentary, and moody. Kashkashian sounds subdued. I much prefer



her playing on the ECM "Elegies" album, ather than on her recent Bach Sonata set or here.

Shostakovich: Viola Sonata. Bartok: Sonata for Viola Solo. Stravinsky: Elegy for Viola Solo.

Rafael Hillyer, viola; Robert de Leeuw, piano. Koch-Schwann 3-1661-2. Distributed by Koch International.

*Songs with Viola:* R. Strauss, Brahms, Busch, Loeffler, etc. Mitsuko Shirai, mezzo soprano;

Tabea Zimmerman, viola; Hartmut Höll, piano. Capriccio CD 10462.

Two sets of three CDs each are now available from Pearl Records, CD 9148 and CD 9149, entitled *The Recorded Viola: The History of the Viola on Record*. There are two more sets

"in the pipeline," according to *Gramophone Magazine*. Tully Potter, the eminent English writer on strings, did the annotation. I was very pleased to have indirectly supplied Pearl with the William Primrose, Novaček "Perpetual Motion," which I understand is in the second set. More on these historic discs at a later date.

My nomination for the most intriguing CD to come along is from CALA Records and is entitled *London Viola Sound*, featuring all the viola players from the Academy of St.-Martin-in-the-Fields, BBC Symphony, London Philharmonic, and National Opera Orchestra (48 in all). No details yet on what they play.

—David O. Brown



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