

JOURNAL *of the* *AMERICAN VIOLA SOCIETY*

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

Vol. 15 No. 1

1999



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American Viola Society

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The Primrose International Viola Archive
announces a generous gift
by Peter Bartók
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- Hardback in black, 12 by 16 inches, 84 pages including photo page.
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- Fair transcription of the draft with notes prepared by Nelson Dellamaggiore.

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FROM THE PRESIDENT

As I write this message, spring is bursting out in the Chicago area—spring, that wonderful season of rebirth, increasing warmth, flowers, and freshness. Although I enjoy the unique beauties of each season, spring brings special joy for me, with its promise of growth and warm-weather activities! It is easy to be an optimist in the spring, but I must admit that I feel a spring-like glow of energy when I view AVS. I see a growing organization blessed with financial stability, a talented and energetic Executive Board, a creative and involved membership, and many opportunities for growth—an exciting picture indeed!

Our organization continues to expand through the extraordinary energy of vital local chapters. Since the last issue of the *Journal*, two new local chapters have been formed—Ohio and Oregon. Thanks to all of the people who worked hard to start these new chapters, especially Charles Noble and Jeffery Irvine for spearheading chapter efforts. Through a variety of projects (some detailed in the *Journal* and some not) local chapters continue to serve their community with educational, artistic, and social opportunities for all violists.

If you live in an area not served by a local AVS chapter (New England, Florida, Minnesota, Texas, to name a few), maybe summer will afford you the time to consider banding together with a few friends and starting a chapter. AVS provides the template for chapter formation and even will provide you with seed money for your first event—contact Bill Preucil for his valuable assistance. I assure you that starting a local chapter will enrich your viola experience by introducing new people, bringing in guest teachers and performers, and supporting the efforts of each element of the viola-playing community—amateurs, teachers, and professionals.

As we move to a new season of the year I wish to express the Society's gratitude to David Dalton as he moves into a new season of his life. David has been elected President of the International Viola Society (IVS) and will be stepping down from his editorship of *JAVS* after this issue. The marvelous publication you are reading is a measure of David's commitment, industry, and high standards. AVS will be hard-pressed to find somebody who will do this job with David's flair, his quiet persistence that holds us all to our deadlines, his elegant manner and keen wit. Thank you, David, for your many years of service as *JAVS* Editor, and Godspeed in your new endeavors.

One of the projects that will occupy David's time in the next few years is the renovation and expansion of the Primrose International Viola Archive. You have probably seen the plans for this worthwhile project, which will house the world's greatest collection of viola music and memorabilia in wonderful quarters. Perhaps you are like me—delighted this project is taking place but have not yet given it your financial support! Let's all honor David's retirement from *JAVS* by pledging financial support for this very worthwhile viola archive project. Information on supporting renovation may be found on page four of this issue.

I hope the promise of early spring develops into the fulfillment of summer and each one of you enjoys the special pleasures of the seasons ahead. May your playing and teaching be energized with the vitality of spring and may summer afford you opportunities for rest and relaxation necessary for continued growth. I look forward to seeing many of you at the Congress in Guelph and to new opportunities for the American viola community!



Peter Slowik

Peter Slowik



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Csaba Erdélyi and his 1991 Joseph Curtin viola.

*"In a sense it was a premiere for the Bartók Concerto...
and for my Joseph Curtin viola."*

In January of 1992, violist Csaba Erdélyi returned to his native Hungary for a concert to be broadcast live from the Budapest Opera.

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

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

reaching a wider audience as the solo viola player in the film score *Amadeus*.

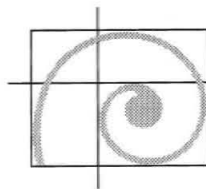
"It's a rare treat to own an instrument that has a strong, mature, even, rich tone in all its registers, *and* the perfect health of a young instrument. It has blended beautifully with Strad and Guarneri violins, as well as Goffriller and Montagnana cellos. I've trusted it in extreme climates from Brazil to Alaska. When I premiered the Bartók, it was just six months old. Yehudi Menuhin, my mentor and frequent concert partner, tried it and immediately ordered a violin from Joseph."

Erdélyi can be heard on his most recent recording, *Liszt and the Viola*, with pianist Ian Hobson [Hungaroton HCD 31724]. Says Tully Potter, writing for

Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument."

After 12 years with Curtin & Alf, Joseph Curtin has opened his own studios, where he designs and builds concert violins and violas for an international clientele. For further information, including current prices and a free color brochure, please contact us:

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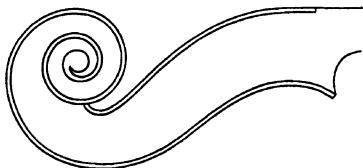
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*T*his is the last International Viola Congress of the 20th century and we have a superb feast of viola music and performers for you to enjoy. From around the world Viola players will descend upon Guelph in early June to perform, lecture, learn and listen. All varieties of music, from the more traditional to that accompanied by electronic means and garbaje can, will be found here. There is also an opportunity to work with an

internationally recognized expert regarding playing posture and the correct anatomical alignments of the body.

Bring your instruments as there will be opportunities to participate in "jam" sessions. You may want to try other instruments and bows which will be on display in the luthier's room. (You might just find the perfect bow or instrument. Or that recording or piece of music you've been looking for.)

The late spring weather will be outstanding and you will enjoy the pleasant setting and the local gastronomical delights as well.

Toronto, Canada's largest city and Guelph's biggest suburb, lies just 100 km to the east. Guelph is 40 minutes by car from the Pearson International Airport and if you arrive by train or bus you will find your terminus to be a short two blocks from our venue. Traveling to Guelph could not be easier.

I am looking forward to meeting you again, or for the first time in June in Guelph.

– Henry Janzen, *Host Chair*

Performances, Lectures & Master Classes given by:

Ralph Aldrich
George Andrix
Boston Viola Quartet
Robert Bridges
Joseph Curtin
Steven Dann
Ralph Fielding
Julian Fisher
Robert Glazer
Rivka Golani
Dan Golden
Pamela Goldsmith
Neal Gripp
Kitchener Waterloo Symphony Viola Section
Michael Kugel
Steve Larson
Jaak Liivoja-Lorius
Hartmut Lindemann
Trio Lyra
Kenneth Martinson
Tom Maurice
Roger Myers
Barbara Paulls
Quentin Playfair
Jutta Puchhammer
David Samuel
Carlos Maria Solare
Leticia Strong
Thomas Tatton
Texas Viola Ensemble
Toronto Symphony Viola Section
Robert Verebes
Alan de Veritch
Rosanna Weinberger
John White
Laura Wilcox

*P*rimrose Memorial Scholarship Competition:

The Primrose Memorial Competition will take place the day before the main body of the Congress. You must be less than 28 years old, be studying with or be a member of the International Viola Society or a member section. Prizes are \$2000.00, \$1000.00 and \$500.00, all in US Funds. For more information please contact:

Lisa HirschmuglPrimrose Competition,
1 South 229 Pine Lane,
Lombard, Illinois, USA 60148
email: hirschmugl@mail.netwave.net

*H*igh School & University Viola Classes:

Run jointly by Jutta Puchhammer and Tom Tatton, these classes involve young violists attending the Congress in a very direct way. There is limited enrolment. Performances are planned for the participants with inclusion in a masterclass for the University students. If you are interested in participating please contact Jutta or Tom by phone, fax or email at:

Jutta Puchhammertel: (450) 923-3063
fax: (450) 923-4996
email: jutta.puchhammer@sympatico.ca

Tom Tattontel: (209) 952-9367
fax: (209) 473-8042
email: ttatton@gotnet.net

*R*iver Run Centre, Guelph:

Located near the downtown core of Guelph, our new Performing Arts Centre has three halls for various events, including the duMaurier Theatre which seats 800. The Cooperators Hall will house the exhibits of bows, instruments, music and recordings. The Canada Company Hall is at the front of the complex and will host lectures and demonstrations. All events save the Primrose Competition and the Banquet will be in this facility.

*T*he Banquet:

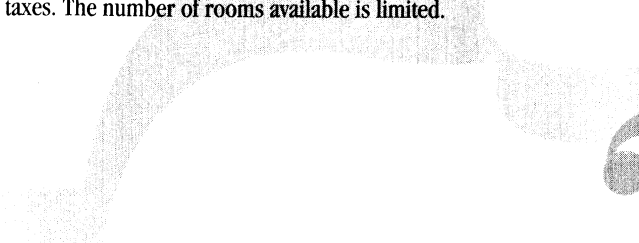
The Banquet will be held at the Cutten Club which is a prestigious local golf club overlooking the greens and the downtown core. It is located between the University campus and the River Run Centre. The banquet will be buffet style with various salads, two hot dishes, seasonal vegetables and dessert. Those observing a vegetarian lifestyle should find plenty of food among the selections available to satisfy them.

*A*ccommodations:

If you stay on campus, breakfast is included. Other meals are readily available in the area of the Centre, well within walking distance and at reasonable cost.

Camping is available in two locations but you will need to travel 10 to 15 minutes by car. Child care will also be available for those bringing children and who wish to spend daytime at the congress.

We have reserved space at the Best Western Emerald Inn, Guelph, which is a short two-block walk from the River Run Centre. You can reserve a room by phone at 1-800-528-1234 or fax at 1-519-836-9627. Please quote Account No. 28637; room rates range from \$81/single to \$117 for an executive suite plus applicable taxes. The number of rooms available is limited.



We have also reserved 40 rooms at the College Inn Hotel. They are priced at \$83 per room, single or double occupancy. It is a 25 minute walk to the downtown core (there is bus service). You can reserve a room by calling (519) 836-1240 and quoting Reservation No. 18389 and telling them you are with the Canadian Viola Society. It's on a first come, first served basis.

Transportation:

Our official airline is Air Canada. When making reservations please quote #CV991236 and you will receive all the discounts that apply. For those travelling from further afield than Canada, you should know that Air Canada is affiliated with United Airlines.

If you are arriving by Air, make your destination the Pearson International Airport in Toronto. See enclosed flyer for information on transportation from Pearson International Airport to Guelph.

Miscellaneous:

There are some fine local micro breweries and a trip is being planned for those interested in a tour. You might like to visit Toronto or Stratford's Shakespeare Festival or even Niagara Falls which are up to an hour and a half travel away. For more information, please visit our website at:
www.viola.com/congress99.html

If you need more information, please contact:

Host Chair: Henry Janzentel: (519) 837-0529
email: hjanzen@uoguelph.ca

Business Manager: Ann Frederkingtel: (613) 749-5815
email: fredrkng@trytel.com

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☐ Other Section of the International Viola Society
Please include a copy of your Society I.D. card
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of the CVS/AVS circle one (\$35).....\$ _____

I would like a full registration for all events as a:

- ☐ Member (\$250.00)\$ _____
☐ Spouse (\$150.00)\$ _____
☐ Student (\$150.00)\$ _____

I would like a daily registration for these days:

*(daily registration for Members is \$80.00,
Spouses \$50.00 and Students \$50.00)*

- ☐ Wednesday 9 June\$ _____
☐ Thursday 10 June\$ _____
☐ Friday 11 June\$ _____
☐ Saturday 12 June\$ _____
☐ I will attend the banquet (\$40).....\$ _____

*All registrations postmarked after April 10th
are subject to a \$25 late handling charge*

I would like these dormitory accommodations:

- ☐ Single (\$45) }
☐ Shared (\$38) } x _____ nights.\$ _____
☐ Student (\$32)

Please include a copy of your student I.D.

I will arrive _____ June, leaving _____ June.

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Total\$ _____

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A new editor of the Journal of the American Viola Society will be named in the next issue of JAVS, vol. 15 no. 2.

Growth in Print and Pain

1984

Maurice W. Riley, AVS President, to David Dalton:

"I want you to take over as editor of the AVS Newsletter."

"But Maurice, I don't know a thing about publishing a newsletter!"

"That's all right—I guess you'll have to learn."

1999

David Dalton to Peter Slowik, AVS President:

"After years of doing what I was never trained to do, I think I ought to at least be let out on parole so I can try and do something for the International Viola Society."

"OK. And I'll tell the next editor it's not a fifteen year sentence."

1975

Viola Research Society

American Chapter of the
VIOLA-FORSCHUNGSGESELLSCHAFT
Schloss Bellevue, Schöne Aussicht 2
D-3500 KASSEL
West Germany

MYRON ROSENBLUM
39-23 47th Street
Sunnyside, N.Y. 11104

1974 GIFT from the VIOLA-FORSCHUNGSGESELLSCHAFT: By now you have probably received Wilhelm Websky's fine thematic catalogue of duets for viola and cello. Several of them, however, have been returned to me with the address labels missing. If you have not received your copy of this by the time you receive this newsletter, please write me and I'll mail one out to you.

DUES - 1974: The VFG in Kassel has raised its dues for all European members. It is therefore necessary to raise our dues by \$1.00 which should suffice to cover all higher expenses. It would be appreciated if you would make a check for \$6.00 to VIOLA RESEARCH SOCIETY and mail to 39-23 47th Street, Sunnyside, N.Y. 11104. If you have already paid \$5.00 for 1974 dues, would you kindly remit the balance at your earliest convenience.

1975 VIOLA CONGRESS: USA: Plans are being made now to hold the annual meeting of the Viola-Forschungsgesellschaft during either the early or late summer, 1975 at Eastern Michigan University, Ypsilanti, Michigan. It will comprise two or three days of workshops directed by internationally-known violists, concerts, musicological papers on viola-related subjects, and other aspects to be decided. You will hear more of this when specifics have been finalized.

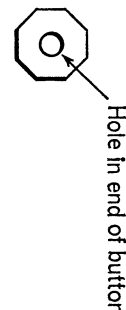
GERHARD SCHUMANN, German composer, violist and member of the VFG would like to make known to American and Canadian members his works for viola. Among his opus are works for viola solo and orchestra, chamber music for 2 violas; viola and cello; viola and piano; horn and viola; violin, viola and guitar, etc. Address all inquiries to him: 1 Berlin 30, Goltzstr. 18, W. Germany.

COLLEGE MUSIC SOCIETY: This organization, dedicated to the philosophies and practices of music in higher education in the USA, has instituted recently a Vacancy Listing Service. This service will inform its members about any vacancy that exists at the university level. This will include positions for viola. Should any of you feel this a worthwhile service and wish to join the College Music Society to enjoy it, you may write to Edna Parks, Secretary CMS, Department of Music, Wheaton College, Norton, MASS. 02766.

SPECIAL THANKS to Mr. Walter Wels for his fine translation of the following newsletter from the VFG into English. In order to save space, certain items relevant to European members have not been included.

ADDRESS CHANGES: Please inform me of any changes of address or forwarding addresses.

Myron Rosenblum



Hole in end of button

1984



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Chapter of

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Association for the Promotion of Viola Performance and Research

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Advertising for AVS Newsletter

No. 26

NEWSLETTER

April 1984

The AMERICAN VIOLA SOCIETY invites you to participate in an exciting organization that is dedicated solely to the Viola, its history, its music, its performance.

We are part of an international society of professional and amateur Violists, teachers, luthiers, publishers, and musicologists who have the Viola as a common interest. The parent organization--the INTERNATIONAL VIOLA SOCIETY, ASSOCIATION FOR THE PROMOTION OF VIOLA PERFORMANCE AND RESEARCH is currently located with Prof. Franz Zeyringer, A 8225 Pöllau, Austria.

The American Chapter--THE AMERICAN VIOLA SOCIETY, INC.--is a non-profit organization. Included in its activities are: the publication of several newsletters each year; making special recordings, music, and books of interest to Violists available to members at reduced prices; promoting new Viola works by composers; and the sponsorship of Viola Congresses in the United States where Violists from the world over can meet and exchange ideas in concerts, lectures, workshops, and lecture-recitals. The society is now busy raising money for the William Primrose Memorial Scholarship Fund.

We hope you will find the society worthy of your interest and support.

Dr. Maurice W. Riley, Editor

HONORARY PRESIDENT
DR. WILLIAM PRIMROSE
deceased

Newsletter, 2 times yearly, 24 pages, saddle stitched, 4 advertisements;
Maurice W. Riley, editor.

1984



THE AMERICAN VIOLA SOCIETY

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

No. 27

Newsletter

November, 1984



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Cynthia Phelps:
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Competition **page 8**

Newsletter. 2 times yearly, 22 pages, saddle stitched, 3 ads;
David Dalton, editor (his first attempt).



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1985

JOURNAL *of the* **AMERICAN VIOLA SOCIETY**

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

Vol. 1 No. 1

August, 1985



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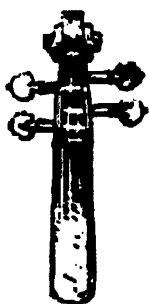
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of the
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Journal, since 1994 peer-reviewed. 3 times yearly, 100 pages, perfect binding, 56 ads;
David Dalton, editor. AVS membership 1220.



Before David Dalton, editor of the *Journal of the American Viola Society*, drives off into the sunset of the International Viola Society, he wishes to thank the following people, and probably a few others wherever they might be, for their valued support: the chairmen of the BYU School of Music; numerous patient secretaries; Linda Hunter Adams—sharp-eyed editor—and her staff at the BYU Humanities Publications Center; AVS presidents and board members, Tom Hall, Jeff Irvine, David Brown, and other special contributors who have persevered through the years; our *JAVS* reviewers who will remain unnamed (but they know who they are!); Jeanette Anderson our advertising secretary; all contributing authors and advertisers; my wife, Donna, for her stoicism in the face of . . . well, me; and our AVS members and readers (YOU!) for bearing with. (That's no way for an editor to end a sentence—with a preposition!)

1999

Anon.: "And how has it been, I mean, really?"

DD: "Each issue has been like being delivered of a child—although I'm admittedly not in the position to describe that in too great detail. Anyway, the gestation period has sometimes been fraught with morning sickness, anxiety, but also eager and joyous anticipation. More often than I would have liked, the scheduled delivery date was postponed, which led to depression of various intensities and downright grumpiness. But once baby had arrived, there was general rejoicing, sometimes even revelry! Oh yes, as beautiful as some of us thought the outcome to be, it never was perfect. But then, whatever is?"

In the category of "Magazines 4-color process," the *Journal of the American Viola Society* has been awarded a Third Place citation by the International Publishing Management Association. *JAVS* was one of 574 entries from about 150 press and printing companies ranging from Boeing, Allstate, to university presses. (Brigham Young University Press prints *JAVS*.) Forty awards, each with first, second, and third prizes, are awarded annually by IPMA, which represents entries from the English-speaking world.

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Searching PIVA Online

The Harold B. Lee Library at Brigham Young University (home of PIVA) recently migrated to a new online catalog. The catalog system is now stable and can be accessed via the internet by violists throughout the world. This report will explain how to search for viola materials in the catalog and will outline procedures for requesting specific titles through interlibrary loan.

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

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

Using the Catalog

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

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Anyone with access to the internet should be able to use the catalog. Some users who receive their internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your own computer. Without one of these programs installed on your computer, the catalog may not function properly.

Once you have made the connection to the BYU Library home page, select the option LIBRARY CATALOGS - BYU LIBRARY. The catalog can be searched in four different modes.

BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA. To use BASIC SEARCH (the default mode) follow these steps:

Leave LIBRARY pop-up menu set at ALL.

Leave the SELECT SEARCH TYPE option set to KEYWORD.

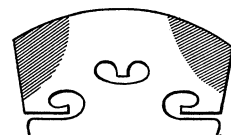
Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.

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

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

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

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

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or save to a disk.

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

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

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

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

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

Use the ITEM TYPE pop-up menu to limit the search to a CD or SCORE, etc.

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

Requesting Materials through Interlibrary Loan

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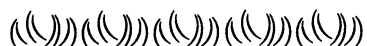
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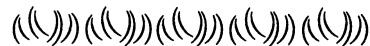
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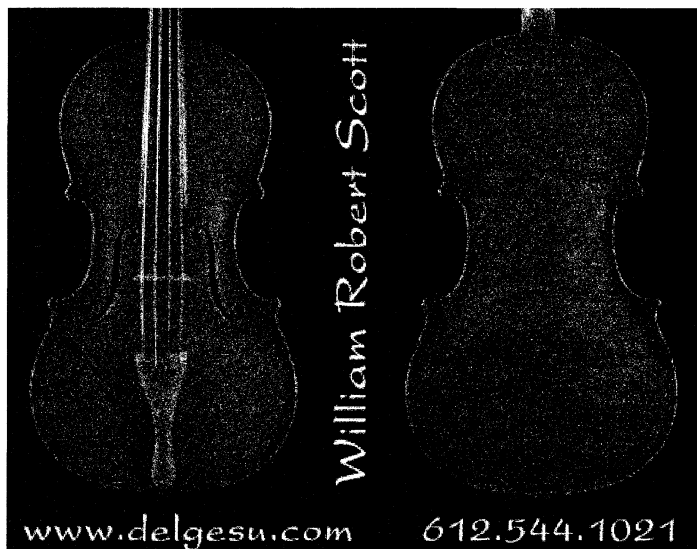


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THE MUSIC FOR VIOLA OF MILHAUD

An Interview by Kenneth Martinson

On 8 January 1998, I met with Madeleine Milhaud at her apartment in Paris to discuss the history of the viola works of her late husband, Darius Milhaud. We began by talking about the three works for viola and piano that were dedicated to Germain Prévost in 1944. Prévost was the founding violist of the Pro Arte Quartet, the world's longest-standing quartet (founded in 1919), which has been in residence at the University of Wisconsin at Madison for over 50 years. These works were all premiered at the University of Wisconsin at Madison in 1944 and are of particular interest to me, since Madison is where I grew up and first studied the viola. Excerpts from the conversations I had with Mrs. Milhaud in regard to these works appear below:

Martinson: How did Darius and Germain Prévost meet?

Mrs. Milhaud: In 1919 or 1920, Darius was invited by a very good musician and musicologist named Paul Collaer to some concerts in Brussels, where Darius often gave concerts with other French musicians. Paul Collaer was also a professor in chemistry, and he also became the director of the Belgian Radio. Darius began to visit Brussels often, and the two became extremely good friends. Darius met several other players, and among them, the members of what became the Pro Arte Quartet. Of course at that time, they were poor and made money as they could, playing in cafes, movie theaters, or that type of thing. But soon, they became known as a quartet. They were marvelous musicians and had that exceptional quartet quality, playing classical music as well as contemporary music. Darius was very fond of them, and he organized their first concert in Paris; I think they were very thankful for that. Later they went to America, and Mrs. Coolidge sponsored their first year in the States. They really became more or less

the quartet of Mrs. Coolidge for as long as all four of them were alive.

When Onnou, the first violinist died, Germain Prévost, the viola player, who was extremely sentimental, commissioned works to celebrate the memory of Onnou. For a certain time, they were able to play with someone else in Onnou's space. Germain then played in Hollywood for the movies and, as a gentleman, was extremely fond of women. That's one of the reasons Darius called the piece the "Four Faces" or the "Four Characters"—one from Brussels, one from Paris, one from Wisconsin, and one from California!

Martinson: So are these specific women Darius knew?

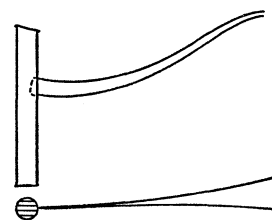
Mrs. Milhaud: Oh, they are pure imagination, not like President Clinton. Musicians are more discreet.

Martinson: And what about the Sonatine for violin and viola written for Laurent and Germain Prévost?

Mrs. Milhaud: All those pieces were written in order to please Germain and his sentimentality—and he was somebody who was a true friend.

Martinson: Did Darius know Alphonse Onnou as well as he knew Germain?

Mrs. Milhaud: No, I think we were more friendly with Germain because he stayed in California and remained alone. Otherwise, the others were just friends. You know, quartets don't stay any two nights in the same place. I recall when we went to the States in 1928, we met them someplace in New York. They didn't have anything to change into, and they brought back everything dirty to Belgium after their tour. It happened they had a few buttons missing, and they all came



to me with their shirts and jackets to do the washing and the sewing.

Martinson: In the three works for viola and piano (Sonata No. 1, Sonata No. 2, *Quatre Visages*), did Germain Prévost make any requests of Darius as far as the styles of the pieces were concerned or were the styles completely Darius's idea?

Mrs. Milhaud: They were completely Darius's ideas. Milhaud was a studied violinist and violist since childhood. I think he knew far more than anybody suspected. He would ask for assistance, if he needed it, as he did in the concerto for harmonica. Then, of course, if he wasn't sure, he wanted to know how far he could go. But I think for violin, cello, and viola, he was quite all right. I also think his teacher, when he was 11 or 12 years old, took him into a quartet as the second violinist. He studied and sight-read classical quartets, and he discovered the Debussy quartet. For him, it was absolutely a revelation. So I have the impression that that work was a grand influence. It did have a great influence on Milhaud and was one of the reasons he wrote so much chamber music.

Martinson: Did you attend any of the premieres of the viola works in Madison when they were played?

Mrs. Milhaud: Well, I lived with Milhaud for 50 years, so God knows what I saw and did. It's impossible to know, but I don't think so. The one thing I can remember, because I must say I was rather astonished, was when he wrote the 14th and 15th quartets [which can be played together as an octet]. He had a little book that had eight lines, and there's not one mistake; it ends on the last page of the book. So I was rather surprised because it was such a difficult work. It indicates the importance Milhaud gave to the quartet. In a newspaper article Jean Cocteau published, Darius wrote, "I shall compose 18 quartets." Of course the people thought, "Aha!—to have one more

than Beethoven." But it was not his intention; it was just to show the importance that he gave to chamber music. I must say that the dedications of the quartets have a reason and are evidence of his admiration for a person, a friendship, or a date. The first is to celebrate the memory of Paul Cézanne, and the last is in memory of his parents. You will notice the 13th quartet is dedicated to me because 13 has always been a lucky number for us. There is one for the 25th anniversary of our marriage, and there is one in memory of Fauré.

Martinson: In regard to the 1st sonata, do you know where Darius acquired these "anonymous" tunes?

Mrs. Milhaud: I don't know who the author of these tunes is. I think he found them in the library in Aix-en-Provence, but I know they are rather anonymous. Actually, I prefer the 2nd viola sonata.

Martinson: I like them both. I think violists tend to prefer the first one more, but I like the 2nd too—it is a little more unusual.

Mrs. Milhaud: Yes, it is more Milhaud-like.

Martinson: About the first sonata, the tunes which are used do sound very "Milhaud-like." I'm not sure if it is the tunes, or if it is in the accompaniment, but I was wondering if you think he often used these kinds of borrowed tunes in his other music?

Mrs. Milhaud: Milhaud was not against using folk or old tunes, as long as a person kept one's freedom and one's personality. Of course, that's what Stravinsky did, and how many other composers did it in the past? So he felt he was absolutely free to do whatever he liked with those tunes, and sometimes he made a sort of "salad" with 18 or 20 tunes—he loved to do that! In the *Bruxelloise* movement of the *Quatre Visages*, there are a few notes of the national anthem of Belgium. (See figure 1.)

Figure 1

Belgian national anthem

March Tempo (♩=120)

m. 24-28



From the "Bruxelloise" of the 4 Visages

Lent (♩=76)

m. 52-56



Martinson: Do you know if Germain played or promoted the 1st sonata more than the 2nd sonata?

Mrs. Milhaud: I don't know.

Martinson: For the Sonatine for violin and viola, the book doesn't list any commission, but the music lists a dedication to Laurent and Germain Prévost. Was this piece a gift?

Mrs. Milhaud: Well it's the same thing; all of those pieces were written to the memory of Onnou.

Martinson: The Sonatine for viola and cello (dedicated to Murray Adaskin and Jim Bolle): what insights can you share on that work? Do you remember the premiere?

Mrs. Milhaud: Yes, it was at that university that has a strange, strange name—Saskatoon. Adaskin was a teacher in Canada, a rather good violinist, and he studied in Santa

Barbara with Darius. Yes, we met him there. Jim Bolle was also a composer and a Milhaud student.

Martinson: Could you give me any insights on the two viola concertos that Darius wrote?

Mrs. Milhaud: The first concerto was written for Hindemith. He played it with Pierre Monteux in Amsterdam. After Hindemith played it, he asked Darius to reorchestrate it in order to have a smaller orchestra. But he never played it [the reorchestrated version]. Of course, it was a present from Milhaud to Hindemith.

Martinson: I know that Hindemith's *Konzertmusik* for viola and large chamber orchestra was dedicated to you and Darius.

Mrs. Milhaud: Yes, we knew him rather well. You know, Hindemith did not play it so well. In fact after the rehearsal in Amsterdam, Monteux said to Hindemith, "Now go to your room and practice." He really did!

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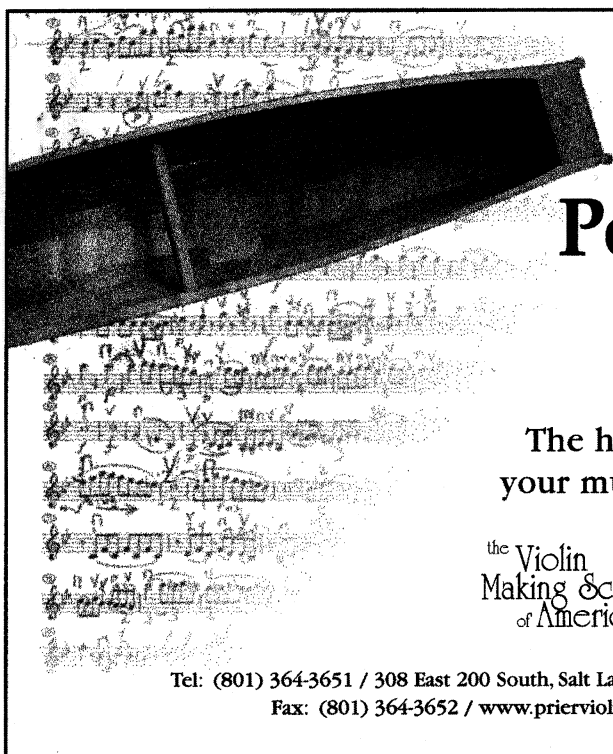
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Martinson: The Viola Concerto No. 2 was written for William Primrose. Did he perform this very often?

Mrs. Milhaud: I don't think so. Milhaud wrote the concerto, which is difficult, but Primrose was a very good player, and for Darius, if the person was a good player, why not ask him to do the difficult things Darius wrote? As long as you are a virtuoso, you are supposed to play it.

Martinson: So Primrose commissioned this work from Darius?

Mrs. Milhaud: Yes, he did. We met him when he was teaching at Aspen. We were 20 years at Aspen—about 1950 until about 1970.

Martinson: How would you characterize Milhaud's and Primrose's relationship—friends or colleagues?

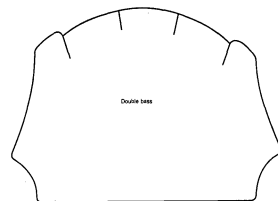
Mrs. Milhaud: They were friendly, but I think nothing else. It all depends on the

disposition of the composer. Milhaud was a real man, not serious, and did his job as a craftsman. He was not a man who lowered his standards.

Martinson: Did Darius write these viola works with the viola in hand?

Mrs. Milhaud: Well, Milhaud wrote extremely fast, but it was usually after he meditated and thought about the work for weeks, and sometimes years. But he was lucky enough when it was ripe, he could put it down the right way the first time. And as he had an extraordinary technique, he never avoided difficult things. Composing was a sort of game. Like the 14th and 15th quartets—who'd imagine doing a thing like that? And how many times did he write a fugue because he wanted to write a complicated fugue? Composing was his life, and he enjoyed it. (See Table 1)

Martinson: Did he ever play these works on the viola?




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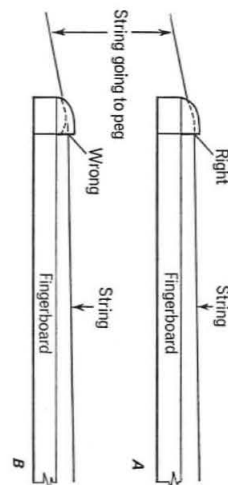
Opus No.	Title	Genre	Date of Composition	Edition	First Performance	Dedication
108	Concerto I. Anime II. Lent III. Souple et Anime IV. Vif	Viola and Orchestra	1929 Aix-en-Provence, France	Universal Edition	Concertgebouw Amsterdam Dec. 15, 1929 Paul Hindemith: Viola, Pierre Monteux: conductor.	Paul Hindemith
226	Sonatine I. Décidé II. Lent II. Vif (fugue)	Violin and Viola	May 6-8, 1941 Mills College, CA	Mercury-Presser (Music Press)		Laurent Halleux and Germain Prévost
238	Quatre Visage I. La Californienne II. The Wisconsinian III. La Bruxelloise IV. La Parisienne	Viola and Piano	Nov. 16-Dec. 1, 1943 Mills College	Heugel	University of Wisconsin-Madison Jan. 1944 Germain Prévost: viola, Gunar Johansen: piano	Germain Prévost
240	1re Sonate I. Entrée II. Française III. Air IV. Final	Viola and Piano	March, 1944 Mills College, CA	Heugel	University of Wisconsin-Madison Apr. 1944 Germain Prévost: viola, Gunar Johansen: piano	Germain Prévost
242	"Air" from the Sonate	Viola and Orchestra	April, 1944 Mills College, CA	Not Published (Manuscript is at the Library of Congress)	University of Wisconsin-Madison Symphony May 7, 1944 Germain Prévost	Germain Prévost
244	2e Sonate	Viola and Piano	June 27-July 2, 1944 Mills College, CA	Heugel	Edgewood College Madison, WI August, 1944 Germain Prévost: viola, Nadia Boulanger: piano	Germain Prévost (in memory of Alphonse Onnou)
311	Concertino d'ete	Viola and Orchestra	June 24-July 7, 1951 Mills College, CA	Heugel	Nov. 19, 1951 Charleston Chamber Music Players, Robert Courte: viola	Charleston Chamber Music Festival
340	Concerto No. 2	Viola and Orchestra	Dec. 2, 1954-Jan 30, 1955 Mills College- Milan-Mills	Heugel	Nov. 27, 1958 Westdeutscher Rundfunk, Cologne, Germany William Primrose: viola, H. Rosebaud: conductor	William Primrose
378	Sonatine	Viola and Cello	April 15-24, 1959	Heugel	June 9, 1959 University of Saskatchewan-Saskatoon Summer Music Festival Gerald Stanick: viola, Peggy Sampson: cello	Murray Adaskin and Jim Bolle
416	Élégie pour Pierre	Viola and Percussion	1965, Paris	Not Published (Manuscript is at the Library of Congress)		Pierre Monteux

Mrs. Milhaud: You know, he didn't play very well. He stopped playing after the war because when he went to Brazil in 1917 for a year. He was able to give concerts for the war benefit, the Red Cross, and this type of thing. But I recall a concert, it must have been in 1920, the Sonata for Two Violins of Honegger, played by Honegger and Milhaud. They played so horribly that they both decided to put down their violins forever.

Kenneth Martinson, assistant professor of Viola and Violin at SUNY Potsdam, received his MM (Viola Performance) from the Eastman School of Music (1994) and his BM (Viola Performance/Music Composition) from the University of Michigan, Ann Arbor (1993). He was formerly the violist of the Actaria Quartet of Boston and the Rackham String Quartet and has taught at Viterbo College (LaCrosse, WI). As a chamber musician, he has won numerous awards such as first prize at the Coleman,

Carmel, MTNA, and Yellow Springs Competitions. Martinson has also held principal chairs in the Toledo, Lansing, and Santa Cruz Symphonies. He is a frequent recitalist and has performed four challenging programs such as the solo sonatas of Paul Hindemith and the complete sonatas of Darius Milhaud, which will soon be released on a compact disc recording. The Toledo Blade has described his sound as being "rich and tawny, and one would like to hear it even more."

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MY NEON LIGHTS

by Francesca Martin Silos

I was at a casual dinner party when Jeffrey Irvine, AVS Board member and the assistant editor for pedagogy, asked if I would be interested in writing an article for *JAVS*. “Me?!” I thought, contemplating all the possibilities of subject matter. For the past 16 years I have been a tried-and-true, just-about-all-I-do quartet player (Colorado Quartet, for the curious) with a little teaching on the side.

Throughout the evening, a number of us found ourselves talking about the one-liners and little pearls of wisdom our teachers had dropped our way. At the time they often seemed insignificant, but 20 years later, at least for me, they stand out like neon lights strung around my practice room. Ah-ha! This would be my topic: recognition of the wisdom of former teachers and how their concepts and styles of teaching shaped my own approach to my students. This gratitude to them comes a little late, but as the old saying says, better late than never at all.

Being a somewhat difficult student (at least in retrospect I see this), I recall one particular lesson I had in my college years with my teacher at the time, Alan deVeritch. I wanted to hear what I wanted to hear, and during this particular lesson I thought I needed minute details of explanation regarding every single note of a certain Kreutzer étude. Mr. deVeritch knew better. Instead of succumbing to my demands, he started to tell me a story about spending the weekend staining wooden shutters. “Staining wooden shutters?!” I thought, “What is this man talking about? How could this possibly pertain to Kreutzer No. 11?”

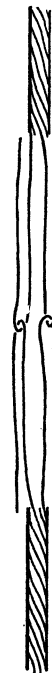
He proceeded to describe how he had spent hours and hours on the first shutter, brushing underneath each wooden slat, poking into unreachable corners, meticulously applying the varnish stroke by stroke. When he had finished, he realized his back, neck, and fingers were killing him, he had seven

more shutters to do, and darned if anyone was even going to notice the painstaking work. He approached the remaining shutters differently. He took care that any exposed wood was beautifully covered, yet kept his focus on the project as a whole. The result was eight great-looking shutters completed on time and with a thorough enjoyment of the project.

I have to admit that at the time, this was not what I wanted to hear. I hadn’t yet learned that there is a time and a place for everything and when you’re lucky, your teacher knows best. Over the years his story has popped into my brain and out of my mouth when I see students (and even myself) working themselves into frothing frenzies over how to play one single note.

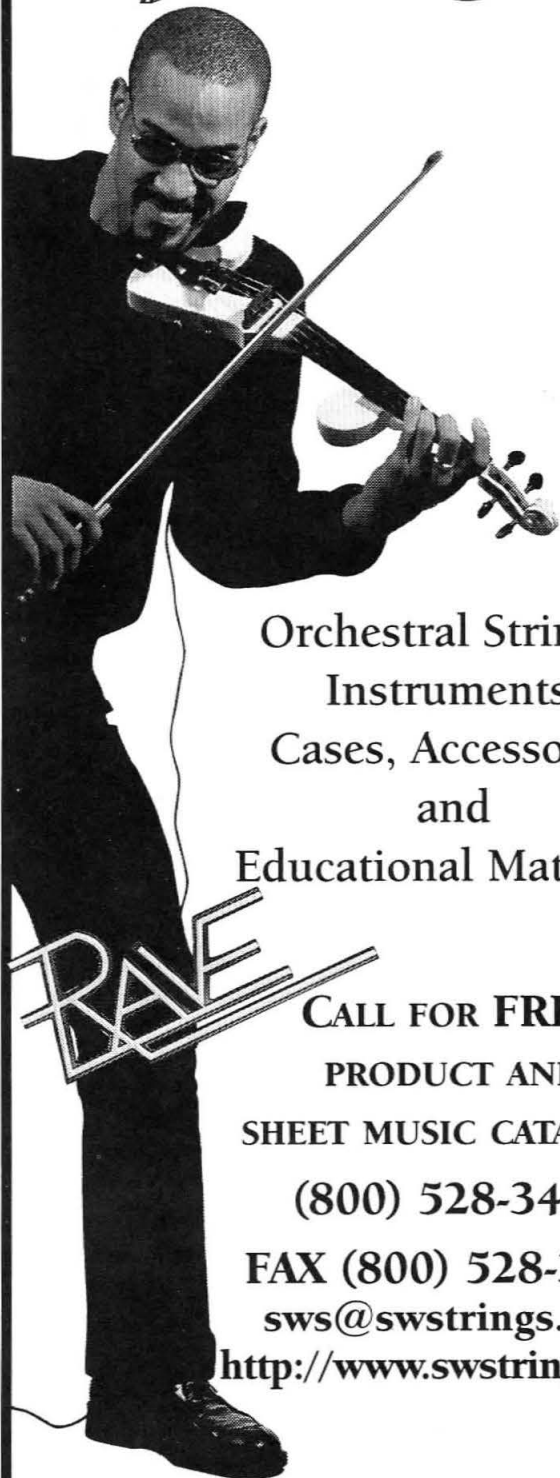
Now for those of you thinking, “But wait—sometimes big dividends come from spending hours on one single note,” you’re right too. Cecil Aronowitz, the late British violist of the Melos Ensemble, made that clear to me during a quartet coaching at the Banff Centre School of the Arts.

At age 18, not worldly enough to have heard anything but a California twang, I used to love to hear Mr. Aronowitz with his charming accent pontificate on any and all subjects. We were playing a Dvořák quartet, going at it passionately, oblivious to anything but our 18-year-old emotions when he gently stopped us. “Ah, yes, finding the proper pitch is of utmost importance, especially if it is your desire to play string quartets.” He went on, “Of course, one must first master one’s own instrument by learning to hear the tone in one’s head. When this is achieved, one must then begin to check and recheck this pitch against open strings and other scale pitches. After doing this for some time and at the point where one feels perfection has been reached, take a deep, deep breath. Is the job





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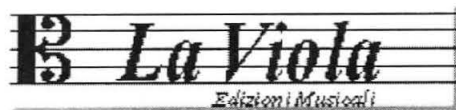
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done? No, no, no! This is when you just BEGIN to work on intonation."

Pitch took on a whole new meaning right then and there. It was as elusive as infinity, something extremely precious and NEVER to be taken for granted. Mr. Aronowitz knew how to make an impression. It was certainly far more effective than, "Hey everyone, play it in tune!"

Another influence and a completely different style came from that of Heiichi Ohyama, former principal violist of the Los Angeles Philharmonic. He grabbed my attention once by asking, "So, Francie, do you know what it takes to make an impact on people when you play?" "Well, I'm not really sure," I began to reply. I suspected a trick question, but before I could answer further, he walked to a door in the room and abruptly slammed it shut—and I mean slammed it sledgehammer hard. The silence afterwards was numbing. "This is the impact you must make, no less than this, period." I was stunned, but I also had an inkling of realization that something very powerful was being conveyed to me. So few words, so big an explanation.

Teaching styles are a fascinating subject to me. Since I tend to be an ever-so-slightly disorganized teacher, depending mostly on inspiration (and my neon lights), I am always impressed by the organized mind.

Louis Kievman, my first and possibly most significant teacher, was a master of organization. No matter what the technical difficulty, he had the answer in a huge book he kept nearby on the piano. "Oh, so the third finger, second knuckle-joint of the left hand needs to be stronger and more flexible." Then he'd pull out the big book, first going to "Left Hand Exercises," then looking under the letter *T* (for third finger), then flipping through numerous exercises until finally stopping, pointing emphatically at the page. "Here is the solution, the perfect exercise for your particular problem!"

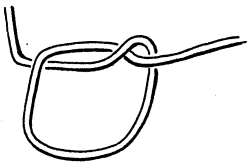
At this point he would give me a brief description and demonstration of this perfect exercise. It all seemed very clear until he asked me to dictate back to him what I had understood him to say. Mr. Kievman expected all of his students to bring a music notebook for this very purpose, and I used to feel so silly



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showing him my nonsensical scribbles of what I thought the exercise had been. And he always asked to see what I had written. "Francie, you're very talented, but the way you organize your thoughts is a mess! You have to learn to think clearly—you must develop the ability to teach yourself. If you can't understand what I am trying to tell you, how will you begin to make the connections between problems and their solutions?"

He was right. Over time my listening and thinking skills improved. With that kind of pressure, you either crack or move forward. Fortunately, most of me moved onward, learning the thrill of solving technical problems through focused, concise, practical studies.

Louis Kievman has published a wonderful book, *Practicing the Viola, Mentally and Physically*. He breaks down complicated problems into simple exercises, which makes the book appropriate for beginners, advanced students, and professionals who want to brush-up on their technique. It's always so refreshing to go back to these marvelous studies. I never tire of them; they have the effect of cleaning house and they continue to nurture my own teaching.

I often think this fine art of teaching is

like handing out stolen goods—but like the children's game "Operator," the information being passed down alters slightly (or perhaps greatly!) with each successive generation. I feel nothing but gratitude to those who have dedicated themselves to nurturing young people. It requires the almost complete giving of oneself with sometimes very little in immediate returns. But take heart all you teachers out there. What you say tomorrow during a lesson just might appear in the Spring 2020 issue of the *Journal of the American Viola Society*!

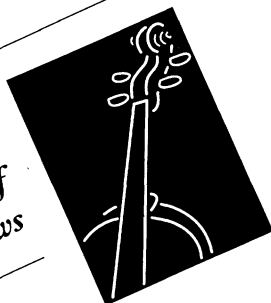
Francesca Martin Silos, as violist of the Colorado String Quartet, won first prize at both the initial Banff International String Quartet Competition and the Naumburg Chamber Music Award in 1982. Since that time the Quartet has toured widely, and their recordings of Mozart, Beethoven, Brahms, and contemporary American quartets have garnered critical praise. She graduated from the California Institute of the Arts, and besides studying with the teachers mentioned in this article, she trained summers in the class of William Primrose at Banff. Ms. Silos has taught at the New School of Music in Philadelphia and is currently on the faculty at the Oberlin Conservatory.

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THE VIOLA MUSIC OF WILLIAM WOLSTENHOLME

by William A. Everett

The interaction and collaboration between performer and composer is critical in both the creation of many of the best-known instrumental works and the formation of the reputation of the musical work and its composer. Such was the case of viola music in Great Britain during the early years of the twentieth century, as is demonstrated in the interaction between Lionel Tertis and William Wolstenholme. Lionel Tertis (1876–1975), the most important proponent of viola music during this era, not only commissioned works from both well-known and obscure composers but also, and perhaps more important, performed the music of these composers. One composer whose work Tertis championed was William Wolstenholme (1865–1931), a blind organist from Blackburn, Lancashire. This survey will focus on Wolstenholme's music for viola and piano and the professional interactions that took place between composer and performer.

Wolstenholme, born blind, studied at the Worcester College for the Blind Sons of Gentlemen before earning his Bachelor of Music at Oxford University in 1886. Being blind, he could not write the requisite examination paper himself. So his friend and violin teacher from Worcester, none other than Sir Edward Elgar (1857–1934), acted as his scribe. As a result of these early collaborations, Elgar and Wolstenholme remained friends until the latter's death.

Wolstenholme's fine musical reputation stemmed largely from his exceptional ability as an organist. He held several posts, including St. Paul's in Blackburn and three churches in London: King's Weigh House Church, Grosvenor Square; All Saints, Norfolk Square; and All Saints, Finchley Road. In addition to his church activities, Wolstenholme gave frequent recitals. He made several important international tours, including one to the United States in 1908 and another to Germany in 1911. Improvisations on themes provided to him at his recitals were highlights of his performances.

In addition to his performance activities, Wolstenholme was a prolific composer. Most of his works are for organ, but he also wrote solo piano music, chamber music, and several orchestral works. Included in his opus are a number of miniatures for viola and piano, all of which were originally solo organ works and were arranged by both Wolstenholme and Tertis.

Wolstenholme seems to have arranged two short pieces, *Romanza* and *Allegretto*, for viola and piano. The arrangements were published separately by Novello in 1900. Reviews of the works in various music periodicals of the day were quite enthusiastic. The reviewer for the *Musical Opinion* wrote in August 1901:

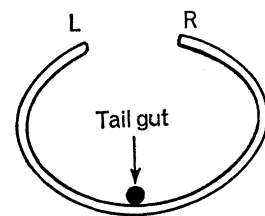
W. Wolstenholme has arranged his *Romanza* and *Allegretto* (originally written for the organ) in two ways: (1) for viola and pianoforte, and (2) for violoncello and pianoforte. Both pieces are published separately, the *Allegretto* in particular being quite an inspiration and fully worthy of this style of treatment.¹

The reviewer for *Church Bells* shared this view:

Though originally written for the organ, these pieces are equally effective in their new forms. String players will delight in the tender, smoothly flowing melody of the *Romanza*, and in the dainty grace of the *Allegretto*.

The two pieces became known to the musical public largely because Tertis would include them on concert programs. One occasion was an all-Wolstenholme concert on 7 December 1903, at Steinway Hall in London (see fig. 1). An undated note to Wolstenholme from Tertis, most likely related to personnel for the concert, is extant in the Wolstenholme Archive in the Blackburn Central Library. The note reads:

Am awfully sorry, but have seen Wessely,² and he says he is so very busy, that it is



PROGRAMME.

Sonata in E flat minor for Pianoforte

Allegro moderato. Andante. Menuetto. Vivace.
MR. W. WOLSTENHOLME.

Songs -

(a) "Music"
(b) "The Voice of Love"
MISS GLEESON-WHITE.

(a) "Music."

Music, art divine, thou sweetest treasure,
Thou spirit's troop thou dost all powers excel
Give this heart, so sad, consoling pleasure;
In thy loved strains, then, let my spirit dwell.
Soft thy chords awaken deep emotion,
Ducked in the heart, no language can express;
Hills and vales, the babbling brook, the ocean,
By influence own, thy wondrous power confess.
Soft, loved art, this humble song of mine,
A praise of thee sent hither from above,
Here harps of gold with harmonies divine
Do join with earth to celebrate thy name.

Mander.

(b) "THE VOICE OF LOVE."

She wandered by the brookside
As the sun was sinking low,
And watched its waters flowing on,
As in the long ago.
And, as it took its journey,
The brooklet seemed to say:
"True love, like me, flows evermore,
Not only for a day."

She wandered by the brookside,
Where the lilies blossomed white,
As shades of evening died away
Into the silent night.
And as the flow'rs were closing,
They seemed to pause and say:
"Man's love, like us, soon droops and fades
And only lives a day."

She lingered by the brookside,
Till the nightingales outsang,
And, mingled with their melody,
Some well-loved accents rang:
"True love is everlasting,
And ne'er can die away,
For hearts once linked through life shall be,
My darling one, for aye."

E. Ozonford.

Solo Viola -

(a) Romanza
(b) Allegretto
MR. LIONEL TERTIS.

Recitations with music by Stanley Hawley—

(a) "Love is a sickness" - S. Daniel
(b) "The constant Lover" - Sir John Suckling
(c) "Phyllida flouts me" -
(d) "Young Colin" - Traditional

MISS LENA ASHWELL.
(Accompanied by the Composer.)

Sonata in G for Violin and Pianoforte

Allegretto. Intermezzo. Allegro vivace.
MR. SPENCER DYKE AND MR. STANLEY HAWLEY.

6. Songs -

(a) "St. John the Baptist"
(b) "Echo"
MR. ROBERT MAITLAND.

(b) "ECHO."

Come to me in the silence of the night,
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as
bright

As sunlight on a stream.

Come back in tears,

O memory, hope, love of finished years.

O dream, how sweet, too sweet, too bitter

sweet,

Whose waking should have been in Para-

dise.

Where souls brimful of love abide and meet:

Where thirsting, longing eyes

Watch the slow door

That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live

My very life again, though cold in death:

Come back to me in dreams that I may give

Pulse for pulse, breath for breath:

Speak low, lean low,

As long ago, my love—how long ago?

C. G. Rossetti.

7. Solo Piano—Four short pieces:

(a) "The Torrent"

(b) "Liebeslied"

(c) "Spanish Serenade"

(d) "Humoreske"

MR. W. WOLSTENHOLME.

8. Songs -

(a) "Ask me no more"

(b) "Beauty and Time"

(c) "Ask me no more"

(d) "Beauty and Time"

MISS GLEESON-WHITE.

(a) "ASK ME NO MORE."

Ask me no more: the moon may draw the sea;

The cloud may stoop from heaven and take the

shape,

With fold to fold, of mountain or of cape;

But oh too fond, when have I answered thee?

Ask me no more.

Ask me no more: what answer should I give?

I love not hollow cheek or faded eye:

Yet, O my friend, I will not have thee die!

Ask me no more, lest I should bid thee live;

Ask me no more.

Ask me no more: thy fate and mine are sealed:

I strove against the stream, and all in vain:

Let the great river take me to the main;

No more, dear love, for at a touch I yield;

Ask me no more.

A. Tennyson.

9. Cello in C for Violin, Violoncello, and Pianoforte

Allegro ma non troppo. Andante. Allegro assai.
MR. SPENCER DYKE, MR. PATTERSON PARKER,
AND MR. W. WOLSTENHOLME.

(b) "BEAUTY AND TIME."
The Rose in the garden slipped her bud,
And she laughed in the pride of her youthful blood,
As she thought of the gardener standing by,
"He is old—so old, and he soon must die!"

The full Rose waxed in the warm June air,
And she spread and spread till her heart lay bare;
And she laughed once more as she heard his
tread—
"He is older now, he will soon be dead!"

But the breeze of the morning blew, and found
That the leaves of the blown rose strewn the
ground;
And he came at noon, that gardener old,
And he raked them softly under the mould.

Austin Dobson.

impossible for him to promise. So shall see Dyke³ to-day and ask him. In this case a date in November will do.

Yours ever,
Lionel Tertis

Since the concert took place in early December, Tertis's reference to a November date supports this connection. Spencer Dyke, the violinist to whom Tertis referred, performed the Sonata in G for violin and piano and the Trio in C for violin, violoncello, and piano at the concert. Tertis may have been involved in the promotion of this concert, for he did much to help Wolstenholme after the organist moved to London in 1902.

Tertis also included the works on 19 May 1905 on a program of new music at Aeolian Hall. The concert featured not only the two Wolstenholme pieces but also works by J. B. McEwen, W. H. Bell, York Bowen, and Harry Tarjeon. Wolstenholme accompanied Tertis on the *Romanza* and *Allegretto*. "J.H.G.B.," the reviewer for the *Daily News*, was enthusiastic not only about Wolstenholme's music but also about his performing ability:

W. Wolstenholme's really musical *Romanza* and *Allegretto*—these were not new—proved charming. The writing for the viola shows that instrument at its best. The distinguished blind composer accompanied on the organ with fascinating crispness. . . . Mr. Tertis proved himself to be a very accomplished and sympathetic viola player. It was not his fault that the music he had to play, with the exception of that by Wolstenholme, was not of much account and not particularly effective for his instrument.

Tertis recorded the *Allegretto* twice: initially for Vocalion Recordings⁴ and subsequently for Columbia Recordings. The latter recording was made on 8 December 1930 with Ethel Hobday as pianist.⁵

Tertis and others were obviously enthusiastic about these two small works, both of which are in ternary form. *Romanza* is a delicate piece in G minor, while *Allegretto* is more vivacious in E flat major. Neither piece makes excessive technical demands upon the performer. The directness of musical expres-

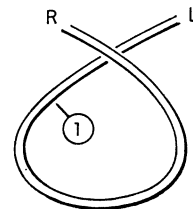
sion without unnecessary complication gives these works their elegance and charm.

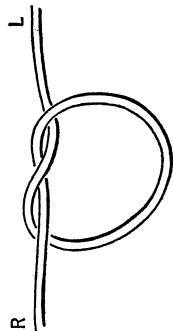
In his autobiography, *My Viola and I*, Tertis claims to have arranged the two works himself. He then tells of his journey to Blackburn, where he played the arrangements for the composer:

About the year 1901 I came across two captivating little organ pieces written by a blind composer, William Wolstenholme, who was organist in Blackburn, where he had been born. They appealed to me so much that I showed them to a close friend of mine, Stanley Hawley, composer and pianist, who was at that time the honorary secretary of the Philharmonic Society. We played these charming compositions together, with the result that Hawley agreed with me we should ferret out this blind man and play to him his compositions, which I had arranged for viola and piano.

We found him in a modest home in which was an antiquated piano practically a semi-tone flat—a pitch not helpful to the tone quality of my viola. However Wolstenholme accompanied me in the pieces most delightfully, and he so bubbled over with excitement that I had to repeat one of them, an *Allegretto*, three or four times before he would let me off.⁶

It is possible that Tertis made arrangements of the two works in addition to the ones published by Novello. The Novello publications, however, are not Tertis's arrangements. Several particulars support this assertion. First, the violin and cello arrangements of *Allegretto* and a cello arrangement of *Romanza* appeared along with the viola versions. It was a typical practice of the time to publish multiple versions of the same arrangement. Additionally, the two works were published in 1900, and Tertis's journey occurred in 1901. Furthermore, an uncited newspaper article in the Wolstenholme Archive which recounted Tertis's visit to Blackburn also mentioned a performance of the *Romanza* which took place before Tertis's sojourn. It is curious that while Tertis emphasized the *Allegretto* in his account, the journalist focused on the merits of the *Romanza*:





Mr. Lionel Tertis—in the opinion of Mr. Stanley Hawley, one of the two or three greatest living masters of the viola, and destined for still more indisputable position—was in Blackburn on Monday. Mr. Tertis has been taken captive by Mr. Wolstenholme's beautiful viola romanza, and he wrote to the composer a letter of enthusiastic praise, in which he declared the *Romanza* to be, among the shorter pieces of his repertoire, the most effective of all viola music. This praise was a prelude to a request that Mr. Wolstenholme would write for him a viola and orchestra concerto, and with a view to inducing him to this he suggested a visit to Blackburn in order to play the *Romanza* to Mr. Wolstenholme and to talk over the proposal. His idea is that the *Romanza* might form the second movement of the Concerto. Mr. Tertis paid his flying visit to Blackburn on Monday, and I do not fancy Mr. Wolstenholme sent him empty away. It is probable, however, that

the promised work will be entirely new. The *Romanza* will be remembered as having been played at the last Wolstenholme concert last season by Mr. Catterall, of Manchester.

Wolstenholme never wrote the proposed concerto; however, the worklist in the Wolstenholme Archive lists a piece for viola and orchestra called *Legend* and Wolstenholme's entry in the *Society of British Composers Yearbook 1907–08* includes a work entitled *Legende for solo viola and orchestra, op. 45*.⁷ The manuscript for *Legend* is not among the Wolstenholme materials in the Wolstenholme Archive, and no other references to the work are known to exist.

Whatever the final verdict on Tertis's involvement with the *Romanza* and *Allegretto*, the violist did arrange another organ miniature by Wolstenholme, *Canzona*, for viola and piano. Although published by Novello in

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1954, the transcription was completed much earlier, for Tertis recorded it in 1925. Like *Romanza* and *Allegretto*, this work is in ternary form and is not technically difficult. John White edited a new edition of Canzona published by Corda Music Publications in 1997.⁸

Yet another organ work that Tertis transcribed for viola and piano is *The Question and the Answer*. Apparently, this was never published. While arrangements of both movements for violin and piano by F. L. Taylor and for cello and piano by C. Sharpe were published by Lengnick in 1922, no version for viola and piano appeared in print. Both movements were recorded with Frank St. Leger for Vocalion Recordings,⁹ and *The Answer* was recorded with Ethel Hobday for Columbia Recordings on 8 December 1930.¹⁰ Tertis's 1930 recording, a copy of which is at the National Sound Archive in London, includes a plethora of double stops which do not appear in either published version.

The meeting with Tertis certainly benefited Wolstenholme's career. Tertis was a strong advocate of the Blackburn organist. In *My Viola and I*, Tertis tells of his efforts on behalf of the composer in London:

We were so charmed with his demeanour that when Hawley and I returned home we decided that a position for him must be found in London; it was not right that a talented composer and excellent organist should be hidden away in Lancashire. Eventually, through Hawley's efforts, we obtained the post for him of organist at the Norfolk Square Church in Paddington,¹¹ and he lived in London, with his sister who devoted her life to him, until his death in 1931.¹²

Tertis supported Wolstenholme not only through helping to find him a full-time organ

post but also through performing and promoting his music. The aforementioned Steinway Hall concert in 1903 attests to this type of support.

Although Wolstenholme is certainly not one of the most prominent names in early twentieth-century British music, he did interact with some of the better-known personalities of his day, including Elgar and Tertis. Wolstenholme's miniatures for viola and piano are charming works and are certainly worthy of modern performance.

NOTES

The author wishes to express appreciation to the Faculty Research Committee at Washburn University and to Dr. Douglas R. Carrington for their assistance with this research.

¹All newspaper citations in this article are taken from articles in a clipping file in the Wolstenholme Archive in the Blackburn Central Library, Blackburn, Lancashire, U.K.

²Hans Wessely (1862–1926) was Tertis's violin teacher at the Royal Academy of Music. In 1901, Tertis joined the Wessely String Quartet as violist (Lionel Tertis, *My Viola and I* [London: Kahn & Averill, 1974], 19).

³Spencer Dyke (1880–1946) was a well-known violinist in London in the early part of the century. He became professor of violin at the Royal Academy of Music in 1907.

⁴Malcolm Walker, "Recordings by Lionel Tertis," in Lionel Tertis, *My Viola and I* (London: Kahn & Averill, 1974), 177.

⁵Walker, 179.

⁶Tertis, 21–22.

⁷Society of British Composers Yearbook 1907–08 (London: Society of British Composers, 1908), 126.

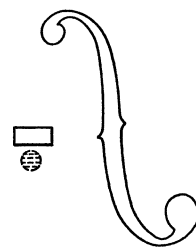
⁸Corda Music Publications CMP 624.

⁹Walker, 177.

¹⁰Walker, 179.

¹¹This was actually Wolstenholme's second organ post in London.

¹²Tertis, 22.



ROMANZA.

W. Wolstenholme.

Andante espressivo.

VIOLA.

p

Andante espressivo.

PIANO.

pp

The musical score consists of three systems, each with a Viola part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The first system shows the Viola part with a dynamic of *p* and the Piano part with a dynamic of *pp*. The second system continues the melodic line in the Viola and the accompaniment in the Piano. The third system features a crescendo in both parts, indicated by the word *cresc.* and a series of dashes.

First system of musical notation. The upper staff (soprano) features a melodic line with a half note, a dotted half note, and a quarter note, marked *dim.* and *p*. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a dotted half note in the left hand, marked *dim.* and *pp*.

Second system of musical notation. The upper staff continues the melodic line, marked *dim.* and *p*. The piano accompaniment features a more complex texture with a *cantabile* marking in the right hand and a dotted half note in the left hand.

Third system of musical notation. The upper staff continues the melodic line, marked *p*. The piano accompaniment features a continuous eighth-note pattern in the right hand and a dotted half note in the left hand.

Fourth system of musical notation. The upper staff continues the melodic line, marked *CRSC.*. The piano accompaniment features a continuous eighth-note pattern in the right hand and a dotted half note in the left hand, marked *CRSC.*

First system of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The word *dim.* is written above the second measure of the top staff, and *dolce* is written above the fourth measure of the top staff.

Second system of musical notation. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The word *dim.* is written above the second measure of the top staff, and *P* is written above the fourth measure of the top staff. The word *sostenuto* is written below the second measure of the bottom staff.

Third system of musical notation. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The word *p* is written below the first measure of the top staff.

Fourth system of musical notation. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The word *f* is written below the first measure of the top staff, and *ff sempre* is written below the second measure of the top staff. The word *Ped.* is written below the first measure of the bottom staff.

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are a grand staff in G major, featuring a complex, arpeggiated accompaniment in the right hand and a simpler bass line in the left hand.

The second system of musical notation consists of three staves. The top staff continues the melody, marked with *ad lib. rit.* and *rit.*. The middle and bottom staves show the accompaniment, which becomes more sparse in the right hand as the system progresses, with some rests.

The third system of musical notation consists of three staves. The top staff is marked *a tempo* and *p*. The middle and bottom staves feature a dense, rhythmic accompaniment in the right hand, marked *pp*, and a steady bass line in the left hand.

The fourth system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves show the accompaniment, marked *cantabile*. The right hand has a flowing, arpeggiated texture, while the left hand provides a steady bass line.

CRSC.

First system of a musical score. It features a vocal line in treble clef with a key signature of one flat and a common time signature. The piano accompaniment consists of a right hand with dense chords and a left hand with a simple bass line. The instruction *CRSC.* is written above the vocal line.

dim. *p dolce*

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its harmonic texture. The instruction *dim.* is placed above the vocal line, and *p dolce* is written below the piano part.

sostenuto

Third system of the musical score. The vocal line has a long note with a fermata. The piano accompaniment features a more active right hand. The instruction *sostenuto* is written below the piano part.

f

Fourth system of the musical score. The vocal line concludes with a final note. The piano accompaniment ends with a series of chords. The instruction *f* is written below the piano part.

ff

ff

Ped. * *Ped.* *

rit.

Più lento.

dim.

pp

Ped. *

pp

più pp

molto rall.

cantabile

ALLEGRETTO.

W. Wolstenholme.

Allegretto.

VIOLA.

p

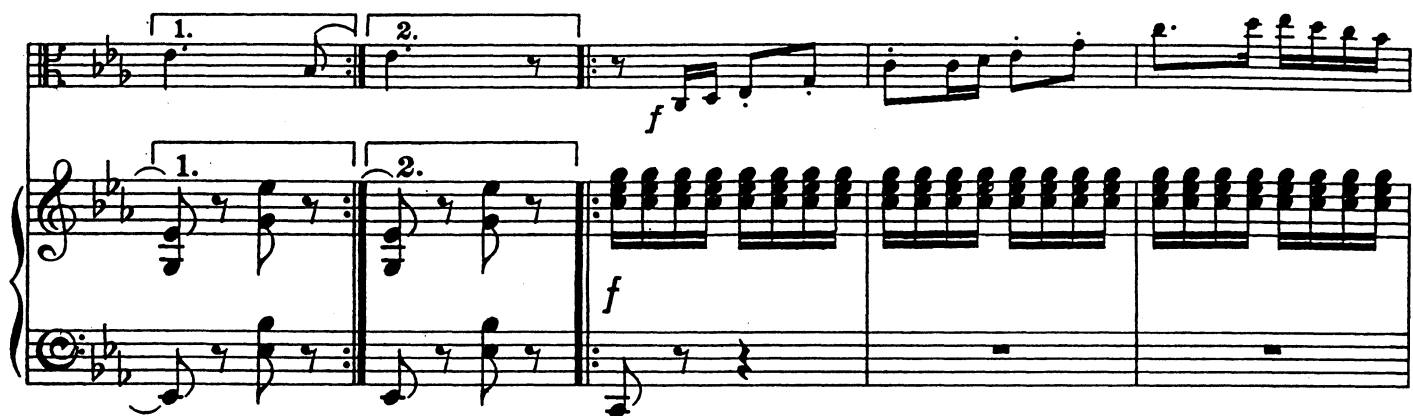
Allegretto.

PIANO.

p



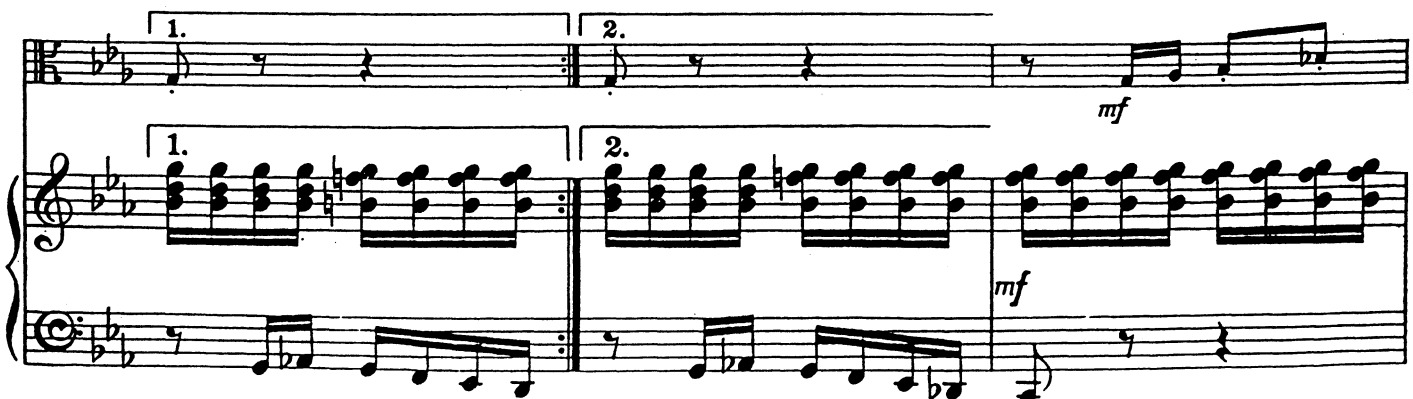
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads, with some accidentals. The bottom staff is in bass clef and contains a series of chords, mostly dyads and triads, with some accidentals. The system concludes with a double bar line.



The second system of musical notation consists of three staves. The top staff has two first and second endings marked with '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The middle staff has two first and second endings marked with '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The bottom staff has two first and second endings marked with '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The system concludes with a double bar line.



The third system of musical notation consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff contains a series of chords, mostly triads and dyads, with some accidentals. The bottom staff contains a series of chords, mostly dyads and triads, with some accidentals. The system concludes with a double bar line.



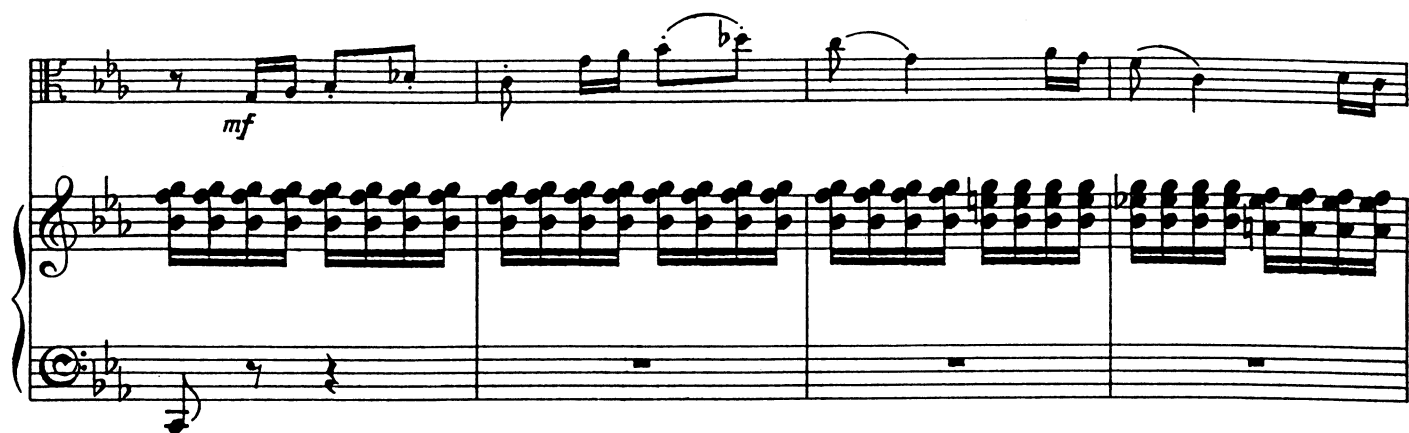
The fourth system of musical notation consists of three staves. The top staff has two first and second endings marked with '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The middle staff has two first and second endings marked with '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The bottom staff has two first and second endings marked with '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to a new melodic phrase. The system concludes with a double bar line.

First system of musical notation. The top staff (treble clef) contains a melody with a flat (b) and a sharp (#) in the key signature. The middle staff (treble clef) contains a dense, fast-moving accompaniment. The bottom staff (bass clef) contains a simple bass line.

Second system of musical notation. The top staff (treble clef) continues the melody. The middle staff (treble clef) continues the dense accompaniment. The bottom staff (bass clef) continues the simple bass line.

Third system of musical notation. The top staff (treble clef) continues the melody. The middle staff (treble clef) continues the dense accompaniment. The bottom staff (bass clef) continues the simple bass line.

Fourth system of musical notation. The top staff (treble clef) continues the melody. The middle staff (treble clef) continues the dense accompaniment. The bottom staff (bass clef) continues the simple bass line.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The melody features eighth and sixteenth notes, with some notes beamed together and a few slurs. The middle staff is a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment in the treble clef. The bottom staff is a single bass clef staff, mostly containing whole rests.



The second system continues the musical piece. The top staff maintains the melodic line with similar rhythmic patterns. The middle staff continues the eighth-note accompaniment. The bottom staff remains mostly empty with whole rests.



The third system shows further development of the melody in the top staff, including some slurs and a key signature change to one flat (B-flat). The accompaniment in the middle staff continues with eighth notes. The bottom staff is still mostly empty.



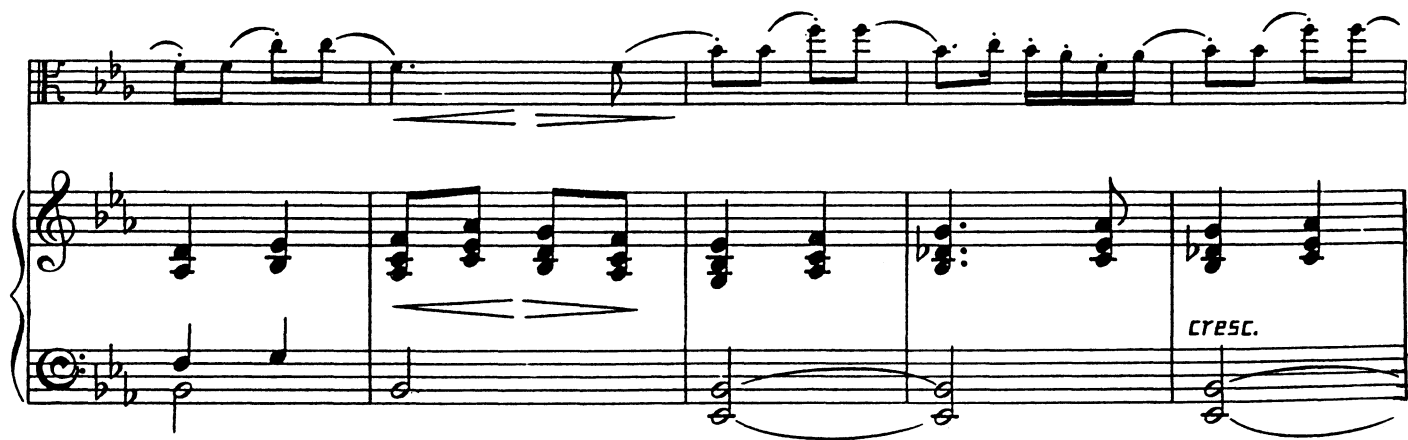
The fourth system concludes the page. The top staff features a melodic phrase ending with a piano (*p*) dynamic marking. The middle staff shows a change in the accompaniment pattern, with some chords and rests. The bottom staff continues with whole rests.



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats (B-flat and E-flat), and two bottom staves with a grand staff (treble and bass clefs) and the same key signature. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staves contain a piano accompaniment with chords and moving lines. A dynamic marking *p* (piano) is placed below the first measure of the bottom staves.



Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The melodic line in the top staff continues with various note values and rests. The piano accompaniment in the bottom staves includes chords and moving lines, with some measures featuring slurs or ties.



Third system of musical notation. The top staff continues the melody. The piano accompaniment in the bottom staves features more complex chordal textures and moving lines. A dynamic marking *cresc.* (crescendo) is placed below the bottom staves towards the end of the system.



Fourth system of musical notation. The top staff continues the melody. The piano accompaniment in the bottom staves continues with chords and moving lines. A dynamic marking *cresc.* (crescendo) is placed below the bottom staves towards the end of the system.

First system of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat). It contains a melodic line with slurs and dynamic markings: *cresc.*, *dim.*, and *p*. The bottom staff is in bass clef with a key signature of two flats, containing a harmonic accompaniment of chords. It also features *cresc.*, *dim.*, and *p* markings.

Second system of musical notation. The top staff continues the melodic line. The bottom staff features a dense, continuous eighth-note chordal texture in the right hand, while the left hand has a simple bass line. An *8* is written above the first measure of the right hand.

Third system of musical notation. The top staff has a melodic line with accents and *sf* (sforzando) markings. The bottom staff continues the dense eighth-note chordal texture. An *8* is written above the first measure of the right hand.

Fourth system of musical notation. The top staff includes a *pizz.* (pizzicato) marking. The bottom staff continues the eighth-note chordal texture. An *8* is written above the first measure of the right hand.



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NEW ACQUISITIONS IN PIVA

Editor's Note: This installment updates the holdings of the Primrose International Viola Archive through 1998. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) The entries are listed according to the Zeyringer classification of instrumentation.

Viola-Solo.

Babbitt, Milton. *Play it again*, Sam: Viola solo. New York: C. F. Peters, c1994.

Blendinger, Herbert. *Partita für Viola*. München: Orlando-Musikverlag, c1976.

Ebenhöh, Horst. *Sonatine für Viola*, op. 19, no. 3. Wien: Doblinger, c1990.

Eyser, Eberhard. *Passacaglia per viola-sola*. Stockholm: Edition Margana, c1991.

Fénelon, Philippe. *Nit: pour alto*. Paris: Amphion, c1995.

Furer, Arthur. *Musica per viola sola*. Bern: Müller & Schade, c1991.

Hindemith, Paul. *Sonate für Bratsche allein*, op. 11, no. 5. Mainz: B. Schott's Söhne, c1923.

Hueber, Kurt Anton. *Sonate für Viola Solo*, op. 4. [S.l.: s.n., 196-?].

Legley, Victor. *4 miniature: voor altviool*: op. 118 no 1 = 4 miniatures: pour alto. Bruxelles: CeBeDeM, c1994.

Meyer, Ernst Hermann. *Essay: für Viola Solo*: (1983); *Bezeichnung der Stimme von Thomas Selditz*. Leipzig: Edition Peters; Frankfurt: New York: C. F. Peters, [distributor], c1988.

Petzold, Christian. *Partita in D major for viola, unaccompanied*; edited by Myron Rosenblum. New York: John Markert, c1966.

Shatin, Judith. *L'étude du coeur*: Viola Solo; [edited by Rosemary Glyde]. New York: C. F. Peters, c1991.

Terashima, Rikuya. *Sonata for solo viola*. Tokyo: Japan Federation of Composers, c1994.

Viola-Solo (arr.)

Hand, Colin. *Progressive pieces: for viola*. London: Schott; New York: Schott Music Corp., c1977.

Paganini, Niccolò. *24 caprices pour violon*, op. 1; transcrits pour alto par Léon Raby, op. 72. Bruxelles: A. Cranz, [193-?].

Klavier und Viola.

von Aichelburg, Wolf. *Sonate für Viola und Klavier*. Köln: P. J. Tonger, c1995.

Aubin, Tony. *Passacaglia del' addio: pour alto et piano*. Paris: A. Leduc, [1979?], c1977.

Benary, Peter. *Ballade für Viola und Klavier*. [Luzern: Benary, 1990].

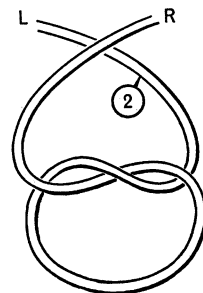
Blackwood, Easley. *Sonata for viola and piano*. Philadelphia: Elkan-Vogel, c1959.

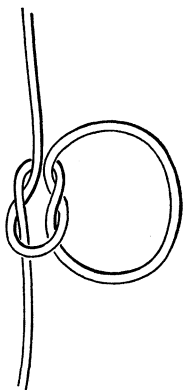
Bloch, Ernest. *Suite for viola and piano or orchestra*. New York: G. Schirmer, c1920.

van den Booren, Jo. *Haiku*: For viola and piano: op. 92. Amsterdam: Donemus, c1994.

Brahms, Johannes. *Two sonatas for viola and piano*: op. 120; originally composed for clarinet, transcribed for viola by the composer. [New York]: Kalmus; Miami: CPP Belwin, [199-?].

Brahms, Johannes. *Sonata no. 1 in F minor*, op. 120, for viola and piano; [transcribed and edited by] Leonard Davis. New York: International Music, [1984?], c1981.





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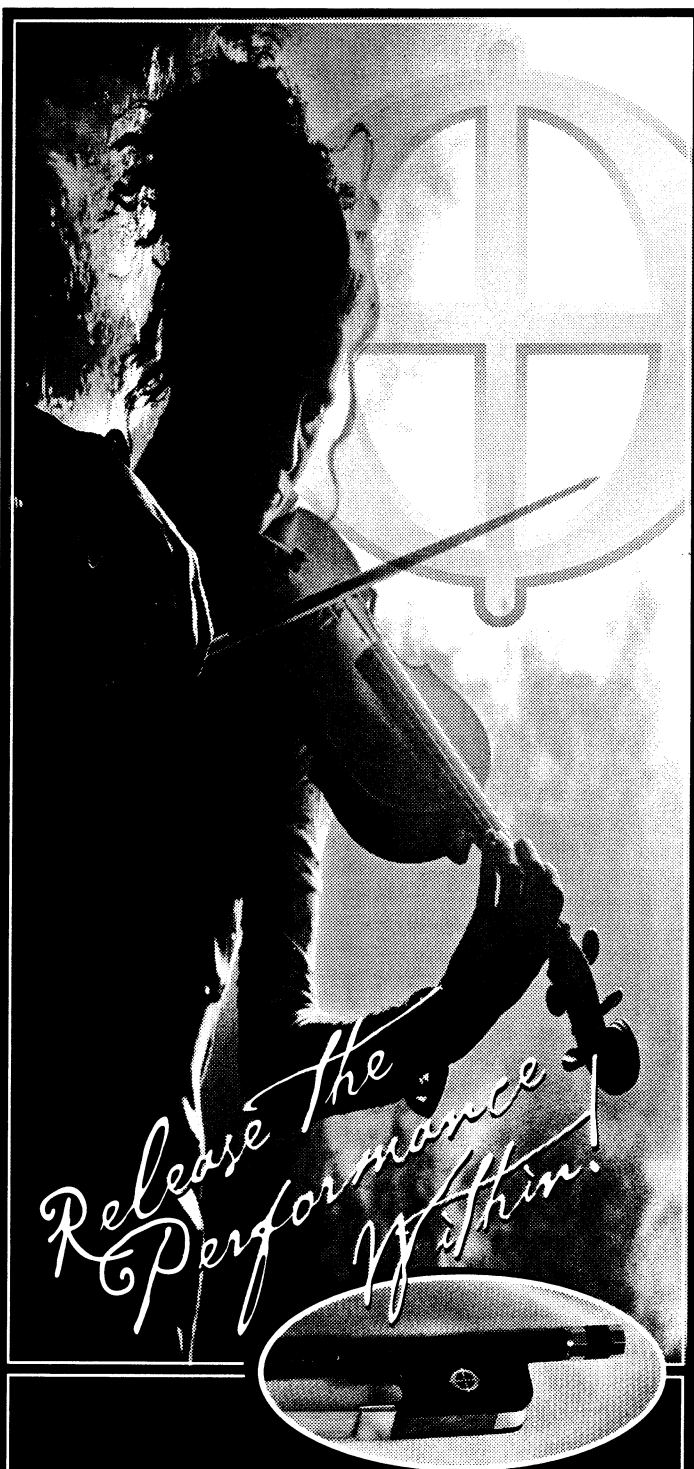
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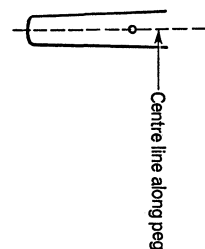
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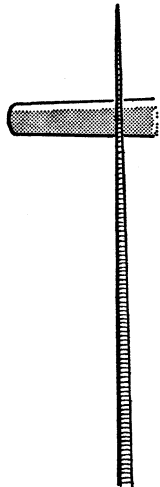
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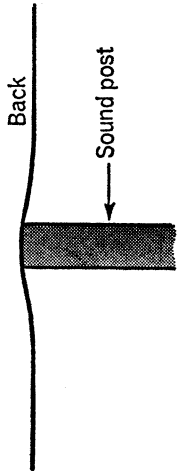
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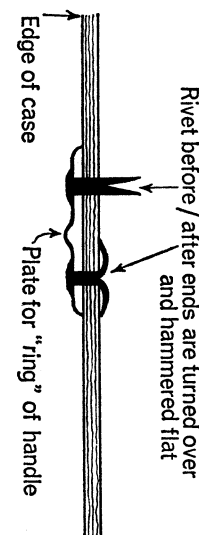
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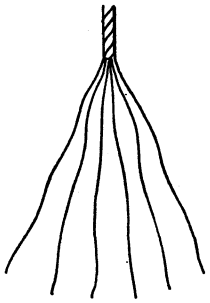
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Vranicky, Antonín. Kassation in F-dur für fünf Violoncello oder vier Violoncello und Fagott (Violoncello) = Cassation in F major for five violas or four violas and bassoon (violoncello); herausgegeben von Stanislav Ordacek und Jaroslav Stepnicka. Winterthur: Amadeus, 1995.

Verschiedene Besetzungen.

Pleyel, Ignaz. Sextett F-dur für zwei Violinen, zwei Violoncello, Violoncello und Bass = Sextet in F for two violins, two violas, cello and bass; herausgegeben von Joseph van Eyck. Ebersberg: Editio Alto, c1993.

Viola-Solo, mit Orchester.

Barab, Seymour. Concerto for viola and orchestra. New York: Seesaw Music, c1995.

Bialas, Günter. Trauermusik: für Viola und Orchester: in memoriam Hansjörg Schmitthenner. Kassel; New York: Bärenreiter, c1994.

Nørgård. *Remembering child*: two movements for viola solo and chamber orchestra; Copenhagen: W. Hansen, c1994.

Schmitt, Joseph. Concerto in C-dur für Viola und Orchester = Concerto in C major for viola and orchestra; herausgegeben von Bernhard Päuler; Vorwort von Albert Dunning. Winterthur: Amadeus, 1995.

Stamitz, Karl. Konzert D dur für Viola und Orchester: op. 1; nach dem Stimmen-Erstdruck zum ersten Male herausgegeben von Kurt Soldan. Leipzig: C. F. Peters, [1937?].

Stamitz, Carl. Concerto in D-dur für Viola und Orchester, op. 1 = Concerto in D major for viola and orchestra; herausgegeben von Ulrich Drüner. Winterthur, Schweiz: Amadeus, c1995.

von Ottmar. Konzertino für eine Solo-Bratsche und Kammerorchester, [op. 16]; Gerster. Augsburg: Benno Filser, [193-?].

Walton, William. Concerto for viola and orchestra: 1929. London: Oxford University Press, c1930.

Klavier und Viola (arr.)

Berlioz, Hector. *Harold en Italie*: symphonie op. 16 avec alto principal; transcription pour alto et piano par Franz Liszt; révisions et annotations de G. Caussé et F.-R. Duchâble. Paris: G. Billaudot, c1990.

Dvořák. Concerto in B minor: op. 104: for viola and piano; [transcribed by Joseph] Vieland. New York City: International Music, [1991?], c1963.

Ceshpa, Andre. Konsert dlia alta s orkestrom = Concerto for viola and orchestra. Moskva: Sovetski Kompozitor, 1990.

d'Indy, Vincent. Choral varié: pour saxophone solo (alto ou violoncelle) et orchestre: op. 55; [réduction de l'orchestre pour piano par l'auteur]. Paris: A. Durand, c1903.

Massis, Amable. Poème: pour alto et orchestre; réduction de piano par l'auteur. Paris: Editions Costalat, [1944].

Rolla, Alessandro. Concertino for viola and orchestra; edited by Franco Sciannameo. Toronto: E. C. Kerby, c1980.

Schmitt, Joseph. Concerto in C-dur für Viola und Orchester = Concerto in C major for viola and orchestra; herausgegeben von Bernhard Päuler; Vorwort von Albert Dunning. Winterthur: Amadeus, 1995.

Stamitz, Carl. Concerto in D-dur für Viola und Orchester, op. 1 = Concerto in D major for viola and orchestra; herausgegeben von Ulrich Drüner; Klavierauszug von Willy Hess. Winterthur, Schweiz: Amadeus, 1995.

Zwei Violon-Solo, mit verschiedener Begleitung.

Bach, Johann Sebastian. Brandenburg concerto no. 6, Bb major. New York: Broude Bros., [195-?].

Violine-und Viola-Solo, mit Orchester.

Mozart, Wolfgang Amadeus. Symphonie Concertante Es dur für Violine und Viola mit Orchester; revidiert und mit Vorwort versehen von Rudolf Gerber. Leipzig: E. Eulenburg, [194-].

Klarinette- und Viola-Solo, mit Orchester.

Bruch. Double concerto: clarinet (or violin) and viola with orchestra: op. 88 = Doppelkonzert: Klarinette (oder Violine) und

Viola mit Orchester; [rev.] Otto Lindemann. London: N. Simrock, [1995?], c1977.

Viola, Contrabass und Klavier (arr.)

von Dittersdorf, Carl Ditters. Sinfonia in D für Kontrabass, Viola und Orchester; hrsg. von Wilhelm Altmann; mit einer Ergänzung von Richard Rudolf Klein; Klavierauszug von P. E. Kreisel und R. R. Klein. Hofheim: F. Hofmeister, c1994.

Viola-Solo, mit Orchester.

Telemann, Georg Philipp. Konzert G-dur für Viola und Streichorchester mit Basso continuo = Concerto in G major for viola and string orchestra with basso continuo; hrsg. von H. Chr. Wolff. Kassel. New York: Bärenreiter, 1965, c1960.

Zinsstag, Gérard. Tahir: pour alto, orchestre a cordes et petite percussion = für Viola, Streichorchester und kleines Schlagwerk: (1995). Karlsruhe, Germany: Tre Media Musikverlage, c1996.

Violine und Viola, mit Orchester.

Davies, Peter Maxwell. Strathclyde concerto no. 5: for violin, viola, and string orchestra. Including, Vanitas by Jan Albert Ban; arranged by Peter Maxwell Davies. London. New York: Boosey & Hawkes, 1994.

Klavier und Viola (for children)

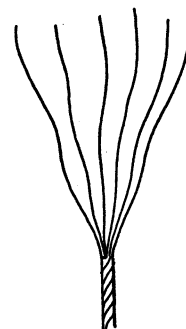
Murray, Eleanor, and Sebastian Brown. Tunes for my viola. London; New York: Boosey & Hawkes, c1972.

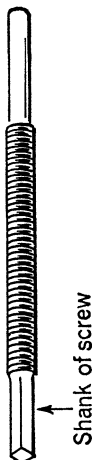
Salter, Lionel. Starters for viola: 17 arrangements and original pieces with piano accompaniment. [London]: Associated Board of the Royal Schools of Music, c1988.

van Eyck, Joseph. Mozart für Kinder: 18 Kleine Kompositionen für Violine und Klavier. Ebersberg: Editio Alto, c1993.

Gesang, Klarinette, Viola und Violoncello.

Krasa, Hans. Tri písne pro baryton, klarinet, violu a violoncello = Drei Lieder für Bariton, Klarinette, Viola und Violoncello = Three songs for baritone, clarinet, viola and violoncello: Ghetto Terezín 1943; na slova básní





Arthur Rimbaud v prekladu Vítězslava Nezvala; editor, David Bloch. Praha: Tempo; Berlin: Bote & Bock, c1993.

Gesang, Flöte, Viola und Harfe.

Maw, Nicholas. Roman canticle: two in the Campagna: for medium voice, flute, viola and harp; poem by Robert Browning. London: Faber Music, c1995.

Gesang, Viola und Klavier.

Loeffler, Charles M. Four poems: op. 5: for voice, viola and piano. Boca Raton, FL: Masters Music, [1990?].

Sheng, Bright. Three Chinese love songs: for voice, viola and piano. [New York]: G. Schirmer; Milwaukee, WI: Distributed by H. Leonard, 1995, c1988.

Eine Singstimme und Viola.

Berger, Jean. Six rondeaux: voice and viola; poems by Charles d'Orléans. Denver: J. Sheppard Music Press, c1968.

Dimov, Bojidar. Tanzlied: für Stimme und Violo, 1990; Text, Nikolai Liliev. Köln: Verlag Dohr, c1995.

Terzakakis, Dimitri. *Daphnis und Chloe*: nach der altgriechischen Erzählung von Longos: für Sopran und Viola. Bad Schwalbach: Edition Gravis, c1996.

Rezitation, Viola und andere Instrumente.

Alpher, David. *The walrus and the carpenter*: for narrator, flute, viola and piano; text by Lewis Carroll. Lakeland, FL: Brixton, c1995.

Drei Singstimmen, Violine, Viola und Violoncello.

Pärt, Arvo. Stabat Mater: per soprano, alto, tenore, violino, viola e violoncello. Wien: Universal Edition, [1994], c1985.

Etuden, Capricen, Studien, Übungen.

Sladek, Paul. *Thirty minutes a day*: basic exercises for violin: adaptable for viola. Pittsburgh: Volkwein Bros., c1972.

Schulen und Methoden.

Brahms. Complete orchestral parts: viola. Indiana: Frangipani Press, c1979.

Bruni. Metodo per viola: seguito da 25 studi = Méthode pour alto: suivie de 25 études = Viola school: followed by 25 studies = Schule für Viola: mit 25 Übungen = Método para viola: con 25 estudios; [riveduto da Angelo Consolini]. Milano: Ricordi, 1986, c1919.

Etling, Forest R. Workbook for strings: viola. Van Nuys, CA: Highland/Etling: Alfred, c1990.

Herman, Helen. Bow and strings: viola. New York: Belwin, c1949–1950.

Isaac, Merle. String class method: viola. Chicago: M. M. Cole, c1966.

Janowsky, Edward. Viola note spellers. New York: Belwin, c1950.

Lesinsky, Adam P. The rhythm master viola method: for individual or class teaching of combined violas and 'cellos. Chicago: Gamble Hinged Music, c1937. MT 282.

Etuden, Capricen, Studien, Übungen.

Etling. Intermediate string techniques: viola. Van Nuys, CA: Alfred, c1990.

Hudadoff, Igor. A rhythm a day for strings: for all string instruments in unison and harmony: 276 basic rhythms, 14 basic orchestra scales, major and minor intervals. [Westbury, NY]: Pro Art, c1965.

Kreutzer, Rudolf. 42 Etuden für Bratsche (Viola). [bearb.] von Ludwig Pagels. Bruxelles: Edition Cranz, [192-?].

Reese, Wendel. 22 studies for strings: adapted from Wohlfahrt, Hohmann and Henning: for individual or class instruction in unison or ensemble: viola. [Melville, NY]: Belwin; Miami: Distributed by Columbia Pictures Publications, c1961.

Whistler, Harvey S., and Herman A. Hummel. Elementary scales and bowings for strings: viola. Chicago: Rubank; Milwaukee: Hal Leonard, c1955.

Whistler, Harvey S. and Herman A. Hummel. Intermediate scales and bowing for

strings: viola. [S.L.]: Rubank; Milwaukee: Hal Leonard, c1957.

Wohlfahrt. Foundation studies for the viola; transcribed and arranged in progressive order by Merle J. Isaac and Ralph C. Lewis. New York: Carl Fischer, c1938.

Etuden, Capricen, Studien, Übungen.

Cavallini, E. Guida per lo studio elementare e progressivo della viola: terza parte: fantasie, variazioni, ecc. per viola con accompagnamento di pianoforte; nuove edizione riveduta da Angelo Consolini. Milano/New York: G. Ricordi, [192-?]

Etling, Forest R. Solo time for strings: for string class or individual instruction: viola. Van Nuys, CA: Alfred: Highland/Etling, c1990.

Polo, E. Trenta studii a corde doppie, progressivi dalla prima alla terza posizione: per violino, trascritti per viola. Milano/New York: Ricordi, c1924.

Ševčík. Preparatory studies in double-stopping = Doppelgriff-Vorstudien = Exercices préparatoires de doubles notes: for viola (alto): op. 9; arranged by Alan Arnold. London: Bosworth, c1990.

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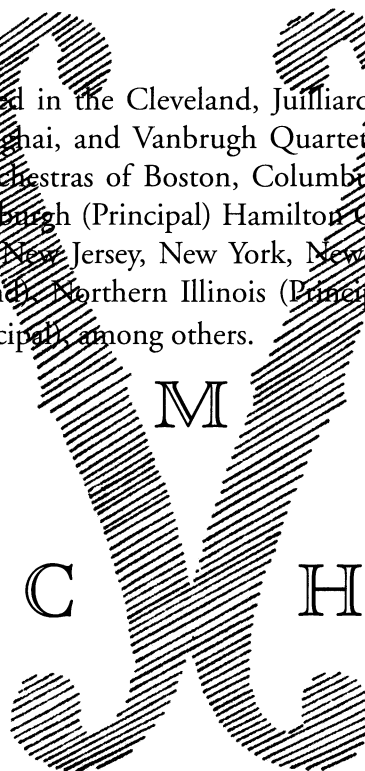
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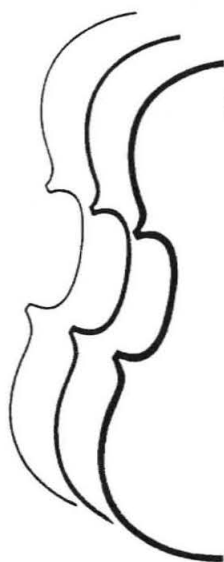
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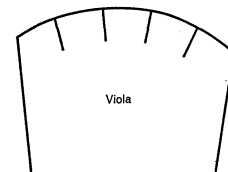
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Interest Earned	<u>1,770.73</u>
Total Income	+47,520.77
Expenses	
Chapter:	
Ohio	250.00
Utah	<u>250.00</u>
Total Chapter:	500.00
Contribution	1,500.00
JAVS:	
Printing Fee:	<u>5,305.89</u>
Total JAVS	5,305.89
Journal Expense:	
Fees	2,060.00
Printing	<u>7,767.01</u>
Total Journal Expense	9,827.01
Office Supplies:	
AVS Stationery	289.84
Office Supplies – Other	<u>334.34</u>
Total Office Supplies	624.18
Primrose	1,393.61
Travel Expense	<u>1,175.06</u>
Total Expenses	20,325.75
Total Income/Expenses	<u>+27,195.02</u>



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Total Cash and Bank Accounts	26,696.28
Other Assets	
AVS ENDOWMENT FUND	14,336.81
AVS PRIMROSE FUND	18,676.40
CD	<u>7,251.66</u>
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Liabilities & Equity	
Liabilities	0.00
Equity	<u>66,961.15</u>
Total Liabilities & Equity	66,961.15

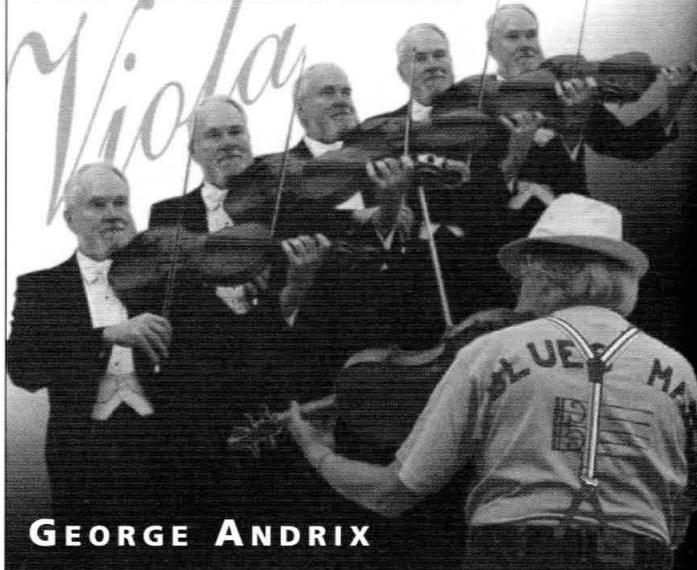
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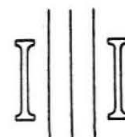
You might be interested in my two articles on Rebecca Clarke:

"Rebecca Clarke and Sonata Form: Questions of Gender and Genre." *Musical Quarterly* 81/3 (1997): 393-429. (This is the most recent *Musical Quarterly*)

"A Case of Identity: Rebecca Clarke." *Musical Times* (London) 137 (May 1996): 15-21.

I am working on a book on Clarke.

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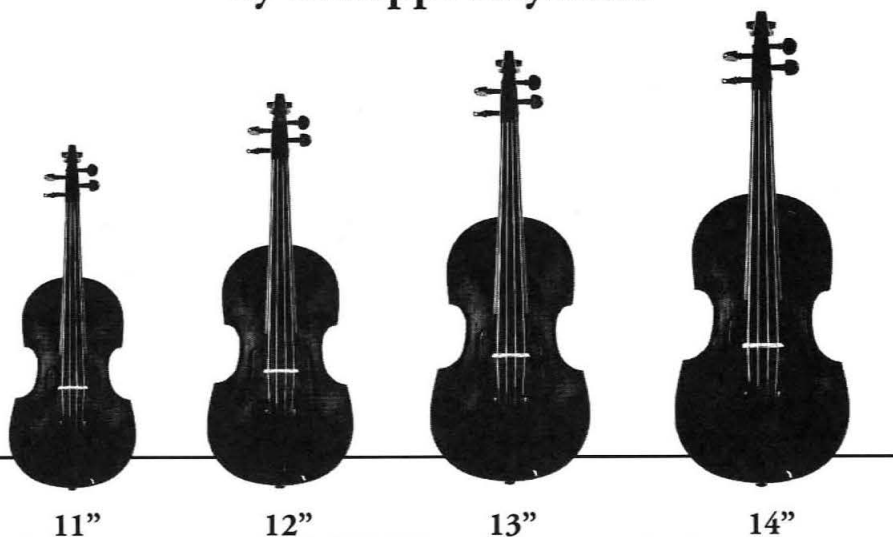
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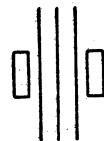
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Appointments in Academe

Jeffrey Irvine, well-known and respected viola teacher, has been appointed to the faculty of the Cleveland Institute of Music. He has taught at the Oberlin Conservatory for the past fifteen years.

Ann Marie Hudson, a former student of Heidi Castleman at CIM, has become an instructor of viola at Baylor University.

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AVS CHAPTERS

Editor's Note: Each president of the various AVS chapters is requested to send chapter news to the editor of JAVS.

Chicago Viola Society

February 21, 1999, Lutkin Hall at Northwestern University was the setting for an unusual and varied program of chamber music for oboe, viola, and piano. Jointly sponsored by the Chicago Viola Society and Northwestern University, this recital teamed Northwestern faculty artist and Chicago Symphony principal oboist Alex Klein with CVS president-elect Marlise Klein and Northern Illinois University faculty pianist William Koehler. A large and enthusiastic audience was treated to a wonderful musical program and to relaxed and humorous oral program notes delivered by the Kleins. The entire recital reflected the unanimity, commitment, and impeccable ensemble that one might expect of a husband/wife duo and was matched by stellar work from the keyboard of Mr. Koehler.

The evening began with a trio sonata arrangement gleaned from various works by J. S. Bach in which the trio revealed the line and structure of the work with elegance and clarity. The next offering was a set of three songs by Frank Bridge, each written with a viola obbligato part. These gorgeous works were heard in a highly successful arrangement by Mr. Klein with an oboe d'amore replacing the soprano.

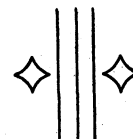
The following two works on the program, though unfamiliar, were originally written for oboe, viola, and piano. *Der Schilflieder*, Opus 28 of August Klughardt (1847-1902), is a well-written and ambitious five-movement work ranging from tender to bravura in expression and often evoking a Schumannesque style. *A Nymph's Complaint for the Death of Her Fawn* by English composer Felix White clearly captivated the audience. This beautifully crafted work of 1921 has echoes of Loeffler and the French Impressionist school and was lovingly played by the trio.

In the final work of the evening, Hindemith's formidable Opus 47 Trio for Viola, Heckelphone and Piano, Mr. Klein substituted

a bass oboe for the nearly extinct heckelphone. From the brooding opening minutes through the final pages of virtuoso writing, the trio did not disappoint, closing the recital with an expressive and powerful reading of this masterwork.

This outstanding program will be repeated at the University of Wisconsin-Madison as part of the International Double Reed Society convention to be held August 10-14, 1999. Contact Marc Fink at (608) 263-1898 for more information.

Matthew Michelic
Associate Professor of Viola
Lawrence University
Appleton, Wisconsin



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Utah Viola Society's ViolaFest

Sponsored by the Utah Viola Society, in cooperation with Brigham Young and Weber State universities, ViolaFest was a memorable week of viola-related events. From March 9–13, 1999, participants basked in the warmth of the viola sound, including recitals, master classes, and lecture demonstrations with such artists as Paul Neubauer, Scott Lewis (Utah Symphony member), and David Dalton (BYU professor).

On Tuesday, March 9, Paul Neubauer conducted a master class with four students from Brigham Young University (all students of David Dalton), featuring works by Rebecca Clarke, Hindemith, and Zimbalist. Even though Mr. Neubauer was quite ill for the entire week, he carried on remarkably and professionally. Not one to allow any student to play below his or her ability, Mr. Neubauer offered carefully tailored suggestions to each player, and all participants (including many nonviolists in attendance!) benefited greatly. The evening was topped off beautifully by Scott Lewis and Lara Lambert, who offered a recital program consisting of the Sonata in E flat by Brahms, Hindemith's *Trauermusik*, and an impressive memorized performance of the Bach Chaconne.

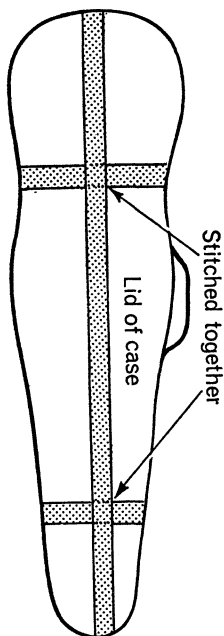
Wednesday, March 10, brought one of the highlights of the year for violists in Utah—the annual Primrose Memorial Concert. This year we were favored to have Paul Neubauer, assisted by Jeffrey Shumway, offer a glorious recital. Included on the program were such favorites as the Bloch 1919 Suite and the *Märchenbilder* by Schumann. In addition, we heard the Utah premiere of Joan Tower's *Wild Purple*, a striking solo work written for Mr. Neubauer; *A Bird Came Down the Walk* by Toru Takemitsu, as well as some delightful pieces by Kreisler and Georges Boulanger. One of the most gratifying aspects of the evening was the large and enthusiastic audience who was treated to at least three encores. All of the events to this point were held in Brigham Young University's Madsen Recital Hall, in Provo, Utah, and were free to the public, with contributions welcomed for the construction of the new Primrose and PIVA (Primrose In-

ternational Viola Archive) Rooms in the BYU Harold B. Lee Library.

On both Friday and Saturday evening, Mr. Neubauer performed the Walton Viola Concerto with the Utah Symphony, conducted by Joseph Silverstein. As an added bonus, the Symphony offered tickets to Utah Viola Society members at a reduced rate.

On Saturday, March 13, members of the Utah Viola Society met at Abravanel Hall in Salt Lake City for a series of classes and events. The morning began with a lecture demonstration given by David Dalton entitled "The Art of Primrose." Professor Dalton has given this program in Europe, China, and more recently at the Curtis and Peabody Institutes, Juilliard, New England Conservatory, Indiana University, the University of Southern California, and other American music institutions. We were treated to wonderful, personal glimpses of one of the twentieth-century's greatest artists. In addition to Professor Dalton's insights, Donna Dalton's recollections were especially touching. She spoke of how Primrose influenced her and her children's lives and how his character and personality not only matched but surpassed his artistry.

The next class was given by Paul Neubauer on the Bartók Viola Concerto, "Old and New." He discussed the events that led him toward the revised edition, demonstrated some differences between the versions, and played one of his taped recordings with the orchestra. He then entertained a series of questions submitted by those in attendance dealing with all aspects of the viola profession and shared some of his career highlights. After a lunch break, the day's events resumed with a mock orchestral audition in which three students played before a panel of professional violists, which included Christopher McKellar, principal violist, Utah Symphony; Lynne Rilling, professional freelance violist; Roberta Zalkind, associate principal violist, Utah Symphony (all graciously donated their time and expertise). Excerpts included Strauss's *Don Juan*, the Mendelssohn Scherzo from *A Midsummer Night's Dream*, Mozart's "Haffner" Symphony, and others.



After each student played, each panel member offered suggestions for improvement. Basic topics such as intonation, rhythm, and tone quality were addressed, as well as other more subtle aspects of preparation like versatility in tempos or bowings, different types of spiccato, and dynamic contrasts. The day's events concluded with a recital by four precollege students of local teachers who performed before a jury of professionals and were given written critiques of their performances.

The ViolaFest was a wonderful success—another triumph in chapterization, as all

events (with the exception of the Symphony concert) were free to members of both the Utah and American Viola Societies. Many new members joined as a result of this ViolaFest, and many thanks go to the organizers behind the scenes: Leslie Harlow, current president, Utah Viola Society; Dr. Michael Palumbo, past president; and David Dalton, president elect.

Emily Barrett Brown
Graduate Viola Performance Major
Brigham Young University

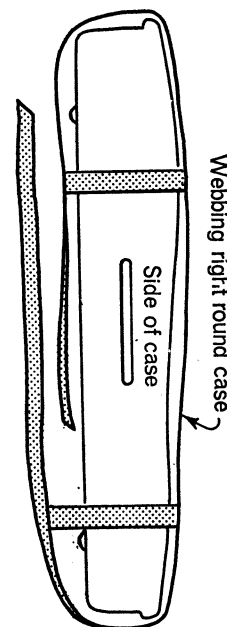
Two New AVS Chapters Founded

The Ohio Viola Society had its inaugural event on 11 April 1999, a concert featuring Robert Vernon, Lynne Ramsey, Marcia Ferritto, Nancy Bacuk, Mark Jakobs, Stanley Konopka, and Jeff Irvine. This was followed by an organizational meeting. The concert was held at 1:30 p.m. at the First Baptist Church, 3630 Fairmont Blvd., Cleveland Heights.

Officers of the newly formed Oregon Viola Society are

President:	Charles Noble
President-elect:	Joël Belgique
Secretary:	Brian Quincy
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Charles Noble
Assistant Principal Viola
The Oregon Symphony Orchestra



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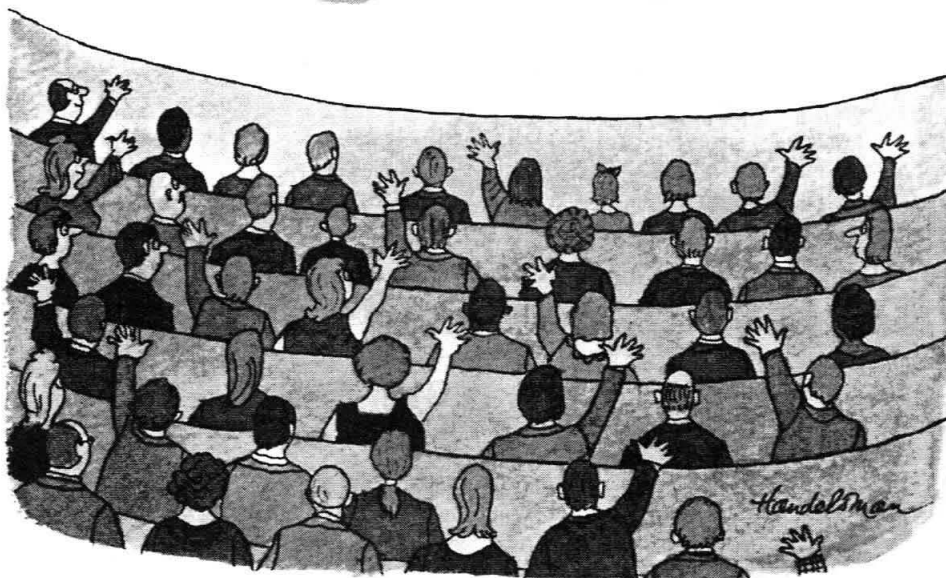
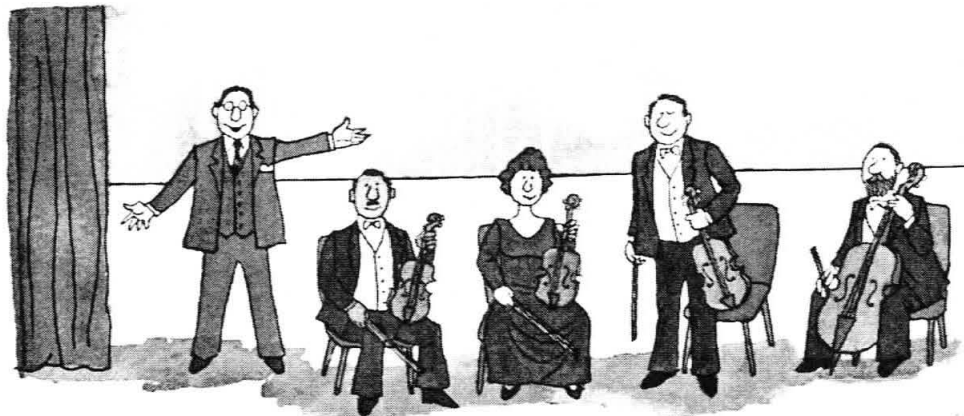
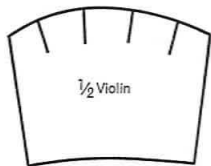
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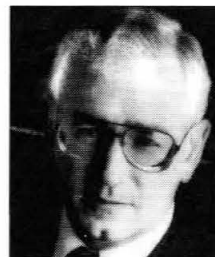
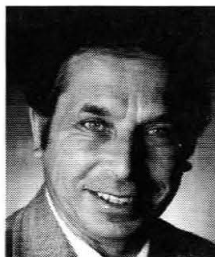
San Francisco Conservatory of Music

Viola Faculty



Don Ehrlich, Assistant Principal Viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and Stanford String Quartet, and on such series as Chamber Music West, Chamber Music Sundaes, and the Mendocino Music Festival. He received his B.M. from the Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A from the University of Michigan.

A native of Russia, **Leonid Gesin** studied with A.G. Sosin at the Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and of the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.



Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He is former faculty member of the Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple University, Oregon State University, University of Western Washington, Berkshire Music Festival, Aspen Music Festival, and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.

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RECORDINGS

J. C. Bach: Concerto for Viola; M. Haydn: Concerto for Viola; Stamitz: Concerto for Viola; **Wolfram Christ**, viola; Cologne Chamber Orchestra. Koch-Schwann 189836 (Koch-International)

Berlioz: *Harold in Italy*; Bax: Viola Sonata; **William Primrose**, viola; Harriet Cohen, piano, Boston Symphony Orchestra, Serge Koussevitsky. Doremi 200070

Review:

For someone who has lived with this recording in different guises since the middle 1940s, this is quite an eye-opener. Jacob Har-noy, guiding light of Doremi Records, has done a superb job transferring this recording to CD. Those who bought the Obert-Thorn transferal on Biddulph should change to this recording because there is no comparison. This recording has all the warmth and excellent sound of the original plus quiet surfaces and expanded tonal range. I defy most people to listen to this and tell me they really believe this recording was originally done on 78 RPM masters. Warning: buy this now before you find out that this, too, has been removed from the catalog.

Highest recommendation to what I think is the greatest of Primrose traversals of this perennial favorite.

Bartók: Concerto for Viola (two versions); Two Pictures; Serly: Rhapsody for Viola and Orchestra; **Hong-Mei Xiao**, viola; Budapest Philharmonic Orchestra, Janos Kovacs, Cond. Naxos 8.554183

Note:

When Bartók passed away and left only sketches, Serly used these sketches to complete the first version of the concerto. William Primrose, who premiered the work, and I believe added some input to Mr. Serly, recorded the work in 1950. In 1995, Peter Bartók, with violist Paul Neubauer, brought out a new addition, so you have recordings of both

editions of the work to examine and enjoy—and the price is right!

Brahms (arr. Bashmet): Quintet for Clarinet and Strings (arr. for Viola and Strings); Shostakovich (arr. A. Tchaikovsky): Sinfonia for Viola and Strings (from String quartet #13). **Yuri Bashmet**, viola; Moscow Soloists. Sony 60550

Colgrass: Variations for Four Drums and Viola; Hiscott: *Romantic Nights*; McIntosh: *Nanuk*; Harman: Viola Sonata. **Rivka Golani**, viola; Ryan Scott and Christine Huang, percussion; Stephen Clarke, piano. Centredisks CMC CD 5798 (Albany Records)

18th-Century Viola Concertos by Stamitz, Hoffmeister and Dittersdorf; **Marcello Defant**, viola; Zardonai Ensemble. Symposium 106 (Jem)

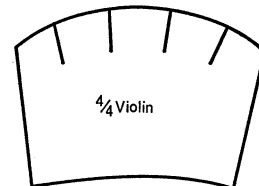
Gervasoni: Violaconcerto; 2 poesi Francesi di Beckett; two poesie Francesi di Rolke; 2 poesi Francesi d'ungaretti; Parole; **Isabelle Mangert**, viola; Luisa Castellani, soprano; Ens Contrechamps, Emilia Pomarico, cond. Musique Francaise MFA 216016

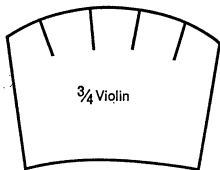
I. Lachner: 6 Trios; **Anna Barbara Duet-schler**, viola; Stefan Muhmenthaler, violin; Marc Pantillon, piano. Claves CD 50-9802/3 (2 disks)

Milhaud: Sonatas for Viola and Piano no. 1 and no. 2; Two Pieces for Viola and Piano; Sonatine for Viola and Cello; Sonatine for Violin and Viola; Suite for Violin, Viola and Piano; Quatre Visages for Viola and Piano. **Paul Cortese**, viola; Michel Wagemans, piano; Joaquin Palomares, violin; Frank Schaffer, cello. AVS CD DCA 1039 (Koch International)

Review:

Comprising a little over 78 minutes of music, Mr. Cortese provides us with a most

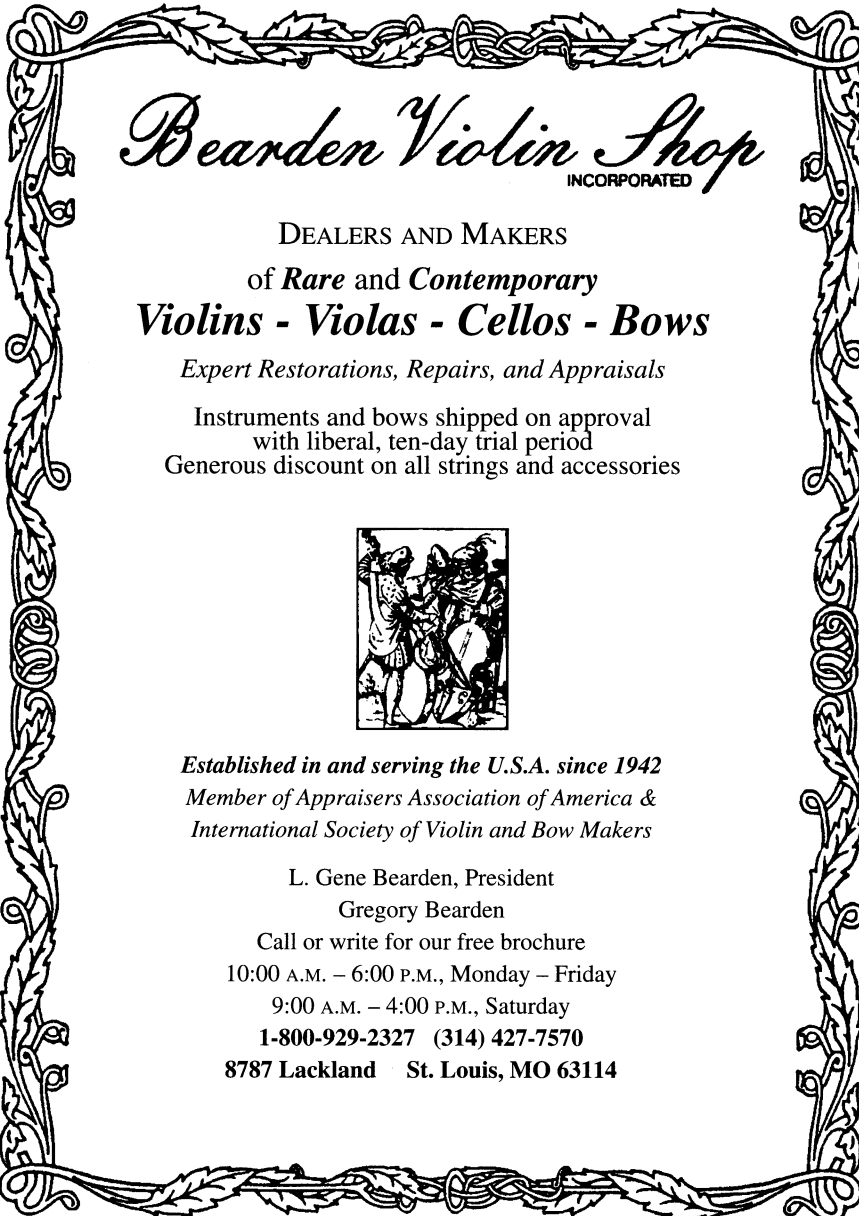




powerful document of the viola works of Milhaud. Most of these works are recorded for the first time. The only works for viola not included are the two concertos for viola and orchestra, as well as a work called *Elégie*, which seems to exist in recordings for cello and not viola. *Elégie* would make another good CD. Mr. Cortese performs assuredly and sensitively. I listened to the CD at one sitting and found the performances easy to listen to.

Mr. Cortese plays a 1995 instrument that has a good midrange and top, but I thought it was a little edgy on the bottom (I realize new instruments have to age to even out). Nevertheless, the CD's cost is a small price to pay for such elegant playing.

Mozart: Sinfonia Concertante K 364; Concertone K 190; Rondo; **Pavlo Beznoziuk**, viola, violin; **Monica Huggett**, violin; Portland




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Mozart: Sinfonia Concertante K. 364; Sinfonia Concertante for Winds K. 297B; **Andrew Williams**, viola; Jonathan Carney, violin; et al. Royal Philharmonic Orchestra. Intersound 2852.

Pinkham: Sonata da Camera; *Elegy*; *Miracles*; *Vowels*; Nocturnes; *Missa Domestica*. **Burton Fine**, viola; Fenwick Smith, flute; James David Christie, organ; D'Anna Fortunato, Mezzo; Daniel Pinkham, handbell; David Leisner, guitar. Koch 3-7423-2 HI (Koch International)

Note:

Mr. Fine plays only in Sonata da Camera.

Reger: Sonatas for Viola in A flat, F sharp, and B flat; **Barbara Westphal**, viola; Jeffrey Swann, piano. Bridge 9075 (Koch International)

Rota: Viola Sonatas no. 1 and no. 2; Intermezzo for viola and piano; Violin Sonata; **Luigi Albert Bianchi**, viola and violin; Marco Vincenzi, piano. Dynamic DYN 200486 (Qualiton)

The Recorded Viola Vol. 4, Various composers: Various Pieces; Schidlof; Courte; DePasquale; Wallfisch; Essex; Karlovsky; Wellington; Skampa; Giuranna; Bianchi; Erdéyi; Golani; Kugel; Chase; Schotten; Tomter; Pearl GEMS 0039 (Koch International)

Review:

Many of the violists featured in this two-CD set were noted for reasons other than their solo viola careers. People like Courte, Essex, Schidlof, Skampa, et al., were noted for their chamber music performances, and others like de Pasquale, Kugel, Chase, and Tomter were noted for their orchestral careers. Still others were basically teachers. It is

certainly a pleasure to be able to hear most of the sixteen violists in solo performances taken from basically private recordings and not studio recordings.

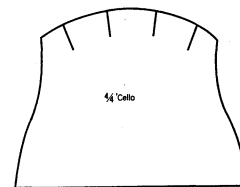
Tully Potter, who wrote the excellent notes to this set, said that certain violists (Imai and Bashmet are among the examples given) were left out because there are numerous examples of their work already on CD. However, Ms. Golani, who has quite a few recordings on CD, was chosen.

As I did with the first three volumes of this series, I immediately programmed the CD player to play the works by three violists I had never before heard. They are Michael Kugel, Christopher Wellington, and Josef Karlovsky. Kugel, in an arrangement of the *Carmen Fantasy of Waxman*, displays a prestigious technique and excellent musicianship but a fast vibrato more suited to the violin than the viola. Karlovsky, featured in a work by Barta, displays little vibrato and certainly does not have the glorious tonal quality of some of his Czech compatriots like Maly and Kodousek. Wellington displays his English heritage of beautiful tone, vibrato, and sensitivity. Certainly one can hear the same attributes one would associate with other British violists like Copperwheat, Aronowitz, and Riddle.

My favorite piece on the two discs is Essex's playing of an arrangement of Gershwin's *Summertime* with Johnny Dankworth's Orchestra. It's a jazzy arrangement, beautifully played, and may have opened the possibility of hearing the viola played in a new medium. All the violists have added to my declaration that this set is indispensable to the collector and lover of viola performance.

Highly recommended—as a matter of fact, I'm disappointed this is the alleged final volume to be issued, according to Pearl. I was hoping a volume would be released that features violists who have never before recorded.

Submitted by David O. Brown
Brentwood, New York
<dobrown@suffolk.lib.ny.us>





Chicago

MUSICAL COLLEGE

Richard Ferrin and Li-Kuo Chang, CMC Viola Faculty

Li-Kuo Chang, appointed assistant principal viola of the Chicago Symphony Orchestra by Sir Georg Solti in 1988, held similar positions in China, Europe, and the United States, including assistant principal viola of the Denver Symphony Orchestra. A graduate of the Shanghai Conservatory, he was the first violist to win the Young Artist Competition in Shanghai. In the United States he studied with Francis Tursi at the Eastman School of Music, and with Milton Thomas, Donald McInnes, Paul Doktor and William Magers.

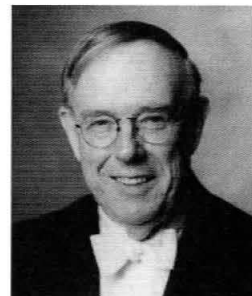
Li-Kuo Chang has appeared as soloist with the Chicago Symphony Orchestra, Phoenix Symphony, and the Shanghai Symphony Orchestra; in chamber music performances at the Los Angeles Music Center, at Le Gesse Festival in France and the Taipei Music festival in Taiwan, to just name a few. He has taught and performed at the Affinis Music Festival in Japan since 1992.



Li-Kuo Chang

Richard Ferrin, violist with the Chicago Symphony Orchestra since 1967, has enjoyed a distinguished career as soloist, chamber musician, symphony member and teacher. Concertmaster of the Interlochen World Youth Symphony as a teen, he studied viola and violin at Eastman and the University of Southern California, at the Sibelius Academy in Helsinki, and visited the Soviet Union in 1962 to study pedagogy in Leningrad, Moscow, Kiev and Odessa.

Richard Ferrin has been soloist with the Chicago Symphony Orchestra, Eastman-Rochester Symphony Orchestra, the Finnish Radio Orchestra, and the Houston Symphony, and in 1986 gave the first performances of the Bartok *Viola Concerto* with the Shanghai Symphony Orchestra and the Central Philharmonic Orchestra in Beijing. As a violist of Chicago Pro Musica, he has performed at international festivals in Japan, Australia, Spain, Germany, and the former Soviet Union.



Richard Ferrin

Mr. Ferrin and Mr. Chang's string faculty colleagues at Chicago Musical College include violinists Cyrus Forough, Joseph Golan, Yuko Mori (in 1999), and Albert Wang, cellist Natalia Khoma and John Sharp, and bassist Stephen Lester.

To find out more about the Orchestral Studies Program, write or call Mr. Bryan Shilander, Assistant Dean, College of the Performing Arts, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605; 312-341-3789.

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*Send this form with check to Ellen Rose, AVS Treasurer, 2807
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* persons who have been regular members for at least eight years, who have passed their 65th birthday, and who choose to be classified as emeritus members

For membership inquiries and address changes, contact Catherine Forbes, AVS Secretary, 1128 Woodland Dr., Arlington, TX 76012 (e-mail: CFORBES@UTARLG.UTA.EDU)

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[†]Muir String Quartet member
^{*}Boston Symphony Orchestra member

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