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American Viola Society

OFFICERS

Peter Slowik
President
Professor of Viola
Oberlin College Conservatory
13411 Compass Point
Strongsville, OH 44136
peter.slowik@oberlin.edu

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Editor: Kathryn Steely

Assistant Editor for Viola Pedagogy: Jeffrey Irvine

Assistant Editor for Interviews: Thomas Tatton

Production: Quinn Warnick

Advertising: Jeanette Anderson

Editorial Office:

Kathryn Steely

School of Music

Baylor University

P.O. Box 97408

Waco, TX 76798

Kathryn_Steely@baylor.edu

Advertising Office:

Crandall House West (CRWH)

Brigham Young University

Provo, UT 84602

(801) 378-4455

Fax: (801) 378-1127

hpc@byu.edu

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FROM THE PRESIDENT

CHANGE! Do you, like many, shudder at the thought of change? Most of us prefer to keep things as they are, especially if we have built up comfortable and reliable systems in our lives. The thought of change is on my mind a lot these days as I move to my new appointment as professor of viola at Oberlin College. It seems to me that change appears in our lives in two ways—involuntary (forced) change and voluntary (chosen) change. Our response to the stimulus of change dictates the success of the new venture.

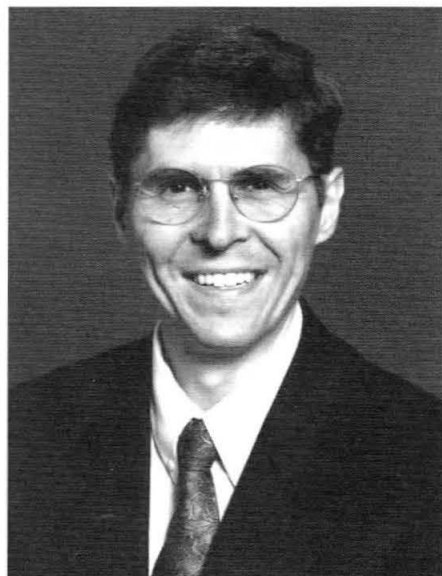
An involuntary change for the Society was the retirement of David Dalton after numerous years as the editor and guiding force for *JAVS*. Our thorough search for his replacement, spearheaded by the unflagging efforts of Catherine Forbes, yielded a number of highly qualified candidates. After careful review of submitted materials, the Publications Committee unanimously chose Kathryn Steely, professor of viola at Baylor University, as the new *JAVS* editor. The Executive Board is excited about Kathy's skill, vision, and dedication. Welcome aboard, Kathy!

An entire afternoon at the board meetings in Guelph was devoted to making the journal an even more valuable resource for AVS members. We intend to maintain the fine traditions in form and content established by David Dalton and also try a few new ideas, such as including more pedagogical articles, regular chapter news from each of our vital local chapters, and increased solicitation and publication of student-composed articles. We hope to be "on target" with any additions we make to *JAVS*—but the only way we'll be sure the journal serves you is if we hear from you. Feel free to contact either Kathy Steely or me with comments and suggestions for *JAVS*.

Sometimes even a positive change is hard to make. Such is the case for me, as I leave dear friends and the warm Chicago viola community for the exciting curriculum and new faculty colleagues at Oberlin. At the Guelph board meetings, the AVS board voted to make a difficult change—to make a modest dues increase beginning with the year 2000 (for full details see the board minutes on page 72). The board felt that this change was necessary to allow our society to better serve our members. We would like the Society to become a valuable clearinghouse of information for "in-the-know" AVS aficionados and the general public alike. Toward that end, the board authorized two important projects for the year 2000: (1) publication of a geographically based teacher directory and (2) increased support of the activities of the viola web site, *viola.com*. We appreciate your interest and involvement in the development of these projects as we work to make AVS and *viola.com* household words—the place that violists will go to connect with each other.

Finally, a word about change relative to the Congresses. The Guelph Congress presented a marvelous variety of inspiring performances, thought-provoking lectures, enticing commercial displays, and many opportunities for warm fellowship. To Henry Janzen, Ann Frederking, and the entire staff, a sincere thank-you from AVS for being such wonderful hosts! Those of us in attendance at the Congress wish that each of you could have been with us to receive the special energy boost it provided. In the next few years, we will be working to develop regional events (and perhaps slightly alter the Congress format) to try to bring this experience within the reach of each of our members (and our friends, students, and colleagues, too). We hope you will take an active part in this change as it develops—remember that *you* are the American Viola Society.

So, to each of you who has supported me during the last 13 years in Chicago with your friendship, guidance, students, and encouragement, I look forward to continuing our relationship from an exciting new perspective. Bring on the change, and let's all use change as a catalyst for improvement and refinement in our lives and that of our beloved AVS!



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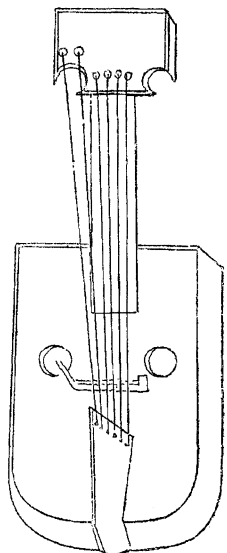
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ANNOUNCEMENTS

From the Editor

Welcome to a new era for the *Journal of the American Viola Society*. As editorial leadership changes, it is important to first recognize the dedication of *JAVS* past editor David Dalton. David has nurtured and tended the journal over the years, guiding its evolution from newsletter format into the beautiful publication we know as *JAVS*. David, many thanks for your tireless effort and hard work!

The journal will continue to serve as a peer-reviewed promoter and publisher of viola-related research. Many features will remain the same, including pedagogy articles, interviews, music inserts, and information of interest to the wider viola community. There are, however, some changes in the works—new features that we hope will make the journal an even more valuable resource to the AVS membership. Here is a sampling of new features to look for in upcoming issues.

- **Orchestral Training Forum.** This new forum will feature viola excerpts from the standard audition repertoire with tips for practice and performance provided by AVS orchestral experts.

- **National Teacher Directory.** *JAVS* is excited to announce publication of a geograph-

ically based teacher guide that will provide contact information and specialization for viola teachers around the country. Your input is vital to the success of this resource, and we invite you to see the following page for additional information. This list will be limited to AVS members and will aid students in connecting with appropriate teachers.

- **The David Dalton Viola Research Competition.** Student participation in the AVS is crucial to the growth and development of our organization. *JAVS* is sponsoring a writing contest for university and college level student research related to the viola. The submission deadline will be 30 April 2000. Look for submission guidelines and contest details in the Winter issue of *JAVS*.

Remember that *JAVS* is *your* journal. Your interest, support, and participation are vital to its continued growth and development. I am honored to serve as Editor of the *Journal of the American Viola Society* and look forward to hearing from you!

—Kathryn Steely
Editor

Call for Submissions

The Journal of the American Viola Society is a peer-reviewed journal committed to promoting viola performance and research. *JAVS* welcomes submission of research documents, dissertations, master's theses, and projects related to the viola, its performance, production, history, and literature. *JAVS* is also pleased to announce the David Dalton Viola Research Competition for university and college level research related to the viola. The

submission deadline is 30 April 2000. Look for further guidelines in the Winter issue of *JAVS*.

Editorial Office:
Kathryn Steely, Editor
Baylor University
School of Music
P.O. Box 97408
Waco, TX 76798
Kathryn_Steely@baylor.edu

AVS National Teacher Directory

The *Journal of the American Viola Society* is pleased to announce the production of the AVS National Teacher Directory. The directory will list teachers by geographic region and will specify all levels of instruction including

specialties. Please take a moment to fill out the form enclosed in the front of the current issue of *JAVS* and return it to the editorial office by 15 December 1999 in order to be included in this important resource.

Primrose Memorial Scholarship Competition

Congratulations to the 1999 Primrose Memorial Scholarship Competition winners!

- 1st Prize—Lawrence Power
- 2nd Prize—Roland Glassl
- 3rd Prize—Elizabeth Freivogel

This year's competition drew applications from 48 contestants, representing 9 countries, including 18 U.S. states and 4 Canadian provinces.

The taped first round was heard in Chicago with Keith Conant, Robert Swan, and Richard Young serving as judges. Six finalists were chosen to continue to the second round.

The second and final rounds were held as part of the XXVIII Viola Congress in Guelph,

Ontario, Canada. The judges were Ralph Aldrich, Alan de Veritch, Hartmut Lindeman, and John White. Third prize was awarded to Elizabeth Freivogel at the conclusion of the second round. In the final round Roland Glassl and Lawrence Power were presented in an exciting concert following the opening ceremonies of the Congress. The large audience in attendance responded enthusiastically to the fine playing by these two young artists.

Lawrence Power (22) is from Bucks, England, and is a student of Mark Knight and Karen Tuttle. Roland Glassl (27) is from Ingolstadt, Germany, and is a student of Atar Arad in Bloomington, IN. Elizabeth Freivogel (21) is from Kirkwood, MO, and is a student of Jeffrey Irvine in Oberlin, OH.

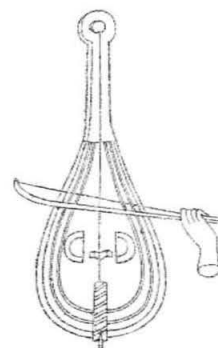


Photo courtesy of Dwight Pounds

Primrose Memorial Competition winners (left to right): Lawrence Power, 1st Prize; Elizabeth Freivogel, 3rd Prize; and Roland Glassl, 2nd Prize

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COMPETITIONS

Corpus Christi International Young Artists Competition

The Corpus Christi International Young Artists Competition for Piano and Strings will be held 25–27 February 2000. First prize includes \$2,000 and a solo performance with the Corpus Christi Symphony. For more information, contact Mary Mayhew.

Mary Mayhew (strings coordinator)
702 Harrison
Corpus Christi, TX 78404.
Phone: (361) 852-5829
Fax: (361) 852-1941
E-mail: memayhew@aol.com

Washington International Competition

The Washington International Competition for violinists, violists, and cellists ages 18 to 28 will be held 24–26 March 2000. Prizes will be awarded up to \$6,000 and include performance opportunities. For more information, contact Carol Wolfe-Ralph.

Carol Wolfe-Ralph
6102 Gallery Street
Bowie, MD 20720
Phone: (301) 464-4148

Lionel Tertis International Competition and Workshop

The 7th Lionel Tertis International Viola Competition and Workshop will be held 19–26 August 2000. The competition is open to viola players of all nationalities. Competitors may not be more than 30 years of age as of 19 August 2000. The workshop is open to all. To receive further information, please contact the Lionel Tertis Secretariat.

Lionel Tertis Secretariat
Erin Arts Centre
Port Erin
Isle of Man
IM9 6LD
British Isles
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Fax: +44 (0)1624 836658
E-mail: erinartscentre@enterprise.net

First, second, and third prizes for previous competitions

First Prize	Second Prize	Third Prize
1980 Paul Neubauer (U.S.)	Kim Kashkashian (U.S.)	Not awarded
1984 Cynthia Phelps (U.S.)	Paul Coletti (U.K.)	Carla Maria Rodrigues (U.K.)
1988 Hsin-Yun Huang (Taiwan)	Jane Atkins (U.K.)	Jean Eric Soucy (Canada)
1991 Not awarded	Tomoko Ariu (Japan) and Andra Darzins (Australia)	Esther Geldard (U.K.)
1994 Gilad Karni (Israel)	Kenta Matsumi (Japan)	Scott Lee (Taiwan)
1997 Roland Glassl (Germany/U.S.)	Steven Larson (Canada/U.S.)	Mikhail Bereznitsky (Russia)

Maurice Vieux International Viola Competition

The 5th Maurice Vieux International Viola Competition will take place in Paris, 14–20 April 2000, within the framework of the “Rencontres internationales de l’Alto” (International Viola Encounters).

This competition, organized by the “Amis de l’Alto” (Friends of the Viola), is open to violists of all nationalities, born after 14 April 1968. It will take place at the Conservatoire de Paris and at the cité de la musique.

The jury, chaired by Marc-Olivier Dupin, will be composed of Gérard Caussé (France), Bruno Pasquier (France), Michaël Lévinas (France), Tabea Zimmermann (Germany), Thomas Riebl (Austria), and Jesse Levine (U.S.).

The jury will select the candidates to participate in the competition. Each candidate’s recording should include the following:

1. Johann Sebastian Bach: An excerpt (10’) from one of the 6 Sonatas and Partitas (BWV 1001–1006, originally for solo violin) or from one of the 6 Suites (BWV 1007–1012, originally for solo cello).

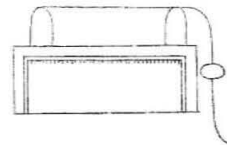
2. An excerpt (10’) from a work of the applicant’s choice.

The preselection jury will listen to the anonymous recordings. Any identifying information on the recording will be erased prior to the jury’s listening.

Applicants will be informed of the results by mail in mid-March 2000. Registration of the selected applicants will then be definitive.

The recordings will not be returned to the contestants.

For more information, see the official web site for the competition at <http://assoc.wanadoo.fr/amis.alto>



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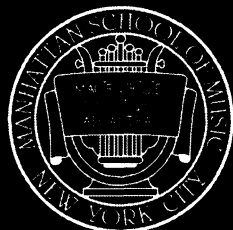
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THE ALFRED SCHNITTKE VIOLA CONCERTO

A Heroic Concerto: Alfred Schnittke's Legacy to the Viola

by Michael Lawrence Hall

Some of the most rewarding and highly regarded compositions in music history have evolved as a result of a close collaboration between composer and performer. One of the most famous examples in music history is Johannes Brahms and clarinetist Richard Mühlfeld. A more recent collaboration existed between the composer Alfred Schnittke (1934–1998) and the violist Yuri Bashmet (b. 1953). Combined, Bashmet and Schnittke have greatly elevated the viola's stature during the last 13 years.

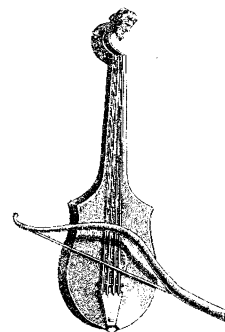
Yuri Bashmet, called the best violist in the world by the *New York Times*,¹ makes 180 solo appearances each year. The youngest musician ever appointed to teach at the Moscow Conservatory, he founded and conducts the Moscow Soloist Chamber Orchestra. At the age of 45, he is the dedicatee of 36 concertos.

The most recorded and performed contemporary classical composer of the last two decades, Alfred Schnittke has produced a small yet significant volume of works featuring the viola.² Inspired by Bashmet, Schnittke composed the Concerto for Viola and Orchestra (1985), Monologue for Viola and String Orchestra (1989), Concerto for Three for Violin, Viola, Cello, and Orchestra (1994), as well as a small unaccompanied work entitled *For the Ninetieth Birthday of Alfred Schlee* (1991). Greeted with immediate success, the Schnittke's Viola Concerto has quickly established itself in the repertoire.

The Viola Concerto, dedicated to Bashmet, is a highly complex and moving composition. Schnittke composes in a style he calls Polystylism. This technique utilizes quotation and imitation of past and present compositional styles to create stylistic juxtapositions, inducing powerful contrasts between sentimental nostalgia and savage irony. An excellent example is Schnittke's Concerto Grosso No. 3. The opening to the work imitates Bach's Brandenburg Concerto No. 3. As the piece progresses, every feature implying Bach begins

to liquidate. Rhythms become skewed while chromaticism increases. The subtleness of the transformation creates the illusion that the listener is looking at a familiar object, yet gaining a new perspective through a prism. Polystylism relies on the ability to skew standard procedures in structure, rhythm, and harmony. As a result, implied commentaries and programs abound in Schnittke's music. Schnittke often cites Mahler and Shostakovich as his main influences.³ Like these predecessors, Schnittke adeptly manipulates styles to imply commentaries, producing the intensively ironic character that grants his music its power.

The Concerto, organized into three movements with the second and third being *attacca*, has been called one of Schnittke's most powerful compositions utilizing Polystylism. The structure of the piece suggests a large arch form with a movement order of *Largo, Molto Allegro, Largo*. While the Concerto is not as programmatic as *Harold en Italie*, Schnittke has provided an insight into the Concerto's meaning. He describes the first movement, a short *Largo*, as a prelude to life. The second movement, *Allegro Molto*, Schnittke says "depicts a frenetic chase through life" with moments of sweet innocence.⁴ The soloist is cast as a heroic figure struggling against a tumultuous life with intense determination and bravery. The Concerto intersperses nostalgic remembrances of the past with sweet interludes like mirages in a desert. One example of this process pays homage to the use of Beethoven's *Moonlight Sonata* in Shostakovich's Viola Sonata. After Schnittke has succeeded in fooling the hero into a false sense of security, the nostalgic mirage violently evaporates and thrusts the hero back into the frenzied chase of the present. This sequence occurs several times during the second movement. After a series of small cadenzas, intended as outbursts from the hero, an extended cadenza intensifies the hero's cries of defiance. The resolution of the cadenza is triumphant for the hero. Like Don Quixote,



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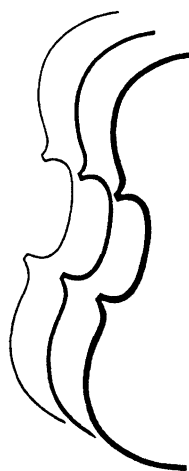
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this hero seems forever lost in a dreamworld of victories without recognizing actual losses. Schnittke describes the third movement, *Largo*, as “a slow, sorrowful review of one’s life at the threshold of death.”⁵ Here the hero constantly wards off his impending doom. Again, Schnittke allows the hero to reflect upon happier times in his life before being abruptly transported to the present battle with death. While the Concerto has a pitch center of A, Schnittke allows the ending to fade away with the solo viola alternating between the pitches C-natural and C-sharp. Yuri Bashmet describes this ending as “the hero’s refusal to accept defeat while the clenches of death draw tighter and tighter.”⁶

Central to Polystylism is the juxtapositioning of multiple compositional styles. The Concerto contains serialism, quasi-Romantic passages, classical cadences, microtonality, minimalistic sonorism, and modality. While using a wide variety of styles should promote extreme sectionalism, Schnittke avoids creating a musical collage by skillfully connecting the sections with compositional features common throughout the work. A simple example is Schnittke’s use of a serial row. The row creates a musical anagram based on Bashmet’s name.

Musical Notation:

B \flat , A, E \flat , C, B, E, C \sharp , F \sharp , F, D, A \flat , G

Alphabetical Equivalent:

B A S H_(M) E_(T)

Fig. 1. Serial row and anagram identification

Schnittke’s use of the row is limited. To maintain the anagram’s significance, the row is presented in the Po form more than any other form. The row is also placed in retrograde and inverse-retrograde form. Although the row is used in many characters, the solo viola often presents it within a long melodic context. The motif is used often enough to almost qualify as a *cantus firmus*.

Functioning like a spine connecting the entire work, extended chromatic scales lie hidden within the texture of disjunct figures. Entire sections of the work, if reduced to a common octave, reveal chromatic scales previously displaced by intervals of a major 7th and a minor 9th. So pervasive is this method that

the “Bashmet” row often acts as a connecting feature between chromatic motion. In its original form, the row is often approached by a B-natural yielding the chromatic half-step to the B \flat and A in the row. As the row ends with the pitches A \flat and G, the following section often continues with chromatic motion to G \flat or A \flat , depending on the intended direction of the line. The use of the “Bashmet” row and interwoven chromatic scale allows Schnittke to integrate multiple styles of composition without sacrificing structural unity. The emotional impact of the work combined with its unique structural unity elevate the Schnittke Viola Concerto to one of the premiere compositions of the 20th century.

From a technical standpoint the Schnittke Viola Concerto is one of the most challenging in the repertoire. Endurance is an issue since the solo part contains few moments of rest during the 32-minute performance. The performer is confronted with such challenges as extended perpetual motion sections in double-stops, extreme register leaps, long lyrical phrases, short accented gestures, and left hand pizzicato with arco accompaniment. Certainly other concertos contain these features, but not often to the extent of difficulty or length found in the Schnittke.

Evidence of the Concerto’s popularity can be found in the number of recordings currently available. To date, six recordings of the Schnittke Viola Concerto have been produced, remarkable considering the work is only 14 years old. In contrast, the Walton Viola Concerto waited almost 60 years before achieving its sixth commercial recording. Bashmet has twice recorded the Schnittke, and Kim Kash-kashian, Nobuko Imai, Tabea Zimmermann, and Isabelle Van Kuelen have also recorded the work. While each recording offers a unique interpretation, Bashmet’s RCA recording of 1991 is by far the most convincing. He navigates the complex score with impeccable intonation and astonishing articulation, drawing upon an infinite number of tone colors by masterfully manipulating the bow. Van Kuelen also delivers a strong performance, yet its character is not so deep or personal as Bashmet’s.

Until July 1996, purchasing a performance copy of the Concerto was virtually impossible. My only source during four years of research





was a copy of the solo viola part in manuscript form, graciously donated to me by Daniel Benjamini, and a G. Schirmer approved xerox copy of the score, also in manuscript. Today, obtaining music for the Schnittke Viola Concerto is simple. Sikorski Verlag publishes a piano reduction of the Concerto with solo part that can be ordered via G. Schirmer.⁷

It is a very exciting time to be a violist. More than any other time in history, composers are feverishly producing new works for the viola. Recent concertos by Michael Colgrass (1985), David Ott (1988), John Harbison (1989), Toru Takemitsu (1989), Giya Kanceli (1990), Tod Machover (1991), and Sofia Gubaidulina (1997)⁸ represent a small list of works enriching the viola repertoire. While several catalysts are responsible for this ongoing boom in new works, the emergence of a talented and internationally acclaimed group of viola soloists is the most significant. Performers like Kim Kashkashian, Rivka Golani, Paul Neubauer, Gérard Caussé, Tabea Zimmermann, Philip Dukes, and Nobuko Imai are blazing new paths and redefining the perceived role of the viola by promoting new compositions, expanding its audience, and elevating performance techniques and expectations. In this exciting expansion, the collaboration between Yuri Bashmet and Alfred Schnittke has certainly done its share. ¶

NOTES

1. The *New York Times* has written two extensive articles on Yuri Bashmet. Allan Kozinn, "A Soviet Violist

Stars with Baton and Bow," *New York Times*, 18 October 1990, C16; Robert Schwarz, "The Accidental Violist," *New York Times*, 17 November 1996, 2/31.

2. Alexander Ivashskin, *Alfred Schnittke* (London: Phaidon Press, 1996). This is currently the only biography on the composer in English, although many exist in Russian, German, Polish, and Danish.

3. John Webb, "Alfred Schnittke," *Tempo* 182, September 1992, 19–24.

4. *Alfred Schnittke Zum 60. Geburtstag: Eine Festschriften*, (Hamburg: Sikorski, 1995).

5. Ibid.

6. Yuri Bashmet, interview by author, tape recording, New York City, 12 December 1996.

7. The music may also be ordered directly from Sikorski Verlag, Hamburg, Germany. Phone number: 01-4940-449-468.

8. Sofia Gubaidulina's concerto, dedicated to Yuri Bashmet, was given its world premiere by the Chicago Symphony with Bashmet as soloist in Chicago on 17 April 1997. The finished score was delivered to Bashmet during our interview in New York City.

Michael Lawrence Hall received his B.M. from Ball State University, where he was a recipient of the Young Artist Award and the Muncie Symphony Scholarship. He received his M.M. from the College-Conservatory of Music at the University of Cincinnati. Michael is currently completing his doctorate at the University of North Carolina at Greensboro with a dissertation tentatively titled "Polystylism and Structural Unification in the Alfred Schnittke Viola Concerto."

Erratum

Please note that the following biographical sketch was inadvertently omitted in *JAVS*, Volume 15.1, following Mr. Everett's article, "The Viola Music of William Wolstenholme." Our sincere apologies!

William A. Everett is assistant professor of music history at the Conservatory of Music, University of Missouri-Kansas City. He previously taught at Washburn University, in Topeka, Kansas. He is a violist with the Northland Symphony Orchestra (Kansas City) and the Lawrence (KS) Chamber Orchestra. He has previously published articles on viola music by Frank Bridge and Ralph Vaughan Williams in the Journal of the American Viola Society. His viola teachers include Susan Schoenfeld and Barbara Hustis.

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Claudine Bigelow has been appointed to BYU's viola faculty upon the retirement of David Dalton. Claudine has many outstanding performances to her credit, including chamber music performances at the Smithsonian Institution, the National Gallery of Art, and with University of Maryland faculty chamber music ensembles and the National Symphony Orchestra. In connection with doctoral studies at the University of Maryland she studied with Michael Tree and Her scholarly writings have been published and favorably reviewed in respected journals. She will serve as coordinator (or chair) for the viola area. She has been appointed to the graduate faculty of the School of Music, representing the string division, and will also teach string literature.



Vesna Gruppman holds a doctorate in violin and viola from the Moscow Conservatory, where she studied with David Oistrakh and Yuri Yankelovich. She won the International Violin Competition in 1976 and has appeared as violin soloist with the Prague Philharmonic, the Moscow Philharmonic, the Munich Chamber Orchestra, and as viola soloist with the Edmonton Symphony, Ukraine Philharmonic, the San Diego Chamber Orchestra, the Florida Philharmonic, the Beethoven Philharmonic (London), and in recital at London's Wigmore Hall and St. John's Smith Square, Kiev's Philharmonic Hall, and Mozart's Bertramka in Prague. She has recorded, as violist, the original version of the Brahms F minor quartet with principal players of St. Martin in the Fields. Among many prominent reviews the *Classical CD Digest* mentions her "electrifyingly intense, ripe-toned viola playing." At BYU she coordinates the activities of the violin area and teaches 8 violinists and 4 violists.



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LETTER FROM GUELPH

The XXVII International Viola Congress

by Thomas Hall

The City of Guelph, Ontario, Canada, was the gracious host for the XXVII International Viola Congress, which convened on Wednesday, 9 June 1999, and dismissed Saturday night, 12 June, after four days and evenings packed with viola-oriented activities. These annual middle-fiddle events, held at sites alternating between Europe and North America every year, are simultaneously invigorating and draining and are certainly never dull. This Congress in Guelph was no exception.

Guelph is a city of about 96,000 souls. It lies 45 miles southwest of Toronto's Lester B. Pearson Airport. Although this area is largely farm country, Guelph has unusual features you wouldn't expect. The terrain is gently hilly and wooded in part, there is a river (greatly misnamed "Speed River") wandering prominently through the downtown, and the Guelph skyline is dominated by a fairly large Roman Catholic church of convincing Gothic architecture. With the river, the hills, and the town's early 19th-century founding, it's probably not surprising that there are few right-angle intersections, that street names change quite arbitrarily, and that, in general, finding one's way around is a challenge.

The name "Guelph" is, by itself, something of a curiosity, with its proper pronunciation not immediately obvious to an interloper. During the Congress, it was asked, "How do you properly pronounce the name of your fair city?" The responses were nearly as numerous as the number of persons asked, and varied from "Guweelf" to "Elf" to "Welf" to "Cooolf" (rhymes with "wolf"). Several tourist guides refer to Guelph as "The Royal City" and to John Galt, the Scottish novelist and biographer of Lord Byron, who founded the village in 1827. The name that Galt gave the new village must hark back to "Welfs," the family name of the British-German house of Hanover.¹

The XXVII International Viola Congress was held in River Run Center, in central Guelph. River Run Center opened in 1997

and houses a main theater, exhibition space, and an expansive lobby that served as the venue for lectures. The hall itself seats 750 or so and has absolutely magnificent acoustics, perfect for a viola congress. It is austere modern, almost devoid of decoration, with the main floor in three sections, a balcony, and boxes on both sides, in the usual manner. The exhibition hall served as the place for commercial exhibits, including ample space for 20 luthiers and bow makers, music dealers, and string and accessories representatives.

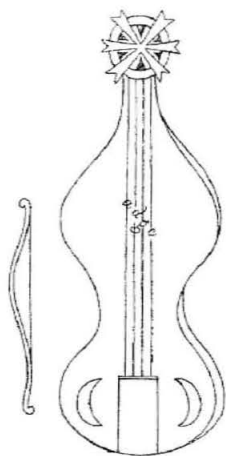
The schedule of events for this Congress was very dense, opening at 8:00 A.M. daily and extending, sometimes without meal breaks, until 10:00 P.M. or so, after an evening concert.

WEDNESDAY

At 9:45 A.M., Wednesday, 9 June, the affable Henry Janzen, host chairman of the Congress and President of the Canadian Viola Society, officially launched proceedings with witty remarks of welcome. The XXVII International Viola Congress came close to being cancelled when fewer than one hundred participants had registered by early May and the financial deficit was projected in the neighborhood of \$25,000. Fortunately, bravery prevailed, and we went on to enjoy a meeting of enrichment and high quality. Tastefully brief remarks by Peter Slowik, President of the American Viola Society, and David Dalton, President of the International Viola Society, followed.

Lisa Hirschmugl, coordinator of the Primrose Competition, then appeared on stage to introduce the final round of this year's contest. The first performer was second-prize winner Roland Glassl, a young German who played the Walton Concerto, the Cadenza from the Penderecki Concerto, and the Primrose transcription of the Paganini Twenty-fourth Caprice. His playing was magnificent—close to flawless technically, artistic, ardent, and with a beautiful large sound. Then came first-prize winner Lawrence Power, a young man from London, who played the





Schnittke Concerto, the Hindemith Sonata Op. 25, No. 1, and Primrose's transcription of La Campanella by Paganini. What a shame these two young artists had to be competing in the same year, since they were as evenly matched players as one could imagine. The jury, which had the unenviable task of choosing between the two, consisted of Ralph



Roland Glassl, final round Primrose Memorial Scholarship Competition

Aldritch, Hartmut Lindemann, Alan de Veritch, and John White [Ed. Note: See p. 9 for more information on the Primrose Scholarship Competition].

The next event, held in the expansive lobby of the River Run Center, was a lecture by

John White, who might be accurately described as "Mr. Viola" of the British Isles. Author of *An Anthology of British Viola Players*,² Mr. White is currently preparing a biography of Lionel Tertis and is immanently qualified to speak on the topic "Tertis and the English School of Viola Playing." His talk was richly illustrated with vintage recordings of British violists at work, for example, Rebecca Clarke playing the Mozart *Kegelstatt Trio*, Winifred Copperwheat playing the *Ballad* from the Ralph Vaughan Williams Suite, and Watson Forbes playing Grainger's *Sussex Mummers Carol*. Some of these examples were remarkable, and all were interesting.

Three Canadian violists presented the afternoon concert of 20th-century music for viola, largely by composers not widely known. Robert Verebes, David Samuel, and Steve Larson were the violists, assisted by the able pianist Beth Ann de Sousa. The most memorable work of this program was *Rondel for Solo Viola* by Richard Rodney Bennett, beautifully presented by Steve Larson, a winner at the 1997 Tertis competition on the Isle of Man who teaches presently at the Hartt School in Hartford, Connecticut.

A favorite feature of Viola Congresses is the luthier's demonstration. Twenty or so viola makers presented their instruments on a long table at the front of the lecture space. Steve Larson played the opening of *Der Schwanendreher*, the opening of the Bloch Suite, a D₄ major scale in first position, and a three-octave



Shirley Coe, Robert Slaughter, Russell Coe, and Michael Palumbo enjoy the luthier's exhibits



Rivka Golani and pianist Beth Ann de Sousa



E-major scale (if memory serves) on each instrument. Information on the year of the instrument, size, in some cases model, and the asking price was available. Luthiers represented included Sarah Beaton, Eric Caldwell, Bronek Cison, William Dodd, Richard Duplain, Zsolt Felegyhazy, Guy Harrison, Martin Héroux, Stanley Kiernoziak, Thurmond Knight, Alex Lewand, Johann Lotter, Peter Mach, Quentin Playfair, David Prentice, Caitlin Pugh, Vanna So, Greg Walke, Isabelle Wilbaux, and Mark Womack. Once again, the quality of the instruments demonstrated was amazingly high.

The first evening concert was given by Israeli-born violist Rivka Golani, who has been prominent in Toronto musical circles for many years. She is associated with numerous 20th-century viola works written for her. For this recital, she programmed the first two Unaccompanied Cello Suites by Bach. Played one after the other, these performances were quite traditional, unadorned, using slower tempos and 19th-century dynamics. The slower, lyrical movements were particularly expressive. Pianist Beth Ann de Sousa joined Miss Golani for two Schumann selections: *Five Folk Melodies*, originally for cello and piano, and *Märchenbilder*, the only piece on the program originally written for viola. The last movement of the *Märchenbilder* was especially slow and beautifully played by both performers. The Bach *Chaconne* rounded out the program.

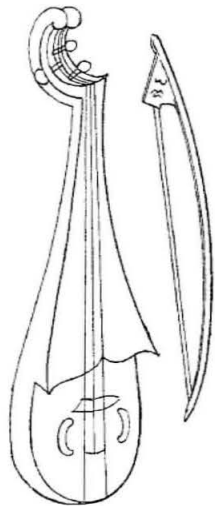
THURSDAY

Michael Kugel, the Russian-Israeli virtuoso and composer who now makes his home in

Belgium, gave a master class with about 70 people in the audience, shortly after 9:00 A.M. His manner with the two students was gentle, thoughtful, completely convincing, and effective. The first student, third-place winner of the Primrose competition Elizabeth Freivogel, played the first two movements of the unaccompanied cello Suite in D-minor by Bach. Kugel emphasized the importance of harmonic understanding and voice leading in single-line counterpoint. He used the analogy of a performance being "like a construction . . . good architecture." The second player was Roland Glassl, the runner-up in the Primrose contest. He played the Penderecki Cadenza, demonstrating again that he is a magnificent player. Kugel emphasized that "music is a language," that performing is like "telling," and that certain musical events are universal symbols in more than one style or era—"the descending half-step is a sob or crying." Body language is important; "every movement or attitude on stage sends a message." "Our instruments are like tools for building fine architecture." "There should be many characters or words in your telling."

After the Kugel master class, Alan de Veritch spoke on "Making a Living with the Viola." Until recently Alan was a long-time resident of the Los Angeles area and is thoroughly familiar with the opportunities in that city. Full of understanding, he enjoys good business instincts and his talk was packed with common sense and practical advice.

Thursday afternoon Hartmut Lindemann and Leslie De'Ath, another capable staff pianist,



gave a recital that was a Congress highpoint. Mr. Lindemann, trained in his native Germany, enjoyed a successful career in Australia and has recently reemigrated to his homeland. After a colorful and artistic presentation of the Sonata for Viola and Piano by Rebecca Clark, he played the *Concert Piece* by Georges Enesco, followed by *Preludium* and *Allegro* by Fritz Kreisler. Next came the *Capriccio op posth.* by Henri Vieuxtemps, a work for solo viola. This was filled with chords and double-stops, so Mr. Lindemann used a "Bach Bow," a short and exaggeratedly convex bow, featuring loose hair, conducive to playing on more than one string. It did make for wonderfully legato chords and double-stops. The program finished with two virtuoso selections with piano accompaniment: the Paganini/Kreisler *La Campanella* and the premier performance of Lindemann's arrangement of *Zigeunerweisen*, Op. 20, by Sarasate. They were filled with off-the-string bowings, harmonics, double-stops, and other violin tricks amazing to see done on the viola. There were two welcome encores: *Beau Soir* by Debussy and Hubay's *Zephyr*.

An ensemble courting the lighter muse offered music on Thursday and Friday prior to the evening events. Thursday evening, just before the Congress banquet, a jazz ensemble called Blues Viola Music led by George Andrix offered some diverting popular selections. On Friday there was a presentation of traditional Jewish Klezmer music by Dan Golden and the Hot Latkes Klezmer Band.

The venue for the Thursday evening banquet was the Cutten Club, a private golf club located out of the downtown area, close to the University of Guelph. After the dinner, the AVS presented its Founders Award to Lisa Hirschmugl, this year's Primrose Memorial Scholarship Competition organizer, and to Canadians Jutta Puchhammer-Sédillot, Ann Frederking, and Henry Janzen, who were largely responsible for the Guelph Congress. The Maurice W. Riley Award was given to Thomas Tatton and Alan de Veritch, two past presidents of the AVS. The AVS Career Achievement Award was given posthumously to Paul Doktor and Walter Trampler. Alan de Veritch and William Preucil appropriately made the presentation speeches. Honorary memberships in the Canadian Viola Society were awarded to John White and Baird Knechtel. Sponsors were also acknowledged: D'Addario Strings, James Knowles, The Kun Shoulder Rest Co., Allen Lee (for web site support), Shar Music Co., Stanley Solomon, the Super-sensitive Misical String Company, the University of Guelph and its Department of Music and Fine Arts.

FRIDAY

Friday, 11 June, at 9:15 A.M. the first of three fascinating and informative lecture demonstrations, titled "Human Physiology and String Playing," was presented by Christine Harrison, a Toronto free-lance violinist and teacher with a long and horrible history



Jutta Puchhammer-Sédillot, Henry Janzen, and Ann Frederking at the Cutten Club



*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, the Phoenix Symphony, and the Shanghai Symphony Orchestra. He has performed chamber music 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. He has studied 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 Robert Chen, Cyrus Forough, Joseph Golan, Yuko Mori, and Albert Wang, cellists Stephen Balderston, Natalia Khoma and John Sharp, and bassist Stephen Lester.

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

Scholarship auditions will be held in Chicago during February and March 2000.

Admission auditions are scheduled throughout the year by appointment.



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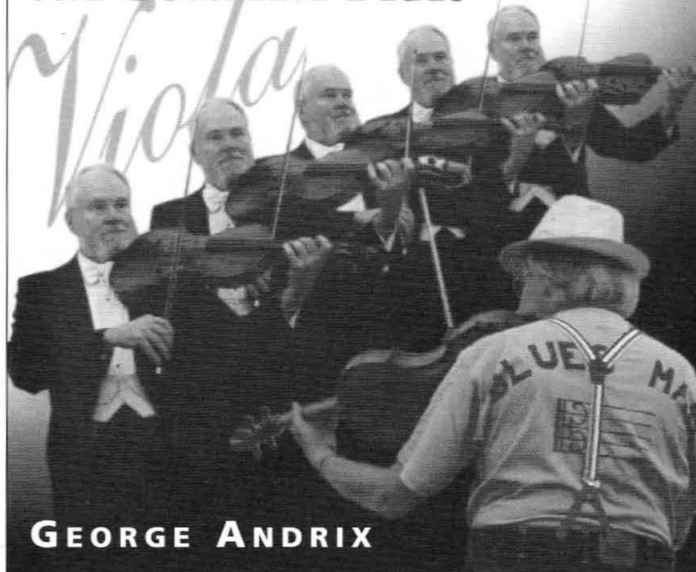
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Linda Ghidossi-de Luca
1977 Masters Juilliard

Principal: New Century Chamber Orchestra,
Berkeley, Santa Rosa, and Vallejo Symphonies.

*recorded Shostakovich Symphony for Strings Opus 110a,
New Albion Records C.D. Written with the Heart's Blood,
1996 Grammy Nominee

*recently recorded Ginastera Concerto for Strings, d'Note
Records, not yet released.

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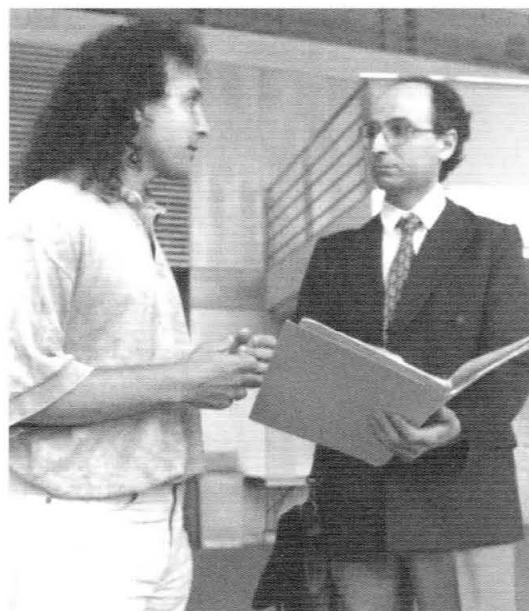


Christine Harrison and Barbara Paull with "Albert" the skeleton

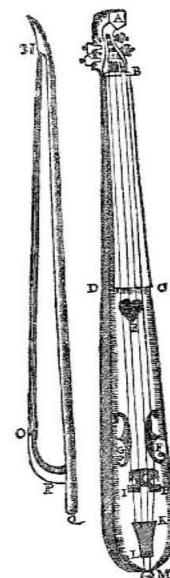
of performance-related injury, and Barbara Paull, a British-trained physiotherapist who specializes in musicians' orthopedic problems. Barbara is responsible for Christine's complete rehabilitation, which was accomplished with applied orthopedic knowledge, exercise, and sensible regimens. These sessions, held in the bright and sunny glass-walled lobby, called for many lecture aids: a plastic human skeleton (full-sized, named "Albert"), a real spinal column, a real human hand (bones only), large anatomical charts of muscles, nerves, bones, etc., and various visual projectors. Although the acoustics of the lobby did not aid in sound projection, what could be heard really seemed to make sense: for example, "basic anatomy understanding is important for musicians," "all (spinal) discs deteriorate with age," and "musicians are like athletes." They continued in the afternoon session using audience members as volunteer models, highlighting posture, especially neck position, and suggesting stretching and rotation exercises to be done before playing.

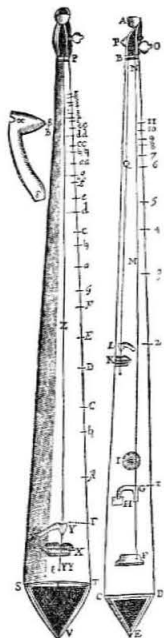
Carlos María Solare presented a lecture-recital titled "Argentinean Composers." He spoke briefly about the composers and their music and then performed the works, with Beth Ann de Sousa helping at the piano. Solare was born in Argentina but moved to Germany in 1980, where he is studying musicology. The first work was a sonata for viola and piano by Carlos Gustavino, a pleasant three-

movement work, squarely in the late 19th-century tradition. Next came *Dos elegias y epílogo* by Pedro Sáenz (1915–1995). These were beautiful melodic statements, well suited to the viola. Gerardo Gandini wrote the next work, *Oneiron*, which was the first piece presented at this Congress to use what have come to be called "extended techniques." Although he studied with Ginastera, who is not known for his restraint, this piece was essentially quiet, with the piano contribution bordering on minimalism. The next composer featured



AVS Board member Paul Coletti and Carlos María Solare





was Juan María Solare, brother of the presenter. *Trenodia* is a 12-tone work for unaccompanied viola, in the form of a sonata movement. *Le Grand Tango*, by Astor Piazzolla (1921–1992) closed the program. Originally for cello, this piece was transcribed for viola by the composer.

Later that afternoon another Congress high-point commenced—a program featuring viola-ensemble music, and for those of us who revel in the unique sound of multiple violas, this was a treat to be treasured. First came Bratsche con Brio, from The University of Texas at Arlington, coached by Catherine Forbes, who is professor of viola at that institution. They opened with *Night*, a viola quartet by Alan Shulman. The players were Jenny Butts, Cameron Raecke, Cody Russell, and Glori Vela. The piece is not technically demanding, but atmospheric, using a Debussy-like harmonic vocabulary. Then followed George Chave's Viola Sextet (1998) commissioned by Bratsche con Brio. The added players were Darren Crimmins and Cathy Forbes. A good contrast to *Night*, Chave's work is more rhythmical and a bit more virtuoso. Principal material moves from player to player so that all six have prominence at one time or another.

Next there was unmasked fun: *The Ride of the Valkyries*, arranged by Ian Pillow for multiple violas and crash cymbals. For this premier performance, the Bratsche con Brio six were assisted by Peter Slowik, Pamela Goldsmith, Kathryn Steely, and Jeffrey Irvine. A

social scientist on the faculty of the University of Guelph, David Knight was the tasteful but enthusiastic cymbals player. What a success! And how did Wagner mis-orchestrate the original so completely? You could smell the hot breaths of the angry horses; the winged helmets and swords sparkled in the clouds; the eight maidens' "Hoyotoho!"s and "Heiaha!"s thundered wildly through the forests. The only problem was its brevity; the original takes more than eight minutes. They should have played it twice, at least!

The Boston Viola Quartet (Francis J. Grimes, Dorcas McCall, Don Krishnaswami, and Jennifer Shallenberger), four young professionals who have been together since 1994, closed the afternoon program in fine style with another after-sundowner: *Nachstück*, Op. 34, by Max Ritter von Weinzierl (1841–1898).³ This is a lovely sectional work and a real addition to the multiple-violita literature. This fine concert closed with the Fantasy Quartet for Four Violas by York Bowen. A fine work, squarely in the "British viola renaissance" tradition (to quote Tully Potter), it is always a pleasure.

Friday evening, the electronic age made its appearance at the Guelph Viola Congress. Rozanna Weinberger played *Hellenic Tryptich* by Jack Gabel. The work is presented in three sections, "Hera's Wrath," "Nemesis' Pleasure," and "Echo's Farewell." It is for amplified and electronically altered viola and tape, sounding completely electronic in origin. The general



The Boston Viola Quartet



Combined high school and university student viola ensemble



dynamic level was *very* loud, with the viola contribution quite furiously athletic. Rhythmically, the prevailing ambience was that of serious frenzy.

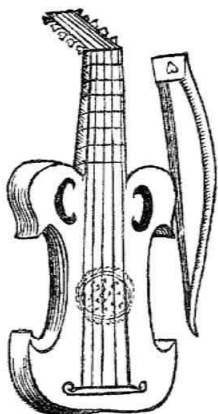
After some stage lighting and music stand adjustments, Laura Wilcox, a fine violist who divides her time between Montreal and São Paulo, Brazil, performed two pieces by Sergio Barroso: *Viejas Voces*, for unaccompanied viola, followed by *Sandunga*, for viola with electronic tape accompaniment. *Viejas Voces* is filled with "extended techniques" (which Wilcox accomplished with seeming ease), rough bowing, long glissandos, harmonics, chords with odd dissonances, minimalist patterns, extended ranges, and frantically fast passages. Before *Sandunga*, there was more adjustment of music and stands as well as fixing of sound pick-up on the bridge and adjustment of connections. This electronic contribution seemed to have directional or spatial quality as it chirped across the stage (batlike noises), moaned, rumbled, and squawked. The viola sound seemed to be only amplified, not altered or manipulated electronically. The tape did a good deal of what might be described as "electronic whistling." The composer was present and was acknowledged from the stage.

Rozanna Weinberger returned and played the first two movements of the G-minor unaccompanied Violin Sonata I (BWV 1001) by Bach, followed by the last work, a "world premier," *Wild Bells*, by Lansing D. McLoskey, a three-movement piece for viola and piano. The

violist was Leticia Oaks Strong, a member of the Los Angeles Philharmonic Orchestra, and the pianist was Timothy Durkovic, who is on the faculty of La Verne University in Southern California. Rather in the style of Bartók, this is real music, with rhythm, melody, harmony, and form, which the listener can perceive, but definitely from the twentieth century. The second movement starts with an unusual use of fast and extended pizzicato. Both players performed the whole work with fine technical control and musical sensitivity. Mr. McLoskey was present and acknowledged the ample applause from the stage.

SATURDAY

The last day of the Guelph Congress, Saturday, 12 June 1999, began shortly after 8:00 A.M. with a master class conducted by Ralph Fielding, a member of the Los Angeles Philharmonic Orchestra viola section and a major force in the new Southern California Chapter of the AVS. The session was titled "Orchestral Repertory" and was handled like a mock orchestral audition. Considering the early hour and the rigor of the past few days, the audience was surprisingly large. This session was followed by Julian Fisher, who is on the faculty of the Royal Conservatory of Music in Toronto and is an examiner for that institution. He explained how the national exam system works in Canada, being much more extensive and specific than our U.S.



Certificate of Merit program. He made available to the audience copies of the *Royal Conservatory of Music Viola Syllabus*,⁴ which is a complete outline of viola and related studies for the various levels of examinations. This is a crystal-clear 45-page document useful for anyone who studies or teaches the viola.

The viola ensemble concert started at 10:15 A.M., with the six high-school aged violists performing two works, each in four short movements. The first, Anton Wranitzky's *Cassatio*, is for five violas (one of the parts used two players); the second, by Guido Papini, was a quartet (two parts used two players). The ensemble standard was lofty, considering the time that coach Thomas Tatton had to work with the players. Jutta Puchhammer-Sédillot, the artistic director of this Congress, coached the older viola ensemble we heard next. This group of six played Introduction and Allegro, Op. 5, by Benjamin Dale. This piece has some real challenges, especially in the intonation department, because of the harmonic vocabulary, but the performance was a pleasure. Next we heard the ensembles together in a new work by Kenneth Martinson, *Fantasy for Twelve Violas*. The morning concert concluded with a special arrangement of the *O Canada*, done for this Congress for multiple violas—in this case 14—as the youthful groups were joined by the coaches.

Barbara Paull and Christine Harrison started their final session at 11:00 A.M. with about 40 persons in attendance. Paull started with the audience doing some exercises standing in place, but the real subject was Repetitive

Stress Injury (RSI) in the shoulder, arm, and wrist and how to avoid it. The skeleton, charts, and audience volunteers were used to demonstrate. The spinal bones and hand were passed around. "If you hold your head on top of your spine many problems will go away." "Never, never, never do weight lifting. Musicians' problems are due to muscle imbalance, not weakness." "There is no way to fix carpal tunnel syndrome. You must stop what you are doing." "The wrist bones are sharp." "The shoulder and arm should be under your ear." "Exercise should not hurt; if it does, you should stop." Using a special meter, volunteers had the strength of specific muscle groups tested. Some were shown to be very strong, according to some charts that took into consideration age, weight, and gender. Satisfaction was very high; many said that this was the best such presentation they had seen. It was truly informative and well organized.

Following lunch there were two sessions about the bow. Mr. Jaak Liivoja-Lorius, who has fine credentials as an instrument expert, gave a talk about the bow, citing its parts and their care. He stressed the importance of re-hairing, the distribution of different thicknesses (more at the tip, more at the frog), proper tension, and length. He also discussed changing the weight (although only slightly) and the camber of a stick. Camber is part of a maker's style, and if it is changed, it should be consistent with the maker's patterns. He discussed windings and leather grips. Silver windings are standard now; whalebone is a premium material because of current environmental concerns.



Pamela Goldsmith bow demonstration

Carleen M. Hutchins

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—*New York Times*, June 14, 1994

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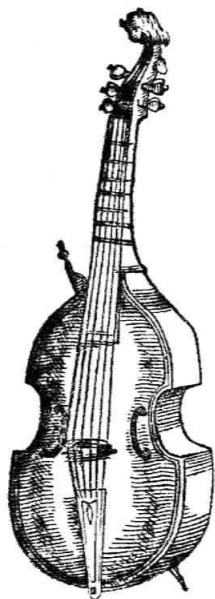
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Kenneth Martinson and Jim Tiller perform the Colgrass Variations for Viola and Four Drums

Pamela Goldsmith then gave a demonstration of 10 new bows, playing similar passages and telling the audience her opinion of the bow after playing. Some were made of traditional pernambuco wood and some were of different new materials. All weighed about 70 grams or a little more and were of basic Tourte design. One was a carbon-fiber model with a cord inside to adjust tension. One was carbon fiber encased in wood, like a pencil. Goldsmith is such a fine player that she probably could perform beautifully with a bow used for archery, so her comments were useful. The new technology is worth watching, especially since the prices of these experimental bows are a fraction of what good traditional bows cost. She finished with a brief explanation of some bow history, complete with a throw-sheet showing bow tips of different makers and the weight of their bows. For performance of baroque literature, she uses a copy of a bow attributed to Edward Dodd.

The afternoon concert was presented by four fine violists and their collaborators, pianist Leslie De'Ath and Jim Tiller, a percussionist with the Rochester Philharmonic Orchestra. First the Sonata for Viola and Piano, Op. 15, by Paul Juon was beautifully played by De'Ath and Roger Myers. This three-movement sonata is a hefty part of the viola literature, but rarely heard. It's in the later 19th-century harmonic tradition and could easily be mistaken as being by a German composer. The

piano is a full partner, and De'Ath used the Steinway with the lid fully open; there was good balance throughout. This was followed by Donald Maurice, a violist from New Zealand, who played two unaccompanied pieces: first *Stillscape for Viola Solo*, by John Elmsly, which uses some idiomatic techniques (harmonics, pizzicato) and starts to be minimalist at times, followed by *Piece for Viola and Rubbish Tin* by Chris Cree Brown, also from New Zealand. The latter was really a theater piece, featuring something that looked like a wastepaper basket fitted with a wooden stick projecting from one end, hanging from the flyspace almost to the stage floor. Mr. Maurice explained that this was a "protest piece," dedicated to underprivileged children "on the planet." The work seemed improvisatory and featured "Twinkle Twinkle Little Star" played in fragments and harmonics and some antics involving bowing the stick and the trash can.

Kenneth Martinson, composer for multiple violas of this morning, and Jim Tiller, whose name was not in the program, played Michael Colgrass's *Variations for Viola and Four Drums*. Tiller used four roto-toms for this six-movement piece. Each movement uses different pitches for the drums. The roto-toms were perfect. This was a sensitive performance by two fine musicians.

The last performance of the afternoon, a Theme and Variations by Tchaikowsky, with the musical material taken from Tchaikowsky's

Orchestral Suite Number Three, was by violist Robert Bridges with Leslie De'Ath at the piano. Once again the impression was strong that the acoustics in the River Run Center auditorium are excellent.

The final concert of the Guelph Congress was opened with closing remarks delivered by Henry Janzen, our host chairman. Michael Kugel and Mireille Gleizes were the artists greeted warmly by the largest audience of the Congress. They started with the Sonata for Viola and Piano by Anton Rubenstein, followed by two works by Michael Kugel. *Classical Preludes* is due to be published this summer, with this the first public performance. The music is very tonal and rather in the style of Shostakovich, but not quite so dissonant or rhythmically dominant. The added element is virtuosity, especially off-the-string bowing. At first hearing, *Classical Preludes* seems to be an attractive, substantial and well-crafted work. Kugel's playing is truly amazing . . . blinding left-hand speed, staccato and spiccato you have to see to believe, a huge dynamic range, a large and rich viola sound, and always musical and in tune. *In Memoriam Shostakovich*, a suite in five movements, is similar in style to the *Preludes*, but appropriately is not as light-hearted. It also uses name symbolism, as Shostakovich did in the Eighth String Quartet, the Viola Sonata, and elsewhere. The movement's names tell us about organization and character: "Epigrap and March," "Grave," "Waltz-Scherzo," "Passacaglia," and "Polka."

The regular program closed with Sonata per la Grand Viola by Paganini. Kugel explained that he has somewhat adapted the original to accommodate performance on a four-stringed viola (the grand viola had a fifth E-string). He also wrote his own cadenza. This performance was also in the category of "You've got to see it to believe it."

The first encore Concert in G-Dur, by the 18th-century Czech composer Jan Benda, was a simple, slow, and expressive melody. The second was a surprise and delight: the *Carmen Fantasia*, by Bizet, Franz Waxman, and we assume Michael Kugel, as this was a fantasia for violin.

So, with this happy close, the XXVII International Viola Congress, in Guelph, Ontario, Canada, ended. William Preucil, talking to a student attendee at intermission asked: "Are you wiser than you were when you came?" The immediate answer: "Yes! And I'm a better violist." That, of course, is why we hold congresses. ♪

—Thomas Hall
Chapman University

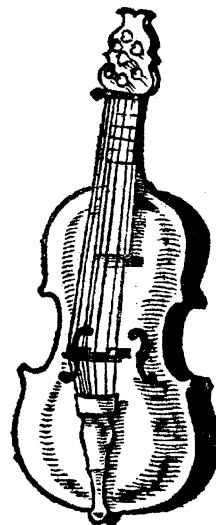
NOTES

1. Robert McHenry, ed., *Encyclopaedia Britannica* CD 98 (Chicago, 1997); see Guelph and John Galt.
2. John White, *An Anthology of British Viola Players*, Heirs House Lane, Colne, Lancashire: Comus edition, 1997.
3. Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians*, 5th ed. (New York: G. Schirmer, 1958), 1774.
4. *RCM Viola Syllabus 1994 Edition*. The Frederick Harris Music Co., Unit 1, 5865 McLaughlin Road, Mississauga, Ontario, Canada L5R 1B8. \$7.95 (Canadian).

Videotapes and CDs of Congress events will be available from

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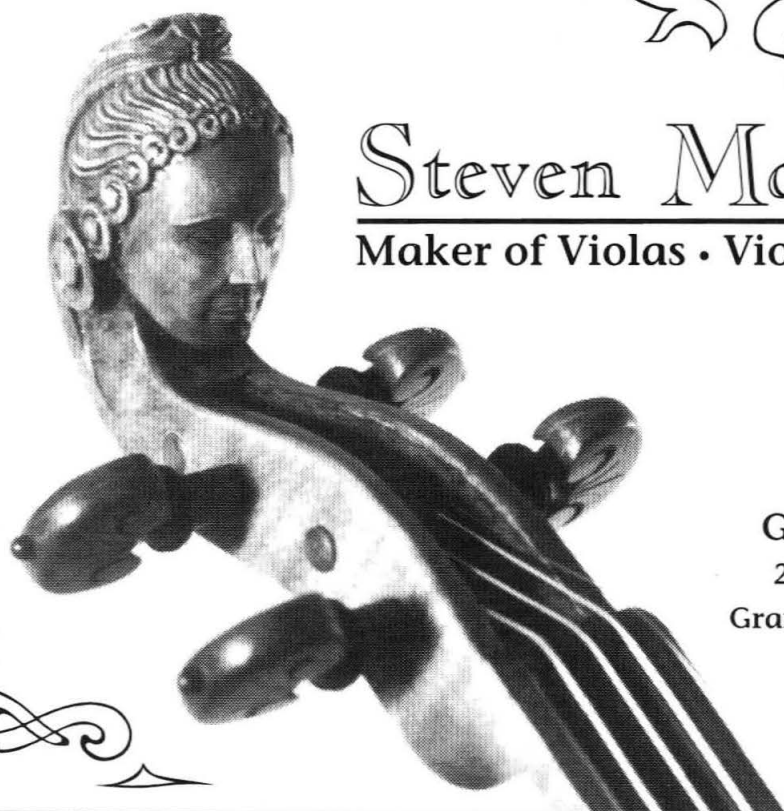
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VIOLA ENSEMBLES

by Thomas Tatton

"The works for multiple viola will play a larger role in artistic performances and viola pedagogy as the number of excellent violists increases."¹ This statement, written in 1977, was a prediction. I did not know exactly what niche ensemble music would fill in the viola world nor what level of interest this music would generate.

Since 1977 much has happened. Each subsequent North American International Viola Congress has held either reading sessions or performances of viola ensemble music. The local viola societies, now forming around the country, include ensemble music in their programs and events. It seems everywhere violists gather that someone organizes an ensemble for fun or performance. The viola ensemble literature, once relegated to the library stacks of forgotten music, has become an integral, lively part of the violist's repertoire.

Two American ensembles exemplify the increasing interest in and the variety of purpose achievable from viola ensemble music while maintaining the highest standards of literature and performance.

THE BOSTON VIOLA QUARTET

The Boston Viola Ensemble was formed in 1994. The ensemble currently includes Francis J. Grimes, Dorcas McCall, Don Krishnaswami, and Jennifer Shallengerger as spokesperson with Patricia McCarty as their advisor. All are professional freelance violists in the Boston area trying to balance their performing careers, private teaching schedules, and this ensemble. They give approximately eight concerts a year, including appearances at Boston's First Night Arts Festival, The University of Rhode Island's Viola Day and a recent appearance at the 1999 XXVII International Viola Congress Guelph, Ontario, Canada.

They perform a variety of literature that includes original works and arrangements for viola ensemble.

ORIGINAL LITERATURE:

Quartet, Op. 18 by Johann Amon²

Fantasie Quartet by York Bowen³

Quartet for Four Violas by Guido Papini⁴

"Nachtstücke," Op. 34 by Max von Weinzierl⁵

Three Varieties for Three Violas by I. D. Jacobson⁶

ARRANGEMENTS:

Intermezzo, Op. 18, No. 2 by Johannes Brahms/arr. Harold Lieberman⁷

"Noels" by Marc-Antoine Charpentier/arr. Lieberman

Sarabande and Gavotte from the Holberg Suite by Edvard Grieg/arr. Israel⁸

March from *Wir Bauen eine Stadt* (a children's opera) by Paul Hindemith/arr. Israel

"Entertainer" by Scott Joplin/arr. Lieberman

"Magnetic Rag" by Scott Joplin/arr. Lieberman

"Bethena Rag" by Scott Joplin/arr. Lieberman

"Country Club Rag" by Scott Joplin/arr. Michael Kimber⁹

"Canon" by Johann Pachelbel/arr. Lynne Latham¹⁰

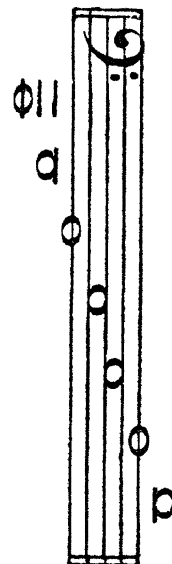
Several of the songs from the "Album for the Young" by Robert Schumann/arr. Robert Israel

"Stars and Stripes" by John Philip Sousa/arr. Lieberman

Concertos in C, G, F and D by Georg Philipp Telemann/Alan Arnold¹¹

Several concertos from "L'Estro armonico"¹² by Antonio Vivaldi/arr. Lieberman

Busy schedules with the subsequent competing demand on their time have prevented the Boston Viola Ensemble from pursuing projects with broader scope, such as extended tours, commissions, and recordings. They have, however, found satisfying success in performance as they continue to inspire youthful musicians and provide us more mature violists with a view of our instrument from yet another perspective.



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Roger Lebow (cello) Principal cellist of the LA Mozart Orchestra • Founding member of the new-music group XTET • Leading studio musician

Jeremy Cohen (violin) Former member of Turtle Island String Quartet • Concertmaster on Linda Ronstadt's latest recording • Soloist with various U.S. orchestras

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Bratsche con Brio is a viola ensemble organized and led by Professor Cathy Forbes at the University of Texas, Arlington. This ensemble exemplifies the possibilities in a university setting. The one-hour elective viola ensemble class was scheduled in the spring semester of 1998 with one credit. Soon the class was enthusiastically rehearsing two and three times a week—for the joy of it!

In their relatively brief existence they have given over 20 concerts, been involved in a four-concert tour of Mexico, and were featured performers at the 1999 XXVII International Congress in Guelph. They are now preparing for a tour to Taipei, Taiwan, where they will present a series of seven educational concerts in the spring of the year 2000. This tour is funded by a grant of \$14,400 from the American Institute on Education.

Their repertoire is impressive:

ORIGINAL LITERATURE:

Fantasie Quartet by York Bowen¹³

Viola Sextet by George Chave¹⁴

Introduction and Andante, Op. 5, for six violas by Benjamin Dale¹⁵

Suite for Eight Violas by Gordon Jacob¹⁶

"Night"—quartet for four violas by Alan Shulman¹⁷

ARRANGEMENTS:

Passacaglia for Three Violas by Handel-Halverson/arr. Mary Alice Rich¹⁸

"Ride of the Valkyries" for 10 violas by Richard Wagner/arr. Ian Pillow¹⁹

"Mr. Sandman" arr. Max Raimi²⁰

"Liberty Bell March" by John Philip Sousa²¹

Four readily available and outstanding works do not appear on the above repertoire lists. These are the Trio, Op. 87, by Beethoven arranged by Lionel Tertis for three violas,²² the Ballade for six violas by Paul Pisk,²³ the "Casatio" for five violas by Anton Wrantizky,²⁴ and the Quartet for four violas by Richard Lane.²⁵

Much work is yet to be accomplished in the area of viola ensemble literature. Several original works of exceptional quality remain virtually unknown to today's violists. Composers of these works include Johann Evangelist Füss, Paul Andre Gaillard, Kenneth Harding, Igor Mednikiov, and David Sargent, among others. These may be relatively unnoticed composers but, as we know, often a well-constructed work by a less-known composer is as valuable as a work by a more famous composer. It will take the energies of The Boston Viola Quartet and the Bratsche con Brio plus other ensembles who will follow to move this process forward—to search out, perform and make available these yet undiscovered works to those who would appreciate them. B



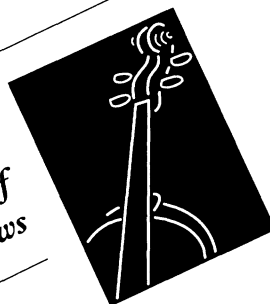
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NOTES

1. Thomas Tatton, "Chamber Works for Multiple Viola," *American String Teacher* 27, no. 4 (Winter 1977): 19.

2. The Quartet by Amon, originally scored for solo viola and string trio, is available from
Primrose International Viola Archive (PIVA)
David Day
Curator of the Primrose International Viola Archive
Brigham Young University
Provo, UT 84602
(801) 378-6119 - phone
david_day@byu.edu - e-mail

3. The Fantasie Quartet by York Bowen is available from
Rarities for String Publications
Bel-Eden House
Bristol, CONN 06010

4. The Quartet by Papini is available from Rarities for Strings Publications.

5. Information about the Weinzierl "Nachstücke" is available from ttatton@gotnet.net

6. Three Varieties by Jacobson is available from PIVA.

7. Many of Harold Lieberman's arrangements are available from
Castle Enterprises
3478 B Pleasantbrook Lane
Atlanta, Georgia 30340-5661
(770) 414-90832 - phone/fax
stos@mindspring.com - e-mail

8. Many of Robert Israel's arrangements are available from
Dani Rimoni
93 Birch St.
Roslindale, MA 02131

9. Arrangements by Michael Kimber are available from Castle Enterprises.

10. This arrangement and other arrangements for viola ensemble are available from
Latham Music Enterprises
1327 Beaman Place, Suite 214
Greensboro, North Carolina
(800) 645-7022
(336) 273-1499
latham-music.com - e-mail

11. These arrangements and other viola ensemble arrangements are available from
Viola World Publications
2 Inlander Road
Saratoga Springs, New York
(518) 583-7177 - phone/fax

12. There are 12 concertos in all for 1, 2, or 4 violins in L'Estro armonico by Vivaldi.

13. Available from Rarities for Strings Publications.

14. Bratsche con Brio commissioned this work in 1998. The composer may be contacted at chavez@uta.edu

15. The Introduction and Andante by Dale, edited by John White, as well as other British viola music may be purchased from

Corda Music Publications
183 Beech Road
St. Albans
Herts AL3 5AN
Great Britain

16. Information about Suite by Gordon Jacob is available from ttatton@gotnet.net

17. "Night" by Alan Schulman and its companion piece "Ancora" may be purchased from
Jay Schulman
117 Garth Road-C
Scarsdale, NY 10683

18. For information about Passacaglia, contact
Mary Alice Rich
3200 Santiago Dr.
Mesquite, TX 75150

19. For information about "Ride of the Valkyries" by Richard Wagner, contact
Ellen Rose
2807 Lawtherwood Place
Dallas TX 75214

20. Information about the "Mr. Sandman" is available from maxraimi@aol.com

21. "Liberty Bell March" by John Philip Sousa can be purchased at
Ellicott Editions
Normandy Business Center
Ellicott City, MD 21043

22. The Beethoven was originally published by Bosworth & Co. Their address is
Bosworth & Co. Ltd.
14/18 Heddon Street, Regent Street
London W1R 8DP
England
post@bosworthlon.co.uk - e-mail

23. The Ballade by Paul Pisk is available from
American Composers Alliance
170 West 74th Street
New York, NY 10023
(212) 362-8900 - phone
(212) 362-8902 - fax
info@composers.com - e-mail

24. The "Cassatio" by Wranitzky is available from Rarities for Strings Publications.

25. Information about the Richard Lane is available from ttatton@gotnet.net

Thomas Tatton is Past President of the American Viola Society.



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La Plus Que Lente

DVORAK

Romance Op. 11

Sonatina Op. 100

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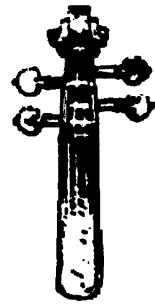
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REVIEW

An Anthology of British Viola Players

An Anthology of British Viola Players
Compiled and Edited by John White, FRAM
Comus Edition, £29.95 (\$51 US)
reviewed by Dwight Pounds

John White's *An Anthology of British Viola Players* is the first new viola-centric book to appear in several years, and quite probably the most important and extensive collection of biographical descriptions of violists ever assembled under one cover. Yehudi Menuhin, who gladly admitted to "making excursions into viola territory," wrote the foreword. White's account of 141 British musicians who shared the viola as a common interest, with references to dozens more, is as much or more the result of a scrapbook begun by the editor in his youth as it is a carefully researched and documented academic work. It is a compliment to White that he, as a very young man, saw fit to devote as much energy to developing a scrapbook on the musicians of his youth as to the companion documents for his football and cricket heroes. The music collection was divided into sections for pianists, singers, violinists, and (considering that the British Isles produced two of the greatest violists of all time—Lionel Tertis and William Primrose—and many others who made major contributions to the viola's history) eventually violists. The editor is careful to collect and document the variety and richness that constitutes the British viola legacy by including a cross-section of amateurs and professional viola players. These range from Henry Hill, who gave the first London performance of Berlioz' *Harold in Italy* in 1848, to talented newcomers just beginning to enjoy the salad days of their careers.

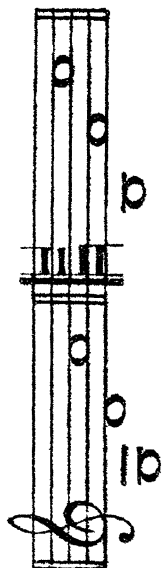
Among the 30 writers who contributed text to the White anthology, particularly noteworthy contributions were made by Tully Potter and Michael Ponder. Potter, a viola aficionado and music critic, summarized the careers of Roger Chase, Herbert Downes, Watson Forbes, Frederick Riddle, Bernard Shore, Paul Silverthorne, Jean Stewart, Lionel Tertis, and John White himself. Ponder, a music journalist and frequent contributor to *The Strad*, wrote



John White and his new book, An Anthology of British Viola Players

the articles on Quintin Ballardie, Rebecca Clark, Eric Coats, and Csaba Erdélyi . . . yes, Csaba Erdélyi. One of the many charms of this book is a rather broad definition of what constitutes a "British" violist . . . broad enough to include such distinguished but non-English names as Erdélyi (Hungarian), Walter Gerhardt (Austrian), Rusen Günes (Turkish), Yuko Inoue (Japanese), Luciano Iorio (Italian), and we are only through the *Is*. Numerous references both to American violists and to British violists who live and work in the United States—including a tribute to Edgar Cyril Glyde by his daughter, the late Rosemary Glyde—give a pronounced American touch to the anthology. The book is extensively cross-referenced, with Appendix A listing the viola players and dozens of other people by name and the page numbers where they are mentioned throughout the text. Appendix B contains a similar reference to the






music discussed in the anthology, listed by composer and title.

White's scrapbook approach does not allot space according to a violist's prominence. The information on William Primrose, for instance, is concentrated on only two pages, whereas the relatively unfamiliar Margaret Major receives five pages. However, the comparatively sparse Primrose text, which shares space with eight photographs, does feature an interesting account of the great violist as a 19-year-old Scot who was attracting attention at the time as a violinist. These descriptions are quoted from a 1923 article written by Towry Piper for *The Strad*. My personal subtitle for White's book would have been "The Grand British Potpourri of the Viola," because the anthology is a treasure trove of information that would have been lost or never collected without the work of a hands-on enthusiast over most of his life. White repeatedly rescues quotes, programs, articles, essays, autographs, and photographs—many of these regarding lesser-known violists—from their relative insignificance and obscurity in isolation and uses them as catalyst to form an extensive and cohesive history of the viola in Great Britain. Very important material on prominent violists as well, particularly regarding Frederick Riddle and Harry Danks, might have been lost were it not for John White's curiosity. Among the anthology's many treasures are an essay on British Baroque Viola Playing; countless old programs, including that of Rebecca Clark's 1935 recital at the R.A.M.; Winifred Copperwheat's description of how the Tertis Model viola was developed; a picture postcard from Lionel Tertis congratulating Sidney Errington on the content of a radio broadcast; dozens of autographs; an article on the Walenn Quartet from the November 1908 issue of *The Strad*; Jean Stewart's description of Ralph Vaughn Williams's approach to the viola; and the *First British Viola Tutor Book*, by Berthold Tours, published in 1902.

The anthology would not be British without a discreet element of whimsy, such as the photograph of violist Ian Pillow in formal dress drawing a bow across (predictably) a bed pillow, and followed by the opening measures of his arrangement of Richard Wagner's *The Ride of the Valkyries* for ten violas. Pillow's Wagnarian spoof actually was performed by the Bratsche con Brio, a viola ensemble from the University of Texas at Arlington, during the recent Guelph Viola Congress.

An Anthology of British Viola Players is beautifully done and would be an excellent addition to any musician's library, particularly violists, with a masterful layout and printed on paper of highest quality. It is an absolute steal at the stated price of £29.95, or roughly U.S. \$51, but available only from the publisher, Comus Edition, Heirs House Lane, Colne, Lancashire BB8 9TA, U.K.

The author, John White, Fellow at the Royal Academy of Music, remains an enthusiast on many subjects, particularly life itself. Although he no longer actively performs, he remains a world-class advocate for the viola and violists in several capacities: he is an executive committee member of the Lionel Tertis International Viola Competition; he is also an advocate of Scottish music, particularly for the viola; he has organized and hosted the London, Isle of Man, and Glasgow International Viola Congresses; and he lectured at congresses in Germany, Canada, and the United States. In addition to heavy teaching and public service schedules, it might be said that John White is in the contemplative phase of his career. Having finished the anthology, Professor White is collecting materials and organizing a biography on Lionel Tertis. Nor has he lost his interest in British sports—John White probably is the only person ever to appear at an international viola congress decked out in the official tie of a cricket team, in his case the Yorkshire County Cricket Club, the history of which he (not surprisingly) is an acknowledged authority. 





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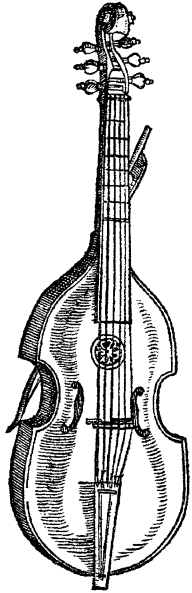
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RECORDINGS

Record Reviews

by David Brown



Bartel, Hans-Christian: Viola Concerto; Concerto for Orchestra; Concert Piece; **Hans-Christian Bartel**, viola; Juan Jacob Timm, cello; Leipzig Gewandhaus Orchestra; Jorg-Peter Weigle, Marek Janowski, Rolf Reuter, conductors. ITM 950025 (Albany)

Beethoven: Trio for Strings, Op. 3; Serenade, Op. 8; **Leopold Trio**. Hyperion 67253

Beethoven: Trios, Op. 9, nos. 1–3; **Leopold Trio**. Hyperion 67254

Note: Records issued separately.

Berlioz: *Harold in Italy*; *Death of Cleopatra*; **William Lincer**, viola; Jennie Tourel [*mezzo-soprano*]; New York Philharmonic; Leonard Bernstein, conductor. Sony SMK 60696

Note: This 1961 recording has been in my possession for over 30 years. I have not done a comparison with this CD, which I'm sure is an improvement over the original LP. Adrian Corleone, in *Fanfare* magazine, has given a "recommended" review.

Bloch: Suite; **Bax:** Viola Sonata; **Hindemith:** Viola Sonata; **William Primrose**, viola; Fritz Kitzinger, Harriet Cohen, Jesus Maria Sanroma, pianos. Biddulph Lab 148

Note: Robert Maxham in *Fanfare* says this recording is "urgently recommended."

Brunetti: Viola Sonata; **Schubert:** Sonata (Arpeggione); **Brahms:** Sonata in F, Op. 120; **Hindemith:** Sonata in F, Op. 11/4; **Van Eikeren**, viola; Krost-Vogel, piano. Es Dur EDR 3022

Buhr, Glen: Viola Concerto; *Winter Poems*; *Beren and Luthien*; *The Jumbies*; **Neal Gripp**, viola; Tracy Dahl, soprano; Winnipeg Symphony; Bramwell Tovey, conductor. CBC SMCD 5184

Debussy: Sonata for Flute, Viola and Harp; **Ravel** (arr. Salzedo): Sonatine; **Debussy** (arr.

Salzedo): *Children's Corner Suite*; Fauré (arr. Salzedo): *Dolly*; Trio Lyra; **Mark Childs**, viola; Erika Goodman, harp; Suzanne Schulman, flute. Opening Day ODR 9309

Draeseke, Felix (1835–1913): Viola Sonatas, No. 1, No. 2; **Franco Sciannameo**, viola; Eric Moe, piano. AK Coburg DR-001

Note: Henry Fogel, in the *Fanfare*, says these sonatas "reward the listener with the sense of having discovered something of import." This record is available only from The International Draeseke Society, Box 184, Brownsville, PA 15411. \$15.00 (incl. shipping and handling) for members and \$18.49 for nonmembers.

Glick: Trio for Viola, Flute and Harp; **Barnes:** *Harbord Street*; **Freedman:** *Touchpoints*; **MacDonald:** *Pleiades*; Trio Lyra, **Mark Childs**, viola. Opening Day 9315

Glinka: Viola Sonata; *Trio Pathétique*; *Waltz Fantasia*; *Variations on a Theme by Alabiev*; **Norbert Blume**, viola; Adrian Chandler, violin; Colin Larson, clarinet; Albert Grazi, bassoon; Olga Tuershaya, fortepiano, Op. 111, ops. 30–230

Hindemith: Sonatas for Solo Viola: Op. 11/5; Op. 25/1; Op. 31/4. Sonata (1937); **Samuel Rhodes**, viola. Helicon HE 1040

Irino: Suite for Solo Viola; **Hosokawa:** *In die Tiefe den Zeit*; **Takahashi:** *Like Swans Leaving the Lake*; *Like a Water Buffalo*; *Ins Tal*; **Yun:** Duo. **Nobuko Imai**, viola; Mie Miki, accordion. BIS CD929

Jakoulov: Viola Sonata; **Mikhail Glinka:** *Valse-Fantasia*; *Stylistic Reminiscences*; **Glinka-Borisovsky:** Viola Sonata; **Shostakovich:** Viola Sonata; **Michael Zaretsky**, viola; Xak Bjerken, piano. Artona. Available from Artona, P.O. Box 1376, Amherst, MA 01004

Mozart: Duos; Violin Sonatas; **Beethoven:** Violin Sonatas; Szymon Goldberg, violin; Lili Kraus, piano; **Frederick Riddle**, viola (in Duo, No. 1); **Paul Hindemith**, viola (in Duo, No. 2); Music and Arts 3 CDs CD 4665; mono

Note: Taken from 78-RPM records from 1934–1940. David K. Nelson in *Fanfare* states, “Failed to buy this 5 years ago (when issued at full price)? Shame on you; don’t expect another reprieve.”

Mozart: Sinfonia Concertante K 364; Concerto for 2 Pianos; **Lars Anders Tomter**, viola; Iona Brown, violin; Havard Gemol, piano; Vebørn Anvik, piano; Norwegian Ch Orch; led by Iona Brown. Chandos 9695

Schubert: Sonata for Viola (Arpeggione) (arr. for strings by Zeiev Steinberg); Symphony No. 5; **Puccini:** *Crisantemi* (arr. for strings by Daniel Shalit); **Paul Neubauer**, viola; soloists of the Israel Philharmonic; Simca Heled, conductor. ClassicO Classicd 232

Review: About four or five years ago I went backstage at a New York Philharmonic concert to wait for my friend who played cello in the orchestra. While I waited I went to offer my congratulations to Yuri Bashmet, who had played the Walton Concerto on the program. I was armed with a CD of Bashmet playing Brahms Sonatas, which he graciously autographed for me, and while we were talking, he introduced me to a violist whose name I did not catch. When I went outside another violist in the orchestra told me that the violist standing next to Bashmet was Mr. Neubauer. I immediately went back and apologized for not recognizing him and told him I recently heard him on my car radio playing a concert on WNYC that I thought was wonderful. He played the Benjamin Dale *Romance*, and I asked him if he would like a recording of Primrose playing it. His eyes lit up and he said certainly. So much for the beginning of our connections. I took my daughter to a chamber recital in Ithaca and again was mesmerized by Paul’s excellent viola playing.

I have since acquired quite a collection of his recordings, but when I recently received this recording featuring Paul, I couldn’t wait to review it. When I played the Arpeggione, I had goosebumps the whole time. There were subtle changes in phrasing and tone quality and a smoothness that I had not been aware of before. Maybe it was the excellent orchestration by Mr. Steinberg that added to my enjoyment, but this whole performance was magic. ClassicO is a Danish record label that is new to me. May they live long and prosper.

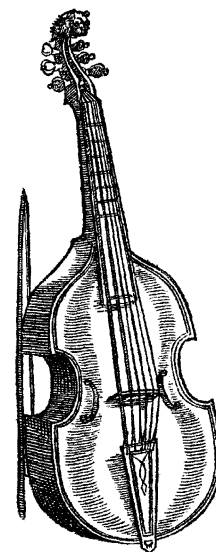
Schubert: Sonata for Viola (Arpeggione); 3 Sonatinas for Violin; **Elizabeth Baumann**, viola and violin; Laure Colladant, fortepiano; Mandola MAN 4911

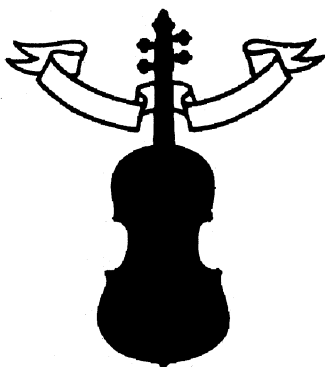
Schumann: Adagio and Allegro for Horn and Piano (arr. for viola); **Schubert:** Sonata for Viola (Arpeggione); **Weber:** Andante and Rondo Ungarese; **Mendelssohn:** Sonata for Viola; **Simonide Braconi**, viola; Monaldo Braconi, piano. Agora Ago 171

Schumann: *Märchenbilder*; **Glinka:** Sonata for Viola; **Debussy:** Sonata for Viola, Flute and Harp; **Milhaud:** Sonata for Viola; **Serge Collot**, viola; Keiko Toyama, piano; Aurele Nicolet, flute; Ayeko Shinozaki, harp. Camerata 42 (Albany)

Schumann: *Märchenbilder*; **Poulenc:** Sonata for Violin; **Golominov:** Little Suite for Solo Viola; **Tchiakovsky:** *Serenade Melancolique*; *Meditation*; **Mozart:** Concerto for Violin No. 5 (Adagio); **Devorina Gomalova**, viola and violin; Peter Rhodes, piano; Ruzhka Charachieva, piano; Biagorodna Bodeva, violin. Gega GD 136

Walton: Viola Concerto; **Bruch:** Concerto for Viola and Violin (arr. from Concerto for Clarinet and Viola); **Yuri Bashmet**, viola; Viktor Tretyakov, violin; London Symphony Orchestra; Andre Previn (Walton) and Neeme Jarvi, conductors. RCA Victor 09026 63292-2 B





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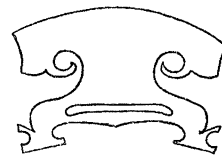
Premieres

Michael Palumbo performed the world premier of Maurice Gardner's Concertino for Viola and Chamber Orchestra with the New American Symphony Orchestra on 14-15 May in Ogden, Utah. Gardner, who attended the premiere and the repeat performance the following night, was commissioned to compose the piece by the Primrose International Viola

Archive (PIVA) at Brigham Young University. The composer dedicated the Concertino to his close friend violist Dwight Pounds, professor of music at Western Kentucky University. Michael Palumbo, director of orchestral studies and professor of viola at Weber State University in Ogden, was the founding president of the Utah Viola Society.

Cynthia Phelps and Rebecca Young, principal and associate principal violists of the New York Philharmonic, premiered Sofia Gubaidulina's work Two Paths, Music for Two Solo Violas and Symphony Orchestra on 29

April. The work premiered with the New York Philharmonic under the baton of Music Director Kurt Masur and was commissioned for the Philharmonic by Masur and his wife Tomoko.



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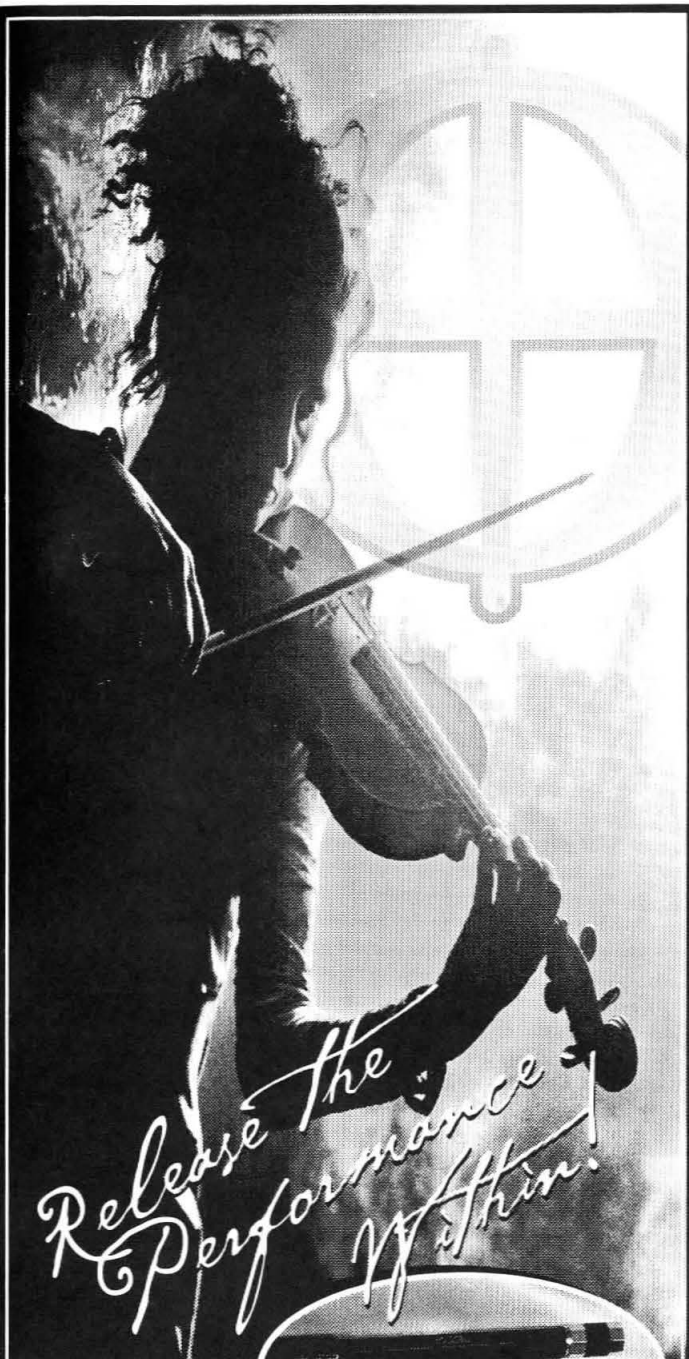
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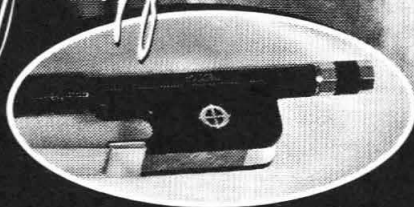
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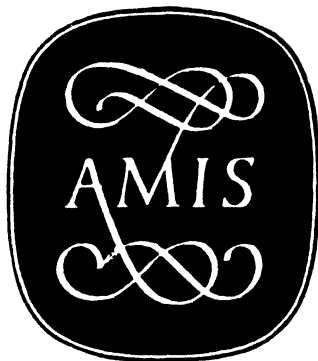
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AVS CHAPTERS

Chicago Viola Society

With almost twice as many contestants, judges, sponsors, and volunteers as last year, the 1999 CVS Solo Competition demonstrated significant growth since its inception in 1998. But size did not prove to be the distinguishing feature of the day—everyone involved agreed that there was a special sense of fraternity that pervaded the proceedings. Most contestants took the opportunity to observe others perform; judges repeatedly remarked on the support contestants showed each other and were impressed by the high level of performance they heard; and in the Pre-Professional Division the judges deliberated to the last minute because they wished to give too many Honorable Mentions.

Our Solo Competition has become an important competition in just its second year of existence. Talented young artists traveled from five states in challenging weather to attend. The judges, who also braved poor driving conditions (several of them were from neighboring states), gave generously of their time and expertise.

This year's finalists will be presented in a series of concert appearances including a Dame Myra Hess Memorial Concert in the 1999–2000 season, a Mostly Music series concert in the 1999–2000 season, and the CVS Winners Recital at the People's Music School in Chicago on 8 May 2000.

Prizes totaled \$3,625 in cash and merchandise from our generous business sponsors. Our business sponsors were A440, Bein & Fushi, Claire Givens Violins, G. Henle USA, Hoffman Strings, Kagan & Gaines Music, Kenneth Stein Violins, Performers Music, Shar Products Company, The String Project, Thompson & Seman Violins, and William Harris Lee & Co. In addition, our scholarship sponsors provided additional prize incentive. Our scholarship sponsors included Birch Creek Music Festival, Colorado College Summer Music Festival, Credo Chamber Music Program, Interlochen Center for the Arts, and the National High School Music Institute (Northwestern University).

The judges were Frank Babbitt, Carol Beck, Sally Chisholm, Rudolf Hadken, David Holland, Marlise Klein, Charles Pikler, Kathryn Steely, and Emily Williams.

Overall Grand Prize Winner—Cathy Basrak
Overall Second Prize (Shared Prize)—Kyle Armbrust and Lisa Steltenpohl

Preves Division I

First Prize—Cathy Basrak (W. Trampler, J. dePasquale, R. Young)
Second Prize—Jamie Hofman (M. Zweig)

Schoen Division II

First Prize—Kyle Armbrust (P. Slowik)
Second Prize—Kristin Figard (R. Vamos)
Honorable Mention—Nicole Swanson (A. Preves)

Ilmer Division III

First Prize—Lisa Steltenpohl (P. Slowik)
Second Prize—Lauren Chipman (C. Due)
Honorable Mention—Christopher Mah (P. Rustandi)

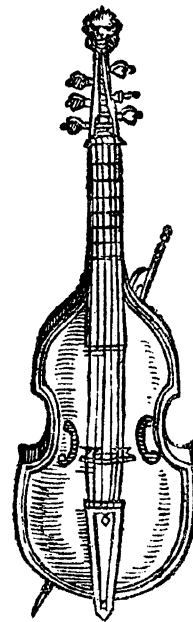
Klatz Division IV

First Prize—Kyle Chipman (C. Due)
Second Prize—Michael Hildner (P. Slowik)

Honorable Mentions—Nicholas Feder (P. Slowik), Nicholas Lash (S. Spencer), and A.J. Nilles (J. Wittrig)

CSO Principal Oboist Alex Klein, his wife (CVS President-Elect) Marlise, and pianist William Koehler presented a unique concert of chamber music for oboe, viola, and piano on 21 February 1999 in Northwestern University's Lutkin Hall. The concert, part of the NU Faculty Concert Series, featured works by Hindemith, Bridge, Bach, Klughart, and White.

CVS chose Buntrock Hall at Symphony Center for the site of the annual play-in/membership meeting, held on 18 April. Exhibits by several business sponsors provided an opportunity to try out instruments and bows,



as well as peruse a sampling of viola ensemble music. A tour of Symphony Center followed.

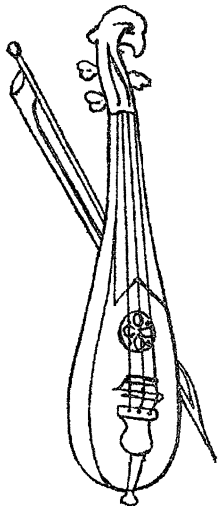
The Chicago Viola Society joined Northwestern University School of Music in presenting the renowned violist Roberto Diaz in recital at Lutkin Hall on 26 April, assisted by acclaimed guitarist Julian Gray.

Known for his solo career as well as for his teaching and chamber performances, Roberto Diaz is currently Principal Violist of the Philadelphia Orchestra and has performed with the National Symphony and the Boston

Pops and has collaborated with artists such as Isaac Stern and Yo-Yo Ma. Gray is a faculty member at the Peabody Conservatory and is well known for his work in the Gray and Pearl Duo and for his early music performances. The duo combined their talents in a program of works including Schubert, Biberian, de Falla, and others.

—Lisa Hirshmugl

1999 CVS Solo Competition Coordinator



Northern California Viola Society

Over the past 18 months, the Northern California Viola Society has held several Open House receptions, the most recent took place on 1 May at Louise Davies Symphony Hall in San Francisco.

The event had a particular musical focus: it was a rehearsal of *Viola, Viola*, a composition by George Benjamin for (yes) two violas. The work was being prepared for performance the following week as part of a San Francisco Symphony concert series. Mr. Benjamin—the Prince Consort Professor of Composition at the Royal College of Music and a scheduled guest conductor on that concert series—was in town for the rehearsal and the performances.

The Symphony's Principal Violist, Geraldine Walther, and her stand partner, Associate Principal Yun Jie Liu, "Jay," had been preparing *Viola, Viola* for several months, and with good reason—the work is very hard. The composer's intention of composing a "fiery and energetic" exploration of an "almost orchestral depth and variety of sound" has the soloists clambering all over their instruments. The effort is worth it. In both the rehearsal and the performance I attended the following week, I was impressed with how much tone, richness, and complexity were generated by the work—and its two wonderful players.

After the rehearsal, all participants (we were not a large crowd) went out to lunch at a local Chinese restaurant—one of Jay's favorites, it turned out. A few days later, the Board members present at the event decided to make

George Benjamin an honorary member. His acceptance, spoken with a friendly smile, was as close as anyone came to a viola joke during the whole event: "I'm pleased and honored—but let's keep quiet about it." OK, no press releases. Just this report.

Local viola performances occur frequently. Geraldine Walther premiered Peter Lieberman's rhythmic and rhapsodic Concerto for Viola with the San Francisco Symphony in mid-April. The event had a local connection. Mr. Lieberman recently married distinguished American mezzo-soprano Lorraine Hunt—formerly a violist in the San Jose Symphony. (Now that she is world famous, I enjoy pointing her out as my most successful viola student.)

The Highwater Ensemble, comprised of Patricia Heller of the San Francisco Opera Orchestra, along with her composer/pianist husband Duane and soprano Kamala Stroup, is giving three presentations of a recital offering music by seven composers, including Heller and Busoni.

Attendance at our Open Houses is always high in energy, but often modest in numbers (we cover half of a large state but have a small membership). This fall we will aim for a larger gathering of the whole membership, perhaps as a welcome party when the San Francisco Conservatory completes its ongoing search for a new faculty violist.

—Thomas Heimberg
President

Oregon Viola Society

The Oregon Viola Society is now official! Officers are Charles Noble, President; Joel Belgique, President-Elect; Brian Quincey, Secretary; and Martha Warrington, Treasurer. Board members-at-large are Julia Doughty, Eugene Kaza, Stephen Price, Connie Whelan, Ruth Wicker, and Peggy Swafford.

About 25 violists gathered at the Paul Schuback Violin Shop in Portland on 24 April at 4:00 P.M. Paul has a marvelous room for just such a crowd, and we talked and played and ate and had a genuinely good time.

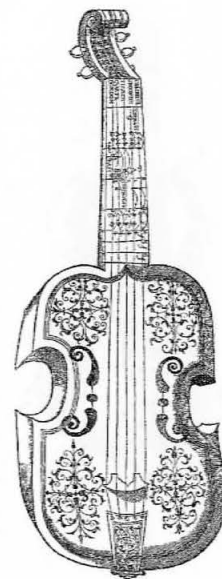
Leslie Straka, viola professor at the University of Oregon, drove the 80 miles from Eugene, Oregon, as did several of her students and members of the Eugene Symphony. Several local students—Matthew Cohen, Lauren Freeman, Margaret Hardy, Zackarius Alston, and Stephanie O'Gladney—also attended. Metro-area teachers and free lancers Charlyn Wilson, Cynthia Scott, Leo Whitlow, and Shauna Keyes participated along with several members of the Oregon Symphony viola section: Brian Quincey, Joel Belgique,

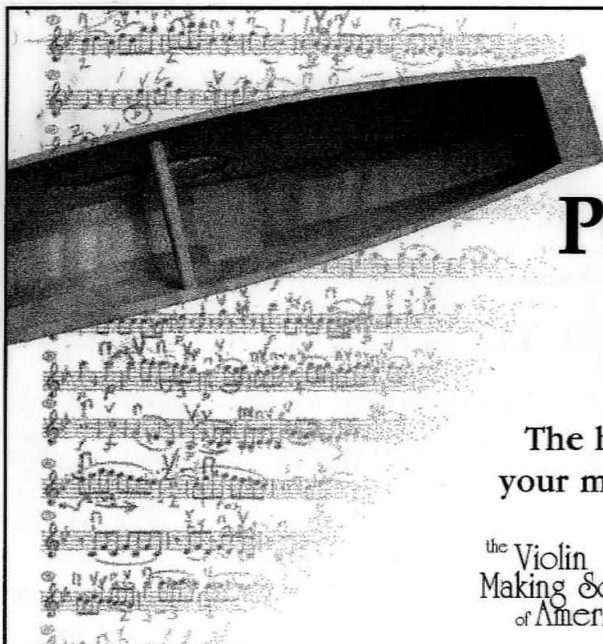
Charles Noble, Martha Warrington, Pat Miller, Stephen Price, Ruth Wicker, and Peggy Swafford. Parents and younger brothers and sisters of the student contingent provided an enthusiastic audience.

An inaugural fanfare for four-part viola ensemble by Peggy Swafford opened the event. We played music for multiple violas by Telemann and by Gordon, and, of course, Bach's sixth Brandenburg with Leo Whitlow on piano. A beautiful arrangement of the Adagietto from Mahler's Fifth Symphony (by Alvin Wen) was played by OSO violists Joel Belgique, Martha Warrington, Connie Whelan, Ruth Wicker (now of the National Symphony), Charles Noble, Brian Quincey, and Stephen Price.

We welcome new members. Please e-mail President Charles Noble at hbcn@havenet.com or write Brian Quincey, Secretary, at 3020 SE Waverleigh #9, Portland, OR 97202, for further information.

—Peggy Swafford






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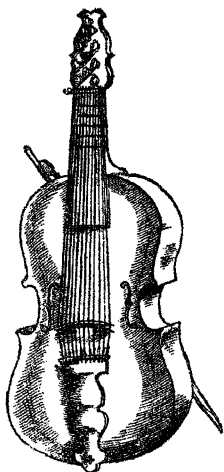
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Southern California Viola Society



It's been about a year since the inception of the Southern California Viola Society, and our membership has grown to 115 members. We have hosted two events and, following some board restructuring in May, are embarking on publishing a quarterly newsletter. We will host another large viola happening in September, which, by the time this appears, will have already occurred.

Following the success of the Inaugural event in May 1998, the Board set about organizing two events for the remainder of last year.

The first event, Viola Jazz, took place at Occidental College on 24 January. The evening was given over to the extraordinary talents of Ray Tischer (viola and master of ceremonies), Bryan Pezzone (keyboards), and Tim Emons (bass). Works on the program included "Autumn Leaves," "Bernies Theme," "Black Orpheus," "Good Bye Pork Pie Hat," and "This Can't Be Love."

The audience members, some of whom had traveled from as far away as San Diego and Santa Barbara, were treated to a first-class performance and, given the nature of the evening, an introduction into the world of improvisation. By the conclusion of the program the audience was participating in a very lively discussion of jazz playing and gaining valuable insights into this world.

Our hopes are to make this a regular and ongoing improvisation series, including not

only jazz improvisation but also baroque and early music improvisation techniques.

Our next event took place while most of the world was watching television! On the evening of 21 March, SCVS hosted an Oscar-evening Viola Fest at the beautiful home of Marina and Misha Zinovyev in Woodland Hills. Although three of our Board members were unable to attend, as they were playing at the Academy Awards, the plan was to have a gathering and play as many varied ensemble pieces as possible during the evening, interspersed with occasional forays into the TV room to check on the award count. The plan worked! All manner of ensemble pieces were read, from duet to 12 players. Everyone attending had a thoroughly enjoyable evening, complemented by fine food and wine. We hope the Viola Fest evening will become a regular event on the Southern Cal viola calendar.

Future plans involve building a database of viola teachers in the Southern California area, house concerts such as Viola Fest, fund-raising events at local wineries, our-yet-to-be-named newsletter (out late July 1999), historical violist recording evenings, bow and instrument maker evenings . . . the possibilities are endless!

We are looking forward to an exciting year and transition into the new millennium.

—Simon Oswell
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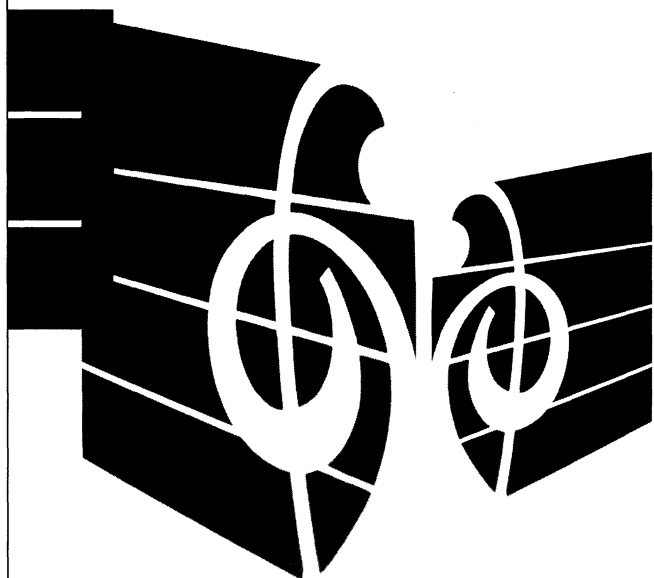
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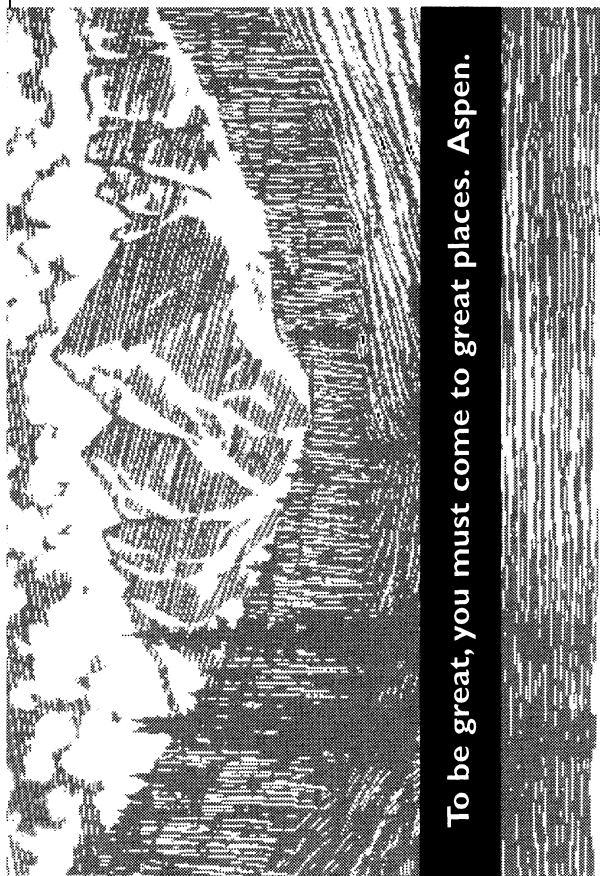


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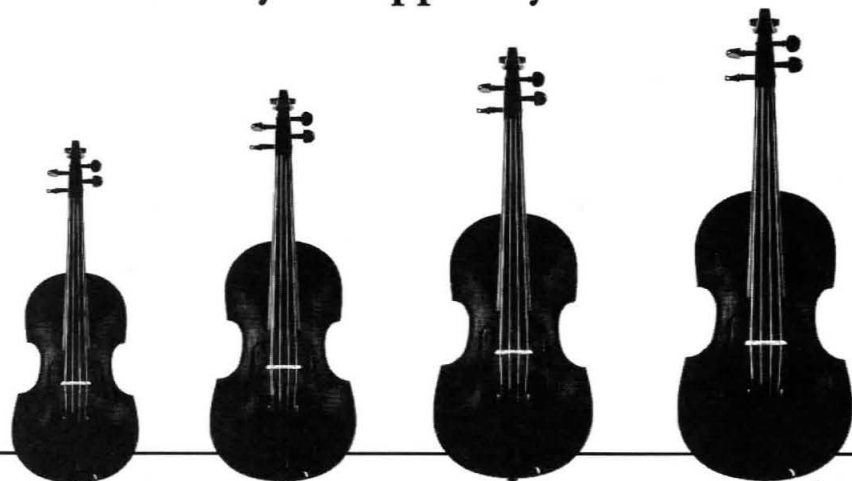
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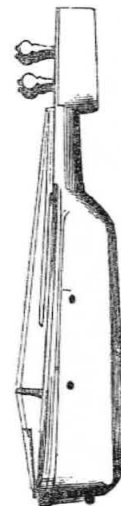
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VIOLA CONNOTATIONS



David Dalton (left), President of the International Viola Society, and David Day, curator of the Primrose International Viola Archive, on their way to the XXVII Viola Congress at Guelph, Ontario, Canada, at a friendly road stop.



OF INTEREST

AVS Board Meeting Minutes

Annual Board Meeting of the American Viola Society
 Tuesday, 8 June 1999, 7:00 P.M.
 University of Guelph, University Center, Room 405
 Guelph, Ontario, Canada

Officers present: Slowik (President), Preucil (Vice President), Forbes (Secretary), Rose (Treasurer), Tatton (Past President)

Officers unable to attend: All present

Board members present: Chiang, Coletti, Fielding, Goldsmith, Hirschmugl, Irvine, Pounds (Special Consultant to the Board), White-Smith

Board members unable to attend: Clark, Graham, Kosmala, Ritscher, Rutledge, Ryan

Guest present: David Dalton (President, IVG; Past President)

Meeting called to order by Pres. Slowik 7:05 P.M.

I. Opening statements by Pres. Slowik.

II. Forbes delivered Secretary's Report.

Membership Report June 1999.

Detail of Secretary's Expenses.

III. Rose delivered official Treasurer's Report.

Moved (Irvine), seconded (Tatton), and unanimously agreed to increase registration fee for Primrose Competition to \$50.

Moved (Goldsmith), seconded (Irvine), and unanimously agreed to increase the membership dues beginning the year 2000 to—Students \$20; Regular \$35; International \$40; International Student \$25; Institution \$35.

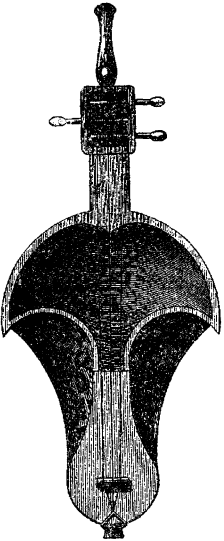
Moved (Tatton), seconded (Irvine), and unanimously agreed to hire a CPA to prepare 1999 income tax return and approve up to \$2,000 for this purpose.

IV. Forbes delivered Publications Committee Report.

Reviewed process of selection of *JAVS* editor. Kathy Steely unanimously approved by board as *JAVS* editor.

V. Slowik delivered proposal for the reorganization of the schedule of Congresses.

Slowik stated that he would like to see greater attendance at Congresses and that Congresses might become a more effective tool for increasing AVS membership and visibility. Perhaps four concurrent regional events (U.S. Northeast, South, Midwest, West) would serve these purposes better than one large event? The regional events would be less costly to mount and could highlight more local talent. The proposal combines these regional events with full-scale North American Congresses in a repeating four-year cycle.



year	existing plan	Slowik proposal
2000	Sweden	Sweden
2001	N. America (TBA)	Regional (mini-Congresses)
2002	Europe	Europe
2003	N. America (TBA)	N. America (TBA)

Moved (Irvine), seconded (White-Smith), and unanimously agreed to investigate feasibility of implementation of Proposal for the Reorganization of the Schedule of Congresses.

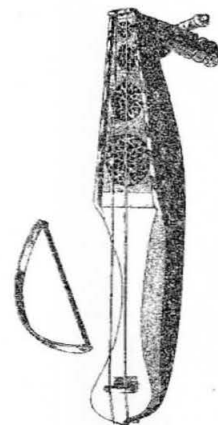
VI. Hirschmugl delivered report on Primrose Competition.

VII. Publications Committee charged with the responsibility of reviewing the work of Steely at the end of two years.

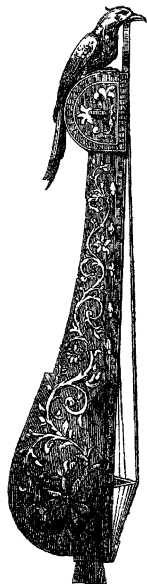
VIII. Discussion of the structure of the IVG and the process of amending the bylaws.

IX. Slowik presented the "Internet Viola Web Site Proposal" by Allan Lee.

Meeting adjourned at 9:05 P.M.



AVS Board members Ralph Fielding, Peter Slowik, and Paul Coletti and the Guelph meetings



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Annual Board Meeting of the American Viola Society
Thursday, 10 June 1999, 3:00 P.M.
University of Guelph, MacKinnen Building, Room 106
Guelph, Ontario, Canada

Officers present: Slowik (President), Preucil (Vice President), Forbes (Secretary), Tatton (Past President)

Officers unable to attend: Rose (Treasurer)

Board members present: Chiang, Coletti, Fielding, Goldsmith, Hirschmugl, Irvine, White-Smith

Board members unable to attend: Clark, Graham, Kosmala, Pounds (Special Consultant to the Board), Ritscher, Rutledge, Ryan

Guests present: Kathryn Steely, Lucina Horner

Meeting called to order by Pres. Slowik 3:05 P.M.

I. Hirschmugl introduced Lucina Horner, principal violist of Alabama Symphony, as possible manager of the Primrose Competition for the year 2000.

II. Slowik introduced Kathryn Steely, new editor of *JAVS*. Steely presented ideas for *JAVS*.

III. Discussion of *JAVS* Publication.

IV. Discussion of financial support for PIVA.

Moved (Goldsmith), seconded (Irvine), and unanimously agreed to contribute \$1,000, or \$1 per AVS member, to the PIVA construction project.

V. Discussion of the "Internet Viola Web Site Proposal" by Allan Lee.

Moved (Irvine), seconded (Goldsmith), and unanimously agreed that Slowik be appointed to set up a budget to support the web site project to be directed by Allan Lee.

Moved (Irvine), seconded (Fielding), and unanimously agreed to authorize Slowik to negotiate with Roger Myers and The University of Texas at Austin to contract for the AVS web site.

Moved (Irvine), seconded (Goldsmith), and unanimously agreed to appropriate up to \$400 for Preucil to create and distribute a chapterization pamphlet.

Meeting adjourned 5:00 P.M.

• • •

General Meeting of the American Viola Society
Thursday, 10 June 1999, 5:30 P.M.
University of Guelph, MacKinnen Building, Room 106

Officers present: Slowik (President), Preucil (Vice President), Forbes (Secretary), Tatton (Past President)

Officers unable to attend: Rose (Treasurer)

Board members present: Chiang, Coletti, Fielding, Goldsmith, Hirschmugl, Irvine, White-Smith

Board members unable to attend: Clark, Graham, Kosmala, Pounds (Special Consultant to the Board), Ritscher, Rutledge, Ryan

Guest present: Kathryn Steely

Meeting called to order by Pres. Slowik 5:30 P.M.

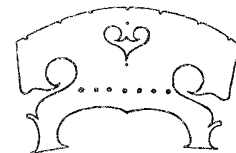
I. Review of previous Board Meetings.

II. Introduction of Officers and the Board.

III. Discussion of Proposal to Reorganize Schedule of Congresses by Slowik.

Additional options for proposed Congress schedules posted:

year	existing plan	Slowik proposal (1)	Irvine Proposal (2)	deVeritch Proposal (3)
2000	Sweden	Sweden	Sweden	Sweden
2001	N. America (TBA)	Regional	N. America (TBA)	Regional
2002	Europe	Europe	Europe/Regional	N. America (TBA)
2003	N. America (TBA)	N. America (TBA)	N. America (TBA)	Europe



Voted and majority ruled in favor of proposal number 3. It is agreed that proposal number 3 be presented to Board of the IVG for discussion and approval.

Meeting adjourned 6:45 P.M.

Peter Slowik
President

Catherine Forbes
Secretary

From the International Viola Society

Members of the new IVS Presidency met for discussions at the XXVII International Viola Congress in Guelph, Canada, this past June. Attending these formal discussions were David Dalton, President; Emile Cantor, Vice-president; Ronald Schmidt, Secretary; Ann Frederking, Treasurer; and Dwight Pounds, Executive Secretary. (Uta Lenkewitz-von-Zahn, Assistant Executive Secretary, was excused.)

Main subjects treated were the revision and updating of existing IVS bylaws (now in process), the revival of an annual IVS publication for all members, the strengthening and sometimes reactivation of IVS national sections, the formation of new sections, and financial matters.

Interest has been shown in forming national sections and affiliating with the IVS in such diverse places as Spain, Brazil, Mexico, Argentina, and Taiwan. The IVS presidency is encouraging a regional section comprised of

several Nordic countries in anticipation of the next Viola Congress.

Congress XXVIII will be held in Sweden, at Linköping, 4–8 August 2000. Otto Freudenthal, host chair, can be reached for information at freudenthal.music@swipnet.se

Strong interest has been shown by the leaders of the Australian/New Zealand IVS Section to host the Congress in 2001 perhaps in New Zealand. This possibility is being currently reviewed by the IVS officers.

The IVS Presidency meets as a body again for further discussions, 25–16 October 1999, in Celle, Germany. This will be on the occasion of an IVS German Section-sponsored Viola Days.

The International Viola Society home page is at

<http://www.uni-koeln.de/~axh01/ivgehome>

—David Dalton
IVS President



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*.

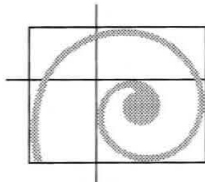
"It's a rare treat to own an instrument that has a strong, mature, even, rich tone in all its registers, *and* the perfect health of a young instrument. It has blended beautifully with Strad and Guarneri violins, as well as Goffriller and Montagnana cellos. I've trusted it in extreme climates from Brazil 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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Ann Arbor, MI 48104
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violins@jcstudios.com
<http://www.msen.com/~violins>



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ABOUT VIOLISTS



Mary Kay Hoffman's Viola Wire Choir demonstrates that you don't have to be in the band to march in the parade. These young violists were featured in the 4th of July Parade in Glenview, IL.



AVS President Peter Slowik waves to the crowd in the Glenview, IL, 4th of July parade.



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MEMBERSHIP ENROLLMENT FORM



The American Viola Society (AVS) is an association for the promotion of viola performance and research. Your personal and financial support is appreciated. As an AVS member, you receive three issues of the Society's journal (*JAVS*) each year and *The Viola* as it is published by the International Viola Society. Membership also brings you the satisfaction of knowing you belong to a collegial group dedicated to the furtherance of our instrument and its literature.

Please enroll me/my group in the American Viola Society (AVS) for one year and begin my subscriptions to JAVS and The Viola. My check for one year's dues, payable to the American Viola Society, is enclosed in the amount indicated here:

- | | |
|--|---|
| <input type="checkbox"/> \$35 Renewal Membership | <input type="checkbox"/> \$40 International Membership
(Residing outside the U.S.) |
| <input type="checkbox"/> \$35 New Membership | <input type="checkbox"/> \$25 International Student Membership
(Residing outside the U.S.) |
| <input type="checkbox"/> \$20 Student Membership | <input type="checkbox"/> \$100 or more—AVS Benefactor |
| <input type="checkbox"/> \$15 Emeritus Membership* | <input type="checkbox"/> \$50 to \$100—AVS Contributor |
| <input type="checkbox"/> \$45 AVS/Canadian Membership
(includes both CVS newsletter and <i>JAVS</i>) | <input type="checkbox"/> \$35 Institutional Membership |

- ☐ I wish to contribute to the Primrose Memorial Scholarship Fund for \$_____.
- ☐ I wish to make a tax-deductible contribution to the AVS Endowment for \$_____.

TOTAL ENCLOSED: \$_____

Please indicate your appropriate membership category:

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Please send AVS your biographical material, photographs (clearly labeled), brochures, concert programs, posters, press releases, clippings, and other related material on a regular basis. Such items will become part of our important resource files and may be considered for publication. We serve as a clearinghouse for many viola-related requests.

Name _____

Telephone _____

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Fax _____

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E-mail _____

- ☐ check if this is a new address

(Please list permanent address above rather than school address.)

If you are a student, in which school are you enrolled? _____

Send this form with check to Ellen Rose, AVS Treasurer, 2807 Lawtherwood Place Dallas, TX 75214

* 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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