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Association for the Promotion of Viola Performance and Research

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FROM THE PRESIDENT

Dear Viola Colleagues,

As I write this in mid-December of the last year of the century, it seems to me to be an excellent time to reflect on the state of our society and the viola in general as we enter a new century. The more I reflect on recent events for the viola, the more I am excited about what is happening in the viola world, especially in our "corner" of the viola world.

On an international level, the viola is achieving greater prominence than ever before. The last 20 years have seen an explosion of worthwhile concertos for the instrument (Penderecki, Harbison, Schnittke, to name a few) and an increasing array of internationally-recognized performers. I think it is safe to say that the viola (in the words of Lionel Tertis) is indeed "Cinderella No More."

The International Viola Society rests in the capable and energetic hands of David Dalton. The IVS is actively seeking to energize viola activity outside of its traditional strongholds (Germany and U.S.). Results of these efforts can be seen in the naming of Australia as the site of the 2001 International Viola Congress and the efforts to formulate a South American viola society.

An event of international importance taking place in the U.S. is the renovation and construction of the Primrose International Viola Archive. PIVA, the world's most complete repository of viola materials, will soon be housed in facilities that will match the magnificence of the collection and allow visitors to more fully access and appreciate its many treasures. AVS is pleased to be a partner in the funding of this worthwhile project.

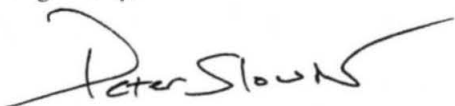
Within our own society, excitement is brewing on many fronts. What a wonderful time to be a member of the society! Among our "vital signs:"

- **Membership** is at an all-time high—close to 1500 members. With just a bit of effort from each one of us, we can reach our goal of 2000 members in the year 2000 and reap the benefits associated with that goal.
- **Chapter activity** continues its rapid expansion. In recent years, vital chapters have sprung up in Chicago, Los Angeles, Oregon, Ohio, and elsewhere. Several new applications for chapters are being cultivated by AVS Vice-President William Preucil. All chapters are fulfilling their role of highlighting local viola activity and bringing world-class viola activity "close to home."
- **A marvelously talented and energetic board** leads the organization. The ballot for new members of the AVS board is filled with leaders and doers. The society owes a sincere note of thanks to the existing board members and officers who continue to serve with thoughtful and incisive leadership.

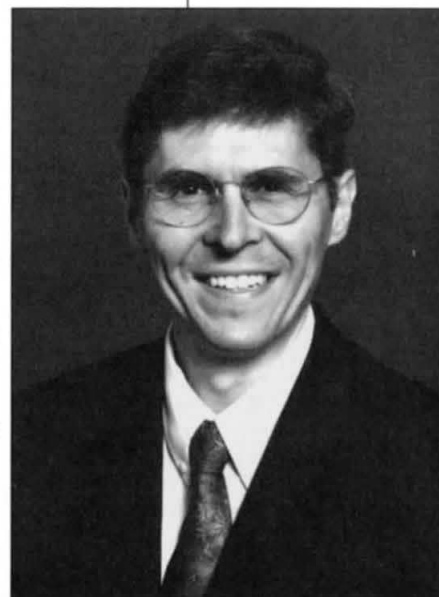
Throughout the U.S., people are excited about hosting gatherings of violists. I have recently been in communication with SIX groups who are interested in hosting a congress or regional viola event. Through the efforts of these energetic people, we will have many exciting opportunities for AVS members in coming years.

Thank you for the opportunity to let me share my euphoric feelings and optimism about the future of the viola and our society. Remember in the coming year to keep our society YOUR society through your continued membership, recruiting of new members, participation in a chapter or national event, and by sharing your love of the viola with others. Here's to a bold new century—together, let's make it the century of the alto clef! ☺

Vigorously,



President



Peter Slowik

6

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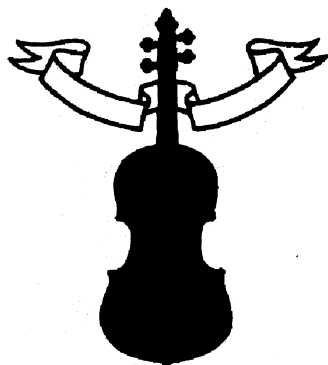
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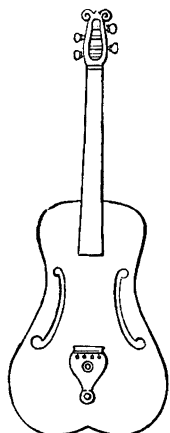
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ANNOUNCEMENTS

Viola d'Amore Congress

The 10th International Congress of the Viola d'Amore Society of America will be held in collaboration with the German Viola Society 5–9 July 2000 in Trossingen, Germany. For more information, please contact Günter

Ojsteršek, Im Nonnengarten 1, D-67127 Rödersheim-Gronau, Germany, or Myron Rosenblum, 39-23 47th Street, Sunnyside, New York 11104. Tel: (718) 729-3138; email: myrose@erols.com.



29th International Viola Congress Wellington, New Zealand 2001

The 29th International Viola Congress is scheduled for April 8–12, 2001 in Wellington, New Zealand. The event will be hosted by Donald Maurice, Conservatorium of Music, Massey University, P.O.

Box 756, Wellington, New Zealand. D.G.Maurice@massey.ac.nz. For more information, watch the 29th International Viola Congress website at: <http://www.homestead.com/ViolaNZ/Congress-ns4.html>.

National Teacher Directory

The first annual American Viola Society National Teacher Directory is now in production. Thank you to all AVS members who have submitted information for this important resource. The National Teacher Directory is a resource for all AVS mem-

bers, listing viola teachers by geographic region, level of instruction, and specializations. Look for release of the National Teacher Directory in Summer, 2000.

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. Please send materials to the *JAVS* Editorial Office:

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The Congress is part of the annual music festival “Musikdagar” (29 July–13 August) and gives ample opportunity to experience Scandinavian music and other kinds of wonderful music and art in various settings in the beautiful county of Östergötland.

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see following pages for further information

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A number of additional tours are available during your stay in Linköping . . .

TOUR ONE:

- 1 **Aug.** *Arrival Stockholm Arlanda Airport.* Transfer on your own to Stockholm and our centrally located hotel.
- 2 **Aug.** *Stockholm–Drottningholm–Linköping.* **ROYAL STOCKHOLM:**
We start from our hotel with a tour all around Stockholm, including Södermalm, Kungsholmen, Djurgården and City districts. We stop at Fjällgatan to enjoy the beautiful view of the city, after which we visit the Royal Palace, and round off the tour with a walk through the Old City (Gamla Stan), finally arriving back at Gustav Adolfs torg.
DROTTNINGHOLM: After lunch the bus will take us to Stadshusbron in front of the turn-of-the-century ship *m/s Prins Carl Philip*, built in 1901. There starts our boat ride to Drottningholm. During the boat ride the guide will discuss the route, Stockholm's history, and what awaits you when you reach the castle. Upon arrival, we visit the palace's exhibition floor, followed by the unique 18th-century theater, where performances are still given during the summer. On performance days we visit the China Palace instead or visit the magnificent palace grounds. The bus will then take us to Linköping for dinner.
- 3 **Aug.** *Linköping–Vadstena–Linköping.* After breakfast we start a historical and cultural tour in Linköping and surroundings. We visit Gamla Linköping, the old town; Rökstenen, the most important of the 250 runestones in the province and the biggest in Sweden. It was raised in 800 A.D. We will visit Vadstena with its picturesque houses, monasteries, and castles from the Middle Ages, and finally the opera performance at Vadstena Academy. Late at night we will be back in Linköping. Lunch and dinner will be served during the tour.

4–8 Aug. International Viola Congress in Linköping

TOUR TWO:

- 9 **Aug.** *Linköping–Vadstena.* After breakfast we start a historical and cultural tour in Linköping and surroundings. We visit Gamla Linköping, the old town; Rökstenen, the most important of the 250 runestones in the province and the biggest in Sweden. It was raised in 800 A.D. Then we will visit Vadstena with its picturesque houses, monasteries, and castles from the Middle Ages, and finally the opera performance at Vadstena Academy. Lunch and dinner will be served during the tour. Overnight at Klosterhotellet in Vadstena.
- 10 **Aug.** *Vadstena–Stockholm.* After breakfast, departure to Stockholm. Lunch and check in at our hotel before we start the Royal Stockholm Tour including Södermalm, Kungsholmen, Djurgården and City districts. We stop at Fjällgatan to enjoy the beautiful view of the city, after which we visit the Royal Palace, and round off the tour with a walk through the Old City (Gamla Stan), finally arriving back at Gustav Adolfs torg. Afternoon and dinner are on your own.
- 11 **Aug.** *Drottningholm.* After breakfast, the bus will take us to Stadshusbron in front of the turn-of-the-century ship *m/s Prins Carl Philip*, built in 1901. There starts our boat ride to Drottningholm. During the boat ride, the guide will describe the route, Stockholm's history, and what awaits you when you reach the castle. Upon arrival, we visit the palace's exhibition floor, followed by the unique 18th-century theater, where performances are still given during the summer. On performance days we visit the China Palace instead or take a walk through the magnificent palace grounds. After our visit to Drottningholm, the bus will take us to a restaurant for lunch. Afternoon and dinner are on your own.

For information on reservation rates and conditions, please contact Resia Travel Agency in Linköping. Tel: 0046-13 35 65 20 / Fax: 0046-13 14 14 63 / Email: linkoping@resia.se
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SCHOSTAKOVICH'S SWANSONG

by Donald Maurice

Was it by chance that the last work from Dmitri Schostakovich's pen was a work for viola and piano, or did he have some premonition that death was imminent and choose the melancholic timbre of the viola to express his final statement?

The viola, while not normally the first choice of composers as a solo instrument (Hindemith being a notable exception), has nevertheless had a special significance to many composers, who have reserved its solo usage for expressing feelings of great beauty or melancholy. Some composers specifically featured the viola in their final days. Examples include Mozart's *Triple Concerto for Violin, Viola and Cello* (unfinished and unpublished), Bruch's *Eight Pieces for Clarinet, Viola and Piano*, Bloch's *Sonata for Solo Viola* (unfinished), Bartok's *Concerto for Viola* (unfinished) and, of course, Schostakovich's *Sonata for Viola and Piano*, Opus 147.

Born on September 12, 1906 in St Petersburg, Dmitri Dmitrievich Schostakovich became the first truly Soviet composer to receive international acclaim. One of his first compositions, entitled *Soldier*, written at the age of ten, coincided with the birth of the Soviet State and was composed in memory of the events connected with the revolution. The overthrow of czarism and takeover by the Bolsheviks had a profound effect on the young Schostakovich. His professed dedication to the cause of communism throughout his life was remarkable in the face of the shattering criticisms made against him by the authorities, i.e. Stalin, and the restrictions that were imposed on him. The effect of these attacks on his composing style was to create a series of landmarks in his career, dividing it into several distinct periods.

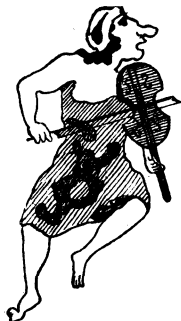
The first period included his first four symphonies, film music, chamber music and his opera *Lady MacBeth of the District of Mzensk*. It was the scathing attack on this opera in 1936 in the Soviet newspaper *Pravda* which brought the first period to an abrupt end. Such was the level of attack that he withdrew from performance his *Fourth Symphony*, which was already in rehearsal. This symphony was subsequently not performed until 1961, well after Stalin's death in 1953.

His *Fifth Symphony*, with its subtitle "Creative reply of a Soviet Artist to Just Criticism," marked the beginning of the second period. Things ran relatively smoothly until 1948 when Zhdanov, appointed by Stalin to act as censor of the arts, launched a new attack against the leading Soviet composers. Once again Schostakovich underwent a period of intense self-criticism, not emerging again into full output until after Stalin's death.

The third period was heralded, shortly after Stalin's death, by the premiere of the *Tenth Symphony*, a monumental work which introduced the D-S-C-H motive which has become synonymous with Schostakovich's own identity. From that point on, this theme was to pervade much of his music. The affirmation of personality expressed in this monogram was derived from his own initials; D from Dmitri, and Sch from the German spelling of his name. (Because of the huge significance of this theme in his music from this point on, it would seem logical to adopt the German spelling of this part of his name at all times, as this was clearly his choice. D-S-C-H becomes D-E♭-C-B, being the German transliteration.) Krushchev's suppression in 1962 of the *Thirteenth Symphony*, because it contained references to anti-Semitic feelings in Russia, is the last significant trouble Schostakovich encountered with the regime.

The fourth and final period began with the *Fourteenth Symphony*, Op. 137, composed in 1969, which marks the beginning of a phase in which an obsession with death, tragedy and pessimism became predominant. Of the final ten works, the *Fifteenth Symphony*, Op. 141, and the *Fifteenth String Quartet*, Op. 144, are especially notable for their ultimate expressions of grief and despair. The extraordinary final quartet contains six movements, all marked adagio and subtitled *Elegy*, *Serenade*, *Intermezzo*, *Nocturne*, *Funeral March* and *Epilogue*. The other work of significance from this period is the *Verses of Michelangelo*, a work for bass and piano (later orchestrated), dedicated





by the composer to his wife, and based on the theme of “Art and Immortality”. There is understood to also be in existence the sketches of two movements of what would have become the *Sixteenth Symphony*. It is not clear, however, whether these sketches pre-date the completion of the *Sonata for Viola and Piano*.

The *Sonata for Viola and Piano*, Op. 147, was completed in July 1975, just weeks before Schostakovich’s death and was dedicated to Fyodor Druszhinin, violist of the Beethoven Quartet. It is in three movements, marked *Moderato*, *Allegretto* and *Adagio*, an unusual structure for a sonata, given Schostakovich’s conservatism with musical form. It did, however, have a forerunner in the *Sonata for Violin and Piano*, Op. 134, also a three-movement work, marked *Andante-Allegretto-Largo*. It is not unusual to find works of this final period ending with a slow mournful movement, a practice that would have been severely frowned upon by the authorities in earlier works. In the case of Op. 147, the *Adagio* third movement forms the emotional core of the work and is longer than the other two movements combined.

The first movement grows out of two themes presented in the first nine bars. Throughout his career Schostakovich was both admired and criticised for his ability to compose music on two intellectual levels, at times in the same work, reflecting his private and public worlds. The two themes in this first movement, revealed simultaneously from bars 5–19, excel in showing this dichotomy. At once one’s attention is captured by the pizzicato motive in the viola and the opposing lyrical melody in the piano. These different instrumental colours serve to highlight the striking thematic contrast.

Example 1. Bars 5-9, first movement



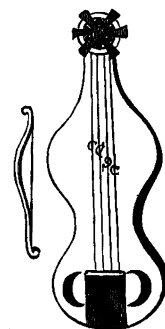
The composer chose for the viola to open the work alone with the four-bar phrase shown in the excerpt. These open-string pitches unambiguously support C as the tonal centre and create an atmosphere of simplicity and innocence. The open G, D, and A strings reinforce the open C as the tonic, partly through the function of secondary dominants, one to the next, and partly due to the natural resonances of the instrument, which tend to make the C and G strings ring more resonantly. The substitution of the low D \flat for C in the third bar of the phrase creates a sense of unease which does not release until the last note of the movement.

In bar 5 the piano enters with the lyrical melody, beginning on a D \flat , already prepared by the viola, and proceeds to produce a five-bar phrase, employing a twelve-tone row represented by 0, 11, 9, 8, 10, 7, 6, 5, 1, 2, 4, 3. Immediately we are confronted with apparent opposites in thematic material. The fact that Schostakovich uses a twelve-tone melody is startling in light of statements made earlier by him, referring to twelve-tone music as “one of the greatest evils of twentieth century art” (Rossi’s *Music of Our Time*. Robert A Choute. Crescendo Publishing Company, Boston). This is not, however, the only example of his use of a twelve-tone row. It is present in many of his late works, including the *Twelfth String Quartet*, the *Violin Sonata*, the *Fourteenth Symphony* in the opening of “At the Sante Jail”, the *Fifteenth Symphony* in the cello solo and in the macabre violin solo of the third movement, and in the *Thirteenth* and *Fifteenth String Quartets*. Its use in these two quartets shows the technique at its most obvious. In the *Thirteenth Quartet* the solo viola opens with a twelve-tone melody. In the *Fifteenth Quartet* (to all intents and purposes his penultimate work), the most extraordinary use of this device is seen in the “Serenade” movement, where the two violins and the viola state, in turn, a note each of a twelve-tone sequence. Not only is each note over three seconds in duration, but each is marked *ppp* — *ffff*, as though the composer wished to imprint the series into our minds forever. It

must be pointed out that often, in Schostakovich's use of a twelve-tone row, the melody rises and falls gently, avoiding large leaps. This aurally gives more direction to the pitches and perhaps for Schostakovich this was a safety measure against becoming completely atonal. It must also be pointed out that Schostakovich's statements earlier about the significance of twelve-tone music were most likely made while being interviewed by western reporters and while he was accompanied by an entourage of politically-appointed musical "censors".

The opening themes appear throughout the sonata in various combinations and tone colours, the ponticello section making a striking effect.

Example 2. Bars 161–170, first movement



The movement is a series of variations. The quasi-cadenza section in the solo viola, near the end of the movement, jumps back and forth between the two themes, presenting fragments of each, until the complete twelve-tone row has been completed.

Example 3. Bars 222–231, first movement



After brief attempts to restate other variations, the piano rejoins the viola, the movement ending with the opening viola motive. Although most of the material in this movement is derived from the two opening themes, there are several hints of motives traceable to other of Schostakovich's works, including oblique references to the D-S-C-H motive.

Use of the interval of the perfect fourth within motives is present in this movement and becomes a very significant feature in the following two movements in a manner which unifies the work as a whole. Its presence is also a predominant feature in the Nocturne of the *Fifteenth Quartet*, in the first movement of the *Fifteenth Symphony* and in the "Reply to the Sultan of Constantinople" in the *Fourteenth Symphony*. A further melodic motive, which this movement brings to mind, is the theme stated by the flute at the beginning of the *Fifteenth Symphony*.

Example 4. Flute part, opening of the first movement, *Fifteenth Symphony*



This pattern appears throughout the first movement of the *Viola Sonata* in various disguises. Usually the last note is a semitone below the penultimate note, leaving the sequence aurally unresolved. Note the following examples:

Example 5. Bars 71–75, first movement



Example 6. Bars 82–85, first movement



Example 7. Bars 183–186, first movement



Example 8. Bars 222–224, first movement



Note particularly this last example, which occurs during the unaccompanied viola section. Not only does it recall the flute solo, even with the whole-tone at the end, but it is already in itself representing the two themes which opened this movement.

The tonal center of this movement rarely moves far from C. The two strongest pitches in the opening are C and D \flat , and significantly, in retrograde, are the final two pitches implying, through a simple mirror image, a return to the source from which the movement sprang.

The second movement is immediately attractive, even if nothing new in its concept. Basically in three sections, this movement is derived from the following themes:

Example 9. First theme, bars 3–7, second movement



Example 10. Second theme, bars 14–18, second movement



Example 11. Third theme, bars 171–180, second movement



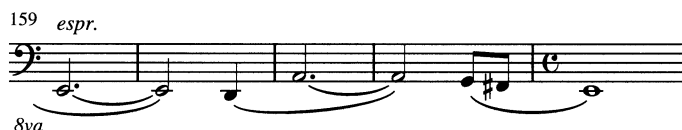
Example 12. Fourth theme, bars 49–54, second movement



Example 13. Fifth theme, bars 154–156, second movement



Example 14. Sixth theme, bars 159–163, second movement



Example 15. Compare the third theme with flute solo in first movement of *Fifteenth Symphony*



The movement opens with a simple B♭ minor triad repeated in short eighth-notes in the piano, and the viola enters in the third bar with a flourish on the first theme. This is quickly answered by the piano with the second theme. The third theme is introduced by the viola in bar 38 and becomes the predominant theme in the rest of the movement. This third theme is passed into the piano and the viola then introduces the fourth theme, a flowing melody, contrasting to all previous material. The interval of the perfect fourth is hammered out over and over throughout the movement and, as if to drive home the point, is presented by the viola in an ascending chromatic scale of double-stopped fourths marked *f* — *ff*.

Example 16. Bars 111–115, second movement



A long, winding, legato, scale-like figure introduces the middle section which is based on the fifth theme, marked *pesante*. After coming to an abrupt stop, a short restatement of the third



theme occurs, only to return to the *pesante* figure leading into a short unaccompanied viola section. This section is an anticipation of the opening of the third movement, again featuring the perfect fourth interval.

Example 17. Bars 194–201, second movement



This section leads back into the third theme and after a restatement of earlier themes, the movement closes. The listener is left in anticipation of what is to follow by the unresolved harmonic implications in the final bars, by the fact that the rhythmic momentum stops suddenly on a weak beat, and by the effect created by the diminuendo of the music disappearing into the distance.

Example 18. Bars 331–335, second movement



The chief characteristic of this movement, which is reminiscent of earlier works, is the rhythm of the third theme. The pattern of two repeated sixteenth-notes followed by an eighth-note immediately reminds us of the fragments of Rossini's *William Tell Overture*, which are ever present in the first movement of the *Fifteenth Symphony* and in "On the Alert" from the *Fourteenth Symphony*. One cannot avoid the association of these patterns with the military connotations that accompany the same pattern, executed by the side drum in the first movement of the famous *Seventh Symphony*, the "Leningrad". In many respects this movement is an example of the concessions Schostakovich was forced to make, throughout his life, to Soviet demands. The driving rhythms and catchy melodies speak on two levels. They would have satisfied earlier political authorities that the music had something to offer of an optimistic nature, yet, as in the first and third movements of the *Fifteenth Symphony*, there is an undertone of bitter irony and an ominous mood of impending doom.

As stated earlier, the third movement forms the emotional core of the work, speaking directly from the heart. Schostakovich always maintained that music must be accessible to man and capable of touching his heart. He accused some avant-garde composers of failing in this ideal. (*Grand Slam*, Music and Musicians, Sept. 1975, pp. 24–5). It was also not at all uncommon for Schostakovich to quote past composers. This was normally done out of respect and admiration, rather than as a form of plagiarism. At the top of this, the final movement he was to compose, he wrote in the manuscript: "TO THE GREAT BEETHOVEN."

The reason for this dedication is obvious in the following example:

Example 19. Bars 16-19, third movement

16 arco
p espr.

After a short unaccompanied viola section, stating firstly the mournful melody of the second movement, then, in pizzicato, a reminder of the heavy *pesante* section of the second movement, the piano begins a slow arpeggiated figure whose function is unclear until the viola enters three bars later. This reference to Beethoven's *Moonlight Sonata* becomes the predominant motive for the remainder of this extended Adagio movement. After recalling the fifth movement of the *Fifteenth Quartet*, one is tempted to associate the title "Funeral March" with this Adagio, as they share the same thematic material—a sort of autobiographical Requiem.

Example 20. Bars 57–59 from "Funeral March", fifth movement, *Fifteenth Quartet*

57 Adagio molto ♩ = 60
f espr.

Throughout his career, Schostakovich expressed his deep admiration for Beethoven. While we may like to think this was an admiration purely of his music, no doubt it also fitted well with the official Soviet view that Beethoven was to be admired as a truly revolutionary composer. Whatever the reasons for this admiration, Schostakovich has created in this movement a very great tribute to the old master, treating the themes with the utmost subtlety and delicacy, never allowing the music to become cynical, as could be argued in the second movement. After examining the opening of the *Moonlight Sonata*, it becomes clear that the extensive use of the interval of the perfect fourth, throughout this work, very likely originated from here.

Example 21. Bars 1–2, "Moonlight Sonata" by Beethoven

Adagio sostenuto ♩ = 60
sempre pp e senza sordino (a)
N.B. una corda sino alla fine del pezzo





The combination of the perfect fourth with the rhythmic motives of the *Moonlight Sonata* form the source material for the bulk of this movement. The piano has a short solo section in bar 47 that recalls the twelve-tone theme of the first movement. After again developing the Beethoven motives, the viola renders an extended cadenza, begun by stating yet again the mournful melody of the opening of the movement. This single-line melody is then developed with the use of double, triple, and quadruple stops as the climax builds. The climax is reached soon after the piano re-enters in bar 115.

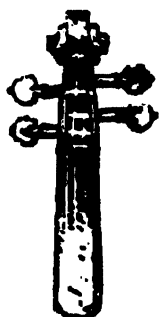
Example 22. Bars 115–119, third movement

Both instruments crescendo to *ff*, the viola reaching high C at the top of the phrase. From this point onwards the movement proceeds to unwind in a long downward motion. The tensions gradually dissipate and the mood moves from despair and tragedy, through more gentle and reflective sadness to eventually, in the closing final minutes, a sense of great peacefulness and relief. In these final minutes, the viola is muted. Apart from two very subdued attempts from the piano to restate the twelve-tone melody, the harmony gradually clarifies, leaving the viola, for the remainder of the work, on its low E, around which the piano finally establishes C and G. This obvious C major ends the work in a mood of optimism, albeit a very sad optimism. The final sounds we hear are the very gentle alternating fourths, G and C, the final sound passing indiscernibly into silence.

In 1977 Donald Maurice gave the first performance of this work in New Zealand. In the review the following day, Ian Dando observed:

It seems almost an invasion of the composer's privacy to perform this work in public. ❧

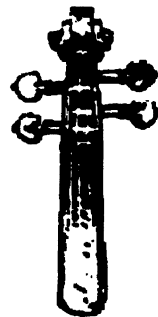
Donald Maurice was appointed in 1998 as Senior Lecturer at the Wellington Conservatorium of Music of Massey University in New Zealand. He has been a member of the New Zealand Symphony Orchestra and has performed throughout New Zealand as a chamber musician and as violin and viola soloist with various orchestras. In 1995, he gave the world premiere performance of Anthony Ritchie's Viola Concerto with the Dunedin Sinfonia. A special area of research has been the music of Béla Bartók, and his revision of his Viola Concerto has attracted international attention and invitations to seminars in the U.S.A., Switzerland and Australia. In 1997 he was awarded a Ph.D. for his dissertation on this work. He studied with Nannie Jamieson, Max Rostal, Donald McInnes and William Primrose.



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ONE WEEK TO BETTER INTONATION IN 20 MINUTES A DAY

by Victoria Chiang

Playing in tune is a **MUST!** The surest way to be eliminated from any playing opportunity, professional or otherwise, is to play out of tune. Some violists are gifted with excellent ears and hands, or, in other words, with a natural propensity for playing in tune. Most violists, however, must think about intonation and work on it intensely before mastering it.

What does playing in tune mean? It means hitting the pitch directly, so that it literally rings true with the pitches surrounding it. The two primary keys to playing in tune consistently are (1) hearing well in tune and (2) having a left hand set-up that allows for consistent finger placement. Do you hear the pitch in tune, and if so, does your left hand set-up allow you to put your fingers down consistently where you hear the pitch?

HEARING IN TUNE

Hearing in tune is most critical. The driver who gets into his car without knowing where he is going has little chance of getting there. Likewise, if you don't hear the pitch precisely in tune before you place your fingers, you have very little chance of putting them where they need to go.

Hearing skills can be developed by aurally "imaging" pitches in your head and allowing your voice to activate them.

Exercise 1.



Begin with perfect intervals because they are the easiest to hear clearly. On the piano play and hold a C. When you hear clearly in your head the G a P5th above it, sing that G. It is in tune when you hear the interval ringing.

Practice this until you can sing the G precisely in tune without adjusting. Next play a D and sing P5th above. If you have to search for it, go back to the previous note. Practice playing and singing in this way, note-by-note, up a C major scale, until each pitch is directly in tune.

Remember that your goal is absolute accuracy. Ten minutes of slow, accurate singing is more effective than ten hours of singing almost in tune. In the first day you may only sing two notes. This is fine. By the end of the week you will be able to sing accurately more quickly, but never sacrifice accuracy for speed.

LEFT HAND FRAME

Once you are hearing in tune, you need to be able to place your fingers consistently. The critical consideration in consistent finger placement is the left hand frame. With the left hand in a frame, any finger drops onto the fingerboard in the right place, and every other finger in the same position is also ready to be dropped. For example, if you are playing in fourth position and holding down C, third finger on the D string, the fourth finger would be ready to drop down to the pitch D. You would not need to change your hand position to drop your fourth finger. Likewise, the second finger would be ready to simply drop to the pitch B; and the first finger would be ready to drop to the pitch A. Remember that each hand shape and size is slightly different. Also, shifting the balance of your hand to the fourth finger side will help you drop 3 and 4 without reaching for 3 and 4.

You will want to keep this frame regardless of what string you are on or what position you are in (obviously, the frame will shrink as you go into higher positions). To retain the frame as you move from string to string, let your elbow move to get you to different string levels. Keep in mind that fingers always need to be relaxed.



Exercise 2.



toward accomplishing this monumental but necessary task. Practicing the exercises accurately and daily will help to ingrain both of these habits. B

—Victoria Chiang

Victoria Chiang is currently on the artist faculty of the Peabody Conservatory and the Aspen Music Festival. Her recording of the viola sonatas of Shostakovich and Roslawets will be released on Centaur Records in the spring of 2000.

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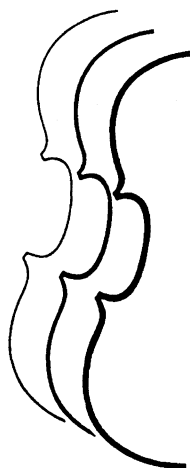


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TEACHING VIOLA IN CHINA

by Pamela Goldsmith

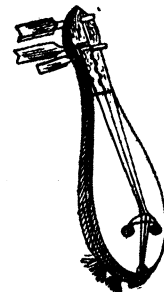
Harold may have gone to Italy, but I went to China. It was my pleasure to be invited to teach and perform at the Shanghai Conservatory of Music in October of 1996. What an experience!

I had long heard of the fine teaching and dedication of the musicians at the Shanghai Conservatory, but nothing prepared me for the outstanding work that I encountered. The thirteen viola students ranged in age from fourteen to twenty-one, and each was beautifully prepared and well set-up technically by their teacher, Mrs. Xi-Di Shen. In addition, they all had that "light" in their eye, each eager to hear what I had to say. Contrast that with the attitude we so often encounter in our American students: "you're not going to stop me and criticize me, are you?"

The youngest Shanghai student, fourteen years old, was tall with large hands. I suggested that he needed a larger viola, and that I wanted to hear him again, since he played first. So he came back three days later, with a new, larger viola, to play for me again. One of the central tenets I hold is that scales are the absolute foundation of viola technique. All my students play scales. I often chide them for not spending enough time practicing them. I like to use the Flesch scale system, in spite of its overwhelming appearance on the page. Not only are the scales on one string presented first, with a corresponding panic on the part of the student who encounters them, but also the various bowings and rhythms possible for practice are printed with various keys, making scales and arpeggios in those keys very difficult to read. This boy played three octave scales, arpeggios, broken thirds, chromatics, thirds, sixths, octaves, fingered octaves and tenths, all very well. He then apologized for not being perfect, as he had just acquired the larger instrument, and the string length was new to him. I was astonished.

Many of the older students played Bach for me. Mrs. Shen had heard my master class and performance of the fourth Bach suite at the International Viola Congress at Indiana University. She knew that this repertoire is a special interest of mine and was anxious that the students receive my feedback. They all enjoyed learning about the dances, the standard movements of a suite. Amid much laughter, I was able to get one boy to actually dance the minuet with me. The Chinese are, in general, a lively group of people. I enjoyed the communication I was able to achieve, with only three words in Chinese, the most important being Xie-xie (thank you). Students responded enthusiastically to my performance of Bach with the Baroque bow—each student wanted to hold it and try it, an interest that I always encourage. The bow tells you how it wants to articulate. I know the students will transfer that knowledge to their own performance.

Some of the older students played Bartok and Walton concerti, Reger suites, and other advanced repertoire. In every case they were totally prepared and open to any suggestion of change in bowing or fingering. They were able to put these suggestions into practice *immediately*, watching my every move of demonstration. If I had one criticism of many of the students, it was in the area of tone. Not only were the instruments not of the best quality, the bridges too flat, and the strings (made in China) wiry and tinny in sound, the basic concept of viola tone was also sometimes lacking. For most violists, the dark rich sound is the reason we were attracted to the viola in the first place. This concept is reinforced by a vibrato that is slower and wider than a violin vibrato. Growing up in a completely different culture, in which the basic sounds of music are so different (after having attended the Chinese opera I became even more aware of





the differences), the students did not have much to refer to except records and CD's. Their vibratos were occasionally too tight, too narrow, and the tone was not round and mellow enough. Because they were so observant, I know my demonstrations in class and in my recital were helpful and influential.

Everyone I encountered at the Conservatory was anxious to help me. I stayed in the Guest House, which is on the campus, and ate my meals at the dining hall next door. The first morning, they served me a 'western' breakfast (eggs and toast). I requested that, in the future, whatever was standard Chinese breakfast was fine with me (except for coffee, which I really needed in the morning). From that moment on, I received lovely steamed buns with red bean paste or vegetable filling, hard boiled eggs, and two glasses of coffee (they immediately observed my need for two). The other meals were various delicious Chinese dishes with beef, chicken or fish and vegetables, and the ubiquitous rice. One day for lunch I was invited to a banquet, attended by Mrs. Shen, Miss Wu (the translator), and Mr. Zhang Xianping, the Director of International Exchange Center. We were seated around a large round table with a lazy susan in the middle. Many small dishes appeared and were sampled by each person. Most items were pickled vegetables and so forth, but one plate had small slices of some kind of meat. "What's this?" I inquired. "Why don't you taste it first and then I will tell you," replied Mr. Zhang. I, of course, tried it. "What do you think it is?" "Well", I said, "it isn't beef, pork or lamb. Is it horse?" "No," he replied, "it is donkey."

The Guest House where I stayed was absolutely chaotic. One side of the building had been converted to small rooms with baths. On the other side of the hall, however, were practice rooms. Students were practicing diligently, at all hours, day and night. Not only was I simultaneously serenaded with standard piano, violin, and vocal music, but also with the remarkable sounds of traditional Chinese instruments. The Shanghai Conservatory of Music has an outstanding program of traditional Chinese music, and the instru-

ments are quite interesting. Some are very loud. One evening I was dozing when the wailing of an extremely penetrating wind instrument assailed me. I was so surprised I ran down the hall to see what it was. A young man was playing a double reed instrument with a brass bell (the suona), the sound of which was unlike anything I have ever heard. He was just as surprised to see me (in retrospect, I don't think I saw another Westerner on the campus all week). He was from Malaysia, he told me, and was studying all the traditional wind instruments.

My favorite Chinese instrument is, of course, the erhu. The vertical stringed instrument played with an underhanded bow grip is enormously expressive, with a vocal quality. Young children often study the erhu and learn traditional folk songs. I left Shanghai on the day of the yearly examinations for the children. The courtyard of the Conservatory was filled with about fifty youngsters all madly practicing with an attentive parent coaching. What a sound! There were also little fiddlers preparing for their exams, and one young child, about six, was so virtuosic I went over to listen. The minute he saw I was listening, his performance improved. This one definitely has a future.

The city of Shanghai is amazing. Having lived in Los Angeles for many years, I thought I would not be surprised by another big city; however, nothing can prepare you for the sheer enormity of Shanghai and its population. Everyone rides bicycles or mopeds or motorcycles. There are buses and taxis (but few private autos) and everyone seems to be out on the street. There are many signs indicating not to blow horns (a trumpet with a line through it) but everyone does, all the time. In addition, the pedestrians pay no attention to the signals, and cross the street whenever and wherever they feel like it. It is chaos on a grand scale.

Yet, when I played my solo recital, the audience was absolutely silent and attentive, even the young children. I knew they would appreciate the Romantic works (Vieuxtemps, Wieniewski and Mazas) but was pleased at their response to the Bach sixth suite and the

Bacewicz Caprices (1959) for solo viola. I am looking forward to another trip to China. I hope to increase my Chinese vocabulary to at least six words. The first will be "amazing." B

Pamela Goldsmith is presently on the faculty at the University of Southern California. She is a champion of contemporary music, and has presented solo recitals across the country, on radio and television. Recently, she participated as performer and lecturer in the International Viola Society

Congress, the International Viola d'Amore Congress (Stuttgart and England), the International Master Courses (Kapaonik, Yugoslavia), and the Shanghai Conservatory of Music. Pam is an emeritus winner of the 'Most Valuable Player' award from the National Academy of Recording Arts and Sciences. Her viola playing has been heard on countless records, films and television shows. She was both Vice President and Secretary of the American Viola Society.



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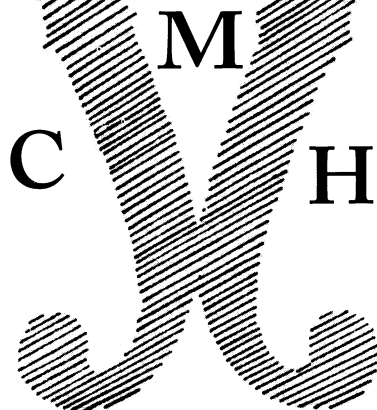
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ORCHESTRAL TRAINING FORUM: SHOSTAKOVICH SYMPHONY NO. 5 IN D MINOR, OP. 47

by Evan Wilson

In the preface to the score of his *Fifth Symphony*, Dmitri Shostakovich wrote the following statement about the meaning of his work: "The theme of my Symphony is the stabilization of a personality. In the center of this composition—conceived lyrically from beginning to end—I saw a man with all his experiences. The Finale resolves the tragically tense impulses of the earlier movements into the joy of living."¹

Having listened to literally hundreds of student and professional violists in auditions and private lessons play this excerpt with a beautiful robust sound, full round vibrato and a dynamic range of about *mp* to *f*, I wonder how many of us have really taken the time to read and learn about the composers' lives and details of specific works that we are performing.

I remember performing this Symphony with the Los Angeles Philharmonic led by the great Eastern European Maestro Kurt Sanderling when he was 78 years old. He told us in a hushed voice, "I remember being at the first performance of this piece. There were many of us—all students and musicians. We were afraid the polizei [police] were going to come and take us away." He told us many things about that performance but that alone was enough to send chills down our spines.

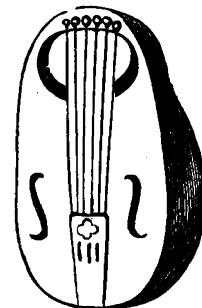
Shostakovich completed his *Fifth Symphony* in November of 1937. Up until that time he had largely been perceived as a wunderkind both as a pianist and composer. Riding the crest of international acclaim and tremendous attention for his opera "Lady Macbeth," he was stunned by an article in the newspaper *Pravda* violently attacking the opera, branding it as "Chaos instead of music . . . neurotic, primitive and vulgar."² The article was interpreted as a warning to the Union of Soviet Composers against all forms of modernism. In

solitude, he suffered terribly and silently as even his friends and fellow composers denounced him and his work. Thus Shostakovich endured and ultimately accepted the commentary that his *Fifth Symphony* was "the creative reply of a Soviet artist to justified criticism."

Clearly he felt the repression of the Soviet system and this symphony is not, until the last movement, one of liberation and free expression. As he said in 1931, "good music lifts and heartens and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."³

Now, armed with this knowledge of the man and a bit of background, we are ready to approach and understand this excerpt from the first movement. Stark, barren and cold—this "tragically tense" music must be played with an intense but restrained sensitivity. Complete attention must be given to continuity of phrasing—specifically string crossings, bow speed, contact and smooth changes, speed and type of vibrato, and overall color. The same focus on all the minutiae must be applied, just as if preparing a concerto or any solo work.

Begin the first F-sharp downbow in the upper half, 5th position G string, using a fingertip vibrato. Use a slow bow—quick string crossing to F-sharp on the A string. Why not start on the D string and shift to the A string, or stay in position and then shift to the B? This is a section solo, not a single player solo—always a major consideration. Twelve players shifting in a soft, exposed passage are rarely clean with perfect ensemble. The double string crossing is difficult, but the arc of the bridge is on our side when taking a downbow and, with practice, is almost always clean and in tune.





Continuing upbow from the F-sharp, extend the 3rd finger to the B, and gently shift the hand to 6th position. Bow speed remains slow with a quasi *sul tasto* color. It is not necessary to use the entire bow. The first finger downbow C intensifies only slightly near the tip, before going to the G. The upbow G, second finger on the G string, goes to a harmonic at the very last moment before going to the upper octave G, simultaneously speeding up the bow so the harmonic rings to disguise the double string crossing. Be careful on the downbow upper G not to immediately pull the bow too quickly so it is accented or out of phrase context. While the G should “open up” into the high E-flat, the vibrato should remain controlled with a narrow oscillation.

I play the E-flat by extending my 3rd finger. Now, I know that this is a long extension. Some people say, at first attempt, that they can't do it (give it a chance). This fingering forces you to play with a flat finger and small finger vibrato, which is in keeping with the restrained emotion of the phrase. If you shift, most often it sounds out of context, i.e., too romantic, or round and rich a sound. Sometimes it is the least comfortable fingering that produces the most correct interpretation, particularly in an excerpt like this. It should not sound entirely comfortable. Controlled, but not comfortable. Use most of the bow but very light contact.


The C is then easily played with the 2nd finger, again using care to avoid over-vibrating. The shift down to the F on the second finger must be timed properly to occur on the

upbow, so it is well hidden and no big glissando sounds, as is so often heard.

The rest of the excerpt concerning fingerings is self-explanatory with just a few final comments. The shift down from the third finger on the G to the first finger on the C entails an imperceptible slowing of the bow to hide the shift. None of the shifting in this excerpt should be particularly expressive or romanticized. I play the fifth from F to B-flat using the fourth to the third finger, but many people prefer third finger across the string. That is up to you. Choose whichever produces the smoother, more in tune result.

The last thirteen notes, four mini-phrases creating one longer phrase, must be evenly vibrated and show diminuendo in terms of volume, vibrato and color. I play the last six notes fingered 1-2-1, then to the C string 2-4-3-1, using the dark color of the C string to give a sense of finality to the phrase.

The entire time this excerpt is being played, and particularly before beginning it, you must be thinking of the inexorable rhythmic accompaniment, the quarter note—two eighth note figure, that is unrelenting throughout. The dynamic range of the whole excerpt is quite minimal, which only enhances the sense of suppressed emotion.

This is the kind of detailed and disciplined attention it takes to do justice to the composer and his or her work. Hopefully, it will land you a job in the orchestra of your choice, enabling you to make great music for the rest of your life. Good luck. 

NOTES

¹Dmitri Shostakovich, *Symphony No. 5 in D minor, op. 47*. Jacket notes to *Symphony No. 5 in D minor, op. 47*, New York Philharmonic/Leonard Bernstein (CBS Records MYK 37218).

²Boris Schwarz, "Shostakovich" New Grove Dictionary of Music and Musicians, Ed. Stanley Sadie, (London: Macmillan Publishers Limited, 1980), vol. 17, p. 265.

³Dmitri Shostakovich, *Symphony No. 5 in D minor, op. 47*. Jacket notes to *Symphony No. 5 in D minor, op. 47*, New York Philharmonic/Leonard Bernstein (CBS Records MYK 37218).

—Evan N. Wilson was appointed principal violist of the Los Angeles Philharmonic in November 1991, after having served as a member of that orchestra since 1984. Wilson served as

guest principal with the Boston Symphony Orchestra in the 1994/95 and 1995/96 seasons and has appeared as soloist with the Boston Symphony and with the Los Angeles Philharmonic. Wilson is in great demand as a teacher and chamber musician. He has participated in the Marlboro Music Festival, the Newport Music Festival, the Grand Canyon Music Festival, the Festival Bahnhof Rolandseck in Bonn, Germany, and the Avanti! Festival in Finland. He has been on the music faculty of USC from 1994–1998, and on the UCLA faculty since 1987. In 1998, he joined the faculty of the Colburn School of Performing Arts; in the summer of 1998, he was appointed to the faculty of the Chautauqua Music Festival.

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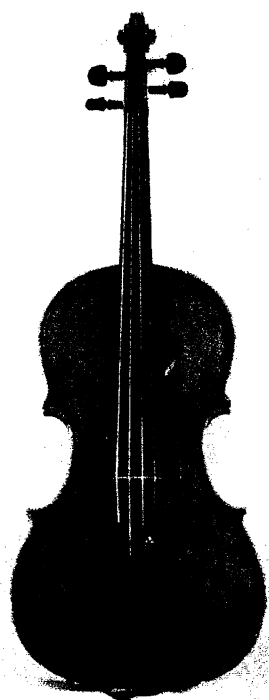


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AIR DE BALLET

for Viola ensemble

"Air de Ballet" is the second of four short movements by an anonymous composer. The manuscript is held in the library of Ulrich Drüner, Stuttgart, Germany. Mr. Drüner continues to do important and significant research in the history and literature of the viola and has edited for publication numerous works, including Niccolò Paganini's "Grand Sonata."

—Submitted by Thomas Tatton, String Specialist with the Lincoln Unified School District in Stockton, California. Dr. Tatton is also Past President of the American Viola Society and a leading authority on works for viola ensemble.

Air de Ballet

Anonymous/ed. Jennifer Martin

Allegretto

The musical score for "Air de Ballet" is written for a viola ensemble. It is in 2/4 time and marked "Allegretto". The score is divided into three systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5, and the third system starts at measure 10. The notation includes various rhythmic values, accidentals, and dynamic markings.

14



System 14: This system contains measures 14 through 18. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of one flat. The lower staves have bass clefs. Measure 14 includes a sharp sign (#) and a flat sign (b). Measure 15 has a 'V' marking above the staff. Measure 16 has a 'V' marking above the staff. Measure 17 has a sharp sign (#) and a flat sign (b). Measure 18 has a sharp sign (#) and a flat sign (b).

19



System 19: This system contains measures 19 through 22. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of one flat. The lower staves have bass clefs. Measure 19 has a sharp sign (#). Measure 20 has a sharp sign (#). Measure 21 has a sharp sign (#). Measure 22 has a sharp sign (#).

23



System 23: This system contains measures 23 through 27. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of one flat. The lower staves have bass clefs. Measure 23 has a sharp sign (#). Measure 24 has a sharp sign (#). Measure 25 has a sharp sign (#). Measure 26 has a sharp sign (#). Measure 27 has a sharp sign (#).

28



System 28: This system contains measures 28 through 32. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of one flat. The lower staves have bass clefs. Measure 28 has a sharp sign (#). Measure 29 has a sharp sign (#). Measure 30 has a sharp sign (#). Measure 31 has a sharp sign (#). Measure 32 has a sharp sign (#). The word *rit.* appears below the staff in measures 31 and 32.

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VIOLAFEST AT PENN STATE

by Timothy Deighton

On the weekend before Thanksgiving (November 19–21), in the university town of State College, Pennsylvania, the Penn State University School of Music held its inaugural ViolaFest. Originally planned as a small-scale local event, ViolaFest quickly developed into quite a big occasion, much to the delight and slight apprehension of its organizers! About 250 people attended from all over the country (and even a few from further afield). The event was supported by grants from the Penn State Institute for the Arts and Humanistic Studies, the Penn State College of Arts and Architecture, the American String Teachers Association with National School Orchestra Association, the Penn State School of Music, the Pennsylvania Delaware String Teachers Association with Pennsylvania School Orchestra Association, and contributions from many of the exhibitors. Performers and clinicians were drawn from universities and performing organizations from around the country and nearly twenty exhibitors displayed instruments, bows, sheet music, and accessories in rooms which were open throughout the festival.

ViolaFest began on Friday evening with an imaginative recital program performed by guest artists Yizhak Schotten and Katherine Collier. The first half included the Siciliano from J. S. Bach's D Major Concerto for viola and strings (arranged by Schotten), the Divertimento in D by Haydn, and the Borisovski/Schotten transcription of *Five Pieces from "Romeo and Juliet."* After intermission, Schotten and Penn State's Tim Deighton performed Frank Bridge's beautifully lyrical and surprisingly little-known *Lament for Two Violas*. The recital ended with a warm and expressive performance of Lionel Tertis's transcription of the E Minor Cello Sonata by Brahms. This last work generated much discussion amongst participants as to the relative merits of transcribing such a work. It seemed to be generally agreed that, on the whole, the Brahms sounded very effective on the viola. After the recital, a reception was hosted by Penn State's student chapter of the American String Teachers Association.

ViolaFest resumed on Saturday morning at 8 a.m. with a breakfast reception. After brief



ViolaFest performance of Michael Kimber's "Festival Overture"



welcoming speeches by the Dean of the College of Arts and Architecture, Neil Porterfield, and ViolaFest host Tim Deighton, the day's events began with a panel discussion called "Choosing a Viola." Panelists Eric Chapman (founder and Past President of the Violin Society of America), Michael Kimber (University of Southern Mississippi), Nardo Poy (Orpheus Chamber Orchestra), and Marcus Smolensky (University of Texas Pan American) presented their views on what violists should consider when purchasing an instrument. The presentation ended with a performance by Brant Bayless (Utah State University) of several short excerpts on about a dozen instruments, all provided by ViolaFest exhibitors.

The next clinic, "Viola for Violinists," presented by Kenneth Sarch (Mansfield University) and Jennifer Sacher-Wiley (Susquehanna University), was aimed toward violinists who also play and teach the viola. The audience received pedagogical tips and an excellent list of useful reference materials.

The morning's activities concluded with a master class given by Yizhak Schotten. Jessica Manning, Geoffrey Baker, Colleen Carey, and Kasia Bugaj (students from Susquehanna University, Penn State University, and the Peabody Conservatory, respectively) performed works by Marcello, Bach, Walton, and K. Stamitz.

After lunch the program continued with a student ensemble recital. About 40 students from elementary, junior and senior high schools in the Central Pennsylvania region joined together in performances of music by Pachelbel and Telemann. They were followed by the Penn State Viola Ensemble, which performed an arrangement of *Dido's Lament* by Purcell, Wranitzky's *Cassatio in F*, and Percy Grainger's *Arrival Platform Humlet for massed middle fiddles*.

The next clinic, entitled "Fiddling for Violists," provided an interesting change of pace. Melissa Becker (1999 Pennsylvania Fiddle Champion), accompanied by mandolin, banjo, and double bass, played a short set of fiddle tunes and talked about the history of fiddling and how it can be applied to the

viola. In the second part of the presentation, a large number of violists learned a basic fiddle tune with variations. This was a particularly popular event with many of the younger students.

The final event of the afternoon was a "New Music Recital" which featured several recently composed works for viola. First on the program was the premiere of *Lizaveta*, a work by Penn State composition student Ken McCarthy. It was performed by Penn State viola student Nevin Dawson with the composer at the piano. Michael Kimber performed his solo sonata and another of his unaccompanied works, *Comet*, and Stanley Chepaitis (Indiana University of Pennsylvania) performed his *Morning Song* with pianist Ruth Radell.

The evening recital on Saturday began with a performance by Christine Ims (President, New York Viola Society) of Hermann Reutter's *Cinco Caprichos sobre Cervantes per Viola Solo* (1968). This was followed by Benjamin Dale's *Phantasy for Viola and Piano*, Op. 4, performed by violist Peter Chun (University of Kansas) and pianist Ann Deighton (Penn State University). Marcus Smolensky and pianist Mary Renzelman began the second half with Scharwenka's Sonata for Viola and Piano, Op. 106, and the recital closed with Nardo Poy's transcription of de Falla's *Suite populaire Espagnole*, performed by Mr. Poy and Ann Deighton.

Following the recital was a short intermission, during which the stage was set for the final event of the evening: the premiere performance, by between fifty and sixty violists, of Michael Kimber's *Festival Overture*. This six-part work was commissioned by ViolaFest especially for the occasion. Parts had been mailed to pre-registered participants before the festival began, allowing most of the performers a chance to prepare somewhat, although no one, including the composer himself, had ever heard all the parts together. Seasoned professionals shared stands with young students, and there was a truly wonderful atmosphere of collegiality and enthusiasm. In fact, everyone was so energized after the first performance that it was agreed that we

must play it again—which we did with perhaps even more enthusiasm! It was certainly one of the high points of the weekend.

The next day, after coffee and conversation, the activities began with a clinic entitled “Injury Prevention for Violists.” Physician and amateur violist Fiona McLellan used slides and handouts to emphasize the importance of injury *prevention* rather than later treatment. The audience tried some basic stretches which, after the somewhat grueling schedule of the day before, were quite welcome.

A lecture by Michael Freyhan (Royal Academy of Music, London) on the topic of Brahms and his music for the viola followed. Freyhan presented an animated and fascinating look at how Brahms might really have felt about the viola. Letters by Brahms and Joachim, as well as articles and reviews of the time, gave the audience insight into the circumstances surrounding the composition of many of Brahms’ chamber works for strings. Listeners felt as if they had stepped back in time as Freyhan shared an original postcard and a recording of Brahms actually speaking (in English) and playing the piano.

The final recital of the festival began with the premiere of the revised version of Paul Chihara’s Sonata for Viola and Piano, performed by violist Brant Bayless and pianist

Ann Deighton. Next were the *Five Studies in English Folksong* by Vaughan Williams played by Madeleine Darmiento (Millersville University) and harpist Ruth Hunter. The recital ended with a performance of Milhaud’s Sonata No. 1 for Viola and Piano, Op. 240, by violist Kenneth Martinson (SUNY Potsdam) and Ann Deighton.

ViolaFest provided a wonderful opportunity for violists of all ages and abilities to meet and enjoy the wonders of the viola world. That participants were willing to travel from the far reaches of the country to attend a festival of this kind is proof of the passion that so many violists have for their instrument. It is my hope that the success of this and other similar events will encourage many more of these occasions in the future; the potential benefits for all of us are enormous. ♪

—Timothy Deighton is Assistant Professor of Viola at Penn State University, where he is violist in the Castalia Piano Quartet. A native of New Zealand, he attended Victoria University, and in this country, the Hartt School of Music and University of Kansas, where he earned a DMA. He is a National Recording Artist for Radio New Zealand and was a member of the New Zealand Symphony Orchestra. In the summer Tim is a faculty/artist at the International Musical Arts Institute at Fryeburg, Maine.



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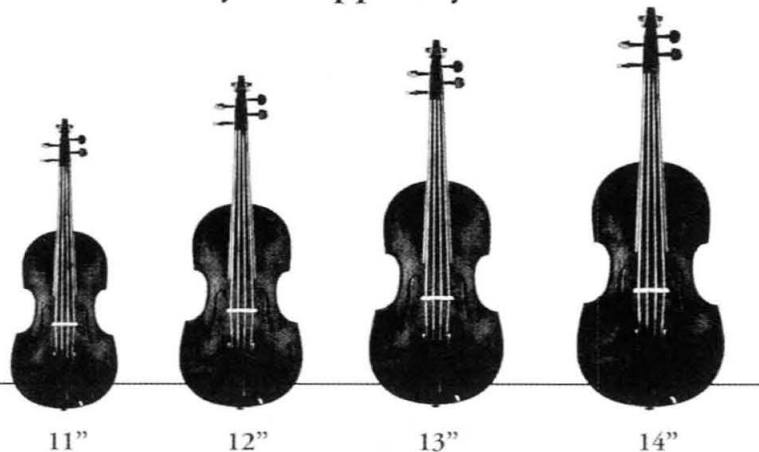
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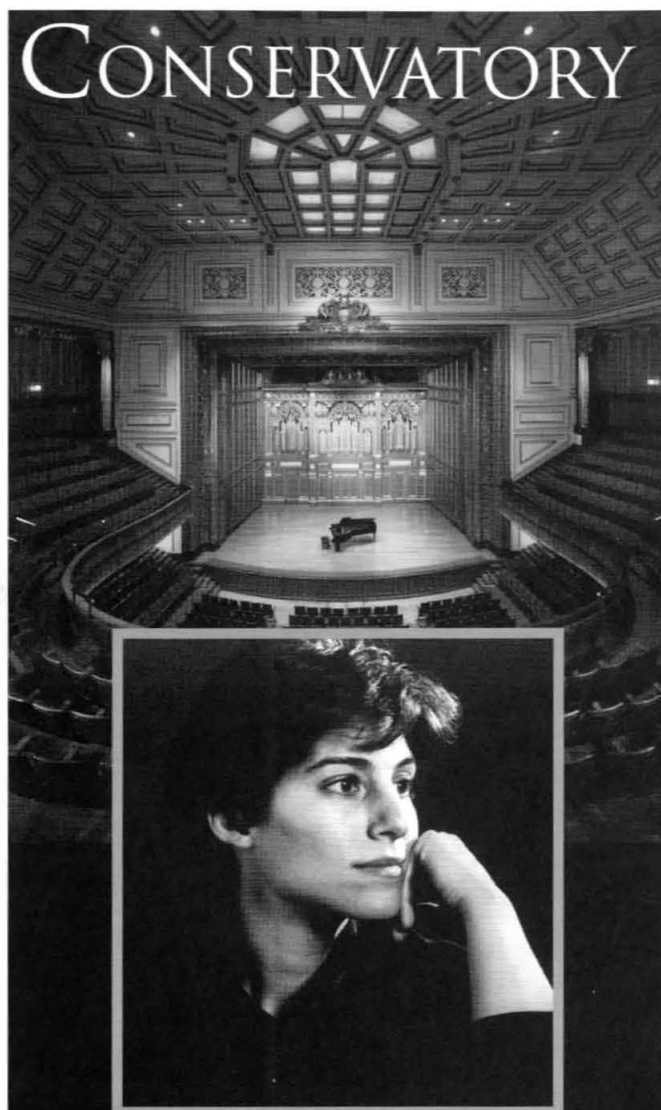
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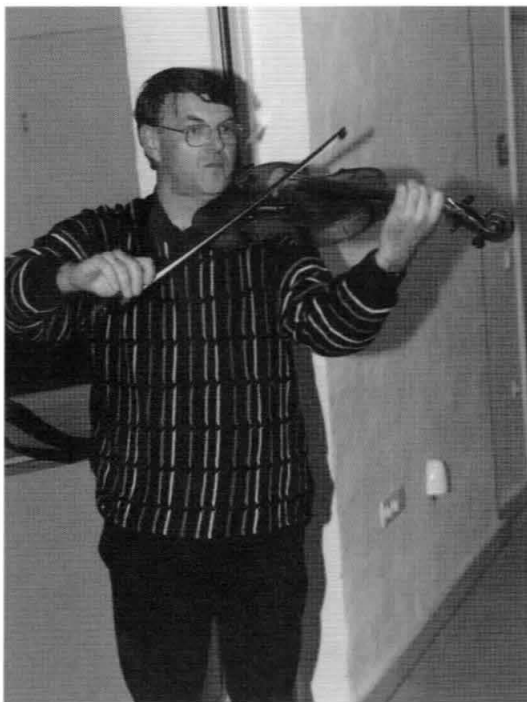


Rathaus (city hall) and Stadtkirche (city church) steeple in Celle

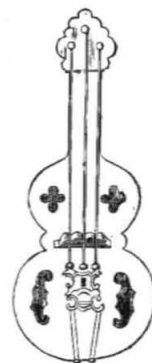
On the years that the international viola congress is held in North America, a two-day celebration of the viola called *Bratschistentag*, or "Violists' Day," is sponsored by the German Viola Society for its membership and any guests who may wish to attend. The 15–16 October 1999 event was held near Hanover in Celle, an intriguing medieval city described as "destroyed neither by fire nor war" since the 12th century. This regional meeting featured a publishers' counter, a bow and instrument exhibition, two evening concerts, and a young artist competition. Business meetings of both the German Viola Society and the Presidency of the International Viola Society also took place. Activities were split between the *Schloß Celle* (Celle Castle) and the *Kreismusikschule* (Area Music School) that serves several regional communities. Delegates were greeted with sunshine; vivid, changing colors; and clear, crisp autumn days that could not have been more welcome or more beautiful.

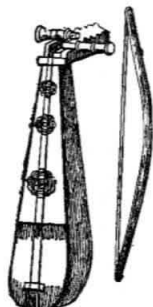
Germany has a long and distinguished tradition of instrument making. Still, I was surprised and quite pleased that over a dozen luthiers and bowmakers thought the two-day

effort important enough to attend. They spread out in the aptly named Gothic Hall of the Celle Castle with an assortment of violas,



IVS Secretary Dr. Ronald Schmidt examines instruments at the Luthiers exhibit in Celle.





violas d'amore, violins, and even cellos. The instruments varied in design and finish from maker to maker, and the quality of both the workmanship and tone were quite high. The arched walls and ceilings of the Gothic Hall provided excellent visual and acoustic surroundings for close examination of the instruments. Particularly interesting was Andreas Hampel's copy of a highly arched Milanese viola, reminiscent of Amati. One also could not help noticing a cello designed by Helmut Bleffert along the lines of an arpeggione but with numerous sympathetic strings beneath the fingerboard and the lower part of the bridge. While it may have resembled what one might imagine as a *cello d'amore*, the tone quality was strictly that of a very fine cello. I had to admire the man's nerve—not only did he bring a cello to a viola exhibit, he dared to play it for hours at a time.

In the opening concert Hartmut Lindemann added the Brahms Sonata Op. 120 No. 2 to an already excellent program performed earlier at Guelph. This included the Rebecca Clark Sonata for Viola, Georges Enesco's *Konzertstück*, *Die Zephir* by Jenö Hubay, selections by Fritz Kreisler, Sarasate's *Zigeunerweisen*, Henri

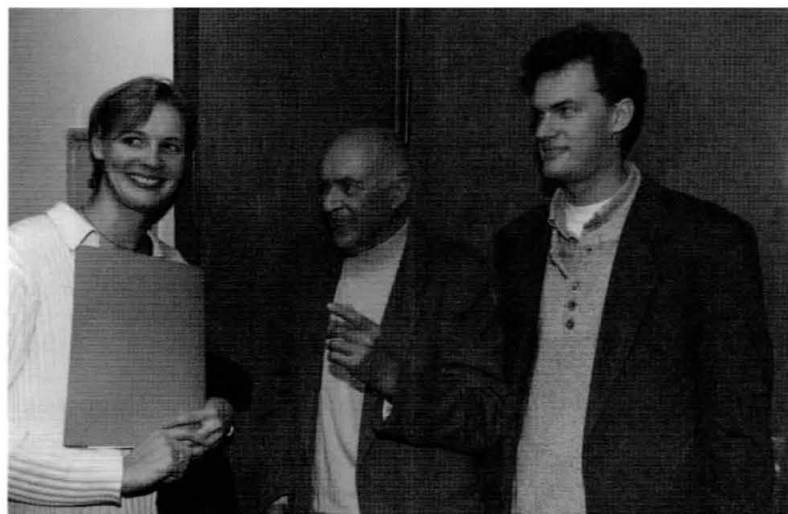
Vieuxtemps' *Capriccio*, and the Primrose version of Paganini's *La Campanella*. It must be said that Hartmut Lindemann is a great experimenter—with instruments, bows, and even music as he seeks authentic interpretation of 19th and 20th century string music. In the Vieuxtemps *Capriccio* he used a highly arched bow capable of sustaining triple and quadruple stops. Lindemann also uses the so-called "Bach Bow" in selected portions of the Bach Suites, and is able to adjust its tension from loose to tight as he desires during the performance. This recital took place in the Castle "Rittersaal," a very long and rectangular space with very complicated acoustics. Several dead places apparently dotted the room as evidenced by the number of people discreetly changing seats.

The second recital featured violist Martin Hahn and his wife, mezzo-soprano Heidrun Reinhardt-Hahn, in an evening of music for soprano and viola. This represents the most extensive program in this combination at a viola function since David and Donna Dalton performed at the Provo Congress in 1979. The very interesting program included *Aria* by Alessandro Scarlatti, *Das Mühlrad* by Conrad Kreutzer, Jaques Offenbach's *Le Sylphe*, Paul Hindemith's *Des Todes Tod* and *Gute Nacht* from *Die Serenaden op. 35*. Igor Stravinsky's *Elegy for J.F.K.*, Johannes Brahms' *Zwei Geistliche Gesänge*, and Hermann Reutter's *Fünf antike Oden* completed the program. Mr. Hahn concluded the first half of the recital with Primrose's arrangement of Richard Wagner's *Träume* for viola and piano; Mrs. Reinhardt-Hahn added both symmetry and an interesting comparison by closing the recital with Wagner's original version of the same piece for voice and piano. The acoustics of the local facilities, in this case the Aula Hall of the Music School, again worked against the artists. Although her voice was beautiful and her musicianship impeccable, Mrs. Hahn is a Wagnerian soprano, and thus possessor of an instrument that easily overpowered confines more accustomed to youngsters than echoes of the *Ring*.

Although the concerts were well attended and received, the young artist competition seemed to be the central event of the *Bratschistentag*, requiring several hours and the efforts of many people. Mr. Walter Witte,¹ who established the *Walter-Witte-Wettbewerb* (Witte Competition), is an



Helmut Bleffert playing his experimental cello.



Left to right: Danuta Waskiewicz, Walter Witte, and Roland Glassl. Waskiewicz and Glassl were declared co-winners of the Walter Witte competition.

attorney from Frankfurt and music lover who has served as legal advisor to the International Viola Society for several years. Mr. Witte supervised the competition procedures, although he did not vote. The distinguished jury consisted of Professors Emile Cantor, David Dalton, Hartmut Lindemann, Günter Ojsteršek, Hariolf Schlichtig, and Frank Stauch, many of whom have performed at international congresses and other viola events.² The judges were not to be envied, considering the quality of the five finalists, Guy Ben-Zion from Frankfurt, Roland Glassl from Neustadt, Rajmund Glowczynski from Detmold, Yoko Kanamaru and Danuta Waskiewicz, both from Berlin. Several performances of Schubert's *Arpeggione*, the Bach Suites, and Hindemith compositions were performed as contestants took advantage of a wide range of permitted literature.

Roland Glassl,³ a member of the Mandelring String Quartet, and Danuta Waskiewicz, a violist with the Berlin Philharmonic, divided a sum of 10,000 Deutsch Marks in equal parts. Glassl specializes in highly technical literature that is rich in flying spiccato, left-hand pizzicato, and bow work reminiscent of Paganini, all of which he convincingly manages to accomplish in a very musical manner. Waskiewicz, on the other hand, impresses through subtlety of tonal color, rich vibrato and total musical control. The judges obviously had difficulty choosing one technique over the other and agreed to declare co-winners. Second and third places were not awarded, although the other finalists acquitted themselves well.

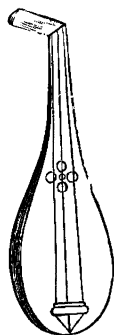
A very curious footnote to the competition was the irony of a very bright afternoon sun coming through the large windows in the Aula Hall. The intrusion did not seem to bother the contestants but almost blinded everyone else. It was the first competition I have ever witnessed where the spotlight quite literally was on the judges and audience instead of on the contestants.

This very successful and interesting off-year

celebration of the viola in Europe suggests that we in North America should consider similar activities. There quite probably were people at Celle who could not or would not attend a similar event in London, Madrid, Warsaw or Moscow, much less one in the US or Canada, but who benefited in every respect from this regional meeting. *Bratschistentag 1999* suggests to me that many violists, particularly students, young amateurs, and orchestral musicians who find it difficult to attend the international congresses, would be well served by regional events sponsored by AVS and CVS member chapters.

Although the formal *Bratschistentag* activities ended with the Hahn Concert, the IVS Presidency used the occasion for a meeting the following day. IVS President David Dalton describes the activities of this body in a separate article, but I would like to share one thought nevertheless. The first order of business was to dissolve the *Internationale Viola Gesellschaft* and immediately bring into being, as this organization's successor, the *International Viola Society*. This was done at the behest of the Society's legal advisor, Walter Witte, and IVG President Günter Ojsteršek, and was accomplished quickly and totally without rancor. Still, it was a most poignant moment for everyone in the room, with silent tribute for the many people who served the IVG over many years—Franz Zeyringer and Dietrich Bauer, who brought the IVG into being; Günter Ojsteršek, who continued the legacy; Dr. Wolfgang Sawodny, who served a





term as president and who, as *Jahrbuch* editor, provided the Society's philosophical basis; Dr. Myron Rosenblum, who founded the AVS as the first national section of the *IVG*; Dr. Maurice Riley, who organized the Ypsilanti Viola Congress, the first in North America; Uta Lenkewitz-von Zahn, who organized many European congresses; Heinz Berck, who was always available for service; Drs. Alan de Veritch and Thomas Tatton, who urged expansion of the Society . . . and the list of distinguished participants and leaders continues to this day. The coda for the *IVG* was introduction for the *IVS*. \mathbb{B}

—Dwight Pounds, *IVS* executive secretary

NOTES

¹Walter Witte was awarded the *IVS* Silver Viola Clef in 1994 for Distinguished Service to the *IVS*, the second amateur (non-violist) to win the award. Dr. François Beaumont, a dentist from Auvernier, Switzerland, was presented the Silver Viola Clef in 1982 for his viola discography. Dr. Beaumont died that same year.

²Emile Cantor performed at Vienna; David Dalton has performed at the Provo, Ann Arbor, Kassel, Vienna, and Bloomington Congresses; Hartmut Lindemann at Guelph; Günter Ojstefek at the Evanston, Redlands, Kassel, Vienna, and Markneukirchen Congresses; Hariolf Schlichtig at Kassel and other viola events.

³Roland Glassl won the 1998 Tertis Competition in England and finished second in the Primrose Memorial Student Competition this past summer in Guelph before being declared co-winner of the *Witte-Wettbewerb*.

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OF INTEREST

Newsletter of the International Viola Society

December 1999

FROM THE PRESIDENCY

IVS Officers

I wish all members of our international organization to become a little better acquainted with those who devote their time and resources toward the development and expansion of the IVS. May I introduce you to my newly elected colleagues of the IVS Presidency. Your vice-president is *Emile Cantor*, a wonderful practitioner of the viola, member of the Duesseldorf-based Orpheus Quartet, and the Duesseldorf Symphony Orchestra. Born in Holland, his cultural orientation seems to be mainly that of France and Germany, but at the same time, this, admittedly, would be too culturally delimiting for a *l'homme du monde* who claims to have no native language. Instead, he is a master of them all—that is, the European languages. However, that too would be too delimiting, so he is now studying Japanese! Emile has given of his considerable and versatile talents to viola interests in the IVS and German Section for some years.

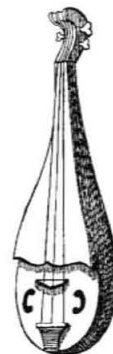
Ronald Schmidt is, of the six members of the IVS Presidency, the person with whom I have had the shortest acquaintance. In fact, though I had known for some years of his contributions to the German Section, I met Ronnie for the first time in June, 1998 at the *ViolaFest* in Kronberg. I find him to be an affable personality. As he has done in the past, Ronnie is willing to devote his time as needed to the support of the IVS. This colleague, affiliated with the library system of Cologne, is given to a typical German *Genauigkeit* that transfers well to his duties as IVS secretary.

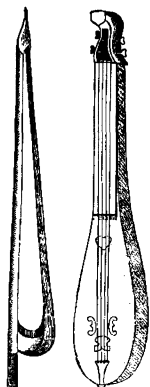


International Viola Society Presidency at Celle, Germany, October, 1999. Left to Right: David Dalton, president; Emile Cantor, vice president; Günter Ojsteršek, past president; Dwight Pounds, executive secretary; Ann Frederking, treasurer; Ronald Schmidt, secretary; Uta Lenkewitz-von Zahn, assistant executive secretary.

Ann Frederking, IVS treasurer, has been for years a great strength to the Canadian Viola Society as its secretary and editor of the *CVS Newsletter*. She does not relinquish those duties, rather simply adds another measure of devotion to the viola in assuming her position in the IVS. I mention her husband Bob as a kind of prototype of spouses of our presidency members—and for that matter those in leadership roles in the various IVS national sections—who are so unstintingly supportive through their partners of our aspirations. (Bob is a scientist and a specialist in thermodynamics as related to ice. I have wondered how that works in introductions: “I’m in ice but my wife is a violist.” Or, “I’m a violist but my husband’s in ice.” What wonderment that must evoke!)

My friendship with *Dwight Pounds*, executive secretary, goes back to our student days at Indiana University. Dwight





was earning his doctorate in music education, but was bent on improving his skills as a violist and was a member, as was I, of Prof. William Primrose's class. Dwight's contributions to the American Viola Society would occupy too much space to enumerate here. Let it be said that his volume, *The American Viola Society: A History and Reference* is a major documentation of that society's development and influence in the wider domain of the viola. His photographic skills, and his facility in writing, have been enhanced through the electronic age, and he is always reliably ready to assist anyone in need. Dwight's droll wit coupled with his West-Texas accent is always a delight and should not be missed.

In 1976 at the Bad Godesberg International Viola Congress, I became aware for the first time of a dark-haired lady bent over the registration desk. In a blur of activity, she appeared to be doing the work of two or three persons and running everything. This was not a presumption of power, but rather a call to arms or service, as Uta Lenkewitz-von Zahn describes it. Then IVS president Franz Zeyringer saw something in her, figuratively placed his finger on her, and anointed her "Viola Secretary for Life." My perception is that Uta has magnified that calling to "Viola Factotum"—for life. When I think of the service that such as this lady have given to an ideal, I am not only impressed, I am touched.

As for myself, I count myself most fortunate that near the end of my studies toward a master's degree in violin performance at the Eastman School of Music, but also hankering toward the viola, I met William Primrose. As he described himself so adroitly, "I went the road to Damascus. I saw the light, repented of past transgressions—and switched to the viola." The fact that ever since I've gone the viola byway (that "road less traveled"?) instead of the violin highway, has made all the difference. For this I am most grateful. One of the rewards of belonging to a "minority" is developing friendships through a shared ideal. These colleagues in the IVS Presidency are my friends, and in the broader sense of the viola and the international society that helps affirm its place in musical history, I consider violists everywhere my friends and associates.

Past IVS Officers

Although it has been done at various times and in various places, I wish to convey a personal and collective thanks to those who have worked over the years for the benefit of the IVS. To mention them by name is to run the risk of overlooking some deserving soul, but I will hazard it, nevertheless: Günter Ojsteršek, Wolfgang Sawodny, Heinz Berck, Ulrich Drüner, Hans Lauerer, and a viola aficionado, who works mainly, and valuably, behind the scenes, Walter Witte. I can enumerate others, who have since passed on to a better world (presumably where there will be unceasing viola music sounding). Nor should we forget those founders, Franz Zeyringer and Dietrich Bauer who dreamed of our organization then set about to make it a reality. Franz, the indefatigable worker for the viola, now enjoys his pensioned state, and his own Elysian fields in his lovely *Heimat*, hunting, fishing, and watching from a more remote spot than before his "child," the International Viola Society, grow.

Objectives

At the Guelph Congress in June, and again at the German Section-sponsored *Bratschistentage* in Celle during October, the new IVS Presidency met to discuss our aspirations and outline our objectives. Those matters impressed strongly on our minds were: (1) Revising and updating the existing IVS Bylaws, (2) IVS publication(s), (3) strengthening, reactivating, and founding of IVS national sections, (4) solidifying our financial base, and (5) planning future congresses. It was impressive for me to note that at Celle, all IVS officers, who gathered there from Germany, Canada, and the USA, came at their own expense, an indication of the importance all felt of having a full day to discuss and plan.

Through the tireless efforts of Dwight Pounds, assisted by Uta Lenkewitz, the IVS Bylaws have now been revised and are simply waiting for final ratification by heads of national sections. This IVS Newsletter will be at least a yearly, if not twice-annual, feature accompanying the publication of each national section. This, while we work toward a large annual journal. Such a pub-

lication is dependent on our financial resources which come from dues paid by national sections to the IVS. A stronger accountability in this regard is being developed. The IVS sponsored international viola congresses, sites and hosts, are in place.

International Viola Congresses

2000 XVIII, Linköping, Sweden: August 4–8.

Otto Freudenthal, host chair, Bäckfall, S-590 41 Rimforsa, Sweden

tel +46 (0) 494 241 19 freudenthal.music@hotmail.com

2001 XXIX, Wellington, New Zealand: April 8–12

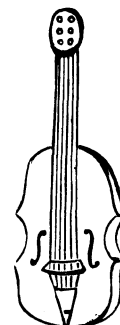
Michael Vidulich & Donald Maurice, host chairmen

The New Zealand event will be the first time in our thirty-year IVS history that the international viola congress will take place on other than a European or North American site, an indication of the IVS officers' efforts to broaden the international nature of our society.

Cordially,

David Dalton

President, International Viola Society



Minutes of the IVS Presidency Meeting

17 October 1999

Kreismusikschule, Celle, Germany

9:30 a.m.–5:30 p.m.

Delegates present:

David Dalton (IVS President), Emile Cantor (IVS Vice President), Ronald Schmidt (IVS Secretary), Ann Frederking (IVS Treasurer), Dwight Pounds (IVS Executive Secretary), Uta Lenkewitz-von Zahn (IVS Assistant Executive Secretary), Günter Ojsteršek, (IVS Past President), Walter Witte (German Viola Society Treasurer).

Agenda:

- I. Closing of the *Internationale Viola-Gesellschaft* (motion Ojsteršek,)
- II. Review of revised IVS Bylaws (Pounds)
- III. AUS/NZ proposal for Congress 2001 (Dalton)
- IV. Congress 2000 Sweden
- V. Publication(s) (Cantor, Dalton)
- VI. IVS national sections (Lenkewitz, Pounds)
 - A. Status of "active" sections, i.e., dues paid to IVS
 - B. Status of inactive sections
 - C. Status of incipient sections
- VII. Finances (Frederking)
 - A. IVS officers' travel funding (Dalton, Schmidt)
- VIII. New logo, letterhead, etc.
- IX. Review of Guelph Congress & preview of Linköping Congress
- I. Ojsteršek discusses closing of old *Internationale Viola-Gesellschaft*, his being released officially and legally from its presidency, and launching a new International Viola Society as an



international not-for-profit corporate body under direction of new IVS Presidency. Witte clarifies legal aspects in regard to IVG Bylaws as affected by German law and necessity to close the IVG with sufficient number of delegate votes, which are given at Celle to make the transition. New Bylaws necessary to clarify responsibilities of International Viola Society. Cantor suggests housing IVS financial accounts in Europe at the German Postbank, since with the Euro currency, monetary transactions between European countries will be made easier.

Motion to officially close the *Internationale Viola-Gesellschaft* carried by unanimous vote.

Dalton expresses his gratitude toward Ojsteršek and other past IVG officers and, in the name of the IVS national viola sections, thanks them for their valued work in having promoted viola interests for a decade.

- II. Pounds introduces proposed new and revised IVS Bylaws (which by mail have previously been reviewed by delegates). Various minor changes suggested, i.e., AUS/NZ asked to change their bylaws using term "national section of the IVS." Under Article III,2,D: IVS dues to be 10% of each national section's total dues. Art. VIII under Awards: drop "Honorary Membership."

Motion to accept the IVS Bylaws and these revisions and to submit them to the national sections for ratification unanimously approved.

- III. Dalton reviews proposal by AUS/NZVS to host International Viola Congress in 2001. Budget is discussed and Dalton will request letter of intent from Chancellor of Massey University in Wellington. Question raised of whether AVS sponsored Primrose Scholarship Competition will take place in New Zealand in 2001 or North America in 2002. Dalton will clarify question with 2001 congress hosts Maurice and Vidulich, and AVS president Slowik.

Motion to accept proposal by AUS/NZVS to host the 2001 International Viola Congress unanimously approved.

Statement by IVS Presidency: It is our firm wish that national sections always promote and support the IVS-sponsored international viola congresses and to avoid any conflict in dates with their own sponsored events.

- IV. Ojsteršek reports on activities and planning by host chair Otto Freudenthal regarding the 2000 Congress in Linköping, Sweden. Freudenthal has requested financial support from the IVS. Cantor will ask for Freudenthal's budget after which the IVS will consider the request. Freudenthal has suggested formation of a *Nordic Viola Society* (about which Dalton has already contacted various Scandinavian violists), comprised of violists in Denmark, Finland, Norway, Sweden, and Iceland. **The IVS Presidency supports the formation of a Nordic Viola Society.**
- V. Dalton discusses options of publications by the IVS. (A) An IVS Newsletter (4–6 pages) could be sent electronically by file transfer to editors of national section journals or newsletters for inclusion in their own publications or IVS could provide information in camera-ready copy for them to insert. (B) An annual IVS viola publication by Orpheus Publications (publisher of *The Strad*), such as their *The Double Bassist*, which has 6000 subscribers, is too expensive for the IVS at present. Cantor will consult with Walter Witte about private funding for such a publication. Pounds will consult with editors of *Strings*, and Dalton will con-

sult with editor of *The Strad* about an IVS working relationship in regard to its yearly issue featuring the viola.

- VI. Regarding IVS national sections, Ojsteršek reports about active sections and past IVS subsidies of personal memberships of violists in East-European countries, which now should be undertaken with special care. Policy of IVS should always be support to promote *self help*. The French section (Les amis d'alto) has rebounded and is very active, though, as yet, non-paying. (Dalton has appointment to meet with French officers.) Dalton reports that John White has written he does not have time to devote to resuscitating a British VS. Letters of inquiry by IVS officers will be addressed to other leading British violists to assess their interest: Roger Chase (Cantor), Roger Bigley (Schmidt), Paul Silverthorne (Cantor), Michael Freyhan (Lenkewitz), etc.



Pounds has contacted violists interested in founding national chapters in South America, Spain, and Asia.

- VII. (A) The current IVS financial resources are low, about US \$1700. Approximate anticipated revenues in the next year are: German VS \$1125, American VS \$3170, Canadian VS \$275.

The IVS membership dues from national sections according to IVS Bylaws is 10% minimum of national dues. Those sections that have paid over this minimum amount are encouraged to continue to contribute at a higher rate to support the work of the IVS. Appreciation expressed to those sections who have been faithful in their payments.

(B) The following guidelines (consistent with the IVG Presidium's resolution at Austin, Texas, 6 June 1997) have been agreed upon concerning support for the IVS Presidency's attendance at congresses: (1) Host congress covers cost of accommodation and registration, (2) Travel costs will be divided equally between the IVS and the section to which the individual Presidency member belongs, (3) Cost of meals to be borne by Presidency members.

- VIII. Cantor will have produced and submit some designs for a new IVS logo. Schmidt will update the IVS Website on Allan Lee's Web-Server. Lee will be asked to make clear that one cannot join the IVS except through national sections only; also Lee is to establish linking to web pages or contact addresses of national sections.
- IX. Ojsteršek will support Schmidt in preparing checklist for Linköping congress relating to service items for comfort of participants, including car park, shuttle, cafeteria services, etc. Such information should be provided in advance of congress on www. Despite indications during past spring that there might not be enough participants to make the Guelph congress financially viable, it was very successful in this and many other respects. Appreciation expressed to Henry Janzen, Ann Frederking, and Jutta Puchhammer of the CVS for their commendable planning and hosting.

21 December 1999
Ronald Schmidt, IVS Secretary

ABOUT VIOLISTS

In Memoriam



James Radford Coggin, prominent New York luthier, died July 6, 1999. Mr. Coggin made 50 violins and 107 violas, instruments being played by orchestral musicians, members of the Tokyo and American String Quartets, and soloists all over the United States, Europe, and Asia.

Mr. Coggin came to New York City in 1958 with a major in art and a minor in music. While working in the art world, he exhibited his abstract expressionist paintings at the Hilda Carmel Gallery, and began studying the viola with Janet Lyman Hill, principal violist with the American Symphony Orchestra. By 1968, dissatisfaction with the sound of his own viola prompted him to seek out a two-week summer course in "The Maintenance and Repair of Stringed Instruments," taught by William Salchow and John Rossi, at Hofstra University. Mr. Coggin took a chance, quit his day job, and enrolled in the course. By the end of the two weeks he'd bought tools and started on his first viola. In January 1969, after Coggin had completed his third viola, Ms. Hill arranged for Leopold Stokowski to hear his instruments in Carnegie Hall. Mr. Stokowski urged him to continue and told him "You make good violas." Mr. Coggin devoted his life to making instruments. He is survived by his two sisters, Lola Wilhelm and Hazel Herring, of Salisbury, North Carolina.

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AVS CHAPTERS

Chicago Viola Society Solo Competition

The third annual Chicago Viola Society competition took place on January 22, 2000. It was hosted by Wheaton College and drew sixty contestants from eight Midwestern states. The competition was characterized by a wonderfully cooperative atmosphere, and a very high level of performance, as is its tradition. This was due in large part to the work of many volunteers, CVS members, and Wheaton college students, and to the work of wonderful judges Li-Kuo Chang, Sally Chisholm, Csaba Erdelyi, Melissa Gregory-Simon, Michael Hall, Rami Solomonow, Stacia Spencer, Richard Young, and Mimi Zweig. A special thank you to Carol Beck for providing fine refreshments for all.

The competition was held in four divisions, ages 19–25, 16–18, 13–16, and 12 & under. All participants received written comments, a feature that brings some students back year after year. Every division was extremely competitive and many of the contestants stayed through the day to listen to other participants, as all rounds are open to the public. The Winners Recital, held as the closing event, was a great inspiration and was warmly received.

This year's competition had a special draw due to the great generosity of the Highland Park Strings and the ingenuity of CVS board member Richard Young. In exchange for the solo services of four Chicago violists with this orchestra, the Highland Park Strings sponsored a \$3000 cash prize for the pre-professional level. Thanks is due also to the many other sponsors who donated prizes and scholarships—A440, Bein & Fushi, G. Henle USA, Kagan & Gaines Company, The String Project, Thompson & Seman Violins, and William Harris Lee. Scholarships were awarded by Birch Creek Music Festival, Colorado College Summer Music Festival, CREDO Chamber Music Program, National High School Music Institute, (Northwestern University), Interlochen Center for the Arts, and Madeline Island Music Camp.

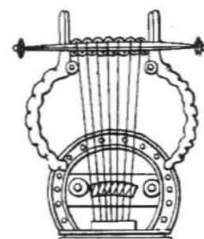
We are proud to announce the superb young violists who placed in the competition. We congratulate them and their teachers.

DIVISION I: Pre-Professional 19–25 years old

First Prize: Kirsten Johnson, student of Michael Tree

Second Prize: Evrim Bastas, student of Richard Young; Marissa Swanson, student of Donald McInnes

Honorable Mention: Beth Walenta, student of Misha Amory and Heidi Castleman; Kristen Figard, student of Roland Vamos



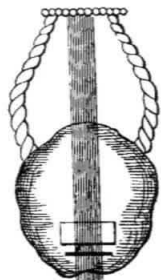
DIVISION II: 16–18 years old

First Prize: Lauren Chipman, student of Christine Due

Second Prize: Lisa Steltenpohl, student of Peter Slowik and Donald McInnes

Honorable Mention: Bonnie Yeager, student of Ray Stilwell; Nicole Swanson, student of Alice Preves





DIVISION III: 13–15 years old

First Prize: Jessica Hung, student of Gerardo Ribeiro and Li-Kuo Chang

Second Prize: Anna Grace VanGelderen, student of Virginia Barron

Honorable Mention: Tracy Figard, student of Roland Vamos



DIVISION IV: under 12 years old

First Prize: A.J. Nilles, student of Christine Due; Kaitlyn Flowers, student of Desiree Ruhstrut

Second Prize: Christia Bieda, student of Matthew Mantell

Honorable Mention: Nicholas Nash, student of Stacia Spencer



OVERALL PERFORMANCE AWARD

Kirsten Johnson

The Chicago Viola Society Solo Competition is open to legal residents or full-time students in Illinois, Iowa, Indiana, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. Over \$10,000 in cash, scholarships, and merchandise is awarded to the winners. The Performance Award includes a recital on the Dame Myra Hess Concert Series in Chicago, which is simulcast on radio station WFMT, and a recital on Wisconsin Public Radio in Madison, Wisconsin.

—Christine Due and Lisa Hirschmugl
Coordinators, CVS Solo Competition 2000

Chicago Viola Society

The Chicago Viola Society held its Viola Day! on the campus of DePaul University on 9 April 2000. The event featured masterclasses, lecture/discussions, and recitals presented by the following artists: Jeffrey Irvine, Peter Slowik, Roland Vamos, Alan de Veritch, Simon Rowland-Jones, Yizhak Schotten, Charles Pikler, Richard Ferrin, Atar Arad, Li-Kuo

Chang, Kathy Basrak, Kirsten Johnson, Richard Young, and Rami Solomonow.

Along with participation in Viola Day!, British violist Simon Rowland-Jones presented recitals on two Chicago Viola Society sponsored events: the "Live from Studio One" series of radio station WFMT on 10 April at 8 p.m., and a recital at the University of Chicago on Thursday, 13 April 2000.

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Rocky Mountain Viola Society

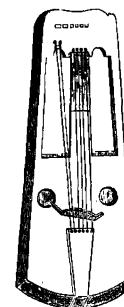
RMVS MINI-CONGRESS IV: "VIOLA FOR THE NEW MILLENNIUM"

The year 2000 mini-congress of the Rocky Mountain Viola Society will be held on March 11–12 on the campus of the University of Wyoming, Laramie. Featured guest artists will include Mimi Zwieg of Indiana University and Pamela Goldsmith of the University of Southern California. In addition to master classes and performances, there will be special sessions on such topics as baroque bows, viola pedagogy, and an exhibit of instruments, bows and sheet music for the viola. Information will be available and updated on our web site at www.viola.com/rmvs, or contact James Przygocki at przygocki@uwyo.edu. Mark your calendar and bring a friend!

RMVS WEB SITE IS UP AND RUNNING

Violaspeak, the newsletter of the Rocky Mountain Viola Society, is now available on the internet at www.viola.com/rmvs. If you would like to receive the newsletter via an e-mail attachment, drop an e-mail to the editor at jwhite-smith@arts.unco.edu. A calendar of regional viola events, registration forms and competition applications for the Y2K mini-congress and solo competition, and membership materials will soon be available on the web site as well. Thanks to board member Phillip Stevens for keeping the web site maintained and up-to-date.

Juliet White-Smith
University of Northern Colorado
jwhite-smith@arts.unco.edu



Northern California Viola Society

Our final Viola Open House (of the year, the decade, the century, the millenium, etc.) took place on Monday, November 29, 1999.

It was just the right way to end the Thanksgiving weekend.

The turnout was our largest in several years—not large enough to overthrow a government, perhaps, but quite sufficient for having a good time, (which we did). We lived *La Vida Viola!* We snacked on snacks, drank non-alcoholic beverages, talked viola, played and read viola ensembles, and made plans for the future. As usual, love for the viola was the theme that drew us together.

We were also drawn together by an interest in our venue: The Crowden School in Berkeley. Anne Crowden's wonderful work was covered in a feature article in the November/December 1999 issue of *Strings* magazine. Our viola gathering was a chance to visit the school's new site. Violist Ben Simon, the school's new director, hopes to

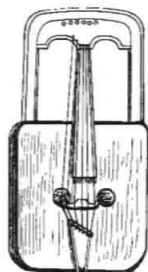
make the Crowden School a Bay Area center of viola activity. (A recent chamber concert announcement from the school listed costs of admission that included the line: "Under 18 and violists—Free." That's absolutely the right attitude.)

The evening was successful on many levels. We generated several plans for outreach, and reestablished some auld acquaintance. Mary James—whose career includes the San Francisco Symphony and Opera, Los Angeles freelancing, and two decades teaching at Kansas State—came up from St. Simeon, where she now lives. It was very good to see her.

We also had fun, though by the end of the evening Ben Simon was looking a bit tired after putting in a fourteen hour day. Thanks to him, and the Crowden School, for their hospitality.

Tom Heimberg
President

Ohio Viola Society



The Ohio Viola Society opened its first year with an Inaugural Recital on Sunday, April 11, 1999 at the First Baptist Church of Cleveland Heights. Violists and viola enthusiasts from across Ohio were treated to performances of music by Max Bruch, John Feritto, Henri Vieuxtemps, Ernst Bloch, and York Bowen.

A reception was followed by a short organizational meeting, in which officers were elected. Jeffrey Irvine and Louise Zeitlin were elected to one-year terms as President and President-elect. Louise Zeitlin will serve a two-year term as President beginning June 1, 2000. Also elected to two-year terms were Carol Ross, Secretary, and Kirsten Docter, Treasurer. Additional board members include Marcia Ferritto, Jane Pittman, and Lembi Veskimets.



Performers for the Ohio Viola Society's Inaugural Recital included (left to right) Mark Jacobs, Marcia Ferritto, Lembi Veskimets, Nancy Buck, Jeffrey Irvine, Lynne Ramsey, Robert Vernon, and Roland Vamos.

The second event of OVS's first year included a series of master classes and a Viola Ensemble reading session held at Baldwin-Wallace College on October 9, 1999. Four concurrent master classes were held for junior and senior high school students, college students, and amateurs. Participants in the master classes included Annalisa Boerner and Andrea Whitt (students of Deborah Price), Allison Elder and Erin Yelton (students of Louise Zeitlin), Emma Brownlee (student of Laura Schuster), Benjamin Lee (student of Ann Smith), Adam Meyer (student of Peter Slowik), Wendy Richman (student of Jeffrey

Irvine), Teresa Rudolph (student of Robert Vernon), and Andrew Unger (student of Erin Yelton). Other participants included Ann Mateyo, Alexandra Vago, and Anita Maresh.



Teachers presenting master classes included (left to right) Peter Slowik, Nancy Buck, Jeffrey Irvine, Louise Zeitlin, Marcia Ferritto, Mark Jacobs, Lembi Veskimets, and Carol Ross.

Over 50 student, amateur and professional violists gathered for the reading session following the master class. American Viola Society President Peter Slowik led the ensemble in a variety of works, including Freylakhs fun der Khuppe (Wedding Dance) arranged by Canadian violist Daniel Gardner and Water Patterns by Nathan Tull Phillips. Thanks to the efforts of board members and volunteers, both the master classes and reading session were huge successes.



Viola ensemble reading session, conducted by Peter Slowik.

Our final event was a recital by Lynne Ramsey, First Assistant Principal Violist of the Cleveland Orchestra, and pianist James Howsmon, Assistant Professor of Instrumental Accompanying at Oberlin College. The two presented music of Haydn (arr. Piatagorsky), Hindemith, Britten, Kreisler, and Brahms to close the 1999 season.

As of January of 2000 we have 57 members.

—submitted by Jeffrey Irvine

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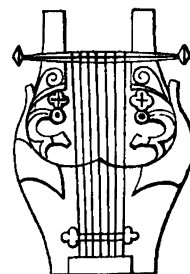
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RECORDINGS

Record Reviews

by David O. Brown



Bach: Concerto in D (Arr. For Viola from BWV 169, 49, 1053 by Schotten); **Beethoven:** Duo for Viola and Cello; **Brahms:** Cello Sonata op. 38 (Arr. For Viola by Lionel Tertis); **Bridge:** Lament for Two Violas; **Yizhak Schotten,** viola; **Paul Silverthorne,** viola; Crystal Ann Arbor Sinfonietta, Crystal CD 638

Review: This latest entry of Yizhak Schotten's is another in the excellent collection of his on Crystal Records. The additional element is the word "creative." Schotten takes familiar works of Bach and makes concerti out of them. He does an excellent job. As someone who is very familiar with Bach's works, I was a little surprised at hearing many of my favorites in different guises. The ear quickly adjusts; his efforts are to be applauded. The other adaptation performed by Schotten is the Brahms Cello Sonata as arranged superbly by Lionel Tertis. It is an excellent addition to the two contributed by Brahms himself. The other two works are an excellent performance of the "Eyeglasses" duo of Beethoven for cello and viola and a viola duet by Bridge, (chiefly known as the teacher of Benjamin Britten), whose music seems to be coming more into its own. Paul Silverthorne, whose work is familiar to me, is an equal match for the excellent Schotten. Don't think twice! Buy it!

Bach: Suites for Unaccompanied Viola #1, #2, #5; **Ronald Houston,** viola; ProViola Classics PVC 00502

Review: When I was in conversation with Mr. Houston on the telephone, I mentioned that I thought he was walking the tightrope with such difficult solo work for ProViola's second recording. After reviewing most favorably his recording of the Flackton sonatas, I needn't have worried about his future endeavors. His playing is superb. I compared it with my three other recordings of the cycle by William Primrose, Milton Katims, and Lillian Fuchs.

You would think that with his youthful enthusiasm Houston's performance would be the fastest rendition. Such is not the case. Compare the timings of Suite #1: Primrose's is 14:04; Katims's, 17:36; and Fuchs's, 15:25. Houston's is a surprising 18:06. His interpretation is so right with an excellent sensitivity on several levels. There is beautiful phrasing and the pitch is perfect. I listened to the entire recording in one sitting. Where are the other three suites?

Beamish: Concert for Viola; Concerto for Cello; "river"; Tamlin for Oboe and Orchestra; **Philip Dukes,** viola; Robert Cohen, cello; Gordon Hunt, oboe; Swedish Chamber Orchestra; Ola Rudner, conductor; BIS 971 (Qualiton)

Beethoven: Notturmo; **Mendelssohn:** Sonata for Viola and Piano; **Schumann:** Märchenbilder; **Paul Coletti,** viola; Leslie Howard, piano; Musical Heritage Society CD 515TOOH

Note: The record is only available from the Musical Heritage Society.

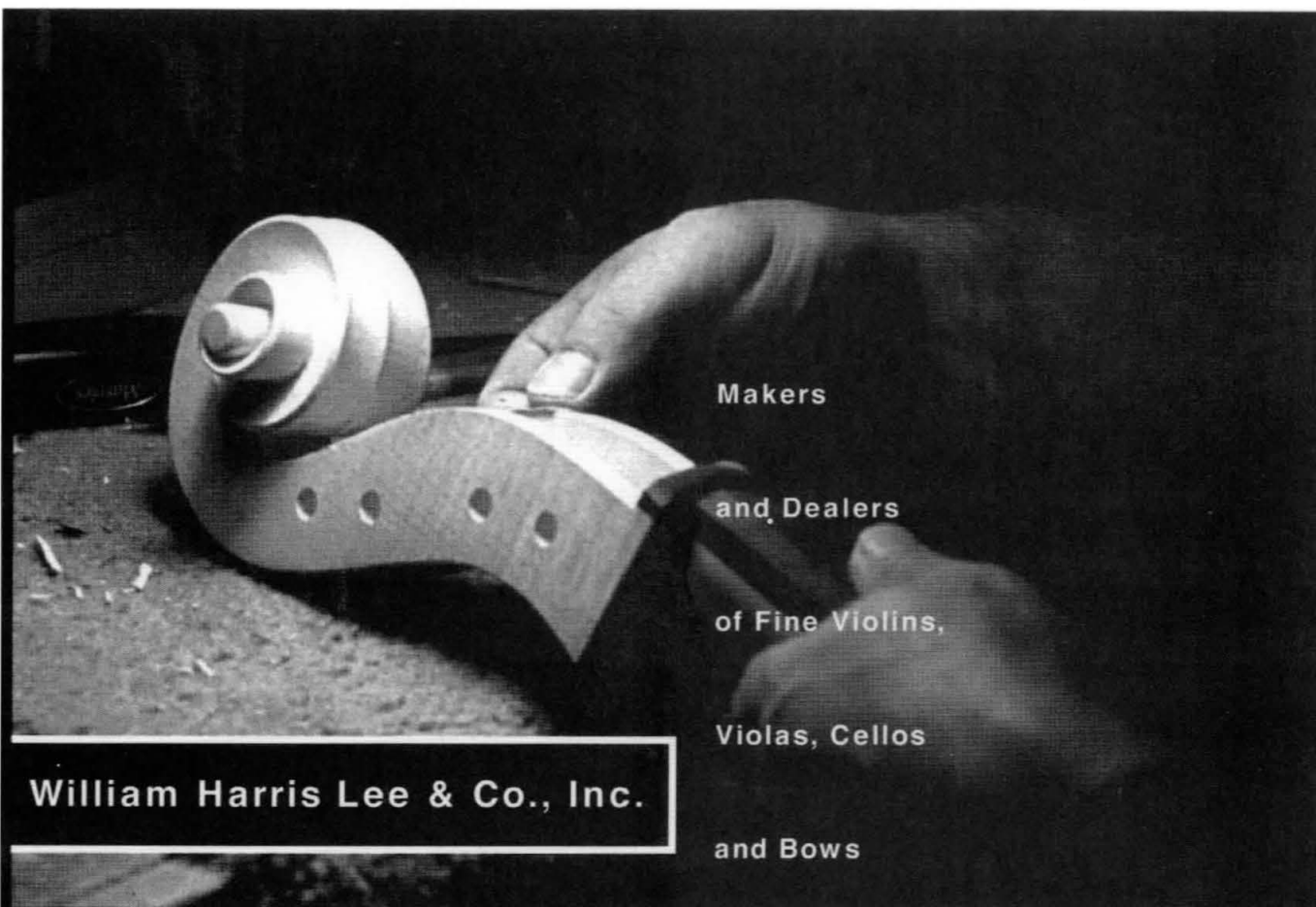
Brahms: Sonatas for Viola and Piano #1, #2; 2 Lieder; **Tim Frederiksen,** viola; Elizabeth Westerholtz, piano; Susanne Resmark, mezzo-soprano; Kontrapunkt 32299

Review: John White in *The Strad* says "This autumnal music benefits from a full glowing tone quality, broad phrasing, and a subtle change of colours."

Brahms: Sonatas for Viola and Piano #1, #2; 2 Lieder; **Yuri Bashmet,** viola; Mikhail Muntian, piano; Larissa Diadkova, contralto; RCA Red Seal 0 9026 632932

Note: A friend, purchasing this record, had better luck obtaining it in Europe.

Review: "... played with exemplary musicianship and effortless technical command." Robin Stowell, *The Strad*.



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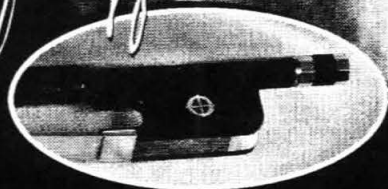
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Don Ehrlich, Assistant Principal Viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and Stanford String Quartet, and on such series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

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



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

Geraldine Walther, Principal Viola of the San Francisco Symphony since 1976, is former Assistant Principal of the Pittsburgh Symphony Orchestra, the Miami Philharmonic, and the Baltimore Symphony Orchestra. Walther was first prize winner of the William Primrose International Competition in 1979. She appears frequently with Bay Area orchestras and chamber music ensembles and has performed with the Santa Fe Chamber Music Festival for the past decade. She was selected by Sir George Solti as a member of his "Musicians of the World Orchestra" to celebrate the 50th anniversary of the United Nations in July 1995.



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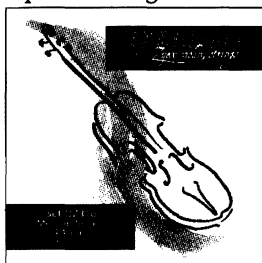
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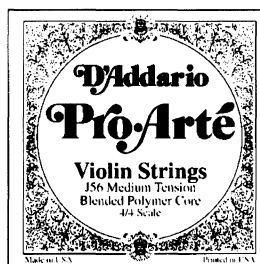
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NEW ACQUISITIONS IN PIVA



PIVA is the official archive of music for the viola of both the International and American Viola Societies. The entries are listed according to the Zeyringer classification of instrumentation. Information on how to search PIVA online may be found on page 73.

Zeyringer, Klavier und Viola

La part du peu: für Geige (Bratsche) und Klavier / Antoine Beuger. Berlin: Edition Wandelweiser, 1992. Quarto M 221 .B48 P37 1992

Between two: for viola and piano, op. 14 / Lars Graugaard [Kobenhavn]: Engstrøm & Sødring Musikforlag, [1984?]. M 226 .G723 op.14 1984

Zeyringer, Klavier und Viola (arr.)

Etude op. 2, no. 1 [for] violoncello, violin, or viola / Alexander Scriabin; transcription of the Etude in C sharp minor by Charles Krane. New York: G. Schirmer, c1955. M 236 .S37 op.2 no.1 1955

Zeyringer, Violine und Viola

Fifteen duets for violin and viola / arranged by Lynne Latham from keyboard works of the Baroque era; bowings and fingerings by Mary Doeringer. Greensboro, NC: Latham Music, c1995. M 286 .D83 L37 1995

Zeyringer, Violoncello und Viola

Songs and dances for viola and cello / by Robert W. Jones; edited by Jean Jones. Greensboro, NC: Latham Music, c1994. M 287 .J63 S66 1994

Zeyringer, Klarinette, Viola und Klavier

Trio for B-flat clarinet, viola, and piano / by Jon Liechty. [S.l.]: [s.n.], c1995. M 322 .L52 T74 1995

DirectionSpeedMaims: for clarinet, viola and piano: 1990 / Peter van Onna. Amsterdam:

Donemus, c1992. Quarto M 322 .O56 D57 1992

Zeyringer, Violine, Viola und Violoncello

Streichtrio in zwei Teilen und elf Sätzen (1995/1996) / Rudolf Kelterborn. Karlsruhe: Edition Modern, c1996. M 351 .K44 S77 1996

String trio no. 2 / Richard Amromin. Sylmar, Calif.: Leisure Planet Music, [198?] MSC Quarto M 351 .A47 no. 2 1980

Zeyringer, Englisch Horn, Fagott und Viola

Lethal injection: für Englisch Horn, Fagott, Bratsche / Helmut Oehring. Berlin: Edition Wandelweiser, 1995. M 362 .O37 L47 1995

Zeyringer, Viola, Contrabass und Gitarre

Trio II, Viola, Gitarre und Kontrabass / Helmut Oehring. Berlin: Edition Wandelweiser, 1994. M 372 .O43 no.2 1994

Zeyringer, Flöte, Viola und Harfe

Short stories: flute, viola and harp (1995) / Donald Crockett. Saint Louis, MO: MMB Music, c1995. M 382 .C76 S56 1995

Zeyringer, Zwei Violoncello, mit verschiedener Begleitung

Duo concertante: for solo violas with woodwind ensemble / Seymour Barab. New York: Seesaw Music, c1994. MSC Folio M 962 .B37 D86 1994

Zeyringer, ViolaSolo, mit Orchester

Concerto (in the form of variations): for viola and orchestra / Joel Phillip Friedman. St. Louis, MO: MMB Music, c1990. M 1014 .F76 C66 1990b

Concert voor 3 klokken, altviool en orkest: for orchestra, 1992 / Klaas ten Holt. Amsterdam: Donemus, c1993. Quarto M 1014 .H67 C66 1993

Concerto per viola e orchestra / Celestino Orsi; a cura di Luca Moretti. Bologna: Ut Orpheus Edizioni, c1998. MSC M 1014 .O77 C66 1998

Zeyringer, ViolaSolo, mit Orchester (arr.)
Bratschenkonzert = Viola concerto / Heinz Werner Zimmermann; [editore della parte del solista, William Preucil]. [Oberursel (Taunus): H. W. Zimmermann], [1980] Quarto M 1015 .Z56 C66 1980

Zeyringer, Violine, Viola und Violoncello-Solo, mit Orchester

"del amor oscuro": versie voor hoorn en kamerorkest, 1992 / Maarten Surtel. Amster-

dam: Donemus, c1992. Quarto M 1028 .S87 D44 1992

Zeyringer, Violine, Viola und Violoncello (arr.)

Divertissement pour violon, alto et violoncelle soli avec accompagnement d'orchestre / Jean Francaix. Mainz: B. Schott's Söhne; New York: Schott Music, c1974. M 1041 .F7 D58 1974



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*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 name just a few. He has taught and performed at the Affinis Music Festival in Japan since 1992.

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, the University of Southern California, and 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.

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. *Admission auditions are scheduled throughout the year by appointment.*



Li-Kuo Chang



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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*.

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Searching PIVA Online

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

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

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

Using the Catalog

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

The internet URL for the BYU library homepage is

www.lib.byu.edu/newhome.html

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

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

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

Leave LIBRARY pop-up menu set at ALL.

Leave the SELECT SEARCH TYPE option set to KEYWORD.

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

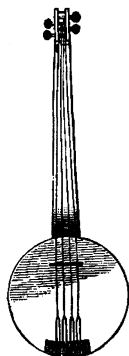
Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.

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

The truncation symbol of the dollar sign (e.g., "sonat\$") retrieves sonata, sonaten, sonates, etc.

The results of the search are first displayed in a list showing only call number and title page information.





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

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

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

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

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

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

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

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

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

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

Requesting Materials through Interlibrary Loan

The BYU library is able to loan most of its published scores and books through inter-

library loan. Almost any type of library will qualify: academic, public, or orchestra. The library does loan materials to foreign libraries in all parts of the world. Unfortunately, we do not send materials to private libraries.

The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to your local library and ask them to send the request to the following contact and address:

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Harold B. Lee Library
Brigham Young University
Provo, UT 84602

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FAX: (801) 378-6347
e-mail: Maria_Childers@byu.edu

If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no charge for loans from our library. In some cases the item you request cannot be loaned but may be possible to photocopy. In these cases the ILL office will notify you in advance of the cost.

Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

David A. Day
Curator, Primrose International Viola Archive
Brigham Young University
Harold B. Lee Library
Provo, UT 84602

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		1:30–3:15 Simply Canadian Concert—Robert Verebes, David Samuel, Steve Larson
		8:00 Rivka Golani Concert
		THURSDAY, 10 JUNE 1999
		9:15–10:45 Michael Kugel Masterclass—Primrose Competition Finalists
		11:00–12:00 Alan de Veritch Lecture “Making a Living with the Viola”
		1:30–3:00 Harmut Lindemann Concert
		FRIDAY, 11 JUNE 1999
		10:45–12:00 Carlos María Solare—Lecture/Concert on Argentinian Composers
		3:15–4:00 Chamber Music Concert—Bratsche con Brio, Boston Viola Quartet
		8:00 Concert—Viola and Electronics, Weinberger, Wilcox, Strong
		SATURDAY, 12 JUNE 1999
		9:00–10:00 Julian Fisher Lecture “The Royal Conservatory Music System in Canada”
		10:15–10:45 Concert—High School and University Participants
		1:30–2:00 Jaak Liivoja-Lorius Lecture “Making, Repair, and Adjustment of the Viola Bow”
		2:00–3:00 Bow Demonstration of New Modern and Baroque Bows—Pamela Goldsmith
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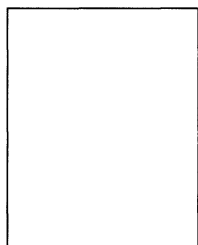
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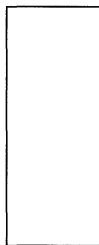
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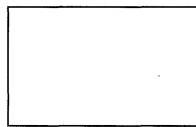
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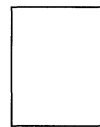
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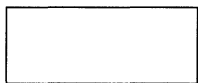
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