

**SPECIAL
Double Issue!**

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of the
AMERICAN VIOLA SOCIETY

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

Vol. 18 No. 2 & 3

2002



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American Viola Society



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William Primrose (deceased)



AVS

Section of the International Viola Society

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Advertisers will be billed after the ad has appeared.

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FROM THE PRESIDENT

Dear Colleagues,

At the time of writing this, I have just returned from the 2002 International Viola Congress at the University of Washington (Seattle), hosted splendidly by Helen Callus. To hear excellent violists perform, to meet new people and renew friendships, and to share in the joy of the viola is what our Society does best.

I would like to see us continue to focus on the high-quality, high-profile events which make the Society special: the *Journal* of the AVS, the Congresses, the Primrose Competition. We will also look for and fund other projects that best exemplify our mission to enhance and promote all aspects of the viola.

Peter Slowik has been an inspired and enthusiastic leader of the Society over the last four years; in fact, he was the one who inspired me to join the AVS many years ago. Catherine Forbes and Ellen Rose have spent countless hours organizing our membership database and financial records, and William Preucil has been an invaluable source of wise and practical advice.

Our newly elected officers and board continue this tradition of enthusiasm and hard work in the service of our Society. As an additional help to our organization, we have hired a professional management team (see Announcements section, page 10) to provide us with a national office, facilitate communication among members, and enhance our ability to increase membership and raise funds for future AVS endeavors.

I hope to see all of you at the next Congress! B



Ralph W. Fielding
President, American Viola Society
Faculty, University of Southern California



Ralph Fielding

PAST PRESIDENT'S MESSAGE

Dear Viola Colleagues,

Have you ever known adults that are still kids inside? Some of my favorite people to be around are those who are *childlike* inside, and some of my least favorite people are those who are externally *childish*. Growing up is a complex and (sometimes) painful process that some people just avoid altogether. I am pleased to write to you today that our friend the American Viola Society is doing a nice job of maturing while maintaining its childlike enthusiasm.

In the last four years, AVS has taken these important steps toward maturity as an organization:

1. Increased the number of local chapters (added Iowa and Palmetto chapters)
2. Revised the elective structure of the AVS board and officers:
 - President: Changed a four-year Past President term (backward-looking) to a three-year President *Elect* plus one-year Past President term (forward-looking)
 - Staggered terms for officers and board members to ensure consistency of operations
3. Developed an AVS presence on the web (americanviolasociety.org)
4. Instituted a streamlined national dues collection system that has worked well for all chapters participating
5. Grown in size to our highest membership ever
6. Separated the Primrose International Scholarship Competition from the Viola Congress (alternate years), giving North America a significant international event every year
7. Published a *National Teacher Directory* annually—a fine step to develop future viola talent!

Yet even with these accomplishments, AVS still falls short of the vision of an organization capable of significant commissions, support grants, and music publication. For AVS to achieve these goals, we will need the continued energy, idealism, and fearlessness of youth. So here's to our Society in its adolescence—full of achievement, even more full of promise, an exciting blend of the child and the adult! May we all continue to support the Society with renewed energy through these exciting years, as new leadership takes us to new heights!

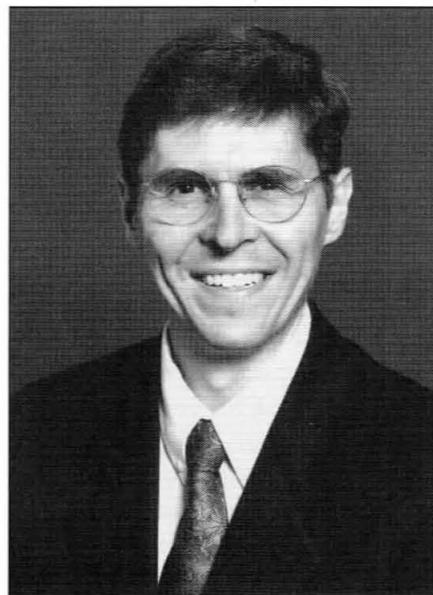
This marks my last President's message; the society is now in the capable hands of (my former High School Youth Orchestra stand partner!!) Ralph Fielding. Ralph is supported by an energetic, involved, and thoughtful board—a fine leadership team to build on AVS's strengths and address our weaknesses.

It has been an honor and pleasure to represent the energy and aspirations of the violists of America for four years. My sincere thanks to each member of the wonderful AVS board, “the CKathys” (Forbes, AVS Secretary, and Steely, *JAVS* Editor), and to my family for being supportive and patient during my term. I now go back to my role as a section player, supportive of the beautiful music around me, enjoying my quiet yet essential contribution to the musical fabric, able to enjoy the soaring melodies and powerful bass, and serving as the glue to “make it all work.” Isn't being a violist great!? 🎻

Warmly,



Peter Slowik, Past Prez



Peter Slowik

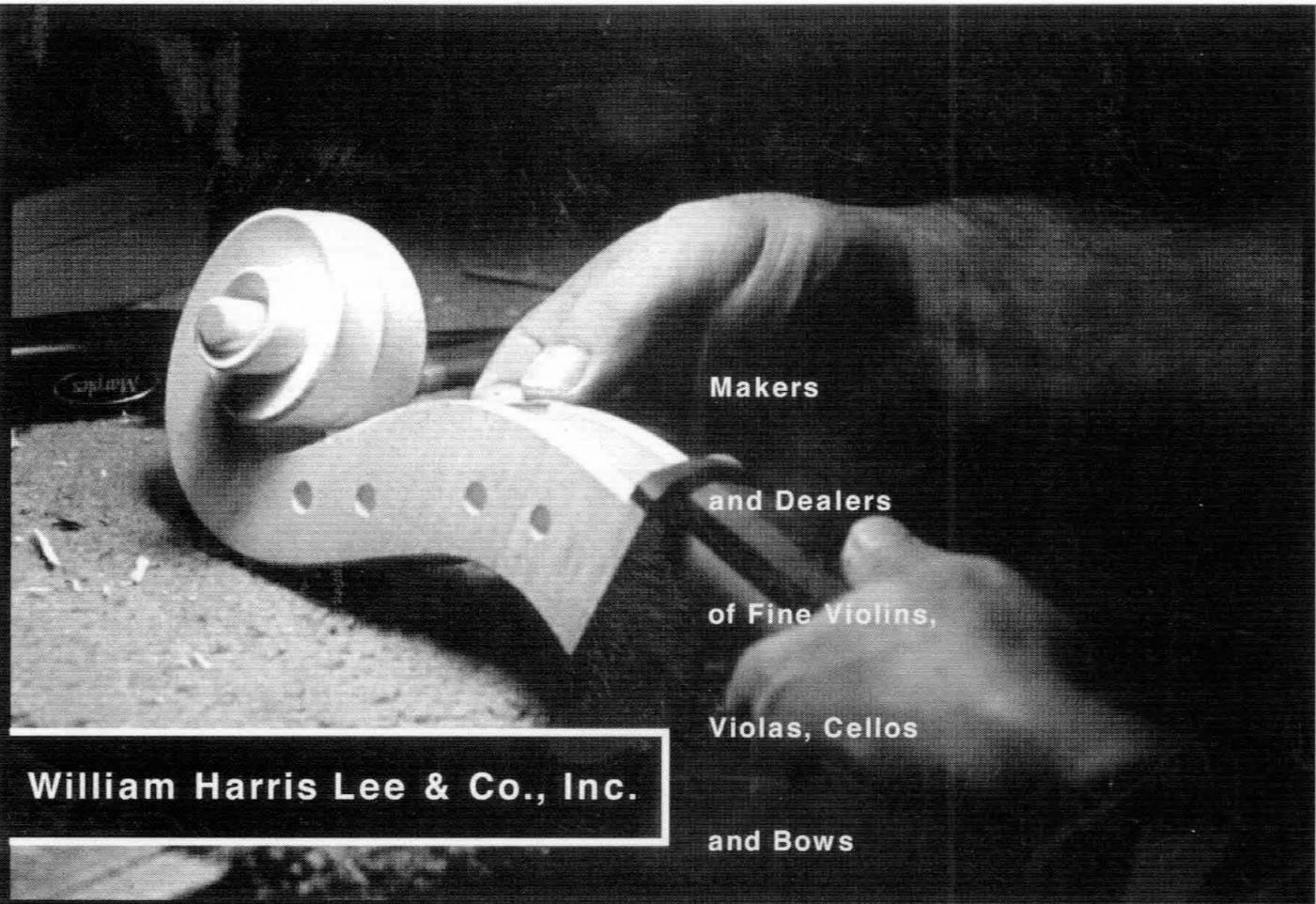
The Primrose International Viola Archive
 announces a generous gift
 by Peter Bartók
 of several hundred copies of the
Facsimile of the Autograph Draft of the Viola Concerto
 by Bela Bartók



- Hardback in black, 12 by 16 inches, 84 pages including photo page.
- Preface by Peter Bartók & Commentary by László Somfai (Text in English, Hungarian, German, Japanese, and Spanish).
- Fair transcription of the draft with notes prepared by Nelson Dellamaggiore.

*Any donor, past or future, contributing \$150 or more
 to the Primrose Endowment will receive this handsome book
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ANNOUNCEMENTS

2003 Primrose Memorial Scholarship Competition

2001 Primrose Competition winners:

1. Antoine Tamestit, France
2. Ula Ulijona, Lithuania
3. Not Awarded

Rules and Eligibility

Applicants must meet the following criteria:

- Have not yet reached their 28th birthday by April 1, 2003
- Must be a current member, or presently studying with a current member, of any of the branches of the International Viola Society (AVS, CVS, etc.)

N.B. If you are not currently a member of the AVS or CVS and wish to join, please see application form for details.

Prizes

1st Prize: \$2000.00, plus an invitation to make a featured appearance at the next North American Viola Congress.

2nd Prize: \$1000.00

3rd Prize: \$500.00

Additional performance opportunities and merchandise prizes will accompany each of the cash prizes listed above.

THE COMPETITION

Repertoire:

General Information

There are four categories of repertoire:

1. Work with Orchestra
2. Work with Piano
3. Unaccompanied Work
4. Virtuoso Primrose Transcription

Candidates must prepare one complete work from each category, within the following guidelines:

- One of the works prepared must be selected from the Contemporary Selections: Schnittke, Druckman, Rochberg, Liptak, or Pinkham.
- Work with Orchestra: *William Walton Concerto, Rosza Concerto*. Contemporary Selections: *Schnittke Concerto, Druckman Concerto*

- Work with Piano: *Brahms Sonata* (Op. 120, No. 1 or 2), *Bax Sonata, Vieuxtemps Sonata*. Contemporary Selection: *Rochberg Sonata*

- Unaccompanied Work: *Hindemith Sonata* (any), *Bach Suite* (any), *Bach-Kodaly Chromatic Fantasy*. Contemporary Selections: *David Liptak: Play of Winds* (MMB Inc.), *Daniel Pinkham: For Solace in Solitude* (ECS Publishing)

- Virtuoso Primrose Transcription: *Benjamin: Jamaican Rhumba; Wolf: Italian Serenade**; *Wieniawski: Caprice**; *Paganini: La Campanella; Paganini: 24th Caprice* (Viola and Piano); *Sarasate-Zimbalist: Tango, Polo, Maleguena, or Zapateado* (from "Sarasateana")*.

* Available in "The Virtuoso Violist," HL 50482094, G. Schirmer, Inc.

Preliminary Round

The preliminary round is recorded and submitted on CD or audio cassette tape, and then auditioned by a jury. Approximately 20 candidates will be chosen from the taped round to participate in the semifinal round.

The semifinal and final rounds will take place on May 18 and 19, 2003, at Samford University in Homewood, Alabama. Homewood is in the Birmingham, Alabama, area.

Tapes/CDs must be sent to ARRIVE by March 21, 2003.

Semifinalists will be notified of their acceptance by April 7, 2003.

- In order to assure anonymity, the applicant's name and address should appear only in small letters, both on the CD/tape and on the outer package. CDs/tapes will have stickers put over the names before being heard by the adjudicating committee. Please list the repertoire on the outer package. CDs/tapes will not be returned.
- Applicants should understand that the quality of the recording may influence the judges; therefore, we strongly recommend recording onto a CD. If using a cassette, please use either a new Type II or a metal tape.

Repertoire for the Preliminary Round

The CD/cassette must include the applicant performing the following in accordance with the Repertoire General Information above:

- The first movement of a Work with Orchestra
- An excerpt (c. 5 minutes) from a Work with Piano
- An excerpt (c. 5 minutes) from an Unaccompanied Work

N.B. One of the selections must be from the list of Contemporary Selections. Candidates may not change repertoire between the preliminary and semifinal/final rounds. It is highly recommended that each candidate use piano accompaniment for the preliminary round.

Semifinal and Final Rounds

The semifinal and final rounds will take place at Samford University in the Birmingham area. The semifinal round will be on Sunday evening, May 18, 2003, and Monday morning, May 19, 2003. The final round will be on Monday, May 19, 2003, in the evening. Everything is to be performed from memory unless otherwise noted.

Each of the semifinalists and finalists will be asked to perform selected movements from:

- The entire Work with Orchestra from the preliminary round
- The entire Unaccompanied Work from the preliminary round
- The entire Work with Piano from the preliminary round (need not be memorized)
- A complete Primrose Virtuoso Transcription from the list above.

All semifinalists and finalists will be responsible for their own transportation and lodging expenses as well as their accompanist's fees. A list of available local accompanists will be provided if requested. The applicants that are invited to the semifinal round will be provided with a list of local hotels as well. No screens will be used in either the semifinal or the final round.

If you have any questions, please contact:
Lucina Horner, Competition Coordinator
Primrosecomp@juno.com

New Horizons for the AVS

The AVS Board passed a resolution at the 2002 Board meetings to move to national management through use of services provided by Don Dillon Associates of Dallas, TX. Incoming AVS President Ralph Fielding signed an agreement with Don Dillon Associates on August 1st of 2002. This move is a significant step forward for the American Viola Society as we try to provide better and timelier service response to our membership and the viola community at large.

Dillon Associates will serve as our new national headquarters, providing professional management of the membership database; invoicing, collection and deposit of dues (including credit card processing); and assistance with advertising sales. The AVS Treasurer will continue to handle bookkeeping and IRS reporting. Our expectation is that the move to centralized management will provide the AVS with the means to increase membership and thus defray the cost of management services.

New AVS General Manager Madeleine Crouch is enthusiastic about working with the AVS and will be a great asset to the Society. She is excited about sharing her significant experience in music society man-

agement and has already proposed a number of excellent ideas for fund-raising and increasing membership. Madeleine will also be working with JAVS Editor Kathryn Steely to continue to broaden the appeal of the *Journal of the American Viola Society* through format changes recently approved by the AVS Board.

The benefits of management will obviously increase in the long term. To help us defray start-up costs for this exciting new venture, the Board agreed to make two major changes:

1. The AVS will raise membership dues to \$42 Regular and \$21 Student.
2. The AVS will publish only two printed copies of the *Journal* each year. A new online journal will replace the summer issue, saving printing costs. The *AVS Directory*, including both the *National Teacher Directory* and the *Membership Directory*, will be sent during the summer, accompanied by a newsletter.

These are exciting times for the American Viola Society. We continue to value your ideas and participation as we work together to promote viola performance and research.

American Viola Society's new address:
 American Viola Society
 13140 Coit Rd.
 Suite 320, LB 120
 Dallas, TX 75240-5737

Madeleine Crouch, AVS General Manager
 (972) 233-9107, extension 204
 mad@dondillon.com

Please send all membership and advertising inquiries to Madeleine Crouch, AVS General Manager.

Please forward all articles and journal contributions to Kathryn Steely, *JAVS* Editor, Baylor University, P.O. Box 97408, Waco, TX 76798.

AVS Directory 2002

2002 marks the first year that AVS has published a separate directory, combining the *AVS Membership Directory* and the *National Teacher Directory*. Print copies were distributed to the membership earlier this year. The *AVS National Teacher Directory* is also available online at: www.americanviolasociety.org.

If you would like to be included in the *AVS National Teacher Directory 2003*, be sure to include that information on your AVS membership renewal form.

Further Contributions to New Primrose and PIVA Rooms at BYU

The following gifts have been received for the past opening of the new Primrose and PIVA rooms at Brigham Young University:

HOMAGE TO A GREAT VIOLIST. An original oil painting, 3 x 5 feet, by the artist (and violist) Emanuel Vardi. Gifted by the artist.

Ex-Primrose viola made for the violist by Pierre Vidoudez, Geneva, 1951. Gifted by David W.

Green, El Paso, Texas, and an anonymous donor.

PIVA seeks donors for a \$75,000 endowment for the annual Primrose Memorial Concert and Master Class, and \$500,000 for the Primrose Endowment for the performance, research, publication, and promotion of the viola and its literature.

31st International Viola Congress—Kronberg, Germany

The International Viola Society announces the 31st International Viola Congress to be held in Kronberg, Germany, 11–13 June 2003. The Congress will be held in conjunction with the Kronberg Viola Fest, 13–15 June 2003. In addition to fine performances, classes and lectures, there will

be a focus on the evolution of viola teaching in Germany, as well as a featured commissioned composition. Please continue to watch for additional details in *JAVS* and on the AVS website, www.americanviolasociety.org.

Viola "Super Sunday"

Last year's enthusiastic participation in the AVS National "Super Sunday" Viola Ensemble Reading Event has mandated an encore. Over 200 people participated in last year's event in seven of the AVS local chapters—Rocky Mountain (30), Ohio (45), Utah (30), Iowa (25), Northern California (25), Seattle (30), and DC/MD/VA (25). With support garnered from the American Chamber Music

Players Foundation and AVS, this was truly an exciting event.

The 2003 Nationwide "Super Sunday" Viola Ensemble Reading Event is planned for Sunday, January 19, 2003. Local chapters are the ideal setting for this event; however, if you do not have a local chapter nearby, perhaps this is an opportunity to organize!

What: An afternoon of reading chamber music works (for multiple violas) by violists of all levels (students, amateurs, professionals)

Where: Across the US in AVS local chapters

Who: Organized and led by leading professionals (symphony players, college teachers) in each location and open to all levels of playing

Why: Two reasons:

1. To expose violists to the many chamber works written for multiple violas (historical works, including works by Telemann, Rolla, Bowen, etc., and recent works written by Nathan Phillips, Michael Kimber, etc.). Also to highlight the recent publication of many transcriptions of popular works for multiple violas. This literature is

widely unexamined, since violists typically partner with other instruments in the chamber music setting.

2. To increase networking between violists in their individual settings and to increase the visibility (and possibly membership) of the two sponsoring organizations, AVS and ACMP.

How: ACMP grant money will be divided among the participating chapters to assist with costs of mailing, posters/publicity, possible music purchase/copy license/rental fees.

If you have any questions, contact Ralph Fielding, AVS President, Ralph.Fielding@compuserve.com.

Seattle Congress Merchandise Available

An array of XXXth International Viola Congress merchandise is available for purchase through the congress website at: viola.music.Washington.edu or through the congress link on the AVS website. T-

shirts, congress photos, CDs of master classes, recitals and lectures are among the items available. You can also view a list of all luthiers, bowmakers, and commercial exhibitors from the Seattle Congress.

AVS New Membership Opportunity

The American Viola Society is now accepting new and renewing membership applications online through the AVS website. AVS is also now able to accept dues and contributions in the form of credit card payments both online and with hard copy

membership forms. For more information on this new service, please see the AVS website at: www.americanviolasociety.org or check out the membership form at the back of this issue of *JAVS*.

American Viola Society Awards

The American Viola Society presented the following awards at the recent Viola Congress in Seattle:

- Career Achievement Award—Milton Katims
- Maurice Riley Award—Jeffrey Irvine and Peter Slowik
- Founder's Award—Catherine Forbes and Ellen Rose

Honorary Membership—Uta Lenkewitz von Zahn

Each of these individuals is honored for their efforts in promotion of the viola and its literature.

AVS Scroll of Distinguished Service
William Primrose, 1975
Lillian Fuchs, 1981

AVS Career Achievement Award (inaug. 1997)
Karen Tuttle, 1997
Walter Trampler, 1999 (posth.)
Paul Doktor, 1999 (posth.)
Milton Katims, 2002

Honorary Members of the AVS

Rebecca Clarke, 1977

Maurice Riley, 1990

Maurice Gardner, 1995

A. Baird Knechtel, 1995

Harry Danks, 1997

Tully Potter, 2001

Allen Lee, 2001

Uta Lenkewitz von Zahn, 2002

Maurice W. Riley Award

David Dalton, 1993

Maurice Gardner, 1995

Ann Woodward, 1995

Myron Rosenblum, 1995

Dwight Pounds, 1997

Thomas Tatton, 1999

Alan de Veritch, 1999

Jeffrey Irvine, 2002

Peter Slowik, 2002

Congress DedicationCongress XI, Houston, 1983, to **William Primrose**Congress XVII, Redlands, 1989, to **Paul Doktor**Congress XIX, Ithaca, 1991, to **Louis Kievman**Congress XXI, Evanston, 1993, to the **Maurice W. Riley Family**Congress XXIII, Bloomington, 1995, to **Myron Rosenblum**Congress XXV, Austin, 1997, to **Joseph de Pasquale****Distinguished Recognition From Outside the Society**

William Primrose, 1975, Honorary Doctorate, Eastern Michigan University

AVS Distinguished Service Citations

Myron Rosenblum, 1983

Franz Zeyringer, 1983

David Dalton, 1985

A. Baird Knechtel, 1985

Dwight Pounds, 1985

Maurice Riley, 1987

Francis Tursi, 1987

Ann Woodward, 1987

USAF Symphony, 1987

Charles Avsharian, 1989

Eric Chapman, 1989

Louis Kievman, 1989

Harold Klatz, 1989

Donald McInnes, 1989

Robert Oppelt, 1989

Joseph de Pasquale, 1989

Leila Riley, 1989

Thomas Tatton, 1989

Walter Trampler, 1989

Emanuel Vardi, 1989

Rosemary Glyde, 1991

St. Paul Sunday Morning, 1995

AVS Outstanding Achievement Plaque

Franz Zeyringer, 1988

Pamela Goldsmith, 1991

Atar Arad, 1995

Harold Klatz, 1995

Donald McInnes, 1995

Founders Award (inaugurated 1997)

Roger Myers, 1997, for Congress XXV

Jutta Puchhammer-Sédillot, 1999, for Congress XXVII

Lisa Hirschmugl, 1999, for Congress XXVII PMSC*

Alan de Veritch, 1995, for Congress XXIII

Ann Frederking, 1999, for Congress XXVII

Henry Janzen, 1999, for Congress XXVII

Helen Callus, 2002, for Congress XXX

Catherine Forbes, 2002, for contributions as
AVS SecretaryEllen Rose, 2002, for contributions as AVS
Treasurer**Service Awards Presented on AVS's Behalf**

Louise Goldberg, 1977, for Congress V

Milton Katims, 1983, for Congress XI

Yizhak Schotten, 1985, for Congress XV

Peter Slowik, 1993, for Congress XXI

Lisa Hirschmugl, 1993, for Congress XXI PMSC*

William Preucil, 1993, for Congress XXI PMSC*

* Primrose Memorial Scholarship Competition

Katherine Collier, 1985, for Congress XV
 Lucille Taylor, 1989, for Congress XVII
 Kristi Wilkerson, 1989, for Congress XVII
 Mary Arlin, 1991, for Congress XIX
 Sheila McDonald, 1991, for Congress XIX
 Emanuel Vardi, 1991, for Congress XIX

Eric Chapman, 1993, for many Congress Viola Displays
 Donna Dalton, 1993, for support of the AVS and PIVA
 Laura Kuennen-Poper, 1995, for Congress XXIII PMSC*
 Atar Arad, 1995, for Congress XXIII
 Alan de Veritch, 1995, for Congress XXIII
 Past Presidents Plaques to all former Presidents

* Primrose Memorial Scholarship Competition

International Viola Society Awards North American Recipients

IVG Honorary Membership

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

IVG Silver Viola Key

Myron Rosenblum, 1981	Dwight Pounds, 1997
Maurice Riley, 1985	Ann Frederking, 1999
David Dalton, 1987	Immanuel Vardi, 2002
Baird Knechtel, 1996	



IVS president Ronald Schmidt presents New Zealand's Michael Vidulich with the IVS Silver Clef award at the 2002 Seattle viola congress awards banquet.

THE DAVID DALTON VIOLA RESEARCH COMPETITION GUIDELINES

The *Journal of the American Viola Society* welcomes submissions for the David Dalton Viola Research Competition for university and college student members of the American Viola Society.

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format, on either PC or Mac diskette. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2003.

Send entries to:
 Kathryn Steely, Editor
Journal of the American Viola Society
 Baylor University School of Music
 P.O. Box 97408
 Waco, TX 76798

A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.

Prize categories:

All winning entries will be featured in the *Journal of the American Viola Society*, with authors receiving a free one-year subscription to the *Journal* and accompanying membership to the American Viola Society.

In addition:

- 1st Prize:** Facsimile Edition of the Bartók Viola Concerto
2nd Prize: John White's book *An Anthology of British Viola Players*
3rd Prize: David Dalton's book *Playing the Viola: Conversations with William Primrose*

DAVID DALTON VIOLA RESEARCH COMPETITION ENTRY FORM

Please include the following information with your submission to the David Dalton Viola Research Competition. Be sure to include address and telephone information where you may be reached during summer, 2003.

Name _____

Current Address _____

Telephone _____ Email address _____

Permanent Address _____

Telephone _____ Email address _____

University/College _____

Academic Level: Fr So Jr Sr Grad Birthdate _____

Topic _____ Word Count _____

Current AVS member? Yes No

If you are not a current AVS member, please join AVS by including \$21 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of *JAVS*.

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Application Deadline: December 2, 2002

IN MEMORY OF ALAN SHULMAN (1915–2002)

by Jay Shulman

Alan Shulman, composer of the Theme and Variations performed by so many violists, has died.

American composer, cellist and arranger Alan Shulman died Wednesday, July 10, 2002, of complications from a stroke at a nursing home in Hudson, New York. He was 87.

Born in Baltimore, June 4, 1915, Shulman studied with Bart Wirtz (cello) and Louis Cheslock (harmony) at the Peabody Conservatory. In 1928 the family moved to Brooklyn where Alan played in the National Orchestral Association under Leon Barzin. He received a New York Philharmonic scholarship, studying cello with Joseph Emonts and harmony with Winthrop Sargent. From 1932 he attended the Juilliard School where he was a fellowship student, studying cello with Felix Salmond and composition with Bernard Wagenaar.

From 1935 to 1938 Alan Shulman was cellist of the Kreiner String Quartet. In 1938, with his brother Sylvan, a violinist, he founded the Stuyvesant String Quartet, which during the 1940s and 1950s was noted for performances and recordings of contemporary quartets of Bloch, Prokofiev, Shostakovich, Malipiero, Hindemith and Kreisler, among others. They played the American premiere of the Shostakovich Piano Quintet and recorded it for Columbia Records.

Alan Shulman was a charter member of the NBC Symphony Orchestra under Arturo Toscanini in 1937–42, and in 1948–54. During the 1930s and 1940s he was also active as an arranger for Leo Reisman, Andre Kostalanetz, Arthur Fiedler, and Wilfred Pelletier's Metropolitan Opera Auditions of the Air. He continued his composition studies with Paul Hindemith, and cello studies with Emanuel Feuermann.

Shulman's first successful composition was Theme and Variations for Viola and Orchestra, which received its premiere over NBC in 1941 with Emanuel Vardi as soloist. Chicago Symphony principal Milton Preves played the work often, and it is in the repertoire of most American viola soloists. He wrote several other viola works, includ-

ing Suite for Solo Viola (1953) for Milton Preves, and the "second set" Variations for Viola, Harp and Strings (1984), first performed by Kathryn Plummer at the Viola Congress in 1987. It is published by Piedmont/Presser.

Alan Shulman was a founder of the Symphony of the Air (1954) and the Violoncello Society (1956), serving as President 1967–72. He was cellist of the Philharmonia Trio (1962–69) and of the Haydn Quartet (1972–82).

Shulman's career was multifaceted, including writing popular songs with entertainer Steve Allen and arrangements for Skitch Henderson, Raoul Poliakin, and Felix Slatkin. During the 1960s and '70s, he was busy in the recording and television studios, and composed teaching material for piano and cello.

Shulman taught cello at Sarah Lawrence College, Juilliard, SUNY-Purchase, Johnson State College (VT), and the University of Maine. He was made a Chevalier du Violoncelle by the Eva Janzer Cello Center at Indiana University in 1997.

Shulman was married to pianist Sophie Pratt Bostelmann (1916–1982). He is survived by his sons Jay Shulman, a cellist, and Marc Shulman, a guitarist; and daughters Laurie Shulman, a musicologist and program annotator, and Lisa Shulman. Alan Shulman's works are published by Chappell/Warner, Piedmont/Presser, Shawnee/Schirmer, Sam Fox, and Tatra/Jamax. Bridge Records will release an all-Shulman CD next month.

Alan Shulman website:

<http://www.capital.net/com/ggjj/shulman>

Address inquiries to:

Jay Shulman

(518) 851-9791

Note: Alan Shulman, through his son Jay, donated the manuscripts of his original works for viola to PIVA. ¶



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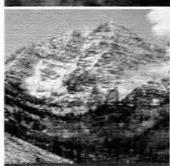
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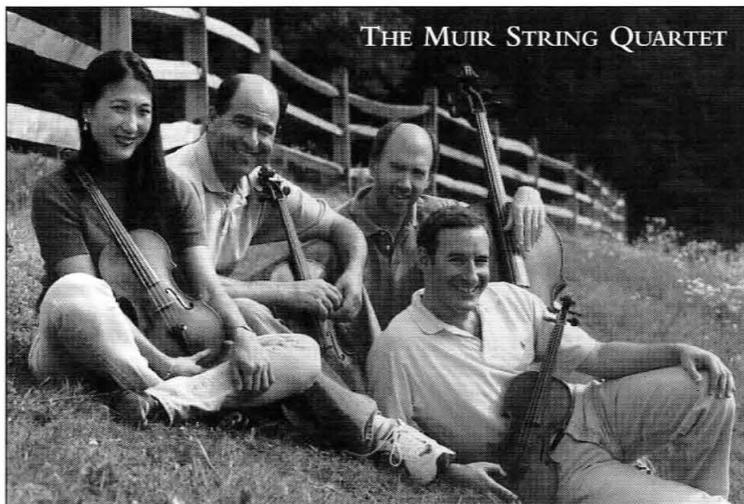
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REMEMBERING MAURICE GARDNER (1908–2002), COMPOSER

by Dwight Pounds

A call to my home on March 27th was from an unknown source—my instinctive reaction was “*Oh no, another telemarketer,*” but such was not the case. The caller was Robert Gardner, son of a dear friend and colleague, with news that his father had died. The sense of loss was more pervasive than sadness—my friend was 93 and had been in failing health—and besides, this was a life as much to celebrate as to mourn. My new friend of two minutes and I proceeded to share remembrances and stories for the next half hour, laughing most of this time. Maurice Gardner, a graduate in composition at the Juilliard School, professional writer of radio and television jingles, and serious composer in his retirement, had died. This New Yorker turned Floridian enjoyed many productive years with a series of successful string quartets, orchestral music, and viola compositions in this twofold change of climate.

My introduction to Maurice and Sadie Gardner was pure happenstance. It is a personal longstanding practice to arrive at viola congress host cities a day early in order to recover from travel and to orient myself to the local environs. I happened upon Maurice and Leila Riley escorting three guests through exhibits at the University of Houston in 1983. The Rileys and I were good friends—he was AVS President and I was Vice President. Riley was trying to speak pidgin German to his fellow viola scholar, Prof. Franz Zeyringer, with little success, and I volunteered to serve as translator. Professor Riley then introduced the Gardners. Gardner’s Rhapsody for Viola and Orchestra had been premiered at Provo in 1979 and his Suite for Violin and Viola was to be introduced during the Houston Congress. This was the beginning of two enduring friendships: I was privileged to serve as Zeyringer’s translator during the remaining North American viola congresses he attended and spent ten days at his home in Austria gathering materials from his personal archive (now in the PIVA) for my book, *The American Viola Society: A History and Reference*. Maurice Gardner and I corresponded until the end



Maurice Gardner

of his life. It was my honor to commission Gardner’s final work for viola, a sacred piece, *Shema* for Baritone, Viola *obbligato*, Cello, and Piano.

These two gentlemen likewise had high regard for one another. Zeyringer and I were seated immediately behind Gardner and his son, Jerry, at the premiere of his Concerto for Violin, Viola and Orchestra during Congress XV in 1987 at Ann Arbor. The Austrian was so smitten with the work, he leaned forward to Gardner following the first movement and whispered, “*Das ist Musik!*” Many years later the composer told me Zeyringer’s remark was the best compliment of his entire career. Additional works for viola followed, most premiered at viola congresses.

Maurice Gardner was both inspired and indefatigable as a composer. His first step was to outline his work; next he would complete the solo parts, and then complete the accompaniment or full score.

Commenting on creativity in prose as compelling as his music, he wrote:

The ability to create has always been a process of wonder to me. It has its moment of agony along with ecstasy. I've sometimes spent a whole day on a small phrase, or even a single chord, and sometimes things are "in the groove" and just spill out as if a valve had been turned on. And above all, to work with these young wonder "kiddies" quartet groups for whom notes are just like chocolate éclairs that can be gobbled down with the greatest of ease, yet possess a musicality that's way beyond their years. They call me by my first name, listen intently to what I say and write, yet find a way to put their own stamp on my stuff. Simply amazing! And they keep me young and on my toes.

I use many 20th-century techniques, but they are all within a "tonal center," something that I feel is still necessary despite what all the latter-day prophets that rule the music scene today dictate.

Rarely would he outline a composition and put it aside for a later day. An exception concerned his *Concertino for Viola and Chamber Orchestra*, originally sketched for Congress XXV in Austin in 1995. It has been an accepted practice not to repeat a living composer's works at consecutive viola congresses, and because Mr. Gardner did get performances in 1993 and 1995 at the Evanston and Bloomington congresses respectively, the *Concertino* was not scheduled. Disappointed, he put the work aside and turned to other projects. My personal inquiries over the next two years resulted in the same answer—"I haven't touched it." Considering that he was in his late eighties at the time, my concern was that the *Concertino* would be incomplete should something happen to him. One day I called and said, "Maurice, I am going to be the gadfly that gives you no peace until you finish the *Concertino*. I will phone you in the middle of the night and be playing scales when you answer. To start, I will send you weeds, hire a Mariachi band to play all night in your condo, and spray-paint your front door Kelly green." This was teasing, of course, but he took the hint and resumed work on it. A few months later he flew to Weber State University in Ogden, Utah, where Michael Palumbo premiered the completed work with the New American Symphony Orchestra. Gardner took his revenge for my goading by dedicating the *Concertino* to me . . . never have I been so honored.

The viola music of this amazing and wonderful man will constitute an extremely important portion of his legacy and, I predict, will entice

violists for generations to come. Simply to know Maurice Gardner was an honor, to be his friend was a blessing, and to hear his music was to be enriched. ♪

Viola Compositions by Maurice Gardner

Rhapsody for Viola and Orchestra

Premiered by Jerzy Kosmala, viola soloist, with the USAF Symphony, Congress VII, Provo, Utah, 1979

Tricinium, for Viola Solo

Premiered by Robert Slaughter in 1978 or 1979 at Ball State University, Muncie, Indiana

Performed by Karen Ritscher at Congress XIX, Ithaca, New York, 1991

Performed by Peter Slowik at Congress XXX, Seattle, Washington, 2002

Phantasmagoria, for Viola Solo

Premiered by Robert Slaughter in November 1981, Ball State University, Muncie, Indiana

Suite for Violin and Viola

Performed by Charmian Gadd, violin, and Yizhak Schotten, viola, at Congress XI, Houston, Texas, 1983

Quadricinium, for Viola, Percussion, and Dancers (optional)

Premiered by Michael Palumbo at Weber State University (then "College"), Ogden, Utah, 1986

Concerto for Violin, Viola, and Orchestra

Premiered by Endre Granat, violin, and Donald McInnes, viola, with the USAF Symphony at Congress XV, Ann Arbor, Michigan, 1987

Five Bagatelles for Two Violas and Chamber Orchestra or Keyboard

Premiered by David Dalton and Clyn Barrus at Brigham Young University at Temple Square, Salt Lake City, Utah; also performed by Dalton and Barrus with piano at Congress XX, Vienna, Austria, 1992

Concerto for Viola and Orchestra

Premiered by Lawrence Newman, viola (Movement I)
Rozanna Weinberger, viola (Movement II)
Jerzy Kosmala, viola (Movement III), with the USAF Symphony at Congress XXI, Evanston, Illinois, 1993

Micrologus: Trio for Viola, Cello and Piano

Performed by Yizhak Schotten, viola, Susan Moses, cello, and Kathrine Collier, piano, at Congress XXIII, Bloomington, Indiana, 1995

Concertino for Viola and Chamber Orchestra
Premiered by Michael Palumbo with the New
American Symphony Orchestra on May 14 and
15, 1999, Ogden, Utah

Shema for Baritone, Viola *obbligato*, Cello, and
Piano

Premiere to be in October 2002 by Dwight Pounds

NOTES

1. **Dr. Maurice Riley** was author of *The History of the Viola*, Vol. I and II. He also served as second President of the American Viola Society and was co-host with Dr. Myron Rosenblum of the first viola congress held in North America, International Viola Congress III, held in Ypsilanti, Michigan, in 1975.

2. **Prof. Franz Zeyringer** has enjoyed a most distinguished career in viola research and organization. He was co-founder of the International Viola Society, he initiated the organization of the viola archive that now resides in the PIVA, and he is the author of *Literatur für Viola* and *Die Viola da Braccio*.

3. **Maurice Gardner** graduated from the Juilliard School with a degree in composition. He worked for many years as a writer of jingles and background music for television in New York and retired to Florida where he returned to art music. His repertoire consists of works for orchestra, string quartets, works for the viola, and other chamber and vocal works. Before his death he scored the *Shema* both for string quartet and voice and for orchestra and voice.

4. **Robert Gardner** is a cellist with the New York City Opera.

5. **Dr. Dwight Pounds** served two terms as Vice President of the American Viola Society and is Past Executive Secretary of the International Viola Society. He is the author of *The American Viola Society: A History and Reference*. Professor Emeritus at Western Kentucky University, he was reelected to the AVS Executive Board in 2002.

6. The printed list of Gardner's viola compositions consists of those known to the author and may not be definitive.

ADDITIONAL TRIBUTES TO MAURICE GARDNER

Contributed by **Dr. David Dalton**, Professor of Viola (Emeritus) at Brigham Young University, third President of the AVS, fourth President of the IVS, and host of International Viola Congress VII

I was approached in the fall of 1978 by Maurice, then unknown to me, asking if I as the host chair of the 1979 International Viola Congress at BYU would accept a work by him for premiere. This, after sending me a bio, as I remember. I was interested but had no money to fund such a work in that all resources from BYU and "Friends of Primrose" were going into another commission that turned out to be George Rochberg's Sonata.

Maurice knew of the William Primrose Viola Library (precursor to PIVA) at the time, and said if the Library would "commission" him to write a work for viola and orchestra, he would fund it himself. After discussion with advisors on the congress, we acceded to his request. Gardner's Rhapsody was the result, and my good friend Jerzy Kosmala, working with Gardner, accepted the request to be the soloist with the Air Force Orchestra.

Maurice later told me that this "commission" and its premiere counted as a great motivation for him to write further serious works and especially for his preferred instrument which he had studied, as I remember, in his youth. After graduating from Juilliard as a serious composer, he gravitated to more commercial music because that's where he could earn a living. After retirement, he now had the luxury of composing for what, and the way, he wanted.

I was particularly impressed with his Double Concerto for Violin and Viola, which I heard at the Ann Arbor Congress with Endre Granat and Donald McInnes, soloists. The first movement, particularly, was stunning.

Around 1990 I encouraged Maurice to apply for a grant from the Barlow Foundation at BYU to write a double concerto for two violas of a lighter nature (not another elegy type). This would be for my BYU colleague, Clyn Barrus, and myself. We premiered the orchestral version of the Five Bagatelles in 1991 in double concerts at BYU and

on Temple Square, SLC, then the version with piano at the Vienna Viola Congress thereafter. It's a spiffy work, well crafted, and lots of fun to perform.

I last saw Maurice, after an absence of some years, at the premiere of his *Concertino* at Weber State College (1999) with Michael Palumbo as soloist. (Mike and Weber State had feted Maurice about ten years earlier in a performance of one of his works, I recall.) Maurice was a gentle man, and one I personally liked and admired very much. As some of these more aged colleagues in the viola community pass on, I can't help but have a sense of loss and sadness. At the same time I feel blessed in having known them.

**Contributed by Dr. Juliet White-Smith
Professor of Viola, Northern Colorado State
University**

Thank you for informing me of Maurice's death. Centaur Records has agreed informally to produce my recording of his works for viola. The pieces I intend to record are the *Tricinium* and the Suite for Violin and Viola, hopefully others.

Amazingly, Maurice and I only communicated via e-mail. I was last in touch with him at the end of the summer after I found out that my initial grant proposal was not approved. He was very excited to know that someone was interested in recording his works. I am still surprised that no one has pursued this project before.

Maurice was an incredible composer, and a prolific one at that. I would like to be able to complete this project in tribute to him in the near future.

**Contributed by Dr. Michael Palumbo
Professor of Viola, Weber State University**

My first introduction to Maurice Gardner came in January of 1986. Our Department of Performing Arts at Weber State University was sponsoring a competition for composition for viola and percussion, which could be choreographed and danced by

a solo dancer. Maurice was one of many composers to submit a composition. *Quadricinium*, a suite for solo viola and percussion, proved to be the winning composition, and Maurice was invited to the premiere. This was also the beginning of a warm friendship.

Maurice visited Weber State a number of times in the ensuing years. His final visit was at the premiere of his *Concertino* for Viola and Orchestra, which I was fortunate enough to be able to present in May of 1999. After many years of seeing Maurice at congresses, and on our campus, as well as playing, conducting, and premiering his works, it's very sad to have to say goodbye to a good friend. I will miss him and will miss hearing and playing the constant stream of new works which always were right on the tip of his pen.

**Contributed by Prof. Robert Slaughter
Professor Emeritus, Ball State University, Muncie,
Indiana**

It is with sadness that I learn of Maurice Gardner's death. I first met Maurice after I had played the Graupner duo with Myron Rosenblum at the Rochester Congress. This dapper man asked me if I would like to play the first performance of an unaccompanied sonata he had just finished. I said "yes" and gave the first performance of the *Tricinium* at Ball State University either in 1978 or 1979. I have played the *Tricinium* in many concerts, the last time at Oberlin last May at my 50th reunion alumni recital, also my last public solo appearance. Many of my students have played this work and I consider it a fine addition to our solo literature. I also had the honor of giving the first two performances of *Phantasmagoria*, a solo viola work that I premiered in November 1981 at Ball State with a second performance at the University of South Dakota in January of 1982. We all will miss Maurice Gardner.

PHANTASMAGORIA

Sonata for Solo Viola

I

Molto marcato e sonoro (♩=112)

Maurice GARDNER

mp (*poco adagio*) *mf* *poco accel.*

poco rit. *f marc.* *cresc.*

e accel. *f rit.*

fz

f *poco rit.* 3 3

fz *p* *poco adagio* *poco a poco a tempo*

p

cresc. *poco a poco*

mf 3 3 3 3 3

Tempo I

f *allarg.* *ff*
p *ff2*
(molto)
marc. *(rit.)*
(ten.) *accel.*
rit. *allarg.*
Largo (♩ = 56)
ff2 *dim.* *cresc.* *rit.* *pizz.* *arco*
pizz. *arco* *pizz.* *arco* *pizz.* *arco* *(I., II.)* *arco* *pizz.* *arco*
smorzando *ppp* *cresc.* *sf2* *sf2*

R. H. L. H.

II

Grazioso (♩=144)

mp

p

p

p

mp

p

p

f *mf* *mp* *pp*

2nd time to Coda

Meno mosso (♩=108)

III - *f marc. (sonore)* *p* *f marc.* *p*

f *p* *f*

p *f*

1. *p* *f* 2.

mf *f p*

mf

dim. *(riten.) D.C. al Coda*

♩ Coda

f

mf *mp* *p* *pp*

sec

III

Con brio (♩=152)

The musical score for Viola, III, is written in a key with one flat (B-flat) and a 2/4 time signature. It begins with the tempo marking "Con brio" and a metronome marking of quarter note = 152. The score is divided into two systems: the first system contains the first six staves, and the second system contains the last four staves. The first six staves are in bass clef, while the last four are in treble clef. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with slurs and accents. Dynamics range from *f* (forte) to *pp* (pianissimo), with many passages marked *f2*. Performance instructions include "Col'legno" (col legno) and "p legato e marcato". The score concludes with a *ff* (fortissimo) dynamic and a *pp* (pianissimo) dynamic.

The musical score consists of ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features complex rhythmic patterns with accents and dynamic markings such as *ff marc.* and *sfz marc.*. The second staff is in bass clef and includes performance instructions like *marc.* and fingerings (3, 2, 1, 4, 3). The third staff is in bass clef with dynamics *fz* and *p*, and the instruction *sempre staccato*. The fourth staff is in bass clef with dynamics *mf* and *f*. The fifth staff is in bass clef with *cresc.* and *f*. The sixth staff is in treble clef with *dim.*. The seventh staff is in bass clef with *mf* and *dim.*. The eighth staff is in bass clef with *p*. The ninth staff is in bass clef with *(L. H.) pizz.* and *(pizz.)*. The final staff includes dynamics *f marc.* and performance instructions for the right and left hands: *R. H. L. H. R. H. L. H.*

arco
sfz marc. *dim.* *fzp* *fz* *fz* *fz* *fz*

ffz marc. *fzp* *fz* *fz* *fz*

ffz marc. *p* *f pesante*

p

cresc. *ffz* *dim.*

p(jetéz)

cresc.

f *cresc.*

fz *fz*

cresc. *fz*

dim.

L. H. (R. H.)

pp *pizz.* *p*

(pizz.) *mf*

f

mf *p*

mf *cresc.* *f*

ff marc. *fz* *fz* *fz* *dim.*

mf *dim.*

L. H. R. H. L. H.

p

R. H. L. H. + R. H. L. H. +

mf *pp* *arco* *presto*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz*

accel.

ffz p *sfz*

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Csaba Erdélyi and his 1991 Joseph Curtin viola.

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

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

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

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

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

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

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

Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument." Erdélyi is currently artist-in-residence at Butler University in Indianapolis, Indiana.

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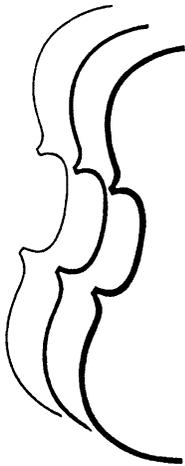
Louise Zeitlin
Lecturer in Viola

- M.M., Yale University
 B.M., Eastman School of Music
- Performances with the Minnesota Orchestra, St. Paul Chamber Orchestra, and Chicago String Ensemble; chamber study with the Tokyo and Cleveland Quartets
- Principal viola with the Baldwin-Wallace Bach Festival Orchestra
- Summer faculty member of the Brevard Music Center (N.C.)
- Secretary of the American Viola Society and Past President of the Ohio Viola Society

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30TH INTERNATIONAL VIOLA CONGRESS: A VIEW FROM SEATTLE

by Kathryn Steely



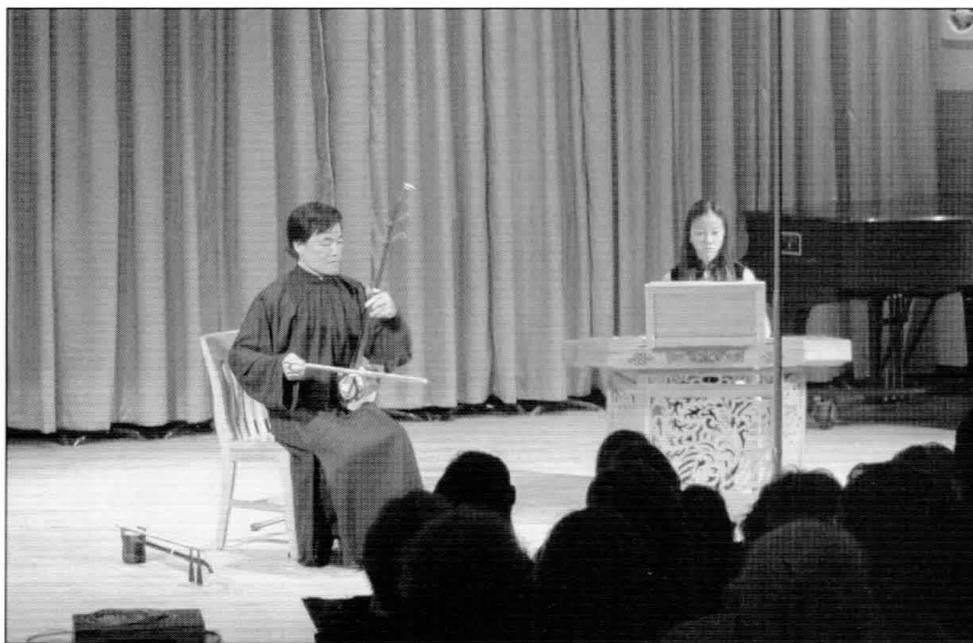
The University of Washington campus in Seattle served as the site for the 30th International Viola Congress, June 19–23, 2002. Wonderfully hosted by Helen Callus, this event proved to be a true viola smorgasbord. Thanks to congress photographer Jason Fisher, the following is a visual review of the congress . . .

Day 1—Welcome and Opening Concert

Wednesday, June 19, the congress opened with sunny skies and an introduction to the beautiful campus of the University of Washington. Registration began at 3:00 p.m., followed by a welcome reception on the steps of the music building. International Viola Society President Ronald Schmidt of Germany, American Viola Society President Peter Slowik, and Congress Host Helen Callus gave official welcoming remarks to those gathered.



Arthur Ross and Juliet White-Smith enjoy sushi and wraps at the opening reception. (Arthur agreed to share his impressions as a first-time congress delegate with JAVS readers, on page 48.)



The evening was reserved for an Opening International Artists and Composers Concert in Brechemin Hall. The Oregon Symphony Orchestra Viola Section began this tribute to the worldwide viola community in renditions of The Star-Spangled Banner and O Canada, followed by representation from ten countries in a program featuring viola works and performers in an eclectic mix of styles. (See pp. 50–51 for congress programs.) Here, representing China, Warren Chang, Erhu solo, is accompanied by Minghua Doo on the Chinese hammered dulcimer.

Day 2—Themes: Bach, The Romantic Viola



The events of each day of the congress were centered around various themes, with Bach and The Romantic Viola serving as the themes for Day Two. The day opened with the traditional play-in for massed violas of Bach's Brandenburg Concerto No. 6, led by Susan Gulkis Assadi and Joël Belgique.



Barbara Westphal's lecture on the reconstruction and performance of Bach's 6th Solo Suite provided new insights for many in attendance. In the following master class on Bach repertoire, Jennifer Jackson watches as Barbara Westphal demonstrates.



After Lunch Time concerts were held each day in Brechemin Hall. Continuing the Bach theme, here Csaba Erdélyi performs his reconstruction of the Concerto in E \flat Major for Viola Solo, Strings, and Basso Continuo. Also on the program were Barbara Westphal performing the Bach 6th Suite and Antoine Tamestit performing the G Minor Gamba Sonata.



The congress included both merchandise and luthiers' displays, providing an opportunity to review and purchase new music, newly released CDs and other materials, and to try out the many instruments on display. Here, Peter van Zandt looks on as Lucina Horner plays a viola in the luthier's display.



*The Romantic Viola was the theme of the afternoon sessions on Day Two. Christopher Johnson of Oxford University Press gave a wonderful lecture on the works of Rebecca Clarke, including a mixed-media presentation of the newly published work *Morpheus*. Here Paul Coletti and Phillip Bush perform Rebecca Clarke's *Morpheus* as Christopher Johnson reads from Ovid's poem.*



Jessica Hung and Bruno Pasquier discuss aspects of performance in the first movement of the Walton viola concerto during the afternoon master class on Romantic viola works. Antoine Tamestit served as translator.



Evenings were reserved for gala concerts in the University of Washington's Meany Hall. Helen Callus and Paul Coletti shared the program on Day Two, featuring works of Vieuxtemps, Rebecca Clarke, Vaughan Williams, Pamela Harrison, Brahms, and arrangements by Paul Coletti. The program concluded with Watson Forbes' arrangement of Handel's Arrival of the Queen of Sheba for two violas and piano, beautifully played by Coletti and Callus.

Day 3—Themes: The Contemporary Viola, The Virtuoso Viola



The Contemporary Viola and The Virtuoso Viola were the themes for Day Three. The early morning play-in session presented by Peter Slowik and Nathaniel Tull Phillips began work on Phillip's Water Patterns, in preparation for the massed viola performance on the final concert on Saturday evening.



In keeping with the Contemporary Viola theme, Garth Knox presented a lecture on extending pitch range, timbre and polyphonic potential of the viola through real-time computer processing, followed by a session on the Ligeti sonata.



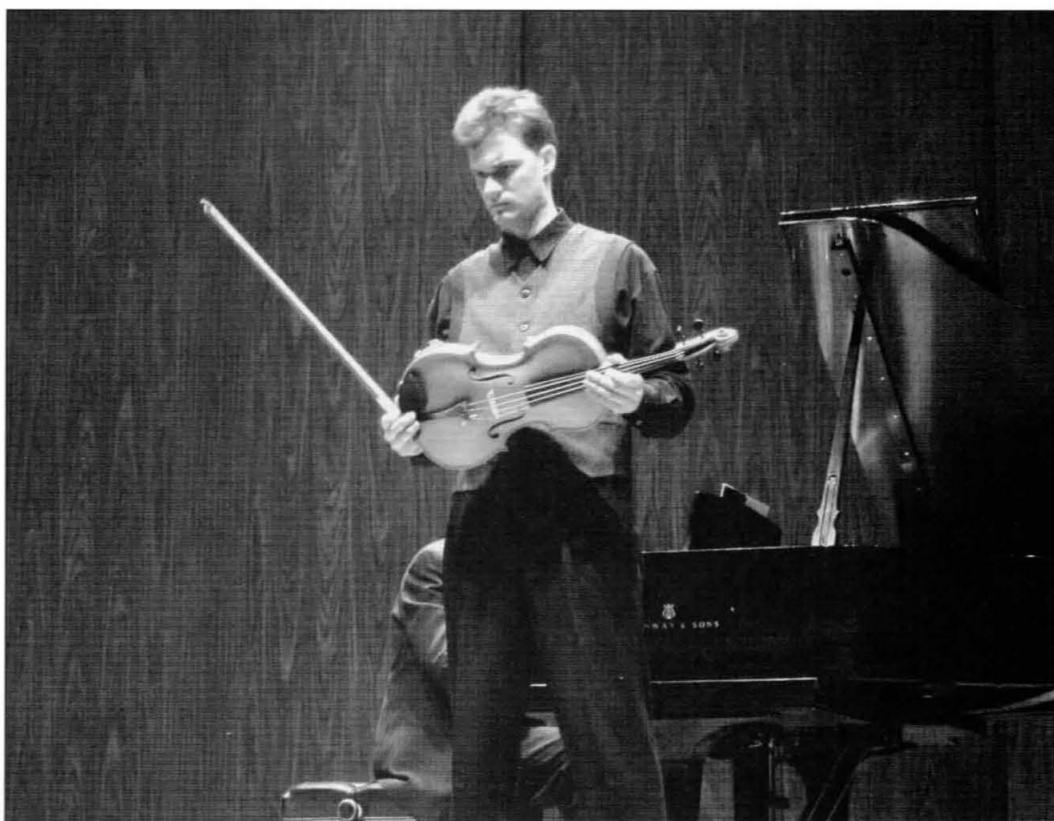
Meetings of the International, Canadian, and American Viola Societies took place during the lunch hour at the congress. The AVS took time to enjoy the beautiful Seattle weather in its meeting held here on the steps in front of the music building.



*Friday's After Lunch Time concert featured a range of contemporary works, including the premiere of Richard Karpen's *Work for Viola and Computer*, performed by Garth Knox. Here Dorothy Shapiro performs *Like a Seated Swan for Viola and Tape* by Diane Thome.*



Each of the master classes featured fine young viola students from around the country. The Virtuoso Viola was the theme for Friday afternoon's class given by Misha Amory. First to play, Brenton Caldwell and Misha Amory discuss performance aspects of the Bartók viola concerto.



The evening gala concert was a virtuoso tour de force presented by Hsin-yun Huang, Misha Amory, and Roland Glassl. Works of Hindemith, Kodaly, Kreisler, Vieuxtemps, von Weber, and Atar Arad were featured in this program. Here Roland Glassl prepares for the final work of the program, Paganini's Sonata per la Grande Viola.

Day 4—Orchestral Preparation, Fine Instruments, Chamber Music, Awards Banquet, and Farewell Concert

Day Four explored a variety of topics, and began with the delegates' play-in, this time ably led by Karen Ritscher and focusing on Percy Grainger's *Arrival Platform Humlet*. An orchestral audition preparation master class followed, presented by Peter Slowik.



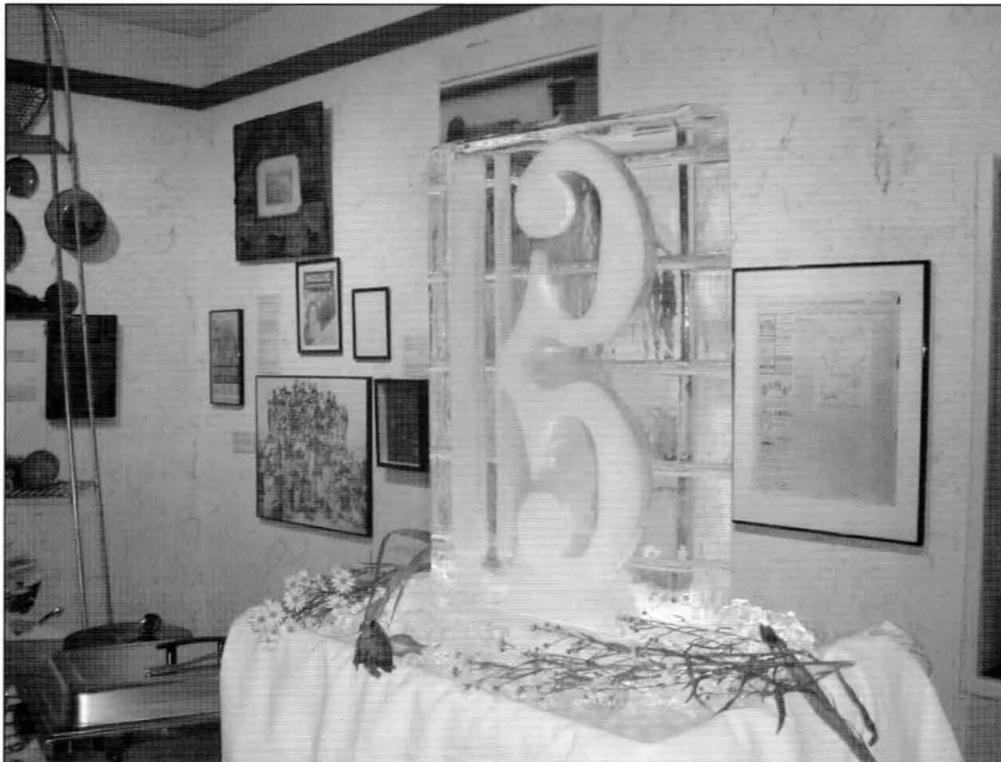
A truly outstanding opportunity awaited congress attendees in Meany Hall on Saturday morning as collector David Fulton displayed his collection of fine rare instruments, including violas by Guarneri, Amati, Gasparo da Salo, and Guadagnini. From left to right: Joanna Pieters, David Fulton, Paul Coletti, Helen Callus.



Saturday's After Lunch Time concert was devoted to chamber music. This final concert in Brechemin Hall featured works of George Benjamin, Maurice Duruflé and Gordon Jacob. Joël Belgique and Charles Noble celebrate their performance of Benjamin's Viola, Viola with an aptly shaped dessert!



A congress tradition, the luthiers' demonstration provides a rare opportunity to hear fine modern instruments from across the world played back to back by the same person. Roberto Diaz claimed the honor of performing during this Saturday afternoon exhibition held in Meany Hall.



The closing banquet and awards ceremony provided the opportunity to honor outstanding contributions to the viola community.



A final Farewell Evening Gala Concert followed the awards ceremony, featuring the massed viola performance of delegates and three viola concerti performed with the assistance of Philharmonia Northwest, Roupen Shakarian, conductor. Here Antoine Tamestit performs the Walton concerto.



Bruno Pasquier, Berlioz, Harold in Italy



Roberto Diaz, Miklós Rózsa Concerto for Viola, Op. 37

Although Saturday evening's gala concert was billed as a farewell event, the congress continued into Day Five with a BRATS (Bratsche Resources And Teaching in the Schools) Community Outreach Day for school-age violists. The events of the day mirrored the congress events, with master classes, lectures on memorization, practicing and tone production, a play-in, and a performance by the University of Washington Viola Ensemble.

Another View from Seattle . . .

For a new perspective on congress events, I spoke recently with first-time delegate Arthur Ross.

KS: First of all, tell me a bit about yourself and your involvement with the viola. What brought you to the congress this year?

AR: I was born and raised in Augusta, GA, and began playing the violin when I was 11 years old. I remember the person who would eventually become my first violin and then viola teacher, Brenda Hargrove, coming to my fourth-grade classroom and demonstrating the violin. For some reason, I wasn't all that interested in learning to play at that time. But at the end of that year, several of my friends from class who did begin lessons put on a little recital in the school auditorium. I watched them perform on that stage to enthusiastic applause, and I was hooked. I began lessons that next school year. I switched to viola in the eighth grade. At the time, I was attending a special public school in the area called Davidson Fine Arts School: tuition-free, open to any student in the area between fifth and twelfth grades, with the goal of providing high-level instruction in the arts as well as a more rigorous academic curriculum. The strings instructor there, Jeff Watson, was a viola player, and I think he needed a viola player for the school string quartet. He convinced me I should be that player. I went to the Eastman School of Music for an undergraduate degree, and graduated in 1995. I began freelancing in Georgia and South Carolina soon after.

I first heard about the International Viola Congress in college. The whole idea of it sounded great. The top viola teachers and performers from all over the world would be in one place. People I had read

about in books and magazines, and heard on recordings, would be there. What a learning opportunity! I was finally able to make it to one this past summer. It was the first time I had been to Seattle, or anywhere in the Northwest. But I didn't do any sightseeing—I was there for the Congress, and I attended just about every lecture, master class, and concert.

KS: There were a number of very fine lectures given during the course of the congress, on a wide variety of topics. Did you find that any of your particular interests were addressed? Did you take any new ideas home with you?

AR: I learned a great deal over the course of the week. I learned something new in every lecture, but the two that stand out in my mind are the Barbara Westphal Bach lecture, and Christopher Johnson's Clarke lecture. I had heard Westphal's fantastic Bach recordings before coming to the Congress, so I was very much looking forward to meeting her. I was impressed with the tremendous scholarship behind her interpretations. The Suites "make sense" musically and structurally when I listen to her play them, and now, after hearing her talk about how she approaches them, I understand why. Johnson's talk on Rebecca Clarke was probably the most theatrical and engaging lecture presentation I've ever seen, on any subject. His sense of drama and style was an excellent complement to Clarke's music performed during the lecture—thoroughly informative and entertaining.

New and interesting perspectives? I have to go back to Westphal's approach to Bach. Her ideas on the attack and decay of notes. On creating variety and interest with sections of music that are repeated. On recognizing the function of notes and groups of notes within the phrase—understanding that even though the music is basically a single line (very few block chords), not everything is melody. And how to play those various notes and groups of notes in a way that emphasizes their function within the larger whole. I don't think I'll ever play the Suites in the same way again.

KS: One unique feature of this congress was the fine instrument display of the David Fulton Collection, featuring instruments of Guarneri, Amati, Gasparo da Salo, and Guadagnini. There was also a luthiers' demonstration on Friday afternoon, featuring the instruments of various luthiers, with playing demonstrations by Roberto Diaz. I have always found it interesting to see the variety in tone and timbre in these back-to-back demonstrations, with each viola unique, but capable of producing beautiful sound.

AR: It was great to see and hear the David Fulton collection of violas. I've set a goal to have a collection like that of my own in the future. ". . . well, the Amati I have here is my chamber music viola, while my Strad at home I use for solo playing. . . ." (smile)—I'm sure I'm not the only person with goals like that.

Watching Roberto Diaz play at the luthiers' display was fascinating. That one afternoon, he played over twenty instruments back to back, a real Herculean effort. The difference between instruments was not so much the tone quality, although there was some of that, but the effort required of Diaz to produce the sound he wanted. I could see Diaz making subtle adjustments in his playing of each instrument to get it to do what he wanted. Playing a little closer to the bridge here . . . stronger left hand finger action there. The experience confirmed the idea that it's not the instrument that's most important. It's the artist.

KS: Of course the concerts and recitals are integral to the congress experience. Not only does one get the opportunity to hear many of the well-known viola virtuosos of our time, but there is also the inspiration of hearing many standard works, obscure works, and even new works for the first time.

AR: By far, the best part of the Congress, and the real reason I went, was to see the concerts. Where else could you go to see that much talent on the viola concentrated in one spot at one time? There were a lot of great performances, but one new discovery was the Miklós Rózsa Concerto for Viola. A great way to end the Gala Concert. ¶

30th International Viola Congress Concert Programs

30TH INTERNATIONAL VIOLA CONGRESS 2002

Wednesday, June 19th Day One

Opening International Artists and Composers Concert Welcome to Delegates

7:30pm Brechemin Hall

Oregon Symphony Orchestra Viola Section

Star Spangled Banner
O Canada
Finnish Folk Song
Teddy Bears Picnic

arr. Norman Leyden
arr. Unknown
arr. Peggy Swafford
arr. Ian Pillow

Antoine Tamestit / FRANCE

Elegie

Igor Stravinsky

Karen Ritscher / GERMANY

Character Pieces
Microlude
Portrait
Figment
Robert Moeling - piano

Kurt Rohde

Peter Slowik / USA

Tricinium
Alla Improviso, Amoroso, Giocoso

Maurice Gardner

Donald Maurice / NEW ZEALAND

Viola Concerto (1994), first movement - Allegro tempestuoso
Rachel Matthews - piano

Anthony Ritchie

Csaba Erdélyi / HUNGARY

First Rhapsody arr. for viola by Erdélyi
Phillip Bush - piano

Béla Bartók

Paul Coletti / SCOTLAND

Dreamocean Video

Paul Coletti

Anna Schead - electric viola / IRELAND

Collection of Celtic Songs
Stiely Zerangue - guitar
Lauri Lyster - percussion

Warren Chung / CHINA

Zhong-Hu Solo - Moon Mirrored in the Twin Springs
Erhu Solo - Horse Race

Hua Yanjun
Huang Haihual

Duo Rolla / ITALY

Viaggio in Italia, Suite for two violas

Viozzi-Fei

David Lasserson-jazz viola / UK

My Favorite Things
My Romance
Don't Stop the Carnival
Michael Glynn - bass
Michael Cabe - piano

Rogers/Hammerstein
Rogers/Hart
Sonny Rollins

INTERMISSION

30TH INTERNATIONAL VIOLA CONGRESS 2002

Thursday, June 20th
Day Two

Bach Theme

After Lunchtime Concert
1:30pm Brechemin Hall

Suite #6 BWV 1012

Prelude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

J.S. Bach

Barbara Westphal - viola

Sonata for Viola da Gamba in g minor, BWV 1029

Vivace
Adagio
Allegro

J.S. Bach

Antoine Tamestit - viola
Robert Moeling - piano

Concerto in Eb major for Viola Solo, Strings and Basso Continuo

(reconstructed from BWV 49, 169, 1053 by C. Erdélyi)
I. Allegro
II. Siciliano
III. Allegro

J.S. Bach

Csaba Erdélyi - viola solo
violin I - Stephen Creswell
violin II - Kim Zabelle
viola - Claudia Robaina
cello - Meg Brennand
double bass - Jacob Ellul - Blake
harpichord - Lisa Lewis

30TH INTERNATIONAL VIOLA CONGRESS 2002

Thursday, June 20th
Day Two

ROMANTIC VIOLA

Evening Gala Concert
7:30pm Meany Hall

Elegy

Henri Vieuxtemps

Lullaby (1909)

Rebecca Clarke

Romance

Ralph Vaughan Williams

I'll Bid My Heart Be Still

Rebecca Clarke

Sonata for Viola and Piano

II. Vivace leggiero
III. Andante affettuoso

Pamela Harrison

Scherzo from F.A.E. Sonata

Based on the transcription by B. Westphal

Helen Callus - viola
Jeffrey Gilliam - piano

Johannes Brahms

INTERMISSION

Morpheus

Rebecca Clarke

Sonata

Impetuoso
Presto
Adagio

Recitativo e cantabile for viola and piano trio from Quartet XV

Paganini arr. P. Coletti

Blue Tango for viola and piano trio

From My Heart for viola and piano trio

Paul Coletti - viola
Phillip Bush - piano
Tom Dziekonski - violin
Virginia Dziekonski - cello

Paul Coletti

Arrival of the Queen of Sheba

Arranged for two violas and piano by Watson Forbes

Paul Coletti
Helen Callus

G.F. Handel

30TH INTERNATIONAL VIOLA CONGRESS 2002

Friday, June 21st
Day Three

Contemporary Viola

After Lunchtime Concert
1:30pm Brechemin Hall

Work for viola and computer PREMIERE*	Richard Karpen
<i>Garth Knox</i> - viola	
Cadenza per viola solo	Krzysztof Penderecki
<i>Roland Glassl</i> - viola	
Like a Seated Swan for Viola and Tape	Diane Thome
<i>Dorothy Shapiro</i> - viola	
Fantastic Variations on a Theme from Tristan	William Bergsma
<i>Roberto Diaz</i> - viola <i>Jeffrey Gilliam</i> - piano	
Trittico for Electric Viola and Computerized Sounds	Paul Steinberg
<i>Kenneth Martinson</i> - electric viola	
Three Brilliant Nocturnes	Salvatore Sciarrino
<i>Garth Knox</i> - viola	

30TH INTERNATIONAL VIOLA CONGRESS 2002

Saturday, June 22nd
Day Four

Chamber Music

After Lunchtime Concert
1:00pm Brechemin Hall

Viola, Viola	George Benjamin
<i>Joël Belgique & Charles Noble</i>	
Trio Prélude, Récitatif et Variations Op. 3	Maurice Duruflé
<i>Karen Ritscher</i> - viola <i>Patrice Moeling</i> - flute <i>Robert Moeling</i> - piano	
Suite for 8 violas	Gordon Jacob
Seattle Symphony Orchestra Viola Section <i>Susan Gulkis Assadi</i> - Principal <i>Dorothy Shapiro</i> - Asst. Principal <i>Vincent Comer</i> <i>Penelope Crane</i> <i>Norma Durst</i> <i>Wesley Anderson Dyring</i> <i>Joseph Gottesman</i> <i>Timothy Hale</i> <i>Richard Skerlong</i> <i>Renate Stage</i>	

30TH INTERNATIONAL VIOLA CONGRESS 2002

Friday, June 21st
Day Three

VIRTUOSO VIOLA

Evening Gala Concert
7:30pm Meany Hall

Sonata for viola solo Op. 11 #5 (1919) In Form und Zeitmass einer Passacaglia	Paul Hindemith
Adagio	Zoltan Kodaly
Praeludium and Allegro	Fritz Kreisler
<i>Hsin-Yun Huang</i> - viola <i>Jeffrey Gilliam</i> - piano	
Capriccio for solo viola	Henri Vieuxtemps
Sonata for viola solo (1937) Lebhaft Halbe Langsame Viertel - Lebhaft Mässig schnelle Viertel	Paul Hindemith
Andante & Rondo Ungarese	Carl Maria von Weber
<i>Misha Amory</i> - viola <i>Rachel Matthews</i> - piano	
INTERMISSION	
Sonata for viola and piano I. Melancholia II. Alla Bulgarese III. Finale. Sul Ponticello	Atar Arad
Sonata per la Grande Viola Variazione I. Staccato con Forza Variazione II. Minore piu lento Variazione III. Piu mosso Coda * cadenzas by Atar Arad	Niccolo Paganini
<i>Roland Glassl</i> - viola <i>Phillip Bush</i> - piano	

30TH INTERNATIONAL VIOLA CONGRESS 2002

Saturday, June 22nd
Day Four

Farewell Evening Gala Concert

with Special Guest
Philharmonia Northwest
conductor - Roupén Shakarian

8:00pm Meany Hall

Massed Viola Performance with 30th International Viola Congress Delegates Arrival Platform Humlet Water Patterns conducted by Nathaniel Tull Phillips, soloist <i>Peter Slowik</i>	Percy Grainger Nathaniel Tull Phillips
Concerto for Viola and Orchestra Andante comodo Vivo, con molto preciso Allegro moderato	William Walton
<i>Antoine Tamestit</i> - viola	
Harold in Italy Harold aux montagnes - scenes de melancholie, de bonheur et de voie: Adagio - Allegro	Hector Berlioz
<i>Bruno Pasquier</i> - viola	
Concerto for Viola, Op. 37 Allegro giocoso Adagio Allegro con spirito	Miklós Rózsa
<i>Roberto Diaz</i> - viola	

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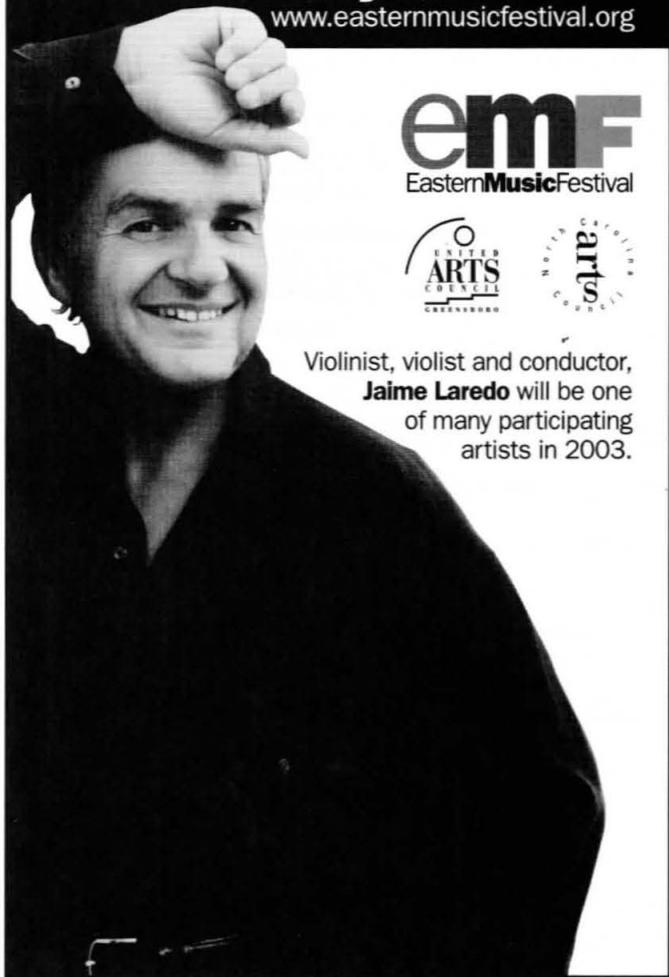
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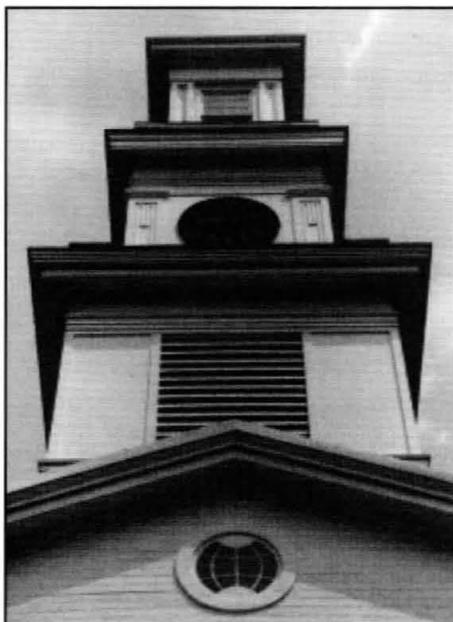
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Paul Zukofsky, 1994, Concert Violist

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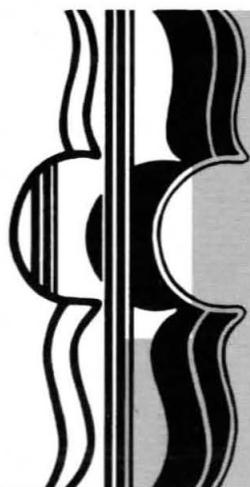
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CELEBRATING LIONEL TERTIS

by Veronica Leigh Jacobs

To mark the 125th anniversary of the birth of this great pioneer of solo viola music, a three-day festival was organized by John White, Professor of Viola at the Royal Academy of Music on October 31–November 3, 2001. I was determined to attend for several reasons. First of all, I had a week of quartet coaching with Lionel Tertis in 1958; secondly, I was interested in returning to the Academy, which has been magnificently refurbished in contrast to the fusty atmosphere of my student days. Last, but not least, I would be hearing performances of music commissioned, arranged or inspired by Lionel Tertis.

The first event was a master class presented by Michael Kugel, a Russian-born violist teaching in Belgium and Holland. To introduce the master class, Professor Kugel described Tertis as someone “seventy years ahead of his time.” I understood this to mean that such viola virtuosity had never been heard before. However, the impeccable performance by one of the students, Takashi Kikuchi, of the technically challenging Adagio Theme with Variations by Alessandro Rolla (1757–1841) made me wonder whether the standard of playing was not necessarily lower in the 18th and 19th centuries, but just different. I was open-mouthed with admiration on hearing recordings made by Tertis during the admirable—and admiring—lecture given by John White, who will shortly be publishing Tertis’s biography.¹ For example, “La Chasse” by Kreisler, full of double stops played perfectly at a rollicking pace and recorded toward the end of World War I, shows the accuracy of Tertis’s intonation and bowing. His 1925 recording of the Bach Chaconne reminded me of the incredible performance he gave at the Wigmore Hall when he was 80.

John White described Lionel Tertis as “the greatest string player born in the British Isles,” which may sound like exaggerated praise in view of the many fine players we have heard, until we consider what he did for the viola. He explored the world of viola playing during the early 1900s to the degree that no man—or woman—had done

before. Yet, an even greater legacy that he left to us was the music that he persuaded composers to write. We heard the beautiful Romance from the Suite by Benjamin Dale, full of currently unfashionable, yet appropriate portamenti. The energy and excitement of the second movement of the Arnold Bax sonata were thrilling, as was the depth of Tertis’s tone on the C string. His arrangement of the Serenade from “Hassan” by Delius touched me deeply, and to finish we heard the complete Kreisler Preludium and Allegro—the latter leaving me quite breathless! John White’s lecture was full of information not to be found in Tertis’s two autobiographies, *Cinderella No More* (1953) and *The Viola and I* (1974).

Two violists took part in the recital of works premiered by Tertis. First, Yoko Inoue played all eight movements of the Suite by Vaughan Williams, accompanied by Kathleen Sturrock. Then the Arthur Bliss sonata was performed by Martin Outram and Julian Rolton, who both surmounted all of the technical difficulties of this wonderful work. After the intermission was the arrangement of the sonata for clarinet and piano by John Ireland, well played by Yoko Inoue, but the piece seemed pale compared to the Bliss.

Tully Potter, regular contributor to *Strad* magazine, entertained us in a lecture including recordings made by former students of Tertis who had distinguished careers in orchestras, chamber music, and teaching. Examples of their solo playing showed that they didn’t inherit his style so much as his rich tone. The quirky fingerings that Tertis suggests in his editions (perhaps in order to slide up or down to a note or, as I used to suppose, to avoid the fourth finger) were often changed by my teacher, Max Gilbert, who had been one of his students.

The Viola Ensemble concert took place in the Academy’s Duke’s Hall, its terracotta and cream-colored walls adorned with portraits of various musical dignitaries from the past, and lit by candelabra and glittering chandeliers. We heard Tertis’s Variations on a Passacaglia by Handel (the same

theme that Halvorsen used) for two violas, brilliantly performed (and brilliance is needed) by Martin Outram and Garfield Jackson, viola professors at the Royal Academy. The trio for three violas that Tertis arranged from Beethoven's trio for two oboes and English horn followed. Three British works inspired by Tertis came next: York Bowen's *Fantasia Quartet*, Benjamin Dale's Introduction and Andante for Six Violas, and Gordon Jacob's *In Memoriam* for eight violas; the latter of course Tertis never heard but surely would have appreciated, especially if it had been played on "Tertis" models.

Regarding Tertis model violas, we heard from Wilfrid Saunders, the fine British luthier who met Tertis during the 1950s and made many instruments according to Tertis's specifications. Saunders was full of humorous anecdotes about this collaboration, which gave the impression that Lionel Tertis was not always easy to work with. From my own experience when I was a student, I also remember a man with a very forceful personality who could be almost childishly upset if he didn't get his own way. However, the demands that he made on himself and others certainly resulted in an extraordinary career.

I had looked forward to hearing the viola version of the Elgar cello concerto for the first time with some trepidation, but it turned out to be an absolutely thrilling performance given by Paul Silverthorne, with the Royal Academy Orchestra, conducted by Vernon Handley. We also heard the Romance by Benjamin Dale (which was orchestrated by the composer and first performed by

Tertis in 1911), played most beautifully by Martin Outram. This is a very moving work from Dale's Suite op. 2, which I have not heard played in the U.S.

The recital given by Garfield Jackson and Carol Presland (piano) consisted of pieces by Tertis, and the sonata by Arnold Bax. The latter is one of the finest works in the repertoire and was given an exciting and evocative performance. The final Celebrity Recital given by Michael Kugel and Mireille Gleizes had nothing to do with Lionel Tertis. Mr. Kugel is a virtuoso with a phenomenal technique and a rather fast vibrato. His interpretation of the sonata by Rebecca Clarke did not convey the inspiration that she must have felt when she was composing it. (She also took some lessons with Tertis and she told me that she had been somewhat hurt when she wasn't mentioned in either of his autobiographies and that he never showed any interest in performing her sonata.) However, Kugel's renditions of Paganini's (arr. Kugel) Duo Concertante "Il carnevale di Venezia," the Bizet-Waxman *Carmen Fantasia*, and some of his own compositions were received with ecstatic applause.

I am happy to have made the decision to be present at this special tribute, which was so well organized by John White. I look forward to reading his biography of the man who did so much to put the viola on the map. ¶

NOTE

1. John White's biography of Lionel Tertis is scheduled for release in August 2003.

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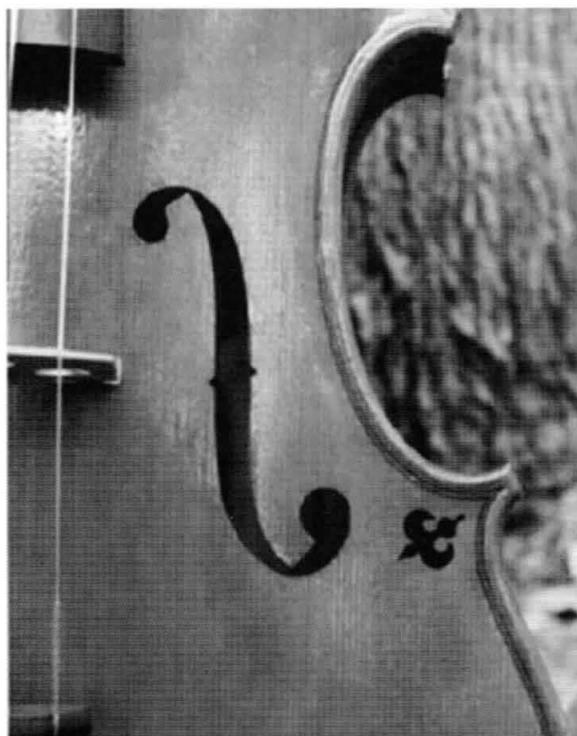


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PERU'S PRIMER FESTIVAL DE VIOLA

by Julia Adams



Participants in the Primer Festival de Viola in Peru

Peru's Primer Festival de Viola took place in Lima, Peru, May 13–18, 2002. The Viola Festival was sponsored by the National Conservatory of Music, Director Enrique Iturriaga, and organized by Roberto Gonzalez, violist of the Cuarteto Lima and professor of viola at the National Conservatory of Music and Newton College. Mr. Gonzalez brought together for this auspicious occasion 18 violists. It was the largest gathering of violists ever in Peru and surely the first of many future congregations of violists for the region.

As a former teacher and now colleague of Roberto Gonzalez, I was invited to be the Master Teacher, to rehearse and perform with the viola ensembles and to give a concert of viola quintets with the professional Cuarteto Lima which consists of exceptional players who are currently entering their sixth year together as an ensemble. Violinists Laszlo Benedek and Alejandro Ferreira, Jr., violist Roberto Gonzalez and cellist Cesar Pacheco have established the Cuarteto Lima as one of the conti-

nent's leading ensembles, producing several CDs, premiering many works of their country's leading composers and receiving the highest critical praise for their performances both in Latin America and in the United States.

The Viola Festival was truly a landmark in viola history for the country of Peru. The idea began in 1996 when Mr. Gonzalez returned from his studies in the United States. Following a summer at the Interlochen Music Camp, he traveled to Maine to continue his studies with The Portland String Quartet, which had established a Latin Scholars Program at the University of Southern Maine, where he received his Bachelor of Music degree. He went on to earn his M.A. and doctorate from the University of Miami, Coral Gables, Florida.

Roberto Gonzalez's professional goal was to form a string quartet and bring his skills as a performer and teacher back to his home country where his father had been principal violinist of the National Symphony Orchestra for many years.

Beginning with only a few students, Mr. Gonzalez has brought new enthusiasm and recognition for the viola in Peru. Almost single-handedly, he has encouraged students to find their special voice in the alto/tenor member of the violin family. By mid 2001 he felt that his students were ready for the challenge and inspiration that a Viola Festival could offer.

Having organized Maine's first Viola Congress back in 1983 when Emanuel Vardi came as guest clinician/conductor/performer, I had a good idea how to proceed. Together with Roberto I set up a schedule of master classes, viola ensemble rehearsals, a concert of Mozart and Brahms viola quintets with professional players, a solo recital by the students, and a culminating concert of viola ensembles. Solo performance literature included works by Corelli, J. S. Bach, Telemann, Bruch, Cassadesus, von Weber, Stamitz, J. C. Bach, Walton, Schubert, and Reger.

Viola choir arrangements and original literature included works by J. S. Bach, Pachelbel, Telemann, York Bowen, and Gordon Jacob, and a work by Peruvian composer Nilo Velarde commissioned especially for the Festival.

The ensembles of four, six, eight, and sixteen violas produced an extraordinarily beautiful sound of depth and character unique to the viola. In a week of classes and rehearsals, students were experiencing phenomenal growth and a new-found sense of identity with their instrument.

When a trip to Peru is next on your agenda, make it a point to explore also Peru's cultural offerings. Surely the Cuarteto Lima and the violists in Peru will welcome you with an exciting level of music-making! B

—*Julia Adams is Violist with the Portland String Quartet and Artist in Residence at Colby College.*



Julia Adams with members of the Cuarteto Lima



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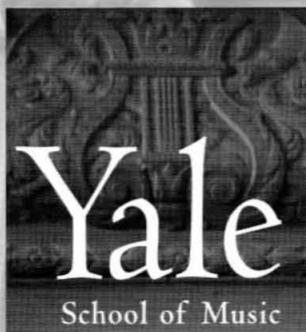
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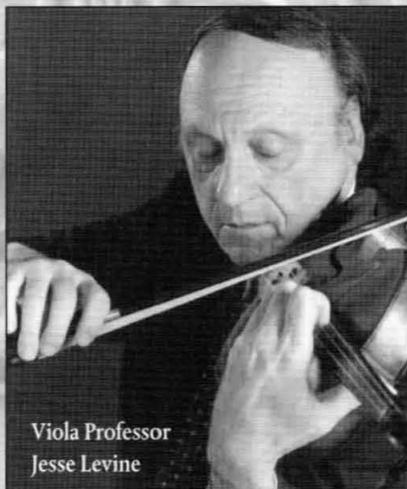
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THE COORDINATED ACTION, PART 2: INSTINCTIVE RESPONSES

by Robert Dew



Shown here is the average angle formed by the axis of the fingers and that of the stick. Note the balancing positions of the first, third, and fourth fingers.

Back, shoulder, arm, and elbow

It is absolutely essential for the player to be able to “get into the string,” that is, to get the string to vibrate fully with a minimum of effort and, in particular, without resorting to mechanisms which reduce flexibility. An inability to get into the string diminishes intensity and consequently the variability of intensity by rendering the effects of changing bow pressure and speed inaudible. Getting into the string is generally recognized as a major element of the “big sound,” which is something all the great string players have.¹ The word “big” is somewhat misleading because it can be misconstrued to mean only “loud”. Actually, the big sound is better characterized as being penetrating and focused; it is therefore also “big” at low volume. It is largely the result of allowing the weight of the light arm to generate bow pressure without applying excessive pressure through the shoulder joint or by forceful pronation (counter-clockwise rolling) of the right forearm and hand. Forceful attempts to apply pressure in this way may not only result in “squeezing,” but also interfere with freedom of motion in the elbow joint, wrist, and fingers. This, in turn, prevents the subtle adjustments that permit smooth bow changes, variations in intensity, and uniform sound production from frog to nut. Also, by keeping the shoulder joint as relaxed as possible and the

right arm and hand flexible, an unimpaired sensory pathway is maintained from the string up through the arm into the body. This enables one to “feel” as well as hear the sound as it is being produced. Snorts of skepticism notwithstanding, there is no question that one may appreciate keenly the finest frictional vibrations as the bow is drawn through the string. This is very much a visceral sensation, a feeling in the depths of the chest, much like the vibrations of one’s own singing. It is truly one of the great sensual joys of playing. Those sensations provide an indispensable stream of information that makes possible the continuous, minuscule automatic and voluntary mechanical adjustments necessary for maintaining the sound, executing the articulations, and varying the intensity. The penetrating, centered qualities of the sound result from the fact that the optimum pressure and speed and, hence, string vibration are exquisitely regulated.

As we have said, the key thing in all of this is the weight, i.e., passive downward force of the arm, which, being due to gravity, comes free of effort. But, to take advantage of this, the arm, specifically from the elbow down, needs to be somewhat above or at the least at the level of the wrist. Should the elbow drop lower, toward the side of the body, the advantage of the arm’s weight would be largely lost. This relationship of the elbow to the wrist is, however, not rigid. For example, in order to maintain bow balance and pressure as one changes direction at the frog, the elbow drops slightly toward the level of the wrist. This is because as one approaches the frog, the weight of the arm comes more directly to bear over the string. To compensate for this and thereby avoid a gross increase in pressure which would create an audible and ugly sound at the change, the weight of the arm is partially nullified by allowing the elbow to fall toward (but not below) the level of the wrist. The importance of the elbow not falling below the wrist is that, at the frog, the weight of the bow above the pivot of the string also becomes significant.² If this is not compensated for, the same undesirable sound will be

generated when the down-bow is initiated. To prove this to yourself, try starting a down-bow with your elbow at your side. It will be difficult to produce a credible sound without "scratching." Approaching the upper end of the bow, the elbow rises to its highest position relative to the wrist. This has the effect of maintaining pressure and sustaining the sound; otherwise, there is a tendency for both volume and intensity to "die away." Many players appear either to accept this part of the bow altogether.³ There is a further essential technique in the slow, legato down-bow, which preserves the capacity for intensity and expressiveness toward the top of the bow. The "re-pull" is discussed later.



Just visible on the other side of the stick opposite the thumb is the side of the pad of the middle finger. These two digits are essentially responsible for holding and carrying the bow.

With the initiation of the up-bow, the elbow begins a downward scooping action. As the up-stroke begins, the elbow is at its highest and the wrist is slightly rolled or pronated in preparation for the scoop. In this way, all the structures and forces are in place for getting into the string from the very onset of the stroke. One thereby avoids the reciprocal of the problem just mentioned (i.e., losing sound on the way to the tip) which is that of beginning the up-stroke with a weak sound. Most important in this is the action of the shoulder blade (scapula). Tuttle states that "the impulse for the up-bow comes from the back." She simultaneously cautions that the student, with the idea of "getting his back into it" in mind, will mistakenly raise the shoulder. This action will hinder the very movement and sensation one wishes to take place, so it is vital to understand just what is involved (and what isn't). The "impulse" part means that just before actual movement of the bow begins, one

feels a release in the back. Then, as the up-stroke proceeds, the scapula slides forward freely over the upper back. Seen from behind, the "winging" of the scapula, normally observed with the shoulder drawn back, disappears. The bulge of the shoulder blade flattens out and a smooth rounding of the right thorax occurs as more of the ribs in the back are "uncovered."

From the front, the head of the humerus (top of the arm bone which forms the knob of the shoulder) rotates slightly forward in a gentle, sensuous "yielding" motion. To put it another way, the back, by "opening up", (scapula sliding forward), allows the pectoral muscle to rotate the upper arm forward with a minimum of tension. The deltoid muscle, which primarily holds the arm (and elbow) up, relaxes as the elbow swings downward along the path of the stick. This is important! The elbow does not come from behind or from the side of the body, but from above the plane of the stick, and well out in front of the instrument. A lateral movement of the elbow causes a diversion of some of the energy that would normally get the string to vibrate. If the elbow has come from around the side, it means, first, that toward the end of the previous down-bow it has swung in that direction. This may be due to a failure of the elbow joint to open up completely, or worse, a tightening of the back musculature that draws the scapula, and thus the arm, back toward the spine. Retraction of the shoulder backward (as in a position of military "attention") suggests extraneous actions in muscles of the upper back (*rhomboideus latissimus dorsum*) attached to the shoulder blade.

This misalignment creates a particular problem in sound production in the approach to the tip because, even if the player opens up the elbow in the down-bow, the backward movement of the shoulder changes the angle at which the bow intersects the string. The bow hairs "cut" best at a right angle to the string, i.e., at that angle, the most friction with/vibration from the string is attained. If this angle is reduced, a loss of sound results at the top of the bow and the sideways displacement of the bow along the string amounts to loss of bow control. This is quite different from the intentional technique of drawing the bow away from the bridge to obtain a change in timbre. In that case, it is a matter of choice rather than a symptom.⁴

If the intersection of bow and string is thought of as the eye of a needle, then it should seem as if one is slowly thrusting (or "threading") the stick of

the bow through that eye. The way things feel when the up-stroke is done properly is that there is a sense of power emanating from the back, which is transmitted into the string through the downward scooping action of the elbow. One has a strong feeling of stability combined with the luxury of traction to spare. And yet, this comes without strain and with little effort. The upper arm, forearm, and wrist should be felt as passive rather than being forced to “produce” the sound. Instead, they function mainly to steer the bow and regulate the pressure which itself is simply “available” because of the weight of the arm. Of course, as the up-stroke is made, the bow is propelled by the closing of the elbow joint as the biceps muscle operates; the unitary and flexible action of the scapula, shoulder joint, and upper arm effectively positions the weight of the arm throughout the stroke so that all the pectoralis and biceps muscles need do is move the bow upward on the string, thereby minimizing the work of producing the sound.

As with just about any pedagogical system, there are risks of misunderstanding and misapplication. So, before going further, we should direct a few remarks toward “troubleshooting.” Everything we have suggested so far requires that the musculature of the shoulder girdle be supple and free of extraneous or excessive contractions. The suspension of the elbow at the proper level depends on just one muscle: the deltoid. If the elbow is held too high, this muscle will begin to hurt and there will be a loss of endurance. Furthermore, if the deltoid does not release with initiation of the up-bow, the scapula will not be free to slide forward; as Tuttle puts it, “The back will not go in on the stroke.” Also, the downward scooping action of the elbow will be hampered. Elevation of the shoulder indicates involvement of the trapezius (the “ducking” or shoulder-shrugging muscle), which will have the same negative effects. This is part of a chronic holding posture often seen in string players; but it may also result from a misguided effort to “get one’s back” into the up-stroke, or to “get” the shoulder to roll forward. On this latter point: the “gentle, sensuous” forward rolling of the shoulder comes not from “taking” action, but rather from a passive releasing, i.e., as a consequence of the scapula sliding freely. In this, the scapula and upper arm are drawn forward solely by the pectoralis muscle during the up-stroke. The pectoralis is a large muscle, with a good deal of mechanical advantage;” that is, a small shortening of this

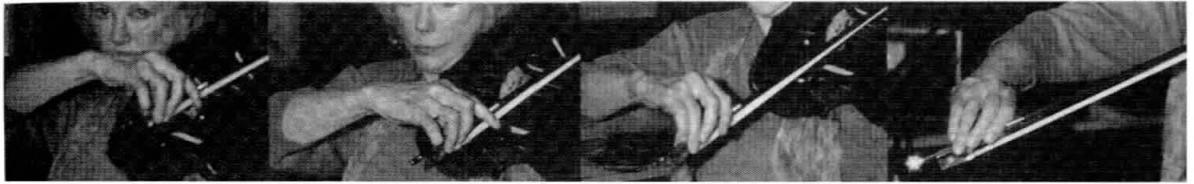
muscle easily moves the arm a long way. Thus it should never become hard even as the up-stroke reaches the frog.

Mobility at the shoulder joint will be impaired by excessive tension in the pectoralis, and when, as is frequently the case, this is combined with elevation of the shoulder, playing not only becomes a torture but will lead to bursitis or tendonitis of the biceps and deltoid. So an important checkpoint is the tone of the pectoralis. This is easily determined by grasping the muscle between thumb and forefinger high up and at the frog. Most significant is that any of these distortions will interfere not only with sound production, but also with releases immediately essential to coordination.

Wrist and fingers: the “re-pull”

The movements of the wrist and fingers are matters of the utmost delicacy and importance in the regulation of sound production, particularly where changes in bow direction are concerned. To fully appreciate this, one might, as a test, first attempt an up-to-down change at the frog with the wrist and fingers rigid. One quickly realizes that a smooth change with consistent bow pressure is virtually impossible under these circumstances. This extreme example illustrates a major point. Since the wrist and fingers are the terminus of all the bowing actions of the elbow and arm, rigidity or awkward positioning in holding the bow will greatly interfere with the coordination function, even if the movements of the arm and elbow are essentially correct. The hold must be at once solid and secure while at the same time supple enough to permit fine and rapid adjustments. We recommend that the stick be held mainly between the last joint of the middle finger and the opposing thumb; this gives solidity.

Balance is provided by the index and third fingers and is considerably helped by having the fourth finger poised on the top of the stick (see second photo in the top sequence on p. 66). Whether the fingers are close together or far apart is more a function of the size of the hand, although it is obvious that the broader the “base” provided by these fingers, the better will be the control. On the other hand, if the fingers are stretched too far apart, there will be a loss of flexibility. There is some latitude with regard to the “depth” of the positioning; that is, the stick may lie against the pads of the first three fingers (shallow) or as far up as the first joints (deep). There has been a lot of discussion about the



This sequence shows what happens in the course of a slow down-stroke. The "drawing" position of the fingers near the frog is particularly apparent in the second picture. In the third, the re-pull has just been initiated and the bow is roughly at its middle (balance) point on the string with the fingers beginning to extend. This slow down-bow swiveling action of the fingers is superimposed on the down-stroke produced by the arm. The last picture, with the bow near the tip, shows the completed re-pull with the fingers fully extended. Note also the pronation of the wrist and position of the elbow above.



Another view of the down-stroke illustrates the flexed fingers at the frog and the position of the elbow and wrist. The first picture shows the arm well out in front of the instrument, so that the bow intersects the string at a right angle even near the tip (see picture 3). In some of the pictures the elbow appears to be below the wrist. From the perspective of height from the floor, this may be true. However, considered from the point of view of the plane of the stick, the elbow is higher. The weight of the arm will be effective in bow balance and sound production if this condition is met.

position of the first finger. Some advocate pronating the hand so that the stick lies in the second joint of the index, even to the extent of curling the finger under the stick. Heifetz did quite well with this grip. But while it may confer some degree of security in one sense, it also sacrifices much of the mechanical advantage of the index finger in the matter of balance and control. Avoid this much pronation. As a general rule, at rest, the angle formed by the axis of the fingers with that of the stick is most natural at around 60 degrees. However, this constantly changes as the bow is drawn up and down.

A most crucial action of the wrist and fingers occurs at the frog during the legato bow change. In this, the behavior of the hand and fingers resembles that of the bristles of a paintbrush in a side-to-side stroke. Even as the arm begins the change of direction (from up to down), the relaxed wrist allows the hand and fingers to lag behind so that, momentarily, they continue to draw the stick upward. Then, almost immediately after the initiation of the down-stroke by the arm, the hand and fingers reverse and follow. A number of things occur around the actual joint of the change in direction:

1. The finger-to-stick angle mentioned above is at its smallest during the up-stroke because the frictional force of hair against the string causes the hand and fingers to drag the stick, thus closing up the angle.
2. The angle opens up or increases with the down-stroke (for the same reason) and the fingers become almost vertical to the stick. It is apparent from both these actions that, from the point of view of the hand and fingers, the bow is always drawn or dragged regardless of the direction of the stroke. The bow is not pushed in the legato (or in any of its derivative strokes, e.g., *detache*); in fact, it cannot be pushed if the fingers and wrist remain supple. The brushing action of the hand and fingers smooths out the change by minimizing the duration and magnitude of the frictional forces at the instant of change.
3. With the up-bow component of the brushing-stroke, the fingers flex. Without this, the action of the wrist and hand would tend to swing the stick back toward one's head. As a consequence, extraneous frictional forces would be incorporated into the change, because the down-stroke

would then begin at a different angle from the bridge than did the up-stroke. Scratching or an interruption of the sound will result. The flexing action of the fingers not only maintains bow alignment; it also exerts a slight lifting force at the very end of the up-stroke, which gives the change a “buttery” quality. This is one reason why, on recordings, fine players seem never to change bows. Another reason is that intensity is sustained through the down-to-up change.

Down to up: the “re-pull”

The down-to-up change at the tip, of course, involves actions similar to those already described, but in reverse order. In the down-stroke itself, the shoulder rotates backward and downward as the scapula slides back. And again, because the elbow starts level with the wrist and rises, the sound comes easily from the weight of the entire arm. The change at the tip is generally experienced as being easier because the weight of the bow is not a factor and balance is consequently less difficult. Many players even let the fourth finger briefly leave the stick. However, there is also a greater difficulty in sustaining the intensity of the sound through the change. This is where the technique of the “re-pull” comes in. The re-pull begins in the course of the down-bow as the balance point (just below the middle of the bow) is reached. As we have said, the finger-to-stick angle has already opened up as a consequence of the frictional force generated by bow against string. Preparation for the re-pull involves a small additional flexing of the fingers. This flexing gives more potential distance to the re-pull, like a cat crouching before springing. As the down-stroke continues, the fingers are gradually extended outward and backward (in the down-bow direction). The wrist will simultaneously and automatically roll (pronate)—a reflex, which is facilitated by the elbow rising as one approaches the upper end of the bow. The extension of the fingers and rolling of the hand act like a swivel. This swiveling does not merely help to propel the stick downward. The essential action of the re-pull—its *raison d’être*—is to increase pressure and friction so that volume and intensity are preserved. This allows sustaining of the sound into the upper half of the bow; the re-pull even makes possible a rise in intensity and volume where it is ordinarily becoming most difficult to produce. The end of the re-pull, when the fingers complete their extension and the wrist fully pronates, can be thought of as the

ultimate extension of the down-bow. It is very much an analogue of what one does at the frog in that the fingers continue to propel the stick through the remainder of the down-stroke just as the arm has all but stopped its downward movement. This allows a sustaining of sound over the down-to-up change, which not only makes the change itself less audible, but also gives added flexibility in phrasing. There is also a neck release just before the end of the re-pull, which adds considerably to a sense of assurance in the upper bow in that the desperate feeling of “running out of gas” (volume and intensity) is avoided.

Breathing

Our discussion of the prerequisite bow technique for successful coordination would not be complete without mentioning breathing. Many people hold the breath while playing, often to a length that would shame a Japanese pearl diver. Frequently players are not even aware of doing this. More rarely, the fear is expressed that daring to breathe will disrupt bow control, particularly when pianissimo is required or when approaching the frog with a slow-moving bow. This may very well be the case if the elbow is too low, because this position creates instability in balance. Also, rigidity in any part of the shoulder joint, arm, wrist, or hand will tend to magnify movements of the chest and transmit them onto the stick.

Frequent and particularly harmful concomitants of holding the breath are stiffening of the neck and glottal closure. These may affect sensation and motivity in the upper extremities. Playing becomes strained and endurance reduced. Of specific concern in the present context is that breath-holding or jerky respiration may either prevent the release in coordination or, should it occur, prevent it from doing its work. Thus, the effects of holding the breath will overlap due to failure of coordination. The problems of disturbed respiration may go beyond these. Holding the breath is associated with a state of tension or fright. Part of the vital apparatus “freezes” so as to reduce excitation and sensation. If it is chronic, inhibited breathing may eventually cripple one’s inherent capacity for the generation and transmission of excitement; spontaneity and freedom of movement suffer. In effect, one becomes less alive. These consequences are, of course, antithetical to everything required of us in musical expression.

Certainly, one has no chance of correcting the situation unless one is aware of the problem with

respiration in the first place. But, while it is possible for the teacher to point it out, it may be far more difficult to overcome. This can be readily understood if one recognizes that the source of the problem is anxiety. It is not within the province of the teacher to deal with chronic anxiety. From years of experience, Tuttle has concluded that the simplest approach is to get the player to “let the belly down”—to encourage the release of air from the chest. Phonation, or making vocal sounds, during practice sometimes also helps; but the danger here is that it will become habitual, noticeable, and distracting during performance.⁵ Tuttle has found it futile to attempt integrating breathing with bow changing in any systematic way. She does recommend in this regard something she learned from Casals, and that is to exhale before initiating the bow stroke (up or down) commencing a piece or a phrase. The benefit of this technique is that one establishes tempo and rhythmic character even before the bow starts to move on the string. This is because during exhalation, the chest, spine and pelvis are most free to move; hence the rhythmic impulse is most readily felt and conveyed—again by means of a physical release movement. Sometimes Casals would reinforce this by stamping his foot before giving the actual down-beat. The other advantage to exhaling is also related to the relaxation of the chest, which allows a more assured attack and bow stroke. The argument has been made that singers and wind players always inhale before starting anything. In our estimation, however, this is a restriction, not a choice; and, even in this case, the rhythmic impulse is more firmly established on the exhale before the essential inhale.

Teaching coordination

Coordination probably cannot be taught—not, at least, in the usual didactic sense. The release, for example, is not entirely accessible through verbal description, any more than mathematics can fully capture the flight of a bird. Linguistically, one can only resort to metaphor. A teacher may pick up the instrument and demonstrate coordination to the student, but these illustrations will seem meaningless or strange to those who do not have some sense of it in themselves; they simply will not “get it.” Coordination is a function that depends on an innate capacity for release. The teacher might only bring out whatever capacity exists by helping the student to eliminate those things that interfere with

it. These obstacles may be legion; in addition to those we have discussed concerning bow technique and sound production are those relating to the left hand—notably vibrato and shifting—as well as postural misalignments or simply the positioning of the instrument. Any of these, should it create instability and insecurity, will become a source of tension—which makes coordination difficult or impossible. Of course, not all technical problems are equally significant. The lack of a down-bow staccato, shabby fingered octaves, etc., will not necessarily interfere with coordination. But to the extent that a technical weakness creates tension or discomfort, the performer will be more preoccupied with “getting through” the piece than with making music. In such a psychological and physical atmosphere, coordination will at best be haphazard.

Another obstacle would be a lack of musical passion. This simply means that the player experiences no inner excitement from the music. This, in turn, may be because the piece itself is drivel or because the player lacks imagination. In this case, the capacity for coordination might be there, but it is rather like having wings on a potato. A last and most serious impediment is that of muscular rigidity or tension due to emotional inhibition. Here the passion may be felt, but the pathway to the instrument is blocked. In a sense this operates very much like a technical block; however, its greater seriousness lies in the underlying conflicts, which do not allow the individual to surrender to the passage of his own excitement. These people are often deeply disturbed or frightened by the phenomenon of the release, which poses a threat to an already anxious equilibrium. If very inhibited, their playing will seem flat or boring. Or, if less so, they may bang away at or squeeze the instrument with much impassioned scratching, attempting to “get out” by force what the gentlest caress would easily achieve. Emotionally caused muscle tension also causes technical problems; but, in as much as these are ultimately tied to the student’s inner life, the task facing the teacher is even more formidable than the resolution of pure bad mechanics. In fact, it takes a skilled and sensitive teacher to just differentiate emotional from mechanical problems. If he diagnoses the former, and respects the potential frustration and hazards for the student, he will not attempt to handle with teaching that which really requires a therapist. It is important to emphasize that if the student has both passion and capacity

and a teacher who understands coordination, he will have opened to him a previously inaccessible world of musical expressiveness. B

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Editor's Note: This article is the second in a series on Karen Tuttle's ideas on the coordinated action. Dr. Robert Dew, M.D., studied with Karen Tuttle and Ivan Galamian at the Curtis Institute.

NOTES

1. Heifetz once boasted and proved that he could cut through an entire orchestra, at full tilt.
2. Those of you with a bent for physics will recognize the principle of the moment arm here. With the string as the pivot, the bow acts like the plank of a seesaw. But, since the bow moves, the pivot (string) position is constantly changing relative to the plank (bow). To maintain bow balance and, therefore, consistent pressure anywhere in the bow, the player must continuously adjust the vertical forces due to the right arm and the bow itself.
3. This is analogous to the "fear" of going to the frog.
4. Anatomically, it is less awkward in drawing the down-bow to allow the elbow to swing back as the top of the bow is approached and, similarly, as a consequence, starting the up-bow from the same position. Children, beginners, and indeed many veteran players do this automatically. Unfortunately, this is one of those instances in which a natural tendency is not in the best interests of the sound.
5. Glenn Gould and Errol Garner are two famous cases in point. But here, the musical product is exciting enough to overcome most objections.

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ABEL FAIVRE

MY FAIR LADY: A STUDENT'S PERSPECTIVE ON THE KAREN TUTTLE COORDINATION SEMINAR

by Ashley Ham

Registration was over and I stood in the lobby of Cleveland Institute of Music reading over the packet of paperwork I had just been handed. Among other things, there was a welcoming letter from Jeffrey Irvine, a list of local restaurants, and a schedule of master classes for the weekend. This last piece of paper consumed my attention for a while as I realized I would be able to play for or at least observe such viola professors as Susan Dubois, Jeffrey Irvine, Michelle La Course, Karen Ritscher, and Kim Kashkashian all in one weekend. I knew I would be taking notes as fast as I could in order to absorb just part of the viola knowledge being circulated that weekend.

Each of the teachers had very individual styles and tastes. Karen Tuttle had had such an influence on all of them that their fundamentals were very similar—even while their styles varied. They willingly catered their styles to different students' needs in order to convey specific principles in a way the students would understand. Susan Dubois paced energetically across the room as she explained how to “let it all hang out” with one student, while Kim Kashkashian experimented with head releases on the students in one of her sessions. Michelle La Course worked with several students on the technique of cradling the viola, while Karen Ritscher focused on bow changes and Jeffrey Irvine had students focus on their breathing. I got just a taste of the immense viola knowledge contained among these teachers, and I knew my approach to the instrument would never be the same.

I was not scheduled to participate in one of Ms. Tuttle's master classes, but I sat in on one of her sessions because I wanted to learn more about her teaching style from Ms. Tuttle herself. Watching her work with a young violist was priceless in this regard. As the violist began to play, I kept my eyes on Ms. Tuttle. She watched his motions, sometimes mimicking them on a small scale—as if to remem-

ber what she wanted to say. She gave him her full attention. It was obvious she knew every note and inflection of the piece as it should be played, but it was also apparent she heard the music as he was playing it. She used the music as a key to his playing, his playing as a key to his mind, his mind as a key to his body, and his body as a key to the music inside of him.

Ms. Tuttle worked with the young violist in pursuit of a deeper sound. She knew exactly what she wanted. With her long, thin fingers, she gestured at the player and told him to move his elbow a certain way or let his breath out. Occasionally she would jump up from her seat, walk to the violist, and physically change something he was doing. Within 15 minutes, the violist was playing with a depth and color he had not played with previously. It was as if she had lifted him up and given him a glimpse of what he was capable of—a peek of his next peak, if you will.

I sat in my hard, black chair in a state of complete awe. I wanted to play like that—but more, I wanted to teach like that. As she announced that this talented violist was through for the day, she realized that she still had time to teach another student. Since no one else was scheduled, she asked if anyone in the audience cared to play for her. The opportunity was too priceless to pass up.

Laying aside all nerves, I approached Ms. Tuttle boldly, as if expecting her to teach me as much as I could absorb in 15 minutes. She smiled, and I began to play. When I had finished the initial play-through, Ms. Tuttle picked one aspect of my physical approach to the viola and worked with me until she knew I understood what she was saying. She chose my elbow as her target, and from that point on, I believe I played one note, over and over, for the rest of the lesson. Motioning at me, Ms. Tuttle told me to raise my elbow. Then, moving her arm, she showed me how to raise my elbow. To help

me understand, she came over to me and physically made me raise my elbow. I felt like Eliza Doolittle learning to say "ay." As Ms. Tuttle worked with me, she made the motion she was looking for so clear that I could not help but understand.

Lunch time came and my time with Ms. Tuttle was over. As we walked out, she mentioned to me that she had noticed me watching her while she was teaching the other violist. She said I looked like I was taking everything in as fast as I could, and then she told me I should be a teacher. I smiled at her insightfulness.

By the end of the seminar, I had absorbed as much information as my brain could handle. My hand hurt from having taken so many notes. I was not overwhelmed but inspired. I had seen and heard and learned so many things. I wanted to go straight to the practice room and apply everything.



Ashley Ham with Karen Tuttle

I was energized and excited. I came away with new playing techniques, inspiring memories, and one fun picture of those dear hands pulling my face close to Ms. Tuttle's memorable smile. ☺

—Ashley Ham is a student at Baylor University in Texas.

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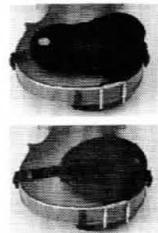
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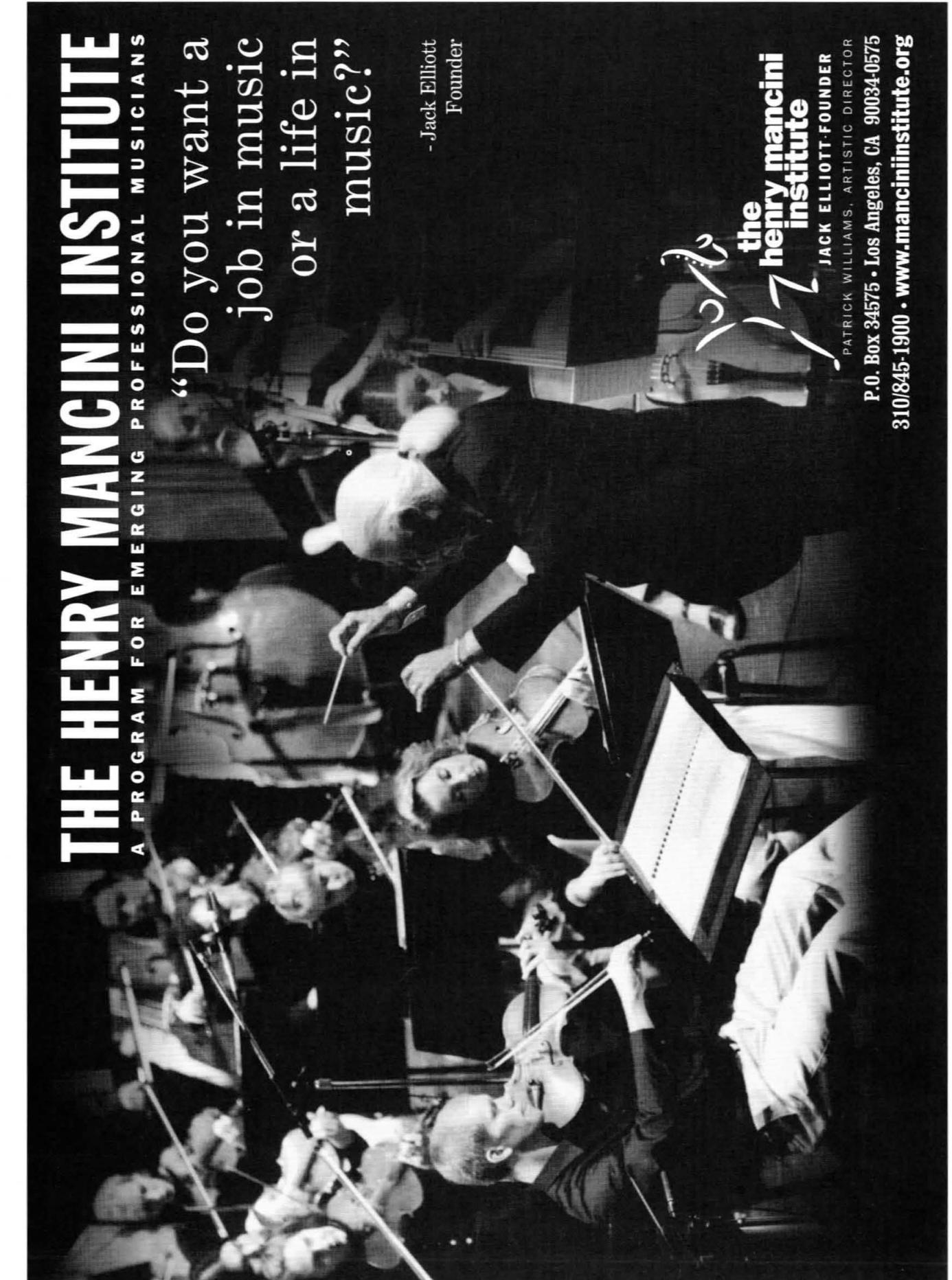
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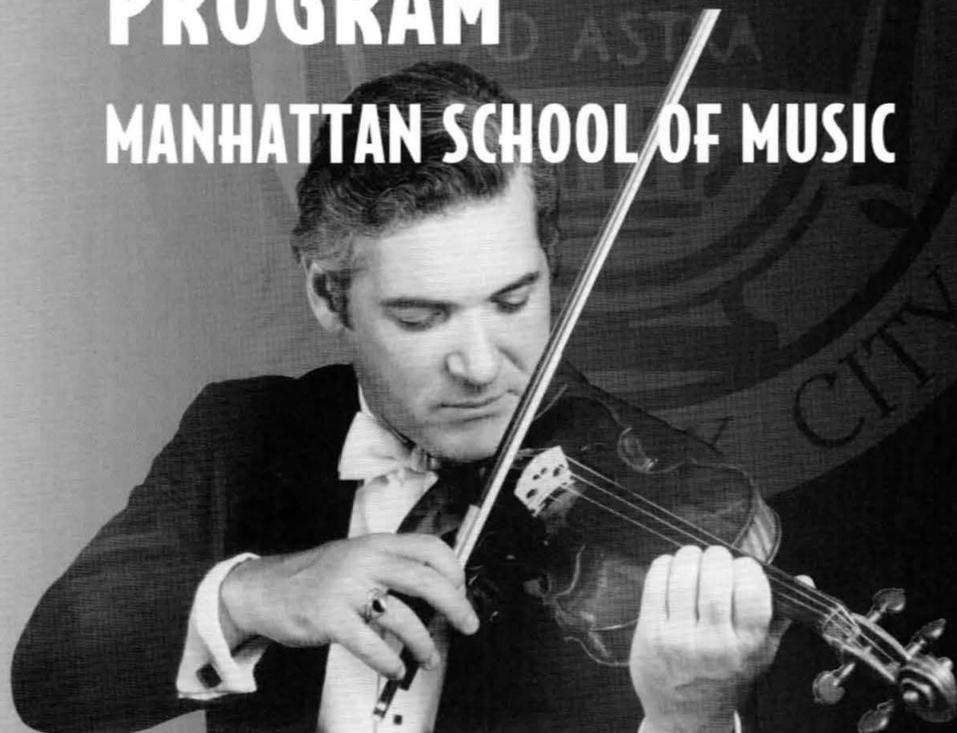


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FROM DISCOVERY TO PUBLICATION— THE PATH OF 18TH-CENTURY IGNATZ GSPAN'S CONCERTO IN C FOR VIOLA AND STRINGS

by Myron Rosenblum

Recently published is a genuine 18th-century viola concerto. The New York Viola Society has embarked on a publication project whose aim is to make available unpublished viola works of value, old and new, and it has recently released its first offering—Ignatz Gspan's Viola Concerto in C.

Several years ago, I visited several monasteries and libraries in Austria and Germany as part of a research grant. My grant was to make a study of the chamber music of Joseph Eybler, a contemporary, friend and colleague of Haydn, Mozart, Beethoven and other luminaries in late-Classical-period Vienna. As a viola d'amore player, I had long been intrigued by Eybler after I played his two quintets for viola d'amore, violin, viola, cello, and bass—works of considerable charm and good craftsmanship. As a violist, I was fascinated as well by Eybler's other chamber works, especially the string quintets, as they often highlighted the viola with substantial solo passages.

It has been my practice when doing research in libraries to go through their catalogues and note all works of potential merit, works of composers I have interest in, chamber music, and of course music for viola and viola d'amore. Based in Linz, Austria, for a few weeks during this grant period, I would take local trains to the towns with monasteries or libraries containing manuscripts of my grant figure and do my research. All this was arranged in advance, of course.

One of these monasteries with some Eybler holdings was in Seitenstetten, Austria. After my Eybler research was completed there, I went through their catalogue and came upon a listing for a *Concerto, Viola o Fagotto/ Violino Imo/ Violino 2do/ Con Basso* by Ignatz Gspan. When I looked at the parts of the manuscript, the work appeared to be a fairly simple and nondescript piece in its handwritten form, and I added it to my Eybler works, along with some religious works with viola obbligato, for eventual photocopying.

Some time later, I copied out all the parts by hand. Playing through the solo viola part, I was pleasantly surprised to find it of more than passing interest and decided that it would be a worthwhile project to pursue. After I acquired my music-copying program, I copied the concerto on my computer, first the score and then the parts, extracted from the score. With the capability of hearing it played back on my computer, I realized that this was a work of substance and would be a valuable addition to the solo viola repertory, especially with the relative dearth of authentic 18th-century viola concerti.

I could find nothing about Gspan in my usual bibliographical sources, but P. Benedikt Wagner, the music archivist in Seitenstetten, was able to supply me with the following:

Ignatz Gspan was also an actor who was the Director of Music in a traveling German Theater Group, the *Bernersche Gesellschaft junger deutscher Schauspieler*. Around 1779, this group performed in the towns of Ansbach, Nürnberg, and Erlangen. In 1779, they performed Mozart's *Bastien and Bastienne* in Nürnberg. Gspan was also the Director of Music at the theater in Regensburg.

This is all we know about him.

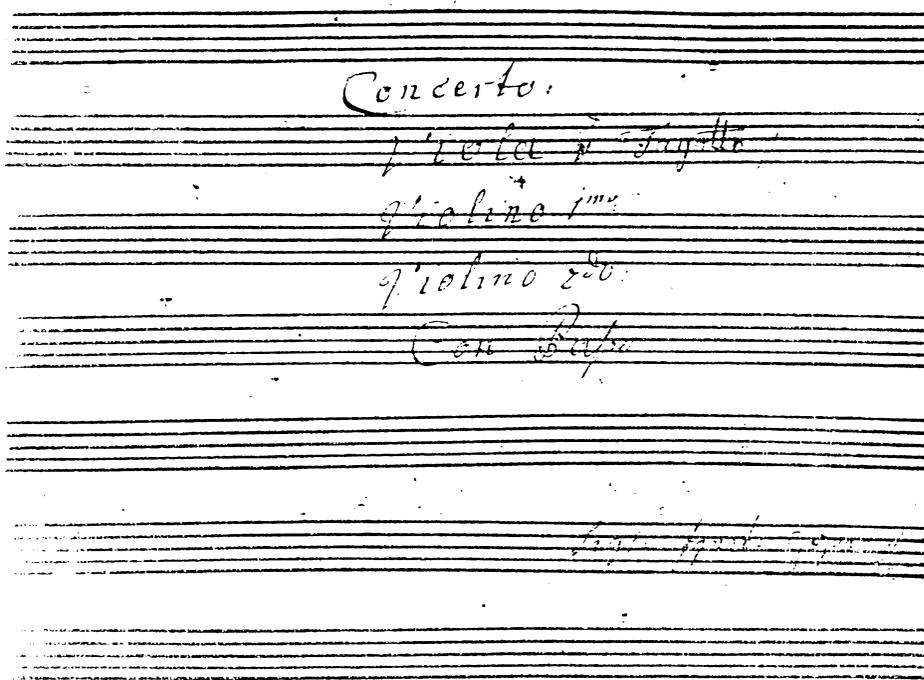
The concerto is in three movements—Allegro moderato, Andante, and Allegro. Although the title page says it is a concerto for “Viola or Fagotto,” the solo part, which reads “viola,” is clearly for a stringed instrument with its double stops and occasional chords. There is no alternate bassoon part and it is likely that Gspan thought of the alternate bassoon version for utilitarian reasons.

Although the existing manuscript parts are just the solo viola, violin I, violin II, and basso, it is obvious from the solo part that a tutti viola part was included, but just merged into the solo part. In preparing my edition, I have thus added such a tutti viola part taken from the solo part. I have also created a small cadenza at the appropriate place in the first movement.

The concerto is not a particularly demanding one but it does encompass the viola's full range with some effective and challenging string crossings, double stops and chordal writing. This piece bridges the gap between a solo work for the concert violist and a rewarding student concerto.

The edition comes in two versions—the full score with parts, and a piano reduction, made by the composer Richard Lane. The concerto was given its American premiere at a concert of the New York Viola Society on May 13th, 2002, at The Barge in Brooklyn, New York. The soloist was sixteen-year-old Crista Kende, one of the NYVS's scholarship winners and a pupil of Eugene Becker of the New York Philharmonic.

Example 1. Title page of the original manuscript



Example 2. The first movement, the longest and most interesting, starts with a lively melody played by the violins:

Allegro moderato

Example 3. The viola solo enters with a triplet passage, based on a figure in the orchestral tutti:

Allegro moderato

18 Solo V

21

Example 4. There are some nice 32nd-note passages throughout the movement and some string-crossing passages that are challenging:

49 2 0 1 2

51 2 1

Example 4a.

56

58

Example 5. I have composed a brief cadenza based on the material in the first movement. Here is the beginning of it:

ad libitum

Viola Solo

rit. 3 3 3 3

0 3 1 4 3 1 2 4 2 4 0

D

Example 6. After a relatively brief second movement, a sprightly third movement—Allegro—has the viola solo do some nice rapid passage work, again with some string-crossing passages.

46

54

This is a charming work that, hopefully, will be a positive addition to the 18th-century viola repertory. For more information about the Gspan Concerto, write to Myron Rosenblum, 39-23 47th Street, Sunnyside, NY 11104; email address: myrose@erols.com. ♪



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ORCHESTRAL TRAINING FORUM: PREPARING A SUCCESSFUL AUDITION—BEYOND THE BASICS

by Yizhak Schotten

Playing in tune and in time: the two most important aspects of a successful orchestral audition. As simple as this may sound, a great deal of acumen, discipline, and practice is necessary to achieve this. After many years of experience I have compiled some principles of sound production and practicing which have helped my students prepare orchestral excerpts for auditions. In the comments and practice methods that follow I hope to share with musicians embarking on a symphonic career some of the insights I have gained over the years.

Tone

Beyond good intonation and rhythm, a beautiful tone and musicality will distinguish one's playing from others'. Remember that tone is produced by the bow arm and not by the left hand; in fact, the bow arm of a string player is equivalent to the voice of a singer.

A highly focused and centered tone with the bow is essential. One must find the sounding point as it relates to the string, bow pressure, and bow speed, which will vary according to the instrument, string, and dynamic level. An excellent way to practice this is to draw the bow, holding it with the thumb and the middle finger only to get the fullest sound (this was one of Primrose's favorite exercises). The bow should be parallel to the bridge at all times and be slowly pulled from the frog to the tip and back. It is better to start with the A string, since it requires the least amount of pressure, then work down to the C string. As this is very strenuous you may have a weak tone at first, particularly at the tip where gravity cannot help. Until you develop strength in these two fingers, it is important to practice this carefully so as not to injure yourself. Before your hand gets fatigued, put the rest of the fingers down on the stick without stopping the bow. This will help focus the sound and enable you to feel its core. A good practice is to execute this on open strings first and then with vibrated notes.

It is more difficult to get a good sound on the lower strings, since they are heavier and less responsive. Using less bow and playing as much as possible in the lower half of the bow, even in soft dynamics, will center and project the tone. Playing in the strongest part of the bow closer to the frog uses more of the arm weight and helps to get the best sound out of the G and C strings. Also when playing on the lower strings the bow should not be quite as close to the bridge as on the upper strings. By contrast, you should use more bow on the A and D strings. On faster notes, especially in the low register, digging into the strings by using a circular wrist and finger motion creates a very clear sound. This is achieved by playing the down-bow on the lower side of the string and the up-bow on the higher side, as if crossing strings.

Clear Articulation

Another important aspect of a good audition is having clear articulation: suggestions for practicing *spiccato* and legato articulation are in the practice methods below. When playing short notes, both loud and soft, avoid throwing the bow on the strings. In general, start from the string using your fingers and wrist exactly as you would play an up-bow or down-bow staccato. A little vibrato will add vitality and energy to these short notes.

Intonation

The saying "One's intonation most often reflects one's standard of living" is especially true with regard to successful orchestra auditions. Left-hand accuracy is of the utmost importance and practicing your technical regimen on a daily basis is a good idea, particularly scales, arpeggios and double stops. Practicing slowly with a tuner will yield excellent results. Be sure to use your vibrato with the correct width and speed that will not distort the pitch. Various speeds of vibrato can be used, from faster and narrower in the high register to slower and wider in the low one. It is important to vary

the vibrato to suit the mood, expression, and style of the music. Vibrato should be applied on every note, and for a beautiful legato not be stopped between notes and shifts; however, playing without vibrato can produce special musical effects or colors.

Dynamics

The orchestral excerpts have a wide range of dynamics that should be carefully observed, and it is imperative to know how to use your bow to achieve the desired results. In soft legato passages, you should play with a focused sound using a slow bow speed with some pressure and centering the bow approximately between the bridge and the fingerboard. Only for certain pianissimo color effects should the bow be played with a fast bow speed without pressure near or over the fingerboard. In louder legato passages, get closer to the bridge with increased pressure, still using a slow bow speed for a sustained expressive sound. A tilted bow for all these dynamics sounds more resonant because more of the string is ringing, and it gives the feeling of “scooping” the sound toward the bridge. When playing fortissimo, use flat hair with more bow pressure and speed not as close to the bridge. Playing this way will take advantage of the strength and resilience of the stick and create the desired resonance, while tilting the bow would cause the stick to drag on the string, interfering with the sound quality.

In *spiccato* passages, when playing soft it is better to play slightly louder in order not to lose the articulation. When playing loud *spiccato*, play as full as you can without distorting the sound. Short strokes should always ring without any roughness or scratchiness.

Due to the difficulty of orchestral excerpts, they often will sound like exercises in technical proficiency rather than a musical performance. It is important to study the orchestral score and listen to several recordings so that you will understand the excerpt in its context and hear different interpretations. With technical problems, in many instances the solution is a simple change of fingering or bowing. Practicing bad fingerings or bowings is a waste of time, but spending a few minutes experimenting with various possibilities makes a great difference. I encourage you to find your own fingerings and bowings through thinking and

experimenting. One word of caution, however: if what works best for you differs greatly from the traditional way of playing a particular passage, specifically with regard to bowings, I recommend that you practice the traditional bowing as well. The audition committee may ask for it to see how flexible you can be. Besides being as accurate as possible, make sure your performance is musically convincing, and above all, enjoy yourself!

Seven practice methods that I find helpful for learning orchestral excerpts follow.

1. Use the metronome for fast, technically difficult passages as well as slow, lyrical ones. For fast passages start with a slow tempo until you master the notes at that speed, then gradually increase it until you reach the tempo of your choice. In lyrical passages use the metronome to control the tendency to slow down whenever you want to be expressive. Remember: rubato and vibrato are devices that allow you to play expressively while maintaining a good rhythm. Of course, in an actual performance you will want to be freer, but practicing this way will prevent you from overdoing it.
2. Often the most challenging excerpts in the repertoire are *spiccato* passages at various speeds and dynamics. How well you play these passages could make the difference between a successful and an unsuccessful audition. The most common mistake is playing the stroke too high off the strings. Almost without exception, *spiccato* should be played as close to the strings as possible. When practicing *spiccato*, play *détaché*, pushing the bow into the strings but keeping your wrist and fingers loose. This way you will be able to practice the stroke correctly and for longer periods without tightening and tiring your arm. In all *spiccato* passages, use a combination of arm, wrist, and fingers. The actual *sautillé* stroke that is used in works like Smetana's *The Bartered Bride* Overture and Rossini's *La Gazza Ladra* Overture should be performed with the hair staying practically on the strings while the stick bounces. When using the *sautillé* stroke, the fingers and wrist are more involved than the arm, particularly in the low register. This stroke is more vertical than in a slower *spiccato*, where you will use more arm and less finger and wrist motion. Two examples of a slower *spiccato* can be found in Beethoven's

Scherzo from the Third Symphony and Brahms' Scherzo from the Second Symphony.

3. For *détaché* or *spiccato* excerpts that involve string crossings, reversing the bowings is helpful. Play the opposite of your normal bowings, starting slowly and gradually increasing the tempo.
4. Play *détaché* and *spiccato* passages using only your right hand. Pretend you are using your left hand but leave your fingers off the strings so that only the open strings will sound.
5. For clear articulation in fast slurred passages:
 - A. Practice with vibrato, quickly lifting each finger energetically off the string and then relaxing it as you play the next note. This helps left-hand clarity and prevents tension.
 - B. Use left-hand pizzicato to build finger strength and agility.
 - C. Practice even notes in dotted rhythms, especially when string crossings are involved.

In these exercises, start slowly and increase the tempo gradually.

6. When playing passages with frequent string crossings, practice the string crossings as double stops. This is very helpful in obtaining good intonation, control, and a beautiful legato in slurred passages. Good examples are in the second movement of Beethoven's Fifth Symphony and the sextuplet passage in Berlioz's *Roman Carnival Overture*.
7. Practice technically difficult passages in small increments and then combine them. This should be done at the final performance tempo only after you have practiced them first slowly and carefully to ensure good intonation and rhythm. ♪

—Yizhak Schotten is currently the viola professor at the University of Michigan, a former principal of the Cincinnati and Houston Symphonies, and a former member of the Boston and Pittsburgh Symphonies. He has achieved international recognition as a performer and recording artist. On his newly released CD, he performs excerpts from twenty-two orchestral works with spoken practice suggestions for each one.



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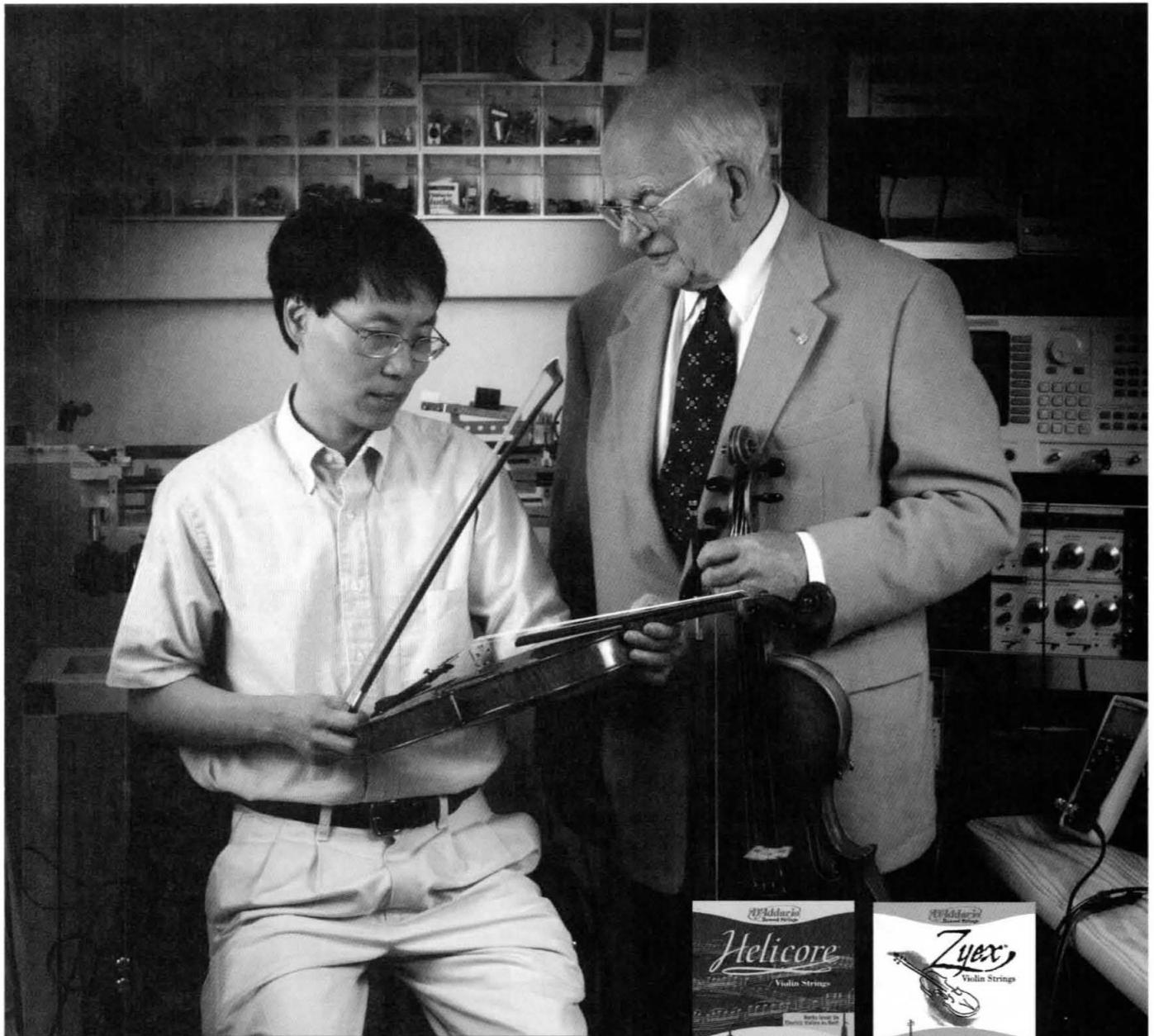
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WAYS TO IMPROVE YOUR PRACTICE THROUGH BETTER UNDERSTANDING OF PHYSICAL DEMANDS

by Victoria Voronyansky

MUSCLES, TENDONS, AND LIGAMENTS: MAKEUP AND FUNCTIONS

It is in the highly competitive environment of the conservatory that most of us for the first time come face to face with performance-related injuries. If left untreated, these injuries will eventually or even immediately impinge on further development of a performance career. The purpose of this article is to help you understand your body and its SOS signals, as well as to explain common injuries and ways to prevent and treat them.

Understanding the Constitution of Tendons and Ligaments

When it comes to injury prevention and treatment, one of the most encouraging qualities of tendons and ligaments is that the tissue, no matter how much stress it has endured, is naturally equipped to repair the damage by producing collagen. Furthermore, the simple act of raising body temperature through motion and warmth makes the ground substance in the tendons and ligaments more malleable and fluid, allowing for greater mobility. The injury to tendons and ligaments usually takes place when the tissue becomes too lax from overstretching, or when the fibers of the tissue are torn due to overuse and insufficient opportunity for regeneration of tissue.

Fiber arrangement in the tendons and ligaments is primarily parallel. When one is involved in a repetitive activity, the tissue can stretch too much and become lax. As a result of injury, some of the fibers are torn, and tissue begins the process of repair, but if tendons or ligaments are not cared for properly following an injury, the parallel fiber arrangement in the tendons is lost. That in turn can permanently limit flexibility and negatively affect the range of motion. Higher metabolism and body temperature, sufficient hydration, proper nutrients and ergonomically friendly work condi-

tions can all help keep your tendons and ligaments in good health.

In case of an injury you should get help as soon as possible. As with any illness, the sooner you can be diagnosed and treated the better your chance is for a full recovery. Find out from colleagues and teachers about hand therapy specialists, and get an appointment at the first sign of an injury.

Injury Prevention

In traditional western medicine, the emphasis for centuries has been on treatment rather than prevention. While it has led to great progress in eliminating or treating the multitude of diseases that have plagued the world, the preventive side of medicine has been greatly neglected. Luckily for today's generation, the influences of eastern medicine, where the emphasis has been centered on prevention, are as close as the nearest computer, bookstore, or library. This article is dedicated to the topic of injury prevention for violists, in and out of the practice room.

Warm-up and stretching in your practice session:

Prior to practice, warm-up and stretching are key to keeping your body prepared for the upcoming physical strains. A common misconception is that stretching alone will prevent injury. In reality stretching on its own merits expands your range of motion, but does nothing for injury prevention per se. Often people stretch, expecting that the action will prevent an injury, but if they stretch their muscles while cold, and not properly warmed up, they will in fact increase the likelihood of injury while practicing.

Therefore it is necessary to warm up your muscles prior to stretching. The warm-up accomplishes two key things: it improves circulation, and drives the body temperature up, hence elongating collagen fibers. As a result of the higher body temperature, the blood and lymph fluids in

the muscles thin, hence increasing the elasticity of the muscles. This in turn reduces the likelihood of an injury.

The way to warm up, dependent on your fitness level, is for eight to twelve minutes to walk at a moderate pace, do some jumping jacks, or run. Even as little as three minutes of warm-up can reduce your risk of overuse injury. Another possibility for warm-up is to apply heat to your muscles, but this approach targets only specific areas, and does not help the body overall, so moderate physical activity like walking is preferred. After the warm-up is complete, the stretching, which will increase the range of motion, should follow. Slow controlled stretching is better in terms of injury prevention than ballistic stretching, which can contribute to injury. The same principles apply to warm-up prior to working out at a gym, walking, or jogging.

Some gentle stretches after you finish practicing can be very helpful in injury prevention as well.

Pre-practice warm-up for your muscles

Step 1. Walk in place for one to two minutes.

Step 2. Brisk aerobic activity for anywhere between two and eight minutes (jumping jacks, jogging, climbing stairs, stationary bicycling, etc.)

Step 3. Gradually slow down the pace, and take one or two minutes to walk slowly and stabilize breathing.

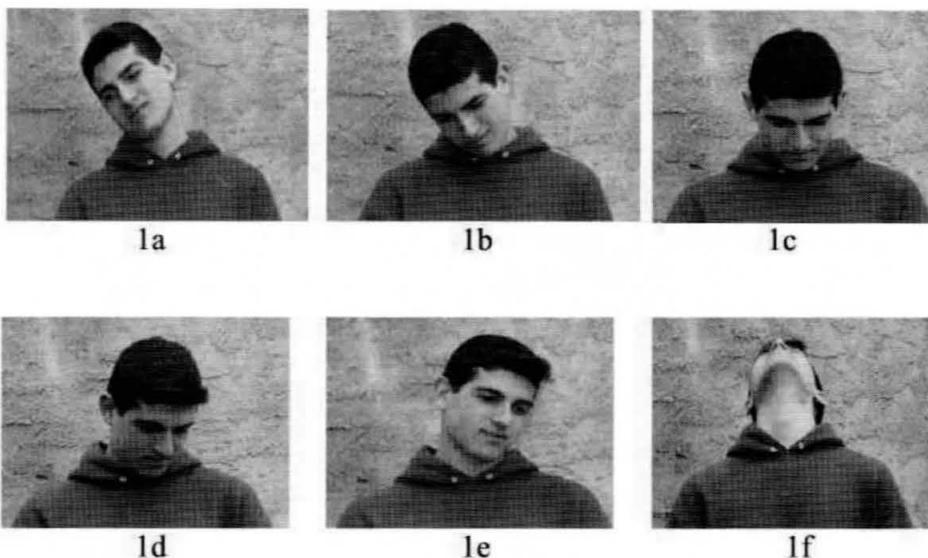
Step 4. Stretch.

Stretch 1: Neck and trapezius muscles stretch:

- Throughout each stretch, shoulders should remain relaxed (feel as if the shoulders are dropping down).

Starting position: look straight ahead, relax neck muscles, and allow your head to drop slowly to the side (1a).

Stretch: From one stretch to the next slowly roll your head, and at 1b, 1c, 1d, 1e, and 1f hold the stretch 30 seconds.

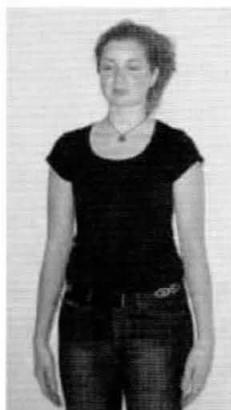


Stretches 2 and 3: Arm and back muscles stretch:

- During every stage of the stretch take deep, slow breaths. Also when performing the stretch, try to extend both hands as much as possible. As in Stretch 1, try to keep shoulders relaxed.

Starting position: drop hands at sides, look straight ahead, make sure the palms are facing each other.

Stretch: From one stretch to the next slowly move your arms from one stage to the next. Hold each position indicated in the picture for 20 to 30 seconds.



2a



2b



2c



2d



3a



3b



3c



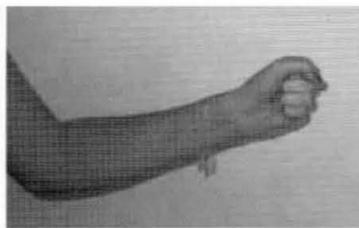
3d

Stretch 4: Hand muscles stretch:

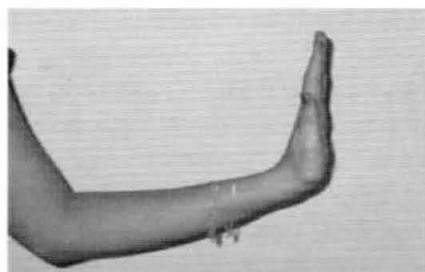
- Hold each position for eight to twelve seconds. Go through each stretch with right and left hands.



4a



4b



4c



4d

Strength Training and Weight Lifting

Outside of your practice it is important to work out in order to increase the strength of your muscles and bones. For that, aerobic exercise alone is not enough. Weight lifting and strength training help tremendously in preserving and strengthening bones and muscles.

In weight and strength training it is important to work on all of the muscles, but several muscle groups should receive special attention. For violists these muscle areas are:

1. Muscles of the shoulder joint
2. Muscles of the shoulder girdle
3. Elbow muscles
4. Wrist muscles
5. Muscles around the vertebral column

If all of these muscles are worked on regularly with strength training, weight training, and resistance training, the injury prevention benefits will be very significant. Several things to be aware of in weight training are:

1. **Adequate rest.** It is generally recommended to take at least a 48-hour break between training sessions in order to allow time for muscle tissue to rebuild.
2. **Breathing.** When lifting weights it is important to pay attention to the frequency and quality of your breathing. Usually breathing out when muscle contracts and breathing in when muscle elongates is best.
3. **Muscle focus.** When working on a specific muscle group, focus your attention on keeping correct form and on executing movements with the muscles that you are targeting. Frequent injury results from lifting weights by using the wrong muscle groups.
4. **Appropriate weight.** Make sure you use the appropriate amount of weight. Overexertion can lead to injury.

Before you begin a weight- and strength-training program, make sure you speak with a doctor and a physical therapist. Some exercises may be inappropriate or harmful for you. Also consult a certified athletic trainer (ATC) or a Certified Strength and Conditioning Specialist (CSCS) or a physical therapist on correct form for exercises you intend to do.

Vitamins, Minerals, and Herbs

Several vitamins, minerals, and herbs have positive effects on tissue rebuilding and preservation. Consuming foods and supplements rich in these substances can be of great benefit to the maintenance and repair of muscles and bones, as well as

contributing to improvement in elasticity of connective tissue.

Vitamins

Vitamin A (Beta-carotene): Necessary for growth of bones. Can be found in sweet potatoes, carrots, cantaloupe, leafy vegetables, broccoli, squash.

Vitamin B1 (Thiamine): Maintains normal function of nervous and muscular systems. Can be found in meat, wheat germ, oatmeal, cereals, enriched pastas, fresh peas, beans, oranges.

Vitamin C: Helps form collagen in connective tissue. Abundant in citrus fruits and juices, strawberries, vegetables.

Vitamin D: Necessary for proper bone growth and development. Can be found in egg yolks, fortified cereals, cod liver oil, salmon, sardines, herring, mackerel, and is developed by your skin when exposed to unfiltered sunlight.

Vitamin E: Improves muscle strength. Can be found in wheat germ, whole-wheat flour, vegetable oils, and spinach.

Minerals

Potassium: Necessary for normal muscle contraction. Can be found in potatoes, fresh fruit, fish, citrus and tomato juices, milk, nuts, raisins, canned sardines, whole grain cereals.

Calcium: Helps in nerve and muscle function. Can be found in milk products, green leafy vegetables.

Manganese: Aids bone and cartilage maintenance. Helps to form collagen. Can be found in avocados, whole grains, seeds, nuts, spinach, canned pineapple juice.

Water: It is important to drink enough! Eight to ten glasses per day.

Supplements and herbs

Rosemary oil and Eucalyptus oil (not taken in combination): Both herbs have similar effects: taken internally, they can help control muscle spasms. Applied topically, these oils improve circulation.

Glucosamine and Chondroitin (usually combined): When combined both of these substances have been found to relieve joint pain and inflammation, as well as increase flexibility of tendons and ligaments. The use of these substances causes controversy among doctors in the U.S., but in Europe this substance combination has been widely used since the 1980s.

****Before you take any of the vitamins, minerals, or herbs listed here, or embark on an exercise regimen, please consult your doctor.*

Warning signs of common injuries associated with playing the viola

Although there are numerous injuries which we are susceptible to due to playing the viola on a daily basis, in this article I will concentrate on three illnesses which are among the most common injuries caused by repetitive motion and overuse.

Tendonitis: A condition in which a tendon is inflamed or irritated. Most common symptoms are pain and tenderness near a joint, which is aggravated by movement.

Carpal Tunnel Syndrome: Located in the wrists, this is a condition in which the tissues of the carpal tunnel become swollen and inflamed. The swelling puts pressure on the median nerve, located in the middle of the wrist. Carpal tunnel syndrome is characterized by numbness and pain, eventually making the hand weaker. Warning signs include tingling and numbness in the fingers, especially at night, and possible loss of feeling in the hand, which indicates an advanced stage of this condition.

Rotator cuff injury: A condition in which there is a strain or tear in the tendons and muscles that surround the shoulder joint. Most common symptoms are pain and weakness, and in some cases restricted movement in the shoulder socket area. Rotator cuff injury is made up of one or more different conditions: *tendonitis* (discussed above), *tear of the muscle fibers*, and *bursitis*. Poor posture and repetitive stress are among the main causes of this problem.

Definitions and functions

The following are some concise definitions of the structures discussed above. Although a lot of this information may be already known to you, or considered common knowledge, I feel that some of this information may enhance your understanding of injuries and prevention techniques.

Bone: Bone is the matter that forms the skeleton of the body. Its contents are mainly calcium phosphate and calcium carbonate. It is also an accumulation area for calcium, assisting in balancing the level of calcium in the blood.

There are 206 bones, which serve the purpose of protecting internal organs (i.e., the skull protects

the brain and the ribs protect the lungs). Muscles tug against bones to make the body move. Bone marrow, the soft, spongy tissue in the center of many bones, makes and stores blood cells.

Cartilage: Hard, elastic tissue, which pads bones at joints. A more flexible kind of cartilage connects muscles with bones and makes up other parts of the body, such as the larynx and the outside parts of the ears.

Ligament: A ligament is a tough band of connective tissue that connects bone to bone.

Muscle: Muscle is the tissue of the body which primarily functions as a source of power. There are three types of muscle in the body. Muscle which is responsible for moving extremities and external areas of the body is called "skeletal muscle." Heart muscle is called "cardiac muscle." Muscle that is in the walls of arteries and the bowel is called "smooth muscle."

Skeletal muscle: Represents the majority of the muscular tissue in the body. Skeletal muscle is the type of muscle which powers movement of the skeleton as in walking and lifting.

Cardiac muscle: A type of muscle with unique features only found in the heart. The cardiac muscle is the muscle of the heart and medically is called the myocardium ("myo-" being the prefix denoting muscle).

Smooth muscle: Generally forms the supporting tissue of blood vessels and hollow internal organs such as the stomach, intestine, and bladder. So named because of the absence of microscopic lines called "cross-striations" which are seen in the other two types.

Tendon: The tissue by which a muscle attaches to bone. A tendon is somewhat flexible, but fibrous and tough. Tendons are like ligaments in being tough, flexible cords. But tendons differ from ligaments in that tendons extend from muscle to bone whereas ligaments go from bone to bone as at a joint. Despite their tough fibrous nature, tendons and ligaments are both considered "soft tissue," that is, soft as compared to cartilage or bone. ¶

RESOURCE LIST

Books

Tendon and Ligament Healing: A New Approach through Manual Therapy by William Weintraub; published by North Atlantic Books, Berkeley, California.

All-Around Fitness by Oliver Barbeck; published by Könnemann (Germany).

Gray's Anatomy by Henry Gray, F.R.S.; published by Barnes and Noble Books, New York.

Stretch and Strengthen by Judy Alter; published by Houghton Mifflin Company, Boston.

Web Resources:

American Academy of Orthopedic Surgeons: <http://orthoinfo.aaos.org>

U.S. Department of Health and Human Services National Institutes of Health: <http://www.nih.gov>

Editor's Note: Our Ph.D./CSCS reviewer also recommends the following resource for additional stretching exercises:

Essentials of Strength Training and Conditioning, 2nd ed., by Thomas R. Baechle and Roger Earle, eds.; published by Human Kinetics for the National Strength and Conditioning Association, Champaign, IL, ca. 2000.

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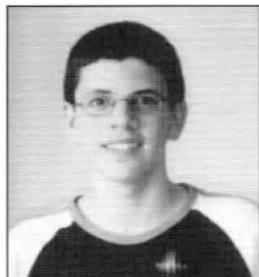
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The 2002 OVS Viola Competition was held on March 3, 2002, at Oberlin College Conservatory. The competition included two age level divisions, Division I for students ages 13 and under, and Division II for high school students ages 14-18. Marcia Ferrito and Roger Chase served as judges for the competition.

Division I (ages 13 and under)



Annalisa Boerner, first prize; Teacher: Deborah Price



Paul McIntyre, second prize; Teacher: Peter Slowik

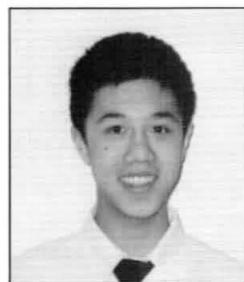


Justin Auschenbener, honorable mention; Teacher: Peter Slowik



Alexandra Green, honorable mention; Teacher: Louise Zeitlin

Division II (ages 14-18)



Benjamin Lee, first prize; Teacher: Ann Smith



Rachel Ward, second prize; Teacher: Nancy Buck



Jonathon Epstein, Bach prize; Teacher: Louise Zeitlin

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VIRGINIA BARRON

*Associate Director of the Colorado College Summer Music Festival
B.M., M.M. Manhattan School of Music*



Ms. Barron studied with Lillian Fuchs, Kim Kashkashian and Paul Armin. She performs regularly with the Chicago Symphony, Milwaukee Symphony and Chicago Lyric Opera Orchestras, and was formerly the principal violist with the Springfield (Mass.) and New Jersey Symphonies. Ms. Barron has performed at chamber music festivals across the country including the Grand Teton Music Festival, Algonquin Music Festival, Yellow Barn Chamber Music Festival, and the Basically Bach festival in Anchorage Alaska.

KEITH CONANT

*Principal Violist with the Chicago Lyric Opera Orchestra and Symphony II
B.M. The Juilliard School*



Mr. Conant studied with Paul Doktor, William Lincer and Karen Tuttle. He is a member of the Rembrandt Chamber Players and has been a guest of many chamber music groups and festivals including the Chicago Chamber Musicians, the Kingston Chamber Music Festival and the Ravinia Festival. He was formerly a member of the Seattle Symphony Orchestra. His recording of Chicago composer George Flynn's "American Rest" for clarinet, viola, cello and piano was just released on the Southport label and he is currently recording "Lux Aeterna" by William Ferris for the Cedille label.

TERRI VAN VALKINBURGH

*Assistant Principal Violist, Chicago Lyric Opera Orchestra; Principal Violist, Grant Park Symphony
M.M. The Juilliard School*



Ms. Van Valkinburgh studied with William Lincer, Paul Doktor, Wayne Brooks and Yizhak Schotten. Her chamber music affiliations include the Chicago Ensemble, as well as appearances at the Midsummer's Music Festival and Chamber Music at the University of Rhode Island. Ms. Van Valkinburgh held the position of Principal Viola in the Springfield Symphony, and has played in orchestras around the country and around the world including the Philadelphia Orchestra, the New Jersey Symphony, the Spokane Symphony and the Orchestra Sinfonica Dell'Emilia-Romagna Parma in Italy.

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RECORDING REVIEWS

by David O. Brown

Bach: (Arr. by Nagy) Violin Sonata No. 1; Adagio and Fugue No. 2; Grave and Fugue No. 3; Adagio and Fugue; Violin Partita No. 2; Chaconne; **Bartok:** (Arr. by Nagy) Solo Violin Sonata; Fugue; **Ligeti:** Solo Viola Sonata; Chaconne Chromatique; **Penderecki:** Cadenza for Viola; **Zimmermann:** Solo Viola Sonata. **Vidor Nagy,** viola. Cadenza CAD 800 913

Review: . . . How do Bach's Sonatas and Partitas sound on the viola, then? Something like a strange hybrid between the Violin Sonatas and the Cello Suites. I find the result fascinating and often moving. . . . A pity then that Nagy should have decided to play only samples . . . which I find somewhat frustrating. Technically (he) is a competent violist, but no more. . . .—Ed Reich, *Fanfare*

Bax: Concert Piece; Fantasy Sonata; Legend; Viola Sonata. **Ivo-Jan Van Der Werpf,** viola; Simon Marlow, piano; Hugh Weiss, harp. Koch Schwann 3-676

Review: Van Der Werpf . . . and Marlow generate a satisfying rapport . . . for the lovely Fantasy Sonata from 1927...Van Der Werpf teams up with harpist Hugh Weiss to give a sparkling and poetic performance...This is a supremely enjoyable survey. —Andrew Achenbach, *Gramophone*

Invocations: Contemporary Viola Works: **R. Rodney Bennett:** After Ariadne; **Musgrave:** In the Still of the Night; **Lutyens:** Echo of the Wind; **Saxton:** Invocation, Dance and Meditation; **Hawkins:** Urizen; **Payne:** Amid the Winds of Evening; **Matthews:** Oscuro; **Woolrich:** Three Pieces for Viola; **Kampela:** Bridges; **Tionesu:** Odd Job. **Paul Silverthorne,** viola; John Constable, piano. Black Box BBM BBM

Review: . . . Paul Silverthorne is more than a champion of the viola. He is a champion of the music of our time. His technical achievement is of a level wherein any challenge thrown in his path can be vaulted with ease . . . (He) makes each piece

a revealing odyssey. John Constable is with him hand and glove. —William Zagorski, *Fanfare*

Bloch: Suite for Viola and Orchestra; Schelomo—Rhapsody for Cello and Orchestra. **Milton Katims,** viola; Laszlo Varga, cello; Seattle Symphony Orchestra; Henry Siegl and Siegfried Landau, conductors. Carlton Classics 30371 00472

Review: This record was compiled by Carlton Classics in 1996 under license from Vox Turnabout. Mr. Katims, the eminent violist and conductor, recorded the Suite in 1975 at the age of 66. I am most happy to report that Mr. Katims was photographed on his birthday last June playing tennis at the age of 93. What I'm most distressed at is the disappointment at not having more of his solo work recorded. Try to find this disk at Berkshire Records in Massachusetts or from Carlton Classics in Elstree, Hertfordshire, England. This disk is superb and essential.

Bruch: Concerto for Violin and Viola; Eight Pieces for Violin, Viola and Piano. **Miguel da Sylva,** viola; Guillaume Sutre, violin; Bruno Fontaine, piano; Orchestre Bretonne; Stefan Sanderling, conductor. Transart TR 105

Review: The concerto for clarinet and viola . . . does exist in an alternate version where the composer gave the option of replacing the clarinet with a violin. Miguel da Sylva and Guillaume Sutre . . . their playing a pure joy throughout, with warm and perfectly focused tone which proves ideal for a score that above all requires charm . . . the disc is completed by further transcription of the eight pieces originally scored for clarinet, viola and piano . . . it is the gorgeous performance that breathes life into them, the trio creating an admirable balance. —David Denton, *Strad*

Bruch: Concerto for Clarinet, Viola and Orchestra; **Mendelssohn:** Concert Pieces; Introduction,

Theme and Variations; Variations in C. **Alexander Besa**, viola; Ludmila Peterkova, clarinet; Jiri Belohlavet, conductor. Supraphon SU 3554-2

Review: . . . Peterkova is joined by another brilliant Czech artist, prizewinner Alexander Besa, rich, firm and true, and the impact on the performance is heightened by the warm, immediate recording . . . —Edward Greenfield, *Gramophone*

Clarke: Viola Sonata; **Vieuxtemps:** Viola Sonata; **Enescu:** Konzertstück. **Barbara Westphal**, viola; Jeffrey Swann, piano. Bridge 9109

Review: . . . Enescu's Konzertstück is effective as a brilliant showpiece with a heart . . . Westphal . . . draws a gorgeously deep dark tone . . . has a wide palette of colors . . . a beautifully produced recording.—Carlos Maria Solare, *Strad*

Druckman: Viola Concerto; **Brangle;** Counterpoise. **Roberto Diaz**, viola; Wolfgang Sawallisch, David Zinman, conductors; Philadelphia Orchestra. New World 80560

Review: This is a wonderful disc, perhaps, in the end, the finest to come out of Wolfgang Sawallisch's tenure with the Philadelphia Orchestra. Jacob Druckman (1928–1996) came to prominence in the '70s as part of the generation of American composers who, having renounced serialism, were the formulators of what was then called the new romanticism . . . This is most urgently recommended and I'm sure it will be on my want list come December. It's that good. —John Story, *Fanfare*

Ghedini: Musica da Concerto for Viola, Viola d'amore, and String Orchestra; Violin Concerto; **Sibelius:** L'Humoresques. **Mela Tenenbaum**, viola, violin, viola d'amore; Richard Kapp, conductor; Czech Philharmonic Orchestra. Pro Musica Prague Ess.a.y. CD 1075

Review: . . . Her (Tenenbaum's) considerable efforts weigh in to greater advantage in Ghedini's Musica da Concerto for viola, viola d'amore and string orchestra . . . to me, this recording's merits lie in Ghedini's (composition), and it's well worth the price of admission. —Barry Brenesal, *Fanfare*

Gubaidulina: Viola Concerto; **Kancheli:** Styx. **Yuri Bashmet**, viola; St. Petersburg Chamber Choir; Mariinsky Theater Orchestra, St.

Petersburg; Valery Gergiev. DG 20/21E471 494-2GH

Review: . . . These composers are rugged individualists from far-flung outposts of the old Soviet empire. . . . Styx deploys stock, sometimes crudely melodramatic gestures . . . On this evidence, Gubaidulina remains not just the more ascetic figure but, paradoxically, the more communicative of the two . . . Reaffirm(s) Bashmet's status as the most charismatic violist performing today. —David Gutman, *Gramophone*

Twentieth Century Music: A Portrait of the Viola; **Harrison:** Viola Sonata; **Clarke:** Viola Sonata; Morpheus; Lullaby 1909; Lullaby—Irish Tune; I'll Bid My Heart Be Still; **Swain:** English Reel; **Gould:** Oh Can Ye Sew Cushions. **Helen Callus**, viola; Robert McDonald, piano. ASV Digital CD DCA 1130

Review: Helen Callus, as far as I've ascertained, makes her debut recording, with works of 20th-century British composers and female at that. She plays the Clarke sonata which is rapidly entering the mainstream of viola compositions. But compositions by Freda Swain (1902–1985), Janetta Gould (b. 1926), and Pamela Harrison (1915–1990) are new to my collection. The sleeper as far as I'm concerned is the Harrison sonata. This is a major composition written in 1946 that violists will surely embrace. Callus was trained at the Royal Academy of Music in London and Peabody Conservatory in Baltimore. She was appointed Professor of Viola at the University of Washington in Seattle at the age of 26. Ms. Callus has the technique, tone quality, and musical sensitivity to display these charming compositions in a sterling performance. American pianist Robert McDonald, Juilliard faculty member, brings his expertise to the fore.

Ligeti: Sonata; **Kurtag:** Jelek/Zeichen; **Dillon:** Siorram; **Dusapin:** Inside; **Sciarrino:** Tre Notturmi Brillanti; **Berio:** Sequenza VI. **Garth Knox**, viola. WDR MO 782082

Review: From the very first section of the Ligeti Sonata where the violist sounds as if he is out of tune, the music becomes more and more bizarre—scratchings, screechings, wailings follow one composition after the other. I swear one section of one composition sounds exactly as if there were fighting cats. I realize the composers are trying to expand

my awareness of the viola's capabilities, but how? By making me hate the instrument I love so well? This disk is garbage from beginning to end. Listen to it at your own risk!

Viola Aotearoa: **Martin Lodge:** Pacific Rock; **Douglas Lilburn:** Three Songs for Baritone and Viola; **Martin Risely:** Duo Capriccio; **Leonie Holmes:** Recitative 2; **Anthony Watson:** Sonata for Solo Viola; **Anthony Ritchie:** Viola Concerto. **Timothy Deighton,** viola; Paul Whelan, baritone; Martin Risely, violin; Dan C. Armstrong, percussion; Penn's Woods Festival Orchestra of Penn State University; Grant Cooper, conductor. Atoll ACD 202

Review: About three years ago I received a similar record from violist Patricia Pollett of Australia who was trying to bring the heritage of Australian composers to the attention of the rest of the world. I strongly applauded her motives and her choices. Tim Deighton, a native New Zealander, is trying to do the same with his country's composers. Unfortunately, without going into details, he doesn't succeed as Ms. Pollett did. Except for one composition. The viola concerto of Anthony Ritchie, a work of some 25 minutes, I believe, is a work that has those qualities that could vault it right into the mainstream of today's violists' repertoire. Mr. Deighton, who is an extremely fine violist, has the qualities that bring the concerto's assets to light. Even though I think the solo viola could have been a little more forward, the live recording has an immediacy that is infectious. I was very impressed with the conductor Grant Cooper and the playing of the orchestra.

Milhaud: Sonata No. 1, No. 2; Quatre Visage; Elegie for Pierre; Sonatine for Violin and Viola. **Kenneth Martinson,** viola; Christopher Taylor, piano; Nicholas Kitchen, violin; Frank Epstein, tympani; Craig McNutt and Robert Schulz, percussion. Centaur Records CRC 2479

Review: I was first put in contact with Mr. Martinson (by David Dalton) when he was searching for a recording of Milhaud's second viola concerto with Mr. Primrose recording it. He told me then he was working on a CD of Milhaud's compositions. He sent me this CD to review and from the beginning I thoroughly enjoyed his sensitivity, charm and warmth. He is so at home with these

works that I can find nothing to criticize—tone, technique, or musicianship. At 50 minutes of music I wanted some more. Come on, Kenneth—how about the two Milhaud viola concerti? Bravo, bravo.

Rolla: 3 Caprizzi per Viola; Duetti Concertanti per Flauto e violino; 3 Duetti per Flauto e Violino. **Luigi Bianchi,** viola/violin; Mario Carbotta, flute. Dynamic DDD CDS 371

Review: . . . The 3 Caprizzi for solo viola was rhapsodic and ruminative . . . Luigi Alberto Bianchi . . . combines beauty of tone, romantic temperament . . . it is a charming compilation that violin and viola enthusiasts will likely cherish for its exciting and challenging content.—Barry Brenesal, *Fanfare*

Note: I mentioned the next review in the previous journal but *Fanfare* had two critics critique the same recording. I thought it important enough to include again in this issue.

Les Nouveux Musiciens: Roslavets: Sonata No. 1; **Ligeti:** Sonata for Solo Viola; **Takemitsu:** A Bird Came Down the Walk; **Prokofiev:** (Arr. by Borisovski) Romeo et Juliette; 5 Pieces. **Lawrence Power:** viola; Simon Crawford-Phillips, piano. Harmonia Mundi HMN 911756

Review: This disc is distinguished by its range of repertoire and by its comparatively sound executant's imaginative and technically finished performances . . . Power, born in 1977 in London, is a fine violist . . . through his choice of repertoire, endeavors to stretch not only the possibilities of his instrument, but our musical perceptions as well. More power to him. —William Zagorski, *Fanfare*

Additional Review: Lawrence Power's playing is fine, his intonation secure and his tone usually well chosen . . . It will be interesting to see how (his) recording career goes from here. —Robert Kirzinger, *Fanfare* (same issue)

Schubert: Sonata for Viola (Arpeggione); **Beethoven:** Romance in G Major; Romance in F Major; Notturmo. **Patricia McCarty,** viola; Martin Amlin, piano. Ashmont 7102

Review: While the disk was playing for the first time, I was making some notes to include in this review. What I wrote was this: "silky smooth;

beautiful phrasing; effortless; pitch perfect; dynamically exciting; ensemble team work excellent; viola sound even, through entire range." When I read my notes, I realized my review was already written.

Shulman: Theme and Variations; Lorentian Overture; and other short pieces. **Emanuel Vardi,** viola; Alfred Gallodoro, clarinet; NBC Symphony Orchestra; various conductors. Bridge 9119

Review: Bridge Records sent me this CD for review just about one month after Alan Shulman passed away in a nursing home in early July of 2002. The Theme and Variations has long been a favorite of mine and we are very fortunate to have a recording made by Emanuel Vardi and the NBC Symphony Orchestra in 1941. Mr. Shulman was a cellist with the NBC Symphony from its inception until its disbandment. The excellent booklet that comes with the CD is well written by Shulman's son Jay, also a cellist. He is looking, as am I, for a possible recording by William Primrose, who championed the work by playing it on numerous recitals. If you have such a recording, please contact me or Dr. David Dalton, music department at Brigham Young University in Provo, Utah. Most highly recommended.

Jewish Chamber Music: Weprrik: Rhapsodie; Totenlieder; Kaddisch; Chant Rigoureux; **Bloch:** Suite for Viola and Piano; **Gnesin:** Spielmannslied; Lied der Marianne; **Gamburg:** Zwei Stücke aus dem "Hohen Lied"; **Krejn:** Ornamente. **Tabea Zimmermann,** viola; Jascha Nemtsov, piano. Haenssler CD 93.008

Review: It was more than a year ago I had heard about this CD. Not wanting to wait any longer until I received a review copy, I recently bought it, and it's one of the most important recordings I have acquired in several years. Tabea Zimmermann, a violist of extraordinary insight and perception, discovered and played these works of mostly Russian Jewish composers that had not been heard in over 70 years. Due to extreme intolerance toward Jewish composers, the music was suppressed and eventually forgotten. In my professional singing days, I sang in several temples and sang music based on similar ideas. Seven of the nine compositions are world premieres. Ms. Zimmermann plays beautifully on her Vatelot viola, which has the bite to capture the darker pictures and the chanting. If you do not at least listen to these works, I feel very sorry for you, because you are missing a wonderfully heartfelt personal experience.

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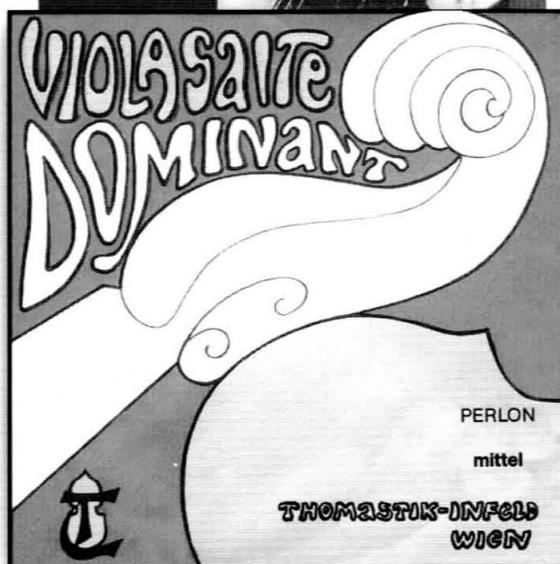
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OF INTEREST

Annual Board Meeting of the American Viola Society

Wednesday, June 19, 2002

University of Washington School of Music

Seattle, Washington

10:00 a.m.–1:00 p.m.

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

Officers unable to attend: Forbes (Secretary), Rose (Treasurer)

Board members present: Coletti, Fielding, Ritscher, Rutledge, Steely, White-Smith

Board members unable to attend: Chiang, Clark, Goldsmith, Graham, Hamilton, Zeitlin

New officers and board members present: Kruse, Palumbo

Meeting called to order by President Slowik at 10:00 a.m.

- I. Slowik appointed Kruse to vote by proxy for Ellen Rose.
- II. Final election report presented by Slowik/Fielding:
Re-elected to AVS Board: Juliet White-Smith
New to the Board: Erika Eckert, Dwight Pounds, Michael Palumbo
New officers: Ralph Fielding, President; Helen Callus, Vice President; Louise Zeitlin, Secretary; Steven Kruse, Treasurer
Extended terms: John Graham, Karen Ritscher (Board members continuing in terms through 2004: Victoria Chiang, Barbara Hamilton, Christine Rutledge, Kathryn Steely)
- III. Fielding presented Membership Report June 2002.
- IV. Kruse presented Financial Report June 2002.
Discussion of actual cost per member and possible remedies for bringing costs and dues more in line with each other.

V. Steely presented *JAVS* report.

Moved (Rutledge) and seconded (Kruse) to separate out the *National Teacher Directory and Membership Directory* as an independent cost-effective publication. Motion approved unanimously.

VI. Karen Ritscher appointed by Steely to replace Jeffrey Irvine as Pedagogy Forum Editor.

VII. Request to discuss Weber State University student chapter request for an AVS chapter grant. Board request that the proposal be run through the Utah Viola chapter to be eligible for consideration.

VIII. Slowik presented report on "Super Sunday" 2002 and ACMP, Inc. grant.

IX. Sven Reher music donation. Paul Coletti appointed to evaluate the quality of the music and report to Ralph Fielding.

X. Discussion of potential professional management service. Proposal by Dillon Associates presented by Slowik. Ongoing investigation.

Meeting adjourned at 12:58 p.m.

Wednesday, June 19, 2002

University of Washington School of Music

Seattle, Washington

3:00–6:00 p.m.

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

Officers unable to attend: Forbes (Secretary), Rose (Treasurer)

Board members present: Coletti, Fielding, Goldsmith, Ritscher, Rutledge, Steely, White-Smith

Board members unable to attend: Chiang, Clark, Graham, Hamilton, Zeitlin

New officers and board members present: Kruse, Palumbo, Pounds

Advisors to the Board present: Dalton (Past President IVS, Past President AVS), Frederking (CVS)

Meeting called to order by President Slowik at 3:02 p.m.

I. Announcements:

- 2003 Congress: June 11–13, Kronberg, Germany
- 2003 Primrose Competition/Board Meetings—May 17–19, Birmingham, AL
- 2004 Congress: US (TBA). Four sites have expressed an interest in hosting. Call for proposals extended.

II. Further discussion of Dillon Associates management proposal.

III. Discussion of chapter issues with regard to dues collection and the requirement to be national member in conjunction with local membership.

IV. Further discussion regarding cost effectiveness of producing journal issues.

Moved (Goldsmith) and seconded (Ritscher) that the AVS produces two printed issues of *JAVS* each year and one internet issue accessible to the public at large. Further discussion.

Motion amended (Kruse) and seconded (Goldsmith) to include a separate newsletter along with the *General Membership/National Teacher Directory* and membership renewal application. Motion carried.

Steely appointed to notify libraries, by way of letter, regarding publication changes.

Moved (Rutledge), seconded (Kruse), and unanimously approved that dues be raised as follows: Regular to \$42, Student to \$21, Emeritus to \$21, International to \$47, International Student to \$30 and Institutional to \$42 with Joint AVS/CVS dues to be decided in consultation with CVS.

Resolution that in lieu of chapter rebates AVS will increase pool of grant monies available for chapter activities.

- V. Committee assignments made by Fielding for 2002–03.

Meeting adjourned at 5:40 p.m.

Friday, June 21, 2002
University of Washington School of Music
Seattle, Washington
3:00–4:00 p.m.

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

Officers unable to attend: Forbes (Secretary), Rose (Treasurer)

Board members present: Coletti, Fielding, Goldsmith, Ritscher, Rutledge, Steely, White-Smith

Board members unable to attend: Chiang, Clark, Graham, Hamilton, Zeitlin

New officers and board members present: Kruse, Palumbo, Pounds

Meeting called to order by President Slowik at 3:08 p.m.

Moved (Kruse), seconded (Goldsmith), and unanimously approved that at least for the next year we eliminate the rebates and, in lieu of this, increase the chapter grant monies to a pool of at least \$2000 to be distributed under guidelines to be established by the AVS board.

Next board meeting AVS proposes to pay local expenses (hotel, etc.) and each member be responsible for his or her own travel. Not a precedent, but a one-time occurrence in light of the current budget issues and the venture to employ professional management services.

Moved (Tatton), seconded (Rutledge), and unanimously approved to accept the Dillon Management Associates proposal for professional management of AVS, contingent upon negotiation by President and Treasurer and ratification by final Board vote. Suggestion to begin management services by August 1, 2002. In future, management would run on the AVS year of July 1 to June 30 of the following year.

Moved (White-Smith), seconded (Goldsmith), and unanimously approved to accept the proposed AVS budget as revised by Slowik.

Tatton and Board acknowledged and recognized Peter Slowik's tremendous job as President.

Meeting adjourned at 3:41 p.m.

Peter Slowik
President

Juliet White-Smith
Acting Secretary

AVS Treasurer's Report 2002

Reporting Period	2000 ACTUAL 6/99-4/00	2001 ACTUAL 6/00-6/01	
INCOME			
Membership dues	\$30,333.00	\$29,230.00	
JAVS advertising dues	\$22,108.30	\$8,651.00	1. See note below
Interest	\$2,077.00	\$219.84	
Donations to funds	\$2,160.00	\$2,200.00	
Chapter dues		\$2,465.00	2. See note below
List sale	\$136.50	\$160.20	
Primrose Competition fees	\$2,000.00		
TOTAL	\$58,814.80	\$42,926.04	
EXPENSES			
JAVS issues	\$37,128.19	\$25,016.40	
annual vols. 1, 2, 3			
Editor fee	\$1,600.00	\$2,400.00	
Ad secretary	\$872.50	\$1,012.50	
Other expenses	\$993.00		
Website	\$200.00		
TOTAL JAVS	\$40,793.69	\$28,428.90	
ADMINISTRATIVE COSTS			
Treasurer	\$450.00	\$300.00	
Secretary	\$1,600.00	\$1,903.50	
AVS/CVS fees	\$300.00	\$435.00	
Chapter rebates	\$495.00	\$2,940.00	
Annual Board meeting	\$12,402.53	\$273.02	3. See note below
Bank fees		\$75.00	
TOTAL	\$15,247.53	\$5,926.52	
IVS-RELATED COSTS			
Per capita	\$4,531.56	\$3,081.17	
Support for meeting reps	\$600.00	\$500.00	
TOTAL	\$5,131.56	\$3,581.17	
PROGRAM COSTS			
AVS Congress '02		\$1,500.00	
Chapter dues		\$2,465.00	
Primrose Competition	\$3,000.00	\$42.32	
Primrose Endowment Fund	\$2,195.85		
Chapter grants	\$1,250.00	\$100.00	
TOTAL	\$6,445.85	\$4,107.32	
TOTAL EXPENSES	\$67,618.63	\$42,469.84	
Profit		\$456.20	
Deficit	\$8,803.83		

1. Figures for 2000 reflect back advertising revenues collected over the course of the year.

2. Note chapter dues payout under program costs.

3. Due to the timing of Board meetings in correlation to the Primrose Competition in 2001, figures for 2000 reflect both the 2000 and 2001 AVS Board meetings.

ASSETS AND LIABILITIES as of 5/31/02

Assets	Cash and Bank Accounts	
	World Savings_AVIS	\$12,358.66
	TOTAL Cash and Bank Accounts	\$12,358.66
	Other Assets	
	AVS Endowment Fund	\$18,452.99
	AVS Primrose Fund	\$21,802.68
	Total Other Assets	\$40,255.67
	TOTAL Assets	\$52,614.33
Liabilities		\$ —
Overall Total		\$52,614.33

AVS Membership Report 2002

MEMBERSHIP STATUS REPORT	as of 6/1/00	as of 3/27/01	change from prior year	as of 6/30/02	change from prior year
Regular Members	774	727	-47	550	-177
Student Members	427	393	-34	248	-145
International	37	28	-9	19	-9
AVS/Canadian	40	32	-8	22	-10
Canadian/AVS	35	33	-2	15	-18
Emeritus	47	54	7	49	-5
Honorary/Comp	18	18	0	19	1
Institutions	68	61	-7	57	-4
TOTAL MEMBERS	1,446	1,346	-100	979	-367

Note: starting in 2002 we no longer list as members those who have not paid dues as of the report date (a total of 439 unpaid members as of 6/30/02). Had we included these unpaid members, our total for 2002 would have been 1418, comparable to the previous year.

For membership inquiries, please contact Madeleine Crouch, AVS General Manager, 13140 Coit Road, Suite 320, LB 120, Dallas, TX 75240-5737. Phone: (972) 233-9107, ext. 204, or email: mad@dondillon.com

IVS NEWS

IVS Financial Report 2001 (in U.S. Dollars)

Dec. 31, 2000	Balance Forward	\$1,553.44
	Credits*	
	Interest	\$87.79
	2001 fees German section	\$672.29
	2001 fees Australia–New Zealand	\$45.80
	2001 Canadian partial payment*	\$27.71
	2000 American VS payment**	\$3,516.70
	<p>*CVS has \$421.20 Cdn earmarked for the IVS and available on demand, but has not yet transferred because of the low state of the Canadian \$.</p> <p>**No payment for 2001 from the AVS as yet.</p>	
	Total Credits	\$4,350.29
	Debits	
	Silver Alto Clefs—includes clef awarded in 2000 (not completed until 2001), and several new clefs for future use	\$563.04
	Other awards for 2001 Congress	\$210.00
	Presidium travel assistance to NZ Congress—\$500 each	\$1,500.00
	Miscellaneous—mailing, faxes, etc.	\$22.40
	Total Debits	\$2,295.44
Dec. 31, 2001	Balance	\$3,608.29

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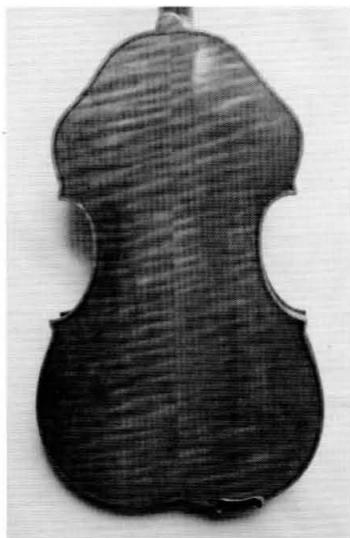
"Hers is a beautiful sound, one that seems infinitely malleable into all kinds of musical subtleties."

MELINDA BARGREEN, SEATTLE TIMES

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GAVIN BORCHERT, SEATTLE WEEKLY

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To play a string instrument well is a lifelong challenge and discipline; we live with our instruments in an intense, demanding way. They both inspire and frustrate us. Every serious string player is searching for the special instrument that provides music's deepest satisfaction: the fullest realization of the unique, personal voice of the artist.

To achieve this, an instrument must have many diverse, even contradictory qualities: responsiveness, for ease of playing, combined with a solid tonal core; warmth and clarity at both extremes of the instrument's range, but even and smooth overall; sensitivity at pianissimo with reserves of great volume when played hard; and the mysterious partnership of projection with the ability to blend in an ensemble. All these things must be combined in a comfortable, light yet solidly built instrument that can withstand countless hours of practice and performance. There must also be the basic pleasing natural timbre to which one can return over and over.



John Newton

Violas and Violins



In addition, for viola players, the true deep alto voice must be found in an instrument whose dimensions are often dictated by the player's size and conformation. Violins and violas like this do exist—the classic Italians—but they are now so rare and expensive that even the most famous players now require syndicates of patrons to provide them!

The process of commissioning an instrument is risk-free and satisfying. After extensive consultation to establish measurements and desired features—even including wood, varnish style, and decoration—a deposit of 10% secures the order. It is usually possible first to examine similar examples of my work and consult with their owners. On completion (usually in three to four months), the player makes a careful trial and any necessary adjustments are done. If it is accepted the balance is then payable. If the player is not satisfied, I prefer to make another example to present. If that instrument should also be found not appropriate, I will refund the deposit within sixty days.

Of course I guarantee my work against defects in materials and workmanship and I am happy to do long-term maintenance and adjustment. I will also repair or rebuild my instruments should they suffer accidental damage.

Some players might prefer a copy of a specific original master instrument, in either modern or Baroque configuration. I would be happy to discuss these possibilities with you. And of course my workshop is open to any customer who wishes to see their future instrument under construction. Some instruments are usually available from stock for trial loans. Photographs and measurements can be provided on request.



Ultimately, objective of the luthier is the same as that of the player: to disappear into the music. Perhaps we could reach that goal together.

— John Newton,
Violin and Viola Maker

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From time to time, the AVS makes its mailing list available for other viola/music-related mailings. If you do not wish to receive these mailings, check this box.

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The AVS National Teacher Directory is published each year in both print and online formats as a resource for parents and students. The online version includes only the teacher's name, telephone number, and email address, as well as teaching and affiliation information.

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