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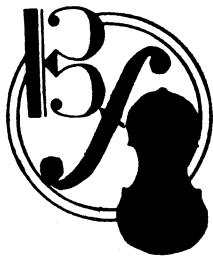
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- 3 **Luigi Inzaghi:**
Alessandro Rolla's String Music
- 7 **William Schoen:**
Mastering the Difficulties
of Sight-Reading
- 10 **David Finko:**
The Violists of Leningrad
- 18 **William & Doris Preucil:**
The Evolution of the
Suzuki Viola School



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Alessandro Rolla's String Music

by

Luigi Inzaghi

Alessandro Rolla was born in 1757 and died in 1841. Both a violinist and a violist, he was one of the best known violists of his time. During his 84 years he composed close to six hundred works, nearly all of them for strings. In Rolla's output, for the first time in the history of music, the viola is treated on the same level as the violin. Violists especially, therefore, should study these works and adopt them as part of their repertoire. The 576 compositions classified by Luigi Alberto Bianchi and myself include:

Duets

- 32 for 2 violas
- 131 for 2 violins
- 78 for violin and viola
- 1 for violin and cello

Sonatas

- 4 for violin and bass
- 4 for viola and bass

Trios

- 9 for violin, viola, and cello
- 28 for 2 violins and viola
- 5 for 2 violins and bass

Quartets and more

- 16 string quartets
- 1 serenade for 2 violins and 2 violas
- string quintets and sextets

These works have their importance and raison d'être in the musical history of the late eighteenth and early nineteenth centuries; even the innovative genius of Niccolò Paganini was influenced by this example of Italian

melodic taste. Indeed, the guitar quartets by Paganini, which are so pleasant in their continuous melody, are closer to Rolla's style than to Beethoven's. We shall not, however, treat in detail all the compositions mentioned above, but only some of them, mainly the chamber compositions for two, three, and four strings actually published by Rolla. These are most representative of his personality as a composer.

Rolla was a prolific composer of string duets, producing 244 during his lifetime. His colleagues composed far fewer: Bartolomeo Bruni (1757-1821) 144, Giuseppe Cambini (1746-1825) 120, Joseph Fodor (1751-1828) 102, Viotti (1755-1824) 59, Pleyel (1757-1831) 45, Pierre Rode (1774-1830) 27, and Louis Spohr (1784-1859) only 15.

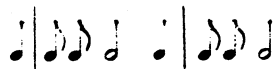
Of Rolla's 244 duets, he published only 163, however, spanning the 55 years from the publication of his Opus 3 for two violins in Paris in 1786 (BI. 143, 216, 232) to the year of his death when he published the duet for two violins (BI. 149) dedicated to Count Giuseppe Archinto.

The Viola Duets

Rolla did not publish his duets for two violas, which are becoming known only in our century. Three duets (BI. 13, 17, and 19) were edited by Fritz Rikko (New York, Weaner-Levant, 1944), one (BI. 8) by Myron Rosenblum (Dallas, Rarities for Strings), and three (BI. 15, 18, and 8) by Ulrich Druener (Frankfurt, Peters, 1976). Since the viola duets were not published by Rolla, the year of their composition is very difficult to establish. They must certainly have been composed before 1802, when Rolla left Parma to become orchestra conductor at the Teatro alla Scala in Milan.

The duets for two violas may be divided chronologically (and stylistically) into three different groups. The first

group was probably composed between about 1775 and 1780, when Rolla was between 18 and 23 years old. From a musical point of view, these are the most elementary works, easily performed. Comprising only two movements, many of them incorporate the repetitive preclassic rhythm:



so characteristic of music of the 1760's.

The second group of viola duets are more sophisticated compositions. Ulrich Druener writes: "The duets still have two movements, but they are of longer duration. The themes clearly suggest Viennese classicism, though the melodic language remains Italian in feeling. Technically there is great progress evident. The fast passages sound brilliant and virtuosic without, however, intentionally seeking difficulties. The accompanimental parts are written with more care. The duets belong to the ranks of 'dialogued and concertante duos' of the time of Cambini and Bruni, in vogue in the decade from 1780-1790."²

In the third group of viola duets, most of which are in three movements, we find traits more typical of Rolla's art. Druener describes several of them: "serious and sad tonality in the duet in F minor (BI. 18); Italian-style cantabile in the duo in E-flat (BI. 8); difficult passages in the first movement of the duet in F major (BI. 15), which are frankly virtuoso in style; burlesque humor in the Cantabile scherzoso of the same duet."³ The first movement of these duets, an Allegro, takes the classic two-theme sonata form; the second movement is slow in contrast and is in a varied tripartite ABA form, and the third movement is a Rondo. Its monothematic nature allows Rolla to express a most brilliant virtuosity, which the young Paganini surely knew during his apprenticeship in Parma.

The best duet for two violas is the one in F major (BI. 15). The second movement, whose burlesque humor has already been mentioned, is a unique composition among the existing duets for two violas. It is built on one theme, with variations in syncopated triplets and quadruplets. In the fourth variation, the first viola imitates the guitar by performing the theme in pizzicato chords while the second viola accompanies the first with arpeggiated thirty-second notes in the low register. When listening to this composition, one seems to hear a string quartet, not a viola duet.

The Duets for Violin and Viola

The duets for violin and viola are undoubtedly Rolla's most important works. Here is where the composer shows us clearly the development of his technique, style, and art.

The three duets of Opus 1 (BI. 62, 97, 108), published by André in 1795, correspond in style to the second group of viola duets. In these, the first of two movements is in a two-theme sonata form and the second movement is a rondo in the style of Viotti. Technically speaking, Opus 1 is easily performed. The two solo instruments alternate almost regularly although the violin is slightly dominant while the viola tends to carry the melody in the passages in the minor keys.

If Opus 1 is a "Duo concertante," the duets between Opus 2 of 1801 and Opus 6 of 1806 are "Gran duos concertante," almost symphonic in character. There are three movements, and the style is that of pre-Paganini Italy, featuring a virtuosity which surpassed the Viotti school, and conforming to the patterns of Viennese classicism, according to Druener.⁴ In the Adagio ma non troppo sostenuto of the second duet of Opus 2 (BI. 39), there is what Druener calls "great inspiration nearing that of the young Beethoven."⁵ And a technical innovation appears in the second duet

of Opus 4, where octaves are interspersed with conjunct motion.

The pre-Paganini style is already fully present in the three duets of Opus 5 (BI. 61, 85, 101), composed before 1809; appoggiaturas, trills, roulades, and rapid passages of all sorts which are typical of Paganini join the perfect Italian cantabile-like style typical of Rossini and Bellini. Druener calls the type of Opus 5 a "Gran Duo Concertante Sinfonico." because the form reaches the size of a sinfonia concertante (of which Rolla composed none). In fact, in the second duet (BI. 101) we find a Minuet with Trio after the first movement and another Minuet interrupting the final Rondo, in imitation of a symphony. Druener writes, "The technical standard of these duets is higher than that of Viotti's violin concerti, inasmuch as there are frequent arpeggios of octaves in the two parts, and high passages reaching the eleventh position in the violin and the eighth in the viola."⁶

The violin and viola duets of Opus 6, 7, 8, and 9 were composed in the style of the "gran duo sinfonico classico" and do not differ in style from the duets of Opus 4. The third duet of Opus 10 (BI. 82, in F minor, dedicated to Charles IV, King of Spain) is in four movements, and has a "Presto" instead of a final Rondo; it is based on two themes like the first movements. The quality of this duet is exceptional and perhaps explains why Rolla published his Opus 10 before Opus 7, 8, and 9.

In 1809, the Allgemeine Musikalische Zeitung published the following criticism: "Compositions like these by Signor Rolla are quite well-known to both professional musicians and amateurs and are well-liked by them. These duets, which are in a concertante style, deserve the same reception.

There is the same sensitive expression, the same knowledge of the instruments with their peculiarities and good effects, the same variety of instrumental idioms which, if not always new, are seldom common.... However, these duets require experienced players, if they are to be effective...."

(English translation adapted by Louise Goldberg)

(To Be Continued)

¹Luigi Inzaghi and Luigi Alberto Bianchi, Alessandro Rolla; Catalogo tematico delle opere (Milan: Nuovo Edizione, 1981). The BI. numbers used are from this catalog.

²U. Druener, "I duetti per strumenti a corde di Alessandro Rolla" in Alessandro Rolla; Atti del Convegno [1981] (Parma, 1984, p. 128.

³Ibid., p. 128.

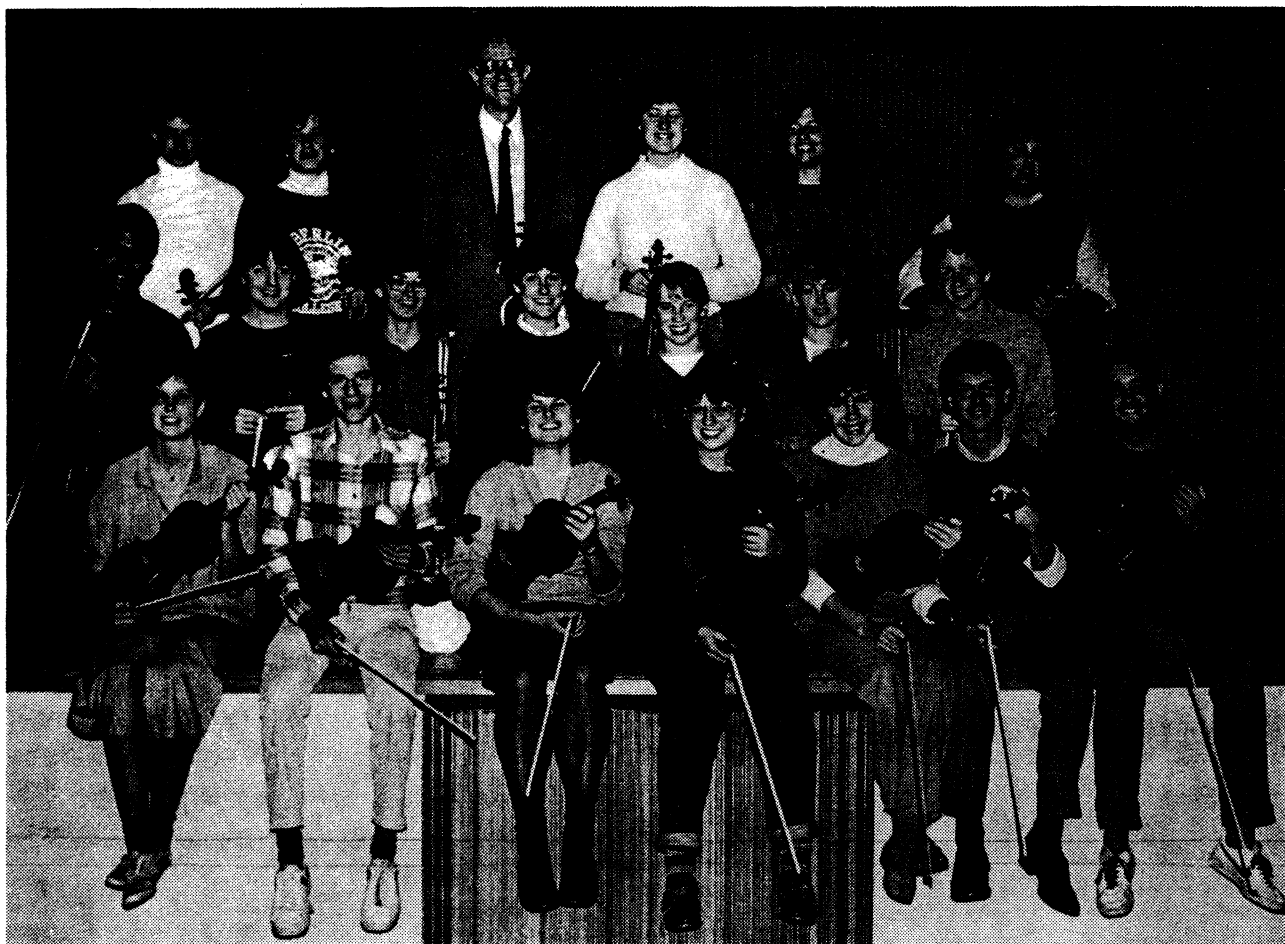
⁴Ibid., p. 131.

⁵Ibid., p. 130.

⁶Ibid., p. 132.

⁷"Kurze Anzeige: Tre Duetti per Violino e Viola...Oper 10," Allgemeine Musikalische Zeitung, 12 (November 29, 1809), col. 144.

Luigi Inzaghi, a resident of Pavia in Italy, did his dissertation on Alessandro Rolla. Together with Luigi Alberto Bianchi, he published in 1981 the definitive biography and index of Rolla and his works. Inzaghi will host during September in Italy the XIV International Viola Congress.



Bottom row, left to right: Kristin Rogenstine, Don Fast, Marcia Bean, Amy Leonard, Vicki Gau, Jeff Williams, Ryan Hall; Middle row: Greg Lipscomb, Beth Oakes, Lisa Murray, Beth Hankins, Jenny Douglas, Michelle Mayo, Mark McAuliffe; Top row: Caroline Coade, Kathleen Sibler, Jeffrey Irvine, Alison Heydt, Stella Newman, Jenny Ries.

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Mastering the Difficulties of Sight-Reading

by

William Schoen

Years ago as a member of Vernon Duke's Forgotten Music Society in New York City, I sight-read programs of unfamiliar string quartets before members of the society. This was an exciting experience and invaluable preparation for my future career. It was here that the Arriaga Quartet No. 1 was first played in America, for instance. Later, as a member of the Guilet Quartet, I participated in making the first recordings of all three Arriaga quartets.

There are players whose skill at reading at sight, both technically and musically, is so remarkable that one feels one is hearing a performance. A former teacher of mine Oscar Shumsky, the brilliant virtuoso, is legendary for his sight-reading prowess. However, this article is meant for those players who are weak in this area, and who may be convinced that they will never acquire any facility in reading.

Many players, including amateurs, who have played chamber music for years have become proficient readers. But in my opinion, a person with reading difficulties may achieve surprising results in a year or less by daily applying the suggestions I wish to present. The string players should begin by reading a very easy etude or piece found perhaps in one of the viola method books. Preferably, this selection will also have some musical value. The material should be read with three things in mind: It is of paramount importance that the rhythms be played as accurately as possible

without breaking down, and that the reading must continue to the end even if badly played. The third point is to do as well as possible with dynamics, expression, and style. At this stage, notes are of less importance.

Method

A slow tempo should be chosen, so that one can observe the above goals and do well enough not to become discouraged. If the reading was not too successful, it would be advisable to try again. At this point one should analyze the performance and answer some questions. Were the key and time signatures checked before playing? Was a moment spent looking down the page for possible unpleasant surprises? Was it possible to look ahead for a bar or two while playing? Was the performance mechanical?

The teacher may notice that a student does not know keys with absolute certainty. It will be helpful, of course, to work on etudes in all the keys. In addition to the normal procedure of playing scales, scales can be practiced starting and ending on other tones than the tonic. These can be found on the first page of the Galamian scale book. (Contemporary Violin Technique by Ivan Galamian and Frederick Neumann, Galaxy Music Corp.)

As a judge of sight-reading in many auditions, I have noticed that some players have a weak knowledge of the positions. These players perform too frequently in the first and third positions, crossing the strings constantly in the most awkward manner. It is beneficial to play an etude as much as possible in one position, choosing a different etude and a different position daily to avoid playing "by ear." Ideally, one should know seven positions across four strings and not just on the highest string. The helpful use of extensions should be emphasized. Fingers can be kept down when advisable. Excessive

shifting can be avoided in chromatic passages by the more modern use of consecutive fingers. One can cross strings to a new position without shifting by pivoting on an open string. Thinking enharmonically is also helpful in certain passages especially in contemporary music.

When one's rhythm is unstable, clapping hands to the rhythm with the aid of the metronome aids in learning to feel the pulse and in working out subdivisions of the beat. Examples of difficult rhythms can be found in solfeggio books. Also, the works of Schoenberg, Stravinsky, and Hindemith abound with examples of such problems. Hopefully, fear of the faster note values will be overcome, and rushing will be corrected. Furthermore, the rests must not be neglected, because their time values are just as important as those of the notes. Work can also be done on speedy recognition and adding up of the notes, rests, and dots.

Although the importance of good rhythm has been emphasized here, the player must be aware that faulty bowing can result in rhythmic instability. Poor judgement in the proper placement of the bow for the passage, unskillful string crossing, a spiccato that bounces too high, and uneven bow strokes all result in clumsy playing which limits the tempo and the quality of the performance.

As the pupil progresses in correcting these faults while sight-reading daily, he should add some drill in transposing passages an octave up and an octave down. Incidentally, if he feels held back by poor recognition of intervals, this must be corrected so he can "hear" the notes or visualize them before playing. Some may have to take remedial work on rhythmic dictation and solfeggio.

Ensemble Playing

Chamber music playing and membership in

a community orchestra will give much needed experience in relating the individual part to other parts of the musical whole. In making music with others the player must try to hear the other parts in the foreground of his consciousness and his own playing in the background. It is advisable to have various editions of orchestra studies such as those published by International Music Co., and to look for old copies of operas and symphonies by even forgotten composers for reading practice. Sight-read this material 20 to 30 minutes daily, after which, analyze and practice any problems.

While reading, imagine vividly that one is playing an audition for a conductor and an orchestra committee. Continued visualization of this kind can make an actual audition less frightening, as the player may feel by the time of the audition that he has been through this experience before.

After the "crash" program described in this article has been worked on for a year, one will be surprised to find sight-reading has lost its terrors, and it will become an enjoyable adventure.

Finally, when liberated from the fear of sight-reading, the player will begin to interpret, to improve in stylistic playing, and to play with flair, color, and charm. Mozart wrote in one of his letters that reading notes mechanically and accurately, but without style and expression, is not sight-reading. The true goal in reading is to communicate a musical performance.

***William Schoen** became the Chicago Symphony's Assistant Principal Violist in 1964. Born in Czechoslovakia and raised in Cleveland, he graduated from the Eastman School of Music and received a Master's Degree at Roosevelt University. In 1963 Mr. Schoen was appointed Principal Violist of the Philadelphia Orchestra by Eugene Ormandy. His chamber music career*

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The Violists of Leningrad

(Memoirs of a Russian Composer)

by

David Finko

How did it happen that the viola became the instrument that was most inspiring for my compositions and that several viola players became my closest friends?

From childhood I recall the first deep impression made on me by viola playing. I was a piano student at the time, and one day I went for the first time to the home of a new piano teacher, Professor Konstantine Schmidt, who lived on Saline Drive near the Neva River. When I got to the landing of the building where he lived, I heard unexpectedly the amazingly beautiful sounds of a viola. Although I had attended symphony concerts before that time, I had never heard an unaccompanied viola so close as at that moment. I was astonished and so deeply impressed that I could not move. The violist, as it happened, was Isaak Yasenyavsky who was a neighbor of my piano teacher. (His wife was a friend of my family, and it was she who had recommended Professor Schmidt as a teacher.)

Isaak Yasenyavsky was one of the best violists of Leningrad, and for many years he held the position of principal violist of the second Leningrad Philharmonic Orchestra. (The Leningrad Philharmonic consists of two orchestras.) I was a friend of Isaak Yasenyavsky for many years. I listened to his studies often, and I took several important lessons on the viola from him. The mystery of the viola got into my soul bit by bit, thanks to him. I will never forget him. He died of cancer in the mid-1970s. I took

part in his funeral. His spirit, however, did not die; I see him and seem to speak with him often in my dreams....

Notable Violists

As a student at the Leningrad Conservatory (1960-1965), I knew many violists and often attended viola recitals. The oldest and most respected violist was Professor A.M. Sosin (1892-1970). He was an excellent teacher, and most of the violists of Leningrad were at one time his pupils. Two of his pupils were especially significant and well known: Yury Kramarov (1929-1982) and Alexei Ludevig (b. 1929). After Professor Sosin's death, those two violists became the principal teachers of the viola at the Leningrad Conservatory, and Yury Kramarov was given Sosin's position at the Conservatory as his successor.

Professor Yury Kramarov was a wonderful viola player and a very competent teacher. His knowledge and musicianship were sophisticated. My memory retains especially strong impressions of two of Yury Kramarov's appearances. I cannot forget how greatly he performed the viola part of the Eighth String Quartet by Shostakovich, as well as the Viola Concerto by J.C. Bach. A problem for him was that the authorities of the Leningrad Philharmonic did not let him perform with any of their orchestras on their stage (that is, the "Big Hall" of the Leningrad Philharmonic on Brodsky Street). I could not understand that. It was a damned problem! Although Yury Kramarov was an excellent violist, he did not belong to the Philharmonic elite of "chosen soloists." Nor was he an orchestra member. Wicked tongues said that he was not able to carry out the responsibilities of a high class soloist performing a large-scale composition with the orchestra in "The Big Hall." He was too nervous onstage, etc. As a consequence, Yury Kramarov performed mostly outside of that prestigious hall with chamber groups

throughout the city and in recitals at the Conservatory.

I mentioned his sophisticated musicianship, which may explain the miracle that some of his viola students later became successful conductors. The most outstanding of them are Yury Simonov and Yury Temirkanov. They were both viola students who later never worked as violists. Yury Simonov became the Music Director and Chief Conductor of The Bolshoi Opera Theatre in Moscow, and Yury Temirkanov became Chief Conductor of the largest opera company in Leningrad. They both deeply respected their teacher Yury Kramarov who had stirred their talents and helped them develop their skills. Yury Kramarov was always terribly busy and worked very hard. He was loved by many women, and he also liked to have a drop of vodka too often. Perhaps it was these factors that caused his sudden and early death.

Another outstanding pupil of Professor A. Sosin is a well-known Leningrad violist and viola d'amore player, Professor Alexei Vladimirovich Ludevig (b. 1929). He is now both the principal professor of viola at the Leningrad Conservatory and co-principal violist of the Leningrad Philharmonic. (He shares this position with a very good violist, Igor Malkin, who was a pupil of Professor V. Borisovsky (1900-1972)). Professor Alexei Ludevig was so important for my creative life that I will say more about our collaboration and friendship later in this memoir.

Another violist of the Leningrad Philharmonic comes to mind. He was unforgettable! His name was Michael Levant. I met him in 1966 when he was in his fifties. He had played in the viola section of the Leningrad Philharmonic for many years by that time, and he had grown tired of playing and practicing. He preferred to spend his spare time with his wife, his two teen-age daughters, and his dogs. During the intermissions of orchestra

concerts, Michael Levant enjoyed playing dominoes with the brass or percussion players backstage instead of socializing with visitors or "important ladies" of the Board. (Some people criticized him for such behavior.) Michael Levant was a special friend of mine. I entrusted to him my ideas of future compositions for the viola, and he was very interested in talking about them. It was he who told Alexei Ludevig about my projects and introduced us to each other. We then met with Michael Levant often, always in some small restaurant, but each meeting was warm, pleasant and inspired. We talked on the phone everyday. It was a terrible shock for me to learn about his sudden death as a result of unsuccessful nose-throat surgery in the summer of 1973.

Finko's Compositions for Viola

My first composition with a significant solo part for the viola was a string trio with the title Mourning Music written in 1968 in memory of my violin teacher, Professor Eliah Lukashevsky (1892-1967). He had been the first violinist of the famous Glazunov quartet, but in the 1960's he was an old man, retired from the conservatory and teaching a chamber music class at the Vyborg Palace of Culture. I wrote Mourning Music to pay homage to that good man. The violin part of this work should produce the image of Eliah Lukashevsky as a person as well as the characteristics of his violin playing. The three players of this trio should be considered as string quartet members who remain after the death of the first violinist. I originally wanted to name the composition "A Quartet without First Violinist", but later I changed my mind. Mourning Music was performed several times by different musicians at different places. I recall that we even performed the trio on the street, at Lukashevsky's grave, and once inside a standing bus. I also remember the best viola player who ever performed the viola solo part. He was a member

of the Leningrad Philharmonic, Jakob Levinson, and his playing was rich and unforgettable. Finally I should mention the Eliah Lukashevsky used to speak scornfully about the viola and violists, but during the last years of his life, he loved the viola very much. One day he told me, "In my hands the viola is an obedient creature. What a joy!"

Now let me return to Professor Alexei Ludevig. As mentioned earlier, I had hoped of meeting a violist of very high stature to perform my future viola compositions. One day in the winter of 1967 Michael Levant introduced me to Alexei Ludevig after a symphony concert of the Leningrad Philharmonic. It was a formal and cold conversation. I could not imagine on that chill snowy evening that Alexei Ludevig would become my friend and the performer of my viola works. He was a tall handsome man with noble manners and a good nature. His viola playing was marvelous. Ludevig's sound was recognizable without actually knowing who it was performing. He had a particularly rich and powerful sound, thanks to both the physical strength of his arms and his big old Italian viola. (Ludevig did not like to let anyone else play this instrument. If I--or even his violist-son--implored him to be allowed to play a few notes on his viola, he permitted it reluctantly and insisted that the player wash his hands with soap before touching the instrument, and he asked the player to be very careful. He was very anxious until such a situation passed.)

Alexei Ludevig's technique and intonation were perfect. His artistic will-power and intellect enabled him to perform large-scale compositions with orchestras especially well. He was also able to deal successfully with the authorities of the Leningrad Philharmonic. (He was, moreover, a devoted husband and father. Ludevig was

married to Natalia Bilibin, a beautiful woman who was an artist. They had only one child, a son who also became a distinguished violist. They lived in their apartment at the edge of Leningrad with their dog and two cats. I might add that Alexei was a devoted son as well. His care for his old parents was very touching.)

The first composition I wrote for Alexei Ludevig was a Sonata for Viola Solo. I was inspired by the biblical book of Jeremiah which I had read by chance. It seemed to me that I had employed ancient Jewish idioms which I knew by intuition. The harmonic progressions were influenced by Bartók and Hindemith, but the texture was inspired both by old Italian violin music and by the sonatas of Bach. This single-movement composition, twelve minutes in length, turned out to be a challenging work. I cannot forget my first meeting with Alexei Ludevig when I showed him the piece. It was in the middle of the summer of 1968 in Pushkin (a small town near Leningrad) where Ludevig's family was on summer vacation. We got together in a park, sat on a bench, and I showed him the rough draft sheets of the composition. Alexei Ludevig liked the piece, and while we were having lunch together, we talked about the forthcoming performance.

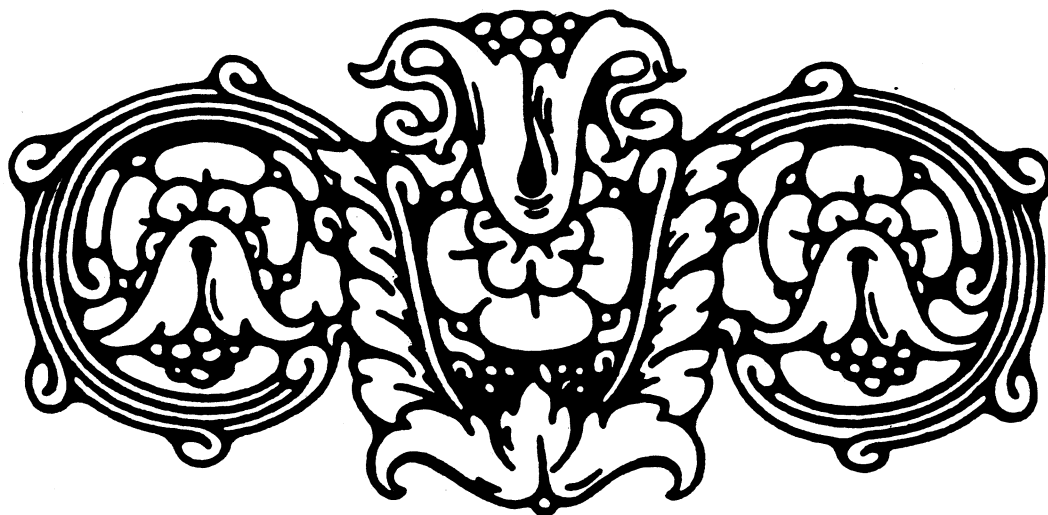
The premiere of the sonata took place during the International Spring Music Festival in Leningrad on April 23, 1971. Alexei Ludevig performed the composition quite well. We got a bad review in the magazine Soviet Music and a good review in the Polish magazine Rux Muzyczny. This collaboration with Alexei Ludevig continued with five more compositions: Concerto for Viola (1971), Concerto for Violin and Viola (1973), Dithyramb for Viola and Organ (1974), Concerto for Viola and String Bass (1975), and Concerto for Viola d'Amore and Harpsichord or Guitar (1977).

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The Concerto for Viola

The Concerto for Viola and Orchestra is a single-movement composition about 16 minutes in length. It was built on several contrasting themes and should represent a personal, human drama. The main theme had some flavor of both Jewish cantorial idioms and old-Russian Znamenny chant that made the music express my own personal suffering from the split of being both a Jew (because of my faithfulness to the Jewish religion) and a Russian (because of my birthplace and education). The concerto turned out to be a big challenge for a violist, both technically and intellectually. Alexei Ludevig understood this matter perfectly and worked a great deal with the solo part. The world premiere of the concerto was scheduled for April, 1972 with the Leningrad Philharmonic. Alexei Ludevig decided to get some experience performing the concerto in advance in order to be more confident for the world premiere. For that reason he performed the piece at first with the student orchestra of the Leningrad Conservatory, and then he and I went to Petrozavodsk where he made a recording of the concerto with the Petrozavodsk Philharmonic for the Karelian Radio on January 10, 1972. (Feodor Glustchenko conducted that performance. He later became the conductor of the State Orchestra of the Ukraine.)

The tape of that performance helped Alexei Ludevig to be completely ready to perform the concerto with the Leningrad Philharmonic, and on April 28, 1972, he played extremely well (Vakhtang Jordania conducted). We got several reviews. The issue of a major Communist Party newspaper, Soviet Culture, of May 8, 1972 strongly criticized the concerto. But everyone else recognized a significant success. The rest of the reviews were positive. Ludevig and I, and several friends, celebrated the success at the Ludevigs' home, and I dedicated the concerto to

him. (Later he made a new recording of the concerto with the Leningrad Philharmonic for a record under the label Melodya, but the recording was never issued because I left the Soviet Union as a refugee.)

How the idea of the Concerto for Violin and Viola arose is curious. It was at midnight in a compartment of the train Petrozavodsk - Leningrad as Alexei Ludevig and I were returning from making the recording of the viola concerto in January, 1972. We were drinking hot tea and eating sandwiches after a hard day in Petrozavodsk, talking about the viola repertoire and our possible contribution to the viola literature and dreaming of double and triple concertos with significant viola parts. I said I would try to write a concerto for violin and viola. In the summer 1973 the concerto was completed. It is a three-movement composition. The solo parts bore a particular resemblance to dramatic actors whose individual voices rise to prominence during the course of the music. What is more, this concerto has been thought of as an "opera" for two instruments/characters who "sing" and "act" without words. One critic said that the violin represented a female character and the viola a male character.

The world premiere of the composition took place in Leningrad on April 5, 1975. Alexei Ludevig performed the viola part brilliantly, with the principal violinist Gennady Kneller and with the Leningrad Philharmonic (the chief-conductor of the Bolshoi Opera Theater of the USSR, Yury Simonov, was the conductor of that performance). We received many positive reviews. We joked later that Ludevig had "acted" a tired, disappointed husband, while G. Kneller had "acted" a quarrelsome, pushy wife. But, on the whole, the concerto should represent a serious drama of life. I should mention that Alexei Ludevig recorded the Concerto for Violin and Viola twice (in Karelia

and in Leningrad), and that Melodya released the record in 1977.

It happened that I wrote somewhat by accident a composition for viola and organ with the title Dithyramb. In 1975 Alexei Ludevig was invited to perform in a viola-organ recital with a well-known organist, Anastasya Braudo, and I was asked to submit a work. In the 1960s I was working on a large-scale opera-mystery about cosmic mind, supreme consciousness, space travel, etc. I included an electronic organ in the orchestration, and there was a significant part for the viola section. I never completed that opera, but I used the material to make my Dithyramb for Alexei Ludevig. On October 22, 1975 that three-movement composition was performed, for the first time, by Ludevig in Leningrad. We celebrated the premiere at his home and praised the beauty of the viola-organ combination.

Viola and Bass

Allow me to tell about a special adventure which was undertaken by Alexei Ludevig and myself. One day my friend performed the famous Concerto for Viola and String bass by Carl Ditters von Dittersdorf. We had a lavish supper together after the performance and discussed the rich artistic resources of that unusual ensemble of viola and string bass. "They are brothers from birth! They are the only real violas which have survived until our time!" Ludevig exclaimed. "And as solo instruments they are discriminated against still. They are considered instruments of minor importance compared with the piano, violin and cello. They are like Jews in Russia or like Blacks in America..." I added. We were very excited as we talked about a modern dramatic concerto for both viola and string bass, attempting to prove that both these instruments may be even greater artistically than the universally recognized piano, violin and

cello.

I went home immediately and began to outline such a composition. In September of 1975 the Concerto for Viola and String Bass was completed. It is a three-movement dramatic composition about 22 minutes in length. Solo parts were expressive and difficult, and are significant for their deep psychological content. I did not include viola and double bass sections in the orchestration in order to let the solo instruments be more striking. At first Alexei Ludevig considered the concerto as an impossible work to perform because of its difficulties, but later he adapted himself to the solo part. Alexei negotiated an opportunity to perform the concerto with the Leningrad Philharmonic, but the authorities did not want "tragic" music to be performed by such "tragic instruments" on the stage of the main hall of the Leningrad Philharmonic. Moreover, there was no tradition of letting a string bass player perform with the orchestra in public.

Ludevig was in despair, and I felt the same. But we had a clever friend, Valentine Stadler, who was a violist in the Leningrad Philharmonic. At his suggestion we changed our strategy. We offered the string bass solo part of the concerto to the chairman of the Communist Party branch of the Leningrad Philharmonic. He happened to be a pleasant, intelligent man who played string bass brilliantly. His name was Herman Lukyanyn, and he was the co-principal of the double bass section of the Leningrad Philharmonic. He also taught at the Leningrad Conservatory. He accepted our offer. I must say that it was a happy choice to have that bassist help us achieve our goal. In the first place, the authorities could not deny the party chairman's request when he asked them to manage the performance of the concerto. In the second place, Herman Lukyanyn was really a brilliant bass player, and he

had a fine Italian instrument.

As had happened with the viola concerto before, the three of us went to Petrozavodsk to test the concerto and to get first-hand experience performing it with an orchestra. It was a funny and never-to-be-forgotten trip. We reserved the whole train compartment, which had four sleeping berths (two upper and two lower berths). The string bass occupied one of the upper berths, and we occupied the others. The viola was kept inside Ludevig's berth. On the way to Petrozavodsk (the trip is about ten hours one way) we were nervous and discussed some possible problems with the solo parts and the orchestration. At 8:25 a.m. on April 5, 1976 we arrived in Petrozavodsk, and by lunchtime Alexei Ludevig and Herman Lukyanyn had recorded the concerto with the Petrozavodsk Philharmonic (Edward Tchyvgel conducted) for the Karelian Radio, and we had obtained tapes of the recording.

On the way back to Leningrad the three of us were so excited and happy that we did not sleep the whole night in our sleeping compartment on the train but instead drank coffee and brandy, listened to the tape and talked about the excellence of the viola and the string bass. Later Herman Lukyanyn succeeded in securing an opportunity to make a recording of the concerto with the Leningrad Philharmonic, which took place on January 11, 1977. It helped Alexei and Herman polish their playing of the solo parts. Finally, the first public performance of the concerto took place on March 2, 1977 with the Leningrad Philharmonic on its main stage. Alexei Ludevig and Herman Lukyanyn performed very well (Edward Tchyvgel conducted again).

Final Work for Ludevig

The last composition of mine written for Alexei Ludevig was the Concerto for Viola d'Amore and Harpsichord or Guitar

with Chamber Orchestra. My friend was a viola d'amore player and often performed in concerts of baroque music. Such concerts were performed mostly in former royal palaces around Leningrad. Once it happened that I was a member of the viola section of an orchestra when Alexei Ludevig performed an old Italian concerto for viola d'amore and chamber orchestra. After that performance we went back home together, talking about a large-scale modern piece for viola d'amore which would reflect the tragic aspects of life, ideas of reincarnation, and the succession of epochs. I completed my three-movement concerto for viola d'amore, harpsichord (or guitar) and chamber orchestra in 1977. Alexei Ludevig was preparing the solo part, but he did not have time to perform the concerto because I was then in the process of leaving Russia. (At the suggestion of Ludevig, I found Dr. Myron Rosenblum, who premiered the work in the United States).

I left Russia on the morning of October 28, 1979. The evening before, I saw Alexei Ludevig for the last time in my life. It was very hard to abandon this friend whom I would never see again and who would not be permitted to perform my music in public anymore. We were sorry that we did not have time to carry out our contemplated projects, such as a concerto for two violas, a concerto for three violas, a concerto for viola and cello, etc. But then it was time to say goodbye to my friend. We gave each other a long hug, and Alexei left my home.

I cannot forget these friends--and violists--whom I have lost. I live in America cherishing the hope of meeting violists who might replace these lost friends and become enthusiastic associates of mine in making a contribution to the grandeur of the viola.

David Finko attended the Leningrad Conservatory of Music from which he graduated with the First Prize in

Composition for his Piano Sonata. He has since had a distinguished career as both a composer and performer, having written many works on commission for the Russian Ministry of Culture as well as several well-known performers.

Toward the end of 1979, David Finko left Russia and resettled in the United

States where he has taught at the University of Texas and the University of Pennsylvania. He is now a professor at Comps College of Music in Bryn Mawr, Pennsylvania. He has received awards from the Fromm Foundation, ASCAP and the Memorial Foundation for Jewish Culture.

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The Evolution of the Suzuki Viola School

by

William & Doris Preucil

The publication of the Suzuki Viola School arose from a need expressed both by public school teachers who had enjoyed using Zahtilla's Suzuki in the String Class (no longer printed), and by private Suzuki teachers who wanted to offer complete string programs, including orchestras and quartets. Many teachers were transcribing the violin volumes as needed for their viola students, but the lack of piano accompaniments and model recordings was a problem continually brought to the attention of the Suzuki Association of the Americas in the early 1970's. In Japan, instrumental study is pursued for individual growth rather than a means of participation in orchestras or chamber music for the school-age student. There was little need for a Suzuki viola method in Japan. This was a Western need which would have to be dealt with in the West, with the approval of Dr. Suzuki.

The SAA Viola Committee, at that time chaired by Virginia Schneider of the University of Louisville, agreed that the repertoire sequence of the first four volumes of the Suzuki Violin School represented an amazing accomplishment in progression of musical and technical teaching points, and proved highly motivational through the use of good music and both challenges for growth and plateaus for the development of fluency. The basic technical foundation acquired by students mastering these four volumes was desired for viola students as well. Until the fourth volume--when concerti of Seitz, Vivaldi, and Bach appear--the selections are not specif-

ically violin repertoire, but universal music as well-suited to the viola as to the violin. Teachers trained in the use of the Suzuki violin repertoire can effectively benefit their viola students with few adjustments necessary because of the difference between instruments. The fourth viola volume, which includes two Seitz movements and the outer movements of Vivaldi's Concerto in A minor, also introduces the viola student to both the G Major Concerto and the Concerto for Two Violas of Telemann and begins to establish the identity of the existing viola repertoire.

Since suitable learning material is notably scarce for the student violist, it is hoped that the Suzuki Viola School will provide a useful contribution to teachers both within and outside the Suzuki movement. Because all the developmental points are found in the music itself and must be extracted for study, some practice suggestions were added to give insight into the use of these books. Some teachers may choose to use the repertoire as supplemental material. Teachers who are stimulated to use the books as Suzuki intended can use the practice suggestions as a starting point and may choose to attend Suzuki teacher-training courses.

The Five Volumes

Volume One takes the student from the beginning rhythmic exercises (developing a clear staccato and detache), through the three basic finger-patterns in keys of D, G and C, and culminates in the Gossec Gavotte. By the end of this volume, the student should demonstrate independent fingering, basic intonation, control of the whole bow, and the ability to internalize and perform from memory. Volume Two increases fluency in the use of various parts of the bow, develops control of intonation in the difficult third finger-pattern (first finger

low), and creates an awareness of style in many appealing and varying melodies. Third position and treble clef are introduced in this volume. Hunters' Chorus and Minuet in G are scored in the violin key; all others are down a fifth.

Volume Three, while proportionately advanced in technical and musical demands, is particularly appreciated by Suzuki teachers for its opportunities to develop the musical feeling and technical control for phrasing. Bach's Gavotte in G minor and Becker's Gavotte are presented one octave lower than the violin, to develop the sound of the lower strings. Second and third position fingerings are suggested. The soulful Nina of Pergolesi is added to allow the student to experience the unique tonal quality of the viola.

The concerti in Volume Four bring the student into the intermediate level. Rapid sixteenth notes appear, and are employed in the first four positions. The Telemann concerti have been fingered to develop the string crossing facility demanded in baroque music, and the music contains cadenzas suitable for individual or group performance. The piano accompaniments were rewritten from the original orchestra scores with the intention that they be playable by the average accompanist.

Volume Five (soon to be published) contains some heretofore unpublished works for the viola. The Marcello Sonata in F for cello, transposed to the key of G for viola resonance, makes a fine addition to the repertoire. It is a tasteful, concise (six minutes duration) example of the warmth of the Italian Baroque. Each of its four movements is musically strong, and the whole piece affords a teacher many opportunities to demonstrate phrasing. The Spinning Wheel, by Nicholas Rubinstein, is a left-hand study in triplets (probably originally for piano) by the composer who founded the Moscow Conservatory. It will be the

first music of his to come to print in the Western World. This piece affords opportunity to develop good intonation in the problematic key of C minor. Volume Three had much emphasis on this key, and Volume Five provides reinforcement. The first and second movements of the J.C. Bach Viola Concerto in C minor, virtually the standard intermediate viola concerto, finds a place in Volume Five, as do four French Dances by Marin Marais. Country Dance by Carl Maria von Weber (to teach up-bow staccato) and Gigue by Veracini (for a lifted bow stroke in preparation for spiccato study) are used as in the Suzuki Violin School.

Three movements of the Bach Cello Suite No. 1 in G Major (Prelude, Courante and Gigue) are included in Volume Five, the general bowing pattern for the Prelude being four notes to the bow. A student learning the bowing this way can adapt much more easily to a more intricate scheme of bowing which might be encountered in later study. One may find, however, the purest form of phrasing possibilities within a simple, even bowing-pattern. Samuel Barber's Adagio for Strings comes to mind as an example.

As a piece primarily for bowing study, the violinists' favorite, Moto Perpetuo by Carl Böhm, is included in a viola arrangement. It is first learned "on" the string (détaché), then bouncing bow (sautillé).

Consideration for the Violist

In preparing the viola volumes, it seemed logical to assume that generally these books would be used by students somewhat older than the average pre-school beginner. These students will probably become valued members of ensembles sooner than likely if they were violin students. It was felt necessary to present position study and shifting sooner than in the violin books, both for earlier preparation for ensemble music

and also to avoid some extensions not feasible for the student violist. These complications were justified by the fact that the more mature beginning violists would understand shifting, and would appreciate the opportunity to play comfortably with a less-extended arm on this larger instrument. (Teachers of very young viola students are advised to use alternative first position fingerings and postpone teaching Nina until well into Volume Four.)

In some Suzuki programs, experiments with beginning four- and five-year-old children on small violins strung as violas, have produced outstanding results. At the Preucil School of Music in Iowa City, we presently have a viola enrollment of fifteen; the youngest is age five. Many of our later beginners are siblings of violin students. Children who come to us from public school programs are assigned their appropriate place in the repertoire, but also review key pieces in the earlier books that present important technical study. Violinists who switch to viola, or merely wish to become acquainted with it, use the early books to learn alto clef and to develop viola tone. In addition to the private lesson, viola students have a weekly class which includes technical exercises, sight-reading and playing together "Suzuki-style."

The present SAA Viola Committee is chaired by William Preucil, and includes LeRoy Bauer, Louita Clothier, William Foster, Doris Preucil, Virginia

Schneider and Elizabeth Stuen-Walker. The task at hand is to prepare the repertoire to be used in future volumes of the Suzuki Viola School. Familiar, as well as unpublished viola music is being considered, with concern for quality, availability, sequence and richness of pedagogical content. It is our sincere hope that, using the violin repertoire as a guide, we can develop the later viola volumes as worthy companions to the Suzuki Violin School.

(Portions of this article originally appeared in an article by the same name in the Summer 1983 American String Teacher, Volume XXXIII, Issue No. 3.)

William Preucil made his New York recital debut in 1960, and since then has performed in Europe, the Middle East, Asia, and throughout North America as a founding member of the Stradivari Quartet. He made a solo recital tour of Japan in 1982, and is the recording artist for the Suzuki Viola School. Formerly principal violist with the Detroit Symphony Orchestra, Mr. Preucil is professor of viola at the University of Iowa.

Doris Preucil, author of the Suzuki Viola School, is director of the Preucil School of Music in Iowa City, a Suzuki program for 450 students of strings, piano and flute. She is a past-president of the Suzuki Association of the Americas, and a former member of the National Symphony Orchestra.

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From the Presidency

Dr. David Dalton is to be commended for the new look, and for the new name of our former Newsletter, now The Journal of the American Viola Society. Volume 1. No. 1 of the new Journal opened with an excellent article, "Notes on the 1985 Congress," written by Katherine Rapoport. A similar article also appears in the current issue of The Strad.

The XIII International Viola Congress, attended by over 300 violists, is now history. Several aspects of the congress, not mentioned by Ms. Rapoport, should be given special note. Recitals and concerts were presented by a succession of virtuoso performers including Atar Arad, Joseph de Pasquale, Paul Doktor, Burton Fine, Rosemary Glyde, Kim Kashkashian, Cynthia Phelps, Milton Thomas, Marcus Thompson, Walter Trampler, Abraham Skernick, and Ann Woodward.

As in previous congresses, there were a representative number of viola compositions by contemporary composers, including Judith Smith Allen, Simon Bainbridge, Marshall Fine, Henri Lazarof, William Thomas McKinley, Anthony Newman, Larry Alan Smith, and Christopher Woehr. Several of their works, commissioned for the Congress, were given premier performances; and several of the compositions had been written previously for the performing artist.

In addition to the artists and composers represented at the XIII Congress, the success of the events were made possible by the contributions of groups that furnished support and accompaniments. The U.S. Air Force Symphony, Lt. Dennis Layendecker conductor, appeared in two evening concerts, demonstrating a highly professional level of performance in both featured numbers and in their accompaniments of viola soloists. The excellent performances of the Air Force Symphony prompted Frank Benoit, music critic of the Boston South End News to write, "The Air Force Orchestra is truly a national resource. Even in a time of \$700 ashtrays, \$200 hammers, and \$30 screws, the Air Force Symphony is one military expenditure that must be maintained, no matter what the cost."

The Alea III, a performing arts ensemble in residence at Boston University, Theodore Antoniou director, distinguished itself in an evening concert, in which it also provided accompaniments for three viola concertos.

The John Oliver Chorale, conducted by its founder, John Oliver, appeared on the final evening concert in works for Viola, Chorus, and Orchestra. "Canticle of the Sun" by Klaus G. Roy (1950), and "Flos Campi" by Ralph Vaughn-Williams (1925), with the solo viola parts played by Abraham Skernick, were performed with the Chorus and the Air Force Orchestra.

Music for multiple violas has become a significant part of the Congresses. The XIII Congress presented the Eastman-Rochester Viola Ensemble, directed by Neil Hamilton, in a thoroughly delightful concert on Saturday afternoon. On the following Sunday morning the Congress came to a conclusion with members of the audience joining the Ensemble in a Play-Along.

Eric Chapman organized and administered the exhibit of over 40 violas and viola bows by contemporary makers. The high quality of many of these instruments gives

great promise to the future for violists who cannot afford to purchase a fine old Italian instrument.

The tremendous success of the XIII Congress can be attributed to the efficient and dedicated work of Dr. Marcus Thompson, who was the host Chairman. He served in the various capacities of being soloist, conductor, and ensemble player. Thompson was assisted in working out the complicated arrangements and logistics of events by Gail Eaton and Ernestine Greenslade of the Public Affairs Department of the New England Conservatory. Dr. Lawrence Lesser, President of the N.E.C., was always supportive and deserves much credit and gratitude for making the school facilities available to the Congress.

Those in attendance, as well as the music critics of the Boston newspapers, were in complete agreement that the XIII International Viola Congress was a resounding success.

The XV International Viola Congress will be held at the University of Michigan, Ann Arbor, June 16-20, 1987

--Maurice W. Riley, President

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Volume 1, No. 1 of the AVS Journal, August, 1985, contained a membership list. Beneath each name is a date, 1984 or 1985. If the date is 1984, the respective member has forgotten to pay the 1985 dues. Please bring dues up to date by mailing a check to: Dr. Ann Woodward, 209 W. University Drive, Chapel Hill, NC 27514

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Of Interest

The Primrose International Viola Archive at Brigham Young University has acquired the memorabilia and library of the late Walter Lebermann. Lebermann, the distinguished researcher and editor of heretofore unpublished works, brought to light over 100 pieces mainly for strings. These were concertos, sonatas, ensemble pieces, etc., of which about a fourth concerned the viola.

Contained in the Lebermann collection are his published works and his handwritten manuscripts leading to publications which furnish a good cross section of 18th century string concertos, for instance. PIVA is grateful to the Lebermann family of Bad Homburg, West Germany for the confidence shown in allowing the memorabilia and collection of this noteworthy colleague to come our way.

--David Dalton, Archivist, PIVA
Board Member, AVS

About Violists

Academia

Donald McInnes, professor of viola at the University of Michigan, has recently been appointed to the faculty in the School of Music, University of Southern California, in a similar capacity. Replacing Mr. McInnes at the U. of M. is Yizhak Schotten, formerly principal violist of the Houston Symphony and professor of viola at Rice Institute.

Clyn Barrus has been appointed director of orchestras at Brigham Young University. Professor Barrus graduated from the Curtis Institute of Music and from the Vienna Academy of Music. He performed as principal violist with the Vienna Symphony and with the Minnesota Orchestra for seventeen years. As soloist and as a member of chamber music groups, he has recorded with Deutsche Grammophon and Phillips.

Michel Samson will teach viola at the University of Louisville. A native of the Netherlands, he was principal violist of the Dutch Radio Symphony, and during that tenure made recordings of major viola concerti with the Dutch Radio and Radio Luxembourg. He is an active conductor as well and has served as assistant conductor of the Fort Wayne Philharmonic.

Bernard Zaslav, formerly with the Vermeer Quartet, has joined the staff at Stanford University where he is violist with the Stanford Quartet. The new violist in the Vermeer Quartet, formerly associated with the New Hungarian Quartet, is Richard Young.

Paul Doktor was made an honorary member of the International Viola Society at the XIII Viola Congress in Boston last June.

We note the passing on 2 April 1985 of Bernard Shore, the distinguished violist. Shore was a student of Lionel Tertis and occupied positions in the Queen's Hall Orchestra, the BBC Symphony, and played the Promenade Concerts under Sir Henry Wood for 17 years. Adrian Boult chose him to be his principal violist in the BBC Symphony. Bernard Shore was the dedicatee of the First Viola Concerto by Gordon Jacob and offered its premiere. He was a member of at least two quartets and the author of two books, one of them, "The Orchestra Speaks."

Watson Forbes, known for his many editions and transcriptions of viola music, was celebrated in November in a 75th Birthday Concert at the Royal Academy of Music, London.

Maurice Gardner has won first prize for his composition Quadricinium. He will receive a \$1000 award and be invited to Weber State College in Ogden, Utah, the sponsor of the contest, for the premier. The work is for solo viola and percussion. Gardner has enriched the viola repertoire in recent years with several works now finding acceptance in the repertoire.

Competitions

Maurice Vieux Second International Competition for Viola. 2-7 September 1986, Lille France.

Write: Conservatoire National de Region
"Concours Maurice Vieux"
43, Rue Royale
59800 Lille
France

Concert Artists Guild 35th Annual Competition. 9-17 April 1986, New York City.
Open to instrumentalists, vocalists, keyboard players, and chamber ensembles.

Write: Concert Artists Guild
850 Seventh Avenue
New York, New York 10019

Irving M. Klein String Competition. 7-8 June, 1986, San Francisco.

Write: IMK Competition. S.F. State Music Dept.
San Francisco State University
1600 Holloway Ave.
San Francisco, California 94132

Hudson Valley Philharmonic String Competition. 15-16 March 1986, Poughkeepsie, NY.

Write: Mrs. A.L. Gillespie
Aberdeen Farm
Staatsburg, New York 12580

Young Musicians Competition for Voice and Strings. 8 March 1986, Lima, Ohio.

Write: Mrs. Yvonne Reinier
315 S. Cole St.
Lima, Ohio 45805

ASTA National Solo Competition. 8-9 April 1986, Anaheim, California.

Write: Chairman, ASTA National Solo Competition
University of Michigan
School of Music
Ann Arbor, Michigan 48109

Second Banff International String Quartet Competition. 13-19 April 1986, Banff, Alberta.

Write: Ken Murphy
Music Division, The Banff Centre
Box 1020
Banff, Alberta
Canada T0L 0C0

New Works & Recordings

William Preucil will be playing the premiere of Heinz Werner Zimmermann's Viola Concerto in San Bernardino, California 22 March 1986.

Robert Glazer premiered and recorded Morton Gould's Viola Concerto. This occurred last season with the Louisville Orchestra under Lawrence Leighton Smith.

Forthcoming on Northeastern Records is Rebecca Clarke: Music for Viola. This disc will include the Sonata for Viola and Piano; Two Pieces for Viola and Cello; Duo for Viola and Clarinet; and Passacaglia for Viola and Piano. The artists are Patricia McCarty, viola; Martha Babcock, cello; Peter Hadcock, clarinet; and Virginia Eskin, piano. (NR 212) Some of the same artists are included in a Northeastern phonodisc (NR 207) in Songs by Charles Martin Loeffler which features the Quatre Poemes, op. 5 for Voice, Viola, and Piano. Orders can be placed with Northeastern Records, P.O. Box 117, Boston, MA 02117.

Editor's Note: Any information pertaining to the viola or violists of general interest can be submitted to the editor for inclusion in the AVS Journal. Commentary from our readership is appreciated.