

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 6 No. 2

Summer 1990



VIOLIST oder BRATSCHIST.

Die Stimm ist etwas rauh, so die Violen giebet,
doch heist sie angenehm, dem der sie recht versteht,
ein Stück wird edler geachtet und geliebet,
wann dieser artige Thon zugleich darunter geht
Dem, so die Mutter-Stadt der Music-Künstler heißet,
ist, die mein Instrument als etwas schönes preißet.



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JOURNEYMAN VIOLIST

My Life in the Worlds of
Orchestra and Academe

by

Robert W. Slaughter

I graduated from Oberlin College with an M.M. in Viola in 1952 and accepted a position as assistant principal viola with the Dallas Symphony at the grand salary of \$90 a week for twenty weeks. The symphony rehearsed in the basement of the Temple Emmanuel and performed in McFarland Auditorium on the SMU campus. Need I say how hard that was? Now after thirty-seven years the Dallas Symphony has a great home! Newcomers to the Dallas union in 1952 had a three-year waiting period before they could take outside jobs. So thirty-two weeks of the year were spent selling shoes, driving taxi, selling Fuller brushes, or even demonstrating cookware. Morale was low, practice was difficult what with the terrible summer heat and working full time to make ends meet. Jane, my wife, had to work too, and we had to hire help to care for our three month old son Keith and the apartment.

I had the good fortune of taking our principal's place with the Chautauqua Symphony during my first summer in Dallas--six weeks of cool weather, one rehearsal, and a concert four times a week. I spent many an hour in the practice room! It was a great thrill playing with members of the New York Philharmonic, the Metropolitan Orchestra, and other East Coast orchestras. Mischa Mischakoff was the concertmaster, and I started my orchestral study with him. Lenny Posner of the Dallas orchestra was another great concertmaster. His bowings were always so natural and right. "Orchestral study?" I mean watching the soloists, looking, listening, and learning how they bowed, turned a phrase, how they produced tone, loudness, softness, and tempo, and used vibrato. I learned from conductors and also the old pros in the orchestra. After my second summer at Chautauqua, Jane and I had to acknowledge that financially we were just breaking even, so I did not return.

I had to resign from the Dallas orchestra after my third season. I had asked for a

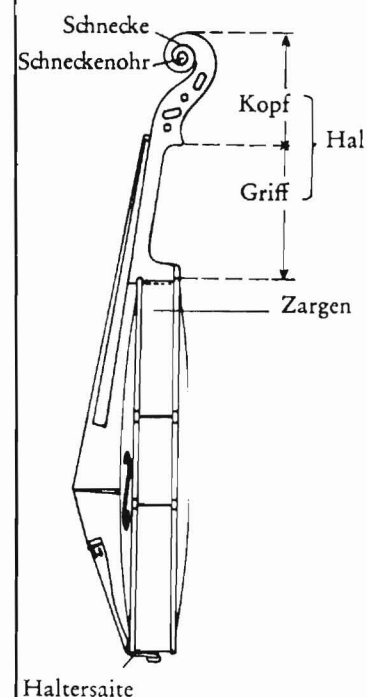
\$10 raise and was offered \$2.50. My replacement, I found out later, got \$20 more. However, my three years in Dallas were not wasted. I had the opportunity to observe Heifetz (and his famous memory lapse in the last movement of the Sibelius), Stern, Rose (I always waited with held breath for his first note--such a sound!), Serkin, and Arrau. Stowkowski was a guest conductor that year. Back home in Dover, New Jersey, I received a phone call from Stokie at the shoe store. "How would you like to be the new principal violist of the Houston Symphony?" I auditioned at Gloria Vanderbilt's New York apartment and got the job.

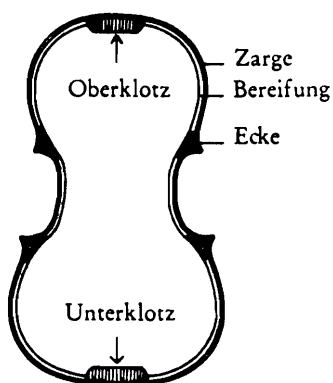
I was also offered the assistant principal position in New Orleans but had already accepted the offer from Houston. I learned later that the Houston job was only for one year (an easy way to getting rid of an unsigned player quickly before he signed). I was "fired" after the first season with the words, "You occasionally play a wrong note, which is disconcerting to the conductor." This following a season of nothing but praise for my work! One thing Stokie said which has remained with me and which I have given to my sections and students is: "Anyone can play mezzo-forte, but it takes hard work to play pianissimo and fortissimo. Go home and practice!" Other than that, I found his posturing and egocentric actions "disconcerting" for me. We did play the first performances of the Houston Grand Opera. I also enjoyed playing with the Music Guild Quartet in a sold out nine-concert series. In Houston I made \$150 a week for twenty-five weeks for selling shoes--again.

Dallas

In 1957 I became principal violist of the Dallas Symphony, and immediately life became better. I had worked for three years as principal, and I had the pick of free-lance work. Instead of selling shoes, I began playing the Dallas summer musicals. It was shortly after my return to Dallas that some of my thoughts about orchestral playing came together. One was that conductors would much rather make the palm down gesture to ask you to play less than make the palm up pulling (begging) gesture to ask for more and more. I had a meeting with my section and told them that from then on we were going to play

3





out and enjoy our playing. Also, I was tired of violists being thought of as people who could not make it as second fiddlers who had switched to viola. After that, we violists had a great time playing and didn't rouse the conductor's wrath.

I give this advice: play your part as if it is important *all* the time. You will be more involved and derive more enjoyment from your parts if you play them all with conviction and musicianship. As president of the orchestra committee, I helped raise the minimum wage to \$50 a week and lengthen the season to five weeks.

After Walter Hendl left Dallas, we had three years of glorious music making under the direction of Paul Kletzki. When I returned to Dallas I had made up my mind to be a virtuosic orchestral musician. I tried hard to lead my section as a real leader, always ready two bars before an entrance, and bringing in the section by gesturing with my viola. I always tried to make my bowings easy and natural, i.e., up bow for crescendo, down bow for diminuendo, to end a phrase on a down bow, using traditional bowings, and using the same bowings when a phrase recurs in the work. I have been appalled by some of the awkward bowings I have recently encountered in orchestra sections. Kletzki made it easy to play beautifully. He would look at you and smile to encourage you or your section to make beautiful music.

After Kletzki came Solti for a year. Solti is a consummate musician, and playing under him is a heady and glorious experience. As an accompanist he leaves his ego behind and plays with the soloist. During this time I played Lynn Harrell's first performance with Dallas, and Van Cliburn's too. The SMU string quartet, of which I was a member, was the first quartet to work with the finalists of the Van Cliburn competition. Sometime around 1960, Jane (who has a B.M. from Oberlin in piano) and I began playing recitals in and around Dallas. As an orchestral musician we sometimes don't listen to the quality of our sound. I am very keen on orchestral musicians playing chamber music and recitals as a way to keep a check on their sound and technique. I was also teaching at SMU.

Academe

My goals after graduation were first to be a principal violist and then to culminate my career as a professor and quartet musician. So in 1965, after learning from Milstein, Rubinstein, Arrau, Serkin, Francescatti, Szigeti, Fournier, Rose, Stern, Heifetz, Piatigorsky, Primrose, and others too numerous to mention, I decided to accept an offer to teach at East Texas State University. Thus began a nineteen-year teaching career. Jane and I both took an active interest in performing at ETSU. The first summer after starting to teach, we went to Ann Arbor to start work on my doctorate. After we got to Michigan and experienced a cool summer, we decided never to return to Texas even though my car and all our furniture were still there. I worked at the U. of M. with Robert Courte, former violist with the Paganini Quartet. He played with such élan, so French, but still with the big sound I liked.

I went to Evanston, auditioned, and became an associate professor there. During my first year I auditioned for the Chicago Lyric Opera and got the principal position. I also auditioned for the Grant Park Summer Symphony and so managed to have a summer and winter job to augment my income. I found full-time teaching to be such fun, I think because I always thought I existed for the students (doesn't everybody?), not the other way around.

The two years I spent with Lyric proved to be the toughest of all. I figured I was spending eighty hours a week teaching and playing. My students were wonderful at this time too, adjusting their schedules to meet mine. To repay them for all the inconvenience, I gave an extra lesson a week during term to any student who asked. It was my way of saying thanks. I found through the years that criticism (a lesson is 95 percent that) given with love and respect allows for great give and take in the studio. Also, friendships are made that may last a lifetime. I still correspond with some of my early Northwestern grads. After two years with the opera, I decided I needed a good raise, or I simply had to quit. I asked for a raise of \$50, got turned down, and quit. I'm told that my replacement got \$75 more than I had asked for. That was the second time where I

seemed to have helped violists who followed me.

Hardly any chamber music was performed at NU when I arrived, and I soon had all four of us string teachers coaching two or more groups a week. The Sheridan Quartet played four concerts a year, and there was also a faculty series which used other faculty who wanted to perform. I got to play with a number of Chicago Symphony players through that group. At least four of my students from NU are professional players, with the rest teaching and playing in regional orchestras and chamber music.

It always annoyed me that some of my teacher-colleagues didn't treat their music education students better. After all, new students usually come from the public schools taught by B.M.E. teachers. I always gave these students as much instruction in technique as possible, and lessons in how to teach bow grip, hand positions, finger dexterity, and sound control. Vibrato training (for some of us teachers a hard nut to crack) must be explained in all its phases with patience. I have had "grand students" (students of my students) come to me ready to work, no remedial work needed.

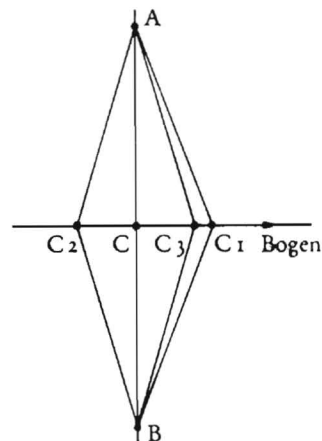
After six years at NU it came time to move on, but I had a dilemma. I auditioned for both Ball State University and the Cincinnati Symphony. The orchestra offered me a very lucrative over-scale contract in lieu of principal, but after much soul searching and discussion with Jane, I opted for BSU. I felt I had not finished my teaching career. (It was a good move for Jane too, as she got a PhD in psychology at BSU.) The students at BSU were in most cases "first-time-in-the family college students." They were friendly and rather unworldly, and fun to teach. Many of them had only minor achievements as violinists, but I'm proud to say that eighteen of them are now playing in orchestras around the globe, some in principal positions. Both the students and I worked extremely hard. I offered two lessons a week to my students bound for the orchestra, and they took advantage of it. We studied the standard orchestra works, using correct bowings, and purposely not-so-correct bowing, so that an audition would not throw them.

Chamber music became a major part of our curriculum, and at one time we had two graduate quartets along with our undergraduate groups. Chamber music was also featured on many senior recitals. One quartet of undergrads (the Sergeyevich) had a key to my studio, rehearsed three hours a day (or night) in my studio, and gave three full concerts a year. They made it to the finals of the Coleman Competition. BSU had a reputation as a teachers' school, but not as a music school for performers. Perhaps I helped change that perception a little. During my twelve years at Ball State I not only played recitals and in the quartet but also played concertos with orchestras. I had always enjoyed solo work, and I even undertook some tours to different parts of the country.

In Retrospect

Through the years I have known many of my colleagues who teach only solo literature to our violists. How many of them will be soloists? I feel very strongly that the practical side of the music world must be seriously thought and talked about. The orchestra, chamber music, and teaching are the future for our students. They must be prepared with a love for these professions, not be told (as a famous New York teacher once said), "Oh, you mean that other kind of music." Both the orchestral programs in schools of music and the standard literature taught and performed must be treated as very important. Many disgruntled students express an attitude like "Oh, I'll play in this orchestra till my solo career starts." As a result, orchestras have been plagued by their uninterest, inability to fit in, and parts played incorrectly and without style.

What have been some of the satisfactions of this journeyman violist: joint recitals with my wife, appearances with orchestras, a few standing ovations. About twenty-five of my students scattered far and wide have established themselves in the profession. I have served on the board of the American Viola Society and seen what the Society has done for us violists. Some of my biggest frustrations? The fact that still only three to five percent of our general population like the music we violists love and play. Teachers who really do not teach well because they ignore their students' basic needs by not giving them





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sufficient knowledge of basic techniques. The full course of études still needed to develop the technique needed to play with good fingers, reliable intonation, beautiful bow hands, sensible fingerings, agile shifting (sometimes as a part of the musical interpretation and sometimes as a means of transportation). Students need help also in growing and maturing as musical entities. They should not be carbon copies of their teachers. New music must be part of their studies, as must the standard repertoire--and, I say again, orchestral music.

Probably my most embarrassing moment was having to ask the landlord in Dallas to return our rent so we could buy food for our family. I am indebted to my wife and family for their patience and support through the early years of scraping enough to live on. To my students for their love, joy in learning, eagerness to play, and for not putting a funnel in their mouths, expecting me to fill them up with knowledge. Their hard work was, and still is, an inspiration to me. I am also indebted to many colleagues with whom I made beautiful music. I'm still at it.

Robert Slaughter, former principal of the Houston and Dallas symphonies, and professor of viola at Northwestern University and Ball State University, is active as a teacher, and orchestral and chamber musician, in the San Francisco Bay area.■

NOTES ON AN ANTHOLOGY

by

John Graham

I am often asked how I selected the works I have recorded in the three cassette-tape volumes that comprise *Music for the Viola: A Twentieth Century Anthology* (CRI Records).

All the works were selected, over the past twenty-five years, while I was searching for music to perform. I was looking for music that was interesting, thrilling or challenging, and for music that represented the compositional paths that crisscrossed the course of my professional life, music that strongly displayed the

capabilities of the viola as a soloistic instrument.

Volume 1

Just after I graduated from college (1960), I first heard of Milton Babbitt's work from a composer friend. The complexities were exciting, and I wanted to jump in. The first challenging aspect of *Composition* which attracted me was the rhythmic invention, its sense of endless asymmetry and that "cool" in the syncopation that recalled to me the "modern" jazz of the 1950s.

Robert Pollock studied with Babbitt and pursued similar techniques. I admired the sounds that he achieves in *Violament*: dense, muscular and flashing with a white kind of heat.

I had played chamber music composed by Vincent Persichetti and had looked at the *Infanta Marina*, but the *Parable* was the first of the two viola works that I learned. In all his music there is an elegant simplicity of sound and form that make the moments of great intensity all the more searing.

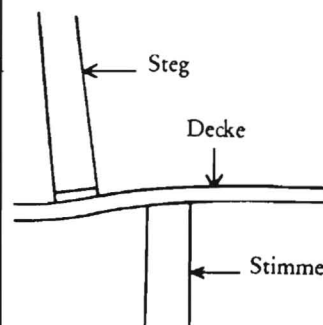
Emanuel Ghent's *Entelechy* first attracted my attention by its philosophical title. Once I began to learn it, I was struck by its stunning resemblance to abstract expressionist painting--the explosion of color and the overlay of textures that provoke such deep emotional responses.

These four works were recorded in 1980 and issued by CRI as an LP recording. The *Evocation* of Ralph Shapey was added in 1988, when the music for the second and third volumes was recorded. I had heard Thomas Riebl play the premiere performance and was impressed with the contrasts between the groupings of massive sounds and those of extreme delicacy. Its final movement is a breathtaking concept of totally free-floating sounds.

Volume 2

Everyone plays Stravinsky. How can they not? I have, however, found it a problem in placing the *Elegy* in a program and have often solved this by pairing it with Stefan Wolpe's *Piece for Viola Alone*. I had heard and played a lot of Wolpe's works in New York. A composer, Peter

Längsschnitt



John Graham has performed as soloist with orchestras in the United States, Europe and in China. He has been a guest artist with ensembles such as the Juilliard, Tokyo, and Guarneri String Quartets and has been a frequent participant in music festivals in Marlboro and Aspen. He has recorded the complete Mozart viola quintets with the Juilliard Quartet, the string quartets of Debussy, Ravel and Berg with the Galimir

Quartet, and numerous twentieth century American compositions. He was appointed last year as professor of viola at the Eastman School of Music.■

The American Viola Society: A Descriptive Study of Its Membership 1989

by

Ronn Andrusco

Executive Summary

-the four states of Rhode Island, North Dakota, Delaware, and Mississippi, have no members in the AVS

-largest numerical participation is from the most populous states, that is, California, New York, Texas, and Pennsylvania

-the number of members from each state varies greatly, from a minimum of 0 to a maximum of 129

-fifty percent of the members come from the six states of California, New York, Illinois, Pennsylvania, Texas, and Massachusetts, whose population ranks are 1, 2, 6, 4, 3, and 12, respectively

-excluding the U.S.A., fifteen countries have from one to eight members in the AVS -England, Australia, Canada, and West Germany have 60% of the non-U.S.A. members

-strong participation, relative to population, in the areas of Utah, D.C., Maine, Connecticut, Massachusetts, Arizona, California, Kentucky, New York

-weak participation, relative to population, in the states of Alabama, Oklahoma, Louisiana, Virginia, Tennessee, Georgia

0. Abstract

The American Viola Society (AVS) is an association for the promotion of viola performance and research. Membership categories include individuals, amateurs, educational organizations, music businesses, libraries, and students. Members of the AVS come from countries around the world, in addition to those from the U.S.A.

An analysis was undertaken of the AVS membership with specific focus on American members. The Fall 1989 issue of the Journal of the American Viola

Society, Vol.5 No.3, provided information on the AVS membership as of November 1989. A review of the alphabetical list was undertaken and the information subsequently analyzed. The results of this analysis are reported in this article.

1. Introduction

The purpose of this report is to provide information from an analysis of the AVS membership, to the organization executive in a meaningful manner. The membership list was reviewed and organized to provide some insight into the AVS composition. This analysis could be used to provide some direction for the future with regard to further expansion or renewed emphasis in the AVS.

2. Description of Data File

The Fall 1989 issue of the Journal of the American Viola Society, Vol. 5 No. 3, provided information on the AVS membership as of November 1989. There were 717 active membership entries, which consisted of 603 Full Members, 81 Student Members, and 33 Honorary Members. Of these entries, one was incomplete and four were duplicates. Purging these left a net membership of 712 with 664 from the U.S.A., and 48 from outside the U.S.A. Memberships consisted of individuals, music businesses, and libraries. This report has treated the membership in total, with no separation for the different types of membership.

3. Descriptive Results

3.1 World Wide

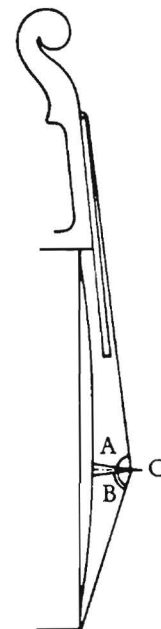
Information on the membership composition world wide is presented in Table 1 and Figure 1.

Fifteen countries have from 1 to 8 members in the AVS. England, Australia, Canada, and West Germany have 60% of the non-U.S.A. members.

Of the seven members from Canada, five come from the province of Ontario and two from Alberta. The other eight provinces have no members in the AVS.

3.2 U.S.A.

Information on the membership composition in the U.S.A. is presented in Table 2 and Figure 2.





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The number of members from each state varies greatly from a minimum of zero to a maximum of 129. However, fifty per cent of the U.S.A. membership comes from the six states of California, New York, Illinois, Pennsylvania, Texas, and Massachusetts, while the four states of Rhode Island, North Dakota, Delaware, and Mississippi have no members.

The U.S.A. was divided into nine regions to facilitate presentation of membership participation in the geographic areas. Table 3 lists the nine geographical areas of the U.S.A.

4. Analysis

4.1 Introduction

Results of an analysis showed that population of a state does not necessarily reflect membership strength, although the strongest participation is from the most populous states, ie. California, New York, Texas, and Pennsylvania. In fact, these four states along with Illinois and Massachusetts, have 38% of the U.S.A.'s population but have 50% of the AVS membership.

Intuitively, one might expect the membership to have some relationship to the population of the state and reflect the population, ie. a higher population implies a higher membership since a larger population provides a larger pool of potential members. Furthermore, the state population rank might be similar to the state AVS membership rank. In addition, one might expect the proportion of the states' population to the total population to be similar to the proportion of the states' membership to the total membership.

Deviations from this may exist due to factors such as, the number of orchestras/ensembles and music schools, that a state supports.

4.2 Criteria for Measuring Participation

Two criteria are used to measure a states AVS participation, namely, the Percent Ratio and the Rank Difference. The Percent Ratio is the ratio of the membership percent to the population percent on a state basis. The Rank Difference is the difference between the population rank and the membership rank on a state basis. The higher the Ratio, the better the states'

participation in the AVS relative to population size and the higher the Rank difference, the better the states' participation in the AVS.

4.3 Highlights of Participation

Tables 4 and 5 present information according to population rank and according to the two criteria.

Areas with strong participation are Utah, D.C., Maine, Connecticut, Massachusetts, Arizona, California, Kentucky, and New York. These states have 27% of the population but 48% of the AVS membership. It is noteworthy that three of the five Officers of the AVS are from Utah, California, and New York and five of ten Executive Board Members of the AVS are from New York, California, Kentucky, and Massachusetts.

The participation rate of members in the AVS from the state of Utah is striking. Its rank in population is 35th and yet its rank in members is 7th. Regardless of the two criteria used to measure participation, Utah is outperforming all other areas of the U.S.A. relative to population. The presence of the president of the AVS, the Primrose International Viola Archive, and production of the Journal of the AVS at Brigham Young University at Provo, Utah has no doubt assisted in cultivating this strong presence.

Areas with weak participation are Alabama, Oklahoma, Louisiana, Virginia, Tennessee, and Georgia. These states have 12% of the population but only 4% of the AVS membership. None of these states have Officers or Executive Board Members.

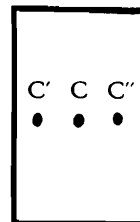
5. Summary and Conclusions

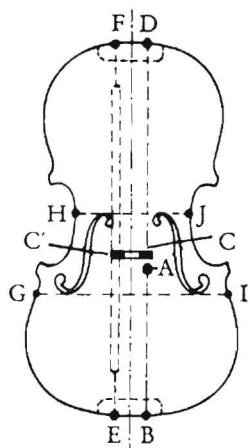
5.1 Introduction

This study has revealed some interesting information about the AVS membership that may not have previously been widely known. While there is healthy participation from certain areas of the U.S.A., participation is not dynamic across all states.

The study may allow the AVS Executive to modify current policy guidelines to enhance current operations.

Stegfuß





5.2 Recruitment

A variety of methods could be used to recruit members. The following are suggestions and are by no means exhaustive. In fact the AVS incorporates some of them presently.

- Membership brochure
- Personal invitations
- AVS Newsletter separate from the Journal
- Reduced fees for students
- Event notices posted and widely distributed
- Announcements in newspapers
- Presence at other conferences
- Sponsor activities with a broad appeal
- Distribute membership material to related professional and academic societies
- Non-members are encouraged to participate
- Career day speakers
- Faculty recruit students
- Potential use of existing mailing lists (eg. Royal Conservatory of Music exam lists; Registered Music Teachers lists)

5.3 Membership Directory

An expanded directory could be published each year separately from the Journal with expanded standardized information on members along with advertising from the field. Name order, address format, state abbreviations, would be standardized.

The information might include

- Name, Address, Telephone
- Major Musical Activities
 - Teaching
 - Orchestra/Ensemble
 - Student
 - Maker
 - Retired
 - Other
- Major Employment/Employer
 - Academic
 - Orchestra/Ensemble
 - Student
 - Other

The format of the membership listing might include

- Alphabetical Listing
- Geographical Listing
 - U.S. Members by State and City

- Canadian Members by Province
- Other Members by Country
- Advertisers by Category
 - Publishers
 - Education/Training
 - Suppliers
 - Makers/Repairers
 - Other
- Alphabetical Listing of Advertisers

For example, the Spring 1990 issue of the Journal of the American Viola Society, Vol. 6 No. 1, listed 22 advertisers. Advertisers were placed in categories, although advertisers who could be in more than one category, were arbitrarily placed in one only, for this exercise. There were six in publications, three in supplies/accessories, six makers/repairers, five in schools/education, and two in others. By having these advertisers as part of a separate membership directory, the AVS and their supporters might enjoy a higher profile.

An additional option might be a listing of schools by state and city, offering studies in viola along with a contact person. The directory could be sold in hard copy to others and/or put on a machine-readable disk and sold to members for non-commercial purposes only.

5.4 Other

It might be of interest for the AVS to display selected material from their archives at the biannual Congress in North America and is it appropriate at this time to consider an expansion of the AVS mandate and provide services to the membership with appropriate charges? One such service might be a souvenir display with T-shirts, etc. at the biannual Congress.

Margin Graphic from
*Grundlagen der Geige und des
Geigenbaues* by André Roussel,
Verlag Das Musikinstrument,
Frankfurt am Main.

*Making a Simple Violin and
Viola* by Ronald Roberts. David
& Charles Newton Abbot
London, North Pomfret (Vt)
Vancouver.

Table 1

AVS World Wide Membership

	Frequency	Percent	Cumulative Percent
England	8	16.7	16.7
Australia	7	14.6	31.3
Canada	7	14.6	45.8
West Germany	7	14.6	60.4
France	4	8.3	68.8
Spain	3	6.3	75.0
Austria	2	4.2	79.2
New Zealand	2	4.2	83.3
Singapore	2	4.2	87.5
Brazil	1	2.1	89.6
Japan	1	2.1	91.7
Korea	1	2.1	93.8
Norway	1	2.1	95.8
Switzerland	1	2.1	97.9
Taiwan	1	2.1	100.0
Sub-total	48	100.0	
U.S.A.	664		
Total	712		

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Table 2

AVS Membership by State

	Frequency	Percent	Cumulative Percent	Rank
CA California	129	19.4	19.4	1.0
NY New York	75	11.3	30.7	2.0
IL Illinois	34	5.1	35.8	4.0
PA Pennsylvania	34	5.1	41.0	4.0
TX Texas	34	5.1	46.1	4.0
MA Massachusetts	28	4.2	50.3	6.0
UT Utah	25	3.8	54.1	7.0
MI Michigan	21	3.2	57.2	8.0
CT Connecticut	18	2.7	59.9	9.5
OH Ohio	18	2.7	62.7	9.5
AZ Arizona	16	2.4	65.1	12.0
FL Florida	16	2.4	67.5	12.0
KY Kentucky	16	2.4	69.9	12.0
MD Maryland	14	2.1	72.0	15.0
MN Minnesota	14	2.1	74.1	15.0
WI Wisconsin	14	2.1	76.2	15.0
MO Missouri	13	2.0	78.2	17.5
NJ New Jersey	13	2.0	80.1	17.5
CO Colorado	12	1.8	81.9	19.5
IN Indiana	12	1.8	83.7	19.5
NC North Carolina	10	1.5	85.2	21.5
WA Washington	10	1.5	86.7	21.5
OR Oregon	9	1.4	88.1	23.0
GA Georgia	8	1.2	89.3	24.0
ME Maine	7	1.1	90.4	25.0
DC District of Columbia	6	0.9	91.3	27.0
TN Tennessee	6	0.9	92.2	27.0
VA Virginia	6	0.9	93.1	27.0
IA Iowa	5	0.8	93.8	29.5
NM New Mexico	5	0.8	94.6	29.5
LA Louisiana	4	0.6	95.2	31.5
SC South Carolina	4	0.6	95.8	31.5
AR Arkansas	3	0.5	96.2	34.5
HI Hawaii	3	0.5	96.7	34.5
KS Kansas	3	0.5	97.1	34.5
NV Nevada	3	0.5	97.6	34.5
AK Alaska	2	0.3	97.9	39.0
NH New Hampshire	2	0.3	98.2	39.0
OK Oklahoma	2	0.3	98.5	39.0
WV West Virginia	2	0.3	98.8	39.0
WY Wyoming	2	0.3	99.1	39.0
AL Alabama	1	0.2	99.2	44.5
ID Idaho	1	0.2	99.4	44.5
MT Montana	1	0.2	99.5	44.5
NE Nebraska	1	0.2	99.7	44.5
SD South Dakota	1	0.2	99.8	44.5
VT Vermont	1	0.2	100.0	44.5
DL Delaware	0	0.0	100.0	49.5
MS Mississippi	0	0.0	100.0	49.5
ND North Dakota	0	0.0	100.0	49.5
RD Rhode Island	0	0.0	100.0	49.5
Total	664	100.0		

Table 4

AVS Membership and Population
Characteristics of Geographic Areas
Ordered by Population Rank

	Member				Pop (,000)	(c) Percent	Cumulative Percent	(d) Pop Rank	(d)-(b) Rank Difference	(a)/(c) Percent Ratio
	(a)		(b)							
	Frequency	Percent	Cumulative Percent	Rank						
CA California	129	19.4	19.4	1.0	27,255	11.3	11.3	1	0.0	1.73
NY New York	75	11.3	30.7	2.0	17,798	7.3	18.6	2	0.0	1.54
TX Texas	34	5.1	35.8	4.0	16,825	6.9	25.5	3	-1.0	0.74
PA Pennsylvania	34	5.1	41.0	4.0	11,903	4.9	30.5	4	0.0	1.04
FL Florida	16	2.4	43.4	12.0	11,803	4.9	35.3	5	-7.0	0.49
IL Illinois	34	5.1	48.5	4.0	11,569	4.8	40.1	6	2.0	1.07
OH Ohio	18	2.7	51.2	9.5	10,762	4.4	44.6	7	-2.5	0.61
MI Michigan	21	3.2	54.4	8.0	9,180	3.8	48.3	8	0.0	0.83
NJ New Jersey	13	2.0	56.3	17.5	7,650	3.2	51.5	9	-8.5	0.62
NC North Carolina	10	1.5	57.8	21.5	6,366	2.6	54.1	10	-11.5	0.57
GA Georgia	8	1.2	59.0	24.0	6,161	2.5	56.7	11	-13.0	0.47
MA Massachusetts	28	4.2	63.3	6.0	5,846	2.4	59.1	12	6.0	1.75
VA Virginia	6	0.9	64.2	27.0	5,826	2.4	61.5	13	-14.0	0.38
IN Indiana	12	1.8	66.0	19.5	5,510	2.3	63.8	14	-5.5	0.79
MO Missouri	13	2.0	67.9	17.5	5,081	2.1	65.9	15	-2.5	0.93
TN Tennessee	6	0.9	68.8	27.0	4,822	2.0	67.9	16	-11.0	0.45
WI Wisconsin	14	2.1	70.9	15.0	4,792	2.0	69.8	17	2.0	1.07
LA Louisiana	4	0.6	71.5	31.5	4,513	1.9	71.7	18	-13.5	0.32
MD Maryland	14	2.1	73.6	15.0	4,493	1.9	73.6	19	4.0	1.14
WA Washington	10	1.5	75.2	21.5	4,487	1.9	75.4	20	-1.5	0.81
MN Minnesota	14	2.1	77.3	15.0	4,226	1.7	77.1	21	6.0	1.21
AL Alabama	1	0.2	77.4	44.5	4,066	1.7	78.8	22	-22.5	0.09
KY Kentucky	16	2.4	79.8	12.0	3,732	1.5	80.4	23	11.0	1.56
SC South Carolina	4	0.6	80.4	31.5	3,397	1.4	81.8	24	-7.5	0.43
AZ Arizona	16	2.4	82.8	12.0	3,372	1.4	83.2	25	13.0	1.73
OK Oklahoma	2	0.3	83.1	39.0	3,309	1.4	84.5	26	-13.0	0.22
CO Colorado	12	1.8	84.9	19.5	3,284	1.4	85.9	27	7.5	1.33
CT Connecticut	18	2.7	87.7	9.5	3,199	1.3	87.2	28	18.5	2.05
IA Iowa	5	0.8	88.4	29.5	2,841	1.2	88.4	29	-0.5	0.64
OR Oregon	9	1.4	89.8	23.0	2,705	1.1	89.5	30	7.0	1.21
MS Mississippi	0	0.0	89.8	49.5	2,633	1.1	90.6	31	-18.5	0.00
KS Kansas	3	0.5	90.2	34.5	2,466	1.0	91.6	32	-2.5	0.44
AR Arkansas	3	0.5	90.7	34.5	2,379	1.0	92.6	33	-1.5	0.46
WV West Virginia	2	0.3	91.0	39.0	1,912	0.8	93.4	34	-5.0	0.38
UT Utah	25	3.8	94.7	7.0	1,675	0.7	94.1	35	28.0	5.44
NE Nebraska	1	0.2	94.9	44.5	1,597	0.7	94.7	36	-8.5	0.23
NM New Mexico	5	0.8	95.6	29.5	1,488	0.6	95.3	37	7.5	1.23
ME Maine	7	1.1	96.7	25.0	1,177	0.5	95.8	38	13.0	2.17
HI Hawaii	3	0.5	97.1	34.5	1,068	0.4	96.3	39	4.5	1.02
NH New Hampshire	2	0.3	97.4	39.0	1,038	0.4	96.7	40	1.0	0.70
ID Idaho	1	0.2	97.6	44.5	1,002	0.4	97.1	41	-3.5	0.36
RD Rhode Island	0	0.0	97.6	49.5	979	0.4	97.5	42	-7.5	0.00
NV Nevada	3	0.5	98.0	34.5	974	0.4	97.9	43	8.5	1.12
MT Montana	1	0.2	98.2	44.5	817	0.3	98.2	44	-0.5	0.45
SD South Dakota	1	0.2	98.3	44.5	709	0.3	98.5	45	0.5	0.51
ND North Dakota	0	0.0	98.3	49.5	677	0.3	98.8	46	-3.5	0.00
DL Delaware	0	0.0	98.3	49.5	638	0.3	99.1	47	-2.5	0.00
DC District of Columbia	6	0.9	99.2	27.0	629	0.3	99.3	48	21.0	3.48
VT Vermont	1	0.2	99.4	44.5	544	0.2	99.6	49	4.5	0.67
AK Alaska	2	0.3	99.7	39.0	540	0.2	99.8	50	11.0	1.35
WY Wyoming	2	0.3	100.0	39.0	506	0.2	100.0	51	12.0	1.44
	664	100.0			242,221	100.0				

Note: Population of the United States by Geographic Area 1987
Health and Safety Education Division of Metropolitan Life Insurance Company
from reports of the Census and National Centre for Health Statistics

Table 5

AVS Membership and Population
Characteristics of Geographic Areas
Ordered by Percent Ratio and Rank Difference

=====										
Member										
	(a)		(b)			(c)		(d)	(d)-(b)	(a)/(c)
	Frequency	Percent	Cumulative Percent	Rank	Pop (,000)	Percent	Cumulative Percent	Pop Rank	Rank Difference	Percent Ratio
UT Utah	25	3.8	3.8	7.0	1,675	0.7	0.7	35	28.0	5.44
DC District of Columbia	6	0.9	4.7	27.0	629	0.3	1.0	48	21.0	3.48
ME Maine	7	1.1	5.7	25.0	1,177	0.5	1.4	38	13.0	2.17
CT Connecticut	18	2.7	8.4	9.5	3,199	1.3	2.8	28	18.5	2.05
MA Massachusetts	28	4.2	12.7	6.0	5,846	2.4	5.2	12	6.0	1.75
AZ Arizona	16	2.4	15.1	12.0	3,372	1.4	6.6	25	13.0	1.73
CA California	129	19.4	34.5	1.0	27,255	11.3	17.8	1	0.0	1.73
KY Kentucky	16	2.4	36.9	12.0	3,732	1.5	19.4	23	11.0	1.56
NY New York	75	11.3	48.2	2.0	17,798	7.3	26.7	2	0.0	1.54
WY Wyoming	2	0.3	48.5	39.0	506	0.2	26.9	51	12.0	1.44
AK Alaska	2	0.3	48.8	39.0	540	0.2	27.1	50	11.0	1.35
CO Colorado	12	1.8	50.6	19.5	3,284	1.4	28.5	27	7.5	1.33
NM New Mexico	5	0.8	51.4	29.5	1,488	0.6	29.1	37	7.5	1.23
OR Oregon	9	1.4	52.7	23.0	2,705	1.1	30.2	30	7.0	1.21
MN Minnesota	14	2.1	54.8	15.0	4,226	1.7	32.0	21	6.0	1.21
MD Maryland	14	2.1	56.9	15.0	4,493	1.9	33.8	19	4.0	1.14
NV Nevada	3	0.5	57.4	34.5	974	0.4	34.2	43	8.5	1.12
IL Illinois	34	5.1	62.5	4.0	11,569	4.8	39.0	6	2.0	1.07
WI Wisconsin	14	2.1	64.6	15.0	4,792	2.0	41.0	17	2.0	1.07
PA Pennsylvania	34	5.1	69.7	4.0	11,903	4.9	45.9	4	0.0	1.04
HI Hawaii	3	0.5	70.2	34.5	1,068	0.4	46.3	39	4.5	1.02
MO Missouri	13	2.0	72.1	17.5	5,081	2.1	48.4	15	-2.5	0.93
MI Michigan	21	3.2	75.3	8.0	9,180	3.8	52.2	8	0.0	0.83
WA Washington	10	1.5	76.8	21.5	4,487	1.9	54.1	20	-1.5	0.81
IN Indiana	12	1.8	78.6	19.5	5,510	2.3	56.3	14	-5.5	0.79
TX Texas	34	5.1	83.7	4.0	16,825	6.9	63.3	3	-1.0	0.74
NH New Hampshire	2	0.3	84.0	39.0	1,038	0.4	63.7	40	1.0	0.70
VT Vermont	1	0.2	84.2	44.5	544	0.2	63.9	49	4.5	0.67
IA Iowa	5	0.8	84.9	29.5	2,841	1.2	65.1	29	-0.5	0.64
NJ New Jersey	13	2.0	86.9	17.5	7,650	3.2	68.3	9	-8.5	0.62
OH Ohio	18	2.7	89.6	9.5	10,762	4.4	72.7	7	-2.5	0.61
NC North Carolina	10	1.5	91.1	21.5	6,366	2.6	75.4	10	-11.5	0.57
SD South Dakota	1	0.2	91.3	44.5	709	0.3	75.6	45	0.5	0.51
FL Florida	16	2.4	93.7	12.0	11,803	4.9	80.5	5	-7.0	0.49
GA Georgia	8	1.2	94.9	24.0	6,161	2.5	83.1	11	-13.0	0.47
AR Arkansas	3	0.5	95.3	34.5	2,379	1.0	84.0	33	-1.5	0.46
TN Tennessee	6	0.9	96.2	27.0	4,822	2.0	86.0	16	-11.0	0.45
MT Montana	1	0.2	96.4	44.5	817	0.3	86.4	44	-0.5	0.45
KS Kansas	3	0.5	96.8	34.5	2,466	1.0	87.4	32	-2.5	0.44
SC South Carolina	4	0.6	97.4	31.5	3,397	1.4	88.8	24	-7.5	0.43
WV West Virginia	2	0.3	97.7	39.0	1,912	0.8	89.6	34	-5.0	0.38
VA Virginia	6	0.9	98.6	27.0	5,826	2.4	92.0	13	-14.0	0.38
ID Idaho	1	0.2	98.8	44.5	1,002	0.4	92.4	41	-3.5	0.36
LA Louisiana	4	0.6	99.4	31.5	4,513	1.9	94.3	18	-13.5	0.32
NE Nebraska	1	0.2	99.5	44.5	1,597	0.7	94.9	36	-8.5	0.23
OK Oklahoma	2	0.3	99.8	39.0	3,309	1.4	96.3	26	-13.0	0.22
AL Alabama	1	0.2	100.0	44.5	4,066	1.7	98.0	22	-22.5	0.09
DL Delaware	0	0.0	100.0	49.5	638	0.3	98.2	47	-2.5	0.00
ND North Dakota	0	0.0	100.0	49.5	677	0.3	98.5	46	-3.5	0.00
RI Rhode Island	0	0.0	100.0	49.5	979	0.4	98.9	42	-7.5	0.00
MS Mississippi	0	0.0	100.0	49.5	2,633	1.1	100.0	31	-18.5	0.00

	664	100.0			242,221	100.0				

Note: Population of the United States by Geographic Area 1987

Health and Safety Education Division of Metropolitan Life Insurance Company
from reports of the Census and National Centre for Health Statistics

Figure 1

American Viola Society World Wide 1989 Membership

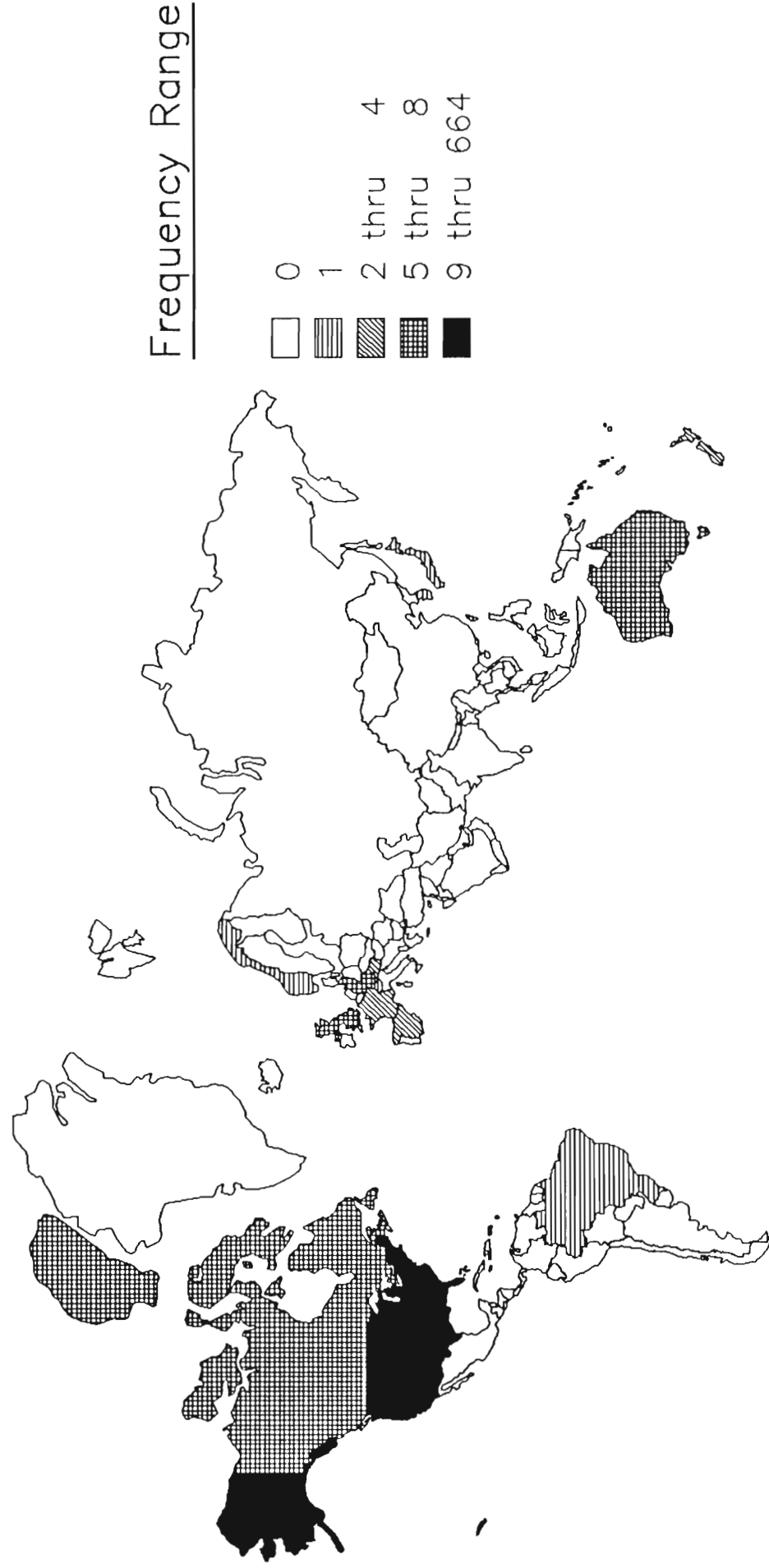
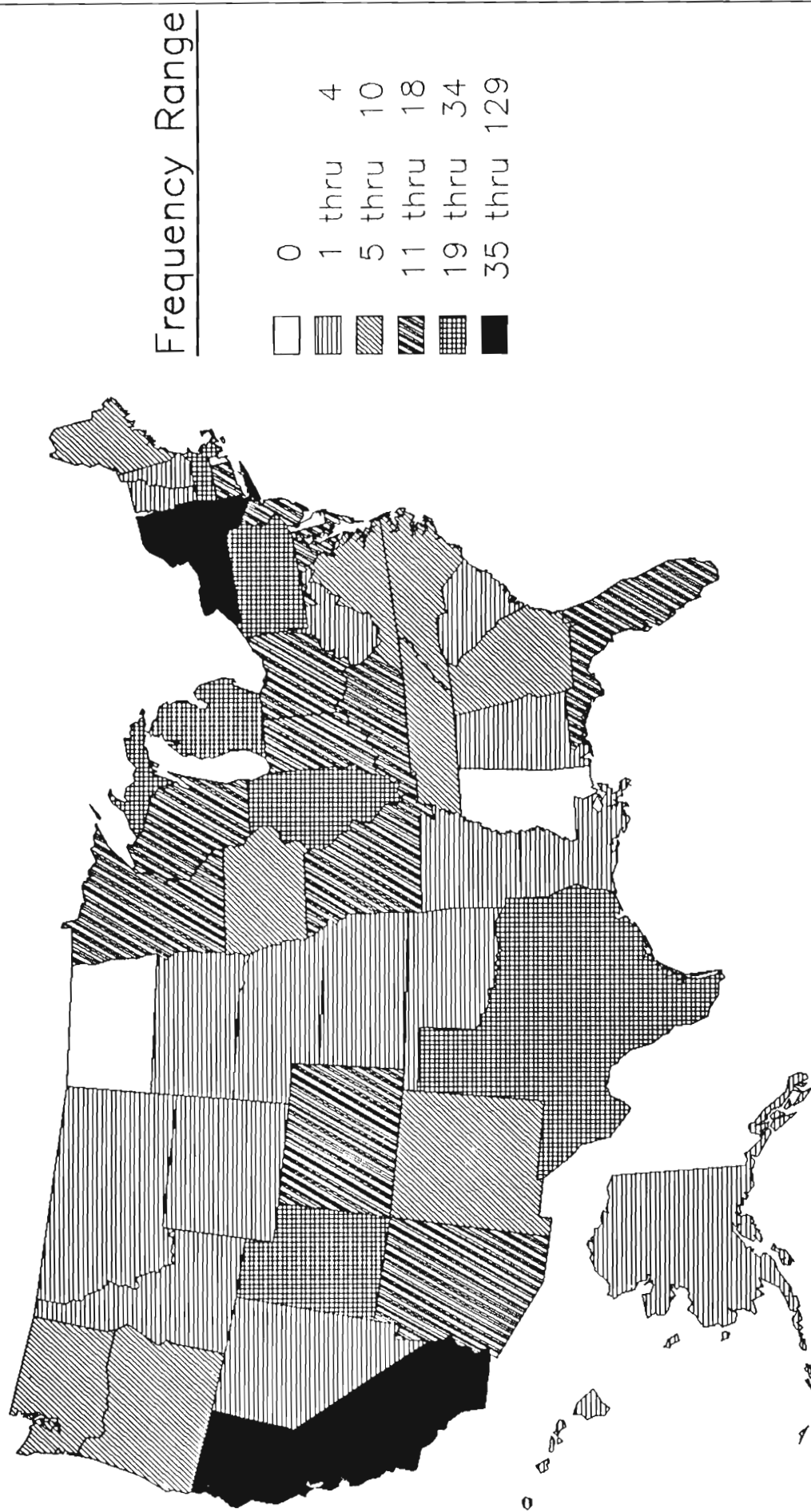


Figure 2

American Viola Society U.S.A. 1989 Membership





MEMBERSHIP ENROLLMENT FORM

The AVS is an association for the promotion of viola performance and research.

Our personal and financial support is appreciated. As a member, you receive the three annual issues of JAVS, the Society's Journal, and The Viola, as it is published by the International Viola Society. You will also receive the satisfaction of knowing that you are a member of a collegial group which is contributing to the furtherance of our instrument and its literature.

Please enroll me/my group as a member of AVS for one year. Begin my subscription to JAVS and *The Viola*.

My check for one year's dues, made payable to the American Viola Society, is enclosed as indicated below:

- Renewal Membership ☐ \$25
- New Membership ☐ \$25
- Student Membership ☐ \$15
- International Membership ☐ \$30

☐ I wish to contribute to The Primrose Memorial Scholarship Fund in the amount of \$_____.

☐ I wish to make an additional tax-deductible contribution to the AVS Endowment in the amount of \$_____.
TOTAL _____

Please indicate appropriate membership category below.

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THE LILLE CONGRESS, 1990

by

David Day



David Dalton, Marie-Thérèse Chailley, and Serge Collot at the Lille Viola Congress.

The XVIII International Viola Congress, held at Lille and Brussels, 31 May-3 June 1990, featured lectures and recitals devoted to the Franco-Belgian school of viola playing. The busy four-day schedule, organized by Bernard Gaudfroy, violist and professor at the Lille Conservatory, and cosponsored by the *Association Française des Amis de l'Alto* and the Lille Conservatory, offered many fresh insights into the music and pedagogical traditions of the great Franco-Belgian masters, such as Eugène Ysaÿe, Maurice Vieux, and Henri Vieuxtemps.

Most of the lectures given at the congress emphasized the Franco-Belgian theme. Frédéric Laine spoke on "The Viola in France during the 19th Century." Serge Collot, longtime professor of viola at the Paris Conservatoire, discussed "The Technical Heritage of the Franco-Belgian School" by reflecting specifically on the instruction of his own teacher, Maurice Vieux. Some of the characteristic elements of the bowing technique emphasized by Mr. Collot include the method of adjusting the wrist and fingers to minimize movement of the shoulder and arm, the aggressive style of playing chords, and insisting that large melodic skips be mastered with exact precision.

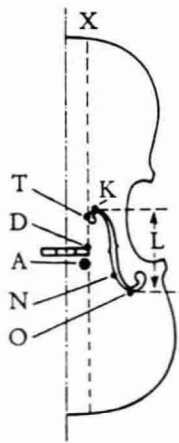
An extensive and scholarly discourse on the Franco-Belgian school was given by J.P. Müller, professor emeritus of the Free University of Brussels. Professor Müller recounted in detail much of the historical background and biography of major figures in the school.

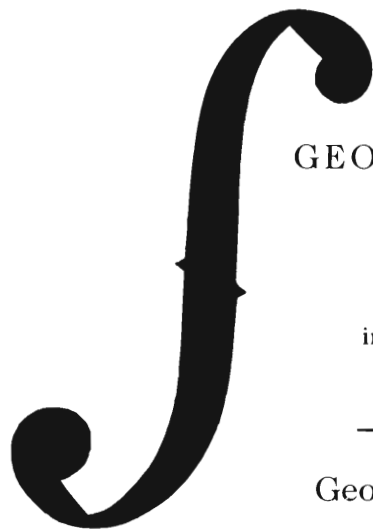
A more unusual presentation was made by Christiane Michon, a physical therapist. Her lecture, entitled "Role and Problems of the Body in Instrumental Gesture," was attended by numerous nonviolists and sparked considerable interest and discussion. The renown French luthier Etienne Vatelot made a presentation on "The Viola of Yesterday and Tomorrow" that included many slides of valuable violas from the past and examples of some of the finest workmanship of modern viola makers. Mr. Vatelot also amused the audience with anecdotes of countless visitors to his shop in Paris who claimed to have discovered yet another original Stradivari. One such was a lady who wished to know if a violin that once belonged to her grandfather was a genuine Strad. M. Vatelot said that she needn't take the instrument out of the case, because he could tell at a glance that it was not. The persistent owner went away, but returned to his shop the next day, insisting that the instrument must be an original because it bore a Stradivari label, and stuck it under M. Vatelot's nose. "Yes, my dear madam, it bears the name of Antonio Stradivari, but it also says 'Made in Prague.'" "I can't help it," she retorted. "Maybe he was on holiday there!"

The Performances

The performances of the congress also emphasized the music of French and Belgian composers. The artists to appear in recitals included Patrick Gallois (flute), Bernard Gaudfroy, Marie-Thérèse Chailley, Jerzy Kosmala, Pierre Henri Xuereb, Fabrice Pierre (harp), Jean Sulem, Garth Knox, Michel Michalakakos and the Trio à cordes de Paris with C. Grey (violin), M. Michalakakos, and J. Grout (violoncello).

The Brigham Young University Chamber Orchestra gave the opening evening concert that highlighted several works with viola soloists, including the Brandenburg Concerto no. 6 (Joël Belgique and Nancy Call), Hindemith's *Trauermusik* (Joël Belgique), Alan Shulman's Theme and Variations





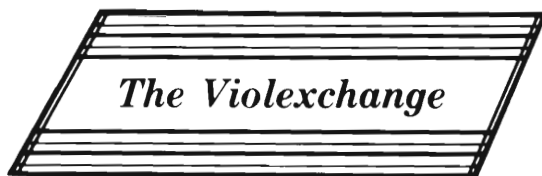
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(Clyn Barrus), and Merrill Bradshaw's Love and Death: *Four Elizabethan Lyrics* for soprano and viola solo (David and Donna Dalton).

The Saturday excursion to Brussels included performances of viola music from Belgian composers by selected students of Thérèse-Marie Gilissen and a solo recital by Madame Gilissen featuring the music of Vieuxtemps, Quinet, and Franck. The closing marathon concert "Alto Non-Stop" of the congress featured performances by violists Jean-Claude Dewaele, Jean-François Benatar, Théodore Coman, Laurent Verney, Jean Dupouy, Pierre Lenert, Jean-Baptiste Brunier, Emile Cantor and Bruno Pasquier. These violists demonstrated a very high standard of performance; among them were the principals of the Orchestre de Paris, the Orchestra National, and the Paris Opera.

An informative and innovative highlight in the busy conference schedule was the Sunday morning counter with contemporary composers. Participants, including Betsy Jolas, C. Henri Joubert, Serge Nigg, and Augert Lemeland, shared insights into their works for the viola that otherwise might never have been passed on to the artists who interpret their creations.

Some of the more informal moments of the congress that provided opportunity for collegial exchange and friendship included visits to the Pierre Hal Collection of Stringed Instruments in Lille and the Instrument Museum in Brussels. A special lecture on the origins of the viola was also given at the Brussels Museum. After the morning session of the congress in Brussels, all the participants were treated to a delicious reception hosted by the SABAM (*Société Belge des Auteurs Compositeurs et Editeurs*), with an exhibit of scores published by CeBeDem. Most of the evening concerts were also followed by light receptions where enthusiastic violists chatted away into the late hours of the night, only to be up bright and early the next morning to continue in their interests in the viola.

Abundant and very generous thanks is more than due to Bernard Gaudfroy and all those who assisted him in organizing and sponsoring the congress. Special thanks

must also be given to Jean-Pierre Desmet, SABAM, and the staff of the Instrument Museum in Brussels for a delightful day in Belgium. And finally, sincerest thanks to all those whose lectures and performances made this congress--the first in France--such a profitable experience.

David Day is the music librarian at Brigham Young University, where he helps supervise special collections, such as the Primrose International Viola Archive.■

THREE BY MARK

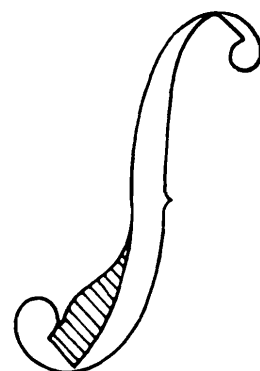
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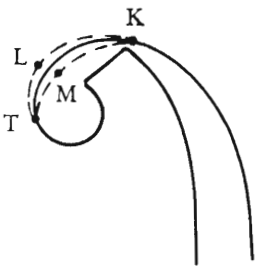
Mary James

I take pleasure in bringing to the attention of our Society's violists three unpublished works for viola by Markwood Holmes, my colleague for more than twenty years. Mark studied violin and composition at the Paris Conservatoire, and also with Darius Milhaud. He was a member of the Kansas City Philharmonic. String teachers may be familiar with his name and reputation as a string pedagogue (*Tune Town, Tricks and Treats, Above The First Position, and Romanze for Violin and Piano*, all published by Carl Fisher). I should add that he was awarded a special citation for distinguished service at the 1980 Miami Beach American String Teachers Convention. He was Dorothy Delay's teacher in Kansas, and she still happily acknowledges the fact that her great success would not have been possible without him.

The works to be considered are: "Three Songs on Chinese Love Poems" (1971) for Mezzo Soprano, Viola and Piano; "March Fantasy" (1972) for Viola and Piano; and "Rhapsody" for Solo Viola (1980).

The first performance of the Chinese Love Songs was in McCray Recital Hall on the campus of Pittsburg State University, Pittsburg, Kansas, in 1972. The texts were taken from English translations of the poems, edited by D. J. Klemer and published by Hannover House, Garden City, New York.



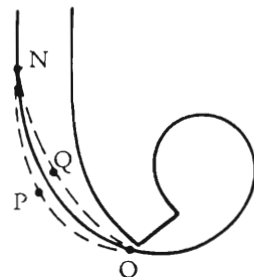


The first of the songs is "Incense and Moonlight" (Kan Ju Yu. . Ch'ing Dynasty); starting with a convincing but gently flowing piano motion with viola pizzicato and the vocal line depicting the text:

The next phrase is somewhat more complex utilizing cross rhythms between the parts:

8

mp
The bluish smoke curls slowly up from the
p. pp
gold-an in-corp-bowl - - - and scents the sweet wann

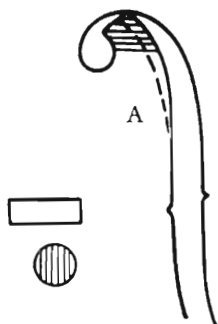


Harmonics and tremolo describe the autumn night:

30

This au-tumn night - - - our hearts are one - - -
tho' our paths are far a - - - part - - -

Number 2 "The Fisher-
man" (Li Po. . T'ang
Dynasty) begins with a
cadenza-like passage for the
viola followed by a vocal
line with light chromaticism:



Andantino tranquillo

mp *espr.*

mf

The earth has drunk the

snow and now the plum trees are

blos- som- ing once a more

f

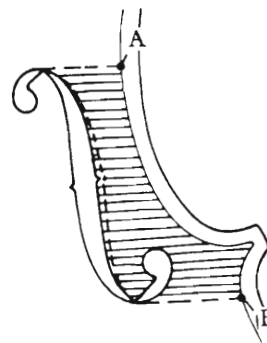
mp

you

The musical score is written for a viola and voice. It begins with a cadenza-like passage for the viola, marked *Andantino tranquillo* and *mp espr.*. The score includes lyrics in English and Chinese. The tempo and mood are indicated as *Andantino tranquillo*. The score is written in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Toward the end, double-stops in the viola are juxtaposed with the voice:

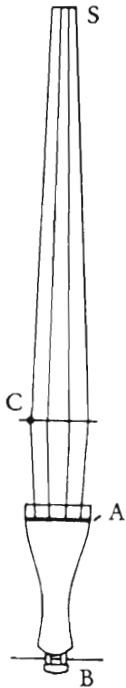
mp
His thoughts are at home with her - - - to whom he will re-
turn with food like a Swallow to its mate -



Number 3 "The Leaf on the Water" (Ouan-Tsi) is the longest and most complex of the three songs starting with contrasting piano and viola parts:

mp
The leaf on the water is like a swan - - - to its mate -

The voice enters when the viola takes over sustained lines while the piano part becomes more active:



Handwritten musical score for measures 20-31. The score includes vocal lines and piano accompaniment. The tempo is marked *meno mosso*. The lyrics are: "The wind - - - - - tears 2 leaf from the wil - low tree. - - - - -". The piano part features active, flowing lines in the right hand and more sustained lines in the left hand.

The viola and piano begin a more tranquil pattern:

Handwritten musical score for measures 32-36. The tempo is marked *Piu tranquillo*. The score shows a more tranquil pattern for the viola and piano, with sustained lines and a slower, more flowing accompaniment.

followed by a section starting at measure 37 where the vocal line is rhythmically active while the other voices remain more tranquil:

Handwritten musical score for measures 37-41. The tempo is marked *poco cresc*. The score shows a section where the vocal line is rhythmically active, while the other voices remain more tranquil. The lyrics are: "Time has grad-u-al-ly ef-faced a mam-o-ry - - - -".

The voice and viola lines become rather angular while the piano part is quite tranquil and remains so to the end:

68

But the wil low leaf - - - float-ed back - - - un-der the

Meno mosso $\text{♩} = 80$

70

tree - - - and it

March Fantasy

The March Fantasy, Tempo di Marcia, opens with a dramatic chord cluster in the piano and a forceful opening phrase on the viola followed by a contrasting dynamic, subito:

$\text{♩} = 60$

Tempo di marcia
 $\text{♩} = 60$ Molto moderato

f *sffz* *p*

Ped.

mf

accel

Ped. - - -

A lyrical section is introduced incorporating some of the rhythmic characteristics of the piece:

12

mf aspr

Tempo giusto ($\text{♩} = 60$)

mf

y.

pu f



Special effects appear, such as tremolo, left-hand pizzicato, and arpeggios in the viola against a lyrical chordal structure in the piano:



The middle section provides longer and more lyrical lines:



Measure 110 brings an emphatic part in the piano with a highly ornamented viola line:



Then the scoring is reversed:

(123)

mf aspr.

pp

mp

Sampna legato

Music derivative of the opening passage brings the work to a rousing conclusion:

(139)

mf

pp

mp

Fine

Rhapsody

The Rhapsody for Unaccompanied Viola, composed in 1980, has an imposing beginning:

f

mf

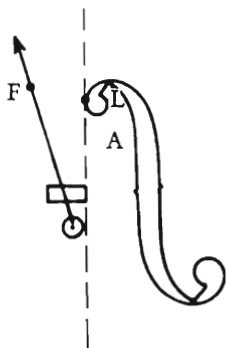
pp

Sampna legato

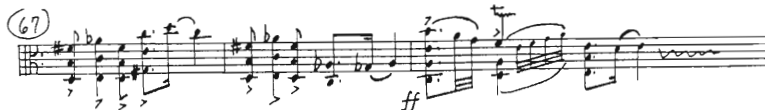
followed by more fluid writing:

Lyrical double stops with contrasting pizzicato are introduced:

Measure 50 begins a section somewhat derivative of the opening:



Strong chords appear:



The final section begins espressivo:



Angular double-stops are displayed:



The opening phrase is reintroduced in measure 170 which brings the work to a close.



I do hope that this article will create some interest in these fine works by Markwood Holmes and will ultimately lead to their publication. Inquiries should be made to the University Library, Music Division, Pittsburg State University, Kansas 66762.

Mary James studied with Phillip Burton, Lionel Tertis, and William Primrose. She received degrees from the San Francisco Conservatory and the Vienna Academy. She was a member of the San Francisco Symphony and the Los Angeles Philharmonic, and taught for over twenty years at Pittsburg State University in Kansas. Recently retired, she continues her affiliation with the Bennington, Vermont, College Chamber Music Conference, and teaches privately in California. ■

From the Presidency

Over the years I have very much enjoyed serving as president of a number of community and professional organizations and associations. But never before have I been as proud as I am in my new role as president of the American Viola Society.

It is indeed a rare pleasure to be taking over the reins of an organization that is not wrought with problems but instead looks optimistically to a bright future filled with unlimited potential.

The excellent state of our society comes as a direct result of the hard work and dedication of many talented people working together in harmony, and more specifically, under the guidance of our primary catalyst the past four years, David Dalton.

David, I know that I speak for many when I say, "I cannot thank you enough for what you have done for the violists of the world. Many of us talked of forming a Primrose Archive, or writing a book about his life, or producing films to keep his genius fresh in the minds of future generations. But you *did* it all!"

The question now is: "Where do we go from here?" As we look forward to the next four years we face the challenge of making a good thing even better.

At our recent meetings of the Executive Board in Jackson Hole, Wyoming (the minutes of which are reprinted in this publication), I shared with the leadership a number of my personal goals for the American Viola Society, one such goal being the development of a long range plan, a true blueprint for our future.

I am delighted to report that work has already begun on this project, and I am hoping for completion of the final draft by the end of this year. I am also

deeply committed to the development of state and local chapters. I strongly believe that violists (and the VIOLA) would truly benefit from an expansion of local and regional "camaraderie," and the facilitation of access to our organization's numerous resources and assets. To this end, Tom Tatton has enthusiastically agreed to serve as my special assistant for chapter development.

We all know the effectiveness of a conductor *without* an orchestra? I am so fortunate to be surrounded by such distinguished and knowledgeable people serving as officers and board members. Working in ensemble, the next four years could very well be the most productive yet.

I promise commitment and dedication, and I assure all that I will do everything possible to constantly encourage the unleashing of our vast potential as we enter the last decade of this millenium.

Alan

Alan de Veritch,
AVS President



AMERICAN VIOLA SOCIETY Minutes

Annual Meeting of the Executive Board

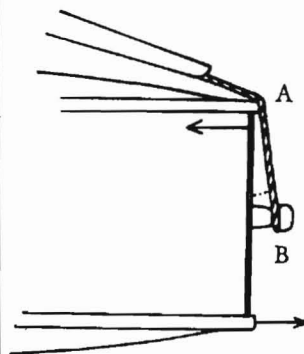
18 June 1990

Jackson Hole, Wyoming

In attendance: David Dalton, Joseph de Pasquale (afternoon session), Alan de Veritch, Rosemary Glyde, Donald McInnes, Robert Oppelt, Maurice Riley, Thomas Tatton, and Ann Woodward

Absent: Milton Katims, Louis Kievman, Harold Klatz, Joseph de Pasquale, Dwight Pounds, Marcus Thompson, Francis Tursi, and Karen Tuttle

Guests: In-coming board members William Magers, Emanuel Vardi, and In-coming Secretary Pamela Goldsmith



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I. The meeting was called to order by President David Dalton at 8:30 A.M.

II. President's Report

A. Greetings from the European Congress and particularly from Günter Ojstersek, President of the International Viola Society, and Franz Zeyringer

B. State of the Society

1. JAVS

- a) only one issue has paid for itself through ads
- b) aim for a more secure financial footing

2. expand membership (a goal of 1000 paid memberships)

- a) fliers have been sent to 5,000 people

3. Primrose Scholarship

Competition must be on a more firm footing

- a) tried to raise funds (in conjunction with J. Silverstein) for an international competition in Provo with no success

4. improve participation in Congresses (average 200-300)

5. revised by-laws resulted in better election of officers

- a) a number of high profile people were willing to be placed on the ballot

6. PIVA

- a) has 4,000-5,000 pieces of music
- b) inquiries are received from all over the world
- c) Schirmer interested in printing more Primrose editions
- d) new recordings to be released of Primrose from 1936, et al

7. solicitations for contributions and bequests

8. need regional events in intermediary years between congresses

Moved and seconded to accept the minutes of the Executive Board Meeting, 20-25 June 1989 as presented. Motion carried.

III. Treasurer's Report

A. Overview of general fund

- 1. June 87: \$6,700
- 2. June 88: \$7,400
- 3. June 89: \$15,000

B. Endowment increased to \$6,300

- 1. Glyde suggests withdrawal of an additional \$2 from each membership to be added to this endowment

C. Discussion: if we exceed \$25,000, we lose non-profit status

D. Glyde's time has doubled because of increased membership

- 1. sends 60 personal letters per year
- 2. hired computer help of limited expertise
- 3. CPA used once a year in advisory capacity

Oppelt: suggests audit

de Veritch: a review is better and costs less

E. General discussion about payment of dues. It was agreed that some lack of communication has existed and that the system must be improved

Dues notices and membership cards are recommended

Discussion of bulk mailing permits

F. Professional Fund raiser needed at flat fee

G. Discussion of raising fees for mailing label rentals

Moved and seconded to set fees for mailing labels at double their cost to us until further research gives information about comparable fees by other organizations. Motion carried.

IV. President-Elect's Statement

A. hopes to bring his business expertise to AVS: to develop a long range plan to include establishment of an organized committee structure and a basic budget as pre-requisites for Society expansion.

- 1. Glyde suggests looking for new treasurer because of complexities and increase of workload
- 2. Dalton states membership must be broken off from Treasurer's responsibilities
- 3. de Veritch states networking needed as a component



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Pamela Goldsmith
AVS Secretary
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4. Riley states in future, an executive secretary of professional status is desirable

V. Discussion of William Primrose's final resting place

Moved and seconded that AVS provide an identifying plaque at a cost of up to \$150 marking the final resting place of William Primrose at St. Marks Episcopal Church in Salt Lake City. Motion carried.

VI. International Viola Society

- A. perusal of the financial statement sent to us from IVS
- B. at present, all German speaking countries are grouped together
- C. Great Britain has been essentially inactive in the IVS; the merged European Community may make it possible to incorporate this group more fully in the IVS
- D. production of the Yearbook ("Jahrbuch") is the responsibility of IVS
- E. we contribute \$5 regular membership and \$2.50 student membership every other year as international dues
- F. Woodward suggests we send a representative to the IVS Board meetings since we are the largest group and make important financial contributions
- G. Riley suggests we need a Board Member and even an officer in the IVS
- H. de Veritch suggests IVS should include on its Board, President of each Chapter

Moved and seconded to send Dalton as a representative to explore international representation on the Board of the IVS. Motion carried

VII. AVS Journal

- A. General discussion of ads
 - 1. McInnes suggests we approach ASOL to publish viola openings in orchestras;
 - 2. Woodward suggests also nonpaid informational listings

3. College Music Society might announce teaching positions in JAVS

B. Reporter in each large city: "Our Violist in Philadelphia"

C. Do we need one person in charge of ads?

D. Need an Editorial Board, refereeing of articles for academic judgement

E. Need a publications committee

F. Riley suggests we need to get a representative from public school music teachers; Dalton states this should be included in considerations for nominations for the board in two years

G. Dues will be connected with the Journal on the trimester system

H. Discussion of an honorarium to the Editor, put off into long-term budget discussions

Adjourned for lunch

Reconvene at 1:00 PM

VIII. Publications discussion

A. Dalton states we are looking for competitive prices on our publications, presently produced at BYU

B. the Journal costs approximately \$1.35-1.50 per copy to produce

C. general agreement to stay with BYU

D. Goldsmith suggests an article in *Strings Magazine* about AVS, Dalton agrees to provide same

IX. Election of Officers discussed

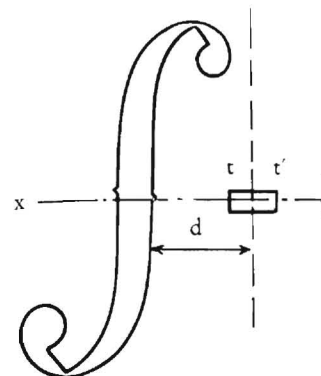
A. some members criticized the ballot because they were required to put their name on the back (for renewal of membership) thus lacking anonymity

B. Dalton stated approximately 175 members voted, a good return

X. Congresses

A. International Congress in Lille, France, 1990

- 1. Dalton reports a very high standard of performance





THE VIOLA



AT

BRIGHAM YOUNG UNIVERSITY



CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota Orchestra. He has been heard frequently as a soloist and recording artist, and is now director of orchestras at BYU.

DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.

The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the BYU Library. BYU graduates find themselves in professional orchestras and as teachers at institutes of higher learning. B.M., B.A., and M.M. degrees in performance-pedagogy are offered to viola students at BYU.

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--Edward B. Fiske
The New York Times

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(714) 548-1287

Violinmakers

B. Congress at Ithaca College, June 1991

1. McInnes states the Board must establish clearer guidelines about the relationship between the organizing committee and the host institution. Reported that Redlands had very strong opinions about programming and other details which were imposed upon the committee.
2. de Veritch recommends a list of job descriptions which would be policy guidelines for future congresses.
3. de Veritch requests a procedural report from the Redlands Congress; it is in the hands of Dwight Pounds
4. There is a *letter of agreement* drawn up between AVS and the host institution, not a *contract*

Moved and seconded that McInnes prepare suggested and recommended guidelines with reference to job descriptions regarding the Viola Congress organizing committee and the host institution. Motion carried.

5. Glyde appointed chair of the organizing committee for the Ithaca Congress
6. Vardi volunteers to serve
7. AVS has assured Ithaca of 200 participants at \$75-100 registration and has guaranteed them \$1000.
8. AVS must finance Primrose Scholarship Competition

XI. Primrose Scholarship Competition

- A. must be financed by AVS
- B. Vardi appointed chair
- C. general discussion
 1. prize money must be enough to attract the best participants and to add prestige to the competition
 2. possibility to offer a 4-year scholarship to a fine music school, financed by the institution
 3. deadline for tapes decided as March 1
 4. videotapes suggested as the best medium to project the student's ability

5. repertoire to remain the same as previous years

Moved and seconded to go forward with the Primrose Scholarship Competition in 1991 with a first prize of \$1500 and a second prize of \$1000. Monies to come from existing Primrose funds with the balance to come from general operating funds. The age level "those who have not reached their 28th birthday by June 12, 1991". Motion carried.

XII. Primrose Archives

- A. Dalton reports that there are 4,000-5,000 pieces of music
- B. a room in the projected new library wing at BYU will be set aside for memorabilia, pictures, etc.
- C. music librarian receives numerous requests for information and copies of music
- D. almost all of the Zeyringer papers have been received
- E. bequests have left music, etc. to PIVA
- F. copies of music for foreign countries will be made without cost to the borrower. IVS to absorb some of these costs
- G. Riley states that *The History of the Viola*, second edition, is due Sept. 1990

Maurice Riley is presented with a card signed by all present to honor him as past president of AVS.

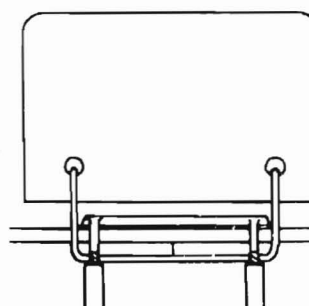
Adjourned at 4 PM

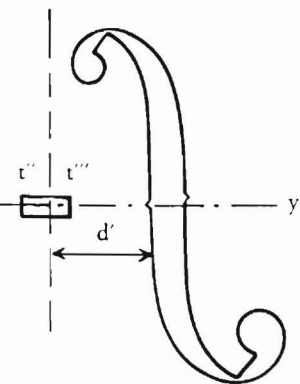
MINUTES OF 18 JUNE 90 EVENING MEETING

Meeting called to order at 8:30 P.M.

Present: Dalton, de Veritch, Glyde, Goldsmith

- I. Discussion of new ways to handle membership
 - A. Membership list is published in the third (last) journal of the year
 - B. Financial statement is published in the second journal of the year
 - C. As of Dec. 89, all members and new members as of the first trimester received the last edition of the year





1. Members not paid dues by April 30 sent a final notice
- D. Goldsmith to handle membership, with interim help from Glyde until Sept. 90

1. a P.O. Box and bank account to be opened in Los Angeles

II. Duties divided as follows

- A. Glyde
 1. collate outstanding checks
 2. make a list of non-paying members, send labels to Dalton
 3. send signature cards to de Veritch
- B. Dalton
 1. send final dues notices with business reply envelope
 2. estimate on printing membership cards
 3. forward dues to Goldsmith
 4. correct letterhead form
- C. Goldsmith
 1. form of new members letter
 2. open P.O. Box
 3. deposit dues
 4. develop system for handling dues
 5. develop system for organizing membership information
- D. de Veritch
 1. work on letterhead
 2. convert bank accounts to include signature
 3. L.A. account to include signatures of de Veritch and Goldsmith

Adjourned at 9:50 PM

AMERICAN VIOLA SOCIETY MINUTES ANNUAL MEETING OF THE EXECUTIVE BOARD 19 June 1990

The meeting was called to order by David Dalton at 8:00 A.M.

I. Series of acknowledgements

- A. Glyde acknowledges Dalton and de Veritch for great service and pleasant working arrangements

- B. Dalton acknowledges Riley and states he will always be welcome with us

- C. Dalton acknowledges Oppelt for service and devotion

- D. Dalton turns meeting over to incoming President de Veritch

Moved and seconded to place Maurice Riley as an honorary member of the AVS. Motion carried.

- E. de Veritch appoints Riley as special advisor to the President, the first duty to investigate ways to improve the Primrose Scholarship Competition

II. de Veritch discusses goals for next four years

A. Development of Chapter Structure

1. Regional (state and local) will be more personal and beneficial to individual members
2. Four Regional Chairs whose responsibility will be liaison between Executive Board and local chapters

B. Budget

1. Fiscal year 1991 must be planned
2. Glyde appointed Chair of Budget and Finance Committee

C. JAVS

Moved and seconded to re-appoint Dalton Editor of JAVS for a two year term commencing July 1, 1990 and to begin a yearly stipend of \$1500. Motion carried.

D. Congress at Ithaca College, June 1991

1. Possibility of raising contributions to host institution
2. Additional fees for orchestra (Air Force Orchestra has committed only strings)
3. Discussion of fees for performers: Presently only travel, room and board are paid
 - a) general agreement not to pay fees to performing violists
4. Glyde Chair of Committee, with Harold Coletta, and Phillip

Clark, Host Chairman, and Vardi volunteering assistance

E. Primrose Scholarship Competition

1. Discussions about upgrading prizes, increased advertising, possibility of corporate sponsorship, prizes of materials (books, strings, etc.)
2. Videotapes decided upon as the medium to best reflect the aptitude of applicants in the first round
3. Discussion about the possibility of the final round being a performance of the Bartók Concerto *with orchestra*
4. Vardi appointed Chair of Primrose Scholarship Competition; Oppelt, McInnes members, with help from Dalton

McInnes moves: if the jury hears a minimum of 8 viable candidates, there be a semi-final round. Discussion. Motion defeated Yes 1. No. 5

Moved and seconded that previous first prize winners of the Primrose Competition will not be eligible for future competitions. Motion carried.

de Veritch polls members: Shall the competition remain the same as previous years except an increase in prize money awarded or shall the rules and structure be sent back to committee for improvement and refinement, resulting in a delay of the announcement (now planned for the second edition of JAVS, 1990). Yes 3, No 3. de Veritch breaks tie; sent back to organizing committee.

de Veritch spends remainder of meeting in discussion of long range plan.

Meeting adjourned at 1 P.M. with de Veritch thanking everyone for making the trip. We have great hopes for the future of the AVS with thanks to Dalton for turning the organization over in such great shape.

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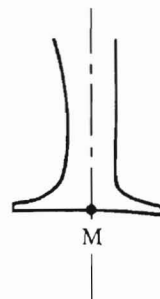
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TREASURER'S REPORT
THE AMERICAN VIOLA SOCIETY
Jackson Hole, Wyoming

June 18, 1990

ACCOUNT I: MONEY MARKET CHECKING

Dry Dock #23-88-000 2013-8, Katonah, N.Y.

CREDITS:

Deposits	\$17,514.37 (Ads, Membership Dues)
Interest	446. 93
	\$17,961.30

Balance 5/29/90 - \$15,027.29

DEBITS:

Total \$9659.44

DETAIL:

1) Brigham Young University	\$3601.11
(JAVS Printing, Mailing, Phone)	
2) Kathleen Shields Office Mgmt.	\$1589.71
3) Redlands Congress	\$2064.20
Exhibitors 1145	
Ojstersek Travel Allowance	600.00
Kievmann Expense	181.25
Chapman Exhibit Expense Pd 1990	139.87
Board Dinner	84.00
Dalton Expense	38.75
Board Breakfast	15.00
4) Primrose Competition	835.55
(not including withdrawal of \$1200	
from Primrose Fund for Awards)	
5) Ojstersek, Copies/Die Viola	446.81
6) CPA/Henry Nicholas	250.00
7) AD/ASTA	230.00
8) Bank Charges	188.55
9) Office Supply	176.75
10) National Music Council	150.00
11) Phone	68.68
12) American Sym. Orch	58.08
League/Member Canvas	

ACCOUNT II CERTIFICATE OF DEPOSIT 6/2/90 \$5,000.00

Dry Dock # 237909136091

ACCOUNT III ENDOWMENT BALANCE 6/2/90 \$1,373.19

Savings, Dry Dock # 23-01-0010194-6

**ACCOUNT IV PRIMROSE SCHOLARSHIP FUND * BALANCE 5/2/90 \$5406.26
CERTIFICATE OF DEPOSIT**

Dry Dock Savings # 23-911290-2

ACCOUNT V PRIMROSE SCHOLARSHIP FUND BALANCE 5/2/90 \$950.56

Dry Dock Savings # 23-01-00097797

1989 DRY DOCK INTEREST TOTAL \$1114.66

**ACCOUNT VI PRIMROSE SCHOLARSHIP FUND ** BALANCE 5/24/90 \$5947.14
CERTIFICATE OF DEPOSIT**

People's Westchester Savings # 73309502

1989 PEOPLE'S WESTCHESTER INTEREST \$454.53

** Withdrawal for Awards 7/13/89 \$940.93*

*** Withdrawal for Awards 7/13/89 \$160.00*

MEMBERSHIP

*Paid Full @ 25: and paid International @ 30: 331
(International, Europe & Canada including honorary numbered 39)
Paid Student @ 15: 58
Honorary: 32
Unpaid Full and International: 607
Unpaid Student: 160*

1990 Total Paid Members: 421

1990 Total Unpaid Members: 767

(1989 Total paid 717)

(1989 Total Unpaid 411)

Submitted by Rosemary Glyde

ANNOUNCEMENTS

THE JOKE'S ON US!

From the survey about suggestions for improvement of JAVS, which was part of last March's voting ballot, a number of members recommended a "viola jokes column." The editor, in discussing this proposal with a few colleagues, has gotten two different reactions: "Why should we joke about ourselves and our instrument? We have been maligned for over two-hundred years!" On the other hand, "We are a sorry, sober, and humorless lot indeed if we can't laugh at ourselves." We will let our readers decide. If we receive enough jokes submitted by an October 1, 1990 deadline, we will run a "viola joke column." If there is minimal response, you, the readers, have decided that we shouldn't laugh at serious things...at least in print. Send in your jokes, if you wish, by October 1 to the editor.

In the meantime, here are two jokes offered by our French colleagues at the Lille Congress. (Are viola jokes universal?): Q. What do lightening and violists' fingers have in common? A. They never strike in the same place twice. Q. What is the violist's evening prayer? A. *Dona nobis tacet.*

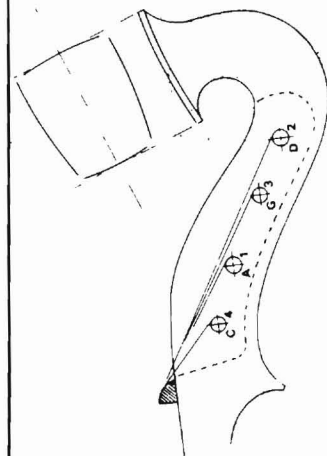
WANTED:

Benefactors to contribute to the Primrose Scholarship Prize for the competition in June, 1991, Ithaca, New York. Donations over \$500 will be acknowledged at the competition. Make your check payable to the Primrose Memorial Scholarship Fund and send by October 1 to Emanuel Vardi, Chairman, 1991 Primrose Scholarship Competition, Box 283, McGregor Lane, Crompond, New York 10517.

JAVS is looking for an advertisement secretary. If interested, please contact the editor: David Dalton, BYU Music-HFAC, Provo, UT 84602. Tel. (801) 378-4953.

Beginning this year, 1990, new AVS memberships will be reckoned within the trimester in which they are received (January-April; May-August; September-December). A newly enrolled member during the first trimester would then receive the three issues of the Journal of the American Viola Society for that year. A member, newly enrolled in December, for instance, would receive only the fall issue of that year. Memberships from henceforth will be calculated from the time of original enrollment. Dues will then be paid according to the enrollment date. A reminder of dues payment will be sent to members from the AVS office.

Please note: If you have not yet received your copy of the 1985/86 Jahrbuch "Die Viola" (The Viola), please write or call David Dalton at once: BYU Music HFAC, Provo, UT 84602, TEL 801.378.3083.



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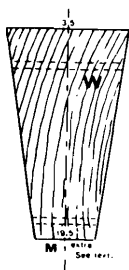
1001 Biber Passacaglia (violin)	\$ 5.75
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1003 Debussy Rhapsody (saxophone)	\$14.25
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Forum

UNDERSTANDING BOREDOM

Boredom is probably the most deadly thing in life. It causes wars, divorce, and bad intonation--not necessarily in that order. Not that boredom can or even should be completely eliminated. Life simply has its moments of boredom. I can't say that practicing is always fascinating though it needs to be done. And in any case, we need dialectical forces for contrast. We need darkness to define areas of light, boredom to define interest.

But in my years as a viola performer and teacher I have found that boredom is the insidious enemy within, able to defeat even those who have achieved a high level of technical proficiency. *If you are bored, your music will be boring.*

To remedy the situation, however, I don't think you can *try* to be interesting. Simply realize that you are bored and dissatisfied. This understanding will help you find a new, more interesting way.

In addition, you can do something about *competitiveness*, an important cause of boredom. Making a living in music is certainly competitive, more so than ever before. Yes, it's great to strive for high achievement, especially in a field that demands it. But in that striving, we sometimes lose sight of human decency; we come not to give a darn about the next guy. In fact, tuning him or her out may be an effective way of "beating them" at the next audition.

Worse, I find that the competitive spirit--because it turns one's attention away from the music itself--can stifle the fires of musical expression. I've seen it in many a younger burned-out contest loser or winner, and in many an orchestral player, although the latter often suffers from boredom induced by inadequate opportunities for individual expression.

Technically oriented players often don't have as much fun playing their instruments as non-professionals. Perhaps professionals can learn something from peasant or gypsy musicians. Technique shouldn't prevent one from having fun. On the contrary. By giving you more possibilities, it should enhance your enjoyment.

There are few rules for a musician's life, only inner reactions to situations or moments. Let me offer one rule, however. To defeat boredom, *make music fun*. If it isn't fun, you've lost the main reason for being in music.

--Eric Shumsky

Professor of Viola

University of Washington, Seattle

ANDRUSCO REPORT

I am writing to express concern about the article in JAVS "Survey of the XVII International Viola Congress" by Ronn Andrusco.

If one looks at the list of Congress participants, which was sent out after the congress, some discrepancies become apparent. Only 71 persons completed the survey--that is 35 percent of the 296 participants. Looking at the list of participants, 53.4 percent were women, 46.6 percent were men versus 67.6 percent women and 32.4 percent men in the survey. It is immediately apparent then that more women did answer the questionnaire.

The report mentions representation from 17 states and 3 provinces. In fact, the list of participants shows people from 28 states and 4 provinces as well as 3 other foreign countries.

Mr. Andrusco mentions that distance is not a factor, and perhaps it isn't when there were people there from Ontario and Quebec but only one from British Columbia. But I note that California residents accounted for 47 percent of the Congress participants. I do feel that distance has to be counted. Any way you look at it, California is a long way from Canada. At the Ann Arbor Congress, there was a substantial Canadian

representation and I suspect you will see a large representation again in Ithaca.

What is most upsetting, however, is the final paragraph, "Canadian participation was weak at the Congress. Should the CVS continue to be a separate organization?" Canadian representation numbered seven or about 3.5 percent--not high, but not bad given the distance. The Canadian Viola Society still numbers about 80 members most of whom see distinct value in a separate Society.

As a member of the Canadian Viola Society, I find questioning the validity of the CVS in the American Journal offensive and am surprised and disappointed that this reference was included in JAVS.

--Ann Frederking
Ottawa

Editor's Note: *The views and opinions found in the pages of JAVS, whether in the form of articles, letters, etc., do not necessarily represent the views of the Editor or the Presidency and Board of the American Viola Society. They are offered merely as a free exchange of ideas and viewpoints from our readers and contributors.*

Of Interest

1991 VIOLA CONGRESS

The XIX International Viola Congress will be held 12-16 June 1991 at Ithaca College, Ithaca, New York. The host chairman is Phillip Clark, professor of the viola at the college. He will be assisted in the planning of the congress by members of the AVS presidency, Rosemary Glyde and Harold Coletta, with Alan de Veritch and David Dalton, advisors. Ithaca offers a beautiful site for this gathering in New York state's Fingerlakes region. All inquiries regarding programming should be addressed to Mr. Clark, Ithaca College, Ithaca, NY 14850, TEL 607.274.3651 (O), or 607.277.1570 (H).

SECOND VIOLA SYMPOSIUM

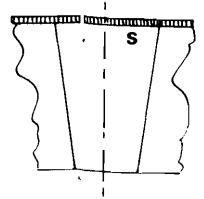
This event will take place from 20-23 September 1990 in Trossingen, West Germany. It is under the sponsorship of the German Section of the International Viola Society and the Bundesakademie für musikalische Jugendbildung, Trossingen. (The First Viola Symposium was held during October, 1987 in Innsbruck under similar sponsorship.) Subjects that will be addressed are Early Instruction on the Viola, The Viola Schools of the 19th Century, The Viola in String Quartet Repertoire, The Viola in the Viennese School, Hindemith's Music for Viola, New Music for Viola from Czechoslovakia and the GDR, The Viola d'amore: Its Repertoire and Performance, Maintenance of the Viola, Literature for the Viola found in the Organization of German Music Schools, etc.

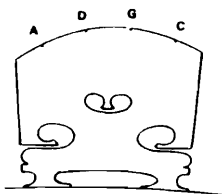
Lecturers and performers included Heinz Berck, Emil Cantor, Wolfram Christ, Ulrich Drüner, Henk Guittart, Jürgen Kussmaul, Hans Kohlhase, Alfred Lipka, Libor Novacek, Günter Ojstersek, Wolfgang Sawodny, Egon Sassmannshaus, Hariolf Schlichlig, Felix Schwarz, Barbara Westphal, and Rolf Fritsch.

Inquiries can be made at:
Bundesakademie für musikalische
Jugendbildung, Postfach 1158, D-7218
Trossingen, West Germany.

VIOLA FESTIVAL

This event will be held 2-4 November 1990 in aid of the Lionel Tertis International Viola Competition at St. John's Arts and Recreation Centre, Old Harlow, England. It is given by present and former students of John White, professor of viola and head of instrumental studies at the Royal academy of Music, London. Special guests are Mrs. L. Tertis, Lady Bliss, Harry Danks, Watson Forbes, and Tully Potter. Program numbers will include a concert featuring music for the viola by Mozart and his contemporaries, music





viola, a concert featuring music for viola by members of the Bach family and Telemann, memories of the great viola player Lionel Tertis with Lillian Tertis, Harry Danks, and Tully Potter, a viola ensemble concert, etc.

For further information, write Prof. White at 36, Seeleys, Old Harlow, Essex, CM17 0AD, England

VIOLA ORCHESTRAL VACANCIES

Principal

The Tulsa Philharmonic
Philip Wachowski, Personnel Man.
Harwelden, 2210 S. Main
Tulsa, OK 74114

Springfield (MA) Symphony Orchestra
Asadour Santourian, Orch. Manager
1391 Main St., Suite 1006
Springfield, MA 01103

Edmonton Symphony Orchestra
Tom Johnson, Personnel Manager
10010-109 St.
Edmonton, Alberta T5J 1M4,
Canada

Associate Principal

Florida West Coast Symphony
Myrna Bizer, Personnel Manager
709 N. Tamiami Trail
Sarasota, FL 34236

Colorado Springs Symphony
Muriel Baay, Personnel Manager
PO Box 1692
Colorado Springs, CO 80901

Section

Springfield (MA) Symphony Orchestra
Asadour Santourian, Orch. Manager
1391 Main St., Suite 1006
Springfield, MA 01103

Buffalo Philharmonic Orchestra
Colin G. Smith, Personnel Manager
370 Pennsylvania St.
Buffalo, NY 14201

West Virginia Symphony
PO Box 2292
Charleston, WV 25328

Naples Philharmonic (3 positions)
James Dallas, Personnel Manager
Center for the Arts
5833 Pelican Bay Boulevard
Naples, FL 33963

Des Moines Metro Opera
106, W. Boston
Indianola, IA 50125

Philharmonic Orchestra of Florida
Jim Estes, Personnel Manager
1430 N. Federal Highway
Ft. Lauderdale, FL 33304

Memphis Symphony Orchestra
Frank Shaffer, Personnel Manager
3100 Walnut Grove Rd., Suite 402
Memphis, TN 38111

About Violists

THE NEW YORK SCENE A VIOLIST'S NOTEBOOK

Viola Recitals in New York, 1985-89

Rosemary Glyde, Alice Tully Hall,
March 1989
Pinchas Zukerman, Carnegie Hall,
February 1989
John Graham, Columbia University,
February 1989
Cynthia Phelps, Alice Tully Hall,
October 1988
Paul Neubauer, 92nd St. Y, March 1988
Kim Kashkashian, MET Museum, April
1987
John Graham, Mannes College, April
1987
Nobuko Imai, 92nd St. Y, March 1987
Toby Hoffman, Weill Recital Hall,
January 1987
Milton Thomas, Merkin Hall
Thomas Reibl, Alice Tully Hall
John Graham, Carnegie Recital Hall,
January 1986
Barbara Westphal, Merkin Hall, May
1985
Paul Neubauer, Alice Tully Hall,
January 1985

Viola Concerti in New York, 1986-88

- Jean Dane, Penderecki Concerto, 92nd St. Y, June 1988, New York Chamber Symphony, Penderecki, cond.
- Joseph de Pasquale, Martinu Rhapsody Concerto, June 1988, Philadelphia Orchestra
- Kim Kashkashian, Vaughan Williams *Flos Campi*, Alice Tully Hall, March 1988, New York City Symphony, David Eaton, cond.
- Thomas Reibl, Gunther Schuller Concerto, Carnegie Hall, March 1988, American Composers Orchestra, Schuller, cond.
- Sol Greitzer, McKinley Concerto, Carnegie Hall, January 1988, American Symphony, Robert Black, cond.
- Jesse Levine, Lukas Foss Orpheus Concerto, Cooper Union, January 1988, Brooklyn Philharmonic, Foss, cond.
- Paul Neubauer, Penderecki Concerto, Avery Fisher Hall, 1987, New York Philharmonic, Penderecki, cond.
- Aldo Bennici, Luciano Berio "Voci", Avery Fisher Hall, 1987, New York Philharmonic, Berio, cond.
- Paul Neubauer, Mozart Sinfonia Concertante, Avery Fisher Hall, 1987, New York Philharmonic, Mehta, cond.
- Janet Hill, (Viola d'amore), Loeffler *La Mort de Tintagiles*, Carnegie Hall, 1987, American Composers Orchestra, John Nelson, cond.
- Paul Neubauer, Berlioz *Harold in Italy*, Avery Fisher Hall, 1986, New York Philharmonic, Tennstedt, cond.

Viola Chamber Music in New York, 1983-89

The "New York Philharmonic Ensembles" presents a concert series that is programmed for making the most of the viola talent from within the orchestra. Previous season's programs included:

- Handel/Halvorsen Passacaglia (vln, vla)
 Bax Elegiac Trio (fl, vla, hp)
 Persichetti Trio (t-bone, vla, cello)
 Bruch Eight Pieces (clar, vla, pno)
 Loeffler Two Rhapsodies (vla, oboe, pno)
 Reger Piano Trio (vln, vla, pno)

- Jacob Suite (eight viola)
 Brahms Piano Quartet in g minor
 Mozart Piano Quartet in E-flat Major
 Mozart Clarinet Quintet
 Dohnanyi Piano Quintet in c minor
 Goetz Piano Quartet
 Schubert String Quintet

- Maureen Gallaher, Shostakovich Sonata, New Jersey Chamber Society, 1988
 Toby Hoffman, Piston Duo, Bargemusic, April 1988
 Yitzak Schotten, Rolla Duo Concertante, Bargemusic, May 1988
 Walter Trampler, Debussy Sonata, 92nd St. Y
 Kim Kashkashian, Tchaikovsky Sextet, MET Museum, October 1986, Guarneri Quartet
 Walter Trampler, McKinley Sonata, Alice Tully Hall, February 1986, Lincoln Center Chamber Music Society
 Bruno Giuranna, Mozart Duo No. 1, Dvorak Terzetto and Schoenberg *Verklaerte Nacht* (with Kim Kashkashian), Alice Tully Hall, November 1983, Lincoln Center Chamber Music Society

Comments on Some of the Above

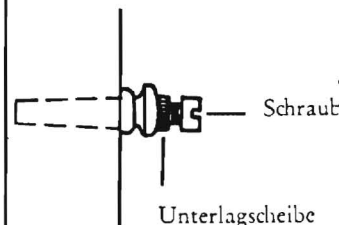
In New York, a few players' names kept recurring with interesting and well played programs. What follows are highlights and thoughts.

PAUL NEUBAUER, 92nd St. Y, March 1988; Frescobaldi Toccata, Penderecki Cadenza, Brahms Sonata No. 1, Schumann *Märchenbilder*, John Biggs Invention (with tape) and Zimbalist *Sarasateana*

Fantastic musician. Fantastic performance. Consistently high level of playing. Sarasateana: flashy virtuoso piece; he is probably the only violist that plays it. Any critic that thinks the viola is dull or "lacks brilliance" would be won over by Paul's playing.

KIM KASHKASHIAN, MET Museum, April 1987; Bartók/Kashkashian Rhapsody No. 1, J. O. Salas *Mobili*, Schumann *Märchenbilder*, Brahms Sonata No. 1

Beautiful phrasing, lovely tone, impressive technique. Consistently good.





Makes excellent recordings: One disc of "Elegies" and two discs of works by Hindemith on ECM, and two discs of Mozart on Deutsche Gramophone. Much needed at a time when there are so few viola recordings available.

JOHN GRAHAM, Columbia University, February 1989; Bergsma Fantastic Variations, Rebecca Clarke Sonata, Penderecki Cadenza, Zimmermann Sonata, Goldstein Dances (with 3 clarinets) and Hindemith Op. 11 No. 4

His programs are always chock full of good works, some new and provocative, some standard contemporary and all seldom played. His printed programs are well written with lots of interesting information about the composers and their compositions. Fine player, particularly in the more avant-garde works.

NOBUKO IMAI, 92nd St. Y, March 1987; Schubert Arpeggione, Hindemith Op. 25 No. 1, Paganini Sonata and Vieuxtemps Sonata

Notable for her playing of two very tuneful, entertaining and seldom played works: Paganini and Vieuxtemps. Excellent ensemble with pianist Roger Vignoles with whom she has recorded the Brahms Sonatas and Schumann Märchenbilder.

PINCHAS ZUKERMAN, Carnegie Hall, February 1988; Brahms Sonata No. 2

Unfailingly beautiful tone, articulation, projection, everything on a grand scale. Great artist category. Rare treat.

On Reviews and Repertoire

The New York critics rarely attend viola recitals. When they do, they lament over "the limited repertoire that forces us to play transcriptions." They point out that the viola "is not brilliant like the violin," that it "hasn't the depth of the cello," that "it is between the cracks in the hierarchy of the string family." It would be better and more fair if instead they wrote as they do for other instruments, i.e., what they thought of the playing, the interpretation and the quality of the compositions.

Violists are not alone in programming transcriptions, and when we do, it should not be a license for the critics to damn our entire repertoire and question the legitimacy of the viola as a solo instrument. However, we needn't provoke those voices by programming transcriptions when we have a broad enough repertoire for many good programs of original works.

Our original works include excellent compositions by Hindemith, Vaughan Williams, Bergsma, Bloch, Frank Bridge, Britten, Rebecca Clarke, Martinu, Milhaud, Paganini, Quincy Porter, George Rochberg, Schumann, Shostakovich, Vieuxtemps and contemporary unaccompanied works by Stravinsky, Luciano Berio, Sir Peter Maxwell Davies, Penderecki, Iannis Xanakis, Judith Allen, Lillian Fuchs, John Harbison, Alan Hovhaness, Aram Khachaturian, Ernst Krenek, Thea Musgrave, George Perle, Vincent Persichetti and Ernst Toch. There are also new works commissioned each year by individuals and by our own American Viola Society (Rochberg Sonata, 1979).

On Radio Airplay

Currently in New York (and Los Angeles) the viola is narrowly represented on the radio by Bach Brandenburg Concerto No. 6, Mozart Sinfonia Concertante and *Harold in Italy*.

Anyone with access to or influence with local radio programming personnel should offer them suggestions of other recordings by which the viola could be more broadly and diversely represented.

Some ideas:

Brahms Sonatas played by Michael Tree, William Primrose, Nobuko Imai, Gerard Causse

Hindemith Sonatas played by Kim Kashkashian

John Graham's three-cassette "Anthology of 20th Century Viola Music"

Atar Arad's disc of Vieuxtemps Sonata and solo Capriccio, Stravinsky Elegy, Bach/Kodaly Chromatic Fantasy, Schumann *Märchenbilder* by Imai or Arad

Various recordings of Mozart *Kegelstatt* Trio, Debussy Sonata, Mozart Viola Quintets, Hindemith *Der Schwanendreher*, Walton Concerto, Bartók Concerto, Vaughan Williams *Flos Campi*, Arthur Benjamin Romantic Fantasy, Xanakis *Embellie*, Berio *Sequenza*, or Brahms Songs.

--Marlow Fisher

THE VIOLA TODAY AROUND L.A.

From March to July this year, a casual observer has read twenty-two reviews, in major newspapers, of chamber-music concerts in the Los Angeles area, by different resident and visiting groups, all using violists, more or less prominently. These folks are not all playing the same type of concert, either. In fact, the standard three string-quartet program (a Mozart or Haydn, a Beethoven or Brahms or Schubert, and a tried-and-true 20th century) seems to be a vanishing species. Instead we have programs centered around a theme, such as the local Armadillo Quartet (yes!, Armadillo) playing works by composers with some tie to Brazil (Raymond Tischer, violist), or the Chamber Music/LA Festival, featuring new works by Japanese composers. Chamber Music/LA imported Marcus Thompson, violist from the East, for service this season, to spell Milton Thomas, husband of the festival organizer, violinist Yukiko Kamei. Although there is nothing new about the theme of their series, the Juilliard Quartet (Samuel Rhodes, violist) completed its season-long presentation of the Beethoven cycle, at the Ambassador Auditorium in Pasadena, dazzling and spellbinding as always.

On the violist-as-soloist front, Donald McInnes presented a recital with Alan Smith, pianist, at USC in April. The recital had scads of transcriptions, featuring art-songs transcribed by McInnes, and a Mozart *Sonatina*, transcribed by Robert Courte. A large unaccompanied work by Robert Suderberg, composer-in-residence at Williams College, called *Solo Music Two*

was premiered. The programming was anything but routine, including the William O. Smith *Psyche*, heard at the Redlands Congress, and the Rebecca Clarke Sonata, also heard at the Redlands meeting, if memory serves.

Paul Neubauer, former principal violist of the New York Philharmonic, is becoming active in his native California. He played the Walton Concerto, in early June, with the Long Beach Symphony, which is gloating over the success of its first season with conductor JoAnn Falletta. Neubauer will appear as soloist at the Carmel Bach Festival, playing, among other things, the Sixth Brandenburg Concerto with Australian violist, Simon Oswell.

On May 14th, the Los Angeles Times featured a two-column photo of East German Prime Minister Lothar de Maiziere playing the viola "at a music festival in Schwerin." He looks calm, but intense, and although the details are not completely clear, it looks like his bow is on the G-string while his second finger is down on F-sharp on the D-string. Perhaps he's caught in the midst of change. At any rate, the picture gives prominence to the viola that is rare. The Orange County Register has announced that violist Thomas Hall, has once more been sentenced to a stretch as Chairman of the Department of Music at Chapman College. A short term, with the possibility of time-off for good behavior has been promised.

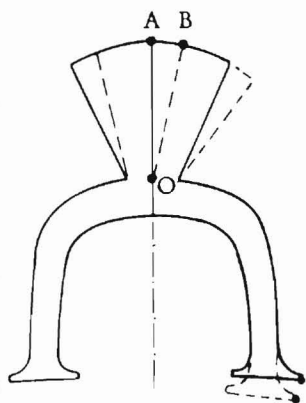
--Thomas G. Hall

HARTT SCHOOL

Hartt School of Music announces the appointment of violist, Steven Tenenbom as Visiting Artist in Viola.

A graduate of the Curtis Institute of Music where his instructors included Michael Tree and Karen Tuttle, Steven Tenenbom has appeared as a guest artist with such eminent ensembles as the Guarneri and Emerson String Quartets, the Kalichstein-Laredo-Robinson Trio, and the Chamber Music Society of Lincoln Center. Tenebom is a member of both TASHI and the Galimir String





Quartet and serves on the faculty at the Mannes College of Music.

New Works

Sonata in D major, for Viola and Piano, by **Leonardo Vinci**. Transcribed and Edited by Leonard Davis. International Music Company: New York, 1989.

Leonardo Vinci (c 1690–1730), not to be confused with Leonardo da Vinci, was an influential and renowned early 18th century composer of Neapolitan dialect *opera commedie* and *opera seria*. As such he was on the leading edge of the development of many of the characteristics of the Classic style. Freshness and simplicity of melody, threading together of melodic elements (like pretty boxes in closely related keys) to make a string of Christmas ornaments, experiments of sonata-like forms, complete subordination of accompaniment to melodic presentation, suppression of counterpoint, piquant brevity. This sonata is like a text-book example of the type. Vinci was Pergolesi's teacher, and the similarity in style and point of departure is unmistakable.

A collection of Twelve Solos for flute or violin and accompaniment by Vinci and other composers was published in London in 1746¹, and apparently this is the source of this charming piece. The transcription indicates that the work was originally for flute and figured bass, but nothing in this edition indicates that it is idiomatic writing for flute.

The Sonata is in five short movements: Adagio, Allegro (two-part, almost a sonata form), Pastorella (also two-part), Largo (minore), Presto (again, two-part, with open and closed endings for the final repeat). The editing is crystal-clear and reasonable, although

¹*The New Grove Dictionary of Music and Musicians*. Stanley Sadie, ed. Macmillan, 1980. Vol 19, p. 787.

there are some fingerings which might be considered so artistic as to be labored. Generally this is a piece which could be approached by a good student. But it is so attractive, and its musical content so sunny and obvious that there is no reason to confine it to the student repertory. This is a glimpse of eighteenth-century Italian comedy . . . happy music, happily presented, at a happy \$5.00 price.

Sonata No. 1 in F minor, Opus 120, for Viola and Piano by **Johannes Brahms**, edited by Milton Katims. Revised version, 1989. International Music Company, New York City.

Brahms wrote seven sonatas for various instruments and piano, starting with the Cello Sonata op. 38 in 1862, and ending with the two Clarinet Sonatas, op. 120, in 1894, a period of 32 years¹. Brahms heard Richard Mühlfeld play a Weber clarinet concerto and the Mozart Clarinet Quintet in 1891, and was very taken with both the man and his instrument. Brahms studied the potential of the clarinet with Mühlfeld, and in the summer of 1891, wrote the Clarinet Trio and the Clarinet Quintet. Both of these chamber works were published with viola parts as an alternate for the clarinet.

In 1894, Brahms wrote the pair of Clarinet Sonatas, op. 120. These were published by N. Simrock in 1895, and are still available for sale, in print, in this original edition. The clarinet part of this original edition of the F Minor Sonata, Op. 120, No. 1, bears the message "Rev. Oscar Schubert", which perhaps indicates that a clarinetist named Schubert helped Brahms with the final version. Given the careful character of the composer and the nature of his work habits, it is a logical assumption that this 1895 publication is authentically within the composer's wishes.

¹The historical information in this review is available from many sources, including: *The New Grove Dictionary of Music and Musicians*: Stanley Sadie, ed. Macmillan, 1980. Vol. 3, pp. 155–190.

The title page declares the Sonata is for "Clarinetta & Piano," and underneath that line, "Viola & Piano." There is nothing about the viola part being transcribed, and no editor or arranger is attributed. These Sonatas Op. 120 are the last instrumental works Brahms wrote (See Editor's Note).

The first International edition of the F-minor Sonata, edited by Milton Katims, came out in 1948, and the 1989 edition is a revision of this. The viola part in this new Katims edition is a transcription of the Brahms clarinet part, differing most significantly in the first movement from the Brahms viola part. These differences mostly involve octave transposition upward, but include changes of notes (bar 94, 139, 182), additions of notes in the double-stop passage (bar 147-150), omission of grace-note chords (bars 125, 199). There are some changes of dynamics, completely original with Katims.

The fingering and bowing solutions are clearly presented and useful, often with alternatives shown in *ossias* (which are the Brahms-original solutions). Two exceptions occur in the last movement, where Brahms shows single-note phrasing and Katims shows slurs (bars 175-178), and a completely mysterious slurs-and-dot passage (bars 184-187). The second movement is unchanged from the Brahms original, and the third differs only in one arpeggio (bars 29, 120), which is as it appears in the clarinet version.

The fingering and bowing guidance which Katims provides is practical, artistic, accomplished editing. The question of whether or not to use this edition of the magnificent work would revolve around whether or not you believed Brahms knew what he was doing in 1894, and that he thought there really was a difference between the clarinet and the viola part which demanded solutions to musical problems on the two instruments. If you think the viola part differs from the clarinet part because Brahms thought violists couldn't play the clarinet part due to technical limitations, then the Katims edition would be ideal. Perhaps study of both

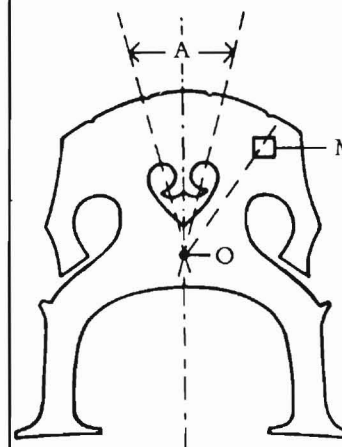
the Katims and the original would be in order.

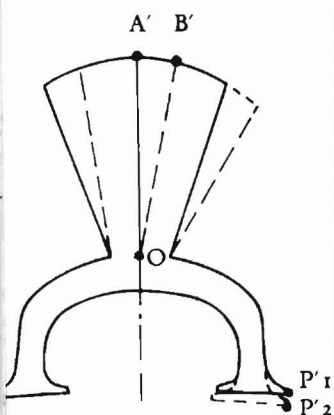
The fact is, however, that the character of the viola does change in the higher registers. The typical Brahmsian predilection for thick, often muddy, almost viscous inner-voice texture is promoted often by the octave placement of the Brahms viola part. The notion of chamber-music-like equality between the piano and viola is maintained by not always using the same octave as the clarinet. In the clarinet version, the gaudy upper register of that instrument is ignored; why transpose the viola up to its obvious exposure? At the end of the recapitulation in the first movement, a redundant double high-point is achieved by using the clarinet register. . . a problem completely avoided in the viola version.

So there are internal reasons for following the original edition. But who is to say that Brahms would not have appreciated the editorial opinions of a viola virtuoso with the advantage of ninety-four years of technical extension at his disposal. At the very least, though we should be aware that the Katims edition and the Brahms original are somewhat different.

As with the other 1989 International Music Company offerings, the printing quality, the heavy paper, cueing, page-turns, and lack of obvious printing errors, measure numbering. . . in other words, print-craft, set a standard other publishers should emulate. At \$7.00, this edition is certainly worth a place in any violist's library. --Thomas G. Hall

Editor's Note: In 1981, I visited the library of the *Gesellschaft der Musikfreunde* in Vienna. I was specifically looking for information about the viola transcriptions of Brahms' op. 120, and hoping that I might get a glimpse of the composer's own manuscript since there are various holographs of Brahms works in that particular archive. The librarian told me that the *Gesellschaft* did not have the manuscript in question but that another exists in Hamburg (presumably by Simrock, the composer's publisher)





which contains *Brahms' corrections of the copyist's viola parts*. The manuscript—whether it was Brahms' own or that of someone who Brahms requested to make the viola transcription—from which the copyist took the viola part is missing. It is certain that Brahms authorized a viola version which appeared in the Simrock publication.

Laurie's Song, Passacaglia, and Elegy "Homage to Dylan Thomas." By **Philip Clark**. For viola and piano. Pieces published separately. CPP/Belwin, 1988. \$3.50 each

These student pieces range from easy to medium difficulty. "Laurie's Song" offers good fingerings in the first four positions and has a tune that rivals any soap opera theme. The simple ABA form allows the viola to present the melody in the first part after a brief piano introduction. The piano then plays a lilting melody in the middle section, while the viola roams about with simple scalar passages.

"Passacaglia" begins with a grand improvisatory introduction, which leads to a lighthearted four-measure waltz. Left-hand pizzicato is introduced on off-beats and is followed by double stops, both of which are not impractical and make this piece a little more demanding than the preceding one. The rest of the work seems a bit awkward when played at the indicated tempo. "Passacaglia" seems to start off on the right foot but soon stumbles; the piano accompaniment is particularly weak.

"Elegy" is a highly chromatic andante movement that is quite demanding of the performer's ear for pitch. There is some higher position work (7th position) on the A string, which could create some concern with a student's sound quality in this register of the instrument. Double- and triple-stop *pizzicati* and a few natural and artificial harmonics along with the aforementioned aspects make "Elegy" the most difficult of the three works. All of these compositions would be suitable for junior or senior high school students.

Sonata. By **Lowell Libermann**. For viola and piano. Presser Co., 1988. \$38.50

Libermann throws everything but the kitchen sink into this work intended for the advanced student or professional musician. Once an idea is presented, it tends to linger on a bit too long before developing or bridging onward. This may account for the length of the work, nearly a half-hour in performance time (21 pages in the viola part alone). The Sonata is in three movements and boasts myriad techniques for violists and pianist to showcase their talents. I appreciate the sparing use of bowing and fingering editings, which allows more artistic freedom for higher-level performers. *Korey Konkol*

Courtesy *American String Teacher*.

Recordings

Here listed are a number of Primrose recordings currently circulating, three in the record stores, one from The Strad Magazine and one from the Smithsonian Institute. They are:

A 1950 French radio live unedited concert recording of the Bartók Viola Concerto. The compact disc is entitled *Ernest Bour dirige Bela Bartók* and its number is Mode Laser, Vogue/INA VG 671 (672 006)

A 1987 LP reissue of the Vaughan Williams *Flos Campi* and the Walton Viola Concerto from 1946. It is an EMI Import from England on the "HMV Treasury Series," record number EH 29 12761.

64 minutes and 39 seconds of Primrose's earliest violin recordings from the 1920's along with his Boccherini A Major Sonata on viola are available on an LP from "Discopaedia Present: Masters of the Bow, Edition 2," record number MB 1030 (made in Canada).

The Strad magazine in 1987 pressed and released an LP called "The Strad Collection." It includes Primrose playing Paganini Caprices No. 13 and 5, and Lionel Tertis playing Kreisler Praeludium and Allegro. The remainder of the LP includes performances by Joachim, Sarasate, Maud Powell and others. It is available directly from the magazine.

"The Smithsonian Collection of Recordings" in Washington, D.C. released a 7 LP set entitled "Virtuosi." Primrose is represented by his, long out of print, recording of Brahms Sonata No. 1 with William Kapell, piano. Other artists include Milstein, Szegedy, Kreisler, Heifetz, Menuhin, Enescu, Casals, Feuermann, Schnabel, Rachmaninoff, Lipati, Rubenstein and others. Available directly from the Smithsonian, the record number is R 032 (LGR-9265).

**BRAHMS: Viola Sonata
No. 2 in E-flat,
Op. 120, No. 2,** with
William Primrose, viola,
and Gerald Moore, piano
(recorded 16 September 1937)
Archive Performances by
Biddulph Recordings.
Biddulph Lab 011

Also contained are other Brahms sonatas for violin and cello, with Jascha Heifetz, and Emanuel Bay, and Emanuel Feuermann and Theo van der Pas, made in 1936 and 1934 respectively. Available at Bein & Fushi, Chicago.

BERLIOZ: Harold in Italy, with
William Primrose, viola,
and Arturo Toscanini and
the NBC Symphony (recorded
1939)/Music & Arts. ATRA-614

Additionally, the Heifetz/Primrose recordings of chamber music (with violist Virginia Majewski) are currently available on RCA compact discs featuring Brahms G Major Sextet, Schubert Quintet and other works.

BERLIOZ: Harold in Italy, Op. 16

Yuri Bashmet (viola)/
Frankfurt Radio Orchestra/
Eliahu Inbal
DEMON CD CO-73207

Competitions

International Viola Competition

The Walter W. Naumburg Foundation announces an International Viola Competition May 3-8, 1991 honoring the memory of Paul Doktor and Sol Greitzer. This competition is open to musicians of every nationality. The competitors may not be under 17 years of age or more than 33 years of age as of May 1, 1990. First prize will consist of the following: cash award of \$5,000, two fully subsidized recitals in Alice Tully Hall, orchestral and recital appearances, a recording with Musical Heritage Records, one week residency by Quad-City Arts, Davenport, Iowa, and a commissioned work written specifically for the artist. Second prize will be a \$2,500 award and third prize will be \$1,000. A cassette recording screening will be held in March, 1991, by a preliminary panel of judges. Live preliminary auditions, semi-finals and finals will be held May 3-8, 1991. The finals to be held in Town Hall will be open to the public. The judges may withhold any or all awards. Application forms may be obtained by writing to:

The Walter W. Naumburg Foundation,
Inc., 144 West 66th St., New York,
NY 10023, (212) 874-1150

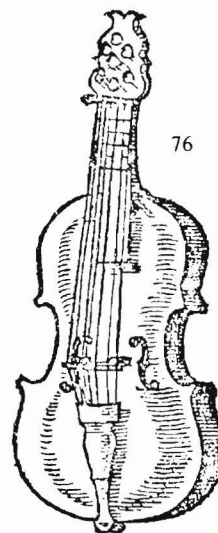
Please enclose a self-addressed stamped envelope. Application forms and a cassette recording of no less than 30 minutes of satisfactory listenable quality must be received at the Naumburg office no later than March 1, 1990.



Tertis

Advance Notice

The 1991 Lionel Tertis International Viola Competition and Workshop will take place in Port Erin, Isle of Man, British Isles from August 24 to Saturday, August 31, 1991. The competition is open to viola players of all nationalities. The competitors may not be more than 30 years of age as of August 24, 1991. Awards of 5,000 pounds will be available to the Jury (Chairman: Sir David Lumsden). The workshop is open to players of all abilities and non-playing observers and all are invited to attend. Included are masterclasses, recitals, concerts, ensemble classes, lectures, private tuition, repair clinic, informal recitals and sightseeing. For details write to Mananan Festival Office (Tertis 1991), Port Erin, Isle of Man, British Isles. Details will be available after September 1, 1990.



Julius Stulberg Auditions

The 16th Annual Julius Stulberg Auditions will be held March 2, 1991 in Kalamazoo, Michigan. Applicants must be 19 years of age or younger as of January 1st of the year of the auditions. First prize is \$3,000. Second prize is \$1,500 and third prize is \$500. Application forms and complete information about the 1991 competition will be mailed mid-September, 1990. To be included in the mailing, please write to:

Julius Stulberg Auditions, Inc.
P.O. Box 107
Kalamazoo, MI 49005
Business Phone: (616) 375-2808

New works should be submitted to the editor by composers and publishers for possible review in JAVS and deposit in PIVA.

