

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 9 No. 1

1993



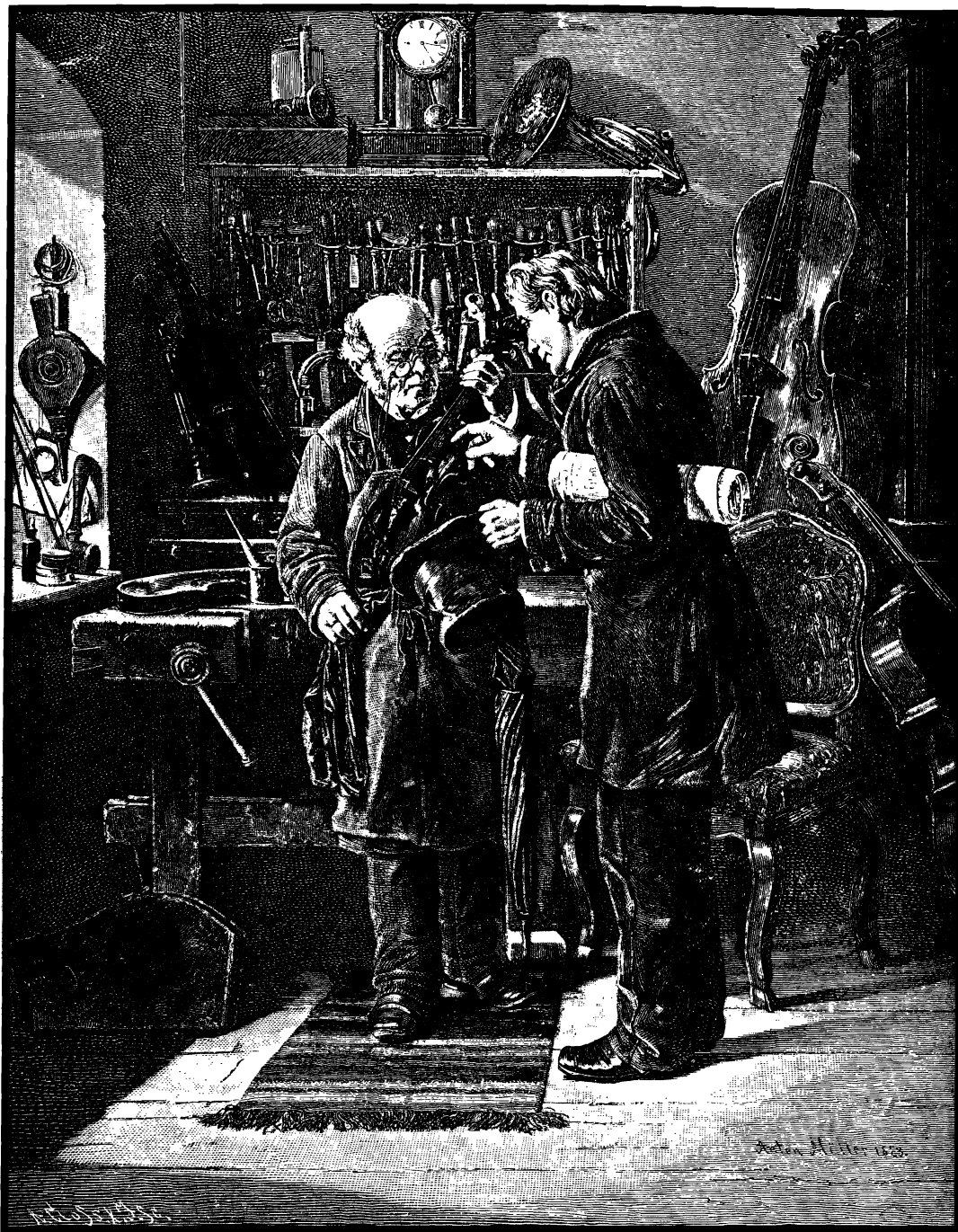
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Dem, so die Mutter-Stadt der Musik-Künstler heißet.
ist, die mein Instrument als etwas schönes preißet.



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By Harold Coletta



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Alan de Veritch, AVS President

FROM THE PRESIDENCY

"CHAPTERIZATION" Becoming a Reality!

A local chapter of the American Viola Society? "No," you say, "can't be!" Well, guess what? In June on the campus of Northwestern University, history will be made in the AVS as the simple "how to's" of becoming an official chapter of the AVS are unveiled. Then the opportunity will be offered for our members to extend the camaraderie and benefits derived from the national organization to the local level. The potential value to both America's violists and our Society is nothing short of tremendous.

Though at the time of this writing the AVS Executive Board AVS still must approve a few details to make the process of forming chapters official, I would like to share what has been approved to date:

- (1) The formation of chartered chapters.
- (2) The chapters shall carry the name "(geographic area) Viola Society" to emphasize the relationship with the national organization.
- (3) A group of ten or more members of the Society may apply to the Secretary for recognition as a chapter of the Society. The Secretary shall refer the application to the Executive Board for action.
- (4) Locals may either fully incorporate under their own local laws *or* operate under the national organization using our Federal I.D. number.
- (5) Irrespective of a chapter's method of formation, it will be required to comply with the AVS By-Laws.
- (6) *Meetings.* Chapters shall schedule their own meetings and elect officers, including a chairperson and a Secretary or Secretary-Treasurer.
- (7) *Membership.* No chapter shall accept or retain as a member any person who is not a member of the American Viola Society.
- (8) *Publications.* All publications bearing the name of the American Viola Society must be approved by the Executive Board of the AVS.
- (9) *Guidelines or By-laws.* Each chapter shall adopt its own Guidelines or By-Laws in consonance with the Certificate of Incorporation and Constitution of the Society. The document should include: (a) the chapter's boundaries as determined by the Executive Board; (b) the eligibility and duties of chapter officers and the method of replacing them; (c) the procedures for electing officers; (d) the procedures for transacting business; (e) the provisions for chapter meetings; (f) the nature and method for financial operations; (g) regular services, such as newsletters and directories; (h) procedures for changing the Guidelines or By-Laws of the chapter.
- (10) *Continuity.* Chapters shall preserve the continuity of their operations by electing their officers to overlapping terms.
- (11) *Grants.* The Executive Board may make or authorize money grants to chapters that have fulfilled all obligations, said grants to be based upon per capita membership or awarded upon application from a chapter for particular projects within a chapter's official activities or function.
- (12) *Reports.* Chapters shall report each year to the Secretary about meetings and financial operations.
- (13) *Action of Chapters.* No action of a chapter shall be considered an action of the Society unless approved by the Executive Board.

The largest remaining issue requiring a decision from the Executive Board is that of dues structure and the percentage of national dues that should be reinvested in the local





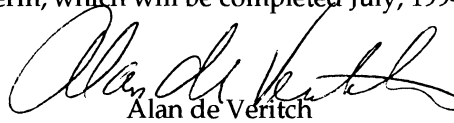
chapters. It appears that the locals will create their own dues structure over and above that of the published national rates. However, it is anticipated that the AVS will grant to the local chapters, upon review, a percentage of the national dues paid by bona fide members of a chartered chapter. These remaining details will be presented in final form at the Chicago Congress in June.

As president of this great Society, I believe strongly in this project and have done my best to bring it to fruition. Now it appears that this dream shall actually become a reality. I hope you are as excited as I am.

Coletta Resignation Accepted

I have recently accepted the resignation of Harold Coletta as Vice-President of the AVS. Harold submitted his resignation citing time constraints due to personal and career commitments. I thank Harold for his past contributions to the AVS and wish him all the best.

Long-time AVS Board member and current chairman of our committee on "chapterization," Thomas Tatton, has agreed to serve as Vice-President through the remainder of Harold's term, which will be completed July, 1994. Thank you, Tom.


Alan de Veritch



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INDIANA UNIVERSITY

XXI INTERNATIONAL VIOLA CONGRESS

Peter Slowik, Host Chair

June 23-27, 1993

Northwestern University
Evanston, IL



AVS Liaison Committee: William Preucil (Chair), Mary Arlin, Lisa Hirschmugl, Baird Knechtl

Performances

Edward Adelson, Eliza Apel, Atar Arad, Amy Brandfonbrenner, Paul Coletti, Valerie Dimond, Ralph Fielding, Rosemary Glyde, Pamela Goldsmith, Judson Griffin, Neal Gripp, Irving Ilmer, Jerzy Kosmala, Doug McNabeny, Donald McInnes, Matthew Michelic, David Miller, Diane Mues, Doug Perry, Maxwell Raimi, Karen Ritscher, Yizhak Schotten, Peter Slowik, Rami Solomonow, Robert Swan, Milton Thomas, Michael Tree, Basil Vendryes, Robert Verebes, Rosanna Weinberger, and Richard Young

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An Invitation from Your AVS President



One of the most pleasant responsibilities associated with the office of president of the American Viola Society is the creation of an International Viola Congress in North America every two years. Although this task can seem overwhelming at times, the end result is worth every anxious moment.

Here it is already 1993, almost two years since our great Ithaca Congress and time to make plans to attend this year's extravaganza at scenic Northwestern University in Evanston, Illinois.

Located just 15 short miles from Chicago, this Congress has the potential to be the "Congress of Congresses."

As you can see, combining this great roster of performers, lecturers, and instructors with a dynamic cadre of repertoire, subject matter, and exhibits can produce nothing less than pure viola ecstasy.

Additionally, this year the Congress has been designed to include more international participation and more time for socializing and off-campus excursions.

Please accept my personal invitation to attend the 21st International Viola Congress. I look forward to seeing you there June 23-27.

Alan de Veritch



Atar Arad, professor of viola at Indiana University, Bloomington, has made prize-winning appearances around the world at festivals with chamber groups and as a soloist. As a member of the Cleveland Quartet, he made numerous recordings for RCA, CBS and Telarc.

Alice G. Brandfonbrenner, M.D., director of the Medical Program for the Performing Artists at the Rehabilitation Institute of Chicago, is an assistant professor of Clinical Medicine at Northwestern University. In addition, she lectures and advises performing arts and educational institutions.



Heidi Castleman, professor of viola at the Cleveland Institute of Music. A founding trustee of Chamber Music America, she served as President from 1983-87 and is now on its Education and Magazine Committees.

Paul Coletti has conducted the New Japan Philharmonic, played jazz with Claude Bolling and trio, and has made several recordings of viola sonatas and concerti. In addition to his worldwide career as a soloist, he also teaches at the Peabody Conservatory.



Rosemary Glyde is active in the commissioning of new works and the researching of forgotten masters. She is also a founding member and recently-elected President of the New York Viola Society, and serves on the faculty at The Mannes College of Music.

Jeffrey Irvine is professor of viola at the Oberlin Conservatory of Music, the violist of the New World String Quartet, and on the viola faculty of the Quartet Program. His students have been first prize winners in the 1989 and 1991 Primrose Competitions.



William Schoen, assistant principal violist of the Chicago Symphony Orchestra for 24 years, now performs as assistant principal emeritus. He has appeared as soloist with the Chicago Symphony and Philadelphia Orchestra, and has concertized and recorded with the Guilet, Claremont Berkshire, and Chicago Arts Quartets.



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Yizhak Schotten, a professor of viola at the University of Michigan, has previously served as principal violist for the Cincinnati and Houston Symphonies. He is currently active as a recording artist, chamber musician, and soloist throughout the United States and abroad.



Michael Tree has appeared as a soloist with the Philadelphia and Los Angeles Orchestras, among others, as well as at the world's major music festivals. A founding member of the prize-winning Guarneri Quartet, Tree is one of the most widely recorded musicians in America.

Peter Slowik is coordinator of strings at Northwestern University. His active and eclectic performing career includes performing with the Chicago Symphony Orchestra, the Smithsonian Chamber Orchestra, and numerous chamber ensembles.



Robert Vernon, currently principal viola for the Cleveland Orchestra and Chairman of the viola department at The Cleveland Institute of Music, has made appearances at virtually every major American chamber music festival.



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- Second Prize will be a cash award of \$1,000 and a performance in a master class at the Congress.

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June 23-27, 1993

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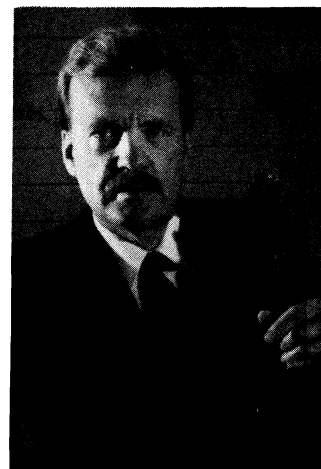
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CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota 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.

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- ☐ Canadian Viola Society (CVS)
- ☐ International Viola Society (IVS)

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Daily fees: Check Individual date(s) you plan to attend

<input type="checkbox"/> June 23	<input type="checkbox"/> June 24	<input type="checkbox"/> June 25	<input type="checkbox"/> June 26	<input type="checkbox"/> June 27	
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THE AMERICAN VIOLA SOCIETY; A HISTORY AND REFERENCE

By Dwight R. Pounds

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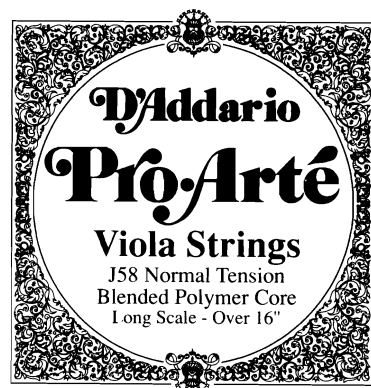
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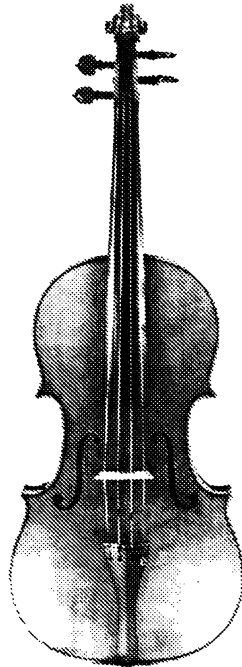
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SELECTED BIBLIOGRAPHY IN VIOLA PEDAGOGY

by Claudine Pinnell Bigelow

Editor's Note: This article will be divided into two installments in JAVS. The commentary is brought here, and in a subsequent issue, the bibliography itself will be included.

In this bibliography of viola pedagogy, I attempt to show the kind of information available to the viola teacher. I include only those articles and books published in English. The 138 entries range from the unusual to the very helpful. This preface defines the extent of the research done, and describes some of the mainstream as well as unusual topics covered. I also suggest that the field is very open for more published works.

Some of the publications contained information that overlapped into other fields. For example, several works were more about viola history than pedagogy. As a general rule I did not include articles or books on viola history, even though I felt these types of works were helpful and interesting to pedagogues. Thus it became necessary to develop a set of criteria to sort out articles to include. I decided to retain articles on the history of the viola if they addressed viola teachers as teachers, or if they were about viola pedagogues of the past.

The publication dates range from 1911 until the present. Generally, the earlier in the century the work was published, the more the viola technique was treated exactly like violin technique. Over time, viola technique and the teaching of it were treated more separately. In the 1940s and 1950s, William Primrose engaged in several interviews, in which he explained differences between violin and viola technique. In 1953, Lionel Tertis published *Cinderella No More*, in which he celebrated the viola as no longer being the outcast or stepchild of the violin. In 1957, two articles addressed how the viola should be approached and why it was different than the violin. These set the general tone of further writing. I was disappointed not to find any early articles by Lionel Tertis. Maybe none were written. In all the sources I checked, including other bibliographies, I found references only to his books. I did find some shorter pieces about him, but they dealt mostly with Tertis's ideas about ideal viola size and were directed to luthiers.

Most of the writing is not scholarly. One

must take into account that most of the journals in which the articles are published are not directed toward a scholarly audience, but are for general readers. The lightest articles were found in *American String Teacher*, *Strings*, *The Strad* and *The Instrumentalist*. There existed nowhere in the United States a periodical on viola research until Myron Rosenblum established the Viola Research Society in the 1970s. The Society published a newsletter. This group later became the largest chapter of the International Viola Society. The name was changed to the American Viola Society and the newsletter enlarged to the *Journal of the American Viola Society (JAVS)* eight years ago. This became one of the richest sources of more scholarly research on my topic, and appeals to violists who enjoy both scholarly and general articles. JAVS because it contains both styles. The scholarly tradition in viola pedagogy is still very young and has room to grow a great deal. Also, pedagogy research is still in its formative stages because the viola pedagogy tradition itself is very young.

NEED OF THE EMPIRICAL APPROACH

Most articles that address technique are not supported by research, but by practical experience. Pedagogues gather their evidence on what works by what has been successful in the studio. This is not a very empirical approach, so it is difficult to assess the quality of the information. A complication is that a teacher must approach each student a little differently. What works for one student may not necessarily work for another. Consequently, even wider varieties of successful ideas and diverse experiences need to be published. The pedagogical assumptions need to be documented, even if only by practical experience. Case studies of actual situations with students need to be discussed more. Some pedagogues address how they teach a certain technique without giving any examples of how they arrived at that successful approach. Information about what is not as successful would also be helpful.



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Publications on the viola reflect an oral tradition, for example, *Playing the Viola: Conversations with William Primrose* by David Dalton. In this book in dialogue form, a teacher passes on his knowledge to his student. Even Primrose, in his commentary, makes many references to his own teacher, Ysaye. Many articles about viola pedagogues are in this interview format. The advantage of this format is that it is a good way to get the information straight from the voice of experience. Coming from people as articulate as Primrose and Dalton, this format reflects its greatest strength. But at its worst, this format becomes tiresome and chatty—first, because both the student and teacher ramble a good deal; and second, because information not clearly thought through or succinctly explained may leave the reader a little muddled.

One of the mainstream topics in viola pedagogy is aspects of left-hand technique. Most of these deal with the problems in teaching vibrato. Issues of fingering and shifting are also well represented. Primrose talks about these issues in *Technique is Memory*, as well as in *Playing the Viola*. To represent the diverse philosophies of teachers, more does need to be published.

Bowing technique and tone production are other common subjects, especially the latter. One was directed to the beginner, the others to more advanced students. One small article addressed the use of color; and another reviewed problems and solutions in teaching spiccato, illustrated well and further demonstrating the author's points. Most of the articles on switching from violin to viola also commented briefly on the differences in bowing technique. In each of the pedagogical interviews with Primrose, he emphasizes the importance of these differences. There is room for more articles and research on specific bowing problems, such as the one on spiccato, as well as research on the different schools of thought on use of the bow.

NEEDLESS ARGUMENT

A very well represented subject is the argument over whether students should begin on violin or viola and when to switch if they start on violin. Just about every possible view is represented in a number of articles, which offer examples of success stories in both directions. People might do well

to leave this topic alone; it has been all but exhausted.

An example of an article more research oriented examines a series of previously unfamiliar etudes by Maurice Vieux. The author, LeeAnn Morgan, tells about the composer, each etude, and its objectives. I was surprised to find so few articles of this kind. This type of information is a useful tool for teachers who are trying to expand the available repertoire for students. A common complaint among violists is the limited repertoire, and there is much more than what is traditionally used. More research that exposes lesser known repertoire and its pedagogical value is needed.

Articles by viola teachers on performance practices for specific pieces or styles also include ideas for bowings, fingerings and phrasing, with additional ideas on how they taught these pieces to students. These articles also talked of general problems they encountered with students for these specific pieces and how they solved the obstacles. These types of articles are helpful, but also too few in number. Recommendations on performance practice are not well documented; and future research may provide such documentation.

Many helpful subjects are addressed that are not as mainstream. Jeffrey Irvine pioneered the areas of injury prevention and reduction of tension. Heidi Castleman talks about the lecture demonstration. Edward Pettengil addresses how teachers need to train their students to mark music well for both the lesson and orchestra. A couple of articles offer suggestions on how to prepare students for orchestra auditions. A few short articles emphasize how important it is to teach the student not only how to play but how to practice. Louis Kievman talks about how to take care of the viola. Another article informs teachers how to choose strings. All of these writings are but short introductions to the subjects; more attention is welcome.

Teaching the viola in the public schools has received sparse attention. One article focuses on teaching in groups, one on teaching the clef, one on how to fit students with instruments, and another on giving viola students equal opportunities—this over a span of almost fifty years! A few articles affirm that violas are not just big violins; most articles address violists only in the context of the upper string section. The





viola will continue to be neglected and misunderstood in the public schools if more information is not regularly published for those in the field.

A few schools of thought are sketchily represented, and many small articles give only parts of the whole picture of a pedagogue's ideas. William Primrose, Paul Rolland, Robert Dolejsi and Henry Barrett are among the few teachers who have expressed themselves on viola technique and the way they teach it. Rosemary Glyde and Samuel Applebaum, having conducted interviews with prominent players and teachers, offer general comments about teaching styles, but many more indepth approaches, like those of Primrose and Barrett, need to be documented and published if a real comparison is to take place. The two volumes of *History of the Viola* by Maurice W. Riley comment on pedagogues and review schools of thought. Riley has invited other authors to contribute some of these. A few are not very well documented, make sweeping generalizations and hence are suspect. Riley also wrote a dissertation entitled "The Teaching of Bowed Instruments from 1511 to 1756." One study,

part of a D.M.A. essay, compares teachers involved in the Suzuki approach.

OTHER SUBJECTS

Some helpful publications address general string teachers as a group. They apply to viola teachers, and few articles specifically do. They cover such issues as imagery, developing an inner teacher in the student, general qualities of a good teacher, organizing a successful recital program, and helping students get involved in chamber music programs. I also included Phyllis Young's books because they give many helpful suggestions in work with very young students.

The Barrett book, *The Viola: Complete Guide for Teachers*, is unique, especially for its time, in that it attempts to be an all-encompassing manual for viola teachers. The format, somewhat comparable to Galamian's *Principles of Violin Playing and Teaching*, makes it especially useful as a reference book. It includes a graded syllabus with musical examples for levels of difficulty, instructions on how to teach left-hand and bow-arm technique (including pictures to demonstrate all of the points), a very brief

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dictionary of musical terms, and Barrett's general philosophy of teaching. What is significant about this work is that unlike many viola pedagogues, Barrett articulated his method on paper. If more research and comparisons of schools of playing are to take place, more needs to be written. Another unique feature is the graded syllabus. It not only lists good literature but explains what kinds of things the literature will help to teach.

An even more important manual for all teachers is *Playing the Viola: Conversations with William Primrose*, by David Dalton. This book, like the Barrett, contains more information on all aspects of viola technique, in great detail, with musical examples, plates and clear explanations. Unlike the Barrett, it also includes Primrose's experiences and is more personal. In his dialogue, Primrose not only explains his method, but tells from his vast experience how and why he arrived at these conclusions.

Most of the pedagogical information is directed toward classical playing. David Baker offers a jazz improvisation method for strings, with a section specifically for

violists. Although there are other writings on jazz viola, they are not pedagogical, and there is room for further research in this field.

The student learns a great deal about playing from aural experience. Written information, though very helpful, is not an adequate or complete teacher; demonstration is a key to understanding the information. The reasonable viola teacher should not expect one right way to teach everyone. It is therefore important that teachers be able to reach in their toolbox of diverse resources to help each student. A rich variety of tools is important. More teachers need to share their ideas about teaching so that all teachers may be well equipped. This project has documented a great need for publications on viola pedagogy that share a wide variety of successful ideas. We violists are very limited by the oral tradition alone. Viola pedagogues who feel that publishing is not their responsibility compromise quality teaching in the future.

Claudine Pinnell Bigelow is a graduate student at Brigham Young University working toward a master's degree in viola performance and pedagogy. Her teacher is David Dalton.



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MUSIC'S METICULOUS MASTER

by Harold Coletta

Editor's Note: From time to time, JAVS brings an article that is not peer-reviewed, or does not focus on a violist or the viola per se, but which is deemed to be of particular interest to our readers.

It was in September of 1966 when I was asked to join the illustrious group. This was to perform the beautiful sextet of Tchaikovsky *Souvenir de Florence*, and Louis Spohr's Double Quartet.

The players were Jascha Heifetz, Isadore Baker, Gregor Piatigorsky and his student, Lawrence Lesser; Joseph de Pasquale, and I, Harold Coletta. The remaining players in the Spohr were violinists Robert de Pasquale and Isador Cohen.

Two rehearsals a day were scheduled; lunch was to be served us in the large recital hall, across from Carnegie, CAMI. After exchanging quiet greetings and handshakes, we sat down to "work." Heifetz had the score of *Souvenir de Florence* along side him. We played through the entire first movement without stopping. He made a few comments about balance. At one point he asked Piatigorsky to play out more—"You have the most important voice!" Piatigorsky's response was unfortunate. "Jascha" (Piatigorsky was the only one in the group to address him as "Jascha"), he said, "thees is not a trombone." What followed was a tirade in Russian from a red-faced Jascha to a poor, pale Piatigorsky. After playing through the entire work and making only a few comments about balance, Heifetz suggested that we end this portion of the rehearsal and have lunch.

In the same room, but away from our music and instruments, we were served sandwiches and coffee. A few polite and quiet comments were made. I noticed how neat Heifetz was with his chewing and how fastidious with his napkin. Near the end of our quiet lunch, Isadore Baker, whom I had known since the Leopold Stokowski tour of the United States and Canada with the All-American Youth Orchestra, spoke out and said, "Do you know the only time Mischa Elman liked Jascha Heifetz's playing?" There was an immediate hush. I looked at Heifetz and noticed a slight sign of a smile being suppressed. "Well," Baker continued, "it was at Leopold Auer's funeral. All of his violin students attended. Heifetz was selected to play *Ave Maria*, and there was no applause." This caused Heifetz to burst into

laughter. He had likely enjoyed this little story many times before.

HEIFETZ'S PLAYING AND PREPARATION

I would like to comment about Heifetz's playing and preparation. As I sat opposite him, it became evident that from the first rehearsal to the Carnegie concert, there had been no change in fingerings or bowings—everything had been meticulously planned and executed, being a perfect and spontaneous sounding rendition.

As firm, exacting and demanding as Heifetz was, he showed a quiet kindness, too. When the others had left the stage, he came over to me and said, "In the ricochet bowing; throw it away—loosen up." I felt I knew what he meant. In my eagerness to get every note to sound, I was more likely squeezing the bow and tightening up rather than "letting it happen." This I valued, and made good use of it in other technical matters.

One afternoon, in preparing for our second rehearsal, Heifetz was unpacking his violin. I walked over to him and asked, "Have you ever used a shoulder pad?" he said, "No." He then added, "In the Auer class in Russia, if anyone came in with an attachment, Auer would say, "Did you come here to play or sleep? Get rid of that pillow!" Jascha then admitted that "sometimes if my jaw is sore or I've shaved too close, (and here he illustrated) I fluff up a handkerchief and tuck it away, out of sight, under my jacket."

Another afternoon I asked, "Mr. Heifetz, did you ever hear Eugene Ysaÿe play?" He answered, "Yes" and then silence. "What was your impression?" I asked. He responded with "I was only a boy. I thought he played beautifully. I remember, too, how small the violin looked in his hand."

During the rehearsal, the only time I asked Heifetz anything was if he would give me a nod or a small beat with his violin before the abrupt change of speed in the *Souvenir de Florence*, which has to do with a triplet (violin and viola) up-beat. he looked





up to the ceiling, thought it over, and quietly said, "No." I memorized my part. At the concert my eyes focused on his bow.

THE REQUEST

Another afternoon—same time, same place: "Mr. Heifetz?" "Yes?" "A recording of mine has just been released, and I'd like to send one to you." (Hi-Fi Stereo Review Magazine had called it a "recording of special merit.") Heifetz said to me, "What do you want me to do, send you a complimentary letter? Suppose I don't like it?" My immediate and spontaneous reaction was, "Mr. Heifetz, if you don't like it, you might throw it into your fireplace and write me a nasty letter." He was so surprised at my response that he—a good head shorter than I—said, while poking me gently on the chest, "All right. Send me the record. I'll write to you."

When finally, after all of the hard work at the small hall across from Carnegie Hall was over, we met on stage. Heifetz called out, "Jack, where is the nail?" Jack Pfeiffer, with RCA Victor, came over and pointed to where he had measured and dri-

ven a small nail equidistant from each side of the stage. Heifetz responded with "Now, let's place our stands." Three were placed on each side, and a stagehand with a black crayon put our names into the circles of each stand. Heifetz walked up the middle aisle, quite a distance, appeared to be satisfied with what he saw and said to us, "I want to make sure all the 'customers' get a good view." Then, he sat down.

I, sitting opposite, witnessed the following. Heifetz made a tremolo-crescendo on his violin, then, with his feet, propelled himself forward and said, "crescendo!" He yelled, "Jack! Jack! Get some chairs that won't slide all over—even some plain kitchen chairs." Twenty to thirty minutes later, chairs were brought in. Much later I found out the name of those metal disks driven into the feet of chairs: chair-glides. They did permit Heifetz, with little effort, to glide.

During the final day at CAMI before the performance in Carnegie, I went downstairs to the box office to pick up tickets, and there in the vestibule was dear Vladimir Golschman, the conductor of the St. Louis Symphony. I had played there in



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1940 before joining the New York Philharmonic. "Harold," he asked, "what are you doing here?" I answered, "I'm rehearsing with Heifetz and Piatigorsky for our Carnegie concert, which is tomorrow." Vladimir said, "I'll have to come up to say hello." When they met, Vladimir and Piatigorsky embraced and kissed on both cheeks. I heard Piatigorsky say, "Dun't keez Jascha!" When Heifetz entered the room, he and Vladimir politely shook hands and Jascha asked, "How is Yvette?" who was Golschman's very beautiful wife.

When the portion of the final rehearsal in which I was involved ended, I packed my viola and went into the center aisle below the stage to hear the trio run-through. Something Piatigorsky played, the key or phrase, prompted Heifetz to dash off a virtuoso passage from "The Bee" by Schobert (not Franz Schubert). Piatigorsky immediately said, "Jascha, pleez play it," and without further prompting, Heifetz played it through without a flaw. When finished, he looked at me, and with a small smile of satisfaction said, "You know, it's not easy."

Two hours before the concert, Joe de Pasquale and I had arranged to meet in the Orchestra Room at Carnegie to run over a few passages. Joe and I had toured the United States and Canada with Leopold

Stokowski in 1941. We had played for no more than two or three minutes when a man came in with a message from Heifetz: "Stop playing! If you don't know it now, you won't know it two hours from now!" He was right. This I learned over a period of time.

After the Tchaikovsky and Spohr had been performed, a piano trio ended the program. Heifetz, to avoid the treacherous staircase down from the green room, had a screen put on stage with a small table on which to rest his violin case. This was just inside the entrance. I was about to walk by him when he called me over, shook my hand warmly, and said, "Send me the record. I'll write to you," which he did.

(see below)

Rehearsing with Heifetz was difficult and demanding. Performing with him, most inspiring. We all felt privileged.

Harold Coletta was a member of the NBC Orchestra under Toscanini, the Casals Festival Orchestra, and other distinguished ensembles. He taught at Yale University and has given solo recitals and master classes widely, both in the U.S. and Europe. He is still an active performer and has served as Vice-President of the AVS.

This article will appear in a forthcoming book by Ms. Myra Livingston of Beverly Hills, California.

November 3, 1966

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Dear Mr. Coletta,

Thank you for the recording which was received in good order.

I enjoyed listening to it and found the tone a bit dry at times; (not enough vibrato), nevertheless, it was pleasant to the ear.

Good luck and all good wishes,

J. Heifetz

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OF INTEREST

Viola Convention "Down Under" by Michael Vidulich

Australasia's first ever Viola Convention was held over New Zealand's Labor Day weekend, 23-26 October 1992. Jointly organized by the Australian and New Zealand Viola Society and the University of Auckland, the Viola Convention was truly an historical event. This was the first time a convention of such a grand scale for violists and viola enthusiasts has ever been held in this part of the world!

Over two-hundred people attended the convention which was held at the university in New Zealand's largest city, Auckland. Convention goers came from all over New Zealand and Australia, and even a few from as far away as Britain and Germany.

The many convention events and activities organized by Donald Maurice

(viola tutor at University of Auckland and Convention Director), Dr. Michael Vidulich (Director of the Australian and New Zealand Viola Society), and Catherine Goldring (Convention Coordinator) included viola recitals, concerts, lectures, demonstrations, master classes, "all comers" group viola playing sessions, displays and sales of viola sheet music, recordings, instruments, socials and dinners, and the introduction of two new Australasian Viola Competitions.

These new competitions were a great success and of an extremely high calibre. Entrants were numerous and came in almost equal numbers from both sides of the Tasman. The first competition was open to violists twenty-one years of age and under, while the second competition was for violists thirty years of age and under.

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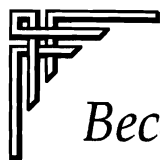
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and under competition was required to play the "Rapsodie" from Bloch's *Suite Hebraique* plus a work of their own choice. Six candidates made it into the semi-finals with Tae Yun Kong (seventeen years old) of Castle Hill/Sydney, Australia taking first place. His precise and energetic playing of Rivier's Concertino convinced both the adjudicators and audience alike that this young man is one to watch in the future.

The first movement of Walton's Viola Concerto was the set work for the first semi-finalists in the thirty and under competition. It was another Australian, Peter Bucknell of East Prahan, Victoria who walked away with the first place award. Peter Bucknell's brilliance and warmth of tone, his self-confidence and superior technique in the Walton and his chosen work, Schubert's "Arpeggione" Sonata, first movement, made him the clear favorite of the adjudicators and audience alike.

The convention's "guest artist" was Donald McInnes, internationally renowned violist and pedagogue from the University of Southern California, Los Angeles. McInnes was one of the busiest people during the convention, giving master classes, adjudicating the competitions, lecturing, playing recitals and concerts, and even finding time to give a few lucky violists private lessons. In his master classes he spoke on the importance of producing a "viola tone" versus a "violin tone." He demonstrated and talked on the various techniques to achieve viola tone production and projection. His demonstration of the wide variety of vibrati used in viola playing amazed us all.

MAJOR EVENT

The major concert event of the convention was a program held in the university's Maidment Theatre and open to the public. The soloists and orchestra played to a capacity audience. Works included Bach's Brandenburg Concerto No. 6, Turina's *Scenes Andalouse* for solo viola and chamber ensemble, Brahms' Serenade in A, op. 16 (for orchestra with no violins), and the major work of the concert, Hindemith's *Der Schwanendreher* with soloist, Donald McInnes (which received a standing ovation).

Other convention concerts and recitals were devoted to works for solo viola, viola and piano, selected chamber music featuring viola(s), works for multiple

violas, and a recital of New Zealand works for the viola.

The New Zealand viola works recital included first performances of composers Michael Swedlund, John Elmsly, John Rimmer, and Craig Utting. The composition *Collages* for Twelve Violas by Craig Utting was performed by the viola section of the New Zealand Symphony Orchestra. *Collages* is a clever, and at times, humorous arrangement of thirty-six famous viola solos and orchestral viola solos. The audience was put to task trying to identify as many of the tunes as they could. Themes from Bach's Brandenburg Concerti Nos. 3 and 6, Telemann's Viola Concerto, and Schubert's "Arpeggione" were not too difficult to spot, but only a few recognized Holst's Lyric Movement or Watson's Sonata (all good fun). The highlight for many of us was Craig Utting's treatment of Wagner's *Ride of the Valkyries*. This arrangement for twelve violas has to be heard to be believed!

The convention had its humorous moments as well. Two recital items receiv-

ing light-hearted laughs were PDQ Bach's Sonata for Viola Four Hands, and a multiple viola arrangement of "Tip Toe Through the Tulips," played a la Haydn's "Farewell" Symphony.

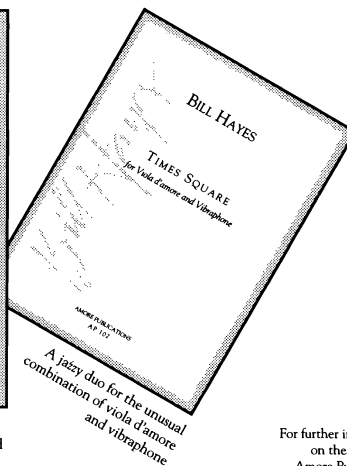
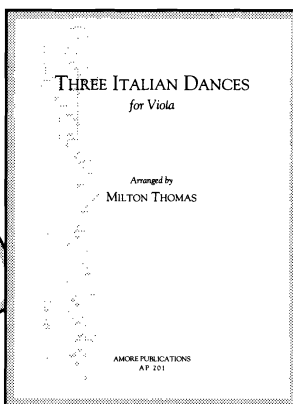
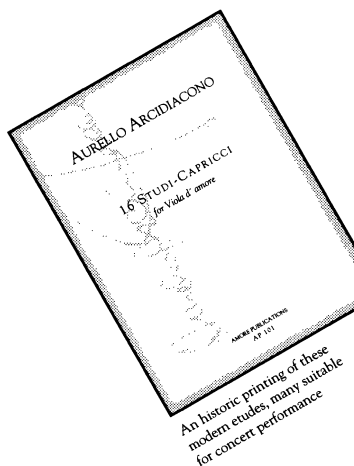
No viola gathering would be complete without all players performing artists, and amateurs, joining in to play Bach's Brandenburg No. 6, and this convention was no exception. Over sixty violists enjoyed playing together in this session.

The above are only a few of the many events of the convention. The "farewell dinner" concluded this remarkable event. The dinner was held in Devonport (on Auckland's north shore), and as we travelled by ferry across Auckland's Waitemata Harbour to reach our restaurant and later back again, we could only think of what a wonderful even our Viola Convention "Down Under" had been.

Dr. Michael L. Vidulich is the Director of the Australian and New Zealand Viola Society and was Co-organizer of the Viola Convention.



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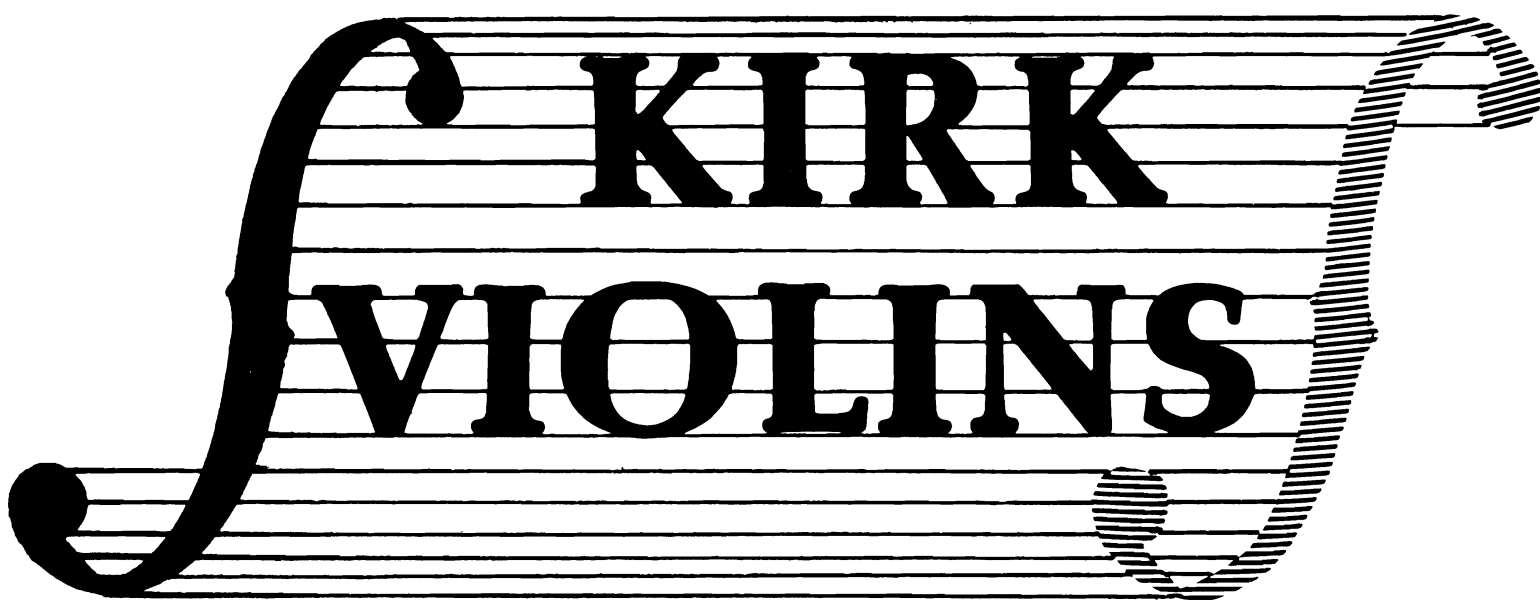
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VIOLA FESTIVAL 1993

This event, under the artistic direction of John White, Professor of Viola, Royal Academy of Music, London, was presented on 19-21 February in Old Harlow, Essex. It was given by present and former students of Prof. White as a 65th birthday tribute to Sir David Lumsden, principal, Royal Academy of Music, and in aid of the Lionel Tertis International Viola Competition. Nearly fifty works were presented in seven recitals entitled variously, "Chamber Music with Viola and Guitar," "Transcriptions by William Primrose," "The Bach Family and the Viola," "Works featuring the Viola by Women Composers associated with the Royal Academy of Music," etc.

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On 17 April 1993 a master class was given in the Mannes Concert Hall by the distinguished violist and pedagogue, Lillian Fuchs. She has enjoyed a long career as a soloist, chamber musician, recording artist, and teacher, and has been the dedicatee of works for the viola by important composers, such as Quincy Porter and Bohuslav Martinu.

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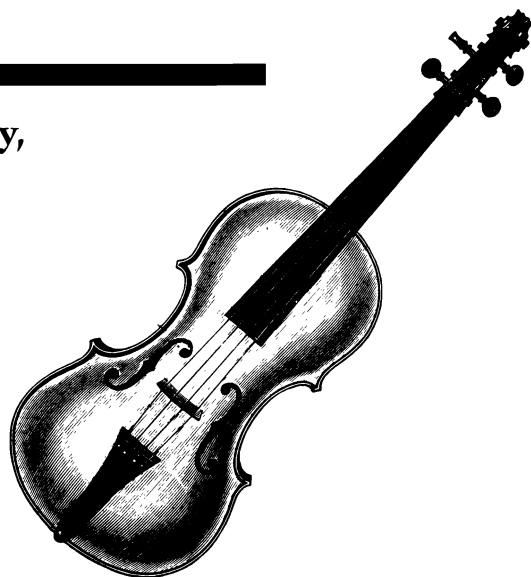
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Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world. He received his B.M. from Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A. from the University of Michigan.

Leonid Gesin is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic and taught before emigrating to the United States.

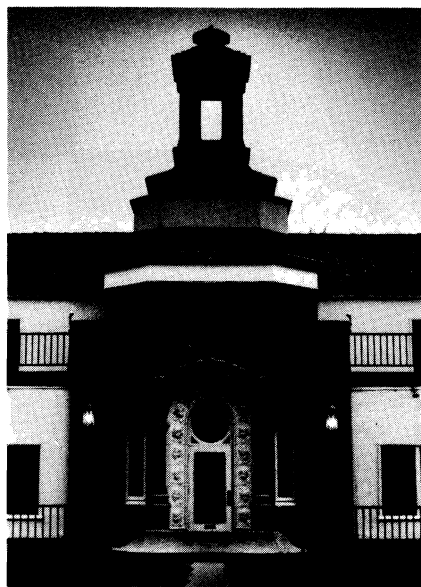
Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose and attended Yale University. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups. He has also made a number of recordings and has been artist-in-residence at universities and music festivals in the U.S. and Europe.

Isadore Tinkleman studied with Kortschak and Weinstock at the Manhattan School of Music and with Raphael Bronstein in private lessons. He headed the Violin Department at the Portland School of Music before becoming director of the Portland Community Music Center



Geraldine Walther, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979. On leave 1992–93.

Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



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CELEBRATING  YEARS

ABOUT VIOLISTS

Nathan Gordon, our respected colleague and member of the AVS, has been named an American String Teacher 1993 Award Winner as Artist-Teacher. Heartiest congratulations to Nat!

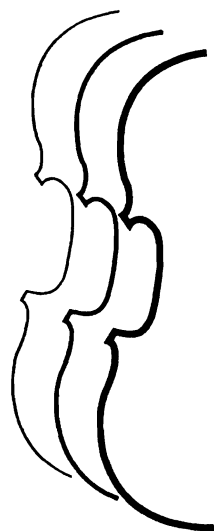
Nathan Gordon was born in New York City, and raised in Cleveland, Ohio. Encouraged by his father to pursue a musical career, he won several competitions as a teenager, and was granted a double fellowship to study violin and viola at the Juilliard School. Later, as assistant first violist with the NBC Symphony, he began a long association and friendship with Arturo Toscanini.

Mr. Gordon distinguished himself on the faculties of the University of Michigan, Indiana University, Wayne State University, and the Interlochen Arts Academy, among others. During his twenty-seven year tenure as solo violist with the Detroit Symphony, he founded the Dearborn Symphony, and was conductor of the Detroit Women's Symphony. Gordon's dedication to encouraging young musicians led him to establish the Nathan Gordon

Viola Scholarship as an endowment of the biennial ASTA Solo Competition. He resides with his wife, coloratura soprano Marjorie Gordon, in Boca Raton, Florida.

Marjorie writes to JAVS that Nat wanted to remind that "Bill Primrose was his colleague at NBC, and his teacher, and most of all, his friend. Nat has been playing in two orchestras [in Florida] and is 'commuting' to Detroit where he is co-director and participant of the Kaleidoscope Concert Series."

Other violists who have been recipients of The American String Teacher Awards are William Primrose, Paul Doktor, Lillian Fuchs, and William Lincer (*Artist-Teacher Award*), and the Fine Arts Quartet and Milton Katims (*Distinguished Service Award*).



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AMORY RECITAL

The Walter W. Naumburg Foundation presented Misha Amory, winner of the 1991 Naumburg Viola Award, in a recital at Alice Tully Hall, Lincoln Center, on 26 April 1993. Amory was assisted by Thomas Sauer, pianist, and Marietta Simpson, mezzo-soprano. The program consisted of works by Bloch, Brahms, and Paganini, and two premieres by Jeffrey Mumford and Sebastian Currier.

PRIMROSE MEMORIAL CONCERT

The Primrose Endowment at Brigham Young University sponsors each year the Primrose Memorial Concert (and often in conjunction, a master class) by a distinguished violist. Roberto Diaz, principal of the National Symphony, performed on 6 March 1993 a program of works by Bruch, a delightful—as yet unpublished—quartet for viola, violin, cello, and guitar by Paganini; Porter, Brahms, and two transcriptions by Primrose. He was assisted by BYU students and faculty.

THE PRINCE MARRIES

The Japanese Prince Naruhito was recently featured in a column in an unidentified (for JAVS) periodical. Of interest is his playing of the viola alluded to (and not his lonely nights). Word has it that the Prince's interest in the viola is more than passing. He made a brief visit to the International Viola Congress on the Isle of Man in 1984, while studying at Oxford, and in his youth, he received some guidance from William Primrose. The Prince's personal secretary, Dr. Akira Fuji, is also passionate about the instrument and has one of the largest collections of viola recordings.

THE VIOLA TODAY IN GREATER L.A.

Chamber music, and the string quartet in particular, remained the most popular conduit for violists in the Los Angeles area, during the fall and winter of this year. The tally of quartets, both local and visiting, which present concerts in Southern California continues to be astounding.

Some violists have achieved recog-



Never a Bridegroom?

ONCE UPON A TIME THERE LIVED A somewhat nerdy though mildly attractive prince who enjoyed mountain climbing and tennis. He was destined to inherit the Japanese throne, yet he remained discontent. The young man desperately needed to save himself from a future of lonely nights spent dining on take-out food and playing the viola. So



he searched and searched for a bride (preferably an outspoken one who could cook well), but alas, his efforts met with little success. Many of the land's liberated young women easily rejected the thought of a life trapped in a palace with a guy who had once

studied 18th century commodity transport. But fear not, this tale has a sweet ending. Last week, in a move that triggered a Japanese press frenzy, **PRINCE NARUHITO**, 32, finally selected a wife. His long, internationally celebrated quest for a Mrs.—the subject of intensely controversial media scrutiny—ended with **MASAKO OWADA**, a 29-year-old Harvard graduate and member of the Foreign Ministry who just happens to speak four languages. No word on a wedding date as yet.

dition as soloists also. The L. A. Chamber Orchestra's principal violist, Roland Kato, was praised critically for his playing in Mel Powell's *Duplicates*, a new work which opened the Orchestra's season in October. Also in October, the violinist-violist, Peter Marsh, used the "Arpeggione" Sonata by Schubert in a violin-violita recital, with Mary Mark Zeyen helping at the piano. They played the recital three times; twice in Washington state, and once in Monrovia, California.

On February 14th, Peter Hatch continued his "Magic of the Viola" series in Pacific Palisades, with a recital consisting of the three Bach Gamba Sonatas, with Suzanne Shapiro playing the harpsichord. This recital was in preparation for a forthcoming CD. In December, Peter visited the Conservatory in Murcia, Spain, to give master classes and a recital. He will return, in June, for more of the same.

The week of the 14th of February, Milton Thomas gave two performances at USC., also in preparation for recording Bach. He did all six of the Cello Suites, in

two concerts, with other Bach solo transcriptions to flesh-out the evenings. He did the recordings in Japan, playing a contemporary Japanese-made viola.

On March 7th, Roberto Diaz, principal violist of the National Symphony, was presented by The City of Los Angeles, Cultural Affairs Department at the L.A. County Museum of Art. These "Sundays at Four" concerts are one-hour affairs, broadcast live by radio station KUSC. The program consisted of *Suite Populaire Espagnole* of Manuel de Falla, the Hindemith unaccompanied Sonata, Opus 25, No. 1, and the Brahms E-flat Sonata. The pianist was Brooks Smith, whose public career spans more than a normal life-time, playing with artistry, accuracy, refinement, and conviction, not showing his age at all. The audience for these free concerts is accurately described as "colorful," it was refreshing to see such enthusiasm for a viola recital on the part of a large and not particularly refined or sophisticated group.

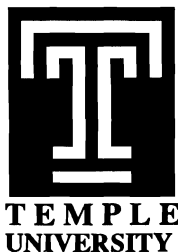
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NEW WORKS

FIVE BAGATELLES for Viola Duo and Chamber Orchestra or Piano, by Maurice Gardner. Staff Music Publishing Co., Inc., Ft. Lauderdale, Fl, 1992.

Maurice Gardner is not a stranger to Viola Society members, and his sizeable contributions to the viola literature have secured for him a special place as a composer with a real interest in our instrument. Commissioned by the Barlow Endowment for Music Composition at Brigham Young University, his *Five Bagatelles* contribute to his reputation for fine viola writing. Dedicated to David Dalton and Clyn Barrus, these performers along with the BYU Chamber Orchestra presented the work twice in early November, 1992, in Provo and Salt Lake City. A tape attests to the high quality of these readings.

The word *bagatelle* is French for "trifle," and several composers have used the

title, but it seems to define no specific form. Mostly bagatelles have been short, non-serious pieces for piano solo. Gardner has an abundance of experience in commercial music, and in *Five Bagatelles* for viola duo, he certainly courts the lighter muse with great success. So much viola music seems obsessed with the gloomy, introspective, morose, outright sad nature of the viola that it is a real treat to hear music that flirts with jazziness, uses an identifiable harmonic vocabulary, plays with attractive and simple rhythmic devices, builds obvious formal structures using straight-forward motivic techniques, and doesn't leave the listener wondering if the piece is really over when it stops. This music is fun, for sure.

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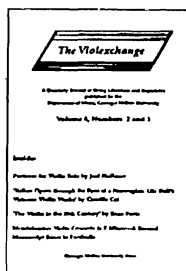
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Each of the five movements has an introduction, and the first and third even use the old *D.S. al Coda* structure. The first movement has its roots most deeply set in jazz rhythms. The second is something like a blues ballad sung by two violas, with an accompaniment very close (possibly too close) to Gershwin's "Summertime." The third is very short and makes extensive use of the jeté rhythm of the William Tell Overture. The fourth is muted for the violas and is mostly tone color and atmosphere. The fifth movement is fast and rhythmic with shifting accents. After recalling the opening movement, the piece ends with openly derivative polychordal jazz harmony. The whole work takes about fourteen minutes.

The violas are used extensively in pair, so the effect is not unlike one super-violin . . . rather like much two-piano writing. Technical demands are within reason for the soloists, so the instruments sound well. There are lots of double stops and some high tessitura, but all within the bounds of good sense. There are a couple of measures of 16th-note perfect 5ths in both violas that might deserve re-thought, but in these days of "extended techniques," the viola writing is refreshingly idiomatic. The chamber orchestra adds and doesn't get in the way. Percussion writing is especially effective.

The Barlow Endowment invested well. With no scowling allowed, we should be able to put *Five Bagatelles* to good use in many places.



For Solace in Solitude for solo viola (1992) by Daniel Pinkham.
 Ione Press Inc., 1992. Sole selling agent: E. C. Schirmer Music Company,
 138 Ipswich Street, Boston, Massachusetts, 02215

Daniel Pinkham, the Boston-area composer, educator, and church musician, is probably best known for his religious choral music, but he certainly does know how to write for the viola, as demonstrated in his *Eight Poems* by Gerard Manley Hopkins, for baritone and viola, and his more recent *Sonata da Chiesa* for viola and organ (1988). *For Solace in Solitude* was commissioned by the Enchanted Circle of the New England Conservatory of Music for their Soloists Competition. The premiere performance was given in January, 1992, by Chizuru Koyama. The piece is dedicated to Patricia McCarty, who also is the editor. The work is in four movements, following the slow-fast-slow-fast structure, and lasts about twelve minutes. As we have come to expect from Pinkham, the formal architecture is clear, the rhythmic vocabulary is traditional, the instrumental techniques do not stretch the outer limits of possibility (although there are some high passages, chords and double-stops, unpredictable leaps). The harmonic vocabulary is much harder to describe. It's triadic, with added dissonant notes. It's atonal, but tonal centers appear and disappear, like ghosts. (The final cadence of the second movement is clearly V - I in C major, with a strong D-sharp in the last chord.) Sometimes the harmonic technique looks and sounds almost twelve-tone, but of course it isn't, as this composer is too musical, too emotionally human to be guided by considerations other than those purely aesthetic. The harmonies are spicy, dissonant, interestingly twentieth-century, but not grating or unpleasant. It's rather the opposite approach to twentieth-century harmony from that taken by another New England composer, Carl Ruggles.

The third movement of *For Solace in Solitude* is a gem. It sets a number of strenuous compositional restraints, but succeeds completely in establishing a contemplative atmosphere, with melodically rich, highly sculptured phrases, with distinctive cadences. The only rhythmic value used (except for the final whole note) is the eighth-note, and almost every other pitch is the open D-string. Muted, in a slow andante, the effect is like a cross between the

Bach unaccompanied suites and something by Eric Satie. It's the most memorable movement of new music to cross this desk in a long time.

The whole work is fine music, grateful to play and should keep an audience interested and rewarded. The presentation, from a publishing standpoint, is inconsistent with today's standards. Perhaps it's a reproduction of an ink manuscript, or some odd printing process, but it is really hard to read, because of things like highly stylized quarter rests, dynamic marks and noteheads of varying sizes, (fortes are half the size of pianos . . . half-notes are much larger than black notes). Notes in measures are oddly spaced, some marks overlap others and some things are not legible at all, as found in measure eight. The fingering numbers are tiny, as are the up and down-bow marks. Thought has been given to page-turning, however. There are instructions to cut the last page and tape it to page 11, to make a three-page fold-out. This do-it-yourself approach is sort of folksy, and practical; typical of the New England stereotype. Don't ask why it wasn't published that way.

Three cheers for Daniel Pinkham!
 He has done us another favor by composing *For Solace in Solitude*



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AUDITIONS FOR THE ZUKERMAN PERFORMANCE PROGRAM WILL BE HELD AT THE MANHATTAN SCHOOL OF MUSIC IN LATE SPRING 1993 FOR ADMISSION TO THE UPCOMING FALL SEMESTER. VIDEO AUDITIONS (VHS) WILL ALSO BE ACCEPTED.

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***Urstudien* by Carl Flesch** (*Basic Studies for Viola, transcribed from the original version for violin by Max Rostal*). Ries & Erler / Berlin, 1990.

One of the more interesting recent arrivals at the Primrose International Viola Archive is this transcription of Carl Flesch's *Urstudien*, originally published in 1911. This 22-page edition, which is about half verbal (in German, French and English), was prepared for viola by the late Max Rostal, the distinguished Austrian-British-Swiss violinist-violist-pedagogue-conductor, who was a student and later colleague, of Carl Flesch. Rostal published this transcription at age eighty-five.

Flesch states in his 1911 preface that his exercises were devised so that busy performing, traveling, teaching violinists could stay in good technical shape with "but one-half hour daily at their disposal for their mechanical studies." The exercises reduce the physical action of playing violin/viola to a handful of anatomical motions; five primary movements for the left arm (fingers included), and six for the right. There are instructions as to what motions to perform, some photographic illustrations, and "durations" for how long to do the exercise, and actual notation to show what to do with the fingers. The left-hand work is to be done without the bow, and the right-hand work silently also. The half-hour finishes up with some played bowing-scale studies and a bowing etude.

The urge to bring Basic Studies up-to-date via exercise video is almost overwhelming. It could be called "Carl Flesch's Half-Hour *Urstudien* - - - The way to a glorious Flesch Finger Physique in just 30 minutes a day." Probably we each have a favorite choice for violist to replace Jane Fonda.

Does it work? In general, yes, but with some qualifiers. This reviewer has not been able to do the whole set of exercises in much less than an hour. Doubtless with practice, this time would decrease. As with the Flesch scale studies, some of the left-hand stretches need to be modified for a normal-sized hand playing a normal-sized instrument . . . fingered octaves and tenths are different on the viola than on the violin. Some of the English language is not idiomatic, proving once again that translating eighty year old German is a daunting task. General proof-reading is disappoint-

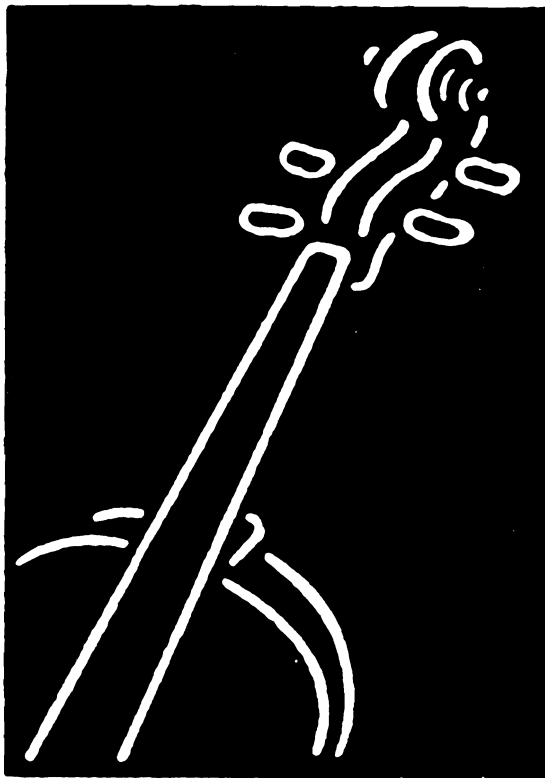
ing. In these twenty-two pages there are at least four big errors, including one misplaced clef sign (p. 17, line 4). Printing and paper quality is first-rate.

Availability and cost in the U.S. is something of a mystery. Efforts to find a U.S. agent, or to buy from normal sources have been unsuccessful.

Thomas G. Hall
Chapman University



Kenneth STEIN

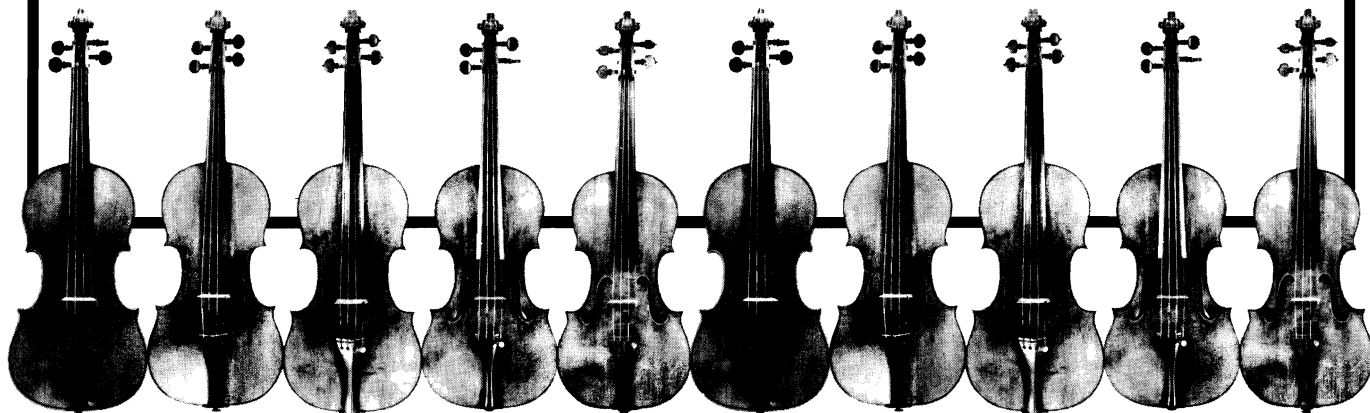


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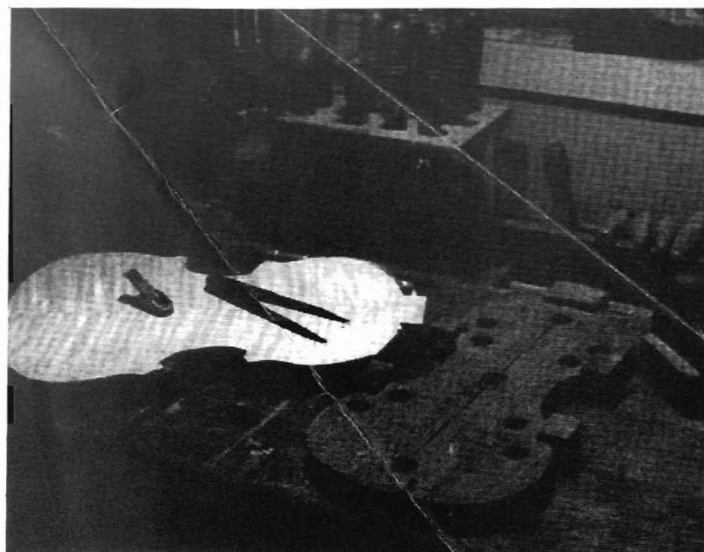
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