

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 10 No. 2

1994



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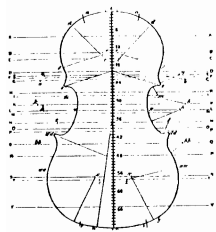
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FROM THE PRESIDENCY



Thomas Tatton, AVS President

A Call to Action

I look forward enthusiastically to the next four years as President of our American Viola Society. It is both an extraordinary honor and a responsibility to serve an organization that is so special and unique to our profession and to our instrument.

Our AVS is a healthy organization in all respects. We have grown and prospered with dedicated, talented, and accomplished leadership from past presidents including the positive and skillful guidance of our immediate past president, Alan de Veritch.

I bring to this post my own vision for the future that I outlined during the recent AVS board meeting in Provo, Utah. Some of these goals are

- to double our membership by 1998
- to raise the attendance at our congresses to 600
- to double our Primrose Memorial Scholarship Fund by 1998
- to have twenty healthy and functioning chapters by 1998
- to activate the committee structure.

We have eighteen creative and intelligent officers and board members, each dedicated to accomplish these worthwhile and necessary goals. But I urge you to contribute, in your own special way, to the success of our organization by seeking new members (give a gift membership to a colleague or to a particularly successful student); by starting a local chapter; by writing a tax-deductible check (to the AVS Endowment, the Primrose International Viola Archive, or the Primrose Memorial Scholarship Fund); by volunteering to work on a committee; and/or by sending an officer your ideas and suggestions.

I wish for you a healthy and successful year. Write me if you have some ideas or a question—I'll see you next June in Bloomington.

Thomas Tatton



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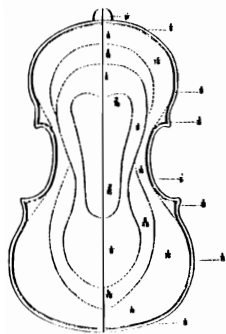
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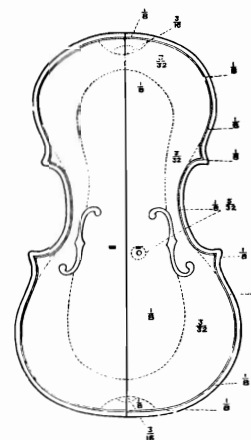


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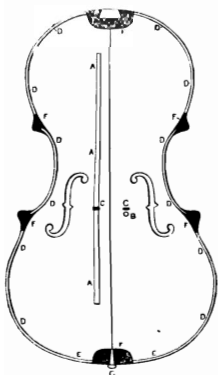
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1. *JAVS* mailing will commence at the beginning of enrollment.
2. Persons who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year.
3. Members who are now in the second trimester will be charged \$20 for regular membership and \$10 for student membership for 1995 only.
4. The trimester system of dues will be replaced with annual dues, which will be due and payable January 1 (late by March 1) or on application for new membership.

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IS AN ORCHESTRAL CAREER YOUR GOAL?

by William Schoen

Every year, many gifted and hopeful young musicians compete for positions in our symphony orchestras. Unfortunately, as many as one hundred candidates may audition for just one opening in a string section.

Only a small number of these young musicians are chosen for final auditions. The best of this group stand out for their excellence. My years of experience at Chicago Symphony Orchestra (CSO) auditions have taught me the abilities and qualities necessary for a successful candidate.

These finalists not only play their concerti in an outstanding manner, but their orchestral excerpts are also very polished and at the same level of excellence.

The first decision is the choice of the concerto. The Bartók is the most popular choice. The *Schwanendreher* is played less frequently, as is the Walton. I have also used the Tibor Serly, but this is now out of print. Excellent second choices are the "Arpeggione" and movements from the Bach Cello Suites.

In judging the suitability of other works, one should consider whether the work starts off impressively, since candidates seldom have the time to play more than three pages. The concerto should show the virtuosity, musicianship, flair, and expressiveness of the player. Candidates must feel that the work has musical substance and that they can play it in a convincing manner.

Orchestra managements now send lists to the applicants of works from the standard literature to be prepared. These should be performed at the highest level possible. At CSO auditions, the orchestra parts are considered as important as, if not more important than, the concerto. At the preliminary audition, which is held behind a screen, the audition committee evaluates the experience of the candidate and determines whether he or she has a strong sense of rhythm, secure intonation, and fine tone quality. Although individual personality is desirable, a candidate whose playing is exaggerated and overly rhapsodic would not be considered likely to blend well in a section. The violist's sense of

style in the various compositions should be appropriate for the composers and the periods of time in which the works were written. The tempi must be within the range generally performed by orchestras in concert and on recordings.

If the player has not had several years of experience and is somewhat unfamiliar with many of the standard works, I recommend that he or she seek instruction from a highly qualified orchestra violist. If the works required for the audition involve complete movements, which is unlikely, the whole movement must be prepared. Typical excerpts range in length from a line or two to a page of music.

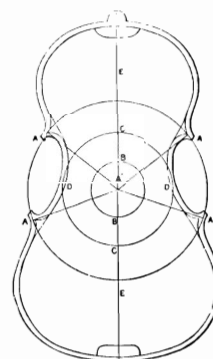
Importance of Rhythm

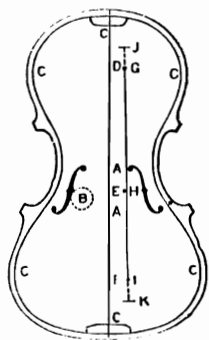
Rhythm must not be erratic, and rests should be scrupulously observed; the rests are as important as the notes. There should be no rushing or dragging. Notes should be held for their full value. Rhythm is the prime requisite for the first-class orchestra player.

Bow strokes must be appropriate for the style of the work. Tone quality will be judged not only for its beauty but also for how it will blend in a section. Is the sound harsh in fortissimo? Does it have core and body in piano? Does the player play mezzoforte throughout the excerpt, with little regard for dynamics? Is the vibrato alive in soft playing? How secure is the intonation? Does the violist show artistic maturity?

The applicant must be flexible, for he or she may be asked to play a phrase in a higher position, or somewhat faster or slower. More attention to dynamics may be pointed out. A candidate should be able to produce a resonant, warm, or thick sound, but should also be able to play a phrase with a leaner or more transparent sound as required.

It is important to display a fine sustained legato. Also, a well-trained bow arm should produce an excellent détaché and various spiccati and staccati. Avoid technical problems such as uncoordinated passages, poor string crossings, and uneven finger or





bow work. Playing too much of the time in first position should be avoided, because this causes too many string crossings, and, in melodic passages, poor matching of string timbres can be detected. Using too much bow can result in a surface or “glassy” tone production. On the other hand, too little bow in *détaché* will result in lack of vitality.

Tape yourself at home and be very critical of every aspect of your playing. Study recordings of major conductors to learn the tempi and style of the works you are preparing. If you have time, listen to several versions of the same piece. Check the scores to see the relationship of the viola parts to the whole and notice which viola parts are prominent.

If you send tapes before the preliminary audition, use a good microphone and recorder that plays at the proper pitch.

Your resumé should include your education degrees, important teachers, all orchestra experience, solo awards and concerts, and chamber music experience.

Some Particulars

For the symphonies of Haydn and of Mozart, elegance of style, perfect rhythm, and fine legato, spiccato, and *détaché* are required.

For Beethoven, show your awareness of his contrasts of dynamics. Project his drama and intensity. The slow movement of the Fifth Symphony is often required at auditions. The *sostenuto* of the theme, the string crossings of the variations of the theme, and the many different bowings must be very rhythmic and musical.

The Scherzo of the *Eroica* also requires precise rhythm at a fast tempo, very soft, and a controlled spiccato very close to the string. Avoid false accents, for they are unmusical and show immaturity.

If the last movement of Schubert's Fourth Symphony (“Tragic”) is on the list, prepare carefully the two spiccato passages. They must be played evenly, with ease and perfect coordination.

In Wagner's *Tannhäuser Overture*, the forte triplets must have a spiccato that is clear but not rough. Prepare all from the second page at least to a half page after letter “K.”

In Tchaikovsky's Sixth Symphony, learn the first page, the top of the second, and the

Scherzo. In Strauss's *Don Juan*, usually just the first page and the first few lines of the second page are required.

In *Heldenleben*, the *Mässig langsam* at number 85, page 13, and the passage from number 94 through number 97 are often required. Also learn the very high passage on the A string.

In the Shostakovich Fifth Symphony, the high exposed melody at number 15 is often required.

Look at Brahms's Haydn Variations, Strauss's *Don Quixote*, *Zarathustra*, and *Til Eulenspiegel*. Learn Mendelssohn's *Scotch* and *Italian* symphonies and, of course, the Scherzo from *Midsummer Night's Dream*. The latter is often required at auditions. Practice with your metronome.

Good sight readers master parts quickly. Sharpen your eyes and mind with daily sight reading, because some reading may be included in the audition. Remember that you must keep playing despite mistakes. Dynamics and style are important, but also get as many notes as you can.

If you are auditioning for the first desk, you may have to play a concerto's first movement, including a possible cadenza. You should know the solos of *Don Quixote*, Ravel's *Mother Goose Suite*, Liszt's *Faust Symphony*, the section solos from Bruckner, and any principal solos from Mahler's symphonies. Know the musical terms in Italian, German, and French.

Final auditions are always performed without a screen. Present yourself well, dress neatly, act confidently, don't be apologetic, and leave your jokes at home. Try to get a feeling for the hall's acoustics, so that when you play softly your sound will still project. Arrive a day early if you come from another city and get some rest. Get to the hall early and warm up sufficiently; if someone before you cancels, you may be called earlier than you expect.

After you have prepared well, you may be apprehensive or concerned about the stress of the audition. This is only natural. It would make good sense to have several friends or colleagues give you a mock audition—I have done this with many students before their auditions.

When you are alone in your practice room, pretend you are playing an audition

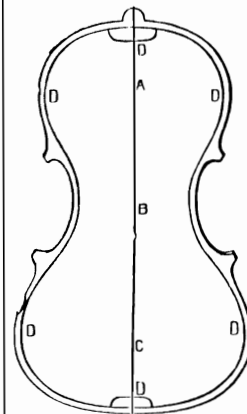
completely, with walking on and answering questions about your background *and* about your instrument's age and maker.

Imagine as vividly as you can a successful experience. Each time a thought of failure comes into your mind, substitute a winning thought. Psyche yourself up just as an athlete would before an important event. Then, when the actual audition comes up, you will be better prepared. Applicants learn from audition experiences and they acquire more confidence.

Be optimistic. If you are not chosen, keep trying out—other opportunities will come. If you are fortunate enough to be chosen, I hope

that you will consider your new position not just a job or a profession but an opportunity for growth and a way of life. Good luck.

William Schoen, new board member of the AVS, was for twenty-four years assistant principal of the Chicago Symphony Orchestra and performs now as the assistant principal emeritus. Formerly, he was principal of the CBS and Philadelphia orchestras and was violist in the Guilet, Berkshire, Claremont, and Chicago Arts quartets. He has degrees from the Eastman School of Music and Roosevelt University.



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THE SOLO VIOLIST AND THE SIXTH CELLO SUITE OF J.S. BACH

by Martha Warrington

Many questions have arisen over the years about the instrument for which J.S. Bach wrote his Sixth Suite for Violoncello and about the suite's suitability for the serious violist. The controversy is due in part to inaccuracies in the material that accompanies the various editions of these suites. A careful consideration of the origin and performance possibilities of the largely ignored sixth suite shows it to be an important addition to any violist's repertoire.

Most scholars agree that Bach wrote the Six Suites for Violoncello in 1720, during the time he lived in Cöthen. There he was employed by Prince Leopold as *Kappelmeister* and director of chamber music from 1717 until 1723. The prince himself was an accomplished musician and employed an excellent orchestra. This, along with the fact that while at Cöthen Bach was not directly involved in producing music for the church,¹ explains the wealth of secular instrumental works and chamber music compositions he produced during this time.²

In Cöthen, Bach experimented with a variety of musical forms. His compositions from that period include the Six Sonatas and Partitas for Solo Violin, the French Suites, and the Brandenburg Concertos—all pieces of the first of their kind in Germany.³ Just as musical form was changing and expanding, so were individual instruments evolving—both in physical design and in the roles they played in musical performances. The violoncello, which had been used primarily to support the continuo during the seventeenth century, was just becoming free of this exclusive role when Bach wrote the Six Suites for Violoncello.⁴ In *The Bach Reader*, Hans T. David and Arthur Mendel assert that the six unaccompanied sonatas and partitas for violin and the six suites for violoncello, with their complex structures based on historical forms, not only show that the technique of polyphonic playing on a stringed instrument had been fully developed, but that Bach took it to new

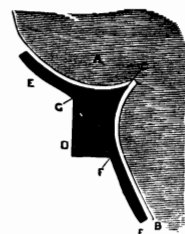
heights.⁵ Indeed, it has been claimed that these suites are "the monument of the unaccompanied violoncello literature."⁶

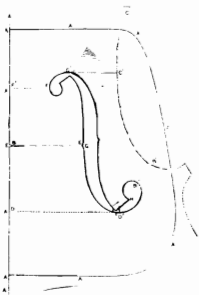
Unfortunately, the original score of the six suites has not survived. Five early copies exist, the two most reliable being one made by Bach's student Johann Peter Kellner in 1726 and one made several years later by Bach's wife, Anna Magdalena.⁷ While there is no question about the suites' authorship, scholars disagree on a number of aspects of the suites; in particular, about the instrument for which the sixth suite was written. The suite was written for a five-stringed instrument, tuned as a cello with an E string added above the A. Early sources claim that this instrument was the "viola pomposa" and credit Bach with its invention. This erroneous idea was advanced by early Bach historians, including Spitta and Schweitzer. Many modern editions of these suites perpetuate this idea, using these inaccurate sources as references. However, contemporary historians agree that this suite was probably written for either a five-stringed cello or a violoncello piccolo, a smaller five-stringed instrument held either on the arm somewhat like an oversized viola or between the knees like a viola da gamba.⁸

Casals's Contribution

The six suites for violoncello were not published until 1825. Before that time, and throughout the nineteenth century, they were considered to have great pedagogical merit but limited performance value. Only after a recital in 1909 when Pablo Casals played the first suite did these pieces become standard in the solo cello repertoire.⁹ Violists soon followed suit, always searching for new music to play due to their more limited repertoire.

Because the sixth suite was written for a five-stringed instrument, transpositions to the four-stringed viola, generally written an octave higher than the original, present a number of challenges. Many chords are





impractical and fingerings are awkward; to avoid abrupt and awkward changes in register, the bulk of the suite must be played in the upper range of the viola. The result often sounds forced, and in general uncharacteristic of the viola. Because of these problems, William Primrose did not include the sixth suite in his viola edition of the suites. At the 1979 Bach Symposium in Utah, he flatly stated that the sixth suite was not suitable for the viola.¹⁰ He lamented that it was “a pity, as the work is one of the noblest of Bach’s creations, and of a scope and inventive genius that is awesome.”¹¹ Indeed, violists have generally been interested in playing only the first five suites and have avoided the sixth. Fortunately for violists, there is another solution.

If the sixth suite is transposed from its original key of D major up a fourth to G major instead of up an octave as in traditional viola versions, most of the technical problems disappear. Played in this manner, all six movements fall well within the normal range of the viola, showing its rich and mellow tone to good advantage. Fingerings are not problematic, and most chords can be played as found in the original. Even Primrose praised the transposition: he proclaimed the result to be “most satisfactory to all except those who are afflicted as I am with absolute pitch. . . . [The] solution is valid.”¹² For those who avoid playing transcriptions, remember that this work must be transcribed for any modern instrument. I recommend seriously considering the addition of this transcription to the violist’s repertoire.

Different Editions

While most editions for viola present the sixth suite in its original key, and a few editions (such as the Primrose) delete the suite entirely, there are at least two good viola editions with the sixth suite in G major, by editors Bruno Guiranna and Watson Forbes. Baroque specialists would consider both these editions overmarked, with editorial additions that contradict baroque practices. The Forbes edition has fewer markings and is less fussy and more scholarly in its approach.¹³ For violists interested in deciding editorial issues on their own, the Wiener edition is of interest: while the sixth suite is presented in its original key, reproductions of the original Anna Magdalena and Kellner copies are also included. Violists can

compare the copies and decide for themselves how to handle articulation issues.

Because of the difficulties of interpreting inconsistencies in the source documents, a knowledge of historical performance practices and most notably of the various dance forms of the day is helpful when performing these suites. For example, the original sources are inconsistent in the placement of slurs.¹⁴ In lieu of conclusive markings in the original sources, a knowledge of the dance forms helps performers decide where to place emphasis by slurring. Tempo is not indicated in any of the movements of these suites; here again, knowledge of the dance forms can help.

The term “suite” is used to describe a work made up of dance movements. The dance forms used in the sixth suite are the allemande, courante, sarabande, gavotte (of which there are two), and the gigue. The dances contrast sharply with one another, but they adhere strictly to stylized dance types.¹⁵ Dance music naturally undergoes changes as it is rewritten as concert music. This was noted even in Bach’s time, with the documentation of slower tempos and more flexible rhythms for those dance movements used as concert pieces. It was noted that styles became more sophisticated, figuration became more elaborate, and moods became more thoughtful. Bach was not writing dance music in these suites, but music for its own merit, using stylized dance forms.¹⁶

The prelude to the sixth suite is a showy, virtuoso piece. As in all the preludes of the cello suites, it is written in a vigorous, declamatory style and is freely constructed on extensive scales and arpeggios.¹⁷ The prelude, as a preamble to the dances that follow, should always sound improvised. As such, the performer may exercise great choice in tempo and expression.¹⁸ By itself, this particular prelude makes a wonderful audition piece or encore.

The allemande was a refined, cultivated dance with gliding steps and much turning and bowing.¹⁹ It is serious and dignified, indicating a moderate to slow, steady tempo.²⁰ In keeping with baroque practice, all trills should begin on the upper note, on the beat.²¹

Further to the Dance Styles

The courante in the sixth suite is, in actuality, an Italian corrente. It was not uncommon for the Italian corrente and the French

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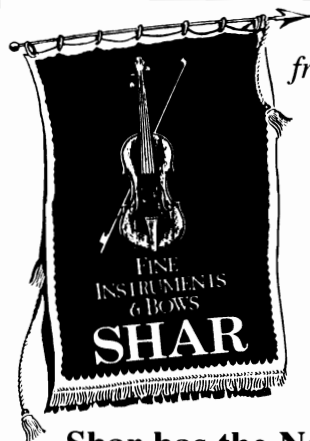
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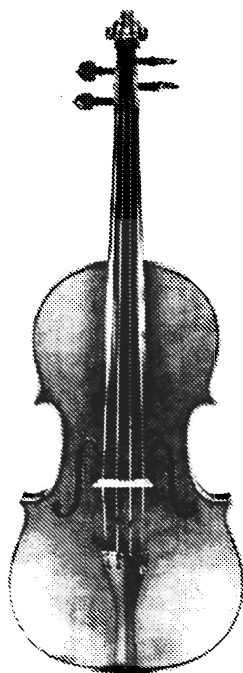
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courante to be incorrectly titled, although they are very different dances. The corrente is a fast dance in triple meter, usually with one beat to the measure. It employs light, hopping steps. This movement should be played quickly, with a feeling of one beat per bar. The "skipping" quality can be emphasized by detaching the upbeats and articulating or emphasizing the notes of the third beats of each measure. The rhythmic figure composed of the two sixteenth notes and the following eighth note in the first measure is slurred together each time it appears. Beats are often articulated by slurring the sixteenth-note passages by beats in groups of four notes each.²² The courante of the sixth suite is a showy piece, accessible to players who have only moderate technical ability. The melodic patterning in this movement is easily identified, making it a good piece for introducing this type of phrase analysis to students.

The sarabande has a long and colorful history. Originally a suggestive and exotic dance accompanied by guitars and castanets, by Bach's time it had become a solemn and dignified ballroom dance. Little and Jenne suggest that hints of the sarabande's passionate past are evident in "teasing hesitations," where the listener would expect motion instead of hesitation.²³ In the sixth-suite sarabande, the dotted rhythms at the end of the first three measures and in analogous passages reflect this concept. A sarabande has a three-beat pattern; dancers generally took steps on the first and second beats and paused on the third beat of each measure. Of the twelve beats in a four-bar pattern, beats 2, 5, and 8 are all emphasized, and the phrase flows to beat 10, then relaxes through beat 12.²⁴ Hence the musical stress in a sarabande is on beats 1 and 2 in all but the last measure of each four-measure phrase.

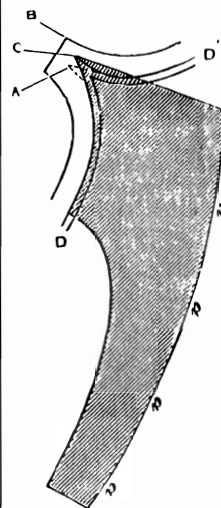
That Bach chose to use gavottes for the fifth movement of the sixth suite shows that he was aware of the secular trends of the time. The gavotte, which originated in France, was a popular court dance that reflected the "pastoral" fashion of the early 1700s. During the reigns of Louis XIV and XV, members of the court indulged in dressing up as shepherds and peasants in courtly and sophisticated style. A gavotte was of a moderate tempo, with a calm balance, cheerful nature, and predictable rhyme.²⁵ The phrase structure of a gavotte is in four measure patterns, each beginning with

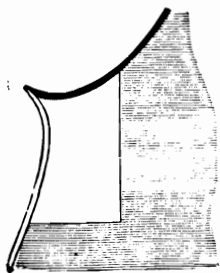
two quarter-note pick-ups that should be played short and separate.²⁶ In the sixth suite, there is a gavotte I and a gavotte II, played in minuet and trio style. In the gavotte I, the heaviest, four-note chords are on beats 1 and 2 of the gavotte rhythmic phrase; this is characteristic of the French gavotte. The gavotte II contains a section with an accompanying drone note, an example of the musette style made popular by the pastoral fashion of the time. A musette was a French bagpipe used in country music and imitated in the sophisticated manner of the court. The original sources show that the two gavottes of the sixth suite are in different meters (cut time versus in two), implying contrasting tempos, the second one being perhaps slightly faster than the first.²⁷

Little and Jenne classify the gigue from the sixth suite as a giga II, a derivation from the French gigue or the giga I. As such, it is, except for the allemande, historically the furthest from actual dancing of all the other dance forms presented here. The giga II, longer and more complex than the French giges, includes more intricate textures and longer phrases.²⁸ A gigue was a fast, joyful dance that featured leaping, turning, and a characteristically French "limping" rhythm.²⁹ The gigue from the sixth suite should be played at a tempo moderate enough so that the joyous qualities of the giga II are not overshadowed by the technical demands of the movement. Keeping the third eighth note of each group short will also help emphasize the limping rhythm.

Ornamentation and Dynamics

Two final areas of baroque performance practice that should be considered are ornamentation and dynamics. Free ornamentation was in general practice during the baroque period; however, since Bach usually wrote out his ornamentation in his compositions, added ornamentation in these suites is questionable.³⁰ Only two dynamic markings were made in the original sources of the six suites. One is the echo marking in the prelude of the sixth suite. Beyond that, the performer must decide how best to structure the pieces dynamically. Baroque practices generally used terraced dynamics, and rising pitches usually called for an increase in dynamics with a corresponding relaxing of intensity, or *diminuendo*, as pitches fall. Dynamics also depended on the harmonic





structure of a piece. Some baroque writers felt that dissonance and modulations should be emphasized, as should any accidentals to the melody line.³¹

The Sixth Suite for Violoncello is a beautifully crafted and delightful celebration of the dance.³² A wonderful addition to the viola repertoire, it is worthy of serious attention and will delight all but the least experienced performer.

¹ Ralph Eugene Morris, *A Performance Edition of Bach's Violoncello Suites, Transcribed for Viola*, diss., Arizona State U, 1991 (Ann Arbor: U of Michigan P, 1993) 13.

² Nanie Bridgman, jacket notes, *Six Suites for Unaccompanied Cello*, by J.S. Bach, cellist Jean-Max Clement, Decca, OLS 134, 1960.

³ Morris 14.

⁴ Bridgman.

⁵ Hans T. David and Arthur Mendel, eds., *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, rev. ed. (New York: Norton, 1966) 31.

⁶ Dimitry Markevitch, *The Solo Cello: A Bibliography of the Unaccompanied Violoncello Literature* (Berkeley: Fallen Leaf P, 1989) 10.

⁷ Morris 3.

⁸ Morris 35–41.

⁹ Markevitch 10.

¹⁰ Maurice W. Riley, "Bach Symposium," *Journal of the Violin Society of America* 5 (1978–79) 5.

¹¹ William Primrose, Foreword, *Five Suites for Viola*, by J.S. Bach (Milwaukee: Schirmer, 1978) 5.

¹² Primrose 5.

¹³ Morris 5.

¹⁴ Morris 4.

¹⁵ Bridgman.

¹⁶ Morris 101–02.

¹⁷ Bridgman.

¹⁸ Morris 102–03.

¹⁹ Heidi Castleman, "Do I Need a License to Play Bach?" *Journal of the American Viola Society* 6 (1990): 6.

²⁰ Morris 102.

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²² Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington: Indiana UP, 1991) 133–39.

²³ Little 93.

²⁴ Little 93–98.

²⁵ Little 47–58.

²⁶ Castleman 10.

²⁷ Little 58.

²⁸ Little 168–69.

²⁹ Castleman 12.

³⁰ Morris 15.

³¹ Morris 115–17.

³² Paul Laird, rev. of *Bach: Cello Suites* (cellist Roel Dieltiens), *American Record Guide*, September–October 1992: 77.

Martha Warrington is on the faculty at Portland State University, where she teaches viola and chamber music. She is also a member of the Oregon Symphony and is a frequent soloist and a recitalist throughout Oregon. Currently, she performs with Trio d'Amici, a clarinet-violoncello trio playing in the Pacific Northwest. She was principal violist of the West Coast Chamber Orchestra and has been a member of the North Carolina Symphony, the Cincinnati Symphony Orchestra, and the Toronto Symphony Orchestra.

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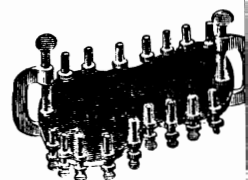
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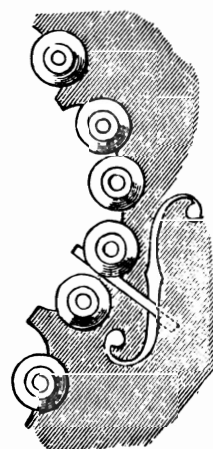
NEW ACQUISITIONS IN PIVA

Editor's Note: This continues the series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer's Literatur für Viola (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985), where they are identified with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.

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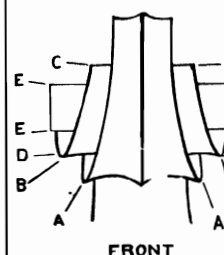
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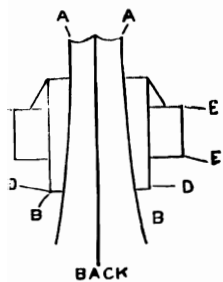
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Stamitz, Karl. Duo in C-Dur für Violine und Bratsche; hrsg. von Wilhelm Altmann. Münster in Westf.: E. Bisping, 1930.

Wohlfahrt, Robert. 28 little duets; op. 191 for violin and viola; [compiled and arranged by Robert] Wohlfahrt, [edited by Joseph] Vieland, [V. Righini]. New York: International Music Co., 1957.

Young, Douglas. *Slieve League*: for violin and viola. London: Ricordi, 1983.





Violine und Viola (arr.)

Album of classical pieces. Bach, Couperin, Handel, Rameau and others; transcribed for violin and viola by V. Hussonmorel. New York: International Music Co., 1958.

Bach, Johann Sebastian. Fifteen duets: after two-part inventions, for violin and viola. Melville, NY: Belwin Mills, [196-?].

Bach, Johann Sebastian. Four duets: for violin and viola; transcribed by F. David. Melville, NY: Belwin Mills, [197-?].

Beethoven, Ludwig van. Three duets: for violin and viola; originally composed for clarinet and bassoon; transcribed by F. Hermann and L. Pagels. New York: International Music Co., [195-?].

Mozart, Wolfgang Amadeus. Zwölf Duette für zwei Hörner: KV 487, Ausgabe für Violine und Viola = Twelve duets for two horns: KV 487, arranged for violin and viola. Kassel: Bärenreiter-Verlag, 1977.

Zwei Violon

Bartók, Béla. 44 duos: 2 Viole; übertragung von = transcribed by William Primrose. [Wien]: Universal Edition, 1975.

Déchiffage du manuscrit. Paris: Hy Lemoine, [191-?].

Freudenthal, Otto. Duo für Bratschen. Muenchen-Graefelfing: Walter Wollenwever, 1984.

Gibbons, Orlando. Two fantasias: for two violas; edited by Stephen Kiser. Bristol, Conn.: Rarities for Strings Publications, 1979.

Hoffmann, Adolf. Tanzbüchlein für zwei Bratschen: Tanzlieder und Volkstänze; nach dem Tanzbüchlein von Adolf Hoffmann; eingerichtet von Eva Wiesenfeldt. Mainz: B. Schott's Söhne; New York: Schott Music Corp., 1972.

Mazas, Jacques Féréol. Three duets; op. 71: for two violas; [transcribed by L.] Pagels. New York: International Music, [197-?].

Rolla, Alessandro. Drei duos: für zwei Violon; zum ersten mal; hrsg. von Ulrich Drüner. Frankfurt: H. Litolf's Verlag; New York: C.F. Peters, 1976.

Rubbra, Edmund. Meditations on a Byzantine hymn "O guando in cruce"; op. 117a. London: Alfred Lengnick, 1978.

Sterkel, Johann Franz Xaver. Drei Duette für 2 Altviolen; bezeichnet und hrsg. von Prof. Hermann Ritter. Leipzig: Carl Merseburger, [193-].

Stumpff, Johann Christian. Duo C-Dur: für 2 Violon; op. 15. Für den praktischen gebrauch neu; hrsg. von Wolfgang Sawodny. München: Walter Wollenweber, 1985.

Violoncello und Viola

Beethoven, Ludwig van. Duet for viola and cello. Melville, NY: Belwin Mills, [197-?].

Beethoven, Ludwig van. Duett mit zwei obligaten Augengläsern: Sonatensatz für Viola und Violoncello; für die Aufführung eingerichtet und hrsg. von Fritz Stein. Leipzig: C.F. Peters, [1912?].

Bozza, Eugene. Sonatine: pour alto et violoncello. Paris: A. Leduc, 1976.

Chailley, Jacques. Prélude et allegro: pour alto et violoncelle. Paris: A. Leduc, 1977.

Ebenhöh, Horst. Sonate; op. 55/2: viola & violoncello. Wein: Doblinger, 1984.

Fürst, Paul Walter. Duo für Viola und Violoncello; op. 17. Wien: Doblinger, 1968.

Jolas, Betsy. *Remember*: pour cor anglais ou alto et violoncello. Paris: Heugel, 1972.

MacBride, David. *For Bonnie and Ray*. [New York: American Composers Alliance, 1977?].

Schönebeck, Carl Siegmund. Drei Duos für Viola und Violoncello = Three duos for viola and violoncello; op. 2; hrsg. von Ulrich Drüner. Winterthur: Amadeus Verlag, 1985.

Stamitz, Karl. Duetto for viola and cello. Bristol, Conn.: Rarities for Strings, 1983.

Stamitz, Karl. Duo in F-Dur für Viola und Violoncello = Duo in F Major for viola and violoncello; reconstruction of the viola part by Franz Beyer. Winterthur: Amadeus Verlag, 1985.

Kontrabass und Viola

Borghi, Giovanni Battista. Sonate nr. 1, für Viola und Kontrabass; [bearb. von] Rudolf Malarić. Wien: Doblinger, 1968.

Sperger, Johann Matthias. Sonate für Viola und Kontrabass; [hrsg. von] Rudolf Malarić. Wien: Doblinger, [1967].

Walzel, Leopold Matthias. Fünf Bagatellen: für Viola und Kontrabass; op. 34. Wien: Doblinger, 1963.

Gitarre und Viola

Paganini, Nicolò. Sonata per la gran viola e chitarra; hrsg. Paul Bulatoff. Frankfurt: Zimmermann, 1985.

Schmidt, Hartmut. Musik für Saiteninstrumente und Gitarre. [S.l.: s.n., 1982?].

Whettam, Graham. Serenade (1981) for viola (or clarinet) and guitar. Ingatestone, Essex, England: Meriden, 1984.

Harfe und Viola

Caltabiano, Ronald. Lyric duo: for viola and harp. New York: Ronald Caltabiano, [1979?].

Ter-Martirosyan, T. Dve p'esy = Two pieces: for viola and harp. Leningrad: Sovetskii Kompos, 1985.

Cembalo und Viola

Ariosti, Attilio. Collection of lessons for the viol d'amore: sei sonate per viola d'amore o violino o viola; revisione, realizzazione e trascrizione di Renzo Sabatini. Roma: Edizioni de Santis, 1957.

Fesch, Willen de. Sechs Sonaten für Violine (Flöte, Oboe, Viola) und Basso continuo = Six sonatas for violin (flute, oboe, Viola) and basso continuo; hrsg. von Waldemar Woehl. Kassel: Bärenreiter, 1956.

Graun, Johann Gottlieb. Erste Sonate für Viola und Cembalo (Klavier) mit Violoncello; hrsg. von Hellmuth Christian Wolff. Leipzig: Breitkopf & Härtel, 1937.

Schenck, Johann. Sonata I in D-Dur für Viola da Gamba oder Viola und Basso Continuo aus *L'écho du Danube*: Sechs Sonaten für Viola da Gamba, op. 9 = Sonata I in D Major for viola da gamba or viola and basso continuo from *L'écho du Danube*: Six sonatas for viola da gamba; op. 9; hrsg. von Karl Heinz Pauls. Kassel: Nagels Verlag, 1973.

Tartini, Giuseppe. Sonata in D Major: for viola and piano; [transcribed by Friedrich] Hermann; [edited by Ferdinand] David; [newly edited by Joseph] Vieland. New York: International Music Co., 1959.

Toeschi, Giovanni Battista. Sonata, per la viola d'amore con basso; hrsg. von Dika Newlin und Karl Stumpf. Wien: Doblinger, 1963.

Cembalo und Viola (arr.)

Handel, George Frideric. Sonata C-Dur: für Viola da Gamba (oder Viola) und Cembalo = Sonata in C Major: for viola da gamba (or viola) and cembalo; hrsg. von Folkmar Längin. Kassel: Bärenreiter, 1953.

Marcello, Benedetto. Sonate in F-Dur für Viola und Basso continuo; hrsg. von Dominique Roggen; Continuoaussetzung Andreas Marti. Erlenbach, Switz. G. Aegler, 1980.

Orgel und Viola

Geiser, Walther. Sonatine für Viola und Orgel; op. 46 (1954). Winterthur: Amadeus; New York: Edition Eulenburg, 1976.

Haydn, Michael. Konzert C-Dur für Orgel (Cembalo), Viola und Streicher; Solostimmen (zugleich Klavierauszug). Erstdruck; [hrsg. von] Paul Angerer. Wein: Doblinger, 1970.

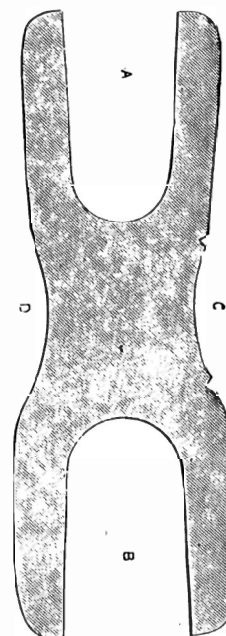
Heilmann, Harald. Trauerode für Posaune (Viola, Englisch Horn) und Orgel. Wilhelmshaven: Heinrichshofen's Verlag, 1984.

Kmeth, Hans. Variationen und Sonatina über den Lilfelder Choral: für Viola und Orgel. [S.l.: s.n., 1971?].

Kukuck, Felicitas. *Aus tiefer Not*. Stuttgart: Hänssler, 1969.

Noë, Artur. Stück für Viola und Orgel, 1907. [S.l.: s.n., 197-?].

To be continued next issue. Inquiries about loaning procedures from PIVA should be addressed to
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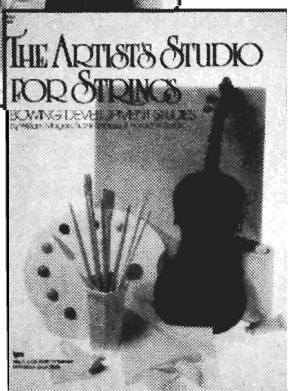
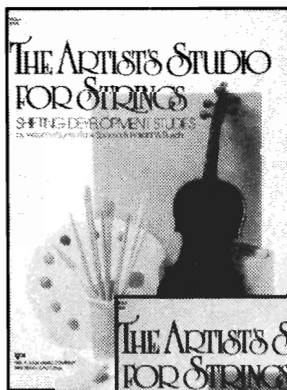
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MINUTES OF THE AVS EXECUTIVE MEETING

Provo, Utah

EXECUTIVE BOARD MEETING

June 16, 1994, 7:45 p.m.

Board members in attendance: Mary Arlin, David Dalton, Pamela Goldsmith, Jeffrey Irvine, Donald McInnes, Dwight Pounds, Thomas Tatton, Alan de Veritch.

Board members absent: John Kella, William Magers, Kathryn Plummer, William Preucil, Peter Slowik, Michael Tree, Emanuel Vardi, Ann Woodward.

Visitors and newly elected board members in attendance: Donna Lively Clark, John Graham, Karen Ritscher, John Riley, Lelia Riley, and Maurice Riley (former president).

Newly elected board members absent: Atar Arad, Jerzy Kosmala, Paul Neubauer, Pam Ryan, William Schoen.

Meeting called to order at 7:45 p.m. by President Alan de Veritch.

I. Introductions and Welcome by Alan de Veritch:

Good to have the combination of new and current active leaders. Yearly board meetings since 1990 are very productive—practice will be continued.

II. Update on recent election and content of the Board:

Winners:

Tom Tatton, President

Pam Goldsmith, Vice-President

Donna Lively Clark, Secretary

Mary Arlin, Treasurer.

New Board Members elected to a four-year term: Atar Arad, John Graham, Patricia McCarty, Paul Neubauer, Karen Ritscher, and William Schoen.

Board Members appointed by the president for two-year terms: Jerzy Kosmala and Pam Ryan.

Remaining terms of two years: Jeffrey Irvine, Don McInnes, Dwight Pounds, and Peter Slowik. Two more years: John Kella, William Magers, Kathryn Plummer, William Preucil, Michael Tree, Emanuel Vardi—term ends July 1, 1994. Newly elected board members do not vote until after July 1, 1994.

Moved and seconded that minutes of 1993 AVS Board Meeting at Evanston, Illinois, be approved. Motion carried.

III. Schedule for next two days:

Friday—Convene at 9:00 a.m., lunch on your own, meeting ends at 4:00 p.m., hike at Sundance Resort with catered dinner at Dalton's mountain cabin.

Saturday—Convene at 9:00 a.m. to tour BYU Library Bindery and Primrose International Viola Archive (PIVA), group luncheon followed by meeting chaired by new president Tom Tatton.

IV. Membership Report—Pam Goldsmith:

As of June 14, 1994: Total membership 643

Regular (\$30) members: 484

Student (\$15) members: 101
 International (\$35) members: 26
 Canadian joint (\$20) members: 14
 Complementary members: 18
 By trimester: 1st: 324; 2nd: 218; 3rd: 83
 Percentages: Regular: 77%; Student: 16%; International: 7%.

Answer to question: why is the membership down from 671 paying members last year? In odd years the number goes up because of people joining to attend Congress, but they often don't renew the next year.

Costs have been kept low because of volunteer labor.

Proposal to discontinue the trimester system and consolidate to Jan. 1 (followed by short discussion).

V. Northwestern Congress reviewed by Alan de Veritch:

Attendance excellent: 219 (not including participants)

Breakdown: 90 Regular; 47 Daily; 65 Regular Student or Spouse; 17 Daily Student or Spouse.

Typical comments: Crammed in too much, not enough free time

Finances: \$35,000 Total Income (\$1500 AVS, \$2500 Northwestern, \$3100 Revenue); \$31,932 Expenses; \$3,068 Profit (a first!).

VI. Discussion of duties of the Board.

VII. Proposal by Mary Arlin to dedicate the 25th Congress to Myron Rosenblum (founder of AVS) and to decide soon about the dedication of our 23rd Congress.

Meeting adjourned at 8:50 p.m.

EXECUTIVE COMMITTEE MEETING

June 16, 1994

Meeting convened at 9:00 p.m.

I. Karen Ritscher gives a report about the NY Viola Society:

Discussion centered on ways of establishing relationship with AVS as one of its several strong chapters.

II. Summary of president's job description:

Normal administrative tasks—keep track of elections and appointments—keep general timetable current—next Congress committee should free up president to spend more time on chapters.

III. Discussion of the possibility of hiring a Membership Coordinator.

IV. Treasurer issues: Filing of NY State Tax Report (we are incorporated in NY state) and how new bank account will work.

V. Congress Committee: Alan de Veritch, Mary Arlin, Peter Slowik, Atar Arad, Baird Knechtel, Tom Tatton. Chair of Primrose Competition: Laura Keenan. Tom suggests a Congress Organizing Handbook.

VI. Discussion of an AVS representative at the Isle of Man Congress. Donna Clark will represent Tom.

Meeting adjourned at 11:00 p.m.

New Publications for Viola

Two Waltzes for Viola and Piano

by Katrina Wreede

•• New from Robert W. Jones ••

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EXECUTIVE BOARD MEETING CONTINUES

June 17, 1994

In Attendance: Same as 6-16-94.

Absent: Same as 6-16-94.

Meeting called to order at 9:15 a.m. by President de Veritch.

I. Maurice Riley reports his award, followed by a discussion:

Award will be a plaque to the recipient.

A plaque listing names of all recipients will be displayed in PIVA.

First award given to David and Donna Dalton.

Guidelines need to be established for all awards.

Discussed whether there should be one or two recipients.

Ann Woodward and Maurice Gardner nominated for '95.

Awards Committee will be formed.

Moved and seconded that the board support the selection of one of the two names discussed.

Motion carried.

II. Alan de Veritch presents Treasurer's Report:

AVS has two operating accounts and two restricted funds.

Operating Account: as of June 15, 1994, \$28,497.36.

After paying dues to IVS ('92 & '94), expenses of the journals, and other bills, we will still have over \$20,000.

IRS reports have to be filed with income of over \$25,000.

Primrose Fund: \$14,339—use only interest—increase size of endowment to pay higher awards at competition—invested in government bonds—competition will remain a scholarship competition.

Endowment Fund: \$16,997.44 balance—designed to assure the continuing existence of the AVS; one year in reserve; need to examine use in the future.

Total of all accounts: \$59,834.57—good position financially; need to increase Primrose Fund.

Moved and seconded that the president be reimbursed \$350 per year (total of \$1400) for expenses. Motion carried.

Need to add committee reimbursements to budget.

Discussion of next year's budget.

Moved and seconded that a one-time allocation of \$60 be paid to Dwight Pounds to cover expenses incurred during 1994 Officer and Board Election. Motion carried.

III. Chapterization: Alan de Veritch presents model by-laws.

Benefits: increase membership; provide future leadership training; help Congress attendance.

Chapters have a choice: fully incorporate separately and file tax returns or be under national AVS umbrella.

Good way to start: a few interested parties have "kick-off" activity at which they advertise new chapter. Also can get a printout of AVS members in your area.

Extra JAVS can be used to recruit new members.



IV. Debate on trimester vs. Jan. 1 dues deadline: main consideration journal distribution.

Meeting recessed at 12:10 p.m. for lunch.

Meeting reconvened at 1:40 p.m.

V. Continuation of trimester vs. Jan. 1 debate.

Moved and seconded to table this decision until tomorrow afternoon, accepting a proxy vote from Don McInnes. Motion carried.

VI. Discussion of chapter by-laws continues.

VII. Guest David Witt—owner of Colorpress Printing Co.—discusses *JAVS*, which he prints.

VIII. David Dalton discusses the *Journal of the AVS*:

Needs relief on the advertising responsibility and more help soliciting articles. Suggestion that each board member provides one article a year. Suggestion that topics be divided into categories, each with an editor responsible for soliciting articles.

Discussion of how to handle a paid advertising person and a paid membership assistant.

Moved and seconded that Donna Clark is authorized to hire an assistant to be paid \$7 to \$8 per hour to do membership and mass mailings starting in July 1994. We expect around 200 hours a year. Motion carried.

IX. Dwight Pounds reports on AVS by-law revision.

Moved and seconded to approve all changes in the AVS by-laws as proposed by Pounds, with the exception of the section on dues. Motion carried.

X. Alan de Veritch summarizes his view of his term and hands over the official seal and documents to the new president, Tom Tatton.

Meeting adjourned at 4:05 p.m.

EXECUTIVE BOARD MEETING CONTINUES

June 18, 1994

In Attendance: Same as 6-17-94 except for Don McInnes and Karen Ritscher.

Absent: Same as 6-17-94, except for Don McInnes and Karen Ritscher.

Meeting called to order at 2:15 p.m. by President Tom Tatton.

I. Opening remarks by Tom Tatton chairing his first meeting as new president.

II. New wording for Section 7, Article VI of Chapter By-Laws:

A. _____ Viola Society shall include on all official publications the statement: We are a chapter of the AVS.

B. The Secretary of the AVS shall be on the mailing list of each chapter.

C. The Executive Board of the AVS reserves the right to audit chapter publications and to require discontinuation of materials that are contrary to the goals, ideals, and professionalism of the AVS.

Moved and seconded that the board accept Section 7, Article VI as rewritten. Motion carried.

III. More discussion of trimester vs. Jan 1. Focused on details of implementation. Original motion still tabled.

Moved and seconded that receiving *JAVS* will commence at the beginning of enrollment. Motion carried.

Moved and seconded that people who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year. Motion carried.

Moved and seconded that people who are now in the second trimester will be charged \$20 for regular membership and \$10 for student membership for 1995 only. Motion carried.

Moved and seconded that we untable yesterday's trimester motion. Motion carried.

Moved and seconded that we delete the trimester system of dues and replace with annual dues which shall be due and payable Jan. 1 (late by March 1) or on application for new membership. Motion carried.

IV. David Dalton discusses the remuneration of the new advertising person for *JAVS*.

Moved and seconded that we hire an advertising agent for *JAVS* at \$150 per issue plus 10% of existing and new ad dollars raised. The person will be under the supervision of the editor of *JAVS* and reviewed annually by the board. Motion carried.

V. Tom Tatton presents his goals and vision for the AVS:

Double membership in next 4 years.

Triple attendance at Congresses.

Double the Primrose Scholarship account.

Establish minimum of 20 healthy chapters.

VI. Dwight Pounds reports on AVS election: Thanks to committee—Alan de Veritch, Jeff Irvine, Kathy Plummer.

He will prepare a packet for the next nominating chair.

Verifies election results as announced earlier by A. de Veritch.

VII. Discussion of the reprinting of the AVS/HR—formal request for \$1100 to reprint 100—plan to solicit sales at libraries—flyer sent to MLA mailing list—recommend that Louise Goldberg write a review of the book.

Moved and seconded that the board agrees to subsidize the cost of the second printing of the AVS/HR by Dwight Pounds. Once we recover the cost through sales we agree to split 50/50 all sales with the author. Motion carried.

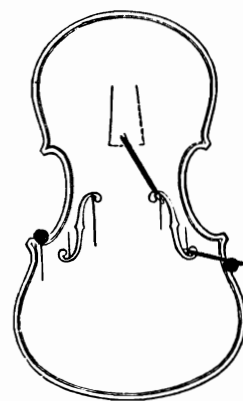
Moved and seconded that the AVS absorb any remaining deficit of the first publication of the AVS-HR. Motion carried.

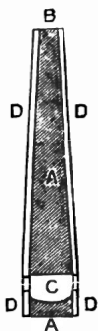
Moved and seconded that the model by-laws for the chapters are approved as revised by the Executive Board. Motion carried.

VII. Pres. Tatton appoints chairs from the board for each committee:

Awards—Dwight Pounds,

'95 Congress—Alan de Veritch,





Membership—not filled yet—John Riley will help,
 Chapterization—Tom Tatton and Pam Goldsmith (co-chairs),
 Publications—David Dalton,
 Finance Committee—Mary Arlin.

Moved and seconded not to put monies into the endowment account unless the money is specified for that purpose by the donor. Motion carried.

Moved and seconded that for all dues collected from July 1, 1994, to June 30, 1995, we will take \$3 from each full membership and \$2 from each student membership to deposit into the Primrose Scholarship Fund. Motion carried.

Moved and seconded that committee chairs should expect reimbursement for reasonable expenses. Procedure is to submit a bill to treasurer, subject to review by the Finance Committee. Motion carried.

VII. Discussion of ideas for '95 Congress:

Early morning warm-ups.

Different type of Masterclass—more accessible, such as three teachers presenting ideas on Bach Suites.

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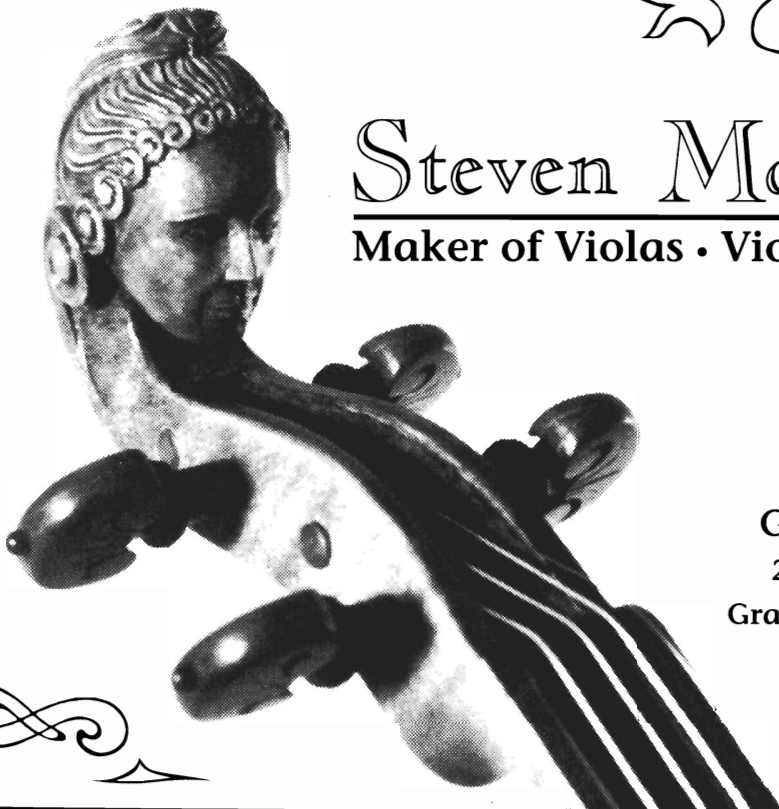
Decide how to honor Hindemith.

Determine procedure for choosing students to play.

Meeting adjourned at 5:30 p.m.

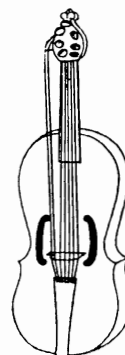
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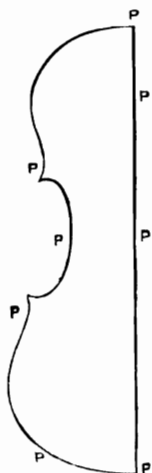
Los Angeles residents have long wondered about the source of the large quakes that shake their region. Here is a simplified guide to their cause and effect, as shown at their epicenter—the Dorothy Chandler Pavilion.

10:00 a.m.

Fourth stand of viola section arrives for work.

Seismographs are silent.





10:03 a.m.

Inside player decides he cannot see conductor and shifts his chair five inches to the right.

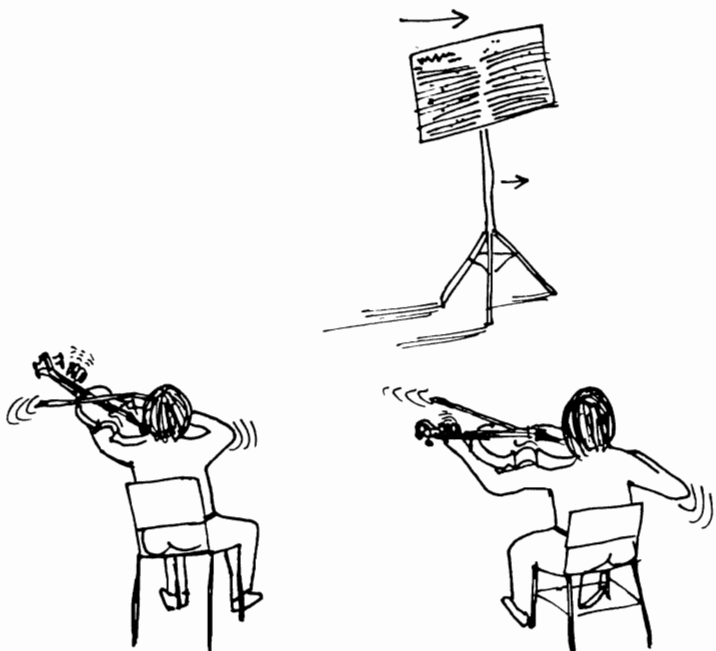
CalTech registers a **2.0** initial tremor; cats dive under beds.



10:05 a.m.

Inside player determines that he cannot see the music and with great effort slides the heavy stand five inches to the right.

3.1 tremor ensues. CalTech scientists put on alert.

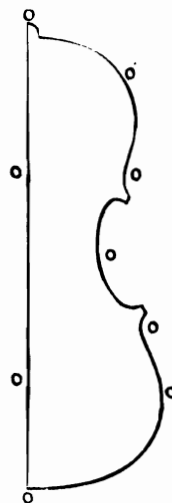


10:10 a.m.

Outside player can no longer see music or conductor and attempts to move his chair to join stand partner downstage. However, the back leg of his chair is locked against the stand behind, preventing movement.



Sophisticated measuring devices embedded in stage show rapid change of pressure. Savvy scientists stock up on bottled water.



10:11 a.m. **MAIN EVENT**

With a sudden jolt, the stand behind gives way. Tremendous earth movement is apparent from nearby chairs, accompanied by loud shouts and cursing. A cloud of dust rises in the air.

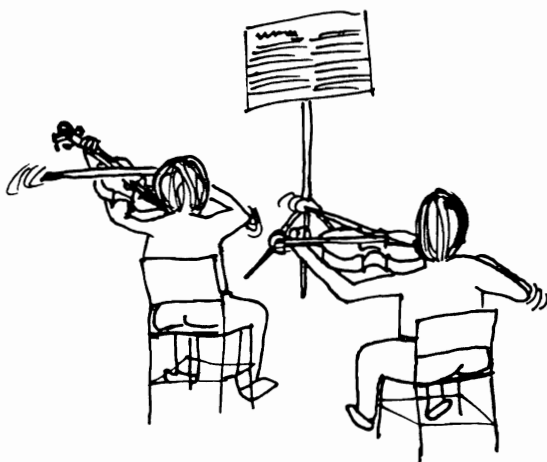
5.6 major quake. Cars stop on the freeway, the news media descend on CalTech, and the French horns think that something fell over in the percussion section.



10:13 a.m.

Loud clanging of metal and shuffling feet. After dust settles, the entire fourth stand of violas has shifted 15 inches to the right.

Varied aftershocks rock region. Radio announcers try to scare listeners by predicting "The Big One."



10:50 a.m.

Fierce bowing dispute breaks out between the first and second stands.

4.3 quake. Puzzled experts eventually decide that this quake is unrelated to the main tremor.



The above process will repeat itself over a period of several years, with the fourth stand of violas moving further and further cross-stage. Scientists postulate that this "*Bratsche Drift*" explains the origin of second violins.

Text—Ralph Fielding, violist, Los Angeles Philharmonic
Art—Victoria E. Miskolczy

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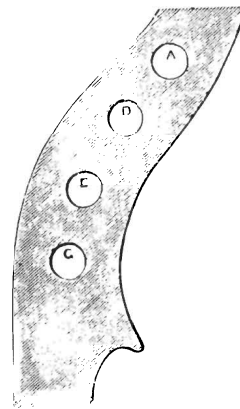
Karen Tuttle, professor of viola at the Curtis Institute and Juilliard School, was named ASTA Artist-Teacher for 1994. Congratulations are extended to this outstanding teacher and colleague.

Edward Adelson, associate professor of viola at Ohio State University, is president-elect of ASTA, and **Heidi Castleman**, professor of

viola at the Cleveland Institute, is member-at-large for 1994–96.

MENC Convention in Cincinnati

Jeffrey, Irvine, Karen Ritscher, and Heidi Castleman gave a presentation entitled *Teaching Pain-Free Viola Playing*. Heidi Castleman was honored by the Ohio Music Educators Association as "Teacher of the Year—College Division."



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CHAPTERS

New York Viola Society

The untimely death of the New York Viola Society's zealous president and founder, Rosemary Glyde, has saddened all. Emanuel Vardi, honorary president, has filled in with the help of William Salchow, the New York bowmaker. Harold Coletta was recently named president. There is an active board of directors from the tri-state area. The Society's annual award for service to viola performance and teaching has been renamed the Rosemary Glyde Award. Those who remember her and wish to contribute to the Rosemary Glyde Memorial Fund may do so by sending their donations to the Fund c/o

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The coming season will open with a recital by Paul Coletti in October, another by Cynthia Phelps, principal of the New York Philharmonic. Phelps was also the subject of a recent feature article (two pages, two pictures) in the *New York Times*—a real attention-getting coup for the viola as well. A competition for new viola music will be announced.

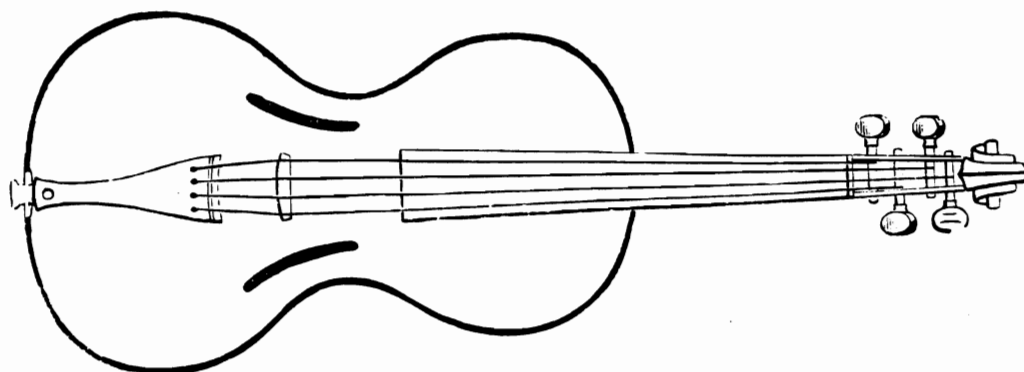
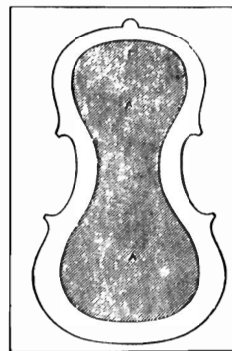
The fifth and final event of the 1993–94 season was a recital of twentieth-century viola music on March 27 by Jesse Levine and pianist Morey Ritt. Their program included

Rapsodie Notturmo by Karol Rathaus, *Elegy* by Elliott Carter, Sonata by Seymour Barab (the composer was present) and three little-known pieces by Shostakovich (*Waltz*, *Nocturne*, and *Gallop*), found by Levine in the Soviet Union.

Levine, former principal for Buffalo, Dallas, and Baltimore symphonies, now teaches at Yale and conducts the Norwalk Symphony Orchestra and the Orquestra del Principado de Asturias in Spain. Ritt is a well-known soloist, chamber music coach, and professor of music at Queens College.

Following the recital, members with violas enjoyed a "Million Viola Play-off," conducted by Emanuel Vardi. This featured a Telemann Concerto for Four Violas (Arnold, ed., *Viola World*) plus two works by New Jersey composer Richard Lane. These were his Quartet for Four Violas (1988) and *Recompense* (1994) for six violas (first performance), an elegaic prelude and rousing fugue, subtitled *In Memory of Rosemary Glyde*. Scores and parts for these and other tonal viola works by Lane are available at nominal cost from the composer, at 173 Lexington Ave., Patterson, NJ 07502. He was featured composer at a session of the International Viola Congress at Ithaca, New York, in 1991.

—Alexander Harper
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NEW WORKS

Chin Music by Ross Bauer. C.F. Peters Corporation, New York, 1993.

The term "chin music" is found in the vocabulary of mid-twentieth century Nebraska farm people to mean something like "idle chatter," possibly "drivel," or the not-to-be believed tarradiddle of a used-car salesman. The *Oxford English Dictionary* gives "(chiefly U.S.) talk chatter."¹ *Chin Music*, by Ross Bauer, doesn't fall into the trivial category at all. Dedicated to the husband-wife duo Bernard and Naomi Zaslav, it could be a musical cartoon of a conversation, but if so, it's not an idle chat.

Written for viola and piano, *Chin Music* (1989) has the weight and vitality of a substantial sonata movement. The score indicates "duration ca. 14 minutes," but that would be a minimum length. The work appears to be through-composed, consisting of twelve sections, delineated by metronome indications, pauses, changes of texture or dynamic, or general character, often specified with clear English phrases; e.g., "rhythmic, very accented" or "broadly, very intense." The composer's intentions are clearly shown to both violist and pianist throughout.

The harmonic vocabulary at first approach sounds twelve-tone, and indeed the ninth section, which is a viola cadenza, does begin with a traditional twelve-note melody, but then the twelve-tone technique seems to evaporate into a nontonal texture, which is primarily dissonant, but in which dissonance doesn't seem to exist. If twelve-tone techniques are present, they are used in ways that are not obvious, but the result nevertheless is atonal. The turns of melody or figures are utterly errant or unexpected; nothing is predictable.

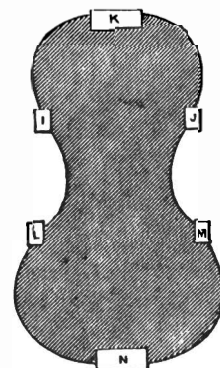
The texture is primarily three-part counterpoint, with melodic motion primarily by half- or whole-step, or by completely un-expected dissonant interval. There is a great deal of octave displacement, sometimes exploring extreme registers of the piano—at some points the pianist's hands are separated by six octaves. Vertical structures occur with various intervallic contents: chords built in half-steps

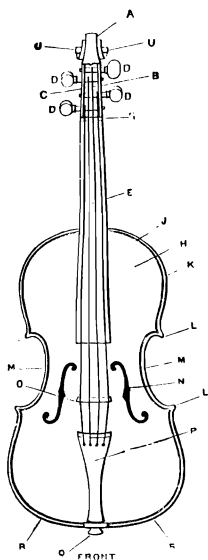
with the members in wide spacing, chords built in fourths, or tritones, or perfect fifths.

The rhythmic vocabulary is traditionally presented, with frequent meter changes and complexities, but by today's standards, the rhythms are conservative. Not that this is foot-tapping music or that rhythmic patterns occur as inevitable events, but like the emotional content of the various sections, the composer's rhythmic intentions are clear and his rhythmic presentation is not experimental. Nonetheless, rhythmic content is often complex and difficult from the standpoint of ensemble.

Considering the printing and engraving aspect, this is an outstanding example of beautiful publishing. Done in almost folio-sized pages (14 x 10¾ inches), the staves are larger than normal, consequently easy to read. (There is one typographical error in measure 156; left-hand, beat four, an inexplicable double stem. Of course there could be other errors of which only Mr. Bauer would be aware, but generally, the printing is beautiful.) Perhaps the intention of the large print is that both performers should use a piano part, as reading from score would certainly help the ensemble problem. The viola part solves the page-turn dilemma, with rests or pauses at just the right places and, of course, a violist using the score would cause a page-turn problem in performance. The viola part is not supplied with fingerings, but some critical bowings are shown. The proper string for the execution of harmonics, of which there are many, is clearly indicated.

Concerning the instrumental writing itself, this is not at the extreme edge of technical demands, but it is still virtuoso stuff, mostly because of the odd intervals in double-stops, leaps, and unusual melodic turns. It is intelligently written for the instrument, exploiting the various tone-quality and dynamic possibilities of the viola so that the instrument can be made to sound well while following the composer's instructions. There are lots of harmonics and double-stops and





one lovely double-stop harmonic in the cadenza, which lies beautifully (measure 205, first partial D on the D string and second partial E on the A string; easy to find, and sounds splendid!). Concerning “extended techniques,” a helpful “Notation Table” at the beginning of the score shows nine symbols that are just slightly out of the ordinary, like a Bartók “lollipop” pizzicato or an extended jeté, shown with a series of twenty or so dots over a note, under a slur. (One of these doesn’t work very well, as it’s applied to a B-flat”, on the A string, which makes for a string too tight for a good jeté.) Extended techniques are used, but conservatively.

The same lack of experimentalism is found in the piano style. There are a few things like raising the dampers by silently depressing a chord, then letting those strings ring as another note is struck loudly. But mostly good solid

piano technique is called for, with restrained texture generally, so the viola can be heard. In a few places where the viola is silent or less important, the piano is busy, but still often subdued.

In a work where melodic content is not paramount, where rhythmic content is interesting but disrupted, where tonality is absent, where structural content is not obvious, where dramatic or emotional content is presented in a new context, it’s hard to predict what the impact on an audience is going to be. *Chin Music* is expertly composed, masterfully presented, refreshing in many ways, and rewarding technically for the performers. The part it plays in the viola repertory will be interesting to see. What *Chin Music* has to do with its name is also yet to be discovered.

¹ 2nd edition, Oxford, 1989. Vol. III, p. 124.

Concerto for Viola and Orchestra (*piano reduction by the composer*) by **John Harbison**. Associated Music Publishers, Inc. AMP-8067. First printing: September 1993. Copyright 1990, by Associated Music Publishers (BMI), New York, NY. \$24.95.

According to information supplied at the front of the score, John Harbison’s Concerto for Viola and Orchestra was commissioned by three orchestras: the St. Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, and the New Jersey Symphony. The funding came from the Meet the Composer/Reader’s Digest Commissioning Program, and the first performance was given May 17, 1990, by Jaime Laredo and the New Jersey Symphony, with Hugh Wolff conducting. In August 1990, the same performers recorded the Concerto at SUNY Purchase, and the result is available on New World Records Compact Disc 80404-2. “This recording was made possible with grants from the National Endowment for the Arts, the New York State Council on the Arts, the New Jersey State Council on the Arts/ Department of State, the Birch Foundation, the Geraldine R. Dodge Foundation, Francis Goelet, Meet the Composer, and the Meet the Composer/Reader’s Digest Commissioning Program.”¹ After all that cooperation and commingling of funds, the good news is that the result is an absolutely first-class addition to the viola repertoire.

There is much to admire in the Concerto, but perhaps the most outstanding

feature is the superbly idiomatic viola writing. The style is late twentieth century, but the fingers and bow are asked to do things that are natural to the instrument; the shifts come where they should, the bow bounces to the written rhythms, the viola can sing or whisper in its natural registers, or be loud in the right range. There is even a cadenza-like section of flashy double-stops, all in first position (with one small exception). The result of this good viola writing is that the instrument and the music sound wonderful, and playing it is satisfying and rewarding. Technical demands are present, but the possibility of making the piece sound excellent is enhanced by the intelligence with which the instrument is considered by the composer. In a “Program Note” in the score, Harbison explains that “I learned music as a violist . . .” It certainly shows.

The Concerto is a twenty-minute work that has four movements of contrasting mood. The first begins with an introduction of thirty measures before the soloist begins what seems like an aria, with real melody and expressive phrases. There are recognizable repetitions of structural elements, but form doesn’t seem to be a primary concern. The second movement is bipartite, such as you might find in a baroque

dance suite, complete with double-bar repetitions, and modulation to the dominant and back. The meter is 3/8 throughout, the accents are fast and shifting, the interest is rhythmical, and the movement is brief. Movement three is marked *Andante* and probably carries the most emotional weight. It begins and ends with similar material in the accompaniment alone, and the viola is assigned sensitive melodic contours with shifting harmonic content that you would not label sentimental, but is not inhuman, either. Here the viola is allowed to do what it does best. The last movement, *Molto allegro, gioioso*, has lots of meter changes and jagged rhythmical content, makes some real technical demands, has three short viola cadenza sections, and makes an upbeat impression for an ending. Harbison uses a five-note figure with an ascending fourth at the end, as a principal motive for the movement. The figure provides what seems to be a response to a prominent descending fifth in melodic material of the first movement. Whatever the reasons, the work contains formal balance and proportions and relationships that identify the piece as a concerto, and yet do so in a musical language which is fresh and pleasant, intellectually

stimulating and esthetically rewarding, couched in a completely current musical style.

Physically, the presentation is up to today's highest publishing standards. You can quarrel with some printing aesthetics, such as ties between close note-heads looking more like highly arched eyebrows than ties, but generally the music is easy to read and uncluttered. The page-turns in the soloist's part have been given good consideration, and the paper quality is excellent. There are no editorial markings of any kind in the viola part, and just a few pedal indications in the piano part. The composer has used ample metronome indications, which are helpful and realistic.

This concerto is the logical extension of the viola concerto tradition of the first part of the twentieth century. It seems like it is the progeny of *Der Schwanendreher*, the Bartók, and, especially, the Walton. This fine piano reduction edition will provide violists with the opportunity to see if Mr. Harbison's Concerto will live up to that standard.

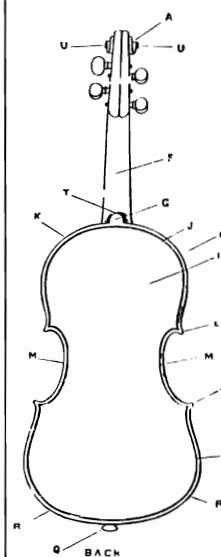
¹ New World Records compact disc 80404-2 booklet.

***Strathclyde Concerto No. 5, for Violin, Viola and String Orchestra* by Peter Maxwell Davies.** Reduction for violin, viola and piano, with solo parts. Piano reduction by Alan Boustead. Boosey & Hawkes Music Publishers Limited: London, 1993. \$37.00.

Strathclyde is an administrative region in southwestern Scotland, which includes the city of Glasgow. Notes in the piano score of *Strathclyde Concerto No. 5* by Peter Maxwell Davies include the information that the work was commissioned jointly by the Strathclyde Regional Council and the Scottish Chamber Orchestra. It was composed in 1991 and first performed in March 1992, in Glasgow, by James Clark (violin), Catherine Marwood (viola), and the Scottish Chamber Orchestra, conducted by the composer. The Concerto was recorded in Edinburgh with the same cast in July 1993 and released in 1994 on Collins Classics compact disc number 13032. Also in the piano score is a "Composer's Note" that explains (in three languages) that ten *Strathclyde* concertos are projected, to be written for the principal players of the Scottish Chamber Orchestra.

Sir Peter confesses to using preexistent material in Concerto No. 5: the Overture to *L'isola disabitata* (The Uninhabited Island), an opera by Haydn, and *Vanitas*, a two-part song by one Jan Albert Ban, whom he identifies as an early seventeenth-century Dutch priest-musician. We should be grateful for the "Note," as a fairly serious search yielded no information whatsoever about Father Ban; *L'isola disabitata* is nearly a mystery also, although it is listed in the Hoboken Catalog¹ but not published in any of the regular Haydn editions, except for a vocal score in 1909.²

A kingdom of Strathclyde (also called Cumbria), in the region of the Clyde Valley, existed from the fifth to the eleventh century. Although specific details of this kingdom are securely shrouded in the mists of history, we do know that Cumbrians had some contact



eager reception. Peter Maxwell Davies has a following to be sure. This is a difficult work, from about all standpoints. Possibly that is enough to admire.

¹ A. Hoboken, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis*, 2: 390–92.

² S. Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 8: 365.

³ J. R. Strayer, ed., *Dictionary of the Middle Ages*. (New York: Scribner & Sons, 1988), 11: 489–90.

—Thomas G. Hall
Chapman University

Concerto No. 1 for viola and piano by Guiseppe Ghebart. Edited by Frederic Laine. G. Billaudot/T. Presser, 1992. \$29.50.

This concerto is a useful addition to the rather sparse repertoire of original music for viola from the first half of the nineteenth century. The first movement contains several lyric themes and extended arpeggiated and scalar bridge material of a somewhat virtuosic nature. The Adagio is quite lovely, and the final movement, a rondo is successful both thematically as well as in the composer's use of contrasting material. Laine's cadenza to the first movement is challenging. This work is a welcome successor to the concertos of Hoffmeister and Stamitz.

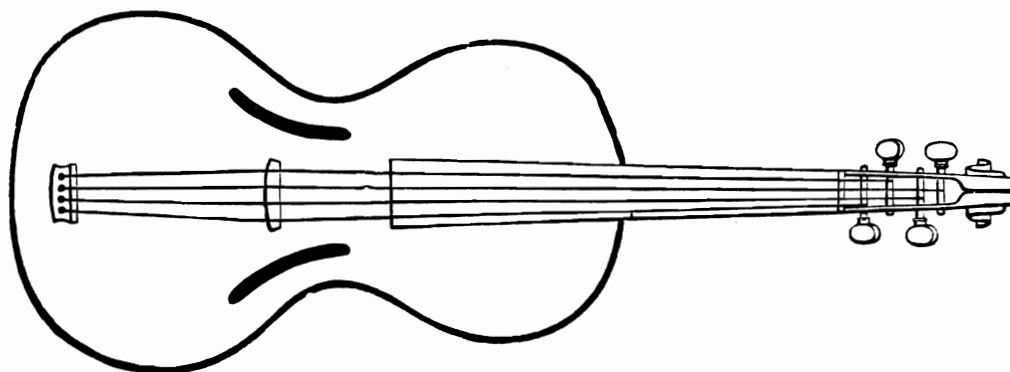
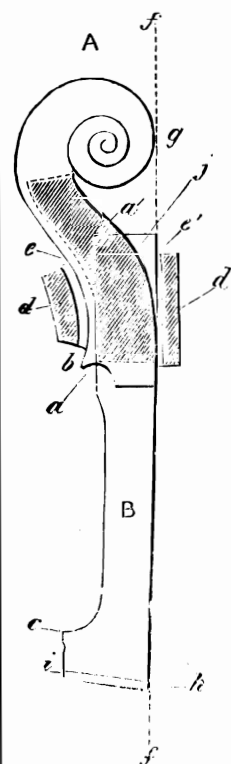
Four Pieces for Viola and Piano. By Frank Bridge. Faber Music, 1992.

These four pieces, each two to three minutes long, were originally written for cello and piano. They are lovely pieces, easily accessible by younger players and possessing the beautiful lyricism and marvelous harmonies you expect from the music of Bridge. This set of pieces is a fine addition to the teaching materials of viola studios, as the works demand depth of expression and the sustaining of musical line. There is some playing in the higher positions, particularly in the Elegie of 1904.

Divertissement. For four violas. By Claude-Henry Joubert. G. Billaudot/T. Presser, 1992. \$28.25.

This interesting and well-constructed work lasts under eight minutes. The four parts are of equal difficulty, and the music utilizes free form, some compound meters, and also (in the first movement) quite traditional writing. The Rondeau (movement two) contains outer sections of fast notes alternating in groupings of duple and triple, and a middle "recitatif" that allows the violas to respond to each other in an imitative but somewhat free manner. This work could be a very effective addition to a recital of viola ensemble music.

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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.

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 viola students.

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The New York Times

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RECORDINGS

Phillip Dukes

Rebecca Clarke Sonata, Shostakovich Sonata, and Maconchi *Five Sketches for Viola*, with Sophia Rahmen, piano. Gamet Gam CD 537.

❧

Nobuko Imai

Takemitsu Viola Concerto with Seiji Ozawa conducting the Saito Kinen Orchestra. Includes other works by Takemitsu; i.e., *November Steps*.

❧

Hartman Lindemann

Bax Sonata; J.N. Hummel Sonata in E-flat, op. 5 no. 3; Brahms Sonata in E-flat, op. 120

no. 2; J.S. Bach Chaconne from Partita No. 2 in D Minor, with Ben Martin, piano. BWV 2004. CD TACET 35.

❧

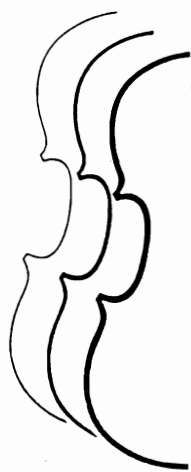
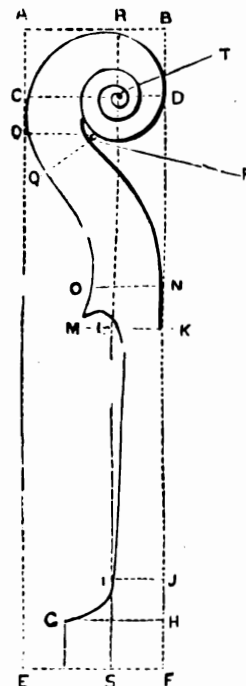
Frederick Riddle

Walton Viola Concerto with composer conducting the London Symphony Orchestra (recording premier). Includes other works by Walton: Symphony No. 1, *Daphne*, *Through Gilded Trellises*, *Old Sir Faulk*. Dutton Labs CDAX 8003.

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Marcus Thompson

Bartók Concerto and Bloch Suite, with Paul Freeman conducting the Slovenian Radio Symphony. Centaur CD, CRC 2150.



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COMPETITIONS

ASTA

The 8th ASTA National Solo Competition was held in April at the University of Cincinnati College-Conservatory of Music. The *First Prize Junior Division* for viola was won by **Susan Zaharako** of Carmel, Indiana, and student of Roland Vamos. Four violists competed in the senior division: **Ellen Craig** of Oberlin, student of Jeffrey Irvine; **Biao Luo**, student of Richard Ferrin; **David Rose**, student of Gerald Stanick; and **Phillip Stevens**, student of Yizhak Schotten. The *First Prize Senior Division* in viola was not awarded; Luo and Stevens shared second prize. Atar Arad served as viola judge.

The *Grand Prize Junior Division* was won by **Ani Aznavoorian**, cellist, from Barrington, Illinois, student of Neil Novak. The *Grand Prize Senior Division* was taken by bassist **Volkan Orhon** from Bloomfield, Connecticut, student of Gary Karr and Mark Morton. The only violists ever to take a *Grand Prize* in ASTA National Solo Competitions were **Sophie Renshaw** in 1986, who competed at-large, and **Kirsten Johnson**, who in 1992 won her award in the pre-college (junior) division. Previous *First Place* ASTA Competition winners among violists include **Basil Vendryes** (1981), **Cynthia Phelps** (1983), **Karen Opgenorth** (1988), **Ming Pak** and **Amalia Daskalakis** (1990), and **Kirsten Docter** (1992).

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NFMC

INDIANAPOLIS—The National Federation of Music Clubs (NFMC) has awarded four young violists \$2,800 as winners in the NFMC Wendell Irish Viola Award. Receiving \$700 scholarships for continued study of the viola are **Jenny Ansel** of Minneapolis, Minnesota; **Karin Brown** of Santa Cruz, California; **Christopher Woods** of Florence, South Carolina; and **Susan Zaharako** of Carmel,

Indiana—each representing one of the four NFMC regions.

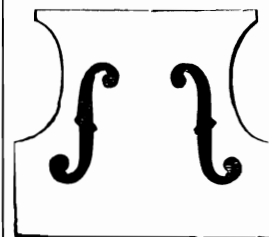
The NFMC Wendell Irish Viola Awards were established in 1981 by Mr. and Mrs. Wilmot Irish, in memory of their son Wendell Irish. The awards are given annually by the music organization to viola students aged twelve to nineteen years old.

Jenny Ansel, the award winner from the NFMC Central Region, is a member of the Merry Notes Junior Music Club in Minneapolis. She is a music student of Alice Preses, Peter Howard, and Merry Einstein.

NFMC Western Region winner Karin Brown graduated with honors from Harbor High School, Santa Cruz, in May. The eighteen-year-old musician studies violin and viola with her mother Susan Brown and Zoya Leybin of the San Francisco Symphony. She is currently principal violist with the San Francisco Symphony Youth Orchestra and concertmaster of the Cabrillo College Orchestra, and she was concertmaster for the California All-State Orchestra in 1994. Brown, who enters Oberlin Conservatory, Oberlin, Ohio, in the fall as a Dean's Merit Award scholar, has performed as a soloist with several orchestras and as a chamber musician. She performed as a soloist in May on the Distinguished Artist and Lecture series at Cabrillo College and received a scholarship to attend the 1994 Young Artists Program at Tanglewood.

Christopher Woods is the scholarship winner in the NFMC Southeastern Region. Woods studies violin with Sergio Schwarts and viola with Sherry Woods. He won an NFMC state scholarship to study at Brevard Music Center, Brevard, North Carolina, in 1988; the Hinda Honigman Scholarship to Brevard in 1989; and the NFMC Stillman Kelley Scholarship in 1990.

Susan Zaharako, the NFMC Northeastern Region Winner, is a junior at Carmel High School and studies viola with Roland and Almita Vamos at the Oberlin Conservatory. An experienced musician, Zaharako has served as principal viola of the Carmel Junior High and High School orchestras and as principal viola of the Mid-West Young Artist Orchestra and has performed with the Bowdoin Summer Music Festival Chamber Music, Weathersfield Summer Music Festival Chamber Music, and the All-State Orchestra.





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