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AMERICAN VIOLA SOCIETY

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

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PREVENTING INJURY

by

Don Ehrlich

Editor's Note: This is the first of two articles by Don Ehrlich that will appear in JAVS on physical injury which can befall violists.

Some time ago I did a very unscientific survey of the orchestral instruments and their players. I found that the violist holds up more weight in a more awkward position than any other instrumentalist. Many instruments are clearly heavier than the viola, but all of the heavy ones have help in being held. The tubist rests the tuba in his lap. The bassoonist sits on a strap that supports the bassoon. The bassist and cellist put their instruments down on the floor. The trombone is quite heavy, but one holds it in a very natural manner, and some of its weight is counterbalanced back over the shoulder. The alto flute is held a little awkwardly, but the alto flute is played infrequently.

We seem to be having a nationwide spate of injuries to musicians, and it is no wonder that violists are disproportionately represented among the injured. I had an injury to my left hand a little over a year ago. Even though the pain was so intense that I was sure that my playing career was over, I now see that the injury was a fairly minor one. I still have fallout from the injury; as I emerge from that difficult time, I'm sure that I am becoming a better violist.

The intent of this article is to help other violists ward off serious injury, and failing that, to help with some possible advice on how to benefit from medical advice offered.

When we play the viola we use our bodies in an athletic manner. Therefore, we need to learn to treat our bodies more like athletes do. The most important advice I can give to anyone is to practice preventative medicine. This breaks down into two areas. The first is general conditioning for the body, and the second is conditioning that we need to in order to be able to play.

Conditioning

The lack of good general conditioning to our bodies can be detrimental to our performance in a number of ways. Good conditioning promotes better overall health, better response to stress, more energy to get through those heavy-gravity days. Lack of conditioning does just the opposite. If our bodies lack muscle tone, those long, frustrating days get longer and more frustrating, and we put ourselves in more risk of letting gravity pull us so far out of alignment that we may become injured. I highly recommend, therefore, that you choose your favorite (that is, least unpleasant) exercise and make yourself do it. My exercise is brisk walking. My understanding is that exercising once or twice a week is not sufficient. Three or four times a week is best. More often than four times a week can be counterproductive.

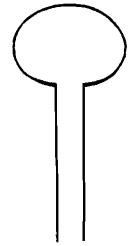
The second thing I feel we must learn to do is to prepare our muscles for the trauma of playing the viola, and that means warm-up exercises. I see many of my colleagues rush into a gig at the last second, pull the fiddle out of the case, and rush on stage just in time to tune and play. But how can the muscles be ready to take on the choir of playing when they are still cold?

Any warm-up I or anybody else recommends should not be done if it produces pain. Pain is the way your body communicates that something isn't right. If anything produces pain, don't do it.

Most important: keep warm. If necessary, go to a sink and run hot water over your hands and wrists. Cold muscles are injured faster than warm ones.

The first exercise I recommend is simple and highly effective. Take a tennis ball and roll it around on a table-top in both directions, and with both hands. The idea is to make the wrist move in circles, but also to have the wrist motion itself be passive. The wrist is a very complicated part of the anatomy, and helping it to wake up by this very passive movement is beneficial.

The second exercise I recommend is to massage the arms and hands. Using your





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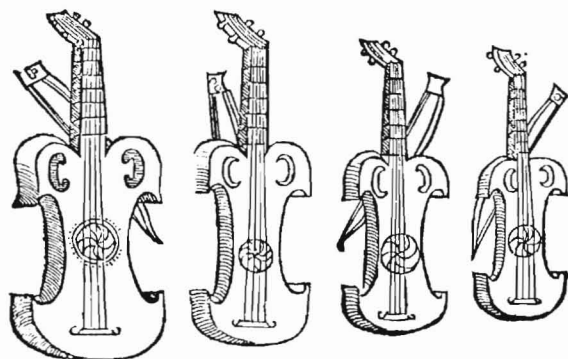
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right hand, massage the skin and muscles of your left forearm, then your hand, then your fingers. Do the same to your other arm. The friction will help warm you, and the massage will make the muscles more flexible.

Next, with the forefinger and thumb of your right hand, pinch the webbing between your left thumb and first finger, and while pinching, spread the thumb and finger as wide as you can. Repeat the procedure between each pair of fingers. This is designed to stretch the webbing and make it and the fingers more flexible. It probably isn't as important to do this to the right hand, since we don't use it the way we use the left, but it would do no harm either.

The next exercise works well for me, but people with Carpal Tunnel problems will likely experience pain, and so should not attempt it. Facing a wall, stand with your fingers up and your palms against the wall approximately at shoulder height, arms straight. Maintain this position for twenty seconds. You can do the same thing with your palms on a table while you lean over the table. Sometimes lacking a wall and a table, I have done the same exercise with both hands pressed against each other in front of my chest, looking "Gothic" and similar to someone praying. This is to stretch the muscles in the underside of the forearm.

Stretching Muscles

A bit of advice on stretching muscles. Any time you stretch a muscles, as in the above exercise, you should maintain the stretch for at least twenty seconds. In a stretch of less than twenty seconds the muscles contract when released. The worst thing you can do is to bounce, because you pull against the muscle after it has contracted, and you can easily injure the muscles. After twenty seconds, the muscle releases, and becomes, in fact, stretched.

After stretching against the wall, I recommend changing your hand position slightly by putting your finger tips against the wall and doing push-ups against the fingers, first with the fingers spread wide apart, and then again with the fingers close together.

Athletes, after their events, are advised to stretch as a cool-down, and so should we. I, therefore, like to do at least a couple of these same exercises after I play.

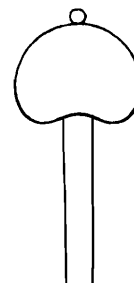
I do another stretch with some frequency. It occurs to me that we do almost nothing during the day to bring our arms and shoulders back behind us and extend our chests. For this stretch, stand in a corner, place your hands on the walls at about shoulder height, elbows pointing to the floor. Lean into the corner. Maintain the stretch at least twenty seconds. As the twenty seconds pass you may notice that you sink closer to the corner. That shows the muscles in your chest are in fact stretching.

After we stretch, we begin to play. Even with the best intentions and the best training, we sometimes get into bad habits. We should make it our business to maintain an eye on our posture and on our hands and arms to make sure we are playing without tension and with ease and flexibility. Too often we confuse strength with tension. When we need to play forte we tense up our bow arm and our left hand and arm, in the misguided belief that by being tense we are being strong. That tension is the source of many injuries. If you feel the need to strengthen a muscle group that is involved in playing (fingers, for instance), some exercises, perhaps independent of the viola like isometrics, can help us develop the strength we need to be able to play loosely.

Tension

Sometimes, many of us feel the need to have a mid-course correction to help us play without tension. A teacher of some sort may be necessary for help. I have found that lessons in the Alexander Technique are very valuable in helping me to be more relaxed. I have no experience with the Feldenkreis method, but I know many people who have been helped by it.

But perhaps even after all your work, your conditioning, your stretching, and your attention to how you are playing, still one day you experience pain. The worst thing to do is to put off getting help. The pain means something is wrong. If you catch it right away, you can prevent worse injuries from occurring. Don't hesitate to



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We are musicians, we took lessons for many years, yet we still have people advising us how to play. If we are injured, all that past experience works well for us, since we know how to apply advice given this time from doctors and therapists to our playing. It is very helpful to involve yourself in your own treatment and rehabilitation. Don't expect the doctor, the physical therapist or the Alexander teacher to do the work for you; figure out how you can do it for yourself.

With luck and with the kind of attitude described above, perhaps we can all enjoy playing viola for many pain-free years.

Don Ehrlich is the assistant principal violist of the San Francisco Symphony. He has made frequent chamber music appearances and was a founding member of the Stanford String Quartet. He presently instructs viola at the San Francisco Conservatory. Ehrlich took degrees at Oberlin, the Manhattan School of Music, and the University of Michigan where among his major teachers were William Lincer and Francis Bundra. ■



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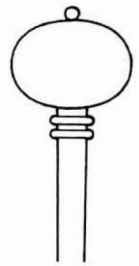
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SOUTH AFRICAN VIOLA MUSIC The Unknown Phenomenon

by

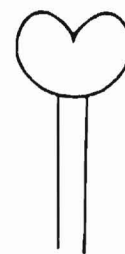
Martin Smith

South Africa's multi-cultural structure is reflected in many different musical idioms prevalent in the country today. The music to which I shall be referring here was written largely by composers with a traditional Western musical training; indeed, many of South Africa's leading composers studied--at some stage in their careers--in either Western Europe, Great Britain or the United States. For this reason, the term *South African Viola Music* is, in a way, a misnomer, for there is little that is stylistically "African" about the music, and it is "South African" largely by virtue of the fact that it was composed by people either resident in, or born in, South Africa. The stylistic tendencies that have prevailed in the mainstream of Western musical composition since the beginning of the 20th century, are all represented to a substantial degree in the compositions of these South African composers. In this context therefore, "South African" denotes locality, rather than a specific school or style of composition which might be considered to be uniquely South African.

In this country, we cannot yet refer to a school of viola playing with its own definite exponents. Except for orchestral violists in the country's five professional symphony orchestras, there are very few performers who have devoted themselves singularly to the cause of the viola. Viola teachers, both at school and tertiary level, are mostly expected to teach the violin in addition to the viola. Although violists like the late Cecil Aronowitz (1916-1978) achieved considerable success both as soloist and recording artist, these remain mostly isolated cases.

At the present, violas are extremely difficult to obtain in South Africa. Instrument makers locally have generally ignored the many and hybrid developments that have taken place in the rest of the world as far as the actual construction of the instrument is concerned. Players in search of good instruments often have to put up with iniquitous dealers whose overriding concern is apparently their own financial gain. Finally, the availability of sheet music is limited and, as a result of the recent plunge the South African currency experienced against Western-European currencies and the American dollar, instruments, strings, accessories and music, all of which have to be imported, have of late become almost prohibitively expensive. If I have painted a somewhat bleak picture of the current situation as it pertains to both the viola and its exponents in South Africa today, it should be seen as an attempt to objectively portray the ever-present practical difficulties that are experienced by the South African violist and which also influence the composer for the instrument to some extent. These mentioned factors all contribute to the quantity and/or quality of the South African compositions for the viola.

My own research in this field started in 1982. Since then I have collected approximately seventy-two works for the viola composed for a variety of different instrumental combinations. These combinations include, among others, solo viola, solo viola with orchestra, viola and piano, violin and viola and the viola in combination with various other instruments. In addition to these compositions, approximately sixty string quartets have been composed by South African composers. Although these mentioned categories and number of compositions may seem substantial, I subsequently discovered that some of these manuscripts had either been lost, or in some instances consisted of unfinished sketches of compositions, or even in a few cases, did not exist.



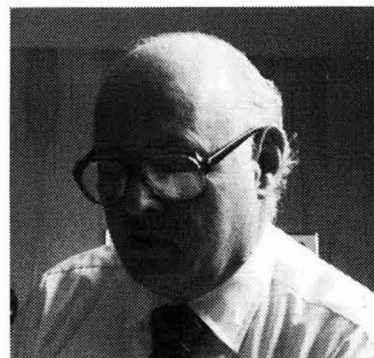
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South African viola music can be said to have germinated with a Viola Concerto in 1917 by William Henry Bell (1873-1946). Since then, there has been a steady trickle of compositions for the instrument by local composers. For the purpose of the present article it would be foolhardy to attempt a complete survey of the history and development of viola music composed over the past, approximately seventy years.

For this reason I have chosen to concentrate on two substantial works, the Duo Concertante for Viola and Piano by Arnold van Wyk (1916-1983) and the Sonata for Viola Solo (op. 43) by Hubert du Plessis (b. 1922).

In 1961 the South African Broadcasting Corporation commissioned Arnold van Wyk to write a work for Ernst Wallfisch who would visit the country the following year. Van Wyk subsequently composed the Duo Concertante and the work was given its first performance by Ernst Wallfisch and Alain Motard in Cape Town on 9 October 1962. Later executants in public performances were Pierre de Groote and the composer, and Cecil Aronowitz and the composer in the Wigmore Hall, London, 1968 in a program devoted exclusively to van Wyk's compositions.

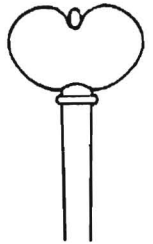
The work has been revised twice since 1962 and the composer, still not satisfied, was at the time of his death in 1983, planning yet another revision. Some time ago, I acquired an edited final version realized by the eminent British musicologist, Howard Ferguson. Ferguson based this third and final version of the composition on numerous sketches and proposed changes left unfinished by the composer. Although the score of the Duo Concertante demonstrates remarkable command of compositional technique and craftsmanship, critical examination reveals a serious shortcoming, particularly if one considers idiomatic exploitation of the instrument. On this aspect Howard Ferguson has recently commented as follows:

The viola part is extremely taxing throughout; one suspects the composer may have had subconscious thoughts of the agility of the violin rather than the weightier technique of the viola. Nevertheless, the music is so striking that it deserved to be brought within the reach of the majority of players. (Peter Klatzow, editor, *Composers in South Africa Today*, Cape Town: Oxford University Press, 1987)

The work consists of three movements: 1. Toccata--Allegro giusto, 2. Elegia--Larghissimo, and 3. Rondo--Allegro giusto. In order to give readers some idea of the music, the opening measures in the viola part of each of these movements are brought here:

1. *Allegro giusto* ♩ = c. 138

The musical notation consists of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo marking is 'Allegro giusto' and the quarter note is marked as approximately 138 beats per minute. The music features a mix of eighth and sixteenth notes, with some beamed eighth notes and a fermata over the final measure of the first staff. The second and third staves continue the melodic line with similar rhythmic patterns and accidentals, ending with a fermata and the text 'etc...'. The key signature changes to two sharps (F# and C#) in the second staff.



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2. *Larghissimo* $\text{♩} = c. 48$
con sordino

mf quasi improvvisato
rit *mf* *accell... f* *calmando* *u tempo senza rubato* *pp etc...*

3. *Allegro giusto, con spirito* $d = c. 104$
senza sordino

pp sotto voce *etc...*
f gaio *f* *etc...*

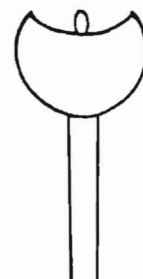
To my knowledge, the work has not been published yet, and it is suggested that inquires be directed to Dr. Howard Ferguson, 51 Barton Road, Cambridge CB39LG, England 14.

The Sonata for Viola Solo (Op. 43) by Hubert du Plessis is a strictly serial composition and was completed in 1977. It received its first public performance on 28 August 1980 at the Conservatoire of the University of Stellenbosch, given by Jürgen Schwietering. The composer's reverence for the solo works for violin and cello by J.S. Bach impelled him to write an unaccompanied sonata. Of this work, du Plessis has commented as follows:

There is no marked difference between my serial and free compositions: In both types, melody--basically vocal--has always been of prime importance to me, and especially so in a solo work of this nature... In 1956 I became acquainted with Stravinsky's *In Memoriam Dylan Thomas* and immediately felt myself drawn towards the shorter series. I have never had the desire to write atonal music; it is to my mind incompatible with the essence of music.

Although the work is based on tone rows, the first and third movements have "G" as central tonality and the second movement is firmly based on "E-flat."

The Sonata consists of three well-defined movements: Andante con moto--Allegro, Lento, and Largo--Allegro moderato (with various other tempo indications). Here follow the opening measures of each movement:



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1. *Andante con moto* ♩ = c. 72

Musical score for exercise 1, first part. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a dynamic marking of *f* and the instruction *legato*. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. It also begins with a dynamic marking of *f*. The piece concludes with the word *etc.*

Allegro ♩ = 80

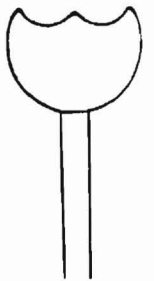
Musical score for exercise 1, second part. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *mf*. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *mp* and includes the instruction *cresc...*. The piece concludes with the word *etc.*

2. *Lento* ♩ = c. 76

Musical score for exercise 2. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 5/8 time signature. It begins with a dynamic marking of *pp*. The middle and bottom staves are in bass clef with a key signature of one flat and a 5/8 time signature. The instruction *tanto legato quanto possibile* is written across the middle and bottom staves. The piece concludes with the word *etc.*

3. *Largo* ♩ = 60 (Tempo 1)

Musical score for exercise 3. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a dynamic marking of *p*. The middle and bottom staves are in bass clef with a key signature of one flat and a 4/4 time signature. The instruction *dim.* is written across the middle and bottom staves. The piece concludes with the word *etc.*





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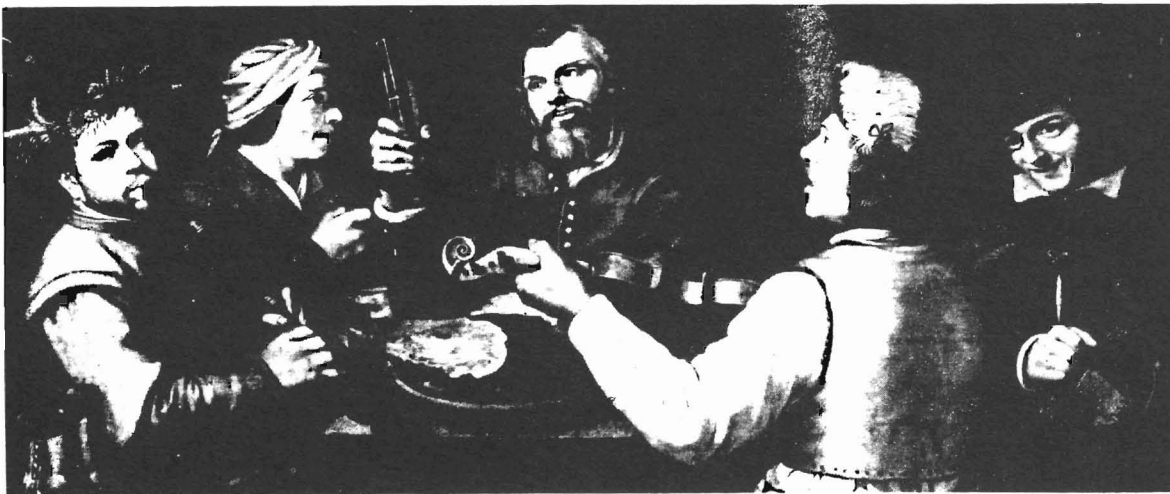
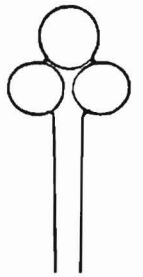
313/971-5744



Readers interested in obtaining the score of this work are advised to contact The South African Music Rights Organization, P.O. Box 9292, Johannesburg, 2000 South Africa.

The extent of the South African viola repertoire from its beginnings in 1917 to the present is substantial if one considers the range of works written and the large proportion they comprise within the total output of South African chamber music. Its diversity includes a concerto, various accompanied sonatas, an unaccompanied sonata, short character pieces, a suite for instrumental ensemble for modern dance, and a substantial solo in a ballet, *Exequy*, by Aubrey Meyer. The styles employed range from late-romantic to strictly serial, and the technical demands from moderate to virtuoso. South African viola works seem to be regarded with some reserve by the South African musical profession despite their potential international status. There are many possible reasons for this, as outlined in my introduction. A renaissance of composers', performers' and makers' attitudes towards the viola in this country seem long overdue. It is hoped that this will be nurtured before the turn of the century.

Martin Smith was born in Johannesburg and graduate in 1983 with a B. Mus Hons degree from the University of the Witwatersrand, Johannesburg. Research in the field of South African Viola Music has been an ongoing activity since 1982. Apart from publishing two articles in a South African music periodical, he delivered a paper on the same subject during the 1988 International Viola Congress held in Kassel, West-Germany. He is currently studying towards a Masters Degree in Musicology at the University of Natal, Durban. ■



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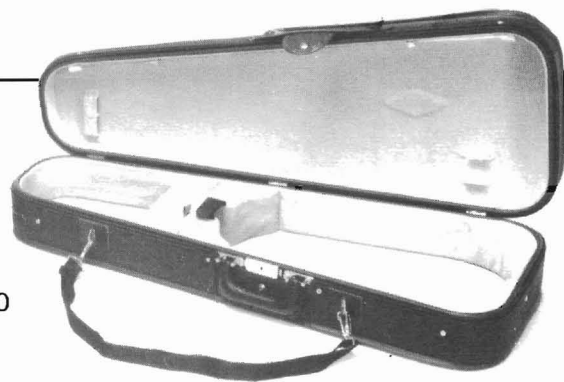


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ERIC SHUMSKY

by

Fred Hauptman

The violist Eric Shumsky, after more than ten years in Europe, has returned to the United States to take up a teaching position at the University of Washington and to establish a career as soloist and conductor in the Pacific Northwest.

The son of one of the greatest violinists of our time, Oscar Shumsky, Eric was born in New York in 1953 and received early training on the violin from his father. As a teenager he switched to the viola and studied with Lillian Fuchs at the Juilliard School. After his graduation he tried the New York free-lance scene, but finding it unrewarding, Shumsky emigrated to Europe, living first in Basel, then in Paris. He quickly established himself as a soloist, with many recordings to his credit, including several with his father that cover most of the major literature for violin and viola. As a teacher he was associated with the Royal Academy in London, the *Hochschule* in Karlsruhe, and *Les Arcs* in France. Becoming interested in music for larger ensembles as well, Shumsky organized a string orchestra, the International Chamber Soloists. After trying to lead while playing, he came to feel that balances, dynamics, and expressive nuances are impossible to control in most music without a non-playing director, and he began to conduct with a baton.

For such a busy and versatile musician to leave Paris and move to Seattle could cause problems, but Shumsky has not suffered excessively from cultural dislocation. While admitting to missing the architecture and ambience of Paris, he is excited by his return to the U.S. and sees the Northwest as an excellent professional base.

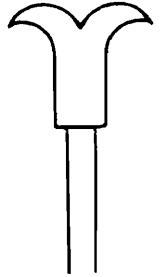
Shumsky is devoted to teaching and has some strong feelings about technique and traditions. He deplores the "competition mentality" which quashes individuality while making technical achievement an end in itself. He is afraid that the great lines of national playing styles, such as the Franco-Belgian group that began with Leclair, Gaviniès, and Viotti and led

through Ysaÿe, Grumiaux and Temianka, are gradually fading away and that the future will bring about an even greater amount of proficient anonymity. Feeling that "great works of art have a necessary asymmetry, our age tends to reduce everything to symmetry. Playing has gotten more aggressive and conservatories emphasize reliability and flash. Most younger teachers lack the essential links to the past." With the more crowded and constricted atmosphere of today's musical world, Shumsky thinks that "the age of specialization is past. All players should receive training in the three basic areas: orchestral literature, chamber music, and solo playing."

A Comparison

Living in Europe for such an extended period has given Shumsky an excellent perspective on the differences between American and Continental players. He finds American string playing to be more articulate, with sharper accents, whereas the European stroke is more "surfacy" and light and Europeans tend to round off their phrases more. In his experience, Americans are far more interested in reading chamber music and other social music-making. Particularly in France, the solo career is everything to most musicians, perhaps due to the national taste for individuality. They tend to play their own music well, but are less adaptable than Americans to other styles. In Germany the attitude towards chamber music is more like that in America, and the lengthy tradition both enriches German taste and musicianship, but, at times, stifles as well, preventing the emergence of the personal touch.

According to Shumsky, the international standard of viola playing is still lower than that of the violin or cello, but the demands made by contemporary music have helped significantly to raise the level. He considers the viola to be closer to the violin than is usually recognized, and that violinists who are "sensitive to sound," such as his father, Pinchas Zukerman, Josef Suk, or David Oistrakh, can easily compensate for the slower response of the viola with a slightly heavier contact and quicker bow speed. Others are less successful, as they tend to play too close to the bridge with too little bow speed and frequently on small violas. Shumsky's own viola is quite large, a 17½ inch model by William Carboni.



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Musical Values

Shumsky's teaching emphasizes his idea that bow speed and length must always be geared to musical values and that the modern tendency to always use the whole bow must be avoided. While many teachers preach complete relaxation, he feels that this is a fallacy: "No good player is completely relaxed. One needs tension correctly balanced with relaxation." He stresses long-range goals for his students and tried to avoid competition among them while encouraging weekly performances in master classes whenever possible. "Performance is the best teacher. Nervousness is a sign of lack of preparation. Studying is preparation for teaching and students should voice opinions and help each other."

Shumsky is a dedicated advocate of the viola as a solo instrument and is anxious to expand and record its repertoire. He is especially intrigued by the Romantic solo literature and has uncovered many little known works and is tirelessly searching for more. His recordings include sonatas by Anton Rubinstein and Glinka and the complete viola music of Max Reger, a composer he finds particularly congenial. His concert appearances range from solo viola recitals to those for viola and piano, larger chamber ensembles, and concertos with orchestra. His future plans in the Northwest include the formation of a new string orchestra and possibly a local quartet. His engaging blend of talent and energy will enable him to fulfill these goals and to discover new ones in the process.

Fred Hauptman is a writer based in Seattle. ■

SECOND THOUGHTS OF AN AMATEUR VIOLIST

by

David Bennett

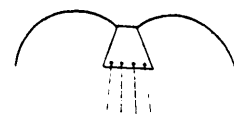
Chamber music is most often the central core of the musical life of the amateur violist. And the central core of this central core is the music of Haydn, Mozart, and Beethoven. Even the glorious chamber works of Schubert, Schumann, Mendels-

sohn, Brahms, and Dvorak tend to move toward the periphery for the typical amateur player. Assuming then that this typical player meets with his or her friends about once each week for about fifty weeks each year, as I have been doing along with about fifty of my dearest friends for about fifty years, he or she will read through, again and again, about fifty different chamber works. Playing three of these works in a typical evening, we will have played each of the fifty or so works about one hundred-fifty times. It is astonishing, then, to sit down occasionally with a highly accomplished professional musician of advancing years who has never played the scherzo, say, of Beethoven's Op. 18, No. 6 before--not one single time--and is quite unable to play it this time.

If we amateurs want to throw gentle rocks at our professional colleagues, however, we should prepare ourselves to receive much deadlier volleys from their camp. They are fully justified in pointing out that much of the time we seem to have no familiarity with any dynamic markings other than forte and mezzo-forte. Furthermore, we often play needlessly out of tune from simple carelessness, and we can be totally unaware that we strayed into the wrong measure three lines back, never having quite seized onto the concept of listening to the other players. The irony of this situation is inescapable: the greatest chamber music is not being played chiefly by our best musicians, who are too busy working in orchestras, but rather by bunglers who are reading it through hundreds of thousands of times without ever getting it right, or even close.

The Lover

Why would a sensitive musician want to continue on and become ever more deeply immersed and enmeshed in such an imperfect scheme of things? An analogy may help explain this. Many people, just plain folks, totally untrained, love to read Shakespeare's plays. I would guess hardly anyone thinks they shouldn't do this. Reading drama silently to one's untutored self will result in one's missing staging and costuming, differing voice inflections of different characters, unfamiliar historical allusions, and all the visible and audible perceptual content of a live production, not to mention deep literary values which only



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professionals know how to extract from such works. Setting all this aside, however, what remains to enjoy and marvel at is more than ample to stagger the imagination and fully reward the enthusiastic Shakespearean amateur (literally, *lover*).

There is a fine lesson here, and high time we musicians study it, learn it, and take it to heart. More important, by a country mile, than what's missing or what's wrong with a musical performance, is what's present and what's right. Many of my acquaintances will go to a symphony concert which has elevated me to the highest heaven and come out with nothing to say or think about but the two (!) wrong notes from the brass. This as though they had not even heard the tens of thousands of right notes, played well in tune, properly articulated, rhythmically accurate, but only a few inevitable strayings from the path of musical purity and perfection. Sadder still, they seem to have been listening only to the performance, not the music itself. To put the point in the form of a question, would we rather be lovers (amateurs) or critics? For my part, I have finally learned that, for me, positive listening is infinitely more rewarding than negative listening.

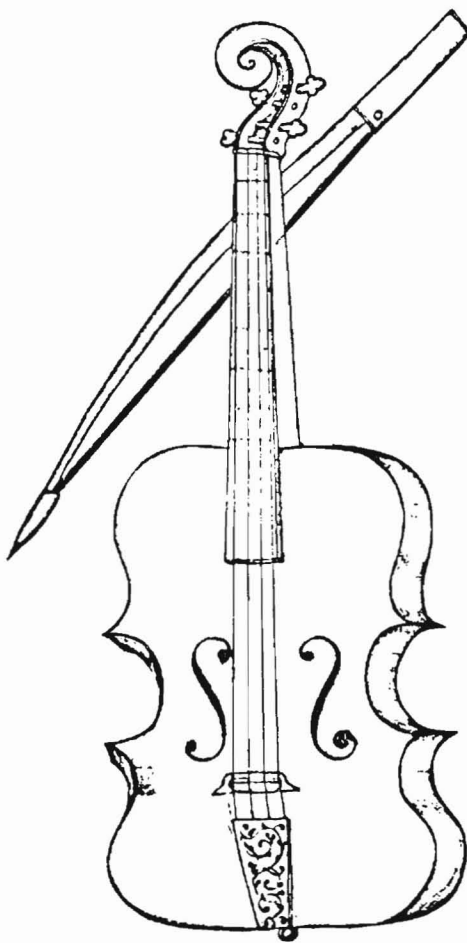
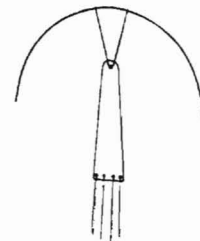
A Defense

This defense of the amateur is not a plea for bad intonation, careless dynamics, or resolute deafness toward the music one is trying to produce with one's colleagues. Entirely to the contrary. Think of the following irony: even the lowliest amateur playing a Haydn quartet will have devoted years to study and practice, struggling in vain to master three-octave scales, arpeggios, and such, scratching away at a concerto or two never to be performed--god willing--and seeking life after the third position, almost none of which will ever show up in chamber music for the violist. On the other hand, three fundamental things entirely within the reach of every musician are needed, and needed desperately, every moment the bow touches the string. There are: attention to intonation, attention to dynamics, attention to the music being made as a whole. Granted it is not always possible for amateurs (or professionals) to play exactly in tune, but it is possible and necessary to try. It is difficult to find a good excuse for playing everything, year in year out, at

nearly the same dynamic level. And why would anyone want to play music in private at all without listening to it while playing?

These basic points may seem, I am sure, to be too simple and obvious to deserve mention. But I do mention them, repeatedly and emphatically, because it is equally obvious to me, and I think to anyone with a little experience and a little reflection, that they are sadly, even tragically, neglected. Just think of the magnitude of our crime against poor Mozart in those hundreds of thousands of dull mezzo-fortes we could just as easily have played in the hushed pianos and pianissimos he so clearly directed us to enjoy.

David Bennett is a professor of philosophy at the University of Utah, and in his own words, "a card-carrying amateur violist." ■



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REDLANDS RETROSPECTIVE

The congeniality manifested among the participants at the XVII International Viola Congress at the University of Redlands, so typical of our annual gatherings in North America and Europe, did not escape the attention of one of our guests. Henri Temianka, violinist, conductor, and author, and this year's recipient of the American String Teachers' Distinguished Service Award, delighted us as the dinner speaker at our closing banquet. He remarked to me that he had attended during his lifetime his share of similar meetings of musicians, and that he had seldom been among such an affable group. I thanked him and said to the founder of the Paganini Quartet, "Well, Henri, if violist's weren't so congenial, they would have to take up one of the other positions in the quartet!" After all, Harry Ellis Dickson in his book *Gentlemen, More Dolce Please* wrote that violists were the least troublesome among the sections of the orchestra. Artur Nikisch remarked that violists were calm and good-natured. As I presided over the last congress of my tenure as president of the American Viola Society, I did have to reflect on Mr. Temianka's observation and once more recall that this, like all the other congresses I have attended, was a very convivial affair, and that violists tend to be lovely people and congenial colleagues. For this I am most grateful.

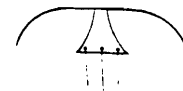
We are in the debt of Phillip J. Swanson, Director of the School of Music, University of Redlands and his very able executive assistant, Kristi Wilkerson, and Lucille Taylor, adjunct professor of viola for major contributions to the hosting and planning of the congress. Especially am I appreciative of the significant time and effort which Louis Kievman and Donald McInnes, the AVS appointed liaison members to the program planning

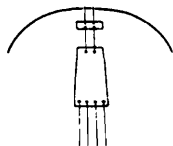
committee, brought to the congress. Eric Chapman is also noted for the role he played in organizing an excellent exhibit of violas and bows by contemporary makers. The standard of performance was consistently high throughout the congress. Violists Csaba Erdélyi, Bernard Zaslav, Rosemary Glyde, Martha Strongin Katz, Roberto Diaz, Lucille Taylor, Paul Coletti, Clyn Barrus, Günter Ojstersek, John Acevedo, Pamela Goldsmith, Victoria Miskolczy, and the Los Angeles viola ensemble gave a rich offering of varied repertoire enhanced through excellent collaborators on instruments ranging from cello to drums to accordion. Noteworthy was the outstanding collaborative work given soloists by their pianist. Participants made their appreciation known to the fine Redlands Symphony Orchestra under the direction of Jon Robertson. A viola congress usually serves as a forum for new works, and the several premiers given helped satisfy this tradition. All concerts took place in the lovely University Memorial Chapel.

Stimulating lectures were given by Pamela Goldsmith, Hans Weisshaar, Alan de Veritch, the Australian Simon Oswell, David Schwartz, and John Kun, bowmaker. The teaching approach of Karen Tuttle, Bernard Zaslav, Alan de Veritch, and Csaba Erdélyi was presented in a convincing manner in master classes. Many of the participants reveled in the grand finale performance of Bach's Brandenburg Concerto No. 6 directed by Thomas Tatton.

The second Primrose Memorial Scholarship Competition took on lustre through performances of Daniel Foster (first prize), a student of Jeffrey Irvine at the Oberlin Conservatory; Ming Pak (second Prize), also a student of Irvine; and Kai Tang (third prize) from Hawaii. Members of the AVS executive board acted as judges.

At the AVS general membership meeting, Dwight Pounds delighted viewers with his visual and sound documentary on the history of North American viola congresses. Numerous important matters were taken up by the AVS officers and board in three separate





sessions during the week. (Please refer to the Minutes following.)

A number of persons were recognized with an appropriate citation for the distinguished service they have rendered to our Society or to their profession through teaching, performing, or other extraordinary service. They are Charles Avsharian, Eric Chapman, Harold Klatz, Louis Kievman, Donald McInnes, Robert L. Oppelt, Joseph de Pasquale, Leila Riley, Thomas Tatton, Walter Trampler, and Emanuel Vardi.

If there was one shadow cast on the emotional and natural sunniness of the event, it was the announcement relayed to us on the opening day of the death of one of our AVS board members and eminent colleagues, Paul Doktor. Many of those in attendance had been directly and indirectly touched by his life and now by his passing. It was only natural that we as a presidency elected to dedicate the 1989 Congress to Paul Doktor's memory. A tribute was given by a long-time friend and associate, Alan de Veritch, who was elected to assume Paul's position on the AVS Executive Board. Alan became as a youth in Los Angeles a student of William Primrose and continued with him at Indiana University. He was taken into the Los Angeles Philharmonic by Zubin Mehta at age twenty-one and served as principal violist. After leaving the orchestra, de Veritch turned to real estate and land development and is now head of his own firm and also in charge of the education division of the California Realtors Association, the largest of its kind in America. A man of diverse talents, Alan continues to teach as a member of the staff at the University of Southern California, and is on the faculty this summer at the Congress of Strings. I welcome Alan and his considerable abilities to the AVS Executive Board.

David Dalton, AVS President

TRIBUTE TO PAUL DOKTOR

Delivered to the XVII International Viola Congress by Alan de Veritch

Last night at our opening ceremonies, President David announced to this congress the death yesterday morning of one of my dearest friends, mentors and colleagues.

The reactive gasp from everyone in the room said more than I could ever begin to say. However, the executive officers of the American Viola Society, when making the decision to dedicate this congress to the memory of Paul Doktor, asked that I spend a few minutes tonight reviewing the impact this musical giant has had on us as individuals and violists.

Anyone who was fortunate enough to have known Paul knew him as a true showman with a strong sense of humor. He would have considered a serious, heavy eulogy a tragic bore. For that reason I will try to present my comments in a way that I hope would please him.

Tomorrow during my lecture, I will spend a little time emphasizing the business side of playing the viola. Tonight I have no choice but to stress the artistic side, for that was Paul and what music and the viola meant to him.

What a wonderful love triangle: Paul, music and the viola. And it was a love affair that, thank God, he insisted on sharing!

Even though my actual studies with Paul consisted of one summer during my early teenage years, for me the experience was impressive and eye-opening, and effected my life thereafter so very positively.

His sense of style, energy, wit, enthusiasm, vivid imagination and love of life was always reflected in his playing and teaching. He taught, recorded, and performed just about everywhere in the world.

Paul Doktor actively participated in the development of the AVS serving as a

member of our board for many years. Additionally he was the second recipient, (the first being William Primrose) of an honorary life membership in the International Viola Society.

I began playing viola at the age of eight years. I remember, my parents a year or so after I began, visiting some friends for dinner one evening. The next morning at breakfast my mother said to me, "Alan, you should have been at dinner last night. We met a very famous viola player."

My first thought was, well, yes, I might have preferred being invited to a nice dinner than staying home with a boring babysitter. However, I responded by asking the violist's name. My mother answered, "Paul Doktor."

I thought for a moment, drawing on my extensive background and expertise as a one-year violist and commented, "No, don't know him!"

My father, unwilling to let this situation remain as such, invited Paul shortly thereafter to our home for dinner and insisted I play for him as after dinner entertainment. Here was born a relationship that lasted over thirty years.

A number of years later, during my career with the L.A. Philharmonic, I received a call from the lady at whose home my parents had first met Paul.

She began, "You know, Alan, twelve years ago my youngest son was born and I named him for my dear friend Paul Doktor. I said that some day I hoped he would become the greatest violist. Well, if he is going to achieve that goal it's time we got started. Would you be willing to teach him?"

I agreed, and shortly thereafter, Mr. and Mrs. Neubauer brought their son Paul to me for what became the first of years of viola lessons.

It wasn't long before the calls from New York began. Paul Doktor would phone and ask, "So, Alan, how's little Paulie doing? Are you sure he is

practicing? How's his bow arm? Is the vibrato O.K.?"

It was truly great fun for me when, after receiving similar calls for years, I sent "little Paul" off to Juilliard to study with his godfather, and I had the opportunity to phone Paul Doktor periodically and ask, "So Paul, how's little Paulie doing? Are you sure he is practicing? How's his bow arm? Is the vibrato O.K.?"

Paul Doktor is survived by *all* the living violists of the world, and to us he bequeaths the legacy of the viola and all the responsibilities that go with it.

RECALLING PAUL DOKTOR

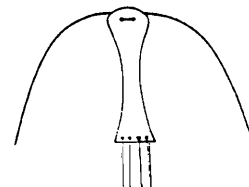
by

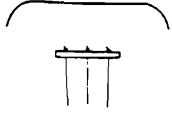
Paul Neubauer

Editor's Note: Paul Neubauer, godson and close friend of Paul Doktor, on tour as principal violist of the New York Philharmonic, telephoned these remarks to JAVS.

Paul Doktor was born 1919 in Vienna and died at age seventy of a heart attack while undergoing medical tests at Columbia Presbyterian Hospital, New York City, Wednesday morning, 21 June 1989. He started his professional career as a violist when he joined the Busch Quartet in 1938 as second violist to his father Karl when the quartet would perform string quintets. In 1942 he became the first violist to win the Geneva Competition, and by unanimous vote. He came to the U.S.A. in 1947 and made his American debut in the Library of Congress the following year. In 1952 Paul became an American citizen.

He recorded and performed extensively as a soloist and was founder of the New York String Sextet, the Rococo Ensemble, and the Paul Doktor String Trio, and performed frequently with Yaltah Menuhin. He recorded for Telefunken, Odyssey, Westminster, Mirrosonic, and Louisville.





Paul premiered two important concertos by American composers: those by Walter Piston and Quincy Porter, and works by Wilfred Josephs, Halsey Stevens, John Biggs, among others.

His teaching took him to the faculties of a number of institutions including the University of Michigan, New York University, Mannes, Bowdoin and Colorado Colleges, the Salzburg Mozarteum, and the North Carolina School of the Arts. Paul had been on the viola and chamber music faculties at the Juilliard School since 1971. In 1977 he was named Artist-Teacher of the year by the American String Teachers Association.

Paul Doktor was as a second father to me. When he came to Los Angeles, he would stay in my parents' home. I first went to study with him at Bowdoin College when I was thirteen, then later, Juilliard. I always found him to be a gentleman and he never lost his Viennese charm. He was interested in all his students beyond the usual and was ever ready to give advice when called upon. His interest in a student's life went beyond musical matters.

He had an incurable sweet tooth and would often take a student to an ice cream parlor after a lesson, or the whole class to the beach. I remember him as being very gracious, for instance, at the dinner table. Paul was always curious, a photographer, and possessed of an adventurous spirit. He leaves Caryn, his wife, and daughter, Alexis, age eight, to whom he was very devoted. Paul had an energy and excitement about life that was impressive and I consider him one of the great violists and a great musician.

Donations in Paul Doktor's memory may be made to his scholarship fund for gifted violists at the Juilliard School. Inquiries can be made by Carol Convisor, (212) 799-5000. Later this fall it will be my pleasure to give a memorial concert in honor of my great friend.

Minutes of the Biennial AVS Executive Board Meeting

20-25 June, 1989, Redlands, California

The biennial meeting of the officers and board of the American Viola Society was called to order by President David Dalton on 20 June 1989, the eve of the opening of the XVII International Viola Congress at the University of Redlands. In attendance were David Dalton, Ann Frederking (guest and secretary-treasurer of the Canadian Viola Society), Rosemary Glyde, Harold Klatz, Louis Kievman, Donald McInnes, Günter Ojstersek (guest and president of the International Viola Society), Dwight Pounds, Maurice Riley, Thomas Tatton, and Karen Tuttle.

MEMBERSHIPS, FINANCES & DUES

The treasurer's report was presented by Rosemary Glyde. At year's end, 1988, membership tallies numbered 794 paid members. As of June 20, 1989, full members numbered 375, students 64, honorary 31, and unpaid 419. Glyde reported that in her three years as treasurer, this is the first year that the checking account exceeded \$10,000. Present balance: \$7,411.36. The two Primrose Scholarship Fund certificates of deposit amount to \$5,940 and \$5732.32, from which \$1100 will be withdrawn to replace awards given at the Primrose Scholarship Memorial Competition in Redlands. (An additional Primrose savings account amounts to \$653.61.) The AVS Endowment, established by the Board at the Ann Arbor meeting in 1987, now stands at \$3,479.47. Monies for this endowment are collected from membership fees, (\$4, \$3, and \$2 taken from each \$25, \$20, and \$10 fee), mailing label orders of \$50 each, and donations. Advertising figures are incomplete as of this meeting. Return of invoices and payments has been inconsistent. Billing in the future will immediately follow each issue of JAVS.

Discussion followed regarding the raising of dues, dues collection invoices, funds and grants development, advertisers' billing and collection.

AVS CONSTITUTION, BYLAWS, ELECTIONS

McInnes suggested that any advertiser featured in two journals who has not paid, not be allowed to continue in the third journal.

Tuttle moved that dues be raised to \$30 (international), \$25 (regular), and \$15 (student) in January of 1990. McInnes seconded. Motion carried.

Kievmann moved that the AVS hire a funds-grants development consultant on a commission basis. McInnes seconded. Motion carried.

DIE VIOLA

Günter Ojstersek, who has succeeded Franz Zeyringer as President of the parent International Viola Society spoke on the subject of the publication *Die Viola*. By the end of 1989, Bärenreiter Verlag has assured him that the 1987-88 edition will be in the process of being printed. Ojstersek has elected not to have it translated into three languages (German, English, French). Articles will appear in the language of the author with summaries in either English or German. Since French is being eliminated, *Die Viola* can be expanded with more articles. Financially, it is not possible to produce every year. Projected cost for the 1985/86 issue was \$4,000 for 2,000 copies (\$2 each). The actual billing was \$6,000. The IVS presidency is considering having it printed in the U.S. Contributions of each national chapter of the world organization, IVS, pays for *Die Viola* printing.

Ojstersek asked for suggestions to regulate the contributions to the IVS from each chapter. (Canada pays according to a percentage of the exchange rate, approximately \$6.50 to equal the U.S. contribution of \$5 per regular member and \$2.50 per student member paid only in off years when the AVS is not sponsoring a congress.) McInnes pointed out that *Die Viola* was a publication of the original Viola Research Society and that the American Viola Society is more performance-oriented. For this reason, *Die Viola* is an asset to the AVS.

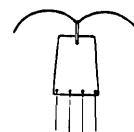
Pounds covered details of suggested changes to the constitution including two years being the time covered for reports of activities at biennial general membership meetings. Dalton pointed out that an election during a Congress year is an overload. The officers elected need to overlap from one North American Congress to the other. The change of officers should be in an off-year (the year of the European Congress).

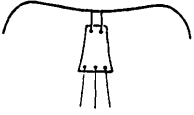
McInnes moved in Article V that the transition of officers will begin, not at the biennial Congress but July 1 in the year between North American Congresses with election of said officers during the first half of that year. Glyde seconded. The motion carried. New officers will be elected by July 1, 1990.

The secretary and treasurer can succeed themselves; the president and vice-president cannot. There will be six new members of the board in 1990. A list of possible persons for the board was given out by the president who asked that board members add names as well for consideration. The criteria: choose among those who attend or would attend the meetings! The president will appoint a nominating committee for officers. If an officer or board member is on a nominating committee, he disqualifies himself or herself to run for office.

McInnes moved that the president do private conversing with officers and the board to ask their interest in serving on the nominating committee, providing they wouldn't run. Pounds seconded. The motion carried.

Dalton brought up for discussion honoraria, as presently outlined in the constitution, for the editor of JAVS and reimbursement of officers and board for expenses not reimbursed through participation in a Viola Congress. Pounds moved that an honorarium be given the editor on a yearly basis as determined by the officers based on a percentage of the treasury, and that reimbursement be made to officers and





board for expenses not reimbursed through the Congress. The amounts will be determined at the discretion of the officers. Klatz seconded. The motion carried.

Further discussion was tabled until Friday morning. The meeting was adjourned.

The second meeting was called to order by Dalton on Friday morning, June 23. Same in attendance.

FUTURE CONGRESS SITES

The site of the next American Congress in 1991 was discussed. Two colleges have definite interest: University of Washington at Seattle, and the University of Maryland. The latter has asked that the registration fee must be \$300. Riley felt that a \$300 fee would highly discourage Congress participation. McInnes moved that we approach Maryland for a fee no more than \$100 and also to look for a new site with an eastern or midwestern location, and a decision to be made by 31 December 1989. Pounds seconded. The motion carried.

Glyde moved that the Congress of 1993 definitely be in Seattle provided a different site is found for 1991 and provided the same faculty violist, Eric Shumsky, and present Dean, David Neuman, remain in Seattle. Kievman seconded. Motion carried. Kievman suggests another search committee go into action. Glyde suggests the Hart School with viola staff Nickrenz, Dutton, and Glyde assisting. Dalton suggested that Oberlin also be approached. Dalton will follow through.

PRIMROSE FUND & COMPETITION

The name of the William Primrose Memorial Scholarship Fund and Competition was discussed as being too unwieldy. Kievman moved that the president be given the latitude to change the name according to his desire. Klatz seconded. Motion carried. (Changes: "Primrose Memorial Fund," and "Primrose Memorial Scholarship Competition.")

Two awards were given out at the Primrose Competition; however, there were three finalists. Tatton moved that we purchase a book for the third prize winner. Pounds seconded. Motion carried. McInnes moved that in the future the number of prizes be determined by the number of finalists and prizes be contingent on available funds. Klatz seconded. Motion carried.

Glyde pointed out the need to build up the scholarship fund as the principal has barely grown in the last two years. Kievman moved that all members of the board approach contributors. Pounds seconded. Motion carried. Tatton moved that Alan de Veritch be approached to take the board position of Paul Doktor who died during the Redlands Congress in New York. Pounds seconded. Motion carried. (Executive Board had previously approved the dedication of the Redlands Congress to the memory of our esteemed colleague and board member, Paul Doktor.)

Glyde moved that the AVS Endowment authorization be added to the constitution. Pounds seconded. Motion carried.

Glyde moved to amend the constitution to allow the president and vice-president to succeed himself for up to eight years. Kievman seconded. Motion tabled.

THIRD MEETING

A third meeting was called to order by Dalton on Saturday morning, June 24. In attendance, Dalton, de Veritch, Glyde, Kievman, McInnis, Pounds, Riley, Tatton. Dalton reported that de Veritch had accepted the board position and will act as Primrose fund-raising chairman.

The subject of international dues was discussed. The policy was determined at the Graz Congress in 1980 by Zeyringer and Riley at \$5 per year, except in those years when the AVS hosts the Congress. A raise in the AVS's contribution was considered. Objections were raised. McInnes said that the IVS must do all possible to assure that each national

chapter is contributing its fair share before we consider raising our portion. De Veritch added that an accounting of national chapters and monies received, and a proposed operating budget by the IVS is needed. De Veritch moved that we inform Ojstersek that we will not consider dues increase until a complete financial statement of the IVS is given to us for review. McInnes seconded. Motion carried.

Dalton asked that the board give a vote of confidence to Ojstersek with a commendation for efforts he is making to put things in order. Support given.

De Veritch asked what the prerequisites were for officers. As the answer was "none described in the constitution," he recommended that they should be members of the board for a defined number of years.

Riley moved that we vote on the tabled motion, as an amendment to the constitution that the president and vice-president be allowed to succeed themselves. Glyde seconded. In favor: 3; opposed: 3. The chair voted to break the tie. Motion not carried.

Glyde reported of difficulties of present advertisement fee collection and that in the future, the treasurer should not have this responsibility in addition to his/her present functions.

McInnes moved that we have an executive board meeting every year. Kievman seconded. The motion carried. McInnes with Kievman and de Veritch's help was asked to find a site.

Glyde moved that we accept the constitution as presented and discussed at our board meeting with the addition of the paragraph on the AVS Endowment. Pounds seconded. The motion carried with thanks expressed to Pounds and Riley for their considerable work.

Dalton thanked the officers and board for their active participation. Riley moved that the board commend David Dalton for his distinguished tenure as president, for the growth of the

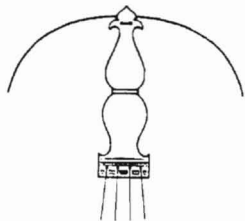
organization under his direction, for his fine work and commitment. Glyde seconded. Motion carried.

The meeting was adjourned until 1990.

Submitted by Rosemary Glyde,
Treasurer,
acting for Harold Klatz, Secretary
25 June 1989

Please patronize our JAVS advertisers who help make this publication possible.





TREASURER'S REPORT

20 June 1989

Membership

Total records on file	994
Total active members	470
Full members	375
Student members	64
Honorary members	31
Unpaid	419
Inactive	105

Dues

International Member	\$25
Full Member	\$20
Student Member	\$10

Money Market Investment Account #23 88 0002013 8 Dry Dock

Deposits	\$7827.94
Interest	\$ 76.40
Disbursements	\$6260.70
Balance 6/17/89	\$7411.36

Detail of Disbursements

Office Supply	\$ 175.74
Shields, computer	\$ 787.21
Nat'l Music Council	\$ 75.00
Nicholas, accountant	\$ 250.00
BYU Music Dept, JAVS	\$3326.11

Primrose Account #23 01 0009779 7 Dry Dock

\$653.61

Primrose Certificates of Deposit

Dry Dock \$5940 (\$940 to be withdrawn at maturity, July, 1989, to replace scholarship funds paid to Redlands, \$1100)
 Peoples \$5737.32 (\$160 to be withdrawn at maturity, July, 1989)

Endowment Fund 23 01 0010194 6

\$3479.47 (\$4, \$3, \$2 taken from each membership fee received, International, full, and students, \$50 per mailing labels orders)

Advertisements in JAVS

incomplete figures

1 January - 31 December 1988

Account I Money Market Checking

Dry Dock Savings Bank, Katonah, N.Y. #23-88-0002013-8

Credits

Deposits	\$9294.88
Interest	\$ 361.75
Total	\$9656.63

Debits

Journal printing	\$3148.50
International dues	2275.00
*Redlands Scholarships	1100.00
Computer Consultant	1114.23
Redlands-Congress	1000.00
Misc.	724.14
Office Supply	513.98
Secretarial Services	234.00
Accountant	225.00
Phone	133.87
Zeyringer Portrait	100.00
Bank charges	55.25
National Music Council	25.00
Total	\$10,599.23

Balance 1 January 1988 \$5466.06

Balance 31 December 1988 \$4527.72

*to be reimbursed from Primrose Funds
 Certificates of Deposit, June of 1989

Account II Endowment

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

Credits Only

Deposit*	\$1590.50
Interest	\$ 76.06

Balance 1 January 1988 \$ 307.00

Balance 31 December 1988 \$1952.31

Growth of: \$1645.31

*\$3 taken from each \$20 membership, \$2 taken from each \$10,
\$50 for each label order

Account III Primrose Fund (Scholarship)

Dry Dock Savings Bank #23-01-0009779-7

Credits Only

Deposits	\$30.00
Interest	\$32.61

Balance 1 January 1988 \$552.44

Balance 31 December 1988 \$615.05

Growth of: \$ 62.61

Account IV Primrose Fund (Scholarship)

Peoples Westchester Savings Bank, Katonah, NY #73309502 Certificate of Deposit

Balance 1 January 1988 \$5144.99

Balance 31 December 1988 \$5504.73 (approximately)

Growth of: \$ 359.74

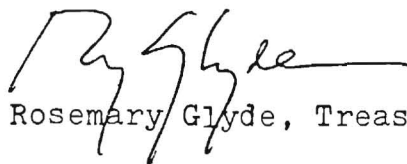
Account V Primrose Fund (Scholarship)

Dry Dock Savings Bank #23-911290-2 Certificate of Deposit

Balance 1 January 1988 \$5197.75

Balance 31 December 1988 \$5644.76

Growth of: \$ 447.01



Rosemary Glyde, Treasurer

Forum

HANS ORFF THE VIOLA DA CACCIA

I am often asked, especially by my mother (writes Professor Hans Orff), what is all this about the viola da caccia? What can we learn from the study of this instrument, provided we can find one, and which pieces are the best in its repertoire? As you may know, this viola was principally played on horseback, and its fourteen sympathetic strings (not to mention the twenty-seven unsympathetic ones) left the player very little scope for managing the horse as well. Hence the large number of these priceless artifacts which were smashed and the many virtuosi who were permanently crippled or even killed by falling from their horses in the heat of the hunt or battle. As for the repertoire, many of the best pieces are presumed to have blown away or been rendered soggy by rain through exposure to the elements.

Following Emanuel Vardi's clarion call for violists to take up less usual repertoire, here are some suggestions: Sonata for Heckelphone, Viola and Kazoo, by Paul Hittenmiss; Trio for Stringless Viola, Timpani Sticks and Euphonium, by Karlheinz Snodgrass; Silent Vibration for Prepared Piano and Unprepared Viola, by John Cage; Nonet for E-flat Hoover, B-flat Hair Dryer, Unpitched Kitchen Mixer and Six Violas, by O. Nono; Fantasy Sonata for Highland Bagpipes, Viola and Harp, by Sir Egbert Blax. (All published by Dummkopf und Wurzel except the Nono Nonet, available Edizione Chaotica, Roma.)

*Contributed by Connie Almond-Hoffman,
San Diego, California.*

AIRLINES & INSTRUMENTS

The Symphony Department of the American Federation of Musicians is currently investigating problems musicians have encountered when travelling with their musical instruments on the airlines, nationally and internationally.

It is our objective to first find out what the current problems are. Following this, a committee will be established to come up with some sensible proposals. We will then involve representatives of the Stewardess' Union and the Airline Pilots Association. We feel strongly that networking with fellow union members in the Stewardess' Union and the Airline Pilots Association is essential in solving our problems, and that any proposals made that has their input and support will have a much greater impact on airline management than anything attempted thus far.

We would appreciate if it the membership of the American Viola Society would send us details in writing of difficulties they have encountered flying on airlines with their instruments. Details such as dates, airlines, personnel involved and other factors are important in order to establish any pattern of occurrences. Send this information to:

Symphony Department
American Federation of Musicians
1501 Broadway, Suite #600
New York, NY 10036
ATTN: Nathan Kahn

Nathan Kahn may also be reached by phone at: 800-4AFMSYM (800-423-6796).

Margin graphics from *Studien zur Frühgeschichte der Violine* by Brigitte Geiser. Verlag Paul Haupt, Bern and Stuttgart.

Of Interest

1990 CONGRESS

The XVIII International Viola Congress will be held 31 May-4 June 1990 in Lille, France. It will be sponsored by *Les amis de l'alto*, the French chapter of the International Viola Society. Additional information will be published in JAVS as it is received.

ITEMS AVAILABLE

The following book and pieces are available from the AVS office. (Checks to "American Viola Society")

- Franz Zeyringer: *Die Viola da braccio*
(in German) \$55.00
Franz Zeyringer: *Violafox* for Clarinet,
Viola & Piano \$ 9.00
Franz Zeyringer: *Erzherzog Variationen*
for Viola & Piano \$ 6.00
Miroslav Miletic: *Monolog* for Viola &
Piano \$ 6.00
Miroslav Miletic: *Rapsodie* for Viola &
Piano \$ 6.00

Orders to: American Viola Society
E545 HFAC
Brigham Young University
Provo, UT 84602

VIOLA ORCHESTRAL VACANCIES

Principal

Florida Orchestra
c/o Miguel Serrano, Personnel Manager
101 E. Kennedy Boulevard, Suite 3250
Tampa, FL 33602 USA

North German Radio Orchestra
c/o Orchesterspektor
Rothenbaumchaussee 132-134, 2000
Hamburg 13, West Germany

Hamburg Philharmonic
c/o Orchesterbüro des
Philharmonischen, Staatorchesters,
2000 Hamburg, Staatsoper, West
Germany

North German Radio Orchestra
c/o Landesfunkhaus Niedersachsen
Verwaltung, Rudolf-won-Benningsen-
Ufer 22, 3000 Hannover 1, West
Germany

West German Radio Orchestra
c/o Programmbereich
Music/Orchesterbüro, Postfach 101950,
5000 Cologne 1, West Germany

Section

Fort Wayne Philharmonic
c/o Kevin Piekarski, Personnel
Manager, 222 West Berry Street
Fort Wayne, IN 46802 USA

Granada Chamber Orchestra
c/o Centro 'Manuel de Falla,' Paseo de
los Martines, Granada, Andalusia,
Spain

New Jersey Symphony Orchestra
c/o Charles Baker, Personnel Manager
The Robert Treat Center, 50 Park
Place, 11th Floor, Newark NJ 07102
USA

New York Philharmonic
c/o Carl R. Schiebler, Personnel
Manager, Avery Fisher Hall, Broadway
at 65th St., New York, NY 10023 USA

Berlin Philharmonic Orchestra
c/o BPO Matthaikirchstrasse 1, 1000
Berlin 30, West Germany

Munich Philharmonic
c/o Direktion, Kellerstrasse 4/111
D-8000, Munich 80, West Germany

Toronto Symphony
c/o David Kent, Personnel Manager
60 Simcoe Street, Toronto, Ontario,
M5J 2H5 Canada

Tulsa Philharmonic
c/o Phillip Wachowski, Personnel
Manager, Harwelden 2210 S. Main
Tulsa, OK 74114 USA

About Violists

Patricia McCarty, associate principal of the Boston Symphony Orchestra, has been awarded a Solo Recitalist Grant from the National Endowment for the Arts to present recitals and masterclasses throughout the United States during the 1989-91 seasons. The programs will feature works by women and American composers as well as standard repertoire.

Paul Neubauer has joined the ICM Artists roster. In demand as a soloist, Neubauer this season completes his five-year tenure as the New York Philharmonic's youngest principal. He also joins the Chamber Music Society of Lincoln Center as an Artist-Member. Recipient of the 1989 Avery Fisher Career Grant, Neubauer has been praised by critics in terms that echo the New York Times' description of him as "a master musician."

The Eastman School of Music announces the appointment to its faculty of *John Graham*. He has taught at the Mannes College and the State University of New York at Stony Brook. Graham was a member of the Beaux Arts and the Galimir Quartets and has been a regular member of the Marlboro, Santa Fe, and Aspen Festivals. His 1981 performances of the Bartók Concerto in Beijing was the first performance of a viola concerto in China. He has recorded an LP of "American Music for the Viola" and a three-cassette "Anthology of 20th Century Music for the Viola" for Composer's Recording, Inc.

Heidi Castleman has joined the faculty of the Cleveland Institute.



THE VIOLA TODAY, IN GREATER L.A.

During the period March through June, 1989, the Los Angeles area hosted at least twenty-two chamber music concerts in which violists were prominent performers. This does not include the weekend chamber music festival on Catalina Island, which was poorly covered in the press. We are sad to observe a lack of solo viola efforts, though, either recital or concerto, during this spring. Perhaps we were saving up for the orgy of activity that was the XVII International Viola Congress at Redlands, which is surely a part of the Los Angeles scene.

Violists who received special critical notice for their chamber music playing in L.A. during the spring included Robert Swan with the Chicago Symphony Chamber Ensemble, playing the *G Major Mozart Duet* with violinist David Taylor, and Lucy van Dael, violist with the *Trio d'Amsterdam* who played the Mozart E-flat *Clarinet Trio* in the "Directoire Room" of Bullocks Wilshire Department Store. The store is a 1929 art-nouveau treasure, and the *Chamber Music in Historic Sites* series sponsored the performance. *The Historic Sites* folks also had their fingers in the Catalina festival. *The Santa Fe Chamber Music Festival* loosed five of its artists for a concert at Royce Hall, UCLA, where Timothy Eddy, cellist and violinist Daniel Phillips joined violist Kim Kashkashian for a magnificent reading of the Schönbert *String Trio*, opus 45. *The Angeles Quartet*, with violist Brian Dembow, continues to reap splendid reviews.

Festivals do abound: *The Chamber Music/LA Festival*, with Milton Thomas very much in evidence, *The Seal Beach Chamber Music Festival*, and the *Corona del Mar Baroque Festival* will attest to a healthy musical climate in the L.A. area. Even the far east was represented, when the *Shanghai String Quartet* made its West Coast debut at Biola University, with Zheng Wang as violist, on March 6th.

--Thomas Hall

JAVS needs "our Man, or Lady," in other major U.S. cultural centers to act as a correspondent on viola happenings in their area. The editor would appreciate some volunteer contributions of this nature to this publication.

New Works

Le petit âne blanc (The little white donkey), from *Histoires*. By **Jacques Ibert**. (Transcription and fingering for viola and piano by Alan H. Arnold.) Alphonse Leduc & Cie, Paris, 1988.

Steed symbolism in violin family nomenclature is well-recognized. We talk of backs and bellies and ribs and necks as well as tailpieces and saddles. We don't seem to mind associating our instrument with a noble horse. But here we have a transcription that turns the viola into a burro, and with remarkable success. Perhaps it's just a one-time thing, and not the start of a trend.

Alan Arnold has given us a faithful transcription of the well-used Ibert piano solo, *The little white donkey*, transposed up a half-step to G major, with most of the melodic material shifted to the viola part. Where donkey noises only can be implied by the viola, and hee-haws, brayings, snorts, and sighs are liberally represented by glissandos, harmonics, pizzicati, and behind-the-bridge squeaks. It's almost an encyclopedia of animal sound.

Although the editing, especially the fingering, is unambiguous and explicit, and the spirit of the thing is very light, this is not an arrangement for most children to play. There are plenty of double-stops and a couple of treble clef

passages (e ' ' '). It would take a fairly advanced student to make it convincing; much more advanced viola skills are needed to play this arrangement than piano skills are needed to play the original. Depending on your silliness and sense of humor this morceau would make a fine encore.

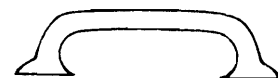
From one to another (I), for viola and tape. By **Thea Musgrave**. Novello & Company Limited, London and Sevenoaks. Theodore Presser Co., selling agent.

Composers often seem to write music for the viola because they know a specific violist, a fact which can at least leave under a cloud that their decision to do so was based on an appreciation of inherent instrumental characteristics. Examples are Carl Maria von Weber writing concert pieces for his violist brother, and the work under consideration here, *From one to another (I)*, by the distinguished twentieth-century Scottish composer, Thea Musgrave, which is dedicated to Pater Mark, her husband. They live now in Norfolk, Virginia, and the composer teaches at Queens College in New York. Peter Mark, violist and conductor, has been conducting opera in Mexico City this summer.

According to *The New Grove Dictionary*, *From one to another* was written in 1970, and was performed by Peter Mark during November of that year in Los Angeles. Apparently the 1970 version was not published. Currently, there is available from Theodore Presser Inc. another version, *From one to another (II)*, for viola and string orchestra (1980), but this is not published either and is available only as rental material.

The score of *From one to another (I)* bears the following:

This viola part differs from the version for viola and string orchestra and cannot be used. Cassette on sale for rehearsal purposes only. A performance tape is available on hire.





The phrase "cannot be used" is a curious one; "cannot be used" for what? It has a tendency to limit one's interest. The rehearsal tape accompanying the score has the copyright year 1986, a year before the score, and one Daphne Oram is given as collaborator in its creation. At any rate, Miss Musgrave has been thinking about this piece for a long time, and we can assume, in more ways than one.

From one to another (I) is a ten-minute work for three distinct voices: the solo viola and what would be, ordinarily, two other instruments or instrumental groups, but which in this case are electronic voices on tape. The notation is mostly on three staves, the upper two devoted to approximate notation of the taped voices. These sound like viola playing in many places with a predominance of pizzicato, but there is much electronic manipulation, both rhythmic and tonal. Some of the sounds have no pitches, some sound electronically generated, while others sound like normally recorded instruments. But, in the world of electronic music, this tape would be considered conservative, indeed.

The solo viola part is on the tape also, so it is a fairly easy matter to play along, once the unfamiliar interval patterns and rhythms have been dealt with. By and large, the viola part is accessible, carefully notated with generous dynamics, articulation marks, tempo marks, and expression indications. Extremes of range or dynamics are avoided.

The rhythmic-melodic element is firmly based in the mid-twentieth-century atonal, quasi-serial tradition. Key orientation and memorable melodic elements are absent as is any sense of rhythmic pulse. The music is written without bar-lines and makes use of "controlled aleatoricism" in that the score indicates that synchronization with the tape is expected only at certain points indicated in the score. These points are fairly frequent, and are often modified with the direction "circa." A certain amount of rhythmic freedom is more than implied.

The choice of pitches, pitch sequences and repetitions, if not serial, at least make some use of serial techniques. Economy and skill in compositional manipulations are amply evident. Formal sections, phrases that have beginnings, middles and ends, cadences, arch, shape and sense of forward thrust are all present. This is a well-crafted example of the type.

One aspect of *From one to another (I)* which deserves special notice and praise is the tasteful use of lower dynamic levels. There is only one "ff," and it is brief, while "ppp," "mf," *flautando*, and other soft indications abound. There is no ear-shattering amplification here.

From one to another (I) would be a practical and welcome addition to the recital repertory, since it would not take the elaborate sound equipment, often considered essential for proper presentation of electronic music. But there are real obstacles to programming this work. Permission to perform the piece is predicated on ASCAP licensure, or fees in lieu of institutional licensure. Rental fee for the master tape (sans solo viola part), is a minimum of \$50.00, and the score cost \$23.00. The publisher is not promoting a mass audience for this excellent work.

Orpheus and Eurydice: Concerto for Viola and Chamber Orchestra, unpublished, 1987; *Music for "Equus" for viola and prepared piano*, unpublished, 1986. By **Duane Heller**.

Probably Duane Heller had violist Patricia Wells specifically in mind as he composed these two moody and gently beautiful pieces. Even though they are quite different in character, they are wonderfully suited to the viola. Further, it just may be possible that Mr. Heller has developed a recognizable personal compositional style.

These works, though unpublished, found their way to the JAVS in the form of well-prepared manuscript scores and a tape of performances. The Concerto was performed in Corvallis, Oregon, by The Oregon Mozart Players and Patricia Wells with Mr. Heller conducting. Miss

Wells and the composer performed the *Equus* music.

Orpheus and Eurydice: Concerto for Viola and Chamber Orchestra is really as much a display piece for chamber orchestra as it is a display piece for the viola. The soloist is certainly prominent, but this is not a virtuoso work, such as the Walton Concerto. A poem by Gene Patterson-Black, a lyric but economical re-telling of the Orpheus legend, is attached to the score. The form of the Concerto, which is in one, twenty-one minute movement, divided into six sections, corresponds to the six parts of the poem. The Concerto ends with a varied reprise of the opening, so it really has seven distinct parts.

The orchestration is most successful in conveying an other-worldly and ancient Greek atmosphere...strange, distant, surreal: chimes and orchestra bells, celesta and harp, (these are the spirit-world requisite) flute, alto flute, clarinet and bass clarinet, two horns. The violins are divided into six separate parts, violas and cellos into three parts each, and the basses into two. With the solo viola line, this chamber orchestra takes a full twenty-four staff score page! Additionally, each instrumental part (except solo viola and harp) is assigned a handbell.

Probably the most obvious feature of Mr. Heller's style is his concern for vertical sonority. He is obviously more interested in harmonic beauty than many twentieth century composers. His harmony is often triadic, but altered with added dissonant notes. Sometimes it is simply polytonal. But often, a sense of tonal orientation is present, such as in the first eleven measures where in a very slow tempo, the only notes used are B-natural, D-natural and C-natural. The result is a strong tonal center on B, with C as a decoration.

Rhythmic quality is essentially amorphous. This is achieved through rhythmic counterpoint which is, at times, extremely dense. Sometimes this is written out and sometimes left up to the players in aleatoric sections where the pitches and rhythms are given, but the

tempi are at the discretion of the performers.

The various sections of the work make use of one or more procedures or techniques which are the main focus of attention, and may not recur in other sections, for instance: multiple string glissandi, much pizzicato, melody in the solo viola, all handbells striking thirteen times in rhythmic unison (probably very symbolic), fairly complex rhythmic unison passages accompanied by upper and lower pedal notes in the strings, or passages of fairly extensive aleatoric procedure.

There is no question that this is a beautifully crafted, highly original work of serious dimensions. To pass aesthetic judgment on the basis of a tape recording which lacks technical sophistication would be an injustice. The question of proportions does come to mind, though. Perhaps the beautiful sonorities, the unearthly tone qualities, the subtleties of rhythm would be more vivid to an "in person" listener. It's been said that Mozart was the only composer who had an unfailing sense of proportion.

Music for "Equus" is a fourteen minute work written as incidental music for Peter Shaffer's expressionistic play "Equus" (1973). The play's total lack of realism, and references to ancient Greece finds us in a milieu similar to that of the Concerto, but this is a much less complex effort. It was written for a production of "Equus" at Oregon State University in 1986 and consists of four short sections, or movements: *Prologue*, *Metologue I*, *Metologue II* and *Epilogue*.

Considering the play's psychological subject matter and altered concept of reality, the use of prepared piano, (that is a piano where certain notes are damped or muffled with rubber bands, creating an unreal piano sound) might well be justified. It's a gimmick, but maybe a good one in this context.

Throughout, the texture is sparse rhythmically and this is achieved with simple, traditional note values; melody, when present, is obviously stated, and





makes liberal use of rather wide leaps. Harmonically, the idiom is largely triadic with added dissonance, making unconventional but largely pleasant vertical sonorities. The viola writing is clean and idiomatic...unstressed. The directions state that *Metalogue I* may be omitted for concert performance, as *Metalogue II* restates the material and expands it somewhat.

This is an interesting, convincing, straightforward, at times beautiful piece of music. Rather detached in mood, certainly not overpowering, it deserves performance, and certainly should be published. Copies of these pieces can be obtained from Mr. Heller at the Department of Music, Humboldt State University, Arcata, California 95521.

--Thomas Hall

Elegy, op. 44 by **Glazunov**; *Albumleaf*, op. 33 by **Taneyev**; *Nocturne in D Minor*, op. 19, no. 4. by **Tchaikovsky**, transcribed by V. **Borissovsky**. IMC/Kalmus.

These three nineteenth-century Russian pieces for viola and piano comprise a worthwhile group of fairly short works. IMC presents a reissue of the Glazunov (relatively well known to violists) and much newer editions of the Tchaikovsky and the Taneyev (1986 and 1987 respectively). The Tchaikovsky piece follows Tertis's exhortation to raid the repertoire of other instruments, (originally a solo piano piece later arranged for cello by the composer with either piano or orchestral accompaniment) whereas the other two are original compositions for viola. Incidentally, the publishers seem to have made something of an error: the composer of *Albumleaf* op. 33 is given as Sergei Taneyev (1850-1915), who was actually born in 1856, rather than his uncle Alexander Sergeievich Taneyev (1850-1918).

All three come in the usual clear, well presented volumes although there are a few printing errors (dots missing, wrong clefs etc.). Two fairly classic examples come in the Taneyev - a vagarious fifth finger advised for the

violist and an incorrectly notated harmonic on the last note.

The Taneyev and the Tchaikovsky have been edited by Leonard Davis. The fingerings include one or two odd suggestions and are slightly inconsistent but also produce many idiomatic moments. The same could be said of Joseph Vieland's fingerings in the Glazunov (which includes for example shifts from second to fourth position on the fourth finger). The bowing and expression marks provided form the basis for well characterized readings. The Glazunov despite its title and minor mode is not a particularly dark or somber piece, but more of a 9/8 Barcarole, whilst the marking "Andante sentimentale" for the Tchaikovsky sums up the piece which is full of touches so typical of the composer. However, in some ways the gem of this group is Taneyev's delightful "salon" *Feuille d'Album*.

All three pieces have a fairly similar level of technical difficulty although perhaps the Taneyev and the Tchaikovsky have slightly more awkward corners. In summary, these are a group of pieces well worth investigating by violists, especially the Glazunov and Taneyev particularly by virtue of being original compositions for the viola. *Michael Newman*

Apt for Solo Viola by **John Maxwell Geddes**; *Capriccio for Solo Viola* by **David Dorward**; *Martyr for Solo Viola* by **Edward McGuire**; *Rant for Solo Viola* by **Edward McGuire**. Scottish Music Publishing.

These four works form part of the first catalogues of solo instrumental pieces launched in 1987 by Scottish Music Information Centre in Glasgow. It could well be argued that they are representative of the catalogue in that the works of these three composers comprise nearly three-quarters of the list.

John Maxwell Geddes takes his title *Apt* from the superscription used by early 17th-century composers "Apt for voices or violas." This is not a work

however that one could envisage in vocal terms not being lyrical in the conventional sense. It explores interesting coloristic effects and with a mostly brief motivic fabric does produce a satisfying musical flow. *Apt* is a rhapsodic almost elegiac piece, often quiet, especially in the second half. There is unfortunately quite a large degree of inconsistency in the notation and a lack of clear direction in places. Deductions even as far as to pizzicato or arco have to be made, which although can be generally sorted out on reflection are an unnecessary source of difficulty in a piece fairly readily approachable on a technical level.

David Dorward describes his *Capriccio* as being in form "closest to the rondo." The form is clear enough but the content filling it seems aimless in its mixture of "wrong note" rondo theme and effects, although it does have some nice moments, particularly one interlude which mingles bowing behind the bridge and "normal" pizzicato. To me this is a sterile piece, although at least two reviewers of performances seem to disagree judging by their comments reproduced on the inside cover.

Edward McGuire's contribution consists of two excellent but contrasted pieces. *Martyr*, like *Apt*, was commissioned by James Durrant, the fine Scottish violist who has done much to encourage composition for the viola. *Martyr*, and *Apt* also have in common the feature of being written predominantly in a non-metrical manner, although with precise rhythmic notation.

A major feature (and achievement) of McGuire's music is the integration of aspects of modernist writing with diatonic influences, Irish and Scottish traditional music respectively in the case of *Martyr* and *Rant*. This is done with skill so that even such a potentially hackneyed device as a clear folk melody reference in artificial harmonics, dolce and pianissimo in *Martyr* comes across as an essential part of the piece. Although such references are rarely clear-cut, an exception is the opening line of the Jig "Hare in the Corn" in the final section of

Martyr. This follows the extraordinary climax, a strikingly powerful section which moves naturally into the Coda-like closing section which accounts for the instruction "with two or more violas, or tape." This final section has the extra violists playing the six phrases as a kind of pre-echo and shadow which alternatively can be done with a pre-recorded tape. *Martyr* is dedicated to the memory of Joseph Connolly and Joe McCann and reflects the futility of deaths caused by intransigent warring factions.

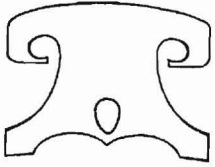
Rant won the Society for the Promotion of New Music's competition for a test piece for the 1978 Carl Flesch International Violin Competition. As one might expect from such origins it is more conventional a piece than *Martyr* both in its form and its technical requirements. It is technically difficult but not unapproachably so. For all but one brief section it is fully written out in traditional rhythmical and metrical notation with much less of the more modernistic aspects of string writing found in *Martyr*. The inflections and idioms of Scottish fiddle music permeate its entire fabric. Clear references to the Reel and the Stathspey in addition to the dramatic slower central section help emphasize the clear sections within *Rant*. The term "rant" apparently implies a wilder and more improvisatory mood and certainly this spirit is captured in the music. Both of McGuire's pieces are very clearly written out in his own hand in these well presented editions. *Michael Newman*

Michael Newman's reviews courtesy, *The Strad*.

Sonate, op. 12 (1958), for viola and piano by **Herbert Blendinger**. Ludwig Doblinger/Foreign Music Dist., 1987. \$18.50

This is an interesting, well-written work for viola and piano in three movements. It is in the Hindemithian tradition but is original in execution. The material for both voices is chosen for its playability and sound, while the craftsmanship--for example, the





contrapuntal writing--is excellent. A glaring flaw in this otherwise well-presented edition is the profusion of misprints, particularly in the rhythm (e.g., dots missing, sixteenths exchanged for eighths) and even a metronome mark ("quarter note=8"). A simple proofreading could have remedied this situation. *Pamela Goldsmith.*

Sonata Movement, op 32 by **Ludwig von Beethoven**. Arranged for viola and piano by **Watson Forbes**. Novello/Presser Co., 1985. \$6.75

This sonata is a transcription of Beethoven's well-known Duet with Two Eyeglasses Obligato for viola and cello. For the most part, this arrangement maintains the formal and musical characteristics of the original. The transcription requires an advanced violist as does the original. In fact, the viola part does not stray far from its original counterpart. The piano part reenacts the cello part in one hand while adding harmonic enhancement with the other hand.

In both the original and this transcription, the viola part is deceptively difficult. Fast scalar passages, double stops, and high treble clef writing are a part of the violist's challenges. The piece is equally challenging musically; it requires a mature understanding of phrasing as well as ample techniques to convincingly carry out the composer's tongue-in-cheek intentions. The choice to play any transcription is for the performer to make. A transcription such as this closely reflects the original composition and might serve the advanced violist desiring music from the classical period but lacking an available cellist of equal ability. *Katherine Mason-Stanley.*

Baroque Pieces for Viola and Piano. Arranged by **Watson Forbes**. Oxford University Press, 1986. \$9.95

Included in this volume are the Purcell "Chacony in G Minor," Scarlatti "Sonata," Handel "The Harmonious Blacksmith," Bach "A Merry Tune" (from the *Peasant Cantata*), and Vivaldi "Siciliana." Once again, Watson Forbes

has provided us with a model edition of musically valuable short works of intermediate difficulty for viola with piano accompaniment. He has paid careful attention to accessibility of material in key, range, and voice leading. The piano part is simply and clearly written; the viola part is provided with excellent bowings and fingerings (limit third position); the differences in articulation are clearly and consistently marked; and the separate viola and piano parts are attractively and sturdily packaged. One small criticism would be in the inclusion of certain baroque ornaments (e.g., mordents) without explanation as to their execution. A highly recommended volume. *Pamela Goldsmith.*

Pamela Goldsmith's and Katherine Mason-Stanley's reviews courtesy, *American String Teacher.*

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

Recordings

MOZART: SINFONIA CONCERTANTE, K364;

Jaap Schröder (violin), Marilyn McDonald (violin, viola)/
Smithsonian Chamber
Orchestra/Schröder
ECM LP 7 49006 2

Although it is gradually catching on, the American period-instrument

movement (at least on the East Coast) continues to trail behind its European counterpart, occasionally exhibiting traces of awkwardness that one no longer encounters in major British and Dutch ensemble concerts or recordings. The Smithsonian group's account of Mozart's *Sinfonia Concertante* shows some evidence of such awkwardness: the recorded sound is unpleasantly boxy, the oboes are authentically close but a little unfocused and too prominently balanced against the strings, and Mozart's beautifully crafted string accompaniments are too discretely outlined in the background. The solo playing is good but rather modest in scale (even though the viola is retuned a half-tone high, in accordance with Mozart's specifications), a little reserved and lacking a full measure of Mozartean warmth. Both players adopt relatively fragmented articulation that leads stiffly (and, in Schröder's case, not always purely) from phrase to phrase, eschewing the long-span line in favor of the locally inflected, sometimes mannered agogic. *Channan Willner.*

**MOZART: SINFONIA
CONCERTANTE IN E FLAT,
K 364; CONCERTONE
IN C, K190**

Franco Gulli, Piero Toso (violins)/Bruno Giuranna (viola and conductor)/
Orchestra da Camera di Padova
e del Veneto
Claves LP 50-8707

I have been waiting for just such a recording of the *Sinfonia Concertante* for years--and it has been worth the wait. It used to be said, with justice, that Italians (from Toscanini downwards) could not play Mozart; but one ensemble which disproved that adage was the Italian String Trio. Before they disbanded under pressure of solo careers and teaching commitments, they played Mozart's great Divertimento as well as anyone--and their violinist and violist made one of the most polished pairings in the *Sinfonia Concertante*. That Messrs Gulli and Giuranna have lost none of their cunning is shown by this magnificent release, in which Giuranna

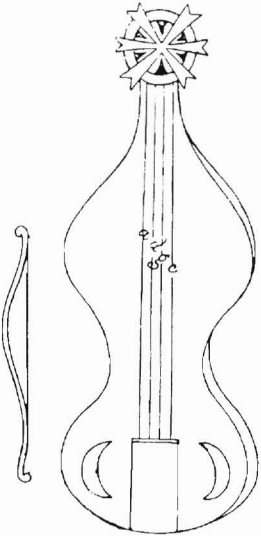
also conducts the orchestra of which he has been artistic direction since 1983. Violinist and violist work in perfect tandem, clearly relishing being together again and phrasing with total unanimity. Gulli's noble, Italinatone contrasts nicely with Giuranna's nut-brown but equally aristocratic viola timbre. Tempos are well chosen, the timing for the Andante being a virtually ideal eleven minutes (this movement varies wildly from the athletic eight minutes forty-one seconds of Heifetz/Primrose, through the more convincing ten minutes of Kogan father and son, to the rather lugubrious thirteen minutes of Brainin/Schidlof and the funereal fourteen minutes of Stern/Primrose). *Tully Potter.*

**FAURÉ: PIANO QUARTETS IN
C MINOR, OP. 15, AND
G MINOR, OP. 45**

Marguerite Long (piano)/Trio
Pasquier/Jacques Thibaud
(violin)/Maurice Vieux (viola)/
Pierre Fournier (cello)
EMI LP 7 69794 2

The recording of the G minor Quartet belongs in every serious chamber music collection. Made on 10 May 1940, just before the fall of France--when bombs had been falling on Paris the previous night--it represents one of those occasions when musicians rise above their travails and the very spirit of music is victorious (Jacques Thibaud, desperately worried about his soldier son, was to learn only the following day that the young man had been killed). This is also the only recording known to me of one of the great violists, Maurice Vieux--his solos in the Adagio non troppo are truly memorable. The whole performance has a heroic drive which counterbalances the idea of Fauré as a salon composer and miniaturist. No wonder Emil Gilels, himself a fine exponent of French music, commented when Long played him the recording that it was "one of life's great moments." The sound, never quite on a par with what was being

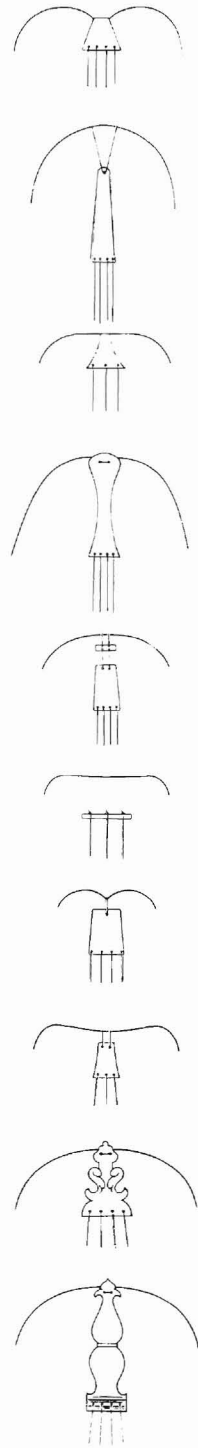




achieved in London at this time, is as well clarified as we are likely to hear it.

Unfortunately EMI has persisted in coupling it--as they did on two LP issues--with the performance of the lovely C minor Quartet which Mme Long made in 1956 when she was in her late 70s. It is always good to hear the (original) Trio Pasquier; and there is a second link with the other recording, as Pierre Pasquier was a pupil of Vieux. But Long's pianism falls far short of her reputation. The first movement has moments of heaviness and both the Scherzo and the Finale suffer from breakdowns in ensemble. This silly coupling should be rethought and the excellent 1935 Robert Casadesus/Calvet Quartet recording of the C minor should be substituted in future issues. *Tully Potter.*

Reviews by Channan Willner and Tully Potter courtesy, *The Strad.*



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