

Journal of the American Viola Society

Volume 20 Number 1



**William Primrose:
Celebrating 100 Years**

**Heidi Castleman:
A Passion for Teaching**

**Joseph Curtin and The Evia
New Haven Symphony Violas**

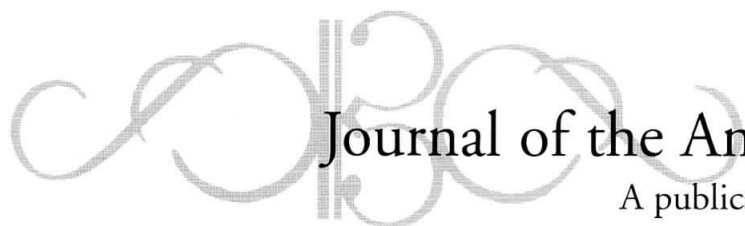
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Journal of the American Viola Society

A publication of the American Viola Society

Spring 2004

Volume 20 Number 1

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Editor: Kathryn Steely

Alternative Styles: Juliet White-Smith

At the Grassroots: Louise Zeitlin

AVS Retrospective: Dwight Pounds

Fresh Faces: Lembi Veskimets

In the Studio: Karen Ritscher

Meet the Section: Christine Rutledge

Modern Makers: Eric Chapman

New Music: Ken Martinson

Orchestral Training Forum: Christine Rutledge

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COVER ART



Ben Carl Riley painted "The Five Masters of the Viola" at the request of his father, Maurice W. Riley, who used the work as the frontispiece of his book, "The History of the Viola, Volume II." The painting features Maurice Vieux, Paul Hindemith, William Primrose, Vladim Borissovsky, and

Lionel Tertis. It now hangs in the William Primrose wing of the Brigham Young University Library.

"I donated the painting when the library wing was dedicated in 2002. Professor David Dalton, Brigham Young University, was a close friend of my late father. He was the force behind having the Primrose wing added to the university to house a book collection devoted to the viola. I felt this was the ideal place for the painting.

When our mother, Leila Riley, passed away in 2001, my brothers and I decided to donate our father's personal viola library to the Primrose wing. George, John and I are very proud of our father's legacy. He did a great service to the Viola Society and to the viola.

My brothers and I grew up in Ypsilanti, Michigan. Dad taught viola and violin at Eastern Michigan University. We all became string players. I'm a cellist, George is a violinist-violist, and John, a violist. George and I had careers with the United States Air Force Orchestra, Washington, DC. We are both retired now. So is George's wife, Lauria, who also was an Air Force cellist. We all had wonderful experiences through the years playing in the Air Force Orchestra at numerous Viola Congresses. My favorite and most memorable Viola Congress took place in 1975 at Eastern Michigan University. It was the first Viola Congress in the United States. It was organized by the work and vision of our father and was an incredible success -- well attended and high spirited. Primrose was there, among many

other notables of the viola world. He was very inspired by the experience. It would be the beginning of many Viola Congresses to come."

Ben Riley studied fine arts at the University of Miami, Florida, where he also earned a Bachelor of Music Degree in 1969. After retiring from the Air Force he earned a Bachelor of Arts Degree in Graphic Design at Marymount University, Arlington, Virginia. "I love art. I love music. I'm glad I can do both, and have done so my whole life. My wife, Carolyn, is a graphic designer the Federal Trade Commission in Washington, DC. We occasionally work together on art and design projects."

**JAVS WELCOMES LETTERS AND ARTICLES FROM
ITS READERS. SUBMISSION DEADLINES ARE
DECEMBER 15 FOR THE SPRING ISSUE, APRIL 15
FOR THE SUMMER ONLINE ISSUE, AND AUGUST 15
FOR THE FALL ISSUE. SEND SUBMISSIONS
TO THE NEW AVS EDITORIAL OFFICE,
MATTHEW DANE, MDANE@OU.EDU OR TO
MADELEINE CROUCH, 13140 COIT RD.,
SUITE 320, LB 120,
DALLAS, TX 75240-5737.**

FROM THE EDITOR



When I first began as editor of JAVS back in 1998, the journal had enjoyed a long and successful tenure under the fine leadership of David

Dalton. His

gentle guidance and willingness to let me try my wings in this role were much appreciated, both in the offer of help whenever needed, as well as the encouragement to try new things and to not feel tied to the venerable tradition that he established. Thank you David!

Over the course of the last five years, the journal has continued to grow in

its service to the viola community. We have explored new avenues in the development of new departments such as the Orchestral Training Forum, created a new avenue for recognition of the research and writing talents of our college/university student members through the David Dalton Viola Research Competition, developed a new resource in the National Teacher Directory, instituted a summer online issue accompanied by the new AVS Update in newsletter format, and made strides in the development of our website, now located at www.americanviolasociety.org. And yes, JAVS has taken on a new look with the new full color cover art, new design elements, and new regular departments.

After a careful search and review of a number of very fine candidates, the AVS Publications Committee has selected Matthew Dane as the next editor of the *Journal of the*

American Viola Society. Matthew brings a variety of skills to the position, including a wide range of experiences as performer, educator, scholar, and administrator. We are excited to have Matthew on board and look forward to his energetic leadership as JAVS continues its growth and development as the major publication of the American Viola Society.

It has been a pleasure to serve the viola community these past five years as editor of the *Journal of the American Viola Society*. The wonderful friendships and connections made through my work with the journal will be long treasured! B

All the best,
Kathryn Steely
Editor, *Journal of the American Viola Society*

Dear AVS Community,

It is with much honor and enthusiasm that I accept the position of editor for the *Journal of the American Viola Society*!

Throughout its history, the journal has been fortunate to have strong dedication and leadership from its editors. Drs. Dalton and Steely both gave JAVS distinct perspectives through their obvious commitment to the task. I consider them both to be excellent role models, and aim to continue in their tradition.

To be a successful editor and encourage growth, it will be essential to work with those already involved in the AVS, as well as to reach out to those who are not.

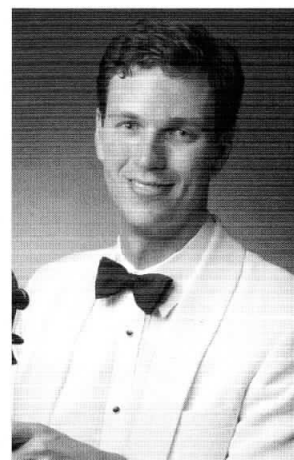
Knowing many of each variety, I intend to solicit contributions from the knowledgeable and accomplished violists on both sides of this "fence."

As the major printed publication for the AVS, the journal has an important role to play in the national viola community. It is my hope that JAVS will encourage understanding and camaraderie

within our membership, as well as inspiration to continue the life-long learning process.

I look forward to your involvement in JAVS' future!

Dr. Matthew Dane
Assistant Professor of Viola,
University of Oklahoma



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Alan de Veritch
Professor of Music, Indiana University
Past President, American Viola Society



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FROM THE PRESIDENT



As I write this, it is spring in Dallas and my wife and I are getting ready to move to a larger place only about three miles from here. Fortunately I remembered to give my new address to the AVS national office so that I will continue to receive the journal. For all of you who will be changing residences, please send your new address to Madeleine Crouch, AVS General Manager at info@avsnationaloffice.org (or call 972-233-9107 x204) so that you too will continue to get the journal. (JAVS is not forwarded).

This particular issue that you are holding will be the last one edited by Kathryn Steely. She has served five years as the Editor of the JAVS and her imaginative efforts have considerably changed the format and contents of our publication. I have received many comments from AVS members saying how much they have been enjoying the magazine. Our thanks to Kathryn for her dedication over these last years.

To continue the JAVS tradition of meticulous, scholarly leadership set up by Dr. David Dalton and Dr. Kathryn Steely, we are delighted to welcome Dr. Matthew Dane as the new Editor. He was chosen from a very talented and skilled pool of candidates and brings to the position experience as a performer, teacher, administrator and scholar. Matthew received his Doctorate from Rice University and is currently on the Faculty of the University of Oklahoma, where he is a member of the Quartet Oklahoma. He is also currently Principal Viola of the Oklahoma City Symphony and Interim Chair of the OU String Department.

If you have not already done so, make your reservations now for the highly anticipated 32nd International Viola Congress, to be held July 9 – 13, 2004 at the University of Minnesota, Twin Cities Campus (Minneapolis / St. Paul). If you sign up before May 1, you will save \$25 on the registration fee. If you plan to bring family along, there is a flat fee of \$75 per family member for the entire congress, which is an excellent value! There are also special rates for students and overseas travelers (see web site below for details).

The schedule is PACKED with performances (over 35 violists!) starting with the Official Welcome Ceremony at 2:00pm on

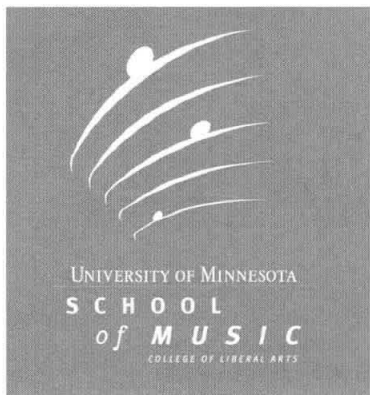
Wednesday, June 9th and continuing through the Final Concert, Sunday, June 13th at 7:30 p.m. featuring Kim Kashkashian, viola and Robyn Schulkowsky, percussion.

Full details on the Congress and an easy on-line registration form can be found at the official Internet site www.music.umn.edu/viola.htm. This site is also available through links at the AVS web site, www.americanviolasociety.org. You may also call Madeleine Crouch at the AVS National Office at (972) 233-9107 x204 for registration assistance.

Please come up and introduce yourself to me at the Congress. I look forward to seeing you then! B

A handwritten signature in dark ink, appearing to read 'R. W. Fielding'.

Ralph W. Fielding
President, American Viola Society
Faculty, Bowdoin International
Music Festival



XXXII INTERNATIONAL VIOLA CONGRESS

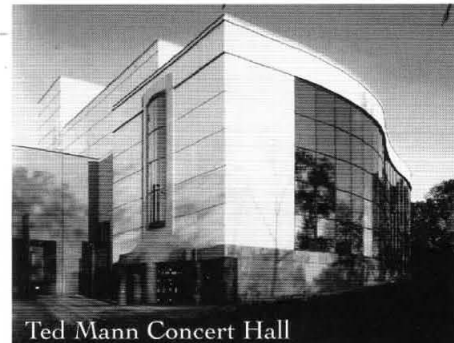
JUNE 9-13, 2004

Celebrating its centennial, the University of Minnesota School of Music is proud to host the XXXII International Viola Congress as part of its bold new vision for the next century.

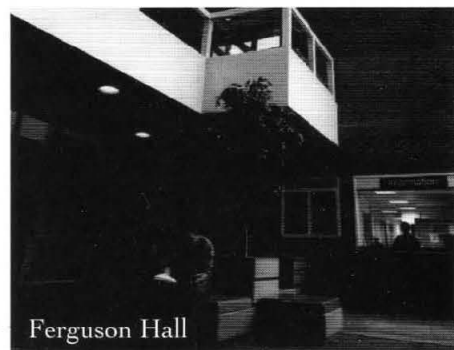
As the world's largest gathering of professional, amateur and student violists, this event will feature a full schedule of concerts and presentations including displays of instruments and accessories by retailers and manufacturers from many countries.

The University of Minnesota

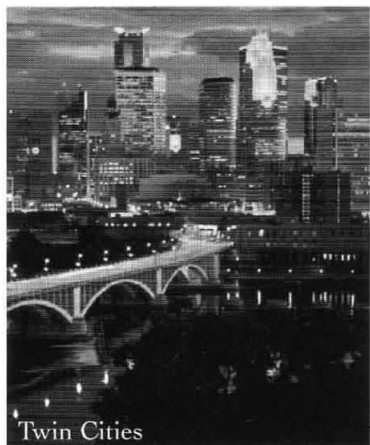
Located on the banks of the mighty Mississippi River, the University of Minnesota is one of our nation's leading research institutions with a student population exceeding 60,000. The School of Music is one of the University's jewels, boasting state of the art facilities and a world-class faculty. The School of Music is housed in Ferguson Hall and features a variety of performance venues ideal for intimate and grand-scale events, including solo recitals, chamber music, master classes, and large ensemble performances. The School is part of the University's exciting West Bank Arts Quarter, which unites the art, dance, theatre and music departments into a unique hub for performance, teaching and scholarship in the arts.



Ted Mann Concert Hall



Ferguson Hall



Twin Cities

The Twin Cities

The University of Minnesota is located in the Twin Cities of Minneapolis and Saint Paul. With a population of over 3 million, the Twin Cities boast a vibrant arts and cultural scene that includes the renowned Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Guthrie Theatre, and many other acclaimed institutions. The Twin Cities are also home to the Mall of America, the largest shopping and entertainment complex in the country.

Please join distinguished host Korey Konkol, professor of viola, in celebrating this extraordinary schedule of events.

Korey Konkol

University of Minnesota School of Music
100 Ferguson Hall
2106 Fourth Street South
Minneapolis, MN 55455

e-mail: kkviola@umn.edu
web: www.music.umn.edu/viola.htm
phone: 612-624-9086
fax: 612-626-2200





XXXII INTERNATIONAL VIOLA CONGRESS JUNE 9-13, 2004 • MINNEAPOLIS, MINNESOTA

The University of Minnesota School of Music proudly announces
extraordinary artists associated with this event including

(subject to change)

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Jeffrey Irvine
Roger Myers
Lynne Ramsey
Sabina Thatcher

Helen Callus
Roberto Diaz
Patricia McCarty
Paul Neubauer
Sandra Robbins
Thomas Turner

Paul Coletti
John Graham
Donald McInnes
Jutta Puchhammer
Yizhak Schotten
Roland Vamos

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*Virtuoso violinist Elmar Oliveira; violists of the Minnesota Orchestra and Saint Paul Chamber Orchestra
Che-Yen Chen, winner of the 2003 Primrose Memorial Scholarship Competition
Yuval Goltibovich, First Prize, 2003 Lionel Tertis International Viola Competition*

HOTEL ACCOMODATIONS

- Hotel On-Campus (please contact hotels directly if you choose this housing option)**

The Radisson Hotel Metrodome is the official hotel for the XXXII International Viola Congress. The hotel is located on the University of Minnesota campus and is a short walk to the School of Music. The hotel is very close to Congress events taking place at the Weisman Art Museum and the McNamara Alumni Center, and also offers a free shuttle service around campus. We have negotiated special Viola Congress **daily rates** as follows: **Single or double occupancy \$89.00; triple \$109.00; quadruple \$129.00; suites \$400.00.**

When you contact the hotel, please let them know that you are a Viola Congress attendee to receive these special rates.

www.radisson.com/minneapolismn_metrodome • (612) 379-8888 • 615 Washington Ave. SE, Minneapolis, MN 55414

- Hotels Off-Campus**

Other area hotels listed in order of proximity to the School of Music: Holiday Inn Metrodome (612-333-4646); Days Inn (612-623-3999); Econolodge (612-331-6000); Best Western (612-379-8888); Marriott Courtyard at the Depot (612-375-1700).

ON-CAMPUS HOUSING AND DINING

- Residential Hall**

Rooms have been reserved in Middlebrook Hall located next to the School of Music. The 80 beautiful suites in the new addition are available on a first-come basis, so be sure to register early! There are also 110 rooms available in the main tower. Two rooms share one bathroom in both the new addition and in the main tower (single occupancy-2 persons per bathroom and double occupancy-4 persons per bathroom). Please note that these rooms are available only as a full congress package (five nights) and not on a day-to-day basis.

Prices include daily in-room towel exchange.

- Meals**

Many restaurants and coffee shops catering to a wide variety of tastes are located near the School of Music on the West Bank and in the Radisson Metrodome Hotel on the East Bank. Please consider also the inexpensive **Full Congress Meal Plan (June 9-14)** offered at Middlebrook Hall (open to all congress participants regardless of housing) where, for a total of only \$90.00, you can take three full meals daily; including options for "grab-and-go" meals and exchange dining at other campus cafeterias.

SPECIAL INFORMATION FOR LUTHIERS, COMMERCIAL EXHIBITORS, AND ADVERTISERS

The University of Minnesota School of Music is pleased to offer retail space at the Congress to luthiers and related businesses, including dealers of instruments and bows, music scores, publications, strings and accessories, and representatives of the recording industry. There will be plenty of breaks in the Congress schedule allowing registrants to visit the exhibits and to fulfill our "Shop Till You Drop!" motto. Visit the official XXXII International Viola Congress website for retail space rental rates and to submit instruments and bows (please include contact information). To advertise in the official Congress program book, contact host and chair Korey Konkol for ad space reservations and information regarding sponsorship levels and their associated benefits.

Join us as we embark on a fantastic journey. See the vision unfold with an unprecedented number of world premieres, celestial artists, and the foremost pedagogues of our time. Experience the natural beauty of the Twin Cities during the Viola Congress, and partake with family and friends in the rich cultural, scenic, and shopping adventures we have to offer.

— Korey Konkol, host and chair

Email: kkviola@umn.edu; Phone: 612-624-9086; Fax: 612-626-2200; Web: www.music.umn.edu/viola.htm

2004 INTERNATIONAL VIOLA CONGRESS REGISTRATION FORM

June 9-13, University of Minnesota School of Music, Minneapolis • New! Register online at www.americanviolasociety.org
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Email _____ Fax _____

Special dietary, health, housing needs? (Please describe): _____

ALL VIOLISTS ATTENDING THE CONGRESS MUST BE VIOLA SOCIETY MEMBERS (Choose one)

I am already a member of the ☐ American Viola Society (AVS) ☐ Canadian Viola Society (CVS) ☐ German Viola Soc.(DVG)
☐ Aust./NZ Viola Society (ANZVS) ☐ Other (specify) _____

I am enclosing one year's membership dues to become a member of the American Viola Society

☐ \$42 Adult/Professional ☐ \$21 Student ☐ \$30 International Student

☐ \$47 International ☐ \$52 Joint AVS/CVS

Membership dues \$ _____

PRE-REGISTER BY MAY 1 (AFTER MAY 1 OR FOR ON-SITE REGISTRATION, PLEASE ADD \$25)

☐ Regular Full Congress Registration: \$200 for Adult/Professional AVS-CVS-IVS Members

☐ Overseas Regular Full Congress Registration: \$150 for VS Members

☐ Student Full Congress Registration: \$125 for AVS-CVS-IVS Members

☐ Overseas Student Full Congress Registration: \$100 for VS Members

☐ Daily General Admission: \$50/day (days attending : _____)

☐ Family/Chaperone/Non-Violist Admission: \$75 (full congress fee)

Congress Registration \$ _____

HOUSING

☐ I plan to stay off-campus or at the Radisson Hotel and will make my own housing arrangements.

☐ I plan to stay on-campus for all five nights (June 9-13) in Middlebrook Hall and choose the following options:

☐ Male ☐ Female Age _____

☐ Single Occupancy \$220 ☐ Double Occupancy \$140 (per person)

Name of preferred roommate, otherwise one will be assigned: _____

Housing \$ _____

MEAL PLAN (Full congress)

☐ Yes, I would like to purchase the full Viola Congress meal plan at Middlebrook Hall for \$90.00 beginning with dinner on June 9 and ending with lunch on June 14

Meal Plan \$ _____

CONGRESS BANQUET - Saturday June 12

As a prelude to the final evening Gala Concerto Concert, (June 12) please join us at the beautiful geodesic McNamara Alumni Center for a mouth-watering Viola Congress feast. As a special treat, *The Four Violas* will serenade between courses and are sure to bring smiles and chuckles to all.

☐ Yes, I would love to attend the Viola Congress Banquet. I am including \$32 with my registration.

☐ No, I am sorry that I will not be able to attend this event.

Viola Congress Banquet \$ _____

FRIENDS OF THE XXXII INTERNATIONAL VIOLA CONGRESS

☐ I want to support the XXXII International Viola Congress! Please accept my additional donation and list me as a friend of the convention in the official Congress Program Book.

Additional Donation \$ _____

Membership, Registration, Housing, Meals, Banquet, Donation

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Fax 972/490-4219 . www.americanviolasociety.org . www.music.umn.edu/viola.htm

Notice: This convention registration is entered into by the attendee in consideration of the use of the facilities of The University of Minnesota during the 2004 International Viola Congress. It is understood and agreed that all facilities of The University of Minnesota will be used by attendees at their sole risk, and that attendees shall hold The University of Minnesota and the American Viola Society harmless for personal injury or property damage resulting from participation in the 2004 International Viola Congress, either on and off the premises of the University.

ANNOUNCEMENTS

Tuttle Coordination Workshop

The Karen Tuttle Coordination Workshop for Viola will be held June 4-6, 2004 on the campus of the University of North Texas, in Denton. Hosted by Susan Dubois, the workshop provides an opportunity for teachers, professionals, and advanced students to explore Karen Tuttle's teaching principles, namely her physical and emotional approach to the instrument which she calls coordination. Featured presenters are Susan Dubois, Jeffrey Irvine, Michelle LaCourse, Karen Ritscher, Carol Rodland, and Karen Tuttle. For more information, please contact Dr. Dubois at sdubois@music.unt.edu.

32nd International Viola Congress

The 32nd International Viola Congress will be held on the campus of the University of Minnesota June 9-13, 2004. As the world's largest gathering of professional, amateur, and student violists, this event will feature a full schedule of concerts and presentations, as well as displays of instruments and accessories by retailers and manufacturers from many countries. For questions, please contact Korey Konkol, host and chair, kkviola@umn.edu. Log on to the world wide web for details, registration information, the schedule of events and much more! www.music.umn.edu/viol.htm or www.americanviolasociety.org

Violas for Sale Advertising Opportunity

Violas for Sale ads may be placed in JAVS and on the AVS Website. Cost is \$20 for members and \$40 for non-members. Please send your printed ad along with payment in US funds to: AVS, Madeleine Crouch, 13140 Coit Road, Suite 320, LB 120, Dallas TX, 75240-5737. Be sure to include the following information: seller's name, address or contact information, telephone, email address, asking price, maker, back length, string length, date made, and description

Call for Submissions

The Journal of the American Viola Society is a peer-reviewed journal

committed to promoting viola performance and research. JAVS welcomes submission of research documents related to the viola, its performance, production, history, and literature. For further information, please contact new editor Matthew Dane with submission questions and proposals: mdane@ou.edu.

David Dalton Viola Research Competition

JAVS welcomes submissions for the DDVRC for university and college student members of the American Viola Society. Entries must be postmarked by May 15, 2004 and must be original contributions to the field of viola research. See page 10 for further details.

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The David Dalton Viola Research Competition Guidelines

The Journal of the American Viola Society welcomes submissions for the David Dalton Viola Research Competition for university and college student members of the American Viola Society.

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format, on either PC or Mac diskette. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2004.

Send entries to:

Madeleine Crouch, Journal of the American Viola Society, 13140 Coit Rd, Suite 320, LB 120, Dallas, TX 757240-5737

A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.

Prize categories:

All winning entries will be featured in the Journal of the American Viola Society, with authors receiving a free one-year subscription to the Journal and accompanying membership to the American Viola Society.

In addition:

1st Prize: Facsimile Edition of the Bartók Viola Concerto

2nd Prize: John White's book *An Anthology of British Viola Players*

3rd Prize: David Dalton's book *Playing the Viola: Conversations with William Primrose*

David Dalton Viola Research Competition Entry Form

Be sure to include address and telephone information where you may be reached during summer,

Name _____

Current Address _____

Telephone _____ Email address _____

Permanent Address _____

Telephone _____ Email address _____

University/College _____

Academic Level: Fr / So / Jr / Sr / Grad Birthdate _____

Topic _____ Word Count _____

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$21 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.

IN MEMORY

DAVID O. BROWN

Editor's Note: *The Journal of the American Viola Society would like to acknowledge the contributions of David O. Brown who served for many years as recording reviewer for JAVS. His broad knowledge of the viola discography and experience with the history of recorded viola sound will be missed.*

BROWN-David O., loving husband, father, grandfather and longtime music teacher and fencing coach for the Brentwood School District, died December 12, 2003, after an extremely brief, but valiant battle with lung cancer.

Born, January 5, 1930, in Brooklyn, N.Y., he retired in 1991 after 30 plus years of his career as a music teacher. In his retirement, he enjoyed numerous activities; he continued to fence in Senior Olympics and Empire State Games competitions and still participated as a coach and director.

His love of music kept him busy as an avid record collector and he loved to peruse collections searching for the perfect recording. He also had his own radio show at SUNY Stony Brook and was the classical music reviewer for the American Viola Society. His wife

of 44 years, Berit; his children, Randi and Erik; grandchildren, Mathea, Gabriel, and Angelo; son-in-law, Keith, and daughter-in-law, Kara, will miss him very much. He spent hours making music tapes and videos for family and friends and kept them all entertained with his "stories."

In lieu of flowers, donations in his memory can be made to the American Cancer Society, or the American Diabetes Association. B

Published in Newsday on 12/15/2003.

New CD Release:

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CELEBRATING 100 YEARS

WILLIAM PRIMROSE'S LIFE AND CAREER



On June 9, 2004, at the 32nd International Viola Congress, violists will gather from around to world to celebrate the 100th birthday of the renowned William Primrose. This opportunity to commemorate the life and contributions of one of the world's greatest violists promises to be an event of memorable proportions.

By David Dalton

As one of the world's premiere violists, William Primrose left a legacy well worth preserving. His lengthy career included membership in the NBC Symphony, associations with an array of quartets and chamber ensembles, a remarkable solo career, numerous teaching appointments, and important pedagogical publications.

In his engaging memoirs, *Walk on the North Side* (1978), Primrose confesses that in his early years he "resented the differences imposed on [him] by musical chores." The precocious youth found his studies too easy and his playmates' pastimes too alluring. "Some years later," he notes, "I became aware that I did not know as much about my musical trade as puerile conceit had led me to suppose. My dedication to practice did not burgeon fully until I came under the ponder-

ous, yet benign, influence of my great master, Eugene Ysaÿe."



William Primrose at age 12 on the occasion of his first public concert performing the Mendelssohn violin concerto at St. Andrews Hall, Glasgow, 1916.

Even before his more sedulous studies, Primrose learned much from the musical ambience his father provided for the family. William's father, John Primrose who was, in William's words, "entranced . . . with all that appertained to string playing and pedagogy" taught violin in the family's small Glasgow apartment and played with the Scottish Orchestra. When William was four years old, his father purchased a quarter-sized violin and placed him under the tutelage of Camillo Ritter, an Austrian national who had studied under Joseph Joachim and Tabar Sevcik. While studying under Ritter, young Willie began developing his own musical taste. By age twelve he had made public appearances at the local Congregational Church, at local schools, and at Glasgow's Palette Club. In Glasgow, William observed the Scottish Orchestra conducted by Emil Mlynarsky and Sir Landon Ronald. During summers spent on the Isle of Man in Lancashire, William attended performances by singers Enrico Caruso and Emmy Destinn and by some of the leading violinists of the day - Eugene Ysaÿe, Jan Kubelik, Mischa Elman, Fritz Kreisler, and Josef Szigeti. William heard many of these musicians in performances at Glasgow, where he also listened to the London String Quartet (of which he later became a member) and Glasgow's famous Orpheus Choir.



The London String Quartet. Top to bottom: Warwick Evans, cello; John Pennington, first violin; William Primrose, viola; Thomas Petre, second violin.

In 1919, when William was about fifteen, the family moved to London where he had received a scholarship to attend the Guildhall School of Music and William began to study violin under Max Mossel. Although he received a gold medal, the Guildhall's highest honor, at his 1924 graduation, William later admitted that he hadn't been what the Guildhall considered an ideal student:

I was supposed to take secondary piano, theory, and counterpoint, but I skipped them all. The reason here . . . was my ear. If I had been given something in the way of advanced harmony and counterpoint, I might have been interested. But everything started from the fons et origo . . . (from the beginning). .

. . . I was so little inspired by violin instruction at the Guildhall School that I kept in the cloakroom a volume of concertos edited by Joachim, which I would retrieve before my lesson and read in class. And that would be my lesson for the day.

What Primrose's formal musical education in London lacked in interest and personal commitment was compensated for by visits to performances in the city's concert halls. He attended performances by Fritz Kreisler, Jascha Heifetz, Toscha Seidel, Vása Príhoda, and Pablo Casals, whose "playing of the lilting middle section [of the second movement of the Lalo Concerto] literally lifted me out of my seat," he later wrote. "I was utterly transported by the ravishing euphoria he induced."

In 1926, after William had been a professional violinist for only two years, his playing began to falter. On the advice of a friend, Ivor Newton, Primrose travelled to Le Zoute on the Belgian coast to study under the aging master of the violin, Eugene Ysaÿe. Ysaÿe provided the formerly desultory student with new motivation and much-needed technical refinement. But Primrose was not wholly given over to the violin. As a young man, William had secretly played his father's viola and had discovered that he preferred its sound to that of

the violin. Nevertheless, perhaps because of the poor esteem in which the viola and viola players were held at that time, William had decided to pursue a career as a violinist. Now, after three years of sporadic study under Ysaÿe, Primrose had not only dramatically improved his playing, but, with his mentor's encouragement, he had also decided to switch to the viola.

Primrose made the move from violin to viola in March, 1930, when he became the violist of the London String Quartet. "Joining the LSQ marked a demarcation line for me," he wrote. "I had become a violist full-fledged. I had burned all my bridges. I had walked the Damascus road, seen the light, repented of past transgressions, and turned to the viola."

Besides providing Primrose with a successful and rewarding beginning to his viola career, Primrose's membership in the London String Quartet benefitted him in a number of other ways, including his



William Primrose during a radio interview, 1959.



The Heifetz-Primrose-Piatigorsky Trio recording at RCA, Circa 1956, Hollywood.

first exposure to international audiences. Perhaps most important for Primrose was his relationship with Warwick Evans - the cellist, founder, and leader of the quartet. "Strictly speaking," wrote Primrose, "Evans was not a learned musician, from the musicologist's point of view, but he was a very pragmatic one. Of the many things I heard later from Toscanini when I was with the NBC Symphony, there were very few that I had not learned first from Warwick Evans. He instinctively knew how things should go, how they should sound, how they should be presented to the listener."

Under Evans's expert guidance, the London String Quartet toured successfully in North and South America until the Depression threatened the quartet with financial disaster. By 1935 the group decided to disband, as Primrose put it, "while we were still on top."

Between the dissolution of the London String Quartet in 1935 and the establishment of the NBC Symphony in 1937, Primrose did, as he himself says, "almost anything and everything that came to hand because my financial cable was broken and my anchor lost." During this time he made many appearances on the Continent, including several appearances at La Scala in Milan and a performance in Berlin. One of Primrose's most memorable performances took place in England. "The night before I gave my first performance of the Walton Concerto with Beecham and the Royal Philharmonic Society, I was in a theater pit playing entr'acte music. When the actors were busy onstage, I practiced the Walton . . . Rehearsals for the concerto were adequate, but Beecham [the conductor of the Royal Philharmonic] attended only the final one." The result was disastrous. Beecham lost his place in the scherzo movement and went into what Primrose called his

"fencing act," waving his baton around in a way that had nothing to do with the music the orchestra was playing. The concertmaster saved the performance, beating out the time with his violin and carrying everyone else along. "It was difficult to subdue a feeling of triumph," said Primrose. "One night I was playing in a theatre pit and the next night I was playing to a distinguished audience in Queens Hall, with a great orchestra and an eminent conductor, and near disaster."

When Primrose learned of the planned formation of the NBC Symphony under Arturo Toscanini's leadership, he was interested in joining for at least two reasons. First, he hadn't yet played in a symphony orchestra, and second, he was "determined to find out whether Toscanini was really the ogre described by so many musicians." He was invited to play viola as a member of the orchestra but was never, contrary to popular opinion, the symphony's principal violist. That position belonged to Carlton Cooley, with whom Primrose sat on the first desk. Primrose quickly discovered that Toscanini's legendary temper was more than myth, yet he enjoyed an amicable relationship with the maestro for the four years he played in the orchestra. During his tenure with NBC, Primrose made several appearances with the symphony as a viola soloist, and in 1939 NBC even invited him to form the Primrose Quartet. Primrose was particularly amenable to the suggestion, for quartet playing was his "first and



William Primrose at Indiana University, Bloomington Indiana, 1969.

greatest love in music." Although his work with the symphony and the quartet sometimes kept him busy twelve hours a day, he wrote home to his father that he was "thankful, very thankful . . . to be busy, and to be happy in my work as I have never been before."

In 1941, it was rumored that Toscanini might resign from the orchestra. Primrose, who had joined the orchestra in part for the chance to work under Toscanini's direction, decided to move on. By chance, Primrose encountered Richard Crooks on a New York City street, and the famous tenor invited Primrose to join him on an upcoming tour. Primrose accepted the offer and did five tours in four years, Crooks giving him equal billing after the end of their first tour. The decision to resign from the NBC Symphony had been a risky one, and Primrose mentions in letters to his parents in London that "things looked very black for a time," but the tours with

Crooks were what he needed to launch his solo career. Arthur Judson, an influential concert manager, sought out Primrose, expressing "his willingness and desire to handle my affairs," and the rising viola star began making solo appearances.

In a letter written to his father in

1944, just a few years after signing with Arthur Judson, Primrose expressed surprise at his own success:

"I . . . am grateful to God that my solo career has gone so well these past three seasons. 1941-42 saw me with some thirty-two concerts, and when I signed up with the Judson office, I was quite prepared to be satisfied with similar seasons for some time to come. You can imagine my surprise when last season turned out to be forty-five concerts, and my amazement when Judson informed me I had sixty-four this season!"

The years that followed brought further success. Besides playing with orchestras throughout Europe, Primrose performed with prestigious American ensembles, including the Baltimore, Boston, Chicago, Kansas City, Los Angeles, Minneapolis, NBC, Philadelphia, St. Louis, and Utah

symphonies. During his years of touring, Primrose performed with many of the most eminent conductors of his day, including Sir John Barbirolli, Sir Thomas Beecham, Sir Adrian Boult, Serge Koussevitsky, Charles Munch, Arturo Toscanini, Wilhelm Furtwängler, Maurice Abravanel, and Sir Malcolm Sargent. Primrose was also able to pursue his profound love for chamber music; in fact, through his chamber music affiliations he was able to perform with some of the great artists he had listened to as a young man in England and Scotland. In addition to the London String Quartet and the Primrose Quartet, he was a member of the Festival Piano Quartet, the Heifetz-Primrose-Feuermann Trio, the Heifetz-Primrose-Piatigorsky Trio (formed fifteen years after Feuermann's untimely death ended Primrose's earlier collaboration with Heifetz), and the Schnabel-Szigeti-Primrose-Fournier piano quartet. In 1953, in recognition of his musical



William Primrose and Aaron Dalton, 1974.

achievements, Primrose was granted the title of Commander of the British Empire by Queen Elizabeth II.

Besides enjoying a lengthy and successful solo career, Primrose became a noted pedagogue. Early in his career he received an appointment from Efrem Zimbalist to teach at the Curtis Institute of Music in Philadelphia. From 1961 to 1965 he taught with Heifetz and Piatigorsky at the University of Southern California. Then, from 1965 to 1972, Primrose was on the faculty at Indiana University. In 1971 Primrose was in residence at the Tokyo University of Fine Arts and Music and the Toho School. He taught occasionally at Juilliard and the Eastman School of Music as well as summer sessions in Toronto, Montreal, Geneva, Banff, Santa Barbara, and Aspen. Primrose also wrote or contributed to four important pedagogical publications: *Art and Practice of Scale Playing* (Mills, 1954), *Technique Is Memory* (Oxford University Press, 1960), *Violin and Viola* (with Yehudi Menuhin and Denis Stevens; Schirmer, 1976), and *Playing the Viola* (Oxford University Press, 1988). Primrose was a member of the Brigham Young University music faculty from 1979 to 1982 as a guest lecturer. Unfortunately, by this time his declining health precluded a rigorous schedule. Primrose began developing a hearing problem in 1946 that eventually affected his ability to hear a certain range of the musical scale accurately. His hearing difficulties

and a cancer diagnosed in 1977 ended many of his activities, but he was still able to teach private lessons, coach chamber music, and do a limited amount of performing until his death from cancer on 1 May 1982 in Provo, Utah.

A telling summation of Primrose as artist and person comes from Primrose's own account of a visit he made to a school for retarded children in Kansas.

I met the young man who was in charge of this musical therapy program a nobody in the music profession, as we great ones might have judged him. Whoever had heard of him, and of what importance was he in the music world? But he brought me to a shuddering awakening! He had as one of his many patients that morning a pathetic piece of humanity, a small boy bereft of most of his faculties, bereft of those things which we take for granted every moment of our lives. The little chap filled me with a sort of pity and terror, in that he had no eye sockets to house his blindness. But this young music master was stimulating the mite with specially thought-out rhythms beaten on a drum.

The poor little fellow could feel the pulse of the drum even if he couldn't hear it. The face of the boy gradually and miraculously (or so it seemed to me) showed an apprehension, and awareness of this. And even though one usually looks for awareness and emotion in the eyes, of which he had none, there appeared to suffuse his face some blessing, some benediction, some compensation from God.

That, I exulted in myself, is what it is all about. If ever I might be granted with my gift to achieve what that young man had achieved with this pitiful member of humanity, I felt I might then be able to say with true understanding, "All things come from thee, Oh God, and of thine own have we given thee."

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Member, Metropolitan Opera Orchestra

Hilary Hahn, violin

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Leila Josefowicz, violin

1994 Avery Fisher Career Grant; performances with the BBC Symphony, Saint Louis, Dallas and Atlanta Symphonies; recordings on Philips/Universal

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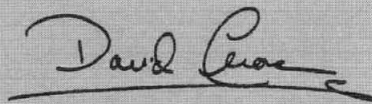
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CELEBRATING 100 YEARS

A WILLIAM PRIMROSE DISCOGRAPHY

Compiled by Dave Hermann

Though not exhaustive, this discography represents a fairly complete account of the recording activity of William Primrose. It is not intended as a listing of every issue of every recording he made, but rather a representative listing of the most common issues of each performance in the disc format (78 rpm, both 10- and 12-inch records; 45 rpm, both regular and extended-play 7-inch records; LP, or 33 1/3 rpm 10- and 12-inch records, and 16-inch, 33 ? rpm transcription discs, which were pressed in limited number for delayed broadcast both here and overseas). A handful of performances available on commercial

videotape are included, but not audiotape versions (cassette or eight-track formats) of commercial records. Unless otherwise noted, all entries denote his performances as a violist.

Quite a few "live" performances by Primrose exist as one-of-a-kind copies on audio- and videotape, or on acetate disc, but I have not included them here. Most Primrose broadcasts involve performances of repertoire that he recorded in the studio. But there are some tantalizing examples of music not included in this discography circulating among collectors: performances of the Nino Rota Sonata, Britten's *Lachrymae*, the

Benjamin Dale *Romance* from his Suite for Viola, Milhaud's Concerto #2, and Hindemith's Kammermusik #5 among others, all survive to whet the appetite of the Primrose fan. His talent deserves to be shared and appreciated by all, especially his precious legacy of performances outside the recording studio. I would like to suggest that if anyone has copies of unusual, noncommercial recordings by Primrose, I would love to hear from them. Let's preserve every tiny bit of his amazing artistry.

Dave Hermann
2121 Western Ave.
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Aguirre, Julián.

Huella, Op. 49
(w/ David Stimer, piano)
RCA Victor 12-1109 (78)
RCA Victor 49-0918 (45)
The Strad 7 (CD)
Biddulph 80147 (CD)

anon.—Hughes .

Londonderry Air
(w/ Sidonie Goossens, harp)
Columbia DX 720 (78)
Columbia 7378M (78)
Biddulph LAB 131/2 (CD)
Pearl GEM 0207 (CD)

Arensky, Anton—Elman.

Serenade
(William Primrose, violin with piano accompaniment)
Columbia 4633 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Bach, J.S.

Air (from Orchestral Suite #3)
(w/ David Stimer, piano)
RCA Victor 12-1109 (78)
RCA Victor 49-0918 (45)
Biddulph 80147 (CD)

Bach, J.S.—Kreisler.

Gavotte from Partita in E, BWV 1006
(William Primrose, violin with piano accompaniment)
Columbia 9258 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Bach, J.S.—Templeton.

Ich ruf zu Dir
(w/ Joseph Kahn, piano)
Victor (78-unpublished—to be released on CD by Biddulph in 2004)

Bach, J.S.—Tertis.

Komm süßer Tod
(w/ Vernon de Tar, organ)
RCA Victor 11-9117 (78)
RCA Victor 49-0293 (45)
Biddulph LAB 131/2 (CD)
Pearl GEMM CD 9252 (CD)
Doremi DHR-7764 (CD)

Bach, J.S.—de Tar.

Komm süßer Tod
(w/ Vernon de Tar, organ)
Columbia AAL 33 (10" LP)
Columbia ML 5226 (LP)

Bach, J.S.—Suzuki.

Three Minuets
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Bach, J.S.—Suzuki.

Musette
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Bach, J.S.

Sonata #2 in A for Violin and Piano
(William Primrose, violin with H.G.
Templeman, piano)
HMV D 939/40 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)
Pearl BVA II—Andante only (CD)

Bach, J.S.

Suites for Viola Unaccompanied #s
1 in G, BWV 1007; 2 in D-minor,
BWV 1008; 3 in C, BWV 1009; 4
in E-flat, BWV 1010 & 5 in C-
minor, BWV 1011
Biddulph LAB 131/2 (CD)

Bach, J.S.

3-Part Inventions #s 3, 4 & 9
(w/ Jascha Heifetz, violin & Gregor
Piatigorsky, cello)
RCA Victor LSC 2563 (LP)
BMG 61768-2 (CD)

Bach, K.P.E.—Primrose .

Solfeggietto
(w/ Joseph Kahn, piano)
RCA Victor 10-1098 (78—to be
released on CD by Biddulph in
2004)
Camden CAE 244 (45)

Bach, W.F. (attr. Graun).

Sonata in C-minor (ed. Pessl)
(w/ Yella Pessl, harpsichord)
Victor M 807 (78)
Biddulph LAB 146 (CD)

Bartók, Béla.

Viola Concerto (ed. Serly)
(w/ The New Symphony Orch.,
Tibor Serly, conductor)
Bartók Records BRS 309 (LP)
Bartók Records BR 1309 (CD)

Bartók, Béla.

Viola Concerto (ed. Serly)
(w/ The Concertgebouw Orch.,
Otto Klemperer, conductor)
Music & Arts CD 752 (CD)
Archiphon ARC 101 (CD)

Bartók, Béla.

Viola Concerto (ed. Serly)
(w/ l'Orchestre National, Ernest Bour,
conductor)
Vogue Contrepoint VG 671 672
006(CD)

Bartók, Béla.

Viola Concerto (ed. Serly)
(w/ The Bavarian Radio Orchestra,
Eugen Jochum, conductor)
Green Hill GH-0012 (CD)

Bax, Sir Arnold.

Sonata for Viola and Piano
(w/ Harriet Cohen, piano)
Columbia M 386 (78)
Doremi DHR-7708 (CD)
Pearl GEMM CD 9453 (CD)
Biddulph LAB 148 (CD)

Bayly, T.H.—Suzuki.

Long, Long Ago
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Beethoven, Ludwig van.

Duo ("With Two Eyeglasses
Obbligato")
(w/ Emanuel Feuermann, cello)
RCA Victor 11-8620 (78)
Victrola VIC 1476 (LP)
Biddulph LAB 088 (CD)

Beethoven, Ludwig van—Suzuki.

Minuet in G
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Beethoven, Ludwig van.

Nottorno in D, Op. 42
(w/ David Stimer, piano)
RCA Victor DM 1336 (78)
RCA Victor WDM 1336 (45)
Biddulph 80147 (CD)

Beethoven, Ludwig van.

Nottorno in D, Op. 42
(w/ David Stimer, piano)
Voice of America "Concert
Instrumental" CI 46/47 (16" LP)

Beethoven, Ludwig van.

Nottorno in D, Op. 42: Polacca
(w/ David Stimer, piano)
Shar WP-2 (video tape from 16mm
film source)

Beethoven, Ludwig van.

Quartet in E-flat, Op. 16
(w/ Victor Babin, piano; Szymon
Goldberg, violin & Nikolai Graudan,
cello)
RCA Victor LSC 6068 (LP)
RCA LM 2200 (LP)

Beethoven, Ludwig van.

Quintet in C, Op. 29
(w/ The Roth SQ)
Columbia M 294 (78)
Eng. Columbia set 285 (78)

Beethoven, Ludwig van.

Quintet in C, Op. 29
(w/ The Sydney SQ)
Cherry Pie 07860 (LP)

Beethoven, Ludwig van.

Serenade in D, Op. 8
(w/ Jascha Heifetz, violin & Gregor
Piatigorsky, cello)
RCA Victor LSC 2550 (LP)
BMG 61756-2 (CD)

Beethoven, Ludwig van.

Trio in E-flat, Op. 3
(w/ Jascha Heifetz, violin & Gregor
Piatigorsky, cello)
RCA Victor LM 2180 (LP)
BMG 61741-2 (CD)

Beethoven, Ludwig van.

Trio in G, Op. 9/1
(w/ Jascha Heifetz, violin & Gregor
Piatigorsky, cello)
RCA Victor LM 2186 (LP)
BMG 61741-2 (CD)

Beethoven, Ludwig van.

Trio in D, Op. 9/2
(w/ Jascha Heifetz, violin & Gregor
Piatigorsky, cello)
RCA Victor LSC 2563 (LP)
BMG 61773-2 (CD)

Beethoven, Ludwig van.

Trio in C-minor, Op. 9/3
(w/ Jascha Heifetz, violin & Gregor Piatigorsky, cello)
RCA Victor LM 2186 (LP)
BMG 61741-2 (CD)

Benjamin, Arthur—Primrose.

Four Pieces: Jamaican Rumba;
Matty Rag; From San Domingo
& Cookie
(w/ Vladimir Sokoloff, piano)
RCA Victor 11-8947 (78)
Biddulph LAB 146 (CD)

Benjamin, Arthur.

Elegy, Waltz and Toccata
(w/ Vladimir Sokoloff, piano)
RCA Victor DM 1061 (78)
Biddulph Lab 146 (CD)
Pearl GEMM CD 9253 (CD)

Benjamin, Arthur—Primrose.

Jamaican Rumba
(w/ Al Goodman & orchestra)
Armed Forces Radio Service
“Basic Musical Library” C-146
(16” LP)
Doremi DHR-7764 (CD)

Benjamin, Arthur—Primrose.

Jamaican Rumba
(w/ piano)
Armed Forces Radio Service
“Concert Hall” program #2 (16”
LP)
V-Disc (78—unpublished)

Benjamin, Arthur.

Romantic Fantasy
(w/ Jascha Heifetz, violin; Werner Janssen & The Janssen Symphony)
RCA Victor (78—unpublished)

Benjamin, Arthur.

Romantic Fantasy
(w/ Jascha Heifetz, violin; The RCA Symphony, Izler Solomon, conductor)
RCA Victor LSC 2767 (LP)
BMG 61762-2 (CD)

Berlioz, Hector.

Harold in Italy, Op. 16
(w/ The NBC Symphony, Arturo Toscanini, conductor—recorded in 1939)
Recital Records RR 526 (LP)
Music & Arts ATRA 614 (CD)

Berlioz, Hector.

Harold in Italy, Op. 16
(w/ The Boston Symphony, Serge Koussevitzky, conductor)
RCA Victor DM 989 (78)
RCA LCT 1146 (LP)
Doremi DHR-7708 (CD)
Dutton CDEA 5013 (CD)
Biddulph WHL 028 (CD)

Berlioz, Hector.

Harold in Italy, Op. 16
(w/ The NBC Symphony, Arturo Toscanini, conductor—recorded in 1946)
Arturo Toscanini Society ATS 1055
(LP)

Berlioz, Hector.

Harold in Italy, Op. 16
(w/ Royal Philharmonic, Sir Thomas Beecham, conductor)
Columbia ML 4542 (LP)
Odyssey Y 33286 (LP)
Sony MPK 47679 (CD)

Berlioz, Hector.

Harold in Italy, Op. 16
(w/ The Boston Symphony, Charles Munch, conductor)
RCA Victor LSC 2228 (LP)
RCA Gold Seal AGL1-1526 (LP)
BMG 62582-2 (CD)

Bloch, Ernest.

Meditation and Processional
(w/ David Stimer, piano)
Capitol P 8355 (LP)

Bloch, Ernest

Suite Hébraïque
(w/ David Stimer, piano)
Capitol P 8355 (LP)

Bloch, Ernest.

Suite for Viola and Piano (1919)
(w/ Fritz Kitzinger, piano)
RCA Victor M 575 (78)
Pearl GEMM CD 9453 (CD)
Biddulph LAB 148 (CD)

Bloch, Ernest.

Suite for Viola and Piano (1919)
(w/ David Stimer, piano)
Capitol P 8355 (LP)

Boccherini, Luigi.

Sonata in A
(w/ Joseph Kahn, piano)
RCA Victor 17513 (78—to be
released on CD by Biddulph in
2004)
Masters of the Bow MB 1030 (LP)
Doremi DHR-7722 (CD)
Pearl CDS 9149 (CD)

Boccherini, Luigi—Suzuki.

Minuet
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Brahms, Johannes—de Tar.

Herzlich tut mich verlangen
(w/ Vernon de Tar, organ)
Columbia AAL 33 (LP)

Brahms, Johannes.

Quartet #1 in G-minor, Op. 25
(w/ Victor Babin, piano; Szymon Goldberg, violin & Nikolai Graudan, cello)
RCA Victor LSC 2473 (LP)
Jap. RCA BVCC-37326/37 (CD)

Brahms, Johannes.

Quartet #2 in A, Op. 26
(w/ Victor Babin, piano; Szymon Goldberg, violin & Nikolai Graudan, cello)
RCA Victor LSC 2517 (LP)
Jap. RCA BVCC-37326/37 (CD)

Brahms, Johannes.

Quartet #3 in C-minor, Op. 60
(w/ Victor Babin, piano; Szymon Goldberg, violin & Nikolai Graudan, cello)
RCA Victor LSC 2330 (LP)
RCA Victor LSC 6068 (LP)
Jap. RCA BVCC-37326/37 (CD)

Brahms, Johannes.

Quartet in B-flat, Op. 67
(w/ Oscar Shumsky & Josef Gingold, violins & Harvey Shapiro, cello)
RCA Victor (78—unpublished)
Biddulph LAB 052/3 (CD)

Brahms, Johannes.

Sextet #2 in G, Op. 36
(w/ Jascha Heifetz & Israel Baker, violins; Virginia Majewski, viola; Gregor Piatigorsky & Gabor Rejto, celli)
RCA Victor LSC 2739 (LP)
BMG 61772-2 (CD)

Brahms, Johannes.

Sonata #1 in F-minor, Op. 120/1
(w/ Jesus Maria Sanroma, piano)
RCA Victor (78—unpublished)
The Strad 7 (CD)

Brahms, Johannes.

Sonata #1 in F-minor, Op. 120/1
(w/ William Kapell, piano)
RCA Victor DM 1106 (78)
Smithsonian LGR-9265 (LP)
Biddulph LAB 150 (CD)
Pearl GEMM CD 9253 (CD)
Doremi DHR-7722 (CD)
BMG 68996-2 (CD)

Brahms, Johannes.

Sonata #1 in F-minor, Op. 120/1
(w/ Rudolf Firkusny, piano)
Capitol P 8478 (LP)
Seraphim 60011 (LP)
EMI 66065-2 (CD)

Brahms, Johannes.

Sonata #2 in E-flat, Op. 120/2
(w/ Gerald Moore, piano)

RCA Victor M 422 (78)
Pearl GEMM 99045 (CD)
Pearl GEMM 9253 (CD)
Biddulph LAB 011 (CD)
Biddulph LAB 150 (CD)
Doremi DHR-7722 (CD)

Brahms, Johannes.

Sonata #2 in E-flat, Op. 120/2
(w/ Rudolf Firkusny, piano)
Capitol P 8478 (LP)
Seraphim 60011 (LP)
EMI 66065-2 (CD)

Brahms, Johannes.

Two Songs, Op. 91
(w/ Marian Anderson, alto & Franz Rupp, piano)
RCA Victor M 882 (78)
RCA Victor LM 2712 (LP)
Biddulph LAB 131/2 (CD)
Biddulph LAB 150 (CD)

Brahms, Johannes—Suzuki.

Waltz
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Chopin, Frederick—Sarasate.

Nocturne in E-flat, Op. 9/2
(William Primrose, violin with piano accompaniment)
Columbia 9258 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Cimarosa, Domenico.

Concerto (arr. from Oboe Concerto)
(w/ piano)
Armed Forces Radio Service
“Concert Hall” program (#?—16” LP)

Debussy, Claude.

The Girl With the Flaxen Hair
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to be released on CD by Biddulph in 2004)

Delius, Frederick.

Serenade from “Hassan”
(w/ Joseph Kahn, piano)
RCA Victor (78—unpublished—to be released on CD by Biddulph in 2004)

Dohnányi, Ernst von.

Serenade in C, Op. 10
(w/ Jascha Heifetz, violin & Emanuel Feuermann, cello)
RCA Victor M 903 (78)
RCA Victor LVT 1017 (LP)
Biddulph LAB 074 (CD)
BMG 61763-2 (CD)

Drigo, Riccardo—Auer.

Valse Bluettes
(William Primrose, violin with Gerald Moore, piano)
Decca F 1597 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Dvořák, Antonín.

Humoresque, Op. 101
(w/ The Victor Symphony, Charles O’Connell, conductor)
RCA Victor 18222 (78)
Camden CAE 251 (45)
Biddulph LAB 131/2 (CD)
Pearl GEMM CD 9252 (CD)

Dvořák, Antonín.

Humoresque, Op. 101
(w/ piano)
Armed Forces Radio Service
“Concert Hall” program #2 (16” LP)
V-Disc (78—unissued)

Dvořák, Antonín—Kreisler.

Negro Spiritual (Largo from Sym. #9)
(w/ Franz Rupp, piano)
RCA Victor 11-8730 (78—to be released on CD by Biddulph in 2004)

Dvořák, Antonín—Kreisler.

Songs My Mother Taught Me
(w/ Franz Rupp, piano)
RCA Victor 11-8730 (78—to be
released on CD by Biddulph in
2004)

Fauré, Gabriel.

Quartet #2 in G-minor, Op. 45
(w/ Victor Babin, piano; Szymon
Goldberg, violin & Nikolai Graudan,
cello)
RCA Victor LSC 2735 (LP)

Fiocco, G.H.—Suzuki.

Allegro
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Franck, César.

Quintet in F-minor
(w/ Leonard Pennario, piano; Jascha
Heifetz & Israel Baker, violins &
Gregor Piatigorsky, cello)
RCA Victor LSC 2739 (LP)
BMG 61764-2 (CD)

Foster, Stephen.

I Dream of Jeannie With the Light
Brown Hair
(w/ piano)
V-Disc (78—unissued; includes
spoken introduction by Primrose)

Foster, Stephen.

I Dream of Jeannie With the Light
Brown Hair
(w/ piano)
Armed Forces Radio Service
“Great Music” program #144 (16”
LP)
Armed Forces Radio Service
“Basic Musical Library” C-154
(16” LP)
Doremi DHR-7722 (CD)

Godard, Benjamin.

Berceuse from “Jocelyn”
(w/ Richard Crooks, tenor & The
Voice of Firestone Orchestra Howard

Barlow, conductor)
Armed Forces Radio Service “Music
We Love” (16” LP)

Gossec, F.J.—Suzuki.

Gavotte
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Handel, G.F.—Suzuki.

Chorus from “Judas Maccabaeus” (w/
Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Handel, G.F.—Casadesus.

Concerto in B-minor
(w/ Walter Goehr & orchestra)
Columbia M 295 (78)
English Columbia LX 605/7 (78)
Pearl GEMM CD 9045 (CD)
Biddulph LAB 088 (CD)

Handel, G.F.—Casadesus.

Concerto in B-minor
(w/ The Victor Symphony, Frieder
Weissmann, conductor)
RCA Victor DM 1131 (78)
Camden CAL 262 (LP)
Pearl GEMM CD 9252 (CD)
Biddulph LAB 146 (CD)

Handel—Halvorsen.

Passacaglia
(w/ Jascha Heifetz, violin)
RCA Victor 11-8151 (78)
RCA Victor LCT 1150 (LP)
Biddulph LAB 074 (CD)
BMG 61740-2 (CD)

Handel, G.F.

Sonata in A
(w/ Joseph Kahn, piano)
RCA Victor (78—not officially
published; a few copies may exist
with the catalogue #17478—to be
released on CD by Biddulph in
2004)
Thomas Clear TLC 2581 (LP)

Handel, G.F.

Sonata in G-minor: Adagio
(w/ Albert Spalding, violin & Andre
Benoist, piano)
RCA Victor M 838 (78)
Biddulph LAB 088 (CD)
Doremi DHR-7764 (CD)

Handel, G.F.—Suzuki.

Sonata in F: Bourée
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Harris, Roy.

Soliloquy and Dance
(w/ Johanna Harris, piano)
RCA Victor DM 1061 (78)
Pearl GEMM CD 9253 (CD)
Biddulph LAB 146 (CD)

Haydn, F.J.—Piatigorsky.

Divertimento
(w/ David Stimer, piano)
RCA Victor 12-0698 (78)
Biddulph 80147 (CD)

Haydn, F.J.

The Seven Last Words of Christ
(w/ Oscar Shumsky & Josef Gingold,
violins, & Harvey Shapiro, cello)
RCA Victor M 757 (78)
Biddulph LAB 052/3 (CD)

Heuberger, Richard—Kreisler.

Midnight Bells
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Hindemith, Paul.

Der Schwanendreher
(w/ The Columbia Chamber Orch.,
John Pritchard, conductor)
Columbia ML 4905 (LP)
Odyssey Y 35592 (LP)

Hindemith, Paul.

Sonata in F, Op. 11/4
(w/ Jesus Maria Sanroma, piano)

RCA Victor M 547 (78)
Biddulph LAB 148 (CD)

Kreisler, Fritz.

Allegretto in the Style of Boccherini
(w/ Joseph Kahn, piano)
RCA Victor 10-1098 (78—to be
released on CD by Biddulph in
2004)
Camden CAE 244 (45)

Kreisler, Fritz.

Aucassin et Nicolette
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Kreisler, Fritz.

Liebesfreud
(w/ Harry Isaacs, piano)
Columbia DB 1585 (78)
Pearl GEMM CD 9453 (CD)
Biddulph LAB 131/2 (CD)

Kreisler, Fritz.

Liebesfreud
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Kreisler, Fritz.

Liebesleid
(w/ David Stimer, piano)
RCA Victor 12-0287 (78)
Camden CAE 251 (45)
RCA Victor 49-0388 (45)
Biddulph 80147 (CD)
The Strad 7 (CD)

Kreisler, Fritz.

Liebesleid
(w/ Al Goodman & orchestra)
Armed Forces Radio Service
“Basic Musical Library” C-146
(16” LP)
Doremi DHR-7764 (CD)

Kreisler, Fritz.

Policinelle
(w/ piano)
Armed Forces Radio Service
“Basic Musical Library” C-154
(16” LP)
Doremi DHR-7722 (CD)

Kreisler, Fritz.

Praeludium and Allegro
(w/ Franz Rupp, piano)
RCA Victor DM 1131 (78—to be
released on CD by Biddulph in
2004)
Pearl GEMM CD 9253 (CD)

Kreisler, Fritz.

La Precieuse
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Kreisler, Fritz.

Quartet in A-minor
(w/ Fritz Kreisler & Thomas Petre,
violins & Lauri Kennedy, cello)
RCA M 335 (78)
Thomas Clear TLC 2582 (LP)
IGI 332 (LP)
Biddulph LAB 001/3 (CD)
Biddulph LAB 123 (CD)

Kreisler, Fritz.

Scherzo in the Style of Dittersdorf
(w/ Fritz Kreisler & Thomas Petre,
violins & Lauri Kennedy, cello)
RCA M 335 (78)
IGI 332 (LP)
Biddulph LAB 001/3 (CD)
Biddulph LAB 123 (CD)
EMI 64701-2 (CD)

Kreisler, Fritz.

Scherzo in the Style of Dittersdorf
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Kreisler, Fritz.

Schön Rosmarin
(w/ David Stimer, piano)
RCA Victor (78—unpublished)
The Strad 7 (CD)
Biddulph 80147 (CD)
BMG 63861F (CD)

Kreisler, Fritz.

Syncopation
(w/ Franz Rupp, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Kreisler, Fritz.

Tempo di minuetto after Pugnani
(William Primrose, violin with Gerald
Moore piano)
Decca F 1597 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Lully, J.B.--Suzuki.

Gavotte
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

MacDowell, Edward.

To A Wild Rose
(w/ The Voice of Firestone Orchestra
Howard Barlow, conductor)
Armed Forces Radio Service “Music
We Love” (16” LP)
V-Disc (78—unpublished)

Massenet, Jules.

Elegie
(w/ Marian Anderson, alto & Franz
Rupp, piano)
RCA Victor M 986 (78)
Melodiya 10-44935 (LP)
Pearl GEMM CD 9069 (CD)
Biddulph LAB 131/2 (CD)

Mendelssohn, Felix—Burmester.

Capreccietto (Canzonetta from
Quartet in E-flat, Op. 12)
(William Primrose, violin with piano
accompaniment)

Columbia 4633 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Mendelssohn, Felix.

Octet in E-flat, Op. 20
(w/ Jascha Heifetz, Israel Baker,
Arnold Belnick & Joseph Stepanky,
violins; Virginia Majewski, viola;
Gregor Piatigorsky & Gabor Rejto,
celli)
RCA Victor LSC 2738 (LP)
BMG 61766-2 (CD)

Mendelssohn, Felix—Kreisler.

May Breezes
(w/ David Stimer, piano)
RCA Victor (78—unpublished)
The Strad 7 (CD)
Biddulph 80147 (CD)

Milhaud, Darius.

Saudades do Brazil: Lema &
Ipanema
(w/ David Stimer, piano)
RCA Victor (78—unpublished)
The Strad 7 (CD)
Biddulph 80147 (CD)

Milhaud, Darius.

Sonata #1, Op. 240
(w/ David Stimer, piano)
RCA Victor (78—unpublished)
The Strad 7 (CD)

Mozart, W.A.

Divertimento in E-flat, K. 563
(w/ Jascha Heifetz, violin & Emanuel
Feuermann, cello)
RCA Victor M 959 (78)
RCA Victor WCT 27 (45)
RCA LCT 1150 (LP)
Biddulph LAB 074 (CD)
BMG 61740-2 (CD)

Mozart, W.A.

Duo #2 in B-flat, K. 424
(w/ Jascha Heifetz, violin)
RCA Victor M 831 (78)
RCA LCT 1150 (LP)

Biddulph LAB 074 (CD)
BMG 61740-2 (CD)

Mozart, W.A.

Quartet in F, K. 370
(w/ Marcel Tabuteau, oboe; Isaac
Stern, violin & Paul Tortelier, cello)
Columbia ML 4566 (LP)
Pearl GEMS 0174 (CD)

Mozart, W.A.

Quartet in G, K. 387
(w/ Oscar Shumsky & Josef Gingold,
violins, & Harvey Shapiro, cello)
RCA Victor (78—unpublished)
The Strad 7 (CD)

Mozart, W.A.

Quintet in C-minor, K. 406
(w/ The Griller Quartet)
Vanguard HM-64 (LP)
Vanguard OVC 8025 (CD)

Mozart, W.A.

Quintet in C, K. 515
(w/ The Griller Quartet)
Vanguard SRV 158 (LP)
Vanguard OVC 8025 (CD)

Mozart, W.A.

Quintet in C, K. 515
(w/ Jascha Heifetz & Istael Baker, vio-
lins; Virginia Majewski, viola &
Gregor Piatigorsky, cello)
RCA Victor LSC 3048 (LP)
BMG 61765-2 (CD)

Mozart, W.A.

Quintet in G-minor, K. 516
(w/ The Griller Quartet)
Vanguard SRV 158 (LP)
Vanguard OVC 8024 (CD)

Mozart, W.A.

Quintet in G-minor, K. 516
(w/ Jascha Heifetz & Istael Baker, vio-
lins; Virginia Majewski, viola &
Gregor Piatigorsky, cello)
RCA Victor LSC 2738 (LP)
BMG 61757-2 (CD)

Mozart, W.A.

Quintet in D, K. 593
(w/ The Griller Quartet)
Vanguard SRV 194 (LP)
Vanguard OVC 8024 (CD)

Mozart, W.A.

Quintet in E-flat, K. 614
(w/ The Griller Quartet)
Vanguard SRV 194 (LP)
Vanguard OVC 8025 (CD)

Mozart, W.A.

Sinfonia Concertante in E-flat, K.
364
(w/ Albert Spalding, violin & the New
Friends of Music Orchestra, Fritz
Stiedry, conductor)
RCA Victor M 838 (78)
Camden CAL 262 (LP)
Biddulph LAB 088 (CD)
Doremi DHR-7764 (CD)
Pearl GEMM CD 9045 (CD)
Symposium SYM 1291 (CD)

Mozart, W.A.

Sinfonia Concertante in E-flat, K.
364
(w/ Arthur Grumiaux, violin & the
North German Radio Orchestra, Otto
Ackermann, conductor)
Recital Records RR-486 (LP)

Mozart, W.A.

Sinfonia Concertante in E-flat, K.
364
(w/ Isaac Stern, violin & The
Perpignan Festival Orchestra, Pablo
Casals, conductor)
Columbia ML 4564 (LP)
Columbia M5X 32768 (LP)
Sony SMK 58983 (CD)

Mozart, W.A.

Sinfonia Concertante in E-flat, K.
364
(w/ Jascha Heifetz, violin & The RCA
Victor Orchestra, Izler Solomon, con-
ductor)
RCA LSC 2734 (LP)
BMG 61779-2 (CD)

Myronoff, Boris.

Caprice
(w/ David Stimer, piano)
RCA Victor 10-1476 (78)
RCA Victor 49-0474 (45)
Camden CAE 244 (45)
The Strad 7 (CD)
Biddulph 80147 (CD)

Nevin, Ethelbert.

The Rosary
(w/ The Victor Symphony Orchestra,
Charles O'Connell, conductor)
RCA Victor 18222 (78)
Camden CAE 251 (45)
Biddulph LAB 131/2 (CD)
Pearl GEMM CD 9252 (CD)

Nováček, Otokar.

Perpetual Motion
(w/ piano)
Armed Forces Radio Service "Basic
Musical Library" C-146 (16" LP)
Pearl GEMM CDS 9149 (CD)
Doremi DHR-7764 (CD)

Paganini, Niccolo.

Caprice #s 5 & 13
Columbia DX 665 (78)
Columbia 7323M (78)
The Strad 2 (LP)
Pearl GEMM CDS 9149 (CD)
Pearl GEMM CD 9453 (CD)
Biddulph LAB 131/2 (CD)
Pearl GEM 0207 (CD)

Paganini, Niccolo—Wild.

Caprice #13
(w/ Earl Wild, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Paganini, Niccolo.

Caprice #17
(w/ Harry Isaacs, piano)
Columbia DB 1585 (78)
Pearl GEMM CD 9453 (CD)
Biddulph LAB 131/2 (CD)

Paganini, Niccolo.

Caprice #24
(w/ Joseph Kahn, piano)
RCA Victor 15733 (78—to be
released on CD by Biddulph in
2004)

Paganini, Niccolo.

Caprice #24
(w/ David Stimer, piano)
Shar WP-2 (video tape from 16mm
film source)

Paganini, Niccolo.

Caprice #24
(w/ piano)
Armed Forces Radio Service "Basic
Musical Library" C-154 (16" LP)
Armed Forces Radio Service "Great
Music" program #135 (16" LP)
Armed Forces Radio Service
"Concert Hall" program #72 (16"
LP)
Doremi DHR-7722 (CD)

Paganini, Niccolo—Primrose.

La Campanella
(w/ Harry Isaacs, piano)
Columbia LX 607 (78)
Pearl GEMM CD 9453 (CD)
Biddulph LAB 131/2 (CD)

Paganini, Niccolo—Suzuki.

Theme from "Witches' Dance"
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Purcell, Henry.

The Golden Sonata (#14 in F)
(Isolde Menges & William Primrose,
violins, with H.G. Templeman, piano)
HMV D 899 (78)
Masters of the Bow MB 1030 (LP)

Purcell, Henry.

The Golden Sonata (#14 in F)
(Isolde Menges & William Primrose,
violins, Ambrose Gauntlett, viola da
gamba & John Ticehurst, harpsichord)
Columbia M 315 (78)

Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Rachmaninoff, Sergei.

In the Silent Night
(w/ Marian Anderson, alto & Franz
Rupp, piano)
RCA Victor M 986 (78)
Melodiya M10-44935 (LP)
Biddulph LAB 131/2 (CD)
Pearl GEMM CD 9069 (CD)

Rameau, J.P.—Kreisler.

Tambourin
(w/ Joseph Kahn, piano)
RCA Victor 10-1098 (78—to be
released on CD by Biddulph in
2004)
Camden CAE 244 (45)

Saint-Saëns, Camille.

Introduction and Rondo Capriccioso
(William Primrose, violin with G.
O'Connor Morris, piano)
HMV D 796 (78)
Masters of the Bow MB 1030 (LP)
Pearl GEM 0207 (CD)

Saint-Saëns, Camille.

The Swan
(w/ David Stimer, piano)
RCA Victor 10-1476 (78)
RCA Victor 49-0474 (45)
Camden CAE 251 (45)
Biddulph 80147-2 (CD)

Schubert, Franz—Wilhelmj.

Ave Maria
(w/ Sidonie Goossens, harp)
Columbia DX 720 (78)
Columbia 7378M (78)
Biddulph LAB 131/2 (CD)
Pearl GEM 0207 (CD)

Schubert, Franz—Wilhelmj.

Ave Maria
(w/ Joseph Kahn, piano)
RCA Victor 15733 (78—to be
released on CD by Biddulph in
2004)

Schubert, Franz—Wilhelmj.

Ave Maria
(w/ David Stimer, piano)
Shar WP-2 (video tape from 16mm
film source)

Schubert, Franz—de Tar.

Ave Maria
(w/ Vernon de Tar, organ)
Columbia AAL 33 (LP)

Schubert, Franz—Primrose.

Litany
(w/ Vernon de Tar, organ)
RCA Victor 11-9117 (78)
RCA Victor 49-0293 (45)
Biddulph LAB 131/2 (CD)
Pearl GEMM CD 9252 (CD)
Doremi DHR-7764 (CD)

Schubert, Franz—Primrose.

Litany
(w/ piano)
Armed Forces Radio Service "Basic
Musical Library" C-146 (16" LP)
Doremi DHR-7764 (CD)

Schubert, Franz—Primrose.

Litany
(w/ piano)
Armed Forces Radio Service
"Concert Hall" program #72 (16"
LP)
Doremi DHR-7764 (CD)

Schubert, Franz—de Tar.

Litany
(w/ Vernon de Tar, organ)
Columbia AAL 33 (LP)
Columbia ML 5226 (LP)

Schubert, Franz.

Quintet in A "The Trout"
(w/ Victor Babin, piano; Szymon
Goldberg, violin, Nikolai Graudan,
cello & Stuart Sankey, bass)
RCA Victor LSC 2147 (LP)
Victrola VICS 1399 (LP)
Japanese RCA BVCC 37326/27
(CD)

Schubert, Franz.

Quintet in C, D. 956
(w/ Jascha Heifetz, Israel Baker, vio-
lins; Gregor Piatigorsky & Gabor
Rejto, cello)
RCA Victor LSC 2737 (LP)
BMG 61768-2 (CD)

Schumann, Robert—Suzuki.

The Happy Farmer
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Schumann, Robert.

Quartet in E-flat, Op. 47
(w/ Victor Babin, piano); Szymon
Goldberg, violin & Nikolai Graudan,
cello)
RCA Victor LM 2200 (LP)
RCA Victor LSC 6068 (LP)

Schumann, Robert.

Quintet in E-flat, Op. 44
(w/ Jesus Maria Sanroma, piano;
Oscar Shumsky & Josef Gingold, vio-
lins, & Harvey Shapiro, cello)
RCA Victor M 736 (78)
Biddulph LAB 052/53 (CD)

Schumann, Robert—Suzuki.

The Two Grenadiers
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Schumann, Robert—Burmester.

Warum? (Why?)
(w/ Joseph Kahn, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Scott, Cyril (arr.).

Cherry Ripe
(w/ Franz Rupp, piano)
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Smetana, Bedřich.

Quartet #1 in E-minor "From My Life"

(w/ Oscar Shumsky & Josef Gingold,
violins, & Harvey Shapiro, cello)
RCA Victor M 675 (78)
Biddulph LAB 052/53 (CD)

Suzuki, Shin'ichi.

Allegretto
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Suzuki, Shin'ichi.

Allegro
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Suzuki, Shin'ichi.

Andantino
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Suzuki, Shin'ichi.

Etude
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Suzuki, Shin'ichi.

Perpetual Motion
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Suzuki, Shin'ichi.

Twinkle, Twinkle Little Star
Variations
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Tartini, Giuseppe—Bridgewater.

Presto
(w/ Joseph Kahn, piano)
RCA Victor (78—unpublished—to
be released on CD by Biddulph in
2004)

Tchikovsky, P.I.

Andante Cantabile, from Op. 11
(w/ David Stimer, piano)
RCA Victor 12-0287 (78)
RCA Victor 49-0388 (45)
Camden CAE 244 (45)
Biddulph 80147-2 (CD)

Tchikovsky, P.I.

Andante Cantabile, from Op. 11
(w/ piano)
Armed Forces Radio Service "Basic
Musical Library" C-154 (16" LP)
Doremi DHR-7722 (CD)

Tchikovsky, P.I.

None But the Lonely Heart
(w/ Harry Isaacs, piano)
Columbia DX 665 (78)
Columbia 7323M (78)
Pearl GEMM CDS 9149 (CD)
Biddulph LAB 131/2 (CD)
Pearl GEM 0207 (CD)

Tchikovsky, P.I.

Quartet #3 in E-flat: Scherzo
(w/ Oscar Shumsky & Josef Gingold,
violins, & Harvey Shapiro, cello)
RCA Victor (78—unpublished)
Biddulph LAB 052/3 (CD)

Thomas, Ambroise—Suzuki.

Gavotte from "Mignon"
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

trad.—Primrose.

Rise Mourners (spiritual)
(William Primrose, violin with piano
accompaniment)
Columbia (78—unpublished)
Pearl GEM 0207 (CD)

trad.—Suzuki .

Go Tell Aunt Rhody
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

trad.—Suzuki.

Lightly Row
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

trad.—Suzuki.

May Song
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

trad.—Suzuki.

Oh Come, Little Children
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

trad.—Suzuki.

Song of the Wind
(w/ Yuko Hirose, piano)
Fontec FPCD 2248 (CD)

Valle, Flausino—Primrose.

Ao pé da foguiera
(w/ David Stimer, piano)
RCA Victor 12-1109 (78)
RCA Victor 49-0918 (45)
The Strad 7 (CD)
Biddulph 80147-2 (CD)

Vaughan Williams, Ralph.

Flos Campi
(w/ The Philharmonia Orchestra &
The BBC Chorus, Sir Adrian Boult,
conductor)
HMV DB 6353/5 or 9112/4 (78)
Cambridge IMP 6 (LP)
EMI EH 29 1276-1 (LP)
EMI CDH 763828-2 (CD)
Pearl GEMM CD 9252 (CD)

Walton, William.

Viola Concerto (1929)
(w/ The Philharmonia Orchestra,
William Walton, conductor)
HMV DB 6309/11 or 9036/8 (78)
Cambridge IMP 6 (LP)
EMI EH 29 1276-1 (LP)
EMI CDH 763828-2 (CD)
Pearl GEMM CD 9252 (CD)

Walton, William.

Viola Concerto (1929)
(w/ The Royal Philharmonic
Orchestra, Malcolm Sargent, conduc-
tor)
Columbia ML 4905 (LP)
Odyssey Y 35922 (LP)

Weber, C.M. von—Suzuki.

Hunters' Chorus
(w/ Yuko Hirose, piano)

Fontec FPCD 2248 (CD)

Zimbalist, Efrem.

Sarasateana
(w/ David Stimer, piano)
RCA Victor MO 1242 (78)
RCA Victor WDM 1242 (45)
Biddulph 80147-2 (CD)

miscellaneous.

Radio interview with Ted Cott
RCA matrix # D3-MC-76 (78)

miscellaneous.

Video interview program
Shar WP-1 (video tape from
television broadcast source)

HEIDI CASTLEMAN

A PASSION FOR TEACHING



Heidi Castleman is one of the foremost international viola pedagogues. Her career has included faculty positions with the nation's leading conservatories including the Cleveland Institute of Music, the Eastman School of Music, New England Conservatory, and since 1995, the Juilliard School. She has been a member of the New York String Sextet (1972-1976), and been a guest artist with the Cleveland, Audubon, Lydian, and Cavani String Quartets. Heidi has spent numerous summers teaching and performing at the Aspen Music Festival, Sarastoa Music Festival, Eastern Music Festival, Banff Center, the Blossom Music Festival,

and currently at the Perlman Music Program. She co-founded the Quartet Program and served on its faculty from 1972-1990, served as founding trustee and president of Chamber Music America, and has received several prestigious awards for her teaching, including the 1994 ASTA Ohio "Teacher of the Year", the 2001 Chamber Music America Richard J. Bogomolny National Service Award, and the 2002 ASTA with NSOA National Artist-Teacher of the Year award. Her students hold positions with major orchestras, chamber ensembles, and in faculty positions with universities and conservatories worldwide.

KS: With a career so rich in experience, what is the motivating force behind your passion for music, as performer, as teacher, and as a "mover and shaker" in the varied music service organizations with which you have been involved?

HC: As a player, I have been drawn to music by my love of listening to music, by the sound and register of the viola, and by the pleasure the physical act of playing gives me. My teaching has been motivated by a curiosity about how things work instrumentally and by my joy in assisting someone to realize his/her dreams. My involvement in arts institutions

like Chamber Music America, ASTA, Fischhoff Chamber Music Competition and the Perlman Music Program is an outgrowth of my philosophy, that as artists we ultimately are responsible for the future of our art form, from the reality that people cooperating together can have a much stronger positive affect on society than an individual alone, and from my belief that one is either part of the solution or part of the problem.

KS: Although people take varied paths to enter the music profession, there comes a point when musicians begin to recognize their "calling". Who, at an early age opened your mind to a career in music and with the viola in particular? Was a career in music a given or were there competing interests?

HC: Music always has been my "mistress". For me, it was never a question of deciding because I never dreamt of anything else. My mother wanted her children to have the opportunity to play an instrument, so I started on violin at age 5. By my early teenage years, I knew that viola was the instrument for me, although I did not switch completely until my early twenties. Although unusual, in both high school and college, I found myself in situations where violinists were needed more than violists. In addition, studying with Miss DeLay was a "must" for me,

so violin was my primary instrument until I was 24 and no longer studying regularly.

KS: You have received a number of prestigious awards for excellence in teaching. How did you become interested in the art of teaching and what were some of your earliest experiences?

HC: My high school orchestra director, Dr. Edward Carney, one summer gave me access to instruments so I could teach beginning violin at home. In retrospect I especially appreciate the great depth of my family's patience in enduring those sounds all summer, for it was this experience that first ignited my enthusiasm for teaching. In college, after only two lessons with Dorothy DeLay and because of her amazing ability to make anything possible through good learning sequences, I knew there was no choice; I had to teach. How lucky I have been to be able to do just that! In college, I helped a few fellow students with violin, and then I developed a private studio while I was in graduate school.

KS: Miss Delay's ability to effect student progress through good learning sequences is clearly a part of your teaching style as well. Could you comment a bit more on the concept of "learning sequence" and it's importance to gaining solid technical mastery?

HC: Learning how to walk before learning how to run might be an example of a learning sequence. A logical progression of steps in mas-

tering a skill might be another way of defining a learning sequence. As an example in string playing, it makes sense to learn how to lift and drop the left hand fingers appropriately and how to maintain a hand shape with a good frame before attempting to learn shifting, where the art of positioning the arm so a finger can easily and accurately drop on a given pitch will remain elusive, if the finger action and hand frame are incorrect.

KS: You commented earlier on your "curiosity about how things work instrumentally". This curiosity seems to fuel one of your great strengths as a teacher, that being the ability to break down complex motions - speaking now in terms of technique - into individual components. Could you comment on the importance of developing this ability in your students? How does it impact their playing and their understanding?

HC: If one is interested in teaching, understanding how the component parts complement each other is helpful, not because every student needs to understand every motion in detail, but rather so one can pinpoint the problem immediately and offer a solution efficiently.

However, one of the biggest challenges in teaching is judging how much or how little to say to a student. Since playing music involves being integrated and trusting oneself, too much direction can hinder a student by cluttering the mind with instructions, making it diffi-

cult for the player's natural responses to realize the inner ear's imagination. As a teacher, a thorough understanding of how things work allows one to say as little as possible.

KS: Some teachers depend heavily upon demonstration and mimicking, giving the impression that there is one correct way to play a piece, one correct interpretation, or even one correct way to perform a given technique.

HC: Every student learns differently. Some prosper from hearing demonstrations. Others respond strongly to images. There are also students who do better when physical motions are explained clearly. Perhaps the only incorrect approach to teaching is to teach every student the same way! Usually, if I find a student has difficulty learning, sooner or later I realize that switching to a different mode of communication will solve the impasse.

KS: You have had the wonderful experience of teaching at many of the nation's leading conservatories and given master classes around the world. Do you find that American students coming in at the undergraduate level are adequately prepared?

HC: In my experience the level of preparation varies tremendously. Sometimes students arrive at Juilliard and are very well prepared technically and musically; other times the students have something special, but there are gaps in their basic skill development.

KS: What are the most pressing issues you find with incoming students?

HC: Here is the list of things I focus on first with students depending on their level of advancement: 1) basic skills, 2) rhythmic grounding, 3) tonal vocabulary (intervals, scales, double-stops, arpeggios, positions, equal comfort in all keys), 4) integration of emotional and physical, 5) balancing attention on listening to self and awareness of larger context, 6) competency in different musical styles.

KS: We spoke earlier about learning sequences. At first glance, this concept seems most applicable to development of the first several items on the list above. In what ways do you apply this concept to the integration of emotional and physical acts of playing or the development of competency in various musical styles?

HC: One draws on the logical mind to build basic skills, think about rhythm and develop a tonal vocabulary. In order to integrate the emotional and physical selves, to balance awareness of playing and the environment in which one plays, a holistic or more intuitive approach is the most helpful. Gaining competency in different musical styles requires both analytical and intuitive resources.

To integrate the emotional and the physical in one's playing, mirroring the character of the music in one's eyes, face and limbs allows the realization of the music

to happen naturally. Other practice approaches to develop a "whole body" awareness/sensitivity to musical expression include: counting the pulses aloud (in character and with direction), clapping the rhythms in character and conducting.

KS: How do you encourage musical or perhaps interpretive development in your students? Do you find that in most cases it is a matter of maturity or are there specific activities that you stress in your studio that serve as springboards for artistic growth?

HC: To some degree, developing musically is a matter of maturing because one always draws on life experience in communicating musically. However, there are specific lines of inquiry that lead to greater musical understanding. Studying pieces in different styles is an important part of learning musical language. Noticing carefully aspects of the rhythm (quality and direction of pulse), phrasing (where the energy gathers and dissipates), and compositional structure also help the creative process. Since playing viola is not a "closet art", having multiple performance opportunities is valuable. In addition to giving individual recitals, play-through classes, studio classes and Studio Recitals can play a role in strengthening interpretive development. Practicing sharing one's musical ideas on stage allows one to focus on keeping musical intent clear.

KS: We are well aware of the competition for orchestral, chamber,

and higher level teaching positions within the American job market. Over the course of your career, have you noticed fluctuations or trends either positive or negative in the preparedness of students to move into roles as professional musicians?

HC: With the passing of every year, I think students become better and better prepared for each of these professional avenues.

KS: What advice might you have for students as they consider moving into the music profession?

HC: 1) Forgive the double negative, but only pursue a musical career if you cannot not do it! Music can be a difficult field, and I would not recommend it for any person who has questions or doubts about it.

2) Care about the world around you, and think about how your musical gifts might best meet a need in your own community and in the world at large.

If you are totally passionate about music and care about the people around you, there is a good chance you will have a great life in the music profession. $\text{\textcircled{B}}$



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Jodi Levitz holds B.A. and M.A. degrees from The Juilliard School, where she studied with Margaret Pardee, Paul Doktor and William Lincer. Upon graduating from Juilliard, she became principal viola and soloist with the Italian chamber group I Solisti Veneti. She performed as soloist throughout Europe, South America, the United States and the Far East. Her recordings for the Concerto, Dynamic, and Erato labels include the works of Cambini, Giuliani, Hummel, Mendelssohn, Rolla, Schoenberg and Schubert. She has been the principal violist of the Chamber Orchestra of Mantova and the Orchestra Città di Ferrara and collaborated as guest principal viola with the National RAI Orchestra, the Orchestra Toscanini of Parma and the Chamber Orchestra of Tuscany. Ms. Levitz is the viola instructor of Progetto Orchestra, headed by Leon Spierer, retired concertmaster of the Berlin Philharmonic Orchestra, and the Ars Musica Academy at Imola. She has given master classes at Oberlin College and Trinity University, and was a faculty member of Oberlin at Casalmaggiore.

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THE BASICS REVISITED

TRILLS: DROPPING FINGERS IN PATTERNS

by Heidi Castleman

A trill is a musical event, a point of emphasis. For example, placement of a trill at a cadence underlines the dissonance inherent in the harmony it ornaments.

In the Baroque period, except in rapid descending passages, all trills start with the upper neighbor on the beat. In the classical period and up until around 1812, the choice to start on the upper neighbor or the main note is made on a case by case basis; if the dissonance enhances the musical gesture, then start on the upper neighbor, and if the dissonance interferes with the flow of the musical idea, begin on the main note.

In order for trills to enhance the music appropriately, they must be clear (i.e. with fingers cleanly dropped and then released). Their shape must mirror the flow of energy inherent in the musical line. Let's review some general concepts governing left hand action:

- The left hand must be flexible
- Lift and drop the fingers from the base knuckles
- As you drop fingers, think of releasing them into the hand
- Play slightly closer to the left side of the finger pads and very slightly on left side of the string
- Always feel the palm of the hand as resilient and spongy

- Be sure your left hand is positioned so that the base knuckles are slightly above fingerboard
- Be sure that the base joint of the thumb and webbing between the thumb and first finger are loose and springy
- Adjust the thumb toward the fourth finger when it is in use and conversely toward first finger when it is in use
- Generally, we almost always place fingers in patterns. Decide on pivot or main note of each group and use this note as a physical pivot for the hand

The following left arm concepts are also important:

- Be aware of the left forearm and hand as unified by tendons from elbow out through fingers
- Rotate (pronate or supinate) from still elbow – The radius bone supports the index finger side of the hand; the ulna bone supports the third and fourth finger side of the hand. It is important to be able to adjust the balance of support from these two bones as required by different finger patterns. This rotation is most easily accomplished from a relaxed elbow.

Before beginning the trill exercises, try the following:

- 1) Three fingers are involved in the trill: the main note, the trilling

note or upper neighbor, and the finger below the main note. Practice dropping your left hand fingers as a triple stop, feeling the main note as a pivot. The fingertips should be loose and drop in a slightly rocking motion.

2) Trills are almost always accompanied by the use of inflected bow strokes, or strokes that begin with emphasis from bow speed and decay. Thus, the bow stroke for the trill starts initially with decelerating bow speed. At the end of the majority of trills, the bow connects to the following note. Try the exercises below playing without the trill, *nachschlag*, or vibrato, listening for the inflected bow stroke shape.

3) The left hand action is constantly changing throughout the trill, meaning that the height and speed of the trill finger dropping and lifting should become less as the bow stroke decays. Playing with the left hand alone and without the bow, try playing the trill dropping the fingers progressively closer to the string. This action in the left hand mirrors the decay of the inflected bow stroke.

4) Now add the bow and compare the sound of the trill as you execute it by dropping the finger from the same height versus dropping the finger progressively closer to the string.

5) In the fourth finger trill, be sure that the finger is dropping into a "squishy" or relaxed palm.

A word of caution: using the hand vibrato motion to produce a trill will result in a trill that is not clearly articulated! ☹

Example 1:

Kreutzer #15 (first line, all four variations)

Allegro non troppo (*Molto moderato*)

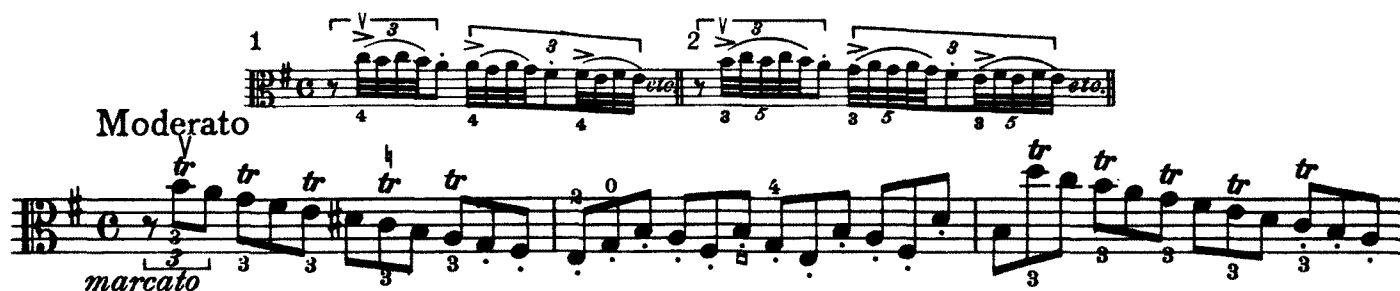


1) Play without the metronome

2) Play variation #1 eighth = 88, variation #2 eighth = 80, variation #3 eighth = 72, variation 4 eighth = 60

Example 2:

Kreutzer #21 (line one, both variations)



1) Play without the metronome

2) Play variation #1 eighth = 108 and 132, variation #2 eighth = 100

Examples 3a, 3b, and 3c:

Mozart Symphonia Concertante, Movt III

Vary the height and speed of the Trill finger to support the musical direction of the line in each of the examples below.

a) m 140-152

133

143

151

b) m 204-216

199

207

215

c) m 382-388

Solo

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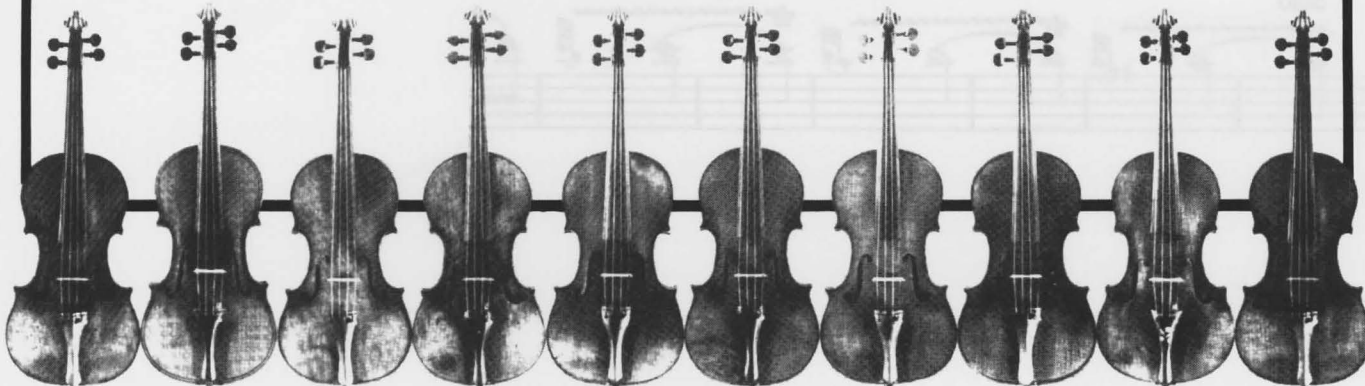
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JOURNAL OF THE AMERICAN VIOLA SOCIETY

ALTERNATIVE STYLES

A ROAD TOWARD SELF-DISCOVERY: THE MARK O'CONNOR STRINGS CONFERENCE

By Juliet White-Smith

We live in day and age where perfection is paramount. Technology has advanced to the level that recordings reflect this ideal. As a result, music instruction is organized in such a way as to prepare the student to execute with accuracy. Although the sheer number of musicians qualified to apply for positions has multiplied rapidly, positions are limited and many prospective auditionees are turned away. As a result, many lose their inspiration and become detached from the creativity that originally sparked their interest in studying music. Musicians deal with the challenge of recapturing that inspiration at various stages in their development and even in their career.

Music camps, in general, continue along this line of preparation. These are in-depth experiences, purposely devoid of the "distractions" of academic coursework and designed, in many cases, for the student to study and perfect a semester's, or even a year's worth of repertoire and technique in six to eight weeks. In many cases, this is just what the student needs: to be in an intensive environment surrounded by peers who are working just as diligently.

In other cases, however, the needs of the student are not as easily

met. These are students whose creativity has been crippled in some way and for whom working at a more intense level can sometimes do more harm than good. This type of experience does not get them back on track because, perhaps, there are more fundamental issues which need to be addressed.

Wallace E. Cunningham, Wallace E. Cunningham, Inc., San Diego, CA



Strings Conference faculty Mark O'Connor, David Wallace (viola) and Natalie Haas (cello performance major at Juilliard) perform music originally written for O'Connor's recordings with Yo-Yo Ma and Edgar Meyer.

The Mark O'Connor Strings Conference in San Diego, which enjoyed its third season this past August, may offer an alternative opportunity to the traditional summer music experience. An outgrowth of his Nashville Fiddle Camp, which just celebrated its tenth year, the Strings Conference involves a non-competitive environment. And while there are, understandably, a majority of violinists in attendance, there is a

clear and intentional inclusion of violists, cellists, and bass players. These instruments do not merely serve the purpose of accompanying the violin; there is a perceived equality within the string family at this conference.

Aaron Copland believed, "inspiration . . . is the antithesis of self-consciousness." (Copland, p. 42) Accordingly, Mark O'Connor has skillfully taken the focus at his conference off the ego and put it back on the music by building on interpersonal relationships,

particularly the aspect of sharing one's art for a higher cause. The freedom inherent in the teaching of oral styles allows for a great deal of interaction, even within large group lessons, and the choice of faculty is a key factor to O'Connor's success. There is a mutual respect among the faculty which filters to the student population and even to the parents who accompany the younger participants. In an unspoken way one

feels he is given permission to explore diverse styles without feeling inferior, threatened or incompetent.

Further, the line between student and teacher is purposefully blurred. It is not unusual to see faculty in the back of each other's sessions with instrument in hand, trying out a stroke or experimenting with a new way of introducing a particular concept. Professional musicians attend as student participants and there is intermingling of students and teachers at the cafeteria tables, in late-night jam sessions in the hotel lobby and conference rooms, and in impromptu conversations under palm trees overlooking the Pacific Ocean.

Because of this open environment, students have amazing breakthroughs: technical, musical, physical, or otherwise. One may leave the camp with revelations of a connection made between Cape Breton ornamentations and those of the baroque period and, as a result, a deeper level of appreciation for both styles. Or perhaps, one has gained insight into the shaping of a melodic phrase through learning to play a Chinese melody as demonstrated on the erhu. Mark O'Connor himself experienced revelations about his own physical tension one year while observing a fellow faculty member's class.

What's In it for Violists?

Violists have a history of being pioneers, of shaping their own



Jesse Anderson, guitar and Juliet White-Smith, viola

destiny. An experience such as the O'Connor Strings Conference can provide the opportunity to broaden one's musical horizons both in a general sense and in a way specific to one's viola performance.

The opportunities to explore alternative styles abound at this camp. David Wallace teaches a viola-specific class each day where baroque ornamentation is taught alongside the free jazz of Leroy Jenkins.

There is no reason why one cannot play a Cape Breton fiddle tune on the viola. The violist must be willing to transpose at the octave or risk not having the open strings at

one's disposal by playing above the first position.

The rock/fusion lessons led by Mark Wood are a great experiential introduction to non-

Western scales as used in music from Debussy to Jimi Hendrix to Jean-Luc Ponty. Wood teaches in such a way that the student does not realize he is learning a wealth of music theory. Rather, the student thinks he is "just" jamming on an electric violin tune. A former viola major himself, Wood is sensitive enough to include parts for viola and 'cello. Electric 4- to 7-string violins are available for students to experience on a limited basis.

The majority of learning is done by rote. Students are encouraged to record all classes, so while transposition to a different key in a

Texas fiddle class, for instance, would disrupt a group lesson, the experience can be completed at home.

Rhythmic skills can be honed in



Faculty member Mark Wood on electric violin

Bert Ligon's Jazz Ensemble classes. A variety of pieces arranged by Ligon specifically for string quartet and string orchestra provide opportunity for introducing jazz articulation and improvisation. The viola parts of these arrangements are rhythmically challenging and mirror the variety inherent in horn parts. These are not just whole-note accompaniments; rather, the writing is harmonically and rhythmically driven and as interesting and integral to the whole as the viola part of a Beethoven string quartet.

One aspect of music study that is not always obvious to the classical music student is an understanding of formal structure and how it relates to interpretation. Understanding of form in alternative styles comes from the integration of this concept in the process of learning to play the music. Melodic structure is discussed in detail and the skills of rhythm and pulse are enhanced through this integrated learning process. As a general rule, theory follows practice, a concept inherent in the development of classical music, but

often the antithesis of traditional classical performance study.

The value of traditional musical training cannot be argued. Even Stephen Nachmanovitch in his *Free Play: The Power of Improvisation in Life and the Arts* asserts that "to create, we need both technique and freedom from technique. To this end we practice until our skills become unconscious." Nachmanovitch, p. 73

At the same time, a sense of relaxed creativity is as integral to one's musicianship as the rigorous structure of perfecting one's art. The nature of the oral traditions can provide alternative ways of learning information and can inspire through the realization that it is possible to learn in a spontaneous way.

It is a kind of Jungian collective unconscious which generates the Mark O'Connor Strings Conference. Students leave the camp inspired by music which crosses social and stylistic borders and with a heightened sense of creativity that can last a lifetime. And it is the concept of surrender in

improvisation which can be a vehicle for recapturing one's initial enthusiasm for the art of music. ☺

For More Information

Log on to Mark O'Connor's official website at www.markoconnor.com for links to his San Diego conference and Nashville camp, including detailed information regarding dates, costs and this year's faculty.

— Juliet White-Smith

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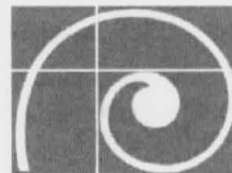
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MODERN MAKERS

JOSEPH CURTIN AND THE EVIA



By Eric Chapman

Great innovators have always dotted the landscape of violin making. Andrea Amati and Gasparo da Salo, the earliest of the great masters, established viola models that have been synonymous with perfection for four hundred years. The dynasty of Nicolo Amati gave violists another standard very much in evidence today.

From the early 1820s to the 1870s, the driving creative genius of J. B. Vuillaume held sway across Europe. Such innovations as self-rehairing bows and bows of steel, an automatic mute activated by a spring lever under the tailpiece,

and a machine developed to correct irregular thickness inherent at the time in gut strings, all emanate from fertile minds at work. Perhaps of more historical interest to violists is what Vuillaume called the Contralto, an unusually shaped viola introduced at the Paris Exhibition of 1855. Having a standard body length of 41.3cm (16 3/8 inches) and a corresponding string length nut to bridge, Vuillaume believed he was offering a tonal solution to the vice violists feel when wedged between the violin and cello. However, sporting an upper bout nearly 100mm wider than what would be considered a normal range today along with an enormous rib height and a very expanded lower bout width, the Contralto was of little practical value and achieved status only as a museum piece.

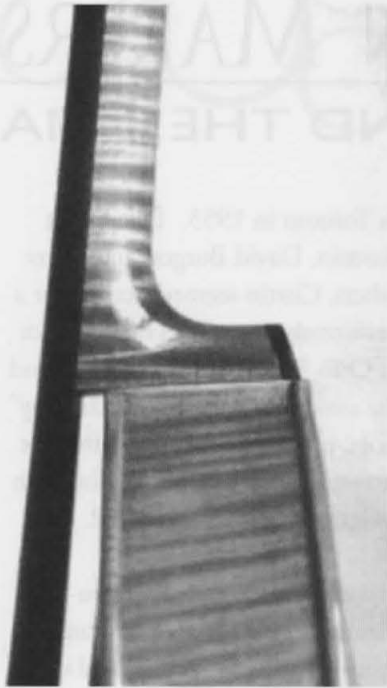
One hundred and thirty years later, enter Joseph Curtin whose highly regarded instruments have found their way into the hands of many famous musicians—Ilya Kaler, now Violin Professor at DePaul University in Chicago and Gold Medalist at the 1986 Tchaikowsky Competition, Csaba Erdelyi, the well known violist, now Professor of Viola at Bowling Green University, and many others.

Curtin, who now makes his home in Ann Arbor, Michigan, was born

in Toronto in 1953. Like Frank Ravatin, David Burgess and many others, Curtin seemed headed for a performance career. The influence of Otto Erdesz, his first teacher and the maker famous for his “cutaway” viola, ultimately won the battle for attention despite Curtin’s stint with a German orchestra in 1982.

Having built some 200 instruments, Curtin now concentrates much of his work and mental energy developing a “Space-Age Stradivari”, which he aptly named the “Evia”, short for experimental viola. Convincing himself that he did not simply want to re-create the past, his question simply was: “are there alternative approaches to the craft that can perhaps change the limits set by traditional designs and materials?” The inquiry would lead him to wood veneers as one answer. After all, many great Cremonese masters veneered fingerboards to allow for inlay as well as to remove weight from a vibrating surface and cut costs in the process.

Curtin’s first foray into veneer technology was the placement of small veneer patches 1/4 mm thick as a post patch. This idea certainly wasn’t new as the great Fernando Sacconi installed a “nickel” patch (the size of a nickel) in every Stradivari he opened which did not already have a patch. Post adjustments would be easier and the instrument would be struc-



turally stronger in a key location. Sacconi and Curtin part ways in the choice of materials with Curtin moving from spruce to maple which would be stiffer and more resistant to damage.

From veneer patches, Curtin moved along to important design questions all aimed at making the instrument more comfortable, more resistant to damage and easier to maintain. Among the highlights are: 1) a neck fixed by a small bolt through the upper block which allows the player to adjust the string heights by moving the fingerboard up or down depending on humidity and other playing conditions, 2) a gamba shape with minimal corners which help preserve vibrating space while giving the bow unrestricted access, 3) shorter f holes with more rounded edges which reduces drag on the air passages in and out of the f hole, thus enhancing the lower register,

4) veneers and the use of carbon fiber on the back with just an overlay of maple, which reduces weight while preserving stiffness.

The Evia is designed to allow easy access to the top and back via the removable neck and a button which is not attached to the back. In turn, this permits Curtin to replace, for example, the back using different combinations of wood and carbon fiber to tailor the final outcome to an individual player.

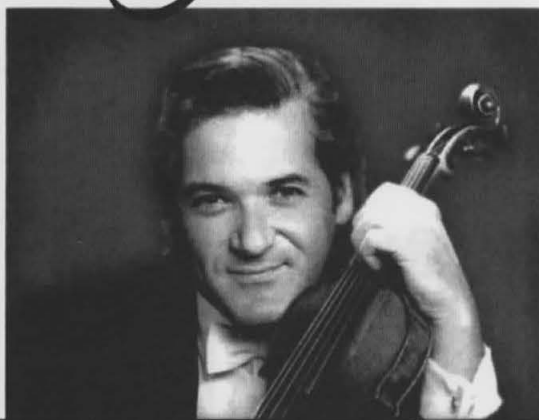
How does the viola work? The maker sent me an Evia for a test drive. It arrived at 9 a.m. and had joined a quartet less than an hour later. As a player, one would most likely notice the weight which is certainly reduced. Despite the body length slightly over 16 1/2" (42.2cm), one has the sensation of a smaller viola. The shoulders slope nicely and the upper bout is on the narrower side. Like any viola one has never played, it certainly requires some adjustment. How the instrument will "play in" over the months ahead is something of an open question. Nevertheless, prospects seem bright. The lower register in particular is quite rich, the response quick and one senses that the projection is good.

Many questions remain and Curtin will undoubtedly make refinements based on player feedback. Careful consideration will need to be given to potential need for restoration with the maker out of range.

Like Stradivari, Joseph Curtin only makes new instruments. These require a dose of patience and plenty of analysis to insure they operate as needed. Curtin's efforts, very much on the cutting edge of technology, are not only commendable, but will yield a great deal of useful information for luthiers and players everywhere. B



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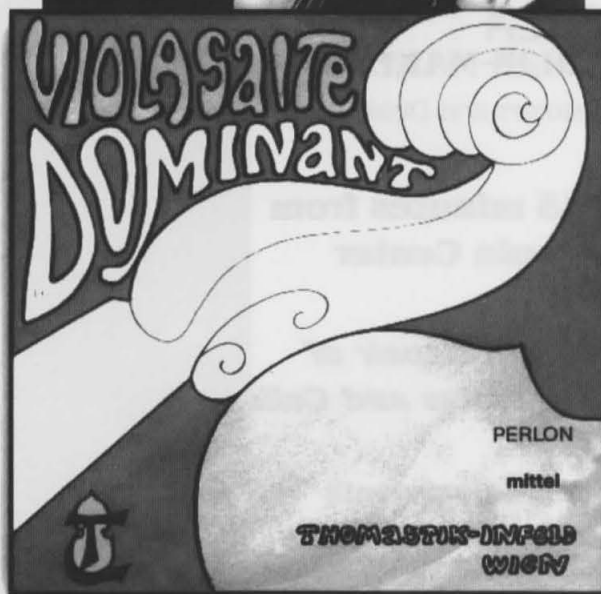
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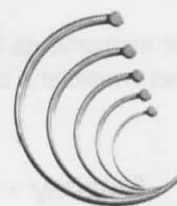
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IN THE STUDIO

PRESSURE! OR PRODUCING PRODIGIOUS POWER?

By Karen Ritscher

As viola teachers and players, we have all worked with the three fundamental factors of tone production: sounding point, bow speed and pressure. Understanding the interdependence of these elements is important not only for beautiful sound, but also for artistic phrasing. The third variable, pressure, has fascinated me since my conservatory days when my viola teachers admonished, "Don't press! It's not bow grip, it's bow balance! Don't grasp the viola with your neck; balance it!" Ironically, this directive to balance the viola and the body comes under the subdivision of "pressure." Also included under this heading are such diverse variables as amount of sleep, caffeine-consumption, breathing, muscle tone, diet and general psychological well-being. Because these factors affect the quality of energy transmitted through the bow, they all contribute to the transference of force into the string and the resultant amplitude of vibration. However, I won't address them as pressure issues at this time, other than to suggest that healthy habits do improve viola technique!

In his *Principles of Violin Playing and Teaching*, Ivan Galamian says, "What counts in tone production is not just the amount of pressure,

but...the quality of the pressure...The main point is that it must not, under any circumstances, take effect as a dead weight, inelastic and inarticulate, that would crush the vibrations of the string." (Galamian, p. 57) While the concept of using arm weight is

widespread, I have often found that students, in an attempt to feel their arm weight, actually deaden to try to produce a big sound, which then tends to sound forced and small. Sometimes the concept of the floating arm is more helpful. Using large rubber bands is a fun and effective way to experience this feeling and to learn to project rather than squash the sound. I use two or three large rubber bands, purchased at a sports store, to hook up the student's right arm so that I can manipulate the suspension of his arm: one band under the elbow, one band under the wrist and sometimes one band under the knuckles. It is interesting that the student's increased perception of the air around the arm contributes to increased physical pres-



Karen Ritscher demonstrates the use of elastic bands to promote the feeling of the floating arm.

sure on the string. Using the elastic bands is also an effective way to teach bow direction as well as arm weight, because the student's arm so readily surrenders to the support of the bands and one can track the most efficient arm movement for him. Finding the best bow path for each individual's body structure is extremely important, as each build is unique. Aspects such as the freedom of the shoulder, correct height of the elbow, and a loose thumb all contribute to the quality of pressure on the string.

Practicing while standing on a Dynadisc™ is a simple and quick method to feel balance through the whole body, and therefore alter the pressure on the string. My students and I have experienced remarkable

improvements in sound and technical ease with this exercise tool borrowed from weight lifters and other athletes. The Dynadisc™ is an inflatable rubber disc that helps you feel your entire body aligning as you maintain balance. It gives the player an immediate sensation of connection with the legs and hips, and helps the neck and shoulders to release tension. I recommend beginning with minimal inflation as well as having a “spotter” when first attempting to stand on it with your viola. Then, as you begin to get more comfortable,



Practicing while standing on a Dynadisc™

practice slow bows (30-second long bows) and notice the resultant ease as well as the increased “roundness”, core and volume of the sound. These 24" Dynadiscs™ are available from the California com-

pany Exertools at www.Exertools.com. We all know that in order to keep consistent pressure on the string for legato playing, the pressure must increase towards the tip. Tracking the rotary function of the forearm with respect to the radius and ulna bones helps keep the weight pouring into the string. In the pronated position, the radius crosses over the ulna, thus enhancing the downward pressure of the bow into the string. It also helps to be mindful of the muscles under the shoulder girdle, as the support of the back muscles is important for producing beautiful tone. Feeling a relaxed armpit helps achieve this. Karen Tuttle uses the trick of leaning over from the waist and playing on the C string to help get the sensation of an engaged but loose back. When the student rises (making sure that his knees are still bent), he feels an increased core connection, thus increasing pressure on the string.

Bow pressure is also affected through releasing the right-hand knuckles. Because the knuckles act as shock absorbers, their stiffness greatly reduces the vibration of the bow and cuts tone production. Also note that the thicker the string and the greater the downward pressure, the more responsive the knuckles must become. The following exercise develops the sensitivity in the right hand to respond to the amount of pressure. In this exercise, begin by playing a fast triplet figure on any note, using only the fingers, while making sure to accent down bows and, more

importantly, up bows. Then, keeping the tremolo feeling going, start to travel the length of the bow in both directions. When the student is comfortable, he can even use some of the notes from a musical phrase to practice the traveling tremolo while implementing the correct bow distribution for the phrase. For example, one could take the opening of the Brahms E flat Sonata: The E flat would be approximately eighteen 64th notes at the frog traveling to the middle, the D natural perhaps six notes in the middle, the F natural perhaps six notes on the up bow, etc., depending on your desired bowing. (This would assume that you were starting at the frog and splitting the first bar into two bows. If you prefer one bow starting at the tip, then the tremolo would be all on a traveling up bow.)

When when the student first starts to achieve better bow balance, he is surprised by the increased amplitude and power of his sound. This becomes a problem only if he doesn't adjust his bow speed and sounding point. Often the sound is too rough prior to mastery of the concept of using less bow speed for the basic tone production. As the student gains more control of the "pressure" element, it becomes possible to integrate the three principles of speed, sounding point and pressure in order to phrase beautifully. ☺

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AVS RETROSPECTIVE

MEMORIES OF CONGRESS IX IN TORONTO, 1981

The AVS Retrospective for this issue is an article written by a truly remarkable servant of the viola, Baird Knechtel, founder and first president of the Canadian Viola Society and host of International Viola Congress IX, Toronto, Ontario, in 1981. The fourth North American viola congress was unique in many ways: firstly, it was William Primrose's final appearance before a viola congress (he conducted a master class) and secondly, one of the featured performers was Fedor Drushynin, great Soviet violist and member of a distinguished musical family, during the height of the Cold War. Drushynin played the first Bach gamba sonata, his own sonata for solo viola, Schumann's Adagio and Allegro, and the Shostakovich viola sonata.

The Toronto Congress was also a remarkable gathering of internationally renowned violists--in addition to Primrose, Knechtel and Drushynin, such names as Aldrich, Barnum, Danks, Dann, Golani, Hillyer, Kenneson, Kosmala, McInnes, Neubauer, Rosenblum, Tatton, Verebes, von Wrochem, Zaslav, and Zeyringer were among those that graced the program.

Baird Knechtel's personal awards include the IVS Silver Viola Clef (1996), Honorary CVS Membership (1995), and Honorary AVS membership (1995). This article is

reprinted from the last issue of the Canadian Viola Society Newsletter, CVS Newsletter 52, Autumn 2003.

*– Dr. Dwight Pounds,
JAVS Retrospectives Editor*

Memories of Congress IX in Toronto, 1981

By Baird Knechtel

On June 27, 1975, I was invited to participate in a panel discussion on "The Recruitment of High School Violists" for the first American Viola Congress, held at Eastern Michigan University. It was hosted by the late Dr. Maurice Riley, and I was suggested to the organizers of the Congress by Professor Ralph Aldrich, that great friend of the viola and all music from the University of Western Ontario. The little I was able to contribute was apparently enough to impress some of the panellists, and I made the acquaintance of some wonderful violists – Donald McInnes, Jacob Glick, Myron Rosenblum, David Dalton, Stefan Krayk and, of course, Dr. Maurice and Mrs. Leila Riley.

In 1977 at the next American-held Congress, the host chairman was the wonderful Francis Tursi, with whom I had studied at Eastman School of Music in



Baird Knechtel

Rochester, New York. The Congress reacquainted me with the beastly heat in the dorms on Prince Street where I had spent three summers as a graduate student some years previous. Here I met longtime friends – Tom Tatton was ahead of me in line in the cafeteria. Dwight Pounds was (what else?) taking pictures. And I met Hans Karl Piltz from the University of British Columbia. I think it was then that Myron Rosenblum asked if I might be interested in distributing the American Viola Society Newsletter, a mimeographed affair that Myron churned out in his home in New York City, to the six Canadian members we had in 1978!

In 1979, Dwight Pounds and I shared a dormitory room in Provo, Utah, during David Dalton's excellent Congress VII at Brigham Young University. I well remember "going AWOL" to the off-campus coffee shop to feed my caffeine habit, since Brigham Young University doesn't permit stimulating beverages in their food facilities. Driven by habit, I descended the hill to a motel coffee shop and consumed about six cups of coffee. At that Congress, which featured Joseph de Pasquale, Nathan Gordon and Raphael Hillyer in recital and a talk by the immortal William Primrose,¹ I had already decided that I would like to host the next North American Congress in Toronto in 1981 at the University of Toronto. What a huge decision that was. While at the Provo Congress, I spoke to Raphael Hillyer and Don McInnes about appearing in Toronto, should it happen. They agreed, and my plan was to have an orchestral program with one of these great soloists doing the Bartók and the other, the Walton *Viola Concerto*, in a "spectacular"! The program was to open with the *Roman Carnival Overture* by Berlioz. It was a great idea, but as things turned out two years later, neither one wanted to play the Walton and everything changed.

Hillyer performed a magnificent recital of his own transcriptions – the Franck Sonata, the Bartók Solo (Violin) Sonata, etc., and the orchestra program included the Berlioz and Bartók (McInnes). On the advice of Stanley Solomon, I arranged to have Paul Neubauer,

the recent Tertis winner who was then 19, perform the Hummel *Potpourri* (his choice). Neubauer, of course, went on to be the youngest principal violist of the New York Philharmonic. Our paths were to cross again several times in subsequent years. Stanley Solomon, by the way, was invited to perform at the Congress, as were the principal violists of each major symphony in Canada. He was off to South Africa on a tour with the McGill Chamber Orchestra at the same time as the Congress, so his son Lenny (great jazz violinist of Myles and Lenny fame) agreed to contract the players – mostly the Toronto Symphony.

I must not neglect mentioning the invaluable help I received from Ralph Aldrich (who arranged William Primrose's participation), John Barnum (who arranged for the showing of *The Viola*, a movie by David Fine) and Julian Fisher (who oversaw the Louis Bailly exhibit in the exhibition hall of the Edward Johnson Building at the University of Toronto).

Some of the behind-the-scenes stories about Congress IX may be of interest – the beautiful promotional material and programs were designed and printed by my old friend, the late Les Usherwood, graphically setting Congress IX apart from all others; there was a fire alarm in the foyer of the Edward Johnson Building at the height of pre-registration; the music for Bruch's *Romanze* scheduled for rehearsal with Don McInnes and the "Congress

Symphony Orchestra" arrived by courier at 6:01 pm for a 6:00 pm rehearsal; I checked violas by foreign luthiers from Japan, Germany, Poland and Bulgaria at Pearson Airport's confusing tariff halls. (Note to future Congress hosts: never, *but never*, involve yourself in importing violas for show on behalf of foreign luthiers. It will shorten your life by 10 years!)

I had made arrangements with the Soviet Ambassador through the office of the Secretary of State to make it possible for Feodor Drushynin, the great Russian violist for whom Shostakovich wrote his *Sonata*, Op. 147, to perform a recital. Remember, it was April of 1981 – the USSR was still a reality and the red tape was more than just Communist red. Drushynin would have to stay for a week, and the Congress was only four days long. I was now in charge of one of the great violists of the world who spoke practically no English and only some German. Where did I get the nerve to invite this paragon from the Moscow Conservatory and the Beethoven String Quartet, let alone pick him up at the airport and entertain him for two days after the Congress?

It turned out that Drushynin is a wonderful, engaging and totally charming gentleman who revered William Primrose and, in fact, later wrote a full two-page centre-spread article for one of the big Moscow tabloids after Primrose's death in 1982. *The New York Times*, in contrast, carried a five-inch column to commemorate the great violist. Anyway, since Feodor

Drushynin was able to speak very little English and some German, I took my 15-year-old daughter who had been studying German at U.T.S. with me to meet the great man. We went to dinner at the Park Plaza Hotel, the Congress artists' hotel. Over a fine dinner in the Prince Arthur Room, we spoke of music, and I told him of my great interest in the Rubinstein F Minor sonata, which I had just recently discovered and had fallen in love with. (I still love the piece; it's unduly neglected). He sort of scoffed, hummed a few bars, and then with a bright smile and gleam in his eye said, "But, Glinka Sonata – ah!" and hummed a few bars of the D minor, which he obviously much preferred. I thought to myself, "Good grief, Baird, now you've really put your foot in it – he sure doesn't have much regard for the Rubinstein, nor your musical taste either, probably!"

But just before he left my house in Etobicoke, where we were having a steak BBQ in a light drizzle in the backyard before leaving for the airport to fly back to Moscow, he presented me with an autographed copy of his Solo Sonata (1961), which he performed in his Congress recital, and his recording of the Glinka Sonata, which had on the other side – the Rubenstein! I treasure these, as well as photos he mailed me later of himself and Mrs. Drushynin in their Moscow apartment. What did he want to take back to the Soviet Union most? A pair of Dack's shoes and ginger ale.

Back to other events at Congress IX. Simon Streatfield led the Symphony and had given the keynote address at Great Hall, Hart House, and Uri Mayer conducted the string orchestra concert, both in the MacMillan Theatre of the Edward Johnson Building. I had been presented with a beautiful knitted blue baby outfit with bonnet for my son Karl, who was just 13 months old, by Franz Zeyringer, the originator of the IVFG from Pollau, Austria! How fortunate I was to make such friends through the viola. Karl is 22 now and has just graduated with honours from Engineering Science at the University of Toronto this May.

There are many other wonderful memories of Congress IX in Toronto. There was a group who visited a Bloor Street restaurant following the massed concert of about 200 violists in the MacMillan Theatre under John Barnum's direction, who had played the 6th *Brandenburg Concerto*. The manager asked them to play, and an impromptu concert was held in the restaurant for an enthusiastic audience of other patrons.

My two daughters, Anastasia and Barbara, were conscripted into being ushers at all afternoon events at Walter Hall. Imagine my chagrin when I came across Anastasia refusing entry to William Primrose because he had not worn his identification badge! Primrose took it all in stride, and I think that I was proud of my daughter, who, after all, had been told "don't admit anyone without their badge!"

At the second evening concert in the MacMillan Theatre, for viola and string orchestra, Srul Irving Glick (recently deceased, a wonderful human being and one of Canada's leading composers) and Godfrey Ridout had been commissioned to compose pieces for viola and strings. Two spectacular works emerged, even though I had tried to convince Srul to write a work for eight violas as a companion to the Gordon Jacob Octet (he simply refused, and Rivka Golani went on to premiere his absolutely magnificent work). Godfrey Ridout wrote a second *Ballade* as a companion to his 1938 *Ballade*, which had been played in Carnegie Hall by Primrose in the late 1930s. Primrose was standing a few feet away when Godfrey asked me in a whisper, "Baird, who is that man over there?" I was rather surprised, but glad that I was then able to reacquire composer and artist.

Some other memories of Congress IX are having a couple of beers with Harry Danks and others who had participated in the viola d'amore concert with him at the pub in the Park Plaza, and meeting and greeting William Primrose and Lillian Fuchs. On the second day of the Congress and I was able to tell the afternoon audience in Walter Hall that the CVS had just received a \$25,000 grant to help cover expenses, ending the Congress in the black and making it able to send money to the IFVG in Austria. Then there was the postal strike, which crippled mail service in Canada for one week

following the Congress. Refunds, other payments and thank-you notes were just put on hold. And speaking of strikes, the CBC, which was to have recorded and broadcast some events on TV and radio, was on strike a week before the Congress started! I also remember the trips downtown before making the final arrangements for Professor Drushynin, getting letters translated into Russian, and sending them to the appropriate agencies.

Students at the University of Toronto made wonderful tapes of all the concerts and recitals, which I eventually made available to members on cassette copies (with the consent of all performers) and, after the mail strike, finally

sent them to many people. There was such spirit at the Congress and such camaraderie that we arranged an ad hoc farewell brunch at the Park Plaza at the last minute for about 50 of us – good food, good speeches, and great memories. Most of all, I remember the friendship of the fantastic people who attended Congress IX, many of whom have remained in touch over the last 22 years.

When I first got involved with the Canadian branch of IFVG, later the CVS, I looked on it as a great opportunity, personally and professionally. How else could I have come in contact with some of the best violists in the world? $\text{\textcircled{B}}$

1. On the plane to Salt Lake City, I found myself seated with Menahem Pressler, the fantastic pianist of the Beaux Arts Trio, on his way to perform a concerto concert with the Utah Symphony Orchestra. He was kind enough to give me a letter of introduction to his old friend "Bill" Primrose. How lucky could I get?

Editor's note: The ninth IVG Congress is featured in Maurice W. Riley's The History of the Viola, Vol. II (1992; Ann Arbor, Michigan), Chapter 20, pp. 263–269.

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SEARCHING PIVA ONLINE

The Harold B. Lee Library at Brigham Young University is home to the Primrose International Viola Archive. Their library catalog system can be accessed via the Internet by violists throughout the world. The following instructions explain how to search for viola materials in the catalog and describe procedures for requesting specific titles through the interlibrary loan process.

PIVA is the official archive of the International and the American Viola societies. We wish to be user-friendly and to aid you in your needs regarding the viola repertoire. The holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through inter-library loan.

Using the Catalog

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is www.lib.byu.edu/newhome.html. Anyone with access to the Internet should be able to use the catalog. Some users who receive their Internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your computer. The catalog may not function properly with earlier versions.

Once you have made the connection to the BYU Library homepage, select the option LIBRARY CATALOGS—BYU LIBRARY. The catalog can be searched in four different modes. BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA.

BASIC SEARCH

To use BASIC SEARCH (the default mode) follow these steps:

1. Leave LIBRARY pop-up menu set at ALL.
2. Leave the SELECT SEARCH TYPE option set to KEYWORD.
3. Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including

AND, OR, and NOT can be used to combine keywords.

4. Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.

SUBJECT SEARCH

Subject searching can be more complicated. Subject information in the catalog is based on the Library of Congress Subject Headings and the Zeyringer classification scheme for viola music. If you are familiar with either of these systems enter keywords (e.g., "viola AND duets") and then click on the SUBJECT button. If you are not certain of terminology used in the subject headings, then enter common descriptive terms for musical genres and click on SEARCH EVERYTHING. The truncation symbol of the dollar sign (e.g., "sonat\$") retrieves sonata, sonaten, sonates, etc.

The results of the search are first displayed in a list showing only call number and title page information.

To view the full citation for the item, click on the VIEW button on the left side. In the full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or to save to a disk.

Just for fun, try entering the keyword search "primrose AND viola AND archive" and click SEARCH EVERYTHING.

ADVANCED SEARCH

The ADVANCED SEARCH mode allows greater flexibility in combining keywords and permits limiting a search to a specific media format. Here are some tips for advanced searching:

1. Pop-up menus in the left-hand column let you specify the category for the keywords you enter.
2. Pop-up menus in the right-hand column let you select a boolean operator.
3. In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.
4. Use the ITEM TYPE pop-up menu to limit the search to a specific type of media such as a CD or SCORE, etc.

Experiment with the different options and pop-up menus to modify your search. The interface is generally simple and intuitive.

Requesting Materials through Interlibrary Loan

searching the online catalog to your local library and ask them to send the request to the following contact and address:

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FAX: (801) 378-6347
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e-mail: andy_spackman@byu.edu

If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no charge for loans from our library. In some cases the item you request cannot be loaned but may be photo-copied. In these cases the ILL office will notify you in advance of the cost.

Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

David A. Day
Curator, Primrose International
Viola Archive
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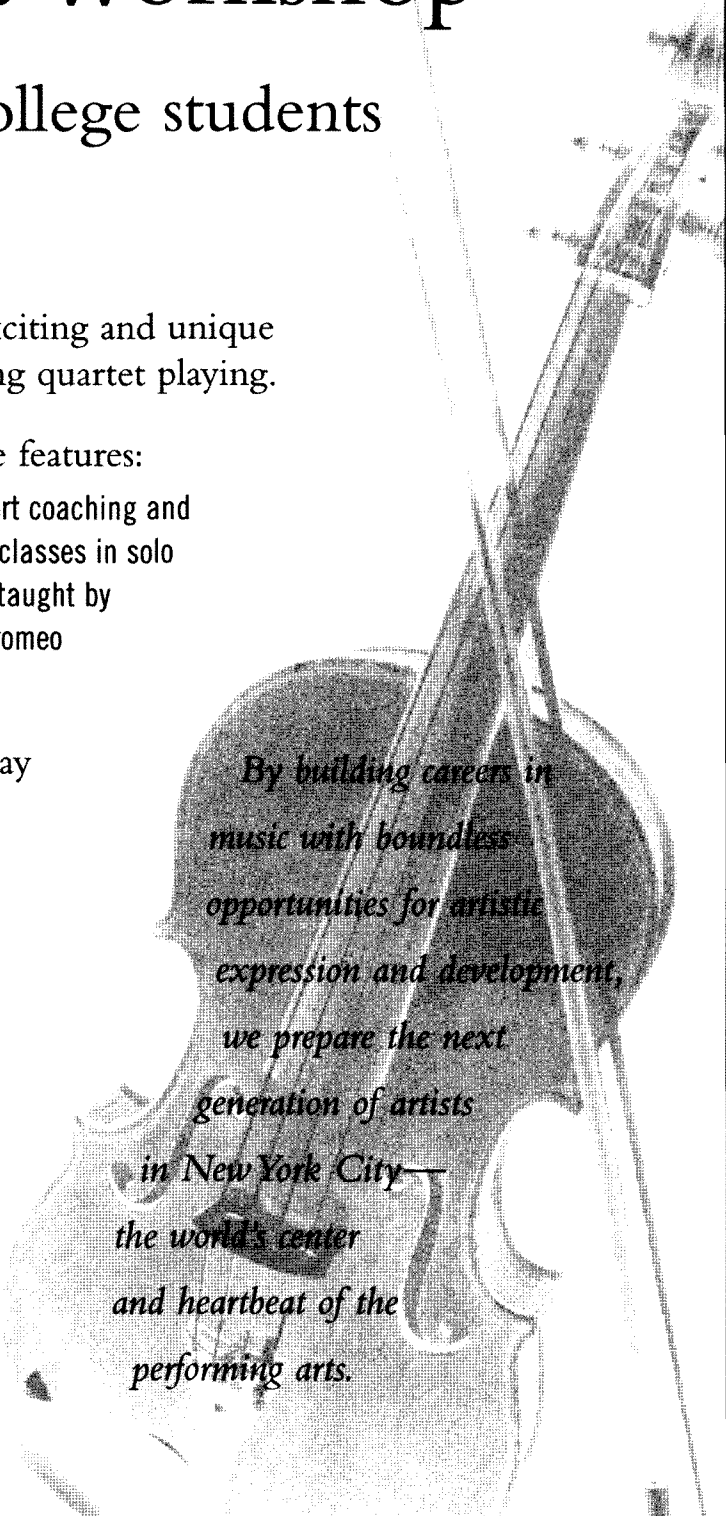
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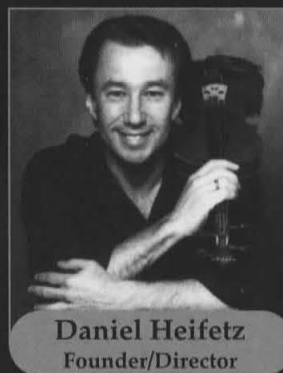
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NEW MUSIC REVIEWS

Pedestrian Crossing for 4 violas (1999)

**By Benedikt Brydern
(b. 1966)**

Difficulty: Level 5
Duration: 7 minutes

This wonderful viola quartet possesses fresh harmonies that are tonal sounding, yet innovative and pleasant. The piece begins with a short, lyrical introduction in a powerful "pomposa" style of writing. The work quickly moves into a rhythmically charged "Agitato" (a la Copland) mostly in 4/4 meter with an occasional 3/8 bar thrown in to keep the performers on edge.

The viola writing is always playable and flattering for every part. I appreciated the clarity in the articulation markings as well. The work is carefully written to give interesting melodic lines to all four viola parts, with a slight favoring of the viola 1 part.

A particular challenge in writing for 4 violas is to guard against over exploiting the middle register. The composer is pretty good about avoiding this (although completely avoiding that problem is somewhat of a lost cause in my opinion), yet at times the texture does get a little thick and muddy sounding. With careful preparation and balancing, this inherent

flaw can be substantially improved.

This work is highly recommended for advanced college groups and for recitals at professional viola gatherings. However, this work can be a little tricky, and ample rehearsal time should be scheduled to tackle this one.

An excellent companion piece to the York Bowen *Viola Quartet*!

This work is available through:
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Duo Sonata in Classical Style for 2 violas (1998)

Allegro
Andante
Tempo di Minuetto
Rondo: Vivace

By Michael Kimber

Difficulty: Level 3
Duration: 15 minutes

This charming work is of the most curious nature as it sounds like an undiscovered gem from the classical period. However, it was written less than a decade ago. One challenge in writing in

the classical style is to not allow one's own knowledge of modern techniques of writing to influence the purely classical attempt. Kimber does that most successfully in this duo. Another interesting thing about this work is the clever morphing of bits and pieces of well-known classical works, including Mozart's *Eine Kleine Nachtmusik*. In the composer's notes, Kimber mentions that his work is written in the style of Mozart and Haydn, but I think I hear also some influence of Boccherini and Stamitz.

This work is not only musically very charming, but also makes for a great teaching piece for young viola students who are not quite ready to tackle the W.F. Bach or Stamitz duos. The viola 1 part goes into third position on occasion (never higher than the "G" on the A-string), and the lower part stays exclusively in first position - allowing a teacher to assign it to two players who are at slightly different technical abilities. I cannot think of a better work to assign an intermediate student who needs to be introduced to the basics of Classical-period interpretation. This piece is also a nice concert piece for professional performers interested in doing viola duets on recitals.

This work is available through:
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Duo in E-flat Major for 2 Violas

Andante moderato
Thema con Variatione
Rondo: Presto

By Alessandro Rolla (1757-1841) edited by Myron Rosenblum

Difficulty: Level 5
Duration: 13 minutes

This duet is one of the 22 viola duets Rolla wrote during his career as a violinist-violist/composer in Italy. Most of these duos are still only available in manuscript form. It is my hope that eventually all are published. These works have been unfairly neglected by violists for

reasons which I cannot explain. The quality of the writing in this work certainly merits more performance. Perhaps because Rolla wrote a large number of viola duets, no one is quite sure where to begin in selecting which to publish.

Myron Rosenblum has expertly prepared this duo in E-flat, and it is now available through Fountain Park Music Publishing, a merging of formerly known Iowa Music Publications and Castle Enterprises. The score is published in a very clean manner, with fingering suggestions by the composer included for historical interest.

I highly recommend that all serious violists consider adding this work to their personal viola music collection, and support the effort to have all of these great works by an important viola figure published. Myron- it looks like you have your work cut out for you- keep cranking them out! Please!

This work is available through:
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Key to Difficulty Level Chart:

- 1 Very Easy
- 2 Somewhat Easy
- 3 Intermediate
- 4 Somewhat Difficult
- 5 Difficult
- 6 Very Difficult

Please send all viola scores for review consideration to:

Kenneth Martinson
Western Illinois University
Music Department- Browne Hall
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Macomb, IL 61455 ☎

Pedestrian Crossing

Benedikt Brydern (* 1966)

World Premiere by Ute Miller, Kristin Swanson, Rene Salazar and Mathiew Diekman
on November 1, 2003 in Dallas, Texas

Moderato ♩ = 75

Violin 1
Violin 2
Violin 3
Violin 4

Dynamic markings: *f*, *ten.*, *mp*.

This section of the score for Violins 1-4 is in 4/4 time. It begins with a forte (*f*) dynamic and a tenuto (*ten.*) marking. The tempo is marked Moderato at 75 beats per minute. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The dynamics shift to mezzo-piano (*mp*) in the latter half of the section.

Agitato ♩ = 192

Violin 1
Violin 2
Violin 3
Violin 4

Dynamic marking: *mf*.

This section of the score for Violins 1-4 is in 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The tempo is marked Agitato at 192 beats per minute. The music is characterized by rapid sixteenth-note passages and some rests. The dynamics remain at mezzo-forte (*mf*) throughout the section.

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Violin 1
Violin 2
Violin 3
Violin 4

This system of the score for Violins 1-4 continues the Agitato section. It features rapid sixteenth-note passages and some rests. The dynamics remain at mezzo-forte (*mf*).

Violin 1
Violin 2
Violin 3
Violin 4

This system of the score for Violins 1-4 continues the Agitato section. It features rapid sixteenth-note passages and some rests. The dynamics remain at mezzo-forte (*mf*).

Violin 1
Violin 2
Violin 3
Violin 4

This system of the score for Violins 1-4 continues the Agitato section. It features rapid sixteenth-note passages and some rests. The dynamics remain at mezzo-forte (*mf*).

34

Viola 1

Viola 2

Viola 3

Viola 4

40

Viola 1

Viola 2

Viola 3

Viola 4

45

Viola 1

Viola 2

Viola 3

Viola 4

50

Viola 1

Viola 2

Viola 3

Viola 4

55

Viola 1

Viola 2

Viola 3

Viola 4

60

Viola 1

Viola 2

Viola 3

Viola 4

Violin 1

Violin 2

Violin 3

Violin 4

103

3 0 2

3 3

Violin 1

Violin 2

Violin 3

Violin 4

106

f *ten.*

f *ten.*

f *ten.*

f *ten.*

sf *V*

sf *V*

sf *V*

sf *V*

Violin 1

Violin 2

Violin 3

Violin 4

110

Violin 1

Violin 2

Violin 3

Violin 4

114

3 3

Violin 1

Violin 2

Violin 3

Violin 4

118

sul G

sul G

V *m* *V* *m* *V* *m*

Violin 1

Violin 2

Violin 3

Violin 4

123

D...

fp

fp

fp

fp

mp

mp

mp

mp

128

Viola 1

Viola 2

Viola 3

Viola 4

133

Viola 1

Viola 2

Viola 3

Viola 4

138

Viola 1

Viola 2

Viola 3

Viola 4

143

Viola 1

Viola 2

Viola 3

Viola 4

148

Viola 1

Viola 2

Viola 3

Viola 4

153

Viola 1

Viola 2

Viola 3

Viola 4

mf sub.

mf sub.

mf sub.

mf sub.

P sub.

P sub.

P sub.

P sub.

cresc. molto

cresc. molto

cresc. molto

cresc. molto

ff

ff

ff

ff

Violin 1

Violin 2

Violin 3

Violin 4

157

G.P.

G.P.

G.P.

G.P.

mp

mp

mp

mp

163

168

poco a poco crescendo....

poco a poco crescendo....

poco a poco crescendo....

poco a poco crescendo....

172

176

179

f

f

f

f

Viola 1

Viola 2

Viola 3

Viola 4

182

185

188

191

196

200

poco a poco diminuendo

poco a poco diminuendo

poco a poco diminuendo

poco a poco diminuendo

mp

mp

mp

mp

cresc.

cresc.

cresc.

cresc.

Meno Mosso *a Tempo* *Meno Mosso* *a Tempo*

293

Viola 1 *f*

Viola 2 *f*

Viola 3 *f*

Viola 4 *f*

297

Viola 1 *mf*

Viola 2

Viola 3

Viola 4

211

Viola 1 *cresc. molto*

Viola 2 *cresc. molto*

Viola 3 *cresc. molto*

Viola 4 *cresc. molto*

rall.

213

Viola 1 *ff*

Viola 2 *ff*

Viola 3 *ff*

Viola 4 *ff*

ten. ten. ten. ten.

a Tempo meno mosso *rit.*

Pedestrian Crossing has been reprinted with the permission of the composer. Parts for this work are available through Con Sordino Music Publishing, 101 California Ave., #304, Santa Monica, CA 90403 or at info@consordino.com

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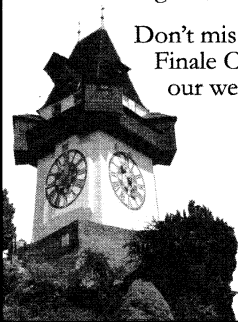
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—*New York Times*, June 14, 1994

VIOLAS played in the Cleveland, Juilliard, Kroll, Laurentian, Shanghai, and Vanbrugh Quartets, and in the symphony orchestras of Boston, Columbus (Principal), Detroit, Edinburgh (Principal), Hamilton, Ontario (Principal), Israel, New Jersey, New York, Newcastle (Principal and second), Northern Illinois (Principal), Portland, Oregon (Principal), among others.

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AT THE GRASSROOTS

Please send items of interest regarding viola activity at the Grassroots to: Louise Zeitlin, AVS secretary, at: LouiseZeitlin@oberlin.net

Welcome to the newest AVS local chapters: Idaho Viola Society, Minnesota Viola Society and Oklahoma Viola Society!

A New Chapter! The Idaho Viola Society: Violas of the Wild West!

Most of you probably went about your January 31st in a quiet and unhurried sort of way. Perhaps you had a concert that evening, or you were involved in getting your Groundhog's Day celebration pulled together. But out in the Wild West, at least 350 miles from the next closest metropolitan area, the Idaho Viola Society held its first meeting at Boise State University in Boise, Idaho.

Being a violist in Idaho is much like being a violist anywhere else, except for a few minor considerations. Most of us wouldn't bat an eye about taking a gig that involved driving over three hours away; it's simply par for the course. There is also a higher ratio of gigs that involve livestock, or playing at some alternative venue, such as a ranch. Many of us have also survived countless performances where a fog machine was considered to be the key component in creating a special atmosphere. We've played for everyone from Pavarotti to Chuck

Mangione, to an original work by a lawn maintenance contractor cum composer.

So, how did we get our act together enough to start a chapter? It was really a three step process:

- 1) Go to your favorite coffee shop with a viola playing friend or two, drink lots of coffee and set an arbitrary date way in the future to have some kind of viola event.
- 2) About two weeks before the arbitrary date begin panicking and send a flurry of e-mail to every violist you know, and make up a bunch of hour-long activities. Assign someone to corral food and get all of your students to stuff envelopes, make signs, and think up smart, fun activities. Ask friends to do master classes and lectures, and find willing students to participate. Drop off "Viola Day!" propaganda to all the local schoolteachers, and leave it on the stands of all the violists in your orchestra.
- 3) On day of event, hope people show up.

And people DID show up! About 35 violists came to the very first Viola Day. The official list of activities included a discussion of practice techniques with Dr. Linda Kline Lamar, a master class by Dave Johnson, artist in residence at Albertson College of Idaho, a lecture

AVS Local Chapters

Arizona Viola Society

Patricia Cosand, president
pcosand@hotmail.com
480-897-1954H 480-921-3308W

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Michaelhall99@hotmail.com

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Utah Viola Society

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Seattle Viola Society

LeeAnn Morgan, president
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425-836-4517

on instrument maintenance by viola maker Jack Koncel, free lunch, and a reading session. Students who participated in the master class were Brianna Wright, student of Laura Berg, Merissa Moeller, student of Linda Kline Lamar and Jennifer Drake, and Allyson Wuenschel, student of Linda Kline Lamar.

– *Jennifer Drake*

Meet the Idaho Viola Society Team:

President: Dr. Linda Kline Lamar

President Elect: David Johnson

Board Members: LeRoy Bauer and Tom Tompkins

Treasurer: Marcie von Huene

Student Liasons: Allyson Wuenschel and Kevin Turley

Secretary: Jennifer Drake

The Minnesota Viola Society: A New Chapter in Viola History

On a typical stormy Minnesota winter's evening this past November 24th, viola enthusiasts braved the cold air and icy roads to meet and begin a new Chapter in viola history. So, "Hello" from the newly formed Minnesota Viola Society, a Chapter of the American Viola Society!

A credit to the astounding enthusiasm of Minnesota violists, the chapter began with nearly fifty charter members and we now have exceeded that number, including luthiers, amateurs, professional orchestral and chamber musicians, high school, undergraduate and graduate students, free-lance violists, teachers and professors. While

our mission statement is still evolving, we can certainly agree that we are a community of viola enthusiasts from all walks of life who together celebrate and promote all things viola. Likewise, our leadership comes from a mix of violists from the community, colleges, and professional music organizations. The Minnesota Viola Society Board of Directors consists of President Renée Moore-Skerik, President-Elect Korey Konkol, Secretary Emily Hagen, Treasurer Dawn Anderson, and board members-at-large David Arnott, Susan Janda, Tina Johnston and Kirsti Petraborg.

Our planned activities for this spring include a Potluck Play-in on March 27th in St. Paul, hosted by President Renee Moore-Skerik. We anticipate an evening of great treats and viola ensembles with general music-making and merriment. Also, we are excited to let you know that in May there will be an MVS-sponsored preview concert for the International Viola Congress. Members of the Minnesota Orchestra and the St. Paul Chamber Orchestra and their friends will delight us with some of the repertoire to be performed in June. Minnesota violists are looking forward to the upcoming International Viola Congress and plan to provide a warm welcome to attendees from every corner of the globe.

Our web site has been up and running since December thanks to our webmaster and board member, Tina Johnston, and her team which includes Rolf Krogstad,

Laurel Browne, David Arnott and Kirsti Petraborg. Wai Ng, a local artist, teacher, and father of a high school violinist/violist designed our logo and donated his much appreciated expertise. Please check out our web site at www.minnesotaviolasociety.org which has links to and from the AVS web site. The web site has already been visited by over 700 different visitors from 18 different countries in North and South America, Europe, Australia and Asia!

And finally, we would like to extend our appreciation for phone and e-mail support and encouragement from the American Viola Society. We wish safe travels and the warmest possible welcome to all who will be attending the XXXII International Viola Congress from June 9 to 14, hosted by our President-Elect, Professor Korey Konkol on the beautiful University of Minnesota campus. See you then!

– *Dr. Dawn R. Anderson*

Ohio Viola Society Solo Competition

The annual Ohio Viola Society Competition was held at Oberlin Conservatory on March 7, 2004. This year marked the first College level competition for undergraduate college violists enrolled in schools in the state of Ohio. This division joins our already established Division I for violists aged 13 and under, and Division II for students of ages 14-18 and not yet in college. We were pleased with



Division III, Alan de Veritch (Judge), Hannah Shaw (2nd place), Molly Gebrian (1st place), Deborah Price (Judge)



Division II, Leah Reiter (Credo Scholarship), Allison Elder (2nd place), Eliesha Nelson (Judge), Kristin Chai (1st place and Bach Prize)



Division I, Stephanie Price (1st place), Kirsten Doctor (Judge), Abigail Elder (2nd place)

the number and quality of applicants—8 contestants in each division, with one high school student from as far away as Cincinnati!

We were also honored to have Alan de Veritch of Indiana University join us to judge the college division along with Deborah Price from the Columbus area. Mr. de Veritch was part of a partnership with the Oberlin Conservatory, with the OVS and Oberlin making it possible for him to both judge in the afternoon and give a masterclass in the evening to Oberlin students and select winners of the competition.

The first prize winner of the college division and participant in the Masterclass was Molly Gebrian, a student of Peter Slowik at the Oberlin Conservatory. Second prize went to Hannah Shaw, a student of Roger Chase, also at the Oberlin Conservatory.

The Donald Crossley Memorial prize (first place for Division II) went to Kristin Chai, age 17 of Highland Heights. A student of Lembi Veskimets, Kristin also won the Bach Prize. Second prize went to Allison Elder, age 15, a student of Louise Zeitlin from Pepper Pike. Allison also stayed to play in the evening's Masterclass with Mr. de Veritch. This year, Peter Slowik and the CREDO Chamber Music program also donated a \$200 scholarship to their summer program, and the recipient of this prize went to Leah Reiter of Spencer, student of Louise Zeitlin.

The Larry F. Bradford Memorial prize (first prize for Division I) went to Stephanie Price, daughter and student of Deborah Price, from Westerville. Second prize went to Abby Elder, age 9, a student of Louise Zeitlin from Pepper Pike, and an Honorable Mention went to Emily DeCapite, age 13 of South Euclid, student of Laura Shuster.

Congratulations to all the winners!

— Laura Shuster, 2004 OVS Competition Chair

Oklahoma Viola Society Inaugural Event Oklahoma University, 1/17/04

2004 OKVS Viola Day Journal

The day began just before noon, Saturday, January 17th at Oklahoma University's Catlett Music Center. During our signup, we had the enviable 'problem' of running out of registration sheets! Violists Sara Carlson, Becky Ballard, Rachel White, and Mike Whitson were busy warming up for the opening event, the Master Class with guest Ralph Fielding.

Mr. Fielding gave an excellent class, one that was helpful and instructive for the observers and performers alike. His advice on posture, technique, and musicianship was valuable to all, and his approach put the players naturally at ease.

The next hour was spent with Martha McQuaid, french horn player and Yoga instructor, explor-

ing body movement. Through stretching and awareness of body alignment, many realized the physical stresses that go into playing the viola and how these can be minimized and counteracted. After watching Martha's demonstrations, it was clear that achieving a free and limber body would take more than the hour allotted!

After a short break, we came back to a viola ensemble reading, led by Donna Cain. Arrangements of the American and Canadian National Anthems were rich with so many people on each part! We also read a few other works, including the Wranitzky *Cassatio* in 5 parts. The final piece, an Ives-ian arrangement of four traditional American tunes played simultaneously by Sam Magrill, had to be tabled because the top part spent so much time above the harmonic A on the A string! It would have to be practiced...

Norman luthier Rocky Werning gave a presentation on instrument maintenance. This was very helpful; one of our members realized afterwards, as a result of his advice, that her soundpost needed to be replaced. Werning also answered questions about strings, comments that were instructive as well.

Before dinner, Matthew Dane gave a short talk on intermediate viola repertoire. He outlined various

resources to which one could turn in looking for new ideas, including some online. He also talked about a few of his favorite repertoire pieces from various historical periods.

The final concert was lively and engaging. It was great to hear people from around the state. The group was treated in particular to a beautiful performance of the Bach 3rd Suite by Ralph Fielding. After the concert, one member was heard to remark that he couldn't believe all of the other performers were from our state. Impressive indeed!

— Jeffery Cowen

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Donna Cain, Secretary-
dcain@okcu.edu

Phil Lowry, Treasurer-
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Oregon Viola Society's Viola Fest

What a grand day January 24th turned out to be! It was the day of the Oregon Viola Society's Hindemith Fest and we were in for a wonderful ride.

Violin makers Ken Altman (bow maker), David Rivinus, Jonathan Franke, Paul Schuback, Jeff Manthos, David Gusset, Ed Geesman and David Kerr gathered at the top of the day to distribute and display their various violas. Participants were able to



Ralph Fielding working with student Becky Ballard.

look at and play these instruments, as well as discuss with the makers the various discoveries that they had made while creating their violas.

Then the students gathered. There were five - all auditioning for two scholarships being offered. Through the generosity of the American Viola Society, the many violin makers and anonymous donors, the scholarships totaled \$250.00 each. There were two categories - one pre-college, won by Matthew Cohen, and the college category won by Rebekah Hanson.

The third hour was devoted to the viola makers and their violas. Our Secretary, Charles Noble, performed the first few measures of Schubert's *Arpeggione* sonata on each instrument. It was amazing how different they sounded and, when thinking back, sometimes the differences were too close to call. The audience then had a chance to hear the different timbre and look at the instruments up close, as well as to chat with the makers. It was a very enlightening experience.

The next hour included a special master class with Mara Lise Gearman and student Trevor New, who was studying a Hindemith classic. The class was very engaging and progress on the part of the student was markedly noticed.

After dinner, we, the audience were in, literally, for a gallop through the eight Hindemith

Sonatas, unaccompanied and accompanied. They were listed in order of Hindemith's composition.

- Sonata for Viola and Piano, Op. 11/4 (1919) – Joel Belgique
- Sonata for Viola Solo, Op. 11/5 (1919) – Charles Noble
- Sonata for Viola Solo, Op. 25/1 (1922) – Mara Lise Gearman
- Sonata for Viola and Piano, Op. 25/4 – Charles Noble
- Sonata for Viola Solo, Op. 31/4 (1924) – Joel Belgique
- Sonata for Viola Solo 1937 – Brian Quincey
- Meditation for Nobilissima
- Visione for Viola and Piano (1938) – Mara Lise Gearman
- Sonata for Viola and Piano (1939) – Brian Quincey

Cary Lewis, member of the Lanier Trio, was the pianist.

The entire evening was a beautiful tribute to Hindemith and an educational adventure for all of us.

I wish to take this opportunity to thank the American Viola Society for assisting us in providing for the scholarships.

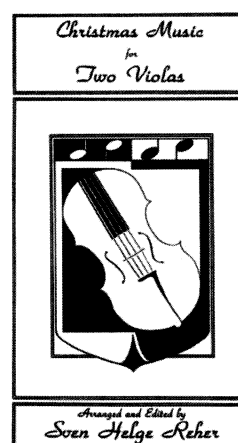
The Viola Fest was a worthy success with about 200 people in the audience, not to mention the participants and volunteers who helped keep it

alive. It was also a tribute to the 4 Violas who put in so much time and energy to make it go.

– Peggy Swafford B

CHRISTMAS MUSIC FOR TWO VIOLAS

By Sven Reher

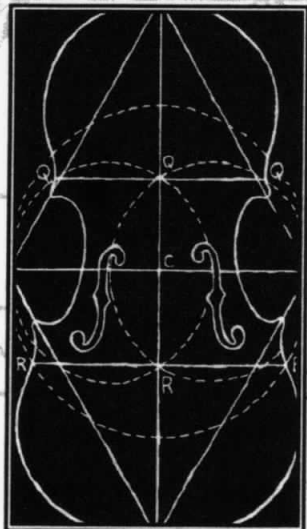


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MEET THE SECTION

NEW HAVEN SYMPHONY ORCHESTRA VIOLAS



Seated in Front Row: Renate Falkner, Marlene "Cookie" Segelstein (Assistant Principal), Marvin Warshaw (Principal), Barbara Wiggin. Top Row Standing: Carol Warshaw, Ellen Higham, Matthew Daline, Jill Pellett Levine, Boris Tonkov, (not pictured Emilie Morgenthaler).

The New Haven Symphony Orchestra, established in 1894, is the fourth oldest symphony orchestra in the United States. Currently under the direction of Music Director and Conductor Jung-Ho Pak, the Orchestra performs a broad classical and modern repertoire at their current home at Yale University's Woolsey Hall and at other venues around the state of Connecticut and beyond. Additionally, they perform their Pops series at the Shubert Theatre in New Haven. The orchestra, comprised of over 70 professionals, most of who live and work in the

greater New Haven area, also fosters outreach and educational programs in the community.

At a glance: (in order of photo appearance)

Renate Falkner, viola, has performed as soloist, chamber and orchestral musician in the U.S. and throughout Europe. She has distinguished herself both musically and academically, earning degrees at Oberlin College and Conservatory in viola performance, under the direction of Roland Vamos, and in Ancient

Greek. She holds a Master's Degree from the Yale School of Music, where she was a scholarship student of Jesse Levine. In the U.S., she has performed in such festivals as the Sunflower Music Festival in Kansas and the Bellingham Festival of Music in Washington. Renate has served as assistant principal viola of the Spoleto Festival Orchestra in Italy under the baton of Richard Hickox, and was an invited guest artist with the Orchestra of the Curtis Institute of Music and for two seasons at the Verbier Festival in Switzerland. Renate is currently

a member of the New Haven Symphony Orchestra, the Anthos Trio for flute, viola and harp, and is on the faculty of the Connecticut School of Music in Westport.

Cookie Segelstein, viola and violin, received her Masters degree in Viola from The Yale School of Music in 1984. She is principal violist of Orchestra New England, and assistant principal in The New Haven Symphony Orchestra. Cookie teaches klezmer fiddling at Living Traditions' KlezKamp, Albuquerque Academy, and has been on staff twice at Centrum's Festival of American Fiddle Tunes in Port Townsend, Washington. She performs with Veretski Pass, The Klezical Tradition, The Youngers of Zion with Henry Sapoznik, The Klezmatics, Klezmer Fats and Swing with Pete Sokolow and Howie Leess, Kapelye, Margot Leverett, and the Klezmer Conservatory Band. She has presented lecture demonstrations and workshops on klezmer fiddling all over the country, including at Yale University, University of Wisconsin in Madison, University of Oregon in Eugene, Pacific University, and SUNY-Cortland. She was featured on the ABC documentary, "A Sacred Noise", heard on HBO's "Sex and the City", and on several recordings including the Koch International label with Orchestra New England in The Music of Charles Ives, on the soon to be released Veretski Pass, on The Klezical Tradition's "Family Portrait", and on Adrienne

Greenbaum's "Fleytmusik". Cookie lives in Madison, Connecticut.

Marvin Warshaw has been a member of the New Haven Symphony Orchestra since 1977. He is a native of Spokane, Washington and first began studying the violin in the public schools. After moving to Seattle, he joined the Seattle Youth Symphony and later was chosen as Concertmaster of the American Youth Performs high school orchestra in Washington, D.C. Attending Brandeis University, he studied violin with Robert Koff, a founding member of the Juilliard String Quartet. He first started playing the viola in 1975 as an adjunct to his violin studies at Brandeis. The following year he took a leave-of-absence to pursue viola studies with Donald McInnes at the University of Washington. In the fall of 1977, Mr. Warshaw entered the Yale School of Music as a graduate viola student with Raphael Hillyer, also a founding member of the Juilliard Quartet. In addition, Mr. Warshaw joined the viola section of the New Haven Symphony as its last chair player and within two years he became principal violist. It was during his studies at Yale that he first worked as an orchestral librarian. After graduating from Yale in 1980, with both Master of Music and Master of Musical Arts degrees, Mr. Warshaw took on the job as orchestral librarian with the New Haven Symphony, and joining together with several other members of the symphony, founded

The Wall Street Chamber Players. In 1981 he added the job of Personnel Manager to his list of duties with the New Haven Symphony.

Many symphony subscribers still remember the concert in 1983, when scheduled soloist Pinchas Zuckerman did not arrive at Woolsey Hall in time for his performance of Berlioz's Harold in Italy. It was Mr. Warshaw who stepped in to keep the performance going until Mr. Zuckerman's arrival. Since then, Mr. Warshaw has appeared as soloist with the New Haven Symphony in Telemann's Concerto in G, Bach's Brandenburg Concerto No. 6, and with concertmaster Kyung Yu in Mozart's Sinfonie Concertante, and was featured in Strauss's Don Quixote with cellist Steven Thomas. He also appears as soloist and Principal Violist at the Summer Music Festival in Waterford, Connecticut.

Mr. Warshaw is currently on the faculty of Wesleyan University and also at the Neighborhood Music School in New Haven, where he teaches, viola, chamber music, and conducts the Concert Orchestra. He is the violist and manager for The Wall Street Chamber Players. For nineteen summers Mr. Warshaw attended the Aspen Music Festival, first as a student studying with Karen Tuttle and later as the Principal Violist and Personnel Manager for the Aspen Chamber Symphony. He also was the head librarian for the Aspen Music Festival. Mr. Warshaw lives in New Haven

with his wife Carol, also a New Haven Symphony Orchestra violist. His viola was made for him in 1977 by David Wiebe.

Barbara Wiggin is an active freelance violist and electric violinist in Connecticut and throughout New England. She received her Bachelor of Music from West Virginia University in 1990 and a Master in Viola Performance from the University of Connecticut in 1992. She is currently Principal Violist of the Eastern Connecticut Symphony Orchestra and a member of the New Haven Symphony Orchestra. She also appears frequently in chamber music and solo recitals throughout Connecticut and has participated with the Hop River Chamber Players for the past four years. When she is not performing orchestral and chamber music, Barbara can be heard with the NYC/Hartford-based rock group, the Erl Shibe 5. With her electric 5-string violin, she joins electric vibes, baritone sax and the traditional line-up of guitar, bass and drums to produce an original blend of pop, funk and rock music. In addition, she is also a founding member of the Beatles revival band Gringo Starr. Barbara strives to introduce electric chamber music performance through her arrangements of classic rock songs ranging from The Beatles to AC/DC.

Carol Warshaw began viola studies in the Philadelphia Public Schools. In high school she began private studies with Irwin Segal, a Philadelphia Orchestra member.

She then attended Temple University as a student of Leonard Mogill, also a Philadelphia Orchestra member. While at Temple University she began studies with Karen Tuttle and received her Bachelor of Music degree in 1978. Ms. Warshaw continued studies in New York City on a full tuition scholarship at the Mannes College of Music where she received her Master of Music degree in 1982. Summers were spent at The Quartet Program as a student of Heidi Castleman, and at Kneisel Hall and the Aspen Music Festival as a student of Karen Tuttle and John Graham. She has been a member of the NHSO since 1983 and lives in New Haven with her husband, violist Marvin Warshaw. Her viola is a Tertis model and was made in 1952 by Arthur Richardson.

Ellen Higham is a graduate of the Eastman School of Music and the St. Louis Conservatory of Music, and is currently a violist with the New Haven Symphony and Orchestra New England, as well as a substitute with the Hartford Symphony Orchestra. She teaches viola and violin at her home in Hamden, Connecticut, where she lives with her husband, Jack Hammer. She has played in the St. Louis Symphony Orchestra, touring and recording with that group from 1991-1996. While living in Missouri she taught viola and violin at the Clayton Academy of Music. Her instrument is a Robert Clemens viola made for her in 1992 in St. Charles, Missouri.

American Violist, **Matthew Daline** began his violin studies with Michele Auclair of the Paris Conservatory, and continued his studies on the viola with Marcus Thompson of the New England Conservatory. He received his Bachelor's degree from The Juilliard School where he was a Teaching Assistant for Karen Tuttle and his Masters Degree from Yale University.

At the age of fifteen Mr. Daline won the Northwest Young Artists Competition and performed the Bruch Violin Concerto with the Port Angeles Symphony Orchestra. As a violist he has performed nationally and internationally winning many top prizes in international competitions. Matthew Daline was the top prizewinner at The Artists International Competition 1999 in New York City. An avid chamber musician Mr. Daline has performed at numerous international festivals including The Banff Center for the Arts, Canada; The Spoleto Festival, Italy; The Verbier Academy, Switzerland; The Tanglewood Festival; The Music Academy of the West, The New York String Orchestra Seminar and The Sarasota Music Festival. He has performed for Nathan Milstein, Louis Krasner, Eugene Lehner, Samuel Rhodes and Felix Galimir in master- class and chamber music settings.

Mr. Daline has performed as a soloist, chamber musician, and principal violist in most of the major concert halls of North America including recent per-

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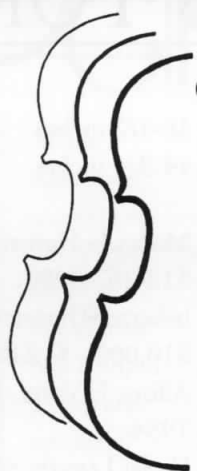
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Jill Pellett Levine received a BFA from the State University of New York/Purchase, where she studied with William Lincer. She then went on to study at Yale University School of Music where she was a student of Jesse Levine, and received a Master of Music and Artist Diploma. Currently Jill plays in the New Haven Symphony, Norwalk Symphony, Waterbury Symphony and Bridgeport Symphony. She also maintains a private teaching studio in Connecticut.

Boris Tonkov began his music studies at age 5 in his native town Sofia, Bulgaria. After attending the Louisiana State University for his undergraduate studies, he is currently enrolled in the graduate music program at Yale University as a student of Jesse Levine. Boris has performed in both North and South America, as well as in Europe as a soloist and chamber musician. He also holds prizes from prestigious solo and chamber music competitions in the U.S. Among his numerous activities as an orchestral musician, Mr. Tonkov has been a member of the Gustav Mahler Youth Orchestra, the Arkansas Symphony, principal violist of the Baton Rouge Symphony, and a member of the Sao Paulo State Symphony in Brazil. He is the newest member of New Haven Symphony's viola section, and also serves as principal violist of the Waterbury Symphony Orchestra.

Emilie Morgenthaler has been a member of the New Haven Symphony since 1997. She earned her Master's degree from the University of Illinois, where she studied viola and chamber music with Guillermo Perich. She has participated in music festivals in Austria, the Czech Republic and Poland. She currently teaches violin and viola in Southington, Connecticut. g



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Maker: James R. Coggin, New York City
Date made: 1970 (No. 13)
Back Length: 16-3/4 inches
String Length: 14-1/2 inches

Seller: Chris Wienandt
Phone: 817-946-8777 (cell)
Email: cwienandt@dallasnews.com
Asking price: \$15,000 negotiable
Maker: Otto Erdesz
Date made: unknown

Back length: 16-1/2 inches
String length: 14-3/4 inches

Seller: Michaela Herrmann/Burl J. Shetzer
Phone: 512-267-3989
Email: bshetzer@hotmail.com
Asking price: \$10,000 - \$12,000
Maker: Alfons F. Vavra, Prague, Tertis type
Date made: 1954
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 length, Date made, Description*

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American Viola Society

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- ☐ My address/telephone number/email have not changed since last year.
- Do you wish to be included in the online and print teacher directories? ☐ Yes ☐ No
- Do you offer AVS members a one-time discount (suggested 50% off) on your private lesson fee? ☐ Yes ☐ No

First Name _____ Last Name _____

Address _____

City/State/Zip or Postal Code _____

Country _____ Home Phone _____

Work Phone _____ Fax _____

Email _____ Website _____

Affiliations (check all that apply)

- | | |
|---|--|
| <input type="checkbox"/> University Professor | <input type="checkbox"/> Studio Teacher |
| <input type="checkbox"/> Professional Orchestra | <input type="checkbox"/> Student |
| <input type="checkbox"/> Professional Chamber | <input type="checkbox"/> Library/Institution |
| <input type="checkbox"/> Freelance/Independent | <input type="checkbox"/> Amateur/Hobbyist |
| <input type="checkbox"/> School Teacher | <input type="checkbox"/> Retired |
| <input type="checkbox"/> Music Business | <input type="checkbox"/> Other (specify) _____ |
- ☐ From time to time, the AVS makes its mailing list available for other viola/music-related mailings. If you do not wish to receive these mailings, check this box.

National Teacher Directory Information (teachers, please complete the following)

The AVS National Teacher Directory is published each year in both print and online formats as a resource for parents and students. The online version includes only the teacher's name, telephone number, and email address, as well as teaching and affiliation information.

Levels of instruction (check all that apply):

- | | | |
|---------------------------------------|---|---------------------------------------|
| <input type="checkbox"/> Beginner | <input type="checkbox"/> Advanced | <input type="checkbox"/> Professional |
| <input type="checkbox"/> Intermediate | <input type="checkbox"/> College/University | |

Specialization(s) (check all that apply):

- | | |
|--|--|
| <input type="checkbox"/> Suzuki Instruction | <input type="checkbox"/> Orchestral Audition Preparation |
| <input type="checkbox"/> Professional Tune-Ups | <input type="checkbox"/> Popular/Jazz/Folk Styles |
| <input type="checkbox"/> Chamber Music | <input type="checkbox"/> Other (please specify) _____ |

Affiliation(s) (check all that apply):

- | | |
|--|---|
| <input type="checkbox"/> Private Studio | <input type="checkbox"/> Community Music School _____ |
| <input type="checkbox"/> Public School Teacher | <input type="checkbox"/> College or University _____ |
| | <input type="checkbox"/> School Website _____ |

Membership Dues

☐ Referred by _____ (print name of AVS member.)

☐ \$42 Regular Membership

☐ \$47 International Membership
(Residing outside the U.S.)

☐ \$21 Student Membership

☐ \$30 International Student Membership
(Residing outside the U.S.)

☐ \$52 Joint AVS/Canadian Membership
(includes both JAVS and CVS newsletter)

☐ \$42 Institutional Membership

☐ \$21 Emeritus Membership*

* (those age 65-plus who have been a regular member for a minimum of 8 years)

☐ Group Membership Rates (five or more applications submitted together, no online registration)

_____ \$36 Regular Membership _____ \$18 Student Membership

☐ Additional Gift Membership: Half price regular membership (\$21), must be accompanied by your regular membership renewal. We will acknowledge your gift to the person you list below:

First Name _____ Last Name _____

Company _____

Address _____

City/State/Zip or Postal Code _____

Country _____ Home Phone _____

Work Phone _____ Fax _____

Email _____ Website _____

AVS Local Chapter Dues:

*Membership in AVS local chapters is optional and **must be accompanied by membership in the AVS National organization.** Please check all that apply. All dues sent with this application payable to the AVS.*

Arizona Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Idaho Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Iowa Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Minnesota Viola Society

☐ \$ 8 Regular

☐ \$ 4 Student

NC Viola Society

☐ \$20 Regular

☐ \$10 Student

Northern CA Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Ohio Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Oklahoma Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Oregon Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Palmetto Viola Society (GA/NC/SC)

☐ \$10 Regular

☐ \$ 5 Student

Rocky Mt. Viola Society

☐ \$10 Regular

☐ \$ 5 Student

Utah Viola Society

☐ \$10 Regular

☐ \$ 7 Senior

☐ \$ 5 Student

Viola Club of DC/MD & VA

☐ \$10 Regular

☐ \$ 5 Student

Seattle Viola Society

☐ \$15 Regular

☐ \$ 5 Student

Payment Enclosed

\$ _____ AVS National Dues

\$ _____ Chapter Dues

\$ _____ I wish to make a donation to the Primrose Memorial Scholarship Fund*

\$ _____ I wish to make a donation to the AVS Endowment Fund*

\$ _____ **TOTAL** (*Donations to the AVS are tax-deductible as allowed by law.)

☐ Check or money order in U.S. funds payable to the American Viola Society enclosed

☐ MasterCard ☐ Visa ☐ American Express:

Credit Card # _____ Expires _____

Name on Card _____

Send application and payment to:

American Viola Society

13140 Coit Rd, Suite 320 LB 120

Dallas, Texas 75240-5737 USA

(972)233-9107 ext. 204 Fax (972)490-4219

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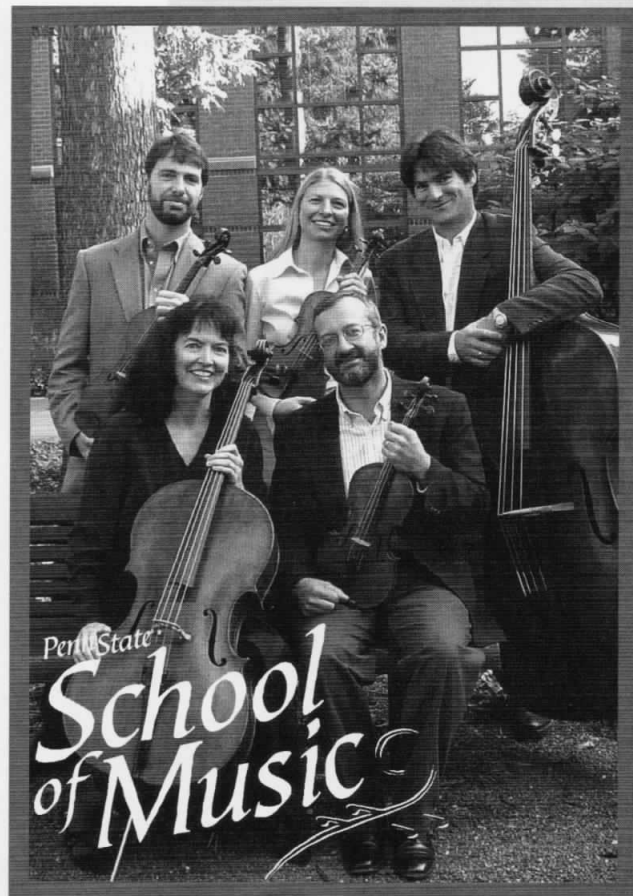
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APPLICATION INFORMATION:

233 Music Building I
University Park, PA 16802
814-865-0431

www.music.psu.edu

Undergraduate information, contact: Irene Kohute (814) 863-0418
Graduate information, contact: Lisa Stamm (814) 865-1052



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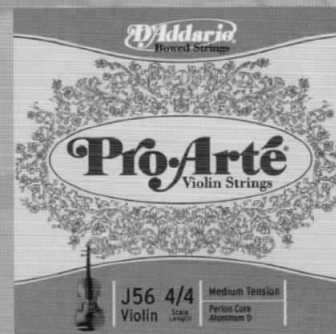


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