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AMERICAN VIOLA SOCIETY

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Association for the Promotion of Viola Performance and Research

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FEATURES

- 15 Rochberg's Sonata for Viola and Piano
*Interview of Joseph de Pasquale and
discussion of Sonata*
By LeeAnn Morgan
- 31 William Primrose: A Life Recorded
By Tully Potter
- 39 New PIVA and Primrose Rooms at BYU
- 49 Music Insert: *Six Bagatelles for
Solo Viola*
By Henry Lazarof

American Viola Society

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TABLE OF CONTENTS

Winter 1998, Volume 14 Number 3

From the President	5
Announcements	7
Rochberg's Sonata for Viola and Piano	15
<i>LeeAnn Morgan, freelance violist and teacher, interviews Joseph de Pasquale, discusses Rochberg's aesthetics, and analyzes the sonata.</i>	
William Primrose: A Life Recorded	31
<i>Author and music critic, Tully Potter highlights William Primrose's recordings at the XXVI International Viola Congress at Glasgow.</i>	
New PIVA and Primrose Rooms at BYU	39
<i>Preview of the Primrose International Viola Archives</i>	
Music Insert: Henry Lazarof, <i>Six Bagatelles for Solo Viola</i>	49
Of Interest	57
About Violists	59
AVS Chapters	67
New Works	69
Viola Connotations	70
Recordings	71
Competitions	75
American Viola Society Directory	81

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FROM THE PRESIDENT

In the next year members of AVS will have two significant opportunities to build a legacy to aid future generations of violists: the campaign to reach an AVS membership of 2000 by the year 2000, and a fundraising campaign to support construction of rooms at the Primrose International Viola Archive in Provo. I'd like to discuss the importance of these two worthwhile efforts and urge each of us to participate.

It may seem like a stretch to assert that the "2000 for 2000" campaign will have historical significance. Consider, however, that AVS has maintained its excellent publications, congresses, and scholarship competition with a membership that in recent years has hovered near 1000. A significant increase in membership would free discretionary funds in the AVS budget. These funds could be used for a variety of useful projects: commissioning new works for the viola, publication of "lost gems" from the repertoire, additional support of scholarship competitions, to name a few. To me, these activities should be part of the essential mission of AVS—to help support and shape the future of the instrument in addition to serving the needs of today's players and teachers.

The AVS Board is counting on each of you to help the "2000 for 2000" effort in two ways:

- 1) Bring a new member to AVS in the coming year—a friend, standpartner, or student. If we each bring a new member to AVS we will easily reach our goal.
- 2) Assist Bill Preucil and his committee on AVS chapters as they work to achieve their goal of providing each AVS member with an accessible local chapter. At the end of their first six months, two of the newest AVS local chapters (Chicago and Los Angeles) were comprised of 80% new AVS members. Active local chapters will help retain these members as a new base for AVS growth. If you live in an area not served by a local AVS chapter (New England, Florida, Minnesota, Texas, for instance) consider contacting Bill Preucil to receive AVS financial and logistical assistance in planning a chapter-forming meeting. Starting a chapter needn't carry a long-term commitment for any one individual, as officers are elected from violists that attend the first chapter event.

If your area is already served by an active local chapter, think of energetic, well-connected viola friends in different parts of the country who could develop local chapters. Contact them yourself and encourage them to start a chapter, refer their name to Bill Preucil, or better yet, do both!

A more tangible way we can build a legacy for violists of the next millennium is to support a construction project about to take place at the Primrose International Viola Archive. In this and future issues of the Journal you will read of this visionary project to bring together the resources of PIVA in easily accessible library stacks and an inspiring and technologically up-to-date reading room. Last summer's AVS board meetings in Provo gave me my first opportunity to look through the PIVA collection. I wish I had had a month to browse and study, instead of just an afternoon! The construction project will bring all of the archive's collection together and allow for easier access to recorded performances. Please consider supporting this worthwhile project with a contribution.

Thanks for doing your part for the future, and for all of the beautiful music you are creating in alto-clef land in the present! May the new year be one of growth for you as well as for our organization!



Peter Slowik

Peter Slowik

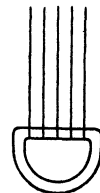


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(three-year term until 2001)

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The long labor in behalf of the IVS on the part of Pres. Günter Ojsteršek and other members of the IVS presidency, Wolfgang Sawodny, Heinz Berck, and Emile Cantor-Samama, is recognized and appreciated. Congratulations and well wishes are offered the new IVS presidency. Appreciation is also expressed to AVS past-president Thomas Tatton, and others, who worked toward an increased international representation in the IVS presidency.

JAVS Editor Resigns

David Dalton, longtime editor of the *Journal of the American Viola Society*, announced his resignation no later than *JAVS* Vol. 15 No. 1, 1999, at the AVS Board Meeting in July. A search is now underway for his replacement.

JAVS editor is a paid position.

JAVS is published three times yearly.

Editorial subcommittees to assist the *JAVS* editor.

Candidates must submit applications before 15 March 1999.

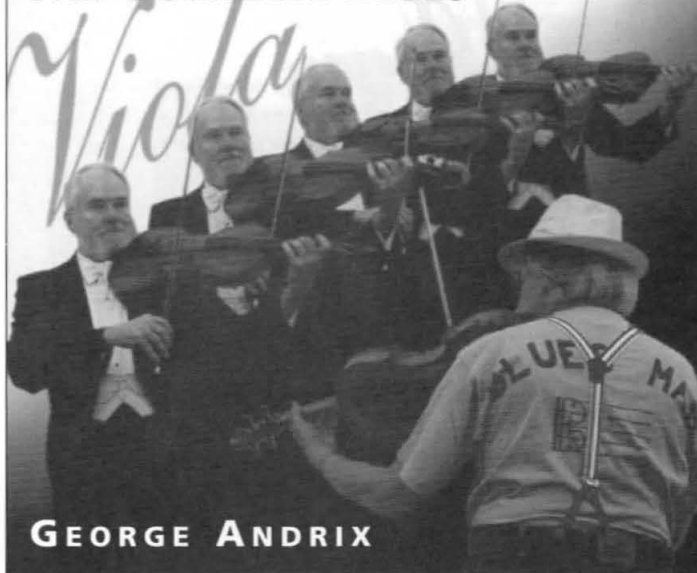
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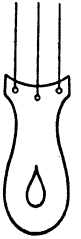
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Li-Kuo Chang, appointed assistant principal viola of the Chicago Symphony Orchestra by Sir Georg Solti in 1988, held similar positions in China, Europe, and the United States, including assistant principal viola of the Denver Symphony Orchestra. A graduate of the Shanghai Conservatory, he was the first violist to win the Young Artist Competition in Shanghai. In the United States he studied with Francis Tursi at the Eastman School of Music, and with Milton Thomas, Donald McInnes, Paul Doktor and William Magers.

Li-Kuo Chang has appeared as soloist with the Chicago Symphony Orchestra, Phoenix Symphony, and the Shanghai Symphony Orchestra; in chamber music performances at the Los Angeles Music Center, at Le Gesse Festival in France and the Taipei Music festival in Taiwan, to just name a few. He has taught and performed at the Affinis Music Festival in Japan since 1992.

Richard Ferrin, violist with the Chicago Symphony Orchestra since 1967, has enjoyed a distinguished career as soloist, chamber musician, symphony member and teacher. Concertmaster of the Interlochen World Youth Symphony as a teen, he studied viola and violin at Eastman and the University of Southern California, at the Sibelius Academy in Helsinki, and visited the Soviet Union in 1962 to study pedagogy in Leningrad, Moscow, Kiev and Odessa.

Richard Ferrin has been soloist with the Chicago Symphony Orchestra, Eastman-Rochester Symphony Orchestra, the Finnish Radio Orchestra, and the Houston Symphony, and in 1986 gave the first performances of the Bartok *Viola Concerto* with the Shanghai Symphony Orchestra and the Central Philharmonic Orchestra in Beijing. As a violist of Chicago Pro Musica, he has performed at international festivals in Japan, Australia, Spain, Germany, and the former Soviet Union.

Mr. Ferrin and Mr. Chang's string faculty colleagues at Chicago Musical College include violinists Cyrus Forough, Joseph Golan, Yuko Mori (in 1999), and Albert Wang, cellist Natalia Khoma and John Sharp, and bassist Stephen Lester.

To find out more about the Orchestral Studies Program, write or call Mr. Bryan Shilander, Assistant Dean, College of the Performing Arts, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605; 312-341-3789.

*Scholarship Auditions; February 5, 6, 7 and 19, 20, 21 and March 5, 6, 7.
Additional dates by appointment or by audition tape.*



Li-Kuo Chang



Richard Ferrin

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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 interlibrary loan. The process of interlibrary loan is simple—inquire at your local public or academic library; ask them to send your request to the following address:

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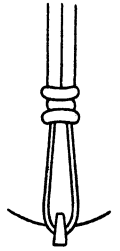
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At present, other materials collected by PIVA, such as sound recordings and archival documents, cannot be loaned. If you have research needs or other inquiries related to these materials, please contact David Day at the following address:

David A. Day
Curator
The Primrose International Viola Archive
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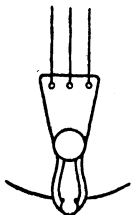
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An Estimate of Yearly Financial Support from the Harold B. Lee Library at BYU for PIVA

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Reference and selection of materials	10,000
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<hr/>	
Subtotal	\$50,000
Student assistant (beginning 1999)	2,500
10-year life cycle of computer, audio, and video equipment	7,500
<hr/>	
Subtotal	\$10,000
Grand Total	\$60,000



XXVII International Viola Congress (1999)

The International Viola Congress XXVII will be held June 9–12 in Guelph, Ontario, Canada. Guelph is a university community about 40 minutes by car from Toronto's Pearson International Airport.

The final rounds of the Primrose Memorial Scholarship Competition will also be held in Guelph on Tuesday, June 8. For more information about the competition, contact Lisa Hirschmugl at 1 S. 229 Pine Lane, Lombard, IL 60148, or check the web site of the Competition—<http://www.viola.com/congress99/prim99.html>.

The Congress registration will begin on Tuesday evening, June 8, and opening ceremonies will begin at 10:00 a.m., June 9. The Congress will feature full-length recitals by Rivka Golani and by the Belgium-based Russian violist Michael Kugel, whose performance at the recent Congress in Glasgow was enthusiastically received. There will be the usual luthiers' exhibits, and Steve Larson, second-place winner of the 1997 Tertis Competition, will play the instruments in the luthiers' demonstration.

Mixed recitals will feature young talent, the viola in chamber music, and the viola and electronics. Michael Kugel and Ralph Fielding will hold master classes. Lectures will vary from "Tertis and the English School of Viola Playing" to "Making, Repair, and Adjustment of the Viola Bow." Barbara Paulls will present a lecture demonstration on "Human Physiology and String Playing" and will follow up with two working sessions for all those interested. Teachers Jutta Puchhammer-Sedillot and Thomas Tatton will work with young violists to prepare multiple viola pieces for a recital program. A competition to select these young violists will be held early in 1999. There will be opportunities to play in viola jam sessions and there will be forays into the realm of the viola in Blues and Klezmer music.

One afternoon will be devoted to exploring Niagara Falls, Toronto, or the well-known Guelph micro-breweries. That afternoon will be followed by the gala banquet and awards dinner.

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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE—page 94)

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The Congress will use the facilities of the River Run Centre in Guelph. Housing will be available at a reasonable price in university dormitories or in local hotels. "Members" are those who belong to any section of the International Viola Gesellschaft such as the AVS, CVS, or other. The Congress rates are as follows:

Full Congress fees in CANADIAN dollars

	Regular	Student	Spouse
Members	\$250	150	150
Non-members	\$300	180	n/a

All registrations postmarked after April 1 are subject to a \$25 late handling charge. (Dormitory rooms MAY NOT be available with late registrations.)

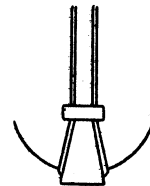
Daily Registration fees in CANADIAN dollars

	Regular	Student	Spouse
Members	\$ 80	50	50
Non-members	\$100	60	n/a

*The Canadian dollar is presently valued at about 65 cents U.S.

Brochures about the Congress will be available early in 1999 and entry forms will be available on the Congress website at - <http://www.viola.com/congress99/>.

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ROCHBERG'S SONATA FOR VIOLA AND PIANO

An Interview and Analysis
by LeeAnn J. Morgan

INTRODUCTION & INTERVIEW

George Rochberg's Sonata for Viola and Piano is a beautiful neo-Romantic work which contrasts long flowing lines with sections of sharp articulation. There are elements of surprise, as in the second movement with the use of jazz harmonies. The Sonata presents many technical demands on the violist and it takes an experienced performer to execute it well. It is a wonderful contribution to the viola repertoire and well worth taking the time to explore.

The Sonata was commissioned to commemorate the 75th birthday of violist William Primrose.¹ In 1979 Joseph de Pasquale and Vladimir Sokoloff premiered the work at the VII International Viola Congress held at Brigham Young University.² This article will focus on three major sections: an interview with de Pasquale, Rochberg's aesthetics and an analysis of the Sonata.

At the XXV International Viola Congress, held in Austin, I was privileged to meet Joseph de Pasquale, who graciously consented to an interview about his premiere of the Sonata.

Morgan: What were the circumstances surrounding your giving the premiere?

de Pasquale: Primrose called me on the phone and said, "Joe, I want you to play the first performance of the Rochberg." I was busy with the Philadelphia Orchestra and did not know how I could do it. Rochberg writes difficult music, and I was concerned about whether I had the time to work on it and to perform it at the congress, which commemorated Primrose's 75th birthday. So I said, "I would rather you get someone else because I just don't have the time to work on it." Primrose said, "I want you to play it!" He was pretty insistent. Finally, I said, "Ok. Fine." It is a difficult piece, but it is also a beautiful piece.

Morgan: After the Sonata was complete, did you do the editing?

de Pasquale: Yes, and I worked closely with Vladimir Sokoloff, the pianist who premiered the Sonata. We also played it for Rochberg for any suggestions he had.

Some people asked why I indicated slides between the notes. That is the way I felt it when I learned it. It is my interpretation of this basically Romantic piece.

Morgan: Having heard a tape recording of the premiere, I appreciated your interpretation of this neo-Romantic work. What approach did you use to create this interpretation?

de Pasquale: After working on it, you hear the harmonies and you decide the musical content of it through those harmonies and your part. That is how I went about interpreting it.

Morgan: How do you prepare a work for a world premiere, compared to performing a well-known piece? Are there differences and what are they?

de Pasquale: One difference between a premiere and a well-known piece is that with a new piece I have to put in the fingerings. Also, I may disagree with some of the legato or slurred markings of the composer. I ironed these concerns out with Rochberg saying, "I would like to do this and I would like to do that." For example, in measures 74 and 75 I think those notes should be separated. I told him I am going to do it this way and he said, "Why not? As long as it sounds legato. You don't want to make it sound too detached." As long as it sounds legato, it gives you more breadth in phrasing when you change your bow from slur to separate.

Morgan: That's such a dramatic part there, too, the *molto espressivo*.

de Pasquale: That's right. And after the third bar when you go from the F to the E, you need to take another bow. Rochberg was very receptive, and we did play the Sonata for him many times. I naturally had to dissect and figure out the notes. If it is something I know, I don't have to do that. But this really had to be dissected. At the first hearing there are strange notes. That is another problem with a new work, seeing that you play the right notes. You do not want to learn





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the wrong ones. You have to follow the dynamics very closely and the phrasings, and you need to invent fingerings that suit the passage.

There are all sorts of differences compared to playing a well-known piece. I still make changes in the well-known pieces—I change my fingerings in the Walton Concerto, the Hindemith Concerto, the Bartók Concerto. I am still experimenting—which is good. I see students who do things they shouldn't, but then I like some of the things that they do. I say, "That's a very good fingering, very good. I don't use it, but it sounds good, so use it."

Morgan: I have known of accomplished musicians who have avoided performing the Rochberg Sonata because of its difficulty. What did you find challenging about this piece?

de Pasquale: Well, if you play Rochberg's tempo marks, it is not easy. Some people slow down if it is too difficult. You have to have technique, naturally, to perform it. If you don't, I don't think you should perform it. One should not play it slower than it should be, because if it is played slower, it lacks brilliance. You cannot play it on the slow side.

Both the technique and the musicality are challenging. It has to be played very musically, very expressively. There are strange and large intervals that require wide leaps, plus a brilliant technique. But it was wonderful going through this piece, bowing and fingering it. I found the thought of it very challenging because I imagined Rochberg was going to write music of the Rochberg years ago. But this music was much different than that earlier period.

Morgan: Yes. I actually discovered that in doing my research. He went through three phases. In this last phase he is calling for a rebirth of tonal harmonies.

de Pasquale: That's right. This work is very tonal. There are some striking harmonies, but, on the whole, it is very melodic and beautiful. I still play it and use it often as it is a wonderful contribution to the viola repertoire.

It was a wonderful day, that day I premiered it. Primrose was in the audience and it was overwhelming. A new piece and Primrose on the front row. He wrote me a beautiful note on the music . . . "To my very dear Joe. Many thanks for a moving and great performance. William Primrose."

Morgan: That is a treasure.

de Pasquale: Yes it is. You won't get that signature any more. And there is a very nice inscription by David Dalton, who had a lot to do with having the work commissioned . . . "I was deeply touched by this performance." That is very complimentary from another viola player.

ROCHBERG'S AESTHETICS

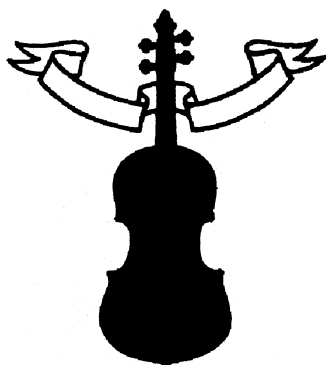
George Rochberg's writings are prolific, with some of the main aesthetic points summarized here. In the 1970s George Rochberg emerged as an influential figure in American music, both as a journalist and as a composer. His essays explore aesthetic problems and his musical works reflect engagements with major aesthetic issues.

Rochberg's music in the late 1940s resembled Stravinsky's, Hindemith's and Bartók's (especially in the *Capriccio* and the *First String Quartet*). In the 1950s he adopted twelve-tone serialism and felt his imagination liberated. At this time Rochberg perceived serialism to be the culmination of historical developments and felt that its strict parameters gave him freedom. Works stemming from this time include the *Twelve Bagatelles* for piano, the *Chamber Symphony* and the *Symphony No. 2*.³

Growing dissatisfied with atonal serialism, Rochberg took a decidedly different direction in the early 1960s:

The freedom I had felt in 1952 turned into a trap by 1963. I saw serialism as a means of projecting only the strange peripheral areas of human feeling while the old music now seemed to cover the central core of it.⁴





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After this time, he expanded his compositional range to include tonal idioms and worked to assimilate traditional elements. Rochberg also included quotation of tonal repertory (from composers such as Beethoven and Mahler) to affirm his integration of traditional with contemporary elements. An example of this type of work is his String Quartet No. 3 (which will be discussed later).⁵

What is the aim of Rochberg's reactionary music? His writings give us the answer. They focus on two subjects regularly: serialism and modernism. While Rochberg finds no fault with Schoenberg he rejects the perversions spawned by serialism. Of serialism and the twelve-tone method, Rochberg writes:

It is the method itself which is the point of real break. It helped spawn all the aberrations, perversions, and distortions which go by the name of contemporary music: aleatory music, pointillism, total serialism . . . a whole Pandora's box.⁶

Rochberg views modernism as a reactionary movement in the European culture; a way of expressing freedom from regimented political systems, social classes, and human injustices. He believes modernism compelled composers to reject the past and neglect their musical heritage.

Viewing the effects of serialism and modernism Rochberg made two conclusions: music should encompass the past and the present, and music must have an era of renewal. (Since Rochberg's writings in these two areas are prolific, the following material represents only a sample of his thought.)

Rochberg argues against discarding the past in order to create something "new," asserting that ancestral ties can rejuvenate music:

All acts of renewal through uses of the past renew both that past drawn upon and that present in which the act occurs. Far from being acts of weakness or signs of the depletion of creative energy, they reveal a profound wisdom about paradox of time, which does not consume itself and its products as if it were fire, but gathers up into itself everything which has occurred in it, preserving everything as the individual mind preserves its individual memories.⁷

One of Rochberg's most assertive works is the Third String Quartet. In this work Rochberg makes a strong statement that the old and the new can coexist. Rochberg views the Third Quartet as "a multi-gestural work . . . which denies neither the past nor the present."⁸

The Quartet's fascinating idea is the confrontation of styles, the (not always peaceful) co-existence of tonality and atonality, the mixture of gestures toward different pasts. The confrontation of recognizable new and old idioms is what makes this music modernist. It does not have a modern sound, which would be superficial, but its conception is thoroughly modernist—for the first time in Rochberg's career.⁹

Along with evoking the past, Rochberg's writings contain these additional proposals:

First, music should not be created and analyzed solely for cerebral purposes. Rochberg asserts that those dissecting works solely for cerebral purposes often overlook the real meaning of music:

It is curious that *Le Sacre* is the subject of rhythmic analysis, *Wozzeck* of structural analysis, and more recently *Lulu* of harmonic and intervallic analysis, not to speak of rhythmic and metric analysis. They are treated as though the balletic and theatrical impulses which brought them to life are as nothing compared with the formal designs and patterns which articulate their audible surfaces. The passions of man, which are the very heart of theater and theater music, seem to escape or to embarrass those who write about music today. They [composer-theorists] . . . are lost in the labyrinth of academic abstractions.¹⁰

Second, music should be affirmative. As Rochberg draws from the past, he experiences a resurgence of affirmative energy:



I used to feel hemmed in, now, I feel free. I used to feel uncertain and dissatisfied; today I have incredible energy. For the first time in my life I'm saying what I feel.¹¹

Rochberg believes that in order to survive, music must experience a rebirth, an era of renewal:

We must stop torturing sound in the name of music and begin to sing again, to dance again, to let music be again what it once was and can be once more—a source of joy, a vehicle of human passions, a channel through which we vivify our existence.¹²

The Sonata for Viola and Piano exemplifies an era of renewal that champions passionate music which draws from traditional tonality:

The task for me and I believe for other composers as well is very clear but also extremely difficult: to reexamine the present in the light of the past and the past in the light of the present; to rejoin tradition and extend it in the light of the experience of the 20th century. Among other things, this means relearning the language of tonality and its forms, as well as subjecting 20th-century aesthetics to a searching critical examination of what is worth continuing.¹³

ANALYSIS

The Sonata is a neo-Romantic work. Generally the harmony functions around specific notes rather than around specific keys. The work is different from Rochberg's "multi-gestural" works in that it is more consistent in its musical language. While both the Viola Sonata and the Third String Quartet incorporate more than one style, they do it in different ways. The Quartet uses abrupt style juxtaposition; the Sonata uses a more subtle style combination, blending traditional formal structures with untraditional harmonic devices.

First Movement

Exposition. The first movement is cast in a traditional sonata-allegro form. The exposition presents three themes, the development reworks the themes and the recapitulation restates the materials from the exposition, thus following a traditional formal structure. The viola introduces the Romantic melodic line of the first theme (mm. 1–26) (Example 1). Long flowing phrases and smooth articulation define the theme's personality. The two-measure rhythmic motive serves as the foundation of the melody (mm. 1–2, 3–4, 5–6, 18–19, 20–21) (Example 2).

Example 1. Main theme, measures 1–11.

Allegro moderato (♩ = ca. 112)

The musical score shows the first eleven measures of the main theme. The Viola part (top staff) features a long, flowing melodic line with a dynamic marking of *f espr.* The Piano part (bottom staff) provides a harmonic accompaniment with a two-measure rhythmic motive. The score includes dynamic markings, articulation marks, and a key signature of one sharp (F#).

⑤
cresc.
cresc.

più f *dim.* *poco rit.* ⑩ *a tempo* *p*
più f *dim.* *p dolce*

Example 2. Main theme rhythmic motive, measures 1, 2, 18, 19, 20, 21, viola.

f espr.
p dolciss.
 ②

The first theme ends quietly and the second theme, fugal in character, enters with sharp, staccato articulation (Example 3).



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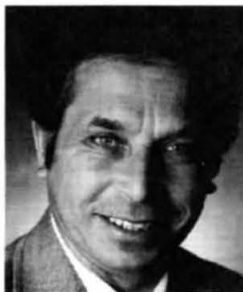


Don Ehrlich, Assistant Principal Viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and Stanford String Quartet, and on such series as Chamber Music West, Chamber Music Sundaes, and the Mendocino Music Festival. He received his B.M. from the Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A from the University of Michigan.

A native of Russia, **Leonid Gesin** studied with A.G. Sosin at the Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and of the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.



Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He is former faculty member of the Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple University, Oregon State University, University of Western Washington, Berkshire Music Festival, Aspen Music Festival, and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.



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Example 3. Theme II, measures 26–32.

The third theme also employs sharp, short articulation but uses different rhythmic material (Example 4). The ostinato in the piano provides the foundation for an active melody.

Example 4. Theme III, measures 52–55.

Although the exposition material is diverse rhythmically, texturally, harmonically, and dynamically, there are relationships (compare underlying intervallic content, articulation, and similar basic rhythmic units).

Development. There is a clear-cut section of development in which Rochberg employs recombinations of the main themes to give continuous growth, change and synthesis to those materials (mm. 68–154) (Example 5). This section is mostly free and cadenza-like.

Example 5. Development – Themes I, II and III.

Musical score for Example 5, Development – Themes I, II and III. The score is in 3/4 time and consists of three systems. The first system starts at measure 70. The top staff is for the violin, the middle for the piano, and the bottom for the bass. The violin part features a melodic line with dynamics like *più sf*, *arco*, *pizz.*, and *più mollo espr.*. The piano part has a rhythmic accompaniment with dynamics like *più sf* and *ben marcato*.

Recapitulation. In the recapitulation, themes I, II and III come back with more melodic elaboration and more textural depth (Example 6). This is not an uncommon traditional practice.

Example 6. Theme I in Recapitulation, measures 155–158.

Musical score for Example 6, Theme I in Recapitulation, measures 155–158. The score is in 3/4 time and consists of three systems. The top staff is for the violin, the middle for the piano, and the bottom for the bass. The violin part starts with *Tempo I* and features a melodic line with dynamics like *f*, *cresc.*, and *f espr.*. The piano part has a rhythmic accompaniment with dynamics like *mf*, *poco espr.*, and *f espr.*.

Unlike the solo entrance of the second theme in the exposition, a viola figure accompanies the second theme's return in the recapitulation (Example 7).

Example 7. Theme II in Recapitulation, measures 188–191.

a tempo, energico e risoluto
sempre brusco

sempre brusco! molto secco

Coda. The coda begins with the viola playing the first theme (m. 231). As the notes relax towards a peaceful ending, an unobtrusive memory of the second theme brings the movement to a close.

Untraditional Harmonic Devices. There is nothing shockingly new or unexpected in the form of the Viola Sonata. However, the harmonic materials are non-traditional. If Rochberg is not using traditional harmonies, how is he able to create a functional sonata-allegro form? One answer is the use of dissonance to create tension and release (a technique used by Hindemith). The climactic point of the development (mm. 171–178) uses extremely dissonant chords to intensify the formal apex (Example 8). Another answer is Rochberg's use of a sonata form based on specific pitches rather than on definite keys.

Example 8. Developmental climax, measures 173–175.

f *ff* *più ff*

(8va)

f

Quartal harmony is structurally significant in the Viola Sonata, in which the perfect fourth is the foundation of both the primary harmonic and the melodic materials. Quartal material appears in the opening notes of the viola and gives cohesion to the main theme. The transitional passage from theme I to theme II (mm. 18–25) is a succession of fourths. Also, the fourth provides the harmonic base in the fugue as the piano plays inverted quartal chords (Example 4). In addition, the overall form of the movement points to the importance of the fourth, as the second theme in the recapitulation returns in B-flat (a perfect fourth above the tonic F) instead of the traditional return in the tonic.

Rochberg also employs tertial chords, but they are used in a nontraditional way. Tertially based chords alternating with dissonant harmonies arpeggiate above the chromatic bass pedal in the opening measures creating a sense of tonal instability (Example 1). Dynamic contrast occurs frequently (sometimes up to five dynamic markings within one measure) with alternating subito piano and forté (Example 9).

Example 9. Theme II fugue entrance, measures 32–34.

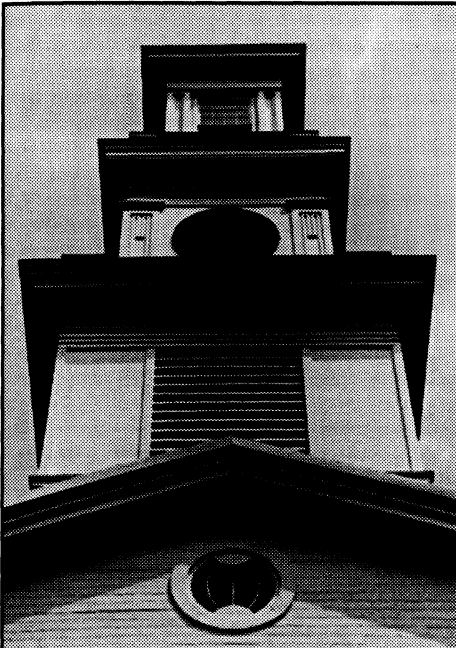
Second Movement

The form of the second movement is a traditional A B A B A with free and varied statements of each theme as it returns (examples 10 and 11). The B theme comes directly from the second theme of the first movement (compare examples 3 and 11).

Example 10. The A theme, movement two, measures 1–6, viola.

Example 11. The B theme, movement two, measures 28–30, piano.

The opening measures have a hint of jazz blues harmonies (Example 12). There is a brief viola *cadenza* interpolated within the middle A theme. Rochberg creates color changes within the movement by using contrasting dynamics, pizzicato and flautando.



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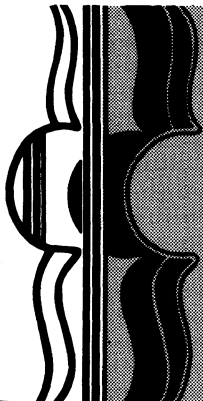
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Example 12. Jazz blues influence, measures 1–5, piano.

Adagio lamentoso (♩ = ca. 63)

Viola *arco* *sempre cantando* *mp* ⑤

Piano *mp* *mp* *p* *sim.* *sim.* *sim.*

Third Movement

The third movement is an epilogue in fantasia form (Example 13). The first movement generates material for the whole sonata, which is especially evident in the third movement (where themes I and III recur), and the concept of development and change is not limited to a “development section” but encompasses the whole work (examples 14 and 15).

Example 13. Opening of third movement, measures 1–4.

Allegro moderato; ma un poco parlando *poco incalzando*

Viola *f* *più espr.* *sub. p* *cresc.*

Piano *più ben tenuto* *f* *sub. p* *cresc.*

Example 14. Theme I in the third movement, measures 6–9.

Example 15. Theme III in the third movement, measures 25–26.

Many of the same dissonances in the first movement also occur in the third (examples 14 and 15). Yet the tension is condensed and intensified. Also, the excerpts taken from themes I and II are greatly shortened and end without resolution.

CONCLUSION

According to Rochberg, in reaching the apex of renewal, composers must use all available resources. The result would be eclectic; it would draw upon the fullest use of human imagination. Here is Rochberg's formula for renewal:

Translated into practice, this would mean the use of every device and every technique appropriate to its specific gestural repertory in combination with every other device and technique until theoretically all that we are and all that we know is bodied forth in the richest, most diverse music ever known to man, *ars combinatoria*.¹⁴

Regarding Rochberg's utopian *ars combinatoria* music, is it possible to create a music with all these parameters? Has the music of Rochberg led us to this Utopia? Rochberg's works do evoke past melodies, harmonies and forms which are integrated with contemporary devices. And his writings and music have inspired many to support a renewal of music. To this end he has reached his goal.

In the Sonata for Viola and Piano he has presented violists a work of sound craftsmanship, romantically arching melodies sometimes underscored with acerbic dissonance; a music accessible to audiences, and challenging to performers. It is a small wonder that the sonata has had little difficulty in establishing itself in the viola repertoire since its premiere twenty years ago.

LeeAnn J. Morgan received her master's degree in performance from Brigham Young University. She is a teacher and free lance violist in the Seattle area. Her writings on the pedagogical works of Maurice Vieux appeared in JAVS, Vol. 7 nos. 2 & 3.

¹ The printed edition of the Sonata reads, "Commissioned by Friends of William Primrose, The American Viola Society and Brigham Young University in honor of William Primrose on his 75th Birthday." The rough score manuscript and the master tissues sent to the publisher (again in manuscript) are held in the Primrose International Viola Archive at Brigham Young University along with the recording of the Sonata's premiere by de Pasquale and Sokoloff.

² Myron Rosenblum, "'You've Come a Long Way Baby!' A Report on the VII International Viola Congress, Provo, Utah, July 12-14, 1979," *Journal of the Violin Society of America* 5 no. 1 (1978-79): 92.

³ Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), s.v. "Rochberg, George," by Austin Clarkson.

⁴ Freedman, "Metamorphosis of a 20th-Century Composer," *Music Journal* 34 (March 1976): 12.

⁵ Sadie, ed. *New Grove Dictionary of Music*.

⁶ Freedman, "Metamorphosis."

⁷ George Rochberg, "Reflections on the Renewal of Music," *Current Musicology* 13 (1972): 76.

⁸ Quote of George Rochberg from record jacket: George Rochberg, String Quartet No. 3 performed by the Concord String Quartet. Nonesuch H-1283 (1973).

⁹ Jonathan D. Kramer, "Can Modernism Survive George Rochberg?" *Critical Inquiry* (December 1984): 350.

¹⁰ George Rochberg, "Reflections on the Renewal of Music," *Current Musicology* 13 (1972): 79.

¹¹ S.H., "George Rochberg," *Newsweek* 19 February 1979, 73.

¹² L. Foss, "George Rochberg," *Music and Artists* (June-July 1972): 13.

¹³ Roger Scanlan, "Spotlight on Contemporary American Composers," *NATS Bulletin* (October 1976): 49.

¹⁴ George Rochberg, "Reflections on the Renewal of Music," *Current Musicology* 13 (1972): 81.

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WILLIAM PRIMROSE: A LIFE RECORDED

by Tully Porter

The viola has never before enjoyed the high profile it does today. A handful of mighty soloists are placing the viola on the same level as the violin and cello, and the music being written for it by composers such as Ligeti and Schnittke makes no concessions to the player. Yet it is doubtful whether any of the star viola virtuosi of the 1990s has outstripped the achievement of that characterful Scots pioneer William Primrose. He was not the first great modern violist; before him came Oskar Nedbal, who also had careers as conductor and composer; Lionel Tertis, who showed that Kreisler's new technique of continuous vibrato could be even more effective on the viola; and Maurice Vieux, whose playing was the quintessence of French style. Primrose's contribution was to advance viola virtuosity even further, appearing on equal terms with such colleagues as Jascha Heifetz, Isaac Stern, Arthur Grumiaux, Szymon Goldberg, Emanuel Feuermann, and Gregor Piatigorsky. Apart from his sheer dexterity, he drew a veritable rainbow of colors from the instrument, exploiting its plangent middle register in a subtler way than his predecessors. These qualities, backed by a fine temperament, also made him an astounding recording artist, providing us with many performances to remember him by.

It was on the violin that Bill Primrose made his early reputation. Coming across mentions of his fiddle playing in periodicals of the 1920s, it is intriguing to realize that if his career had taken a different turn, he would be remembered as the successor not of Lionel Tertis but of Albert Sammons.

He was born on 23 August 1904 in Glasgow, the son of John Primrose, an orchestral violinist and violist and a connoisseur of string playing and instruments. John owned a 1735 Niccolò Gagliano, which Bill used in his early career. There was music on his mother's side of the family too: her brother,

Samuel Whiteside, a distinguished Glaswegian violinist, played several other instruments, but sadly he drowned when Bill was still very young. The lad began violin lessons at the age of four with Camillo Ritter, a pupil of Joachim and Ševčík, and would have gone on to study with the latter, had it not been for World War I. Primrose was playing in public at twelve and, with Sir Landon Ronald's help, was at the Guildhall School in London at the age of fifteen. He studied there with Max Mossel and made his Queen's Hall debut with Ronald conducting in June 1923, playing Lalo's *Symphonie Espagnole* and Elgar's Concerto on the borrowed Betts Stradivarius.

But he gained most from Ysaÿe, with whom he spent several summers from 1926, and it was the Belgian master who first suggested he might turn to the viola. Had Ysaÿe heard something altoish in the young man's tone, or was he hoping to revive his quartet with Primrose as its violist? Primrose himself was never quite sure, but in 1928 he played Mozart's *Sinfonia Concertante* in Paris with Lionel Tertis and this was the crucial event in his career—though he subsequently tended to skate over the Tertis connection, perhaps because of their basic disagreements on the vexed questions of viola tone and vibrato, as well as the ideal size of the instrument. Primrose had always had a soft spot for the viola but Tertis's huge, warm tone showed him the real possibilities of the instrument. By 1930 he was playing the viola in the London String Quartet and by 1935 he was making viola records. He joined Toscanini's NBC Symphony Orchestra in New York as coprinicipal viola in 1937 and went solo in 1941, touring with the lyric tenor Richard Crooks. For a few years he organized the Primrose Quartet (with young Oscar Shumsky, a pupil of Auer and Zimbalist, Ysaÿe disciple Josef Gingold, and Harvey Shapiro, whose teachers had included Diran Alexanian). He had a long collaboration



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with Jascha Heifetz and Gregor Piatigorsky, and during the late 1950s and early 1960s he took part in the magnificent Festival Quartet (with Szymon Goldberg, violin, Nikolai Graudan, cello, and Victor Babin, piano). Among the works he inspired or commissioned were Britten's *Lachrymae* and the Bartók, Rubbra, Fricker, and Milhaud (Second) concertos.

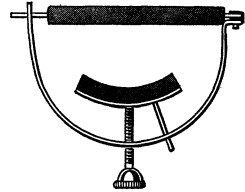
In private life he enjoyed billiards, cricket, and swimming. After a long illness he died in Provo, Utah, on 1 May 1982. Primrose taught a good deal in his last years, when his health and his hearing were impaired; and he left a fair amount of teaching material, the most accessible being *Playing the Viola* (1988) and the *Yehudi Menuhin Music Guide to the Violin and Viola* (1976). He also wrote a delightful autobiography, *Walk on the North Side*.

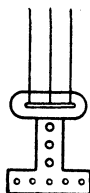
First Modern Violist

Primrose is regarded as the first really modern violist. His technique was such that he could play virtually anything put in front of him at sight. On the rare occasions when he was defeated, he would work all night at the piece and present himself the next morning, fully in command.

His career fell into three periods, corresponding with his choice of instrument: the violin phase; the first viola phase, lasting until just after World War II, in which he played his father's Brothers Amati with its warm, deep tenorish sonority; and the second viola phase, when he switched to a slightly bigger but more alto-sounding Andrea Guarneri and was unduly influenced by Heifetz. Between the two viola phases he experimented with a new instrument of William Moennig and also had use of the Macdonald Strad, with its wonderful tone and instantly recognizable diagonal-grained back. Later this instrument would be heard in the Amadeus Quartet in the hands of Peter Schidlof; if you want to hear Primrose play it, turn to his recording of *Harold in Italy* with Koussevitzky (Biddulph or Dutton Laboratories). A live 1939 *Harold* with Toscanini, on the Music and Arts label, taken from crunchy broadcast acetate discs is a very exciting recording with the solo part played on the Amati (ATRA-614).

Similarly one can roughly divide Primrose's recordings into three groups. The first, and least significant, is the series he made for Columbia and HMV in the 1920s as a violinist, using his father's Niccolo Gagliano. These discs show that he was an excellent fiddler with a fine bow arm but not, perhaps, the virtuoso he became. Judge for yourself by hearing the Bach *Andante*, recorded acoustically in 1924 and included in Volume II of the Pearl anthology *The Recorded Violin* (BVA II, three CDs). The second group covers his first decade of recording as a violist, roughly 1935 to 1945, when he was still under the influence of Ysaÿe and was using some sonorous violas. He announced himself with an epoch-making Columbia disc including Paganini's 5th and 13th *Caprices*, cut slightly but so stunningly played that the performance influenced a generation of players such as Emanuel Vardi, who was inspired by them to take up the viola. And no wonder. Viola players usually have something of the crusader about them, and Primrose had found a burning zeal for his instrument which had turned him from a good violinist into a great violist. Other highlights of his Columbia sojourn were a meandering but beautifully played Bax Sonata, the Bloch Suite, Paganini's 17th *Caprice* (with piano) and *La Campanella*, and Kreisler's *Liebesfreud*. All are included on a Pearl CD (GEMM CD 9453). For Columbia Primrose also made the first of two recordings of the "Händel" Concerto by Casadesu, which served to display his easeful articulation and rhythmic flair. Although on the later RCA recording the conductor Frieder Weissmann, did not match the vigor of Walter Goehr on the Columbia version, the Victor recording showed off the soloist's tone better. The Columbia version is on a Biddulph CD (LAB 088) with two Victor recordings: the Beethoven "Eyeglass" Duo with Feuermann and the best of Primrose's renderings of Mozart's *Sinfonia Concertante*, in which he is partnered by a fellow Ysaÿe admirer, Albert Spalding. Another Biddulph CD (LAB 011) includes the 1937 HMV version of Brahms's E-flat Sonata; Gerald Moore's deep purple piano sound is well captured by the engineers, as is the tone of the Amati. Brahms's F-minor





Sonata, waxed in 1939 but unpublished on 78rpm discs, is the jewel of a STRAD CD, the first of three Primrose recordings and the only one in which he plays the Amati; his partner is the distinguished Puerto Rican pianist Jesús María Sanromá and the interpretation, subtle. He recorded somewhat fleetier interpretations of both sonatas with Rudolph Firkusny in the LP era but the 78rpm versions are wonderfully autumnal in the true late Brahmsian manner. The published 78rpm F-minor Sonata is notable for being among the few records made by the brilliant American pianist William Kapell (1922–1953), who perished in an air crash; this version has more overall cohesion than the 1939 one with Sanromá.

Also on the STRAD disc is the Mozart G-major Quartet, K387, featuring the Primrose Quartet, which arose from the ranks of the NBC Symphony in 1938 and broke up in 1942. Although Primrose's three colleagues were all significant virtuosos, the quartet did not have time to become a great ensemble. It was a very good one, however, as this performance demonstrates. The group's other four recordings—a disappointing Schumann Quintet (with Sanromá), a fair Smetana E-minor and superb accounts of Brahms's B-flat and Haydn's *Seven Last Words*—are on Biddulph set (LAB 052/3, two discs). A wonderful Dohnányi *Serenade* with Heifetz and Feuermann is on Biddulph (LAB 074), along with a tightly controlled Handel/Halvorsen *Pasacaglia* and some Heifetz-slick Mozart. Available from Biddulph (LAB 150) are songs with the great contralto Marian Anderson, including Brahms's Op. 91 set. Not yet on CD are such gems as the Hindemith Sonata, Op. 11 No. 4, with Sanromá.

Primrose enjoyed playing short pieces such as *Jamaican Rumba* by Australian-born Arthur Benjamin, and when he asked for a work from Benjamin, he was rewarded with a splendid triptych for viola and orchestra, ideal for slotting into a recital in its piano-accompaniment form. He had similar luck when he got to know the American composer Roy Harris in 1938, receiving a suite and the *Soliloquy and Dance*. The Benjamin and Harris performances are definitive—the latter has the additional attraction of featuring

the composer's wife Johana, a committed interpreter of her husband's music and an occasional recital partner of Primrose's. Both are on a Pearl CD (GEMM CD 9253) along with the Brahms Sonatas (Moore and Kappell versions) and Kreisler's *Praeludium* and *Allegro*. The *Praeludium* has one or two uncharacteristic intonation slips and one assumes Primrose chose this 'take' because he played the *Allegro* so brilliantly. His bowing here would be a tour de force on the violin, let alone the viola.

Post-World War II Recordings

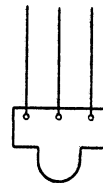
Our third group takes in a mass of post-war recordings. Primrose had always employed an unusually fast vibrato, leading the Tertis faction to say that he played "like a fiddler"; and in later years, while he still commanded a wide range of color, his tone was more mezzo-soprano in quality than the contralto or tenor that it had been. Two 1946 recordings on an EMI disc (CDH 7638282, also on Pearl) showed him still in sonorous form: Walton's Concerto, with composer conducting, and Vaughan Williams's gentle *Flos Campi* with Boult. To the Walton, Primrose brought a new dimension of virtuosity; and although Walton, who had made a still unsurpassed recording with Frederick Riddle eight years earlier, could not raise his own rather moderate game to that of his 1946 soloist, the performance had marvelous moments, not least from the Philharmonic wind soloists. *Flos Campi* was another matter. With the incomparable Adrian Boult in charge, this inspired piece received a rapturous performance, right down to the difficult closing bars.

Primrose was clearly using either the Andrea Guarneri viola or his Moennig for the 1947 sessions with his longtime accompanist David Stimer which round out the STRAD disc. Only three of these tracks, Boris Myronoff's unpublished *Caprice* and Heifetz's Latin American arrangements—*Huella* by Aguirre and *Ao Pe da Fogueira* by Valle—were issued by RCA Victor, on two 45rpm discs coupled with Saint-Saëns' *The Swan* and Bach's *Air* (omitted from the CD for space reasons, along with an impatiently played Tchaikovsky-Kreisler *Andante cantabile*). Milhaud's First Sonata was then a new work. It is

good to have Primrose's incisive performance, even with a few tiny flaws and some ineradicable extraneous noise during the muted *Air*. Then there are the encores. Like Tertis, Primrose generally based his transcriptions on previous adaptations for the violin: examples here (apart from the Heifetz trifles) are *Lema* and *Ipanema* from Claude Levy's version of Milhaud's early piano cycle *Saudades do Brasil*; and Mendelssohn's *May Breeze* transcribed by Kreisler. A pair of the latter's Viennese delights—*Schön Rosmarin* and a convincing *Liebeslied*—complete a program which should please connoisseurs of string playing. Also of interest are the fill-ups to the Pearl edition of the Walton Concerto and *Flos Campi*: the coupling of Bach's *Come, Sweet Death* (No. 42 in the *Schemeligesangbuch*) and Schubert's *Litanei*. The Schubert piece is Primrose's most Tertis-like 78rpm disc; indeed, his manner of attacking the Bach suggests he knew Tertis's record of it, and although Tertis never recorded this Schubert song, transcriptions of other Schubert lieder were featured in his programs. The effective combination of viola

and organ was one that Primrose would return to, but of his major colleagues only Paul Doktor emulated this instrumental combination. The final two tracks on the CD made up Primrose's most popular 78; how sweetly and yet how un sentimentally he could sing even such a hackneyed tune as Dvořák's *Humoresque* or Ethelbert Nevin's best-selling religious ballad *The Rosary*.

In the 1950s Primrose recorded for American Columbia Walton's Concerto and Hindemith's *Der Schwanendreher*, which have not been seen since an Odyssey LP reissue, but the expansive Mozart *Sinfonia Concertante* with Stern and Casals has reappeared (Sony SMK 58953), as has the trim *Harold* with Beecham (Sony MPK 47679). He also made a couple of LPs for Capitol; a Bloch program has disappeared but the Brahms Sonatas with Firkusny are available in America and Europe (EMI 66065) and in Japan (EMI ORG 3002). Primrose's official recording of the Bartók Concerto, which he commissioned, was done for Peter Bartók's label; but it is not available on CD. Two other versions are on



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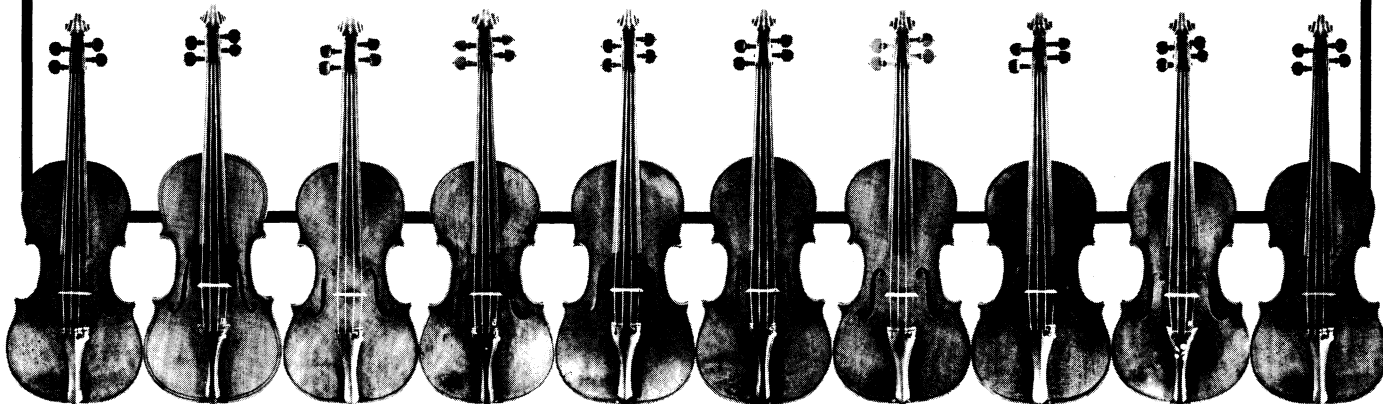
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CD: the one with Ernst Bour on Vogue is well played but poorly recorded and I prefer that with Klemperer on Music and Arts (CD-752). Most of Primrose's late work was done for RCA Victor. Sadly, the best chamber group in which he played, the Festival Quartet, is not represented on CD. Among its finest records were the Beethoven and Schumann E-flat quartets, the Brahms C-minor (all three Brahms piano quartets were done) and the Faure G-minor. RCA has re-released a heartless Mozart *Concertante* with Heifetz; but it is better to go for Arthur Benjamin's *Romantic Fantasy*, in which their collaboration really strikes sparks in the Heifetz Edition. All the chamber music with Heifetz and Piatigorsky is available, which will please those that like surface gloss, oily tone, and brutally fast tempi. The late Primrose is well represented by some 1959 Mozart Quintets with the Griller Quartet on Vanguard (08 802471 and 08 802571), though I prefer to think of Primrose playing in the slow movement of Beethoven's Piano Quartet with the Festival Quartet, which was the essence of

bel canto. RCA should reissue that performance without delay.

Primrose's last records documented his approach to the first five of Bach's six cello suites—he did not believe the *Sixth Suite* was suitable for playing on the viola. The recording process was fraught with difficulties due to the great violist's deafness, but with the devoted help of Dr. David Dalton, who acted as producer, it was possible to set down at least a template of what might have been had Primrose tackled such a project ten or twenty years earlier. The results—on a two-CD set (Biddulph LAB 131/2) with selected performances from 78rpm discs including all of Primrose's fine obbligati to Marian Anderson's rich singing—do not always make comfortable listening, but viola enthusiasts and students will find the performances absorbing for their rhythmic acuity, interpretative penetration, and expressive power.

William Primrose belonged to no school of playing, although he displayed the best aspects of the Sevcik school and the Franco-Belgian tradition in the way he handled the viola. As

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with Tertis before him, there simply was no one of sufficient stature from whom he could learn how to realize his ideal sound. He was as much a "one-off," self-taught phenomenon as Tertis, although he made rather less fuss about it. His straightforward, businesslike attitude was as much a part of his British inheritance as Tertis's more demonstrative behavior was a product of his East European ancestry. The Scots have long been famed for hiding a highly sensitized, fantastical imagination behind a confident exterior. Looked at this way Primrose was not just a typical Scot but a great one—in the sublime inner tension of his cantilena spoke a true poet's voice.

Article taken, courtesy of the author, from the Programme of the XXVI International Viola Congress at Glasgow.

Tully Potter is a well-known London author and critic on music subjects. His writings in newspapers and journals, such as The Strad, and his liner notes in CD's for recording companies are many. He has compiled an eight-CD set for the Pearl label entitled "The Recorded Viola." Potter professes the viola to be his favorite instrument.



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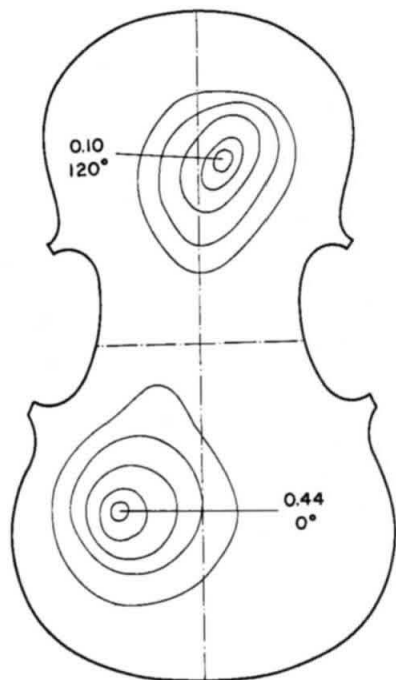
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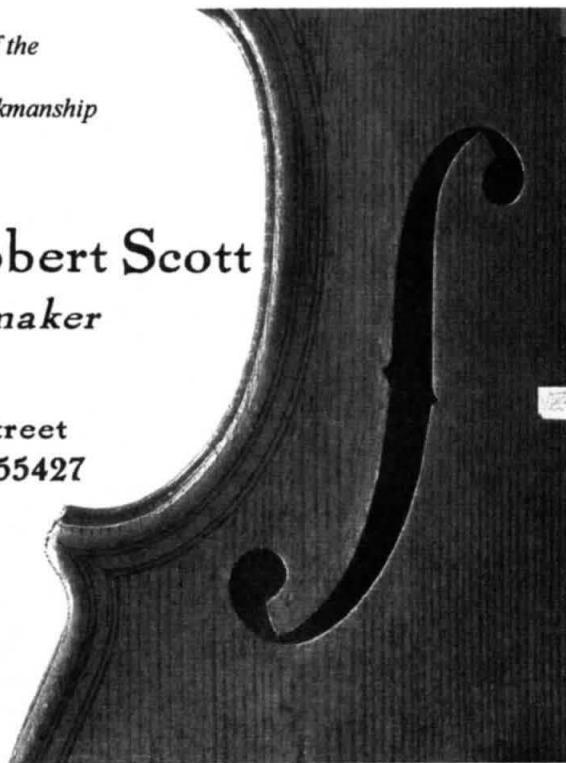


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—*Joanna Pieters, editor THE STRAD*

Dear Member of the American Viola Society, Friend & Colleague,

By year 2000 an aspiration of twenty-five years ago, shared by William Primrose, myself, and a few others, will have been fulfilled. A self-contained space—elegantly designed, constructed, and adorned—will house the diverse elements of the Primrose International Viola Archive. One room will be a repository of musical and intellectual significance to the instrument, the other, a pantheon celebrating the human effort of those who brought, and bring, our alto sound to life. You are invited to add your name to the register of contributing supporters by donating in any amount.

—*David Dalton, president of the International Viola Society and PIVA archivist*

For violists, I can think of no more important collection than that of the Primrose International Viola Archive and Primrose Room. We must preserve and enhance the knowledge of our wonderful instrument.

—*Pamela Goldsmith, University of Southern California and Hollywood studio musician*

This invaluable new enterprise of preserving the legacy of the remarkable William Primrose by Brigham Young University should be applauded and supported by musicians, scholars, and the general public.

—*Paul Neubauer, distinguished viola soloist and former principal, New York Philharmonic*

Primrose was the single most important contributor to me as a violist, soloist, and teacher, and PIVA is the most important center to perpetuate his memory.

—*Joseph de Pasquale, Curtis Institute, and principal emeritus, The Philadelphia Orchestra*

Violists around the world have been grateful for PIVA, and I was delighted to receive the news about its further expansion. BYU should be congratulated for this remarkable undertaking.

—*Günter Ojsteršek, past president of the International Viola Society*

My recent visit to PIVA was a fascinating and inspiring journey through the history of the instrument. Whatever your interest—discovering new repertoire, getting to know the viola's legendary performers through their memorabilia, or enjoying brilliant recorded performances—it's all here, in one convenient center.

—*Peter Slowik, Northwestern University and president of the American Viola Society*

PIVA is the embodiment of one of the major principles on which the International Viola Society was founded. The rooms will house the essence of our instrument and elegantly display and facilitate the use of viola music, books, recordings, memorabilia, and artifacts for performers, scholars, and enthusiasts around the world.

—*Thomas Tatton, past president of the American Viola Society*

The Primrose International Viola Archive is not only a most fitting and wonderful tribute to one of the greatest gentlemen and musical personalities of all time, it will serve as a true inspiration to all performers, teachers, and protagonists of the viola for many generations to come.

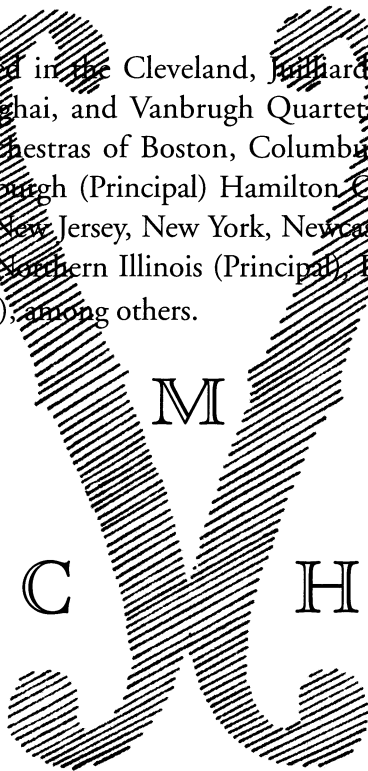
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William Primrose and the Viola

"If Lionel Tertis was the first protagonist, Bill Primrose was certainly the first star of the viola."

—Yehudi Menuhin
Celebrated violinist

Renowned Belgian violinist Eugene Ysaÿe was among the first to recognize the viola as a concertizing instrument. "We must not overlook the viola either . . .," he cautioned. "My friend Tertis is doing much missionary work for the viola, and I have had a young man from Scotland who will blaze new paths in the years to come."

William Primrose, the legendary virtuoso violist, was Ysaÿe's "young man from Scotland."

Primrose's career spanned virtually the entire genre of musical professionalism. He was affiliated with the London String Quartet, the Primrose Quartet, the Festival Piano Quartet, and the

Heifetz-Primrose-Piatigorsky Trio. After four seasons with the NBC Symphony, Primrose embarked on a solo career that brought him international acclaim. He performed as soloist under such conductors as Sir Thomas Beecham, Serge Koussevitsky (who called Primrose the world's greatest violist), and Arturo Toscanini. Primrose also recorded extensively.

A noted pedagogue, Primrose served on the faculties of the Curtis Institute of Music, University of Southern California, Indiana University, Tokyo University, and, for his last three years, Brigham Young University. He passed away in 1982.

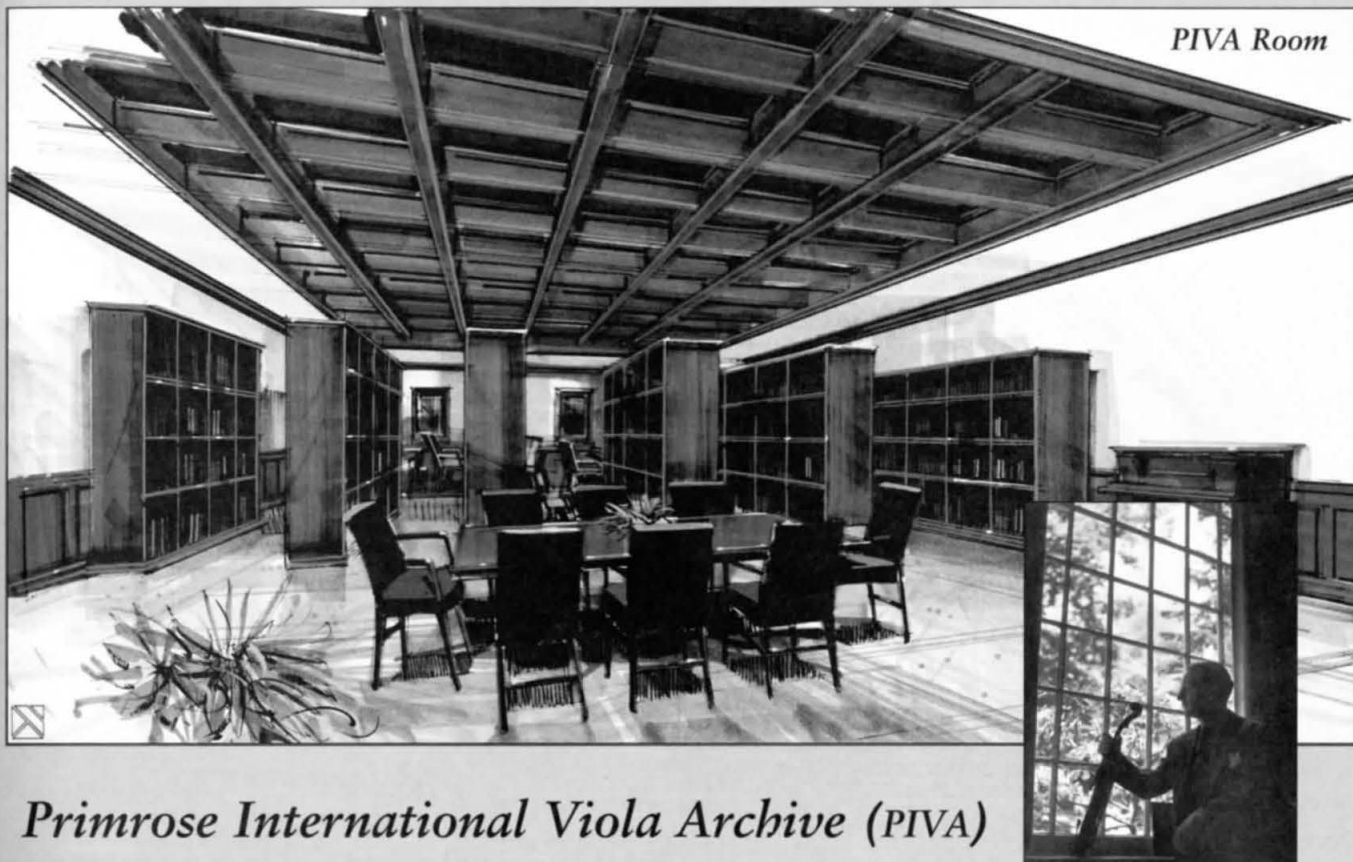
In collaboration with BYU faculty violist Dr. David Dalton, Primrose produced a memoir, *Walk on the North Side*, and the book *Playing the Viola: Conversations with William Primrose*, published by Oxford University Press. His artistry inspired many composers to write for him, the most notable work being, perhaps, the Bartók Viola Concerto, the composer's final opus. Primrose set a remarkable and elusive technical and artistic standard for all violists to emulate.



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Primrose Room





Primrose International Viola Archive (PIVA)

The singular legacy that Primrose left as a musician, recording artist, and articulate exponent of his instrument has prompted BYU to honor his legacy. Thus, in 1974 Primrose, Dalton, and officials of the Harold B. Lee Library at BYU established a viola music archive that has become a resource center for students, professional and amateur violists, and scholars. The core of the archive is Primrose's own library of annotated scores, manuscripts, recordings, and memorabilia. It also contains a collection of all currently available viola scores, recordings by other violists, books, treatises, and articles pertaining to viola pedagogy and history.

Two documentaries featuring Primrose produced by KBYU-TV are also part of the collection. They are *A Violist's Legacy* and *William Primrose, Violist*, both distributed by Shar, Inc.

The acquisition in 1981 of the International Viola Society's extensive archive, formerly housed in the Mozarteum in Salzburg, spurred an increased effort to expand BYU's holdings. Since 1983, PIVA has persuaded music publishers worldwide to contribute viola music and has

placed standing orders with several international library suppliers to enhance the Primrose Archive. The library was also fortunate enough to acquire the personal collections of late eminent violists Ernst Wallfisch and Paul Doktor, and those of Jan Albrecht, Walter Lebermann, and Rudolf Tretzsch; François de Beaumont's phonodisc collection; and the library of Franz Zeyringer, the largest private collection yet donated to PIVA. Zeyringer was the founder and longtime president of the International Viola Society.

PIVA is now the largest repository of materials relating to the viola in the world. Moreover, creation of a separate Primrose Room to house and service the varied dimensions of PIVA is underway. Contribution of materials to PIVA are invited and welcome. Inquiries should be made to its curator, David A. Day, 5222 Harold B. Lee Library, Brigham Young University, P.O. Box 26897, Provo, UT 84602 USA; by e-mail to david_day@byu.edu, or by phone: 801/378-6119.

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- Complete and publish *Viola Discography*, and publish *The Violists' Biographies*;
- Commission new works for the viola and promote unpublished works via the Internet or PIVA website;
- Purchase out-of-print, rare, and microfilm copies of viola scores not yet in PIVA, and collections and other archive of viola music;
- Purchase supplies necessary to process archival collection;
- Hire student assistant for reference and copy requests;
- Video record all International Viola Congresses;
- Fund the annual Primrose Memorial Concert and Master Class, conducted by a prominent violist, now in its 16th

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The Harold B. Lee Library

Completion of the Harold B. Lee Library's new underground expansion in 2000 will mark a major remodeling of the current facilities at Brigham Young University located in Provo, Utah. The combined \$50 million project will bring the library's square footage to 665,000 on six floors. Among the new "residents" of the refurbished area will be the Primrose Room and the Primrose International Viola Archive.

With nearly 3,000,000 volumes, the Lee Library is one of the largest in the Intermountain West, with extensive collections in business, western U.S. history, art, and especially music. It has one of the most significant music collections in the United States. It is rich in early-American film and sheet music, radio manuscripts and vaudeville music from the early-to mid-twentieth century, and scores for ballets and French opera.

Complementing these extensive collections are the archives of Gina Bachauer and, of course, William Primrose with near-comprehensive scores for viola and also the harp.

The expanded library serves a professionally recognized music faculty and more than 700 School of Music student-musicians as a research and learning cen-

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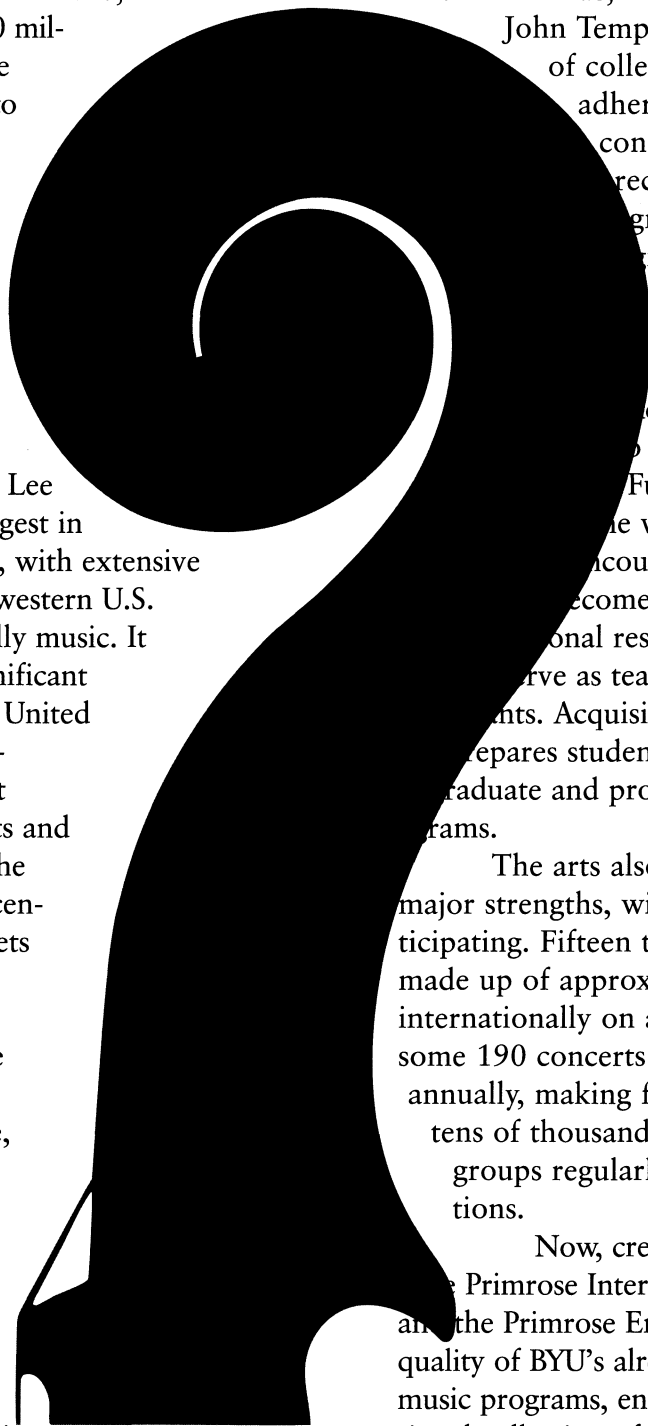
During its approximately 130-year history, BYU has amplified its unique capacity to equip students with a world-class, values-centered education. Thus, BYU has been listed on the

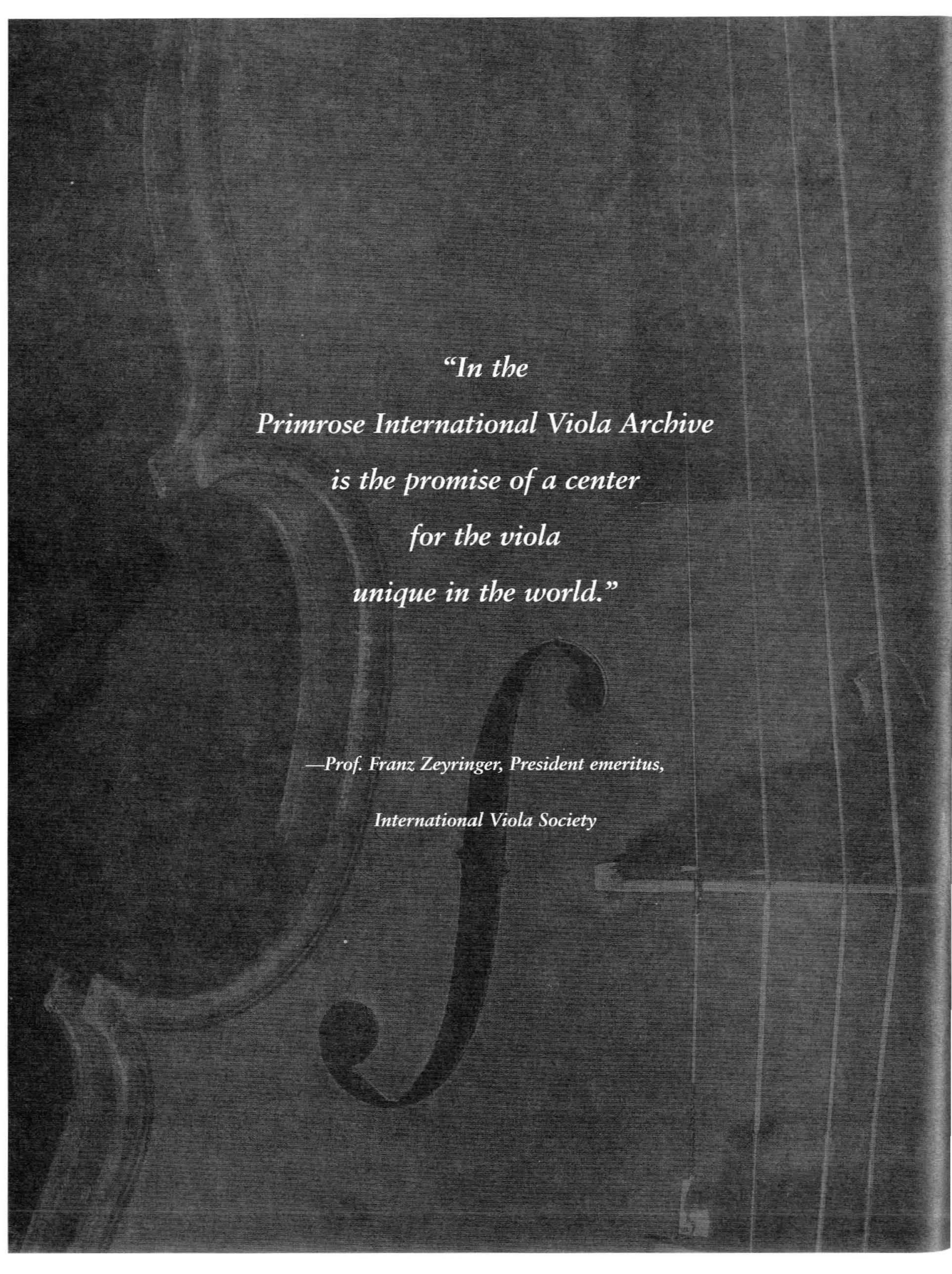
John Templeton Foundation's honor roll of colleges and universities that adhere to high moral values, and consistently receives national recognition for its strong undergraduate and graduate programs and high-quality teaching. It regularly ranks near the top in enrollment of freshman Merit Scholars and in advanced Placement scores sent to the school.

Furthermore, BYU is also one of the very few universities that encourage undergraduates to become heavily involved in professional research in all disciplines and to serve as teaching and laboratory assistants. Acquisition of these skills superbly prepares students for success in the finest graduate and professional schools and programs.

The arts also are among the university's major strengths, with some 10,000 students participating. Fifteen traveling performing groups, made up of approximately 650 students, tour internationally on a regular basis, presenting some 190 concerts in more than 30 countries annually, making friends and bringing hope to tens of thousands worldwide. Many of these groups regularly win international competitions.

Now, creation of the Primrose Room, the Primrose International Viola Archive room, and the Primrose Endowment will elevate the quality of BYU's already internationally acclaimed music programs, ensure the highest quality professional collection of viola music, and encourage the continued development of music for this instrument.





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Csaba Erdélyi and his 1991 Joseph Curtin viola.

*"In a sense it was a premiere for the Bartók Concerto...
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In January of 1992, violist Csaba Erdélyi returned to his native Hungary for a concert to be broadcast live from the Budapest Opera.

"It was a double premiere," says Erdélyi. "I spent ten years restoring Bartók's viola concerto from his original manuscript, and this was its debut. It was also the first concerto performance for my Joseph Curtin viola. Both were praised highly."

Csaba Erdélyi established his presence in the music world with another first. In 1972 he became the only viola player ever to win the prestigious Carl Flesch International Violin Competition. He went on to serve as principal of the Philharmonia Orchestra and violist in the Chilingirian Quartet,

reaching a wider audience as the solo viola player in the film score *Amadeus*.

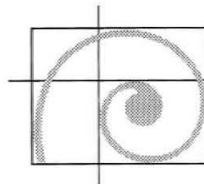
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Erdélyi can be heard on his most recent recording, *Liszt and the Viola*, with pianist Ian Hobson [Hungaroton HCD 31724]. Says Tully Potter, writing for

Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument."

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for Solo Viola

HENRI LAZAROF

Distinguished composer and educator Henri Lazarof received his musical training in both Europe and the United States. In 1959 he joined the faculty of the University of California, Los Angeles, where he is currently a Professor Emeritus of Music.

Lazarof has been awarded numerous prizes for his compositions including first prize, International Competition of Monaco (1962), and first international Prize, City of Milan, La Scala Award (1966). He is the recipient of commissions from the Berlin Philharmonic; the Baltimore, Houston, Seattle, and Utah symphonies; the Los Angeles Chamber Orchestra, London Sinfonietta; and the Chamber Symphony of San Francisco, among others. He has composed prolifically in many media, and his music is widely performed. His works have been recorded on the Delos, CRI, Everest, Laurel, Desto, Vanguard, Vox, and Crystal labels.

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for Marcus Thompson

Six Bagatelles for Solo Viola

Duration: c. 13' 30"

HENRI LAZAROF
(1996)

$\text{♩} = 56^*$
Molto rubato (quasi una improvvisazione)

I

f mp f mp mf p *espr.* mp
 3 3 3 3 3 3 3 3
 poco accel. Tempo I
 mf f mp mf p
 sul tasto ord. $sub. pp$ p mp
 mp mf mp
 f mp mf p
 mp mf mp p *pizz.* mp

* $\text{♩} = 56$ means only a basic tempo to be interpreted with great freedom.

II

$\text{♩} = 84$ (rubato) mf mp pp *allarg.* $\text{♩} = 63$
 $\text{♩} = 76$ sul tasto p mf p mp $\text{♩} = 63$ ord. $\text{♩} = 60$

The bagatelles may be played in any order.

In contrapuntal passages, phrase marks which appear to conflict may be interpreted at the performer's discretion.

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Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *mf*, *mp*, *pp*, *mp*, *mf*, and *p*. There are accents over the first and fourth measures.

Musical staff 2: Treble clef. The staff contains a sequence of notes with dynamic markings: *mf*, *f*, *mp*, and *p*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 60$.

Musical staff 3: Treble clef. The staff contains a sequence of notes with dynamic markings: *mf*, *f*, and *ff*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 76$. The instruction *accel.* is written above the staff.

Musical staff 4: Treble clef. The staff contains a sequence of notes with dynamic markings: *ff*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 84$. The instruction *accel.* is written above the staff.

Musical staff 5: Treble clef. The staff contains a sequence of notes with dynamic markings: *ff*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 96$.

Musical staff 6: Treble clef. The staff contains a sequence of notes with dynamic markings: *ff* and *mf*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 112$.

Musical staff 7: Treble clef. The staff contains a sequence of notes with dynamic markings: *mf*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 80$. The instruction *poco a poco calmando* is written below the staff.

Musical staff 8: Treble clef. The staff contains a sequence of notes with dynamic markings: *mp*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 69$.

Musical staff 9: Treble clef. The staff contains a sequence of notes with dynamic markings: *p*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes.

Musical staff 10: Treble clef. The staff contains a sequence of notes with dynamic markings: *mp*, *p*, and *ord.*. It includes a triplet of eighth notes with a '3' above it. There are accents over several notes and a tempo marking $\text{♩} = 52$. The instruction *pizz.* is written above the staff.

III

♩ = 60
con sord.

mp molto cantabile

Measures 1-18 of section III. The music is in 3/4 time with a tempo of 60. It begins with a treble clef and a bass clef. The first staff (treble) starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (bass) starts with a half note G3, followed by quarter notes F3, E3, and D3. The score includes several triplet markings (3) and dynamic markings: *mp*, *poco f*, *mf*, *p*, *f*, *ff*, *f*, *mp*, *p*, *mf*, *p*, *f*, *pp*, *pp*, *mp*, and *poco f*. Performance instructions include *molto cantabile*, *poco rit.*, *a tempo*, *sul pont.*, and *poco accel.*

IV

♩ = 92
senza sord.

mf-f (at will)

Measures 1-2 of section IV. The music is in 3/4 time with a tempo of 92. It begins with a treble clef and a bass clef. The first staff (treble) starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (bass) starts with a half note G3, followed by quarter notes F3, E3, and D3. The score includes triplet markings (3) and dynamic markings: *mf-f* (at will), *ff*, *mf*, and *f*. Performance instructions include *rit.*, *a tempo*, *poco a poco rit.*, *sul tasto*, and *lunga*.

Musical staff 1: Treble clef, 3/8 time signature. Starts with a triplet of eighth notes. Dynamics: *mf* to *f*. Includes a triplet of eighth notes and a slur over a group of notes.

Musical staff 2: Treble clef. Dynamics: *mf*. Includes a triplet of eighth notes and a slur over a group of notes.

Musical staff 3: Treble clef. Dynamics: *f*. Includes a triplet of eighth notes and a slur over a group of notes.

Musical staff 4: Treble clef. Dynamics: *mp*. Includes a slur over a group of notes.

Musical staff 5: Treble clef. Dynamics: *f*. Includes a triplet of eighth notes and a slur over a group of notes.

Musical staff 6: Treble clef. Dynamics: *ff*. Includes a slur over a group of notes.

Musical staff 7: Treble clef. Includes triplets of eighth notes and a slur over a group of notes.

Musical staff 8: Treble clef. Includes a triplet of eighth notes and a slur over a group of notes.

Musical staff 9: Treble clef. Tempo marking: $\text{♩} = 46$. Dynamics: *p* to *pp*. Includes a slur over a group of notes.

V

♩=48
(heavy sord. - optional)

mp cantabile

mf

mp

mf

pp

mf

p

pp

mf

p

mp

mp

ord.

♩=58

mf

p

p

mp

pp

♩=40

ppp

sul tasto

(tremolo begins here)

VI

♩=92

f

ff

f

mf

mp

p

mp

l.h. pizz.

mf mp sfz ff

poco a poco calmando

sub.p mp p $\text{♩} = 63$

mp mf f

ff

mp $\text{♩} = 92$

mf ff pizz.

arco mp mf f ff pizz.

arco mf f ff mp $\text{♩} = 84$

poco a poco allargando

p f ff $\text{♩} = 104$

f mf p pp mp p pp $\text{♩} = 63$ $\text{♩} = 50$

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Information from the Viola Fan Club in Japan. The CD list was updated 23 October 1998.

The URL of Additional CD list page is:

<http://www1.nisiq.net/~viola/vfc/vfcenglish.html>

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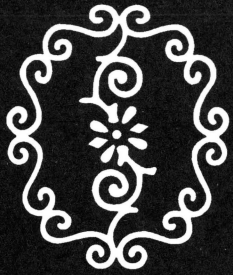
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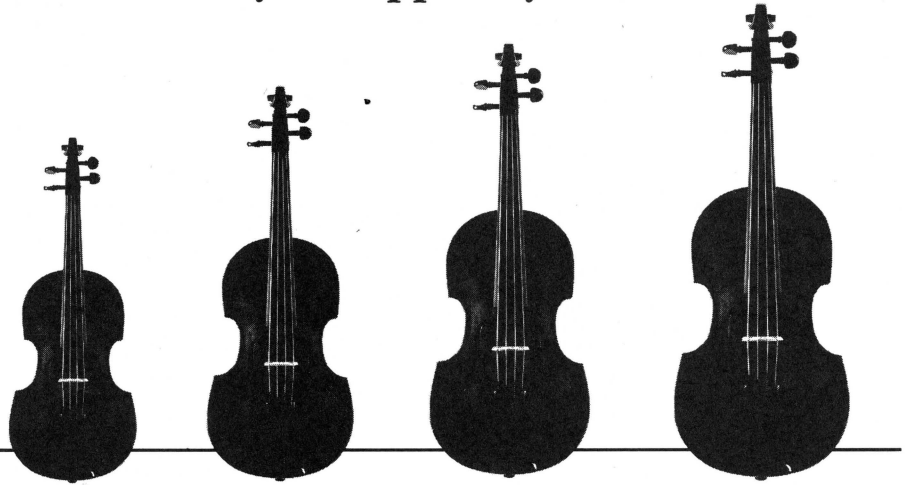
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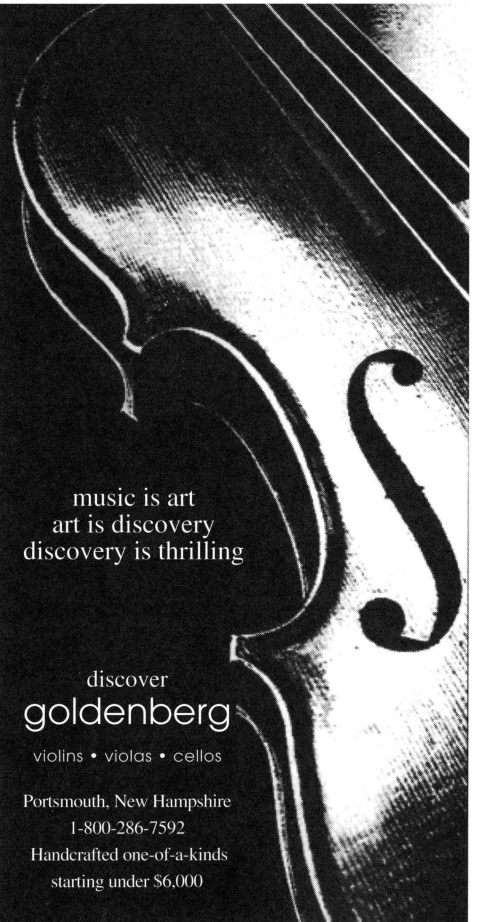
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ABOUT VIOLISTS

Primrose and the American Connection: A paper read at the XVI International Viola Congress, Glasgow, 1998

by Myron Rosenblum

William Primrose's accomplishments as soloist, chamber musician, and teacher during his many years in America are legendary and well documented. In a short article by James Wilson, a cousin of Primrose, Wilson mentions that he established contact with Primrose in Boston in 1964, where Primrose had been consulting with a doctor about his heart condition. This serious medical situation caused Primrose to curtail his solo concert schedule and focus more on chamber music performances and teaching. Teaching constituted an important part of his musical life and I am convinced that he took great pleasure in it, learned from it, and used it to further analyze violistic and string problems and come to possible solutions. I well recall my very first lesson with this amazing musician. He pulled out his books of Ševčík finger and shifting exercises and my heart sank a bit with memories of childhood drudgery and boredom on these violin staples. But Primrose was excited about them and their inherent worth to violists and quickly transmitted this enthusiasm to me, a twenty-two-year-old string player on the verge of pursuing a viola career.

Henri Temianka, the first violinist of the Paganini Quartet, who often performed with Primrose, wrote of his teaching: "It is probably true to say that Primrose accomplished his most important work as a teacher after he had concluded his career as a performer. Also, there were his many superb recordings to guide and inspire his students."

During his years in America, Primrose was affiliated with some outstanding music schools and conservatories, such as the Curtis Institute in Philadelphia; the Juilliard School of Music in New York; the School of Music at Indiana University, Bloomington, Indiana; the University of Southern California; the Eastman School of Music; and the Aspen Music School and Festival in Colorado.

His fine pragmatic and analytical teaching

touched many violists and produced players that can be counted among the best in the world today. I will highlight seven violists who were his pupils in America—some who will be known to you, and some who may not be so well known. The outstanding musical and technical standards, demanded by their mentor, were instrumental and inspirational in putting each on the track to great viola artistry.

I will follow a more or less chronological order, starting with Joseph de Pasquale, the oldest, and concluding with Paul Neubauer, young perhaps in years but by no means in musical powers.



Joseph de Pasquale

JOSEPH DE PASQUALE was born in Philadelphia in 1919. He is a graduate of the Curtis Institute, where he studied with Primrose from 1943 to 1946. After army service he joined the American Broadcasting Orchestra in New York and then became principal violist of the Boston Symphony Orchestra in



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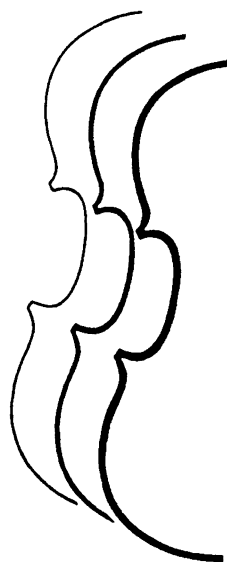


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1947 under Serge Koussevitsky. During his seventeen years there he gave the first Boston performances of the Walton and Milhaud viola concerti and premiered the Walter Piston viola concerto.

De Pasquale was the principal violist of the Philadelphia Orchestra from 1964 to 1996. In the late 1960s, he appeared in concerts with Jascha Heifetz and Gregor Piatigorsky in New York and subsequently recorded the Françaix Trio and Dvorák Piano Quintet with them. He was on the faculty of Indiana University from 1990 to 1992, a position previously held by Primrose.

Recently, de Pasquale was the dedicatee of the XV International Viola Congress, sponsored by the American Viola Society. Currently he is on the faculties of the Curtis and Peabody institutes.



Photo by Christian Steiner

Myra Kestenbaum

MYRA KESTENBAUM studied with Primrose from 1955–58 while a student at the Juilliard School. She played with the Los Angeles Philharmonic for five years and also performed in the California Chamber Symphony. She appeared as viola soloist in many concerts in Los Angeles and San Francisco and in a multitude of movie scores in Hollywood.

In 1971 she became the principal violist of the Los Angeles Chamber Orchestra under Sir Neville Marriner and was the violist in the Los Angeles Piano Quartet, a satellite of that orchestra. She resigned her position in 1979 to pursue a career as viola soloist and appeared throughout the USA, Canada, Europe, Australia, New Zealand, Mexico and Russia. She has taught in many schools and appeared in many music festivals.

Sadly, a serious injury in 1992 put an abrupt stop to her career as a performer. She has since concentrated on composition and has written some fine music, including a string trio and a sonata for viola and percussion. When she left the Los Angeles Chamber Orchestra, Sir Neville Marriner wrote of her: "She is unique as a dazzling protagonist of the viola in the 20th century and has given me more pleasure as a soloist than any other performer." She is currently teaching in the Los Angeles area.



Donald McInnes

DONALD McINNES was born in 1939 in San Francisco and studied with Primrose from 1965–66 at the University of Southern California. He continued taking private lessons with Primrose while Primrose was at Indiana University. He has given many recitals and has appeared as a soloist with major orchestras and in many chamber concerts. He is also well known for his superior master classes.

McInnes has been on the faculties of the University of Michigan, the Cincinnati



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Conservatory, and the University of Washington. In 1985 he was appointed Professor of Viola at the University of Southern California, a position formerly held by Primrose.

He has appeared as viola soloist with the New York Philharmonic, the Boston Symphony Orchestra, the Orchestre Nationale de France, the Pittsburgh Symphony, the Zürich Chamber Orchestra, CBC Radio Orchestra and others. Among artists he has performed with are Leonard Bernstein, Yehudi Menuhin, Lynn Harrell, Yo-Yo Ma, and Janos Starker. He has recorded extensively and premiered numerous viola works by American composers. His students have won many major competitions and prizes.



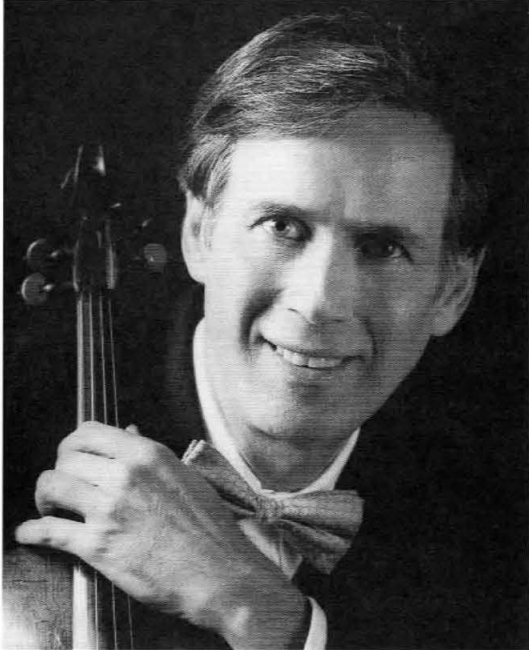
Photo by Louis Ouzier

Martha Strongin Katz

MARTHA STRONGIN KATZ was the founding violist of the Cleveland String Quartet, one of America's premier chamber ensembles for many years. Her years with the Cleveland Quartet were from 1964-80, when she left to raise a family. She studied at the Curtis Institute, Juilliard, and the University of Southern California. She has taught at the Eastman School; the Cleveland Institute; the Yale Summer Music School; the Guildhall School of Music, London; the Banff Centre; and the Aspen Music School. Her many honors include prizes at the Munich International

Competition (with the Cleveland Quartet), the Geneva Viola Competition (1968) and the Max Reger Award, also in 1968.

She was featured at the 1989 International Viola Congress and has performed as soloist with the Orchestre de la Suisse Romande and the Mozarteum Orchester. She now teaches at the Shephard School of Music at Rice University.



Yizhak Schotten

YIZHAK SCHOTTEN, born in Israel, was discovered and brought to America by Primrose. Schotten studied under Primrose at the University of Southern California and Indiana University. He has performed as soloist with Seiji Ozawa, Thomas Schippers, Sergio Commissiona, and others and has performed widely in Israel, Japan, Taiwan, Malaysia, Holland, Austria, Mexico, England, Canada and the U.S. He was a member of the Boston Symphony Orchestra and was principal violist in the Cincinnati and Houston Symphony orchestras. Schotten hosted the XIV International Viola Congress at the University of Michigan. He has given master classes in the U.S. and Europe and has made several recordings of viola works by Bloch, Hindemith and others. Among his recitals and master classes have been those at the Menuhin School in Surrey, the Guildhall School, and the Royal

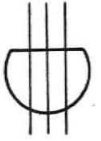
College of Music in London. He was a judge in the 1997 Tertis Viola Competition and was recently featured in *The Strad* magazine as one of America's finest violists.



Alan de Veritch

ALAN DE VERITCH was born in 1947 in New Jersey but lived most of his life in California. He was co-principal violist in the Los Angeles Philharmonic under Zubin Mehta from 1970–79, where de Veritch also appeared as a soloist. He has recorded hundreds of sound tracks and recorded for every major record label in the U.S. He has been on the faculties of the California Institute of the Arts, California State University, and the University of Southern California, among others. From 1990–94 he served as president of the American Viola Society and also established the De Veritch Institute for Viola Studies. In June 1995, he hosted the XXIII International Viola Congress at Indiana University. He also was the recipient of an award from the American Viola Society for his outstanding achievements and personal contributions to the legacy of the viola.

De Veritch is now a professor of music and chair of the String Department at the School of Music at Indiana University.



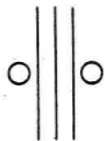


Photo by J. Henry Fair

Paul Neubauer

PAUL NEUBAUER comes from Los Angeles and is a graduate of the Juilliard School. He studied with Primrose late in Primrose's life. At age twenty-one, he was appointed principal violist of the New York Philharmonic, the youngest principal string player in its history. He replaced Walter Trampler as the violist in the Lincoln Center Chamber Music Players, a prestigious position. He has performed widely in the U.S. and as a soloist

and in festivals in Europe and Asia. With Peter Bartók, he recently made a revised version of the Bartók Viola Concerto.

Neubauer has appeared in many radio and television concerts in New York, Argentina, Brazil, Mexico, Canada, England, Germany, Hungary, Norway and Yugoslavia. With the New York Philharmonic, he was soloist in the New York première of Penderecki's Viola Concerto, with the composer conducting.

Paul has performed with many orchestras, including the Los Angeles Philharmonic, the National Symphony, the Orchestra of St. Luke's, the San Francisco Symphony, the St. Louis Symphony, the Bavarian State Radio Orchestra, the English Chamber Orchestra (where he gave the world premiere of Gordon Jacob's Viola Concerto No. 2) and the Bournemouth Symphony.

He has recorded extensively and his CD of the Walton Viola Concerto with the Bournemouth Symphony and Andrew Litton will be released soon. His awards are many, including first prize at the Tertis International Viola Competition.

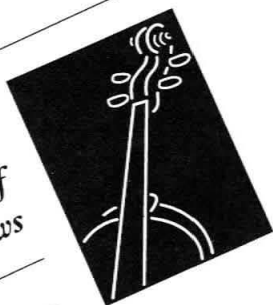
These are but seven of the many fine and talented violists who were touched by William Primrose. To quote Henri Temianka once again: "Through his teaching, Primrose left a tremendous legacy."

I have thought back to my own lessons with William Primrose. They were special moments in my music education. I instinctively pulled out some old recordings and after listening to much extraordinary playing, I thought of an old review which appeared in the 1950s in *High Fidelity* magazine of Primrose's recording of the Walton Viola Concerto and Hindemith's *Der Schwandreher*. The reviewer started by asking something to the effect: "Is William Primrose the Greatest String Player of All?" That's a tough one to answer, but he is certainly up there with the very best of this century's most gifted artists, and some of his former students are right behind him.

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AVS CHAPTERS

Editor's Note: Each president of the various AVS chapters is requested to send chapter news to the editor of JAVS.

Utah Viola Society

The Utah Viola Society will cosponsor ViolaFest March 9–13, 1999. The guest artist is Paul Neubauer. A master class will be held at Brigham Young University on Tuesday, March 9, and the annual Primrose Memorial Concert will be on Wednesday the 10th. Friday and Saturday evenings, Mr. Neubauer will

play Walton with the Utah Symphony under the direction of Joseph Silverstein at Abravanel Hall in Salt Lake City. Saturday, March 13, Mr. Neubauer will participate in another viola activity in the Utah Capitol Building. For information contact UVS president Leslie Harlow (435) 649-5909.

Arizona Viola Society

William Magers, the AVS president, reports that "Virtuoso Violas" took place at Tempe last October in which over one hundred viola students between grades 3–12 par-

ticipated. Also, residency by the Cavani String Quartet at Arizona State University with a master class by its violist Kirsten Docter highlighted viola activities of the month.

Rocky Mountain Viola Society

Visiting viola artist, Simon Rowland-Jones, appeared with the University of Northern Colorado Symphony Orchestra in a performance of the Suite for viola by Ernest Bloch. Rowland-Jones is professor of viola at the

Royal College of Music in London and founding member of the Chilingirian String Quartet. He offered two master classes at the University of Northern Colorado.

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NEW WORKS

—*Courtesy Canadian Viola Society Newsletter*

Extracted from *American String Teacher*, Winter 1998. Comments by Jeffrey Showell, associate professor of viola and assistant director of the School of Music at the University of Arizona.

Orchesterstudien, Vols. 3 (Elektra) and 4 (Rosenkavalier). Richard Strauss/August Gentz. Fuerstner, 1987, \$27 U.S./vol. A reissue of the venerable 1912 edition. Extensive excerpts rather than entire works. Have occasional bowings and fingerings. Probably less expensive to buy complete parts.

Poem for Viola and Orchestra (viola/organ). Leo Sowerby. H. W. Gray/Presser, 199[?], \$18 U.S. A reprint of the 1947 edition. An eclectic, solid work, quite typical of that period of American composition. Moderately difficult.

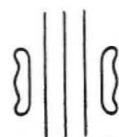
The North Shore (viola/piano). Gavin Gryars. Schott, 1995. Short, repetitive with motivic repetition. Dissonant, but shows off the viola tone well. Medium difficulty.

Sonate pour alto seul. Georges Migot/Marc Honegger. SEDIM, 1996. Written in 1952. Relatively conservative. Four long movements. Consonant, although not traditionally tonal. Fairly difficult.

Twenty-Four Caprices (solo viola). Casimir Frédéric Lainé, Billadout, 1996, \$30 U.S. Written 1849 and surprisingly difficult for the period.

Premier Voyage, 2 vols. (viola/piano). Yvette Voirpy/Alain Voirpy. Lemoine, 1996, \$25/vol. European folk songs adapted for the first-year violist. A more demanding piano part.

Pièces Classiques. Frédéric Lainé. Billadout, 1996, \$11.50 U.S. The first of five volumes of progressive difficulty. Twelve short, very easy arrangements of compositions by Classical and Romantic composers.



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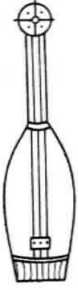
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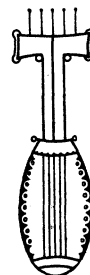
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Bartók: Concerto for Viola (Serly 1949 version); **Bartók:** Concerto for Viola (Peter Bartók 1995 version); **Bartók:** *Two Pictures*; Serly: *Rhapsody for Viola*; **Hong-Mei Xiao**, viola; Budapest Philharmonic Orchestra; Kovacs, con; Naxos 8.554183

Brotons: Sonata for Viola; Benejam: *Moment Musicals*; Grignon: *Scherzino*; Bonte: *Sonatina*; **Paul Cortese**, viola; Soler, piano; Edition Albert Moraleda EAM 7373

Bruch: Concerto for Clarinet and Viola; Concerto for Violin No. 2; Romance for Violin; *Adagio Appassionato*; **Donatius Katkus**, viola; Jacques Israelovich, violin; Guy Chadash, clarinet; St. Christopher Chamber Orchestra of Lithuania; Arie Lipsky, conductor; Fleur de son FDS 925

Clarke: Sonata for Viola; Landry: *Three Poems*; Gougeon: *Alto Neptune*; Rubenstein: Sonata for Viola; **Chantal Masson-Bouque**, viola; Mariko Sato, piano; Sne 199654

Colgrass: Variations for Four Drums and Viola; McIntosh: *Nanuk*; Hiscott: *Romantic Nights*; Harmon: Sonata for Viola; **Rivka Golani**, viola; Huang, percussion; Scott, percussion; Clarke, piano; Centrediscs CMCCD 5798

Debussy: Sonata for Flute, Viola and Harp; La Flute de Pan (Syrinx); *Les Chansons de Bilitis*; *Prelude to the Afternoon of a Faune*; **Gerard Caussé**, viola; Isabelle Moretti, harp; Irene Jacob, narrator; Hermonia Mundi HMC 90.1647

Dohnányi: *Serenade*; Fuchs: String Trio; Kodály: String Trio; Berlin String Trio; Arte Nova classics 74321 4845-2

Viola Transcriptions: Falla; Kreisler; Benjamin; Ravel; Bach; Tchaikovsky; Sarasate; Rachmaninoff; Paganini; **Defant**, viola; Waterhouse, piano; Symposium 0101

Franck: Sonata for Viola; Vieuxtemps: Sonata for Viola; *Elegie Capriccio*; **Lars Andes Tomter**, viola; Havard Gimse, piano; Simax PSC 1126

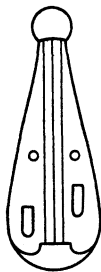
Hindemith: Sonata op. 11 No. 4; Britten: *Lachrymae*; Shostakovich: Sonata for Viola; **Yuri Bashmet**, viola; Sviatislav Richter, piano (Recorded in 1985); Olympia 625 (Allegro)

Hindemith: Sonatas for Viola op. 11 No. 4, No. 5; Op. 25 No. 1, No. 4; **Verebes**, viola; Bartlett, piano; 2 SNE 546

Hyde: 12 works include Sonatas for Viola; Sydney Chamber Orchestra; Walsingham Classics 2 WAL 8036

Loeffler: *Forgotten Songs*; **Noah Chaves**, viola; Deidra Palmer, mezzo-soprano; Noel Lester, piano; RoseAnn Markow, piano; Koch 3 3-7248-2HI

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Schubert: The Viennese Guitar Quartet for Flute, Viola, Guitar and Cello; Kreutzer: Grand Trio; Beethoven: Serenade for Flute, Clarinet, and Guitar (Arranged by Mattiegka); **Paul Neubauer**, viola; Falleta, guitar; Still, flute; Thomas, cello; Koch 199667

Schumann: *Märchenbilder*; Glinka: Sonata for Viola; Debussy: Sonata for Flute, Viola and Harp; Milhaud: Sonata No. 2 for Viola; **Serge Collot**, viola; Keiko Toyama, piano; Aurele Nicolet, flute; Ayako Shinozaki, harp; Camerata 30 CM-462 (Albany)

Schumann: *Märchenerzählungen*; Adagio and Allegro; *Fantasiestücke*; *Märchenbilder*; Kurtág: Hommage à Robert Schumann; **Philip Dukes**, viola; Robert Plane, clarinet; Sophie Ramin, piano; ASV CD QS 6221

Schumann: *Märchenerzählungen*; *Märchenbilder*; Romances; *Fantasiestücke*; **Carbonare**, viola; et al.; Agora AGO 043

Telemann: Concerto for Viola; Concerto for Recorder and Bassoon; Suite in A; **David Miller**, viola; Dennis Godburn, bassoon; Elissa Beradi, recorder; Philomel Baroque Orchestra (period instruments); Centaur CRC 2366

Note:

In trying to get some further information I selected a search engine on my computer because the name of an Australian record company fascinated me. The name of the company is Tall Poppies. I selected it, and a wonderful website came on the screen that should be a model for all companies and artists. I clicked on the name of violist, Patricia Pollett and a most attractive picture of the artist popped up with her discography on which you could continue for more detailed information. Pollett has two solo recordings on Tall Poppies; the cost of the recordings were mentioned as well as how to order them.

The experience reminded me of another—several years ago I met a violist with

the New York Philharmonic who at his own expense had a CD made of his solo performances. I suggested he send one to a couple of people who might have been in a position to help promote his work. One was an artist representative of Naxos Records who had written me about suggesting viola works to record. The next thing I heard was that the two gentlemen had gotten together to discuss the possibility of making some records.

Violists, if you don't promote yourself, who will? The computer should be your friend and advertising companion.

Grainger: *Arrival Platform Humlet*; Sutherland: Viola Sonata; Edwards: *Enyato 11*; Sabin: *Resting Point*; Davidson: Arch for 3 Violas; Sculthorpe: Sonata for Viola and Percussion; Schultz: *Attack*; *Duo Variations* (All the composers are Australian); **Patricia Pollett**, viola; Jenni Fleming, piano; Colin Spiers, piano; Michael Askill, percussion; Tall Poppies TP098

Review:

In this CD, Entitled "Viola Power," Australian composer Robert Davidson is represented—with an original composition for three violas (all played by Pollett). Its title, "Arch," stems from the Italian word for both bows, *archi*, and the basic form of the piece. It is delightful and when I was sitting in front of the speakers I could easily discern the three distinctly different standing positions Pollett used when recording the different parts. I've already played this 6.42 minute composition on my radio program and have received quite a positive response from listeners. All the compositions are quite varied and enjoyable. Schultz's 18 minute composition seemed at first rather fragmentary but then became more interesting when the variation form became more discernible.

Brahms (Orch. Berio): Op. 120 No. 1 for Viola and Piano; Bruch: Romance; Schubert (Orch. Davidson): Sonata for Viola and Piano (*Arpeggione*); Sabin: *New York Souvenir*;

Patricia Pollett, viola; Queensland Philharmonic Orchestra; Werner Andreas Albert, conducting; Tall Poppies TP084

Review:

This disk (with the remarkable Queensland Philharmonic Orchestra which comprises 31 musicians yet sounds like it has more than twice that number) also shows off the wonderful talents of Patricia Pollett—a young virtuoso who is willing to take chances with old favorites and present a new composition by a little known (at least in this country) Australian composer, Nigel Sabin. It may be disconcerting to some to hear the familiar sonatas of Brahms and Schubert with orchestral accompaniment, but I rather enjoyed them. The arrangements were made by Luciano Berio and Robert Davidson. Shorter compositions by Bruch and Nigel Sabin admirably fill out the disc. Pollett has wonderful technique and the ability to change her tone quality in order to fit the mood of the music.

I recommend both disks wholeheartedly and commend Pollett for her daring, her imagination, and her innate musicianship. She is a violist of international quality and I eagerly await her future endeavors.

—David O. Brown, Brentwood, New York

From journals (*The Strad*):

Bruni: Viola Sonatas op. 27; **Farulli, Antonello**, viola; Francesco Dillon, cello; Gabriele Micheli, harpsichord and fortepiano; Dynamis S 2005

Beach: Music for violin/viola and piano; **Klugherz, Laura**, viola; Jill Timmons, piano; Centaur CRC 2312

Viola Pieces by Violin Virtuosi: rarely heard works by Wieniawski, Joachim, Vieuxtemps and Hubay; **Xuereb, Pierre-Henri**, viola; Luc Devos, piano; Classic Talent DOM 2910 12

The Strad also lists two complete discographies in recent issues. The June 1998 issue includes a list of recordings by Pinchas Zukerman on pp. 654–668. The September issue lists

the recordings of Yehudi Menuhin on pp. 994–1006.

Recommendations from the Viola Internet list:

L'Alto Romantique - The Romantic Viola I Laurent Verney. Release Date: 02/94 Num of Discs: 1 Length: 60 minutes; Label Pierre Verany (FRA) PV793121 SPARS code: DDD (It is on CDNow at: <http://www.cdnnow.com>)

This CD has *Andante and Rondo Ungarese* for Viola and Orchestra in C, Carl Maria von Weber; *Märchenbilder* for Viola and Piano, op. 113, Robert Schumann; *Potpourri* for Viola and Orchestra in G-minor, op. 94 *Fantasia*, Johann Nepomuk Hummel; *Pièce* for Viola and Piano in C-major, op. 39, Ernest Chausson; *Elegie* for Viola and Piano, op. 30, Vieuxtemps; *Élegie* for Viola and Piano in G-minor, op. 44, Glazunov (1856–1936); *Après un reve*, op. 7 no. 1, Gabriel Fauré.

—Ronald Schmidt, Germany

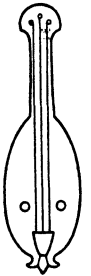
Hummel *Fantasia* recording

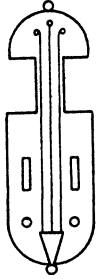
I have a recording of this played by Gerard Caussé on viola. The Hummel fantasy is fine, but I'm really wowed by a Joseph Schubert viola concerto on same CD, both the playing and composing are—wow!! What an amazingly lovely piece and impressive playing.

If I may put in another plug for Gerard Caussé—he recorded the string trio version of J. S. Bach's Goldberg Variations (transcribed to string trio by Dimitri Sitovetsky)—Dimitri on violin, **Gerard** on viola, (I've forgotten who was on violincello). Identification is Orfeo OYF138852 and it's an utter jewel. I prefer it a thousand times to any keyboard version (and am sure it must be crisper sound than the washy-full orchestra version). Of course, purists will object in howls. Bah.

—P. Winslowe Laccess, Calgary, Canada

I recently discovered an excellent CD in the "orchestra_pro_series" of Summit Records (DCD 217, 1997): Orchestral excerpts for viola with spoken commentary by Robert Vernon, principal violist of the Cleveland Orchestra.





Included are excerpts from 20 different works, each performed by Vernon and preceded by his insightful and practical comments. I would recommend it highly to every violist and teacher of violists.

—Michael Kimber

J. S. Bach: The Sonatas and Partitas for Solo Violin and The Unaccompanied Partita for Flute, performed on viola. **Scott Slapin,**

viola; 2 CD set: The Stewart Society for the Recorded Sound; SSRS 42773-2

This is impressive playing of difficult music by a young, talented violist, Scott Slapin.

—Myron Rosenblum, New York

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7–9 May 1999 at South Bend, Indiana. Entry deadline 3 March 1999. Contact

PO Box 1303
South Bend, IN 46624
tel. (219) 237-4871
email: info@fischhoff.org
website: <http://fischhoff.org>

1999 Primrose Memorial Scholarship Competition

Eligibility: Applicants must meet the following criteria:

Have not yet reached their 28th birthday by 3 June 1999, and
Must be a current member, or presently studying with a current member, of the any of the branches of the International Viola Society (AVS, CVS, etc.)

N.B.: If you are not currently a member of the AVS and wish to join, please see application form for details.

Prizes:

- 1st Prize: \$2000, a Mini-Recital at the XXVII Congress, and an invitation to make a featured appearance at the XXVIX International Viola Congress.
- 2nd Prize: \$1000 and a Performance in a Master Class at the Congress.
- 3rd Prize: \$500 and a Performance in a Master Class at the Congress.

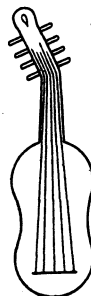
THE COMPETITION

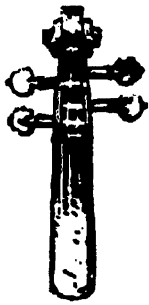
REPERTOIRE: General Information

There are four categories of repertoire: (1) Work with Orchestra, (2) Work with Piano, (3) Un-accompanied Work, and (4) Virtuoso Primrose Transcriptions. Candidates must prepare one complete work from each category, one of which must be selected from the Contemporary Selections by Pendereski, Schnittke, or Takimitsu.

Work with Orchestra: Walton Concerto; Bloch Suite (1919)
Contemporary Selections: Pendereski Concerto; Schnittke Concerto

Work with Piano: Brahms Sonata (E \flat or F minor); Hindemith Op. 25, No. 4; Clarke Sonata, Shostakovich Sonata
Contemporary Selection: Takimitsu *A Bird Came down the Walk* (Published by Sharp)

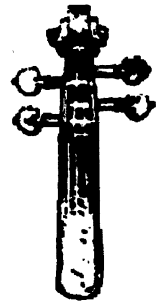




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Unaccompanied Work: Hindemith Sonata (any); Bach Suite (any); Reger (any)
Contemporary Selection: Pendereski Cadenza

Virtuosic Primrose Transcription: Benjamin *Jamaican Rhumba*; Borodin Scherzo; Benjamin *Le Tombeau de Ravel*; Paganini *La Campanella*; Paganini 24th Caprice (Viola and Piano); Sarasate-Zimbalist Tango, Polo, Maleguena, or Zapateado (from "Sarasateana")

FIRST ROUND:

The first round is recorded and submitted on audio cassette tape, which will then be auditioned by a jury. Candidates chosen from the taped round to compete in the final round(s) on 9–12 June 1999 in Guelph, Canada, will be notified by 15 April 1999.

In order to assure anonymity, the applicant's name and address should appear only on the applicant's outer package. There should be no personal identification on the tape or its container. Tapes will be coded before being sent to the adjudicating committee. Tapes will not be returned.

Applicants should understand that the quality of the recording may influence the judges; therefore, a new tape of a high quality should be used.

Repertoire for the First Round:

The cassette tape must include the applicant performing the following in accordance with the Repertoire General Information above:

- The first movement of a **Work with Orchestra**;
- An excerpt (c. 5 minutes) from the **Work with Piano**;
- An excerpt (c. 5 minutes) of an **Unaccompanied Work**.

N.B.: One of the selections must be from the list of Contemporary Selections, and candidates may not change repertoire between the First and Final round(s).

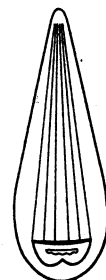
FINAL ROUND(S):

The Final Round(s) will take place in Guelph, Ontario, Canada, in conjunction with the XXVII International Viola Congress, 9–12 June 1999 at the _____.

Each of the finalists will be asked to perform (from memory, unless noted)

- The entire Work with Orchestra from the first round
- The entire Unaccompanied Work from the first round
- The entire Work with Piano from the first round (need not be memorized)
- A complete Virtuosic Primrose Transcription from the list above.

Finalists will receive discounted lodging and a waiver of the registration fees during the Congress. An accompanist will be provided if requested. The Jury for the Final Round(s) will be selected from those artists participating in the 1999 Congress who do not have a student invited to the Final Round(s). No screens will be used. Finalists are responsible for their own transportation expenses.





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PRIMROSE MEMORIAL SCHOLARSHIP COMPETITION
Application Form

Name: _____ Birthdate: _____

Address: _____ Telephone: _____

Current Teacher, if any: _____

Please check the appropriate items:

I am or my teacher is currently a member of the American Viola Society,
 Canadian Viola Society, International Viola Society.

OR

I am not currently a member and wish to join the AVS.

If you wish to join the AVS, please enclose a SEPARATE check (made payable to the AVS), in the amount of \$15.00 (student member) or \$30.00 (regular member), along with your filled-out entry form, tape, and competition application fee.

Enclosed is my nonrefundable application fee of \$25.00, in the form of a check made out to the Primrose Memorial Scholarship Competition—AVS, and my unmarked audition tape. I have read the Competition Rules and Repertoire Lists and certify that I am eligible to participate in this year's Primrose Memorial Scholarship Competition. I am enclosing a photocopy of proof of my age (passport, driver's license) and proof of my or my teacher's membership in one of the branches of the International Viola Society.

Signature Required:

_____ Date: _____

SEND COMPLETED APPLICATION, TAPE, AND APPLICATION FEE TO

Lisa L. Hirschmugl
Primrose Competition
1 S. 229 Pine Lane
Lombard, IL 60148

APPLICATION AND SUPPORTING MATERIALS MUST BE POSTMARKED NO LATER THAN 15 MARCH 1999.



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Jack Elliott, Music Director

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James (Jimbo) Ross (viola) Classical, blues, jazz and rock violist
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Bert Turetzky (bass) Author of "The Contemporary Contrabass" • Performed as soloist throughout the world • Professor of music at University of California, San Diego

Antony Cooke (cello) Performed as soloist under Sir Colin Davis • Former principal cellist of London Mozart Players • Leading studio musician in the Hollywood recording industry

Roger Lebow (cello) Principal cellist of the LA Mozart Orchestra • Founding member of the new-music group XTET • Leading studio musician

Jeremy Cohen (violin) Former member of Turtle Island String Quartet • Concertmaster on Linda Ronstadt's latest recording • Soloist with various U.S. orchestras

Irving Geller (violin) Former associate concertmaster of the Los Angeles Philharmonic • Currently with Hollywood Bowl Orchestra

Richard Greene (violin) Leading bluegrass, jazz, and folk violinist • Recorded and performed with Jerry Garcia, Herbie Hancock and Bruce Springsteen

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AMERICAN VIOLA SOCIETY DIRECTORY

Membership Report of the American Viola Society December 1, 1998

Regular members 781; Student members 286; International members 63; Complimentary members 22;
Joint AVS/CVS members 20; Institutions/Organizations 69; Total members 1241

A Message from Your Secretary:

I would like to take this opportunity to thank you for expressing your confidence in me by electing me as a new officer. I am honored to serve as your secretary for this term and I am enthusiastic about participating in the promising future of our American Viola Society. Welcome to all the new members who have joined this year! If you paid your membership during the last trimester of 1998 you are in good standing through January 1, 2000. Dues reminders should have arrived before January 1, 1999, for those of you needing to renew for 1999. Please be sure to notify me of any errors listed below.

Catherine Forbes, Secretary 817-261-5211
1128 Woodland Drive cforbes@uta.edu
Arlington, Texas 76012

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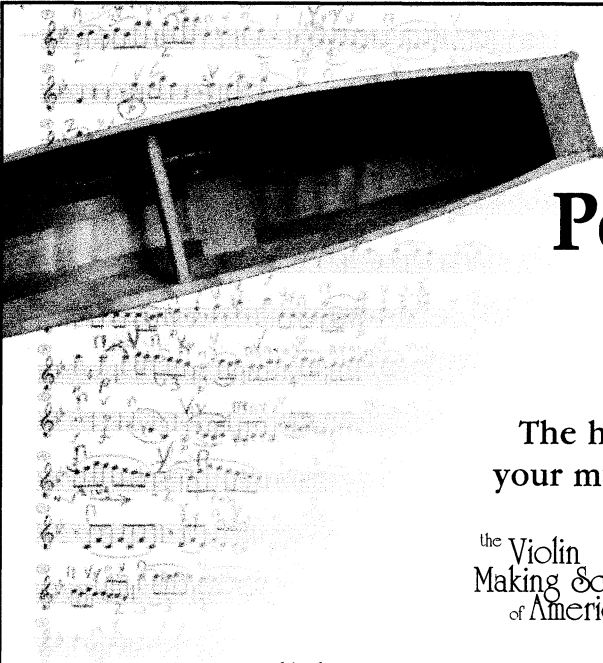
*Send this form with check to Ellen Rose, AVS Treasurer, 2807
Lawtherwood Place Dallas, TX 75214*

* persons who have been regular members for at least eight years, who have passed their 65th birthday, and who choose to be classified as emeritus members

For membership inquiries and address changes, contact Catherine Forbes, AVS Secretary, 1128 Woodland Dr., Arlington, TX 76012 (e-mail: CFORBES@UTARLG.UTA.EDU)

INDEX TO ADVERTISERS


Alf Studios, Concert Violas	68	Anthony Lane	94
George Andrix, CD	8	Latham Music Enterprises	62
Avera Music Press	67	William Harris Lee, Co.	78
Bearden Violin Shop	37	Henry Mancini Institute	80
Bein & Fushi	4	Steven McCann	57
Boston University	38	Miller & Fein	76
California Summer Music	74	William Moennig & Son	18
Eric Chapman	65	Moes & Moes	8
Clarion Instrument Insurance	14	Music City Strings	47
Cleveland Institute	16	Ernest Nussbaum, Practice Violas	68
Coda Bow	6	Orford Arts Centre	13
John M. Connolly & Co.	9	Geoffrey Ovington Violin	58
Joseph Conrad	13	Theodore Presser Co.	68
Joseph Curtin Studios	48	Peter Paul Prier	96
D'Addario	56	ProViola Classics, CD	94
Dampit	30	RBP Music Publishers	47
Encore School for Strings	27	Maurice W. Riley	40
Four Seasons Orchestra	60	Sandra Robbins	93
Claire Givens Violin	40	Robertson & Sons	35
Todd Goldenberg, Violin Maker	58	Roosevelt University	10
Harid Conservatory	69	San Francisco Conservatory	22
Heritage Insurance Services	74	William Robert Scott	38
Mark Anton Hollinger	62	Shar Products Company	8
Carleen Hutchins	40	Shawnee Press	32
Ideal Musical Merchandise	66	Stamell Stringed Instruments	58
International String Workshop	92	Kenneth Stein Violin	64
John-Brasil	30	University of Southern California	36
Ira B. Kraemer & Co	47	University of Washington	58



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