Violists over the world will be receiving soon a brochure and an
official invitation to participate in the VII International Viola
Congress at Brigham Young University in Provo, Utah on July 12, 13,
and 14, 1979. The Host Chairperson, Dr. David Dalton of BYU's Music
Department, has assembled an impressive list of violists, teachers,
scholars, and ensembles which promises to make this meeting of violists
as spectacular as past ones. Sponsored jointly by the American Viola
Society, the Internationale Viola Forschungsgeellschaft, and Brigham
Young University, this congress will have as its focal point, the 75th
birthday celebration of William Primrose. Honoring this auspicious event
will be a TV documentary, "A Violist's Legacy," an exhibit of the
William Primrose Viola Library at BYU, and a concert of transcriptions
by William Primrose performed by his students (Alan de Veritich, Donald
McInnes, Yizhak Schotten, Jun Takahira, and Karen Tuttle).

Major viola recitals will be given (listed here in chronological
order) by Yizhak Schotten (Boccherini, Bloch, Schumann, Harris); Raphael
Hillyer (unaccompanied music by Bloch, Drusnin, Musgrave, Hindemith);
Karen Tuttle (Bloch, Shulman, Vaughan Williams); and Joseph de Pasquale
(Shostakovich, Rochberg, and Bloch).

Lecture-recitals will be given by Marcus Thompson (viola music by
American composers) and Guillermo Perich (music for viola by Spanish
and Latin American composers). Maurice Riley will read a paper on the
development of the viola in the early Brescian and Cremonese schools
and Suzanne Bloch, lutenist and teacher at the Juilliard School, will
talk on her father Ernest Bloch and his music for the viola (Bloch's
complete corpus of music for viola will be heard during the congress).

Master Classes will be led by Joseph de Pasquale and Milton Thomas
and a forum dealing with "The Violist as Professional" will be held with
a panel of eminent violists.
Three première performances will take place during the congress: Merrill Bradshaw's Homages for Viola and Orchestra (in honor of Hindemith, Tertis, and Primrose) performed by Jun Takahira; Maurice Gardner's Rhapsody for Viola and Orchestra performed by Jerzy Kosmala; and George Rochberg's Sonata for Viola and Piano, commissioned for the congress, performed by Joseph de Pasquale. Once again, the United States Air Force Symphony Orchestra, Capt. Lowell E. Graham, conductor, will be present and make an important contribution to the congress.

In addition to the Bradshaw and Gardner works for viola and orchestra, those present will have the pleasure of hearing Milton Thomas perform in Ernest Bloch's Concertino for Viola, Flute, and Orchestra; and Emanuel Vardi perform the important Tibor Serly Concerto for Viola and Orchestra.

Other events of note include Donna and David Dalton in a concert of music for soprano, viola, and piano (Bliss, Manookin, Loeffler, Janacek); The Zeyringer Trio in a concert of music for viola, clarinet, and piano (Koringer, Lane, and Uhl); and the Southern California Viola Ensemble, led by Thomas Tatton, in music for multiple violas by Sargent, Pisk, Jacob, and Lane.

On the second night of the congress, William Primrose will conduct a mass viola ensemble in readings of Karl Stamitz' Duet No. 1 in C major for 2 violas (Schott Ed. 4165) and Bartok's Duos for 2 violas, Book II, transcribed by Mr. Primrose (Boosey & Hawkes edition). This will be open to all violists attending the congress, so, bring your instrument and music.

Several days before the start of the congress, William Primrose, Joseph de Pasquale, and Ralph Aldrich will hear contestants and decide on the winners for the William Primrose International Viola Competition (see notice below).

There will also be an International Viola Exhibition by contemporary makers sponsored by the Violin Society of America. Other exhibits will include those by music publishers and rare string instruments from the Renaissance and Baroque periods and non-Western cultures by Ann Mischakoff.

If you have not already received your announcement of the congress from Brigham Young University, write to INTERNATIONAL VIOLA CONGRESS, Brigham Young University, Music Department, C-550 HFAC, Provo, Utah 84602. We look forward to seeing you during these exciting three days.

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THE WILLIAM PRIMROSE INTERNATIONAL VIOLA COMPETITION, sponsored by Brigham Young University with the Snowbird Institute, will take place at Snowbird, Utah, July 8-11, 1979. It is open to all violists from 18 to 30 years of age. In addition to prize money (First prize: $2500.00; Second prize: $1500.00; Third prize: $500.00), the winner of the competition will be featured during the viola congress. Application deadline is May 1, 1979. For further information, write to Dr. David Dalton, Music Department, HFAC, Brigham Young University, Provo, Utah 84602.

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The VIII International Viola Congress will take place on July 4-6, 1980 in Salzburg, Austria. The IX International Viola Congress will be held in Toronto, Canada, with the Canadian chapter of the IVFG hosting the event. We will keep you informed of details as they become available to us.

The SCOTTISH VIOLA INTERNATIONAL, in association with the Royal Scottish Academy of Music and Drama, will be held in Glasgow from August 18th to
the 21st, 1979. It will consist of concerto and sonata master classes, teaching seminars, viola chamber music, and a music workshop dedicated to contemporary music. The outstanding violist Csaba Erdelyi will lead the concerto master classes. For information, write to Scottish Viola International, The Secretary, 3 Victoria Circus, Glasgow G12 9LB, Scotland.

WNYC-FM, the radio station of New York City, presented a complete morning of viola music on Saturday, February 10 as part of its 16-week series, "The Orchestra." The program originated in Boston and had Burton Fine, principal viola of the Boston Symphony Orchestra as the special guest. A brief history of the viola was given, illustrated by much fine playing on recordings. If too much emphasis was given to the viola d'amore (an instrument that is more hybrid than part of the natural evolution of the violin family), it was refreshing to hear the delightful music from the viola d'amore repertory. The listening audience was treated to Ariosti's Lezione No. 3 (Karl Stumpf, viola d'amore), Vivaldi's Concerto in A major (Michel Pons, viola d'amore), Karl Stamitz' Concerto No. 1 (Karl Stumpf, viola d'amore), and Quantz' Trio Sonata in F (Jaroslav Horak, viola d'amore). The viola works heard were Mendelssohn's "On Wings of Song" (Lionel Tertis), Handel's Sonata in F, arr. L. Tertis and played by him, Haydn's String Quartet, op. 2, #3 (with a prominent viola solo in the Minuet), Telemann's Concerto in G for 2 violas, Mozart's Sinfonia Concertante, K. 364 (Isaac Stern and Walter Trampler), Hindemith's Der Schwanendreher (Marcus Thompson), Paganini Caprices as arranged by Emanuel Vardi and played by him, and Berlioz' Harold in Italy performed by William Primrose. Mr. Fine's comments were illuminating and intriguing and his fine playing shown by a movement from one of the Bach Suites.

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THE VIOLA, A REALLY GREAT SOLO INSTRUMENT*

by Harold R. Harvey

Not long ago I was asked to assist in the viola section of an orchestra which was to furnish the accompaniment for a rendition of "Elijah." My desk mate, a young lady in her second year in junior college, played viola extremely well and had a superb instrument with a real viola tone. My enthusiasm for the viola as a solo instrument led me to ask her what solos she was playing. Imagine my astonishment when I learned that, though she had been the violist in a very fine school quartet for six years, she had never played a viola solo! Certainly here was a chance to do some missionary work by means of the power of suggestion. Our conversation brought out this point, that, while she loved the viola, she had never really given it serious consideration as an instrument which could speak with a voice of great beauty and power.

By way of contrast, may I mention another experience. Last summer it was my good fortune to play viola in the orchestra at the University of Michigan. Again my desk mate was a young lady who also was an accomplished violist and who also had provided herself with a real viola. Again the matter of using this much neglected instrument was brought up, and I was informed that she

* Reprinted from The Etude, March, 1934, 194 f. with kind permission of Theodore Presser Company, Bryn Mawr, Pennsylvania. This article which appeared in three successive issues presents the viola in a rather unorthodox light for the time it was written in.
had just recently graduated from one of our best schools of music with viola as major! Again I was astonished, but happily so. We compared notes and I found that she had an extensive repertoire of the best in the viola literature and was eager to learn of any new things.

**Tones Rarely Isolate**

Between these two extremes there lies a story of almost complete neglect of this splendid instrument, in so far as its being used for solos is concerned. Evidence is not lacking, however, which points to an increasing interest in the violin's larger brother, for even many of our smaller school orchestras can boast of at least two violas. Only recently the viola has been given a place in our contests—for instance, this year in the Junior Division of the National Federation of Music Clubs.

The larger size of the viola, in relation to the violin, permits the use of longer and heavier strings with a consequent lowering of the pitch of the whole instrument. Not long ago a suggestion was given by a prominent school orchestra director that a satisfactory start could be made without the instrument itself. He advocated stringing the violin like a viola, that is, removing the E string, moving the lower three strings up and using a viola C string in place of the violin G string. Certainly such a re-strung violin would not give the same sonorous tone of the larger instrument, but it might be an experiment worth trying as an emergency measure. It would be especially useful for younger players with small hands. At least, it would not interfere with an early start in reading the much-dreaded C clef. This would seem to be the greatest value in this experiment.

Since much viola music lies in the range of the tenor and alto voices, it would cause confusion if music were written in the treble clef as in the following illustration:

![Ex.1](image1)

because of the necessary use of so many added lines below the staff. Let us see what would happen if the bass clef were used:

![Ex.2](image2)

As is evident, this clef would employ just as many added lines as the treble staff, or else at some convenient point another clef would need to be added for the higher notes, making the almost continuous use of two clefs necessary. The clef selected, therefore, is the C clef which locates Middle C, for the viola, on the middle or third line.

![Ex.3](image3)

This is the compromise with the bass and treble clefs which has been found to be most useful.

For higher notes the G clef is used in order to do away with the reading of added lines above the staff. It has often been suggested that viola
music should be written entirely in the G clef, but doing this would restrict the student to certain editions which might adopt this method of notation. It is certain that the great literature of the quartet would be forever closed to him, to say nothing of all the great orchestral scores. So, it is best to learn to read the viola clef "straight."

Most people think of the viola as just "a big violin," a fallacy which only an appreciation of its tone can do away with. Although it is not a brilliant instrument, the viola possesses a tone-color of exceptional charm; it combines the depth and resonance of the violoncello with the mellowness and tenderness of the lower strings of the violin. While each string has its individual tone-quality, the lower strings in particular are sombre or dramatic, and the upper strings tender, pathetic and of a veiled mysteriousness. The timbre, which can be made to contrast most tellingly with the more open tone of the other strings, is rather dark and nasal and approaches some of the woodwind in color, particularly the oboe, English horn and clarinet. Ippolotow-Iwanow has written a remarkable duet for the viola and English horn in the second number of his "Caucasian Sketches," called In the Village.

In former days the occasional solos allotted to the viola were for contrapuntal contrast, but now it is seized upon by composers for its own individual quality. Muted, the tone is of an almost indescribable beauty. The natural harmonics have a velvety quality which makes them particularly effective. Chords played pizzicato are rich and resonant and seem to linger in the air. Give the viola a melody which calls for breadth, tenderness, mysteriousness, pathos or a veiled quality of tone, and it will respond to any of these moods with a readiness unsurpassed by any other instrument of the string family.

Viola Vicissitudes

The career of the viola has been an interesting and a singularly chequered one. Originally it was the oldest and most important member of the string family, but its prestige gradually diminished until it became a mere drudge, necessary for balance of parts but not considered of much worth in itself. This may have been partly due to the growing disuse of the large and powerful viola tenor at about the end of the seventeenth century, and the more general adoption of the viola of the present, a smaller and more manageable but far less brilliant instrument, owing to the discrepancy between its size and its pitch.

It is easily understood that, as no great demands were made upon the technic of the instrument, it had few adequate exponents. The result of this in turn was that little of interest could be written for it owing to the very limited powers of viola players. This condition existed almost up to the present generation. In fact, the "Sonata for Viola and Piano" by Anton Rubenstein stood for many years as the only solo sonata for this much neglected instrument. Of late years, however, its position has changed. Growing preoccupation with color has discovered peculiar and often most effective possibilities.

Composers Who Favored the Viola

A fact that has contributed greatly to the viola's present importance is that, in spite of, or, perhaps, because of, its neglect in the past, it has been the instrument most often played by composers who wished to take part in chamber music. The first of these composers was Mozart, whose writing for it is hence more interesting than that of Haydn. The treatment of this instrument in his quartets is striking, it being given almost as important a place as the first violin. In his "Trio in E flat," a most
charming composition, he combined it with the clarinet. In fact, in all
his works Mozart treated the viola with affection and confidence.

Beethoven who also played viola did not write for it with quite the
suave brilliancy of Mozart, though he fully understood its refractory
temperament, which, being, in its gruff sincerity and sombre passion,
akin to his own, often expressed his ideas in a way impossible to any
other instrument. His quartets show many instances of this. Mendelssohn
and Schumann also played viola, but the instrument has no unusual prom-
minence in their chamber music. Schubert seemed chiefly to have appreci-
ated its admirable blending qualities between the violin and the cello.
Schumann, more than Schubert, grasped the possibilities that lie in the
viola. He has many beautiful passages in his chamber works, and he some-
times employed it in a higher register than had been done before. He was
probably one of the first composers to use the treble clef in addition to
the C clef. In some of his chamber music, notably in the quartets and
quintets, the solo passages do not sound as striking as they might be-
cause of the doubling of the melody in the piano part.

Brahms' Chamber Music

The chamber music of Brahms further developed the field for the viola
and began to make it imperative for players to improve their hitherto
most inadequate technic. Only players of real attainment should attempt
passages such as occur in the the third movement in the "Quartet in B
flat" in which the viola, unmuted against the mutes of the other strings,
is the most important instrument throughout. This is no music for the
half-hearted attempts of disappointed violinists who have sought refuge
in the precarious shelter of the viola desk. (Edouard Colonne called them
"the refugees of the treble clef.") These passages demand a genuine viola
technic fully equal to that of the violinist or cellist.

In the hands of a fine player nothing could be more beautiful than the
viola parts designed by Brahms. Several of his works for winds are ar-
ranged for viola. He made an alternative part himself to the clarinet part
in his two sonatas for clarinet and piano. The viola can replace the clar-
inet in the "Trio for Piano, Clarinet and Cello" and, less sucessfully, in
the "Quintet for Clarinet and Strings." The viola can also replace the horn
in the "Trio for Horn, Violin and Piano." Brahms used the viola as an
obbligato instrument in his two songs for voice and piano entitled
Gestillte Sehnsucht and Geistliches Wiegenlied, two songs of unusual worth
although seldom performed.

Dvořák was also a violist and had a peculiar fondness for the instru-
ment. Smetana, his master in composition, gave it unusual prominence in
his quartet, "Aus Meinem Leben," the opening of which is almost a small
viola concerto. Dvořák used it with more discretion. In his "Quartet in
F major" the viola announces the main theme in a most interesting manner.
The viola is also used with telling effect in the "Terzetto Op. 75," for
two violins and viola, in which the viola has the experience of acting as
a bass instrument.

Modern Treatment

Among the quartets of the present day, that by Dohnanyi stands out as
of special interest to violists. Max Reger and Arnold Schoenberg have
treated the viola kindly. The French school of composers do not, as do the
Germans, use its tone so much as a vehicle for the emotions, but rather
as a distinct and subtle tone-color. The "Viola Concerto" by Hindemith
has had phenomenal success in Europe. It is a work of great technical dif-
ficulty and exploits to the fullest extent all the possibilities of the
viola. This treatment of it by the French is very noticeable in Debussy's
quartet where the viola often displays a decided affinity to the oboe,
clarinet and bassoon. Ravel also makes use of harmonics, pizzicato and ponticello effects, all of which sound well on the viola.

The chamber music of Ernest Bloch also employs the full technical possibilities of the viola, sometimes producing from it strange sounds with which it is not generally associated, such as is done at the end of the last movement of his quartet, where it has a left-hand pizzicato open G along with the G played arco on the C string. The Russian composers writing for the viola give it open and effective treatment. Other countries, Belgium, Italy and Spain, each view its possibilities from different angles, though all give it an honorable place in their chamber and orchestral music.

(To be continued)

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THE VIOLA, COMPLETE GUIDE FOR TEACHERS AND STUDENTS


A Review by Louis Kievman, Pacific Palisades

Possibly the last act of his professional life was Henry Barrett's completion of his monumental work, The Viola. This extraordinary book is unusual in that it is at one time both a thorough study of performance and pedagogy and also a valuable catalogue of viola works, graded in one section and with a separate section listing works by composer and type of material.

The Viola is beautifully produced in hard cover with attractive and legible printing throughout. The first section (116 pages) is profusely illustrated with drawings, photographs, and musical examples. One section is devoted to "Psychophysical Systems" and another to "Aspects of Physical Functioning" (posture, breathing, etc.). Another part deals with "Technical Aspects of Teaching Viola," and the broad area of "Pedagogic Aspects of Teaching Viola" is thoroughly covered through analysis of common errors of playing and suggested remedies. One section defines Italian, French and German words used in viola music and gives their English equivalents. Left-hand and bowing technique are examined in great detail.

While Franz Zeyringer's Literatur für Viola lists 12,000 works for viola, many have never been printed or are not currently available. On the other hand, The Viola lists 2,300 compositions and studies which are all in print and at hand for purchase and use.

The graded lists containing solo and study material go from Grade One through Grade Ten. To quote Mr. Barrett, "All graded lists are suspect, including this one. The teacher will discover, as did the grader, that few compositions offer equal technical and musical difficulties or require the same degree of development of the left and right hands. It is quite possible to find a composition that could be classified Grade 3, right hand technique, Grade 6, left hand technique, and Grade 8 in musicality." Nonetheless, the grading in this book can be useful to instructors.

In addition to the grade lists, the final section of The Viola lists material by name of the composer. Subdivisions include Study Material ("Schools and Methods," "Caprices, Studies, Exercises," "Orchestral Studies," "Double-Stops," "Scales and Arpeggios," and "Shifting"); Solo Pieces ("Viola Alone," "Viola and Piano," and "Collection of Solos"); Large Solo Works ("Compositions with Orchestra," and "Sonatas, Sonatinas..."); Duos...
"Two Violas," "Collections--Two Violas," "Viola and Violin," and viola with other instruments); Two or More Violas; and Selected Works with Various Instruments. There is more than enough music for any performer and certainly enough to show those sceptics who think there is little in the way of viola performance material.

An interesting section is "Representative Programs for Advanced Players." These programs contain only original viola music and include classical as well as modern works. One program lists works by Moor, Bax, Gould, and Paganini. Another includes works by Locatelli, Beethoven, Hindemith, and Etler. All ten programs are varied, musically interesting, and challenging enough for any performer. Viola soloists of the future (and indeed there is a growing future for the viola soloist) should use and study The Viola. This book should be in the library of every teacher and student.

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WALK ON THE NORTH SIDE, MEMOIRS OF A VIOLIST


A Review by Maurice Riley, Ypsilanti.*

All those who esteem stringed instruments, whether it be performer, luthier, teacher, student, amateur, or interested listener, will welcome William Primrose's autobiography, Walk on the North Side, Memoirs of a Violist. This addition to the very sparse literature related to the viola is full of information for the world of music as well as being fun to read.

The "Foreword" is by Yehudi Menuhin. This is followed by the "Preface" in which Primrose states his rationale for producing the book: "to write down for the public many of the interesting and true stories of my career as a violist and also some of my personal philosophy of performing and teaching."

Primrose, an excellent raconteur, describes the many events and experiences in his varied career in graphic and erudite language, frequently spiced in his inimitable way with Scottish humor. This reviewer is not going to spoil the element of mystery as to the title by divulging its connotation. You must read these delightful memoirs and see for yourself why Primrose chose this caption for his autobiography.

Primrose was born in Glasgow, Scotland in 1904 into a musical environment. His father was a violinst in the Scottish Orchestra of Glasgow and also played viola in the Ritter String Quartet. Camillo Ritter, leader of the quartet, was entrusted with William's early violin training. As a child prodigy, Primrose gave concerts in Glasgow. In 1919 he was taken to London by his parents to study violin with Max Moscel at the Guildhall School of Music. In 1923 the young Primrose gave a debut concert at Queen's Hall performing Lalo's Symphonie Espagnole and Elgar's Violin Concerto. He graduated from Guildhall in 1924, winning the gold medal. This was followed by several years of concertizing.

Subsequent chapters continue the saga of Primrose's musical training and later career. Sensing a need for study with a top artist, he enrolled for private study with Eugène Ysaÿe in 1926. For the next three years, Primrose studied violin with the great Ysaÿe, frequently playing the viola in student quartets and in Ysaÿe's home. It was Ysaÿe who encouraged
Primrose to pursue a career as violist. Actually, this had been his ambition from an early age when he first played his father's Brothers-Amati viola.

In 1930 Primrose was selected to fill a vacancy as violist in the London String Quartet and for five years he toured with this world-famous ensemble. His desire to be a violist had reached fruition.

In 1938 Primrose's reputation as a superb violist brought an appointment to play in the new NBC Orchestra being formed for Arturo Toscanini. In 1941 he resigned after serving four years at the first desk of the viola section. He had decided to pursue a full-time career as a viola soloist. In 1942 he joined Richard Crooks, the very popular tenor, in a tour of over 40 successful concerts.

The autobiography describes his career as a performing artist and as a protagonist for the viola, a career that established him as the dean of all living violists. Many numerous composers wrote for him, among whom were Quincy Porter, Peter Fricker, Arthur Benjamin, Edmund Rubbra, Darius Milhaud, Benjamin Britten, and Bela Bartók.

Primrose writes with a facile style and a unique vocabulary (frequently spiced with Lain clichés) which make the text all the more descriptive. The reader is introduced to most of the great string players of the twentieth century, many of whom played chamber music with Primrose, culminating in 1961 with his association with Heifetz and Piatigorsky in California where the trio gave numerous concerts, made recordings, and taught at the University of Southern California.

He began his distinguished teaching career at the Curtis Institute of Music in 1942. Later, he taught in numerous institutions including Juilliard, the University of Southern California, Indiana University, and presently the University of Tokyo. The book is replete with advice for the viola student and the viola teacher, advice based on his many years of experience.

Primrose offers candid opinions of Arturo Toscanini and other conductors and describes their rehearsal techniques. He admonishes symphony orchestra audition boards against stressing sight reading as a criterion for the selection of orchestral players. He reasons that musicianship and ambition should be considered as much more important attributes.

Primrose played many concertos as a soloist with major orchestras. He relates the almost insurmountable difficulties he encountered as a violist in breaking into the concerts of many of the major orchestras.

This book concludes, appropriately, with a discography of the works recorded by Primrose. If a second edition is brought out, the author might consider an appendix listing the many works he edited and transcribed for viola. This subject is barely mentioned in the autobiography and constitutes one of the several important contributions Primrose made to violists and to music in general.

Finally, it would be remiss to omit mention and credit owed to Dr. David Dalton, professor of viola at Brigham Young University, who collaborated closely with Primrose in the preparation of this book.

(* Reprinted with kind permission of The Violin Society of America.)
In 1955, a fellow viola student at the Royal Academy of Music in London asked me about my father's Sonatina for viola and piano. I knew little about it, beyond the information I had from Grove's Dictionary.

My father, Walter Leigh, was born in London in 1905 and after getting his B.A. at Cambridge, he studied composition with Paul Hindemith at the Berlin Hochschule. He gained recognition as a composer in England during the 1930s with two successful comic operas, incidental music for stage and film, and several chamber works, notably the Concertino for harpsichord and strings and a Trio for flute, oboe, and piano, both published by Oxford University Press. He joined the British Army in 1941 and was killed at Tobruk in 1942.

His Sonatina for viola was never published. It was performed at the I.S.C.M. Festival in Vienna in 1932 and was played and broadcast during the 1930s by Watson Forbes who gave me the manuscript in exchange for a copy some twenty years later.

I enjoyed the opportunity of playing the piano part at several viola recitals and the work was always well received. It is in three movements with a duration of about twelve minutes.

The broad opening theme of the first movement gives an idea of the style in which it is written—no key signature throughout, but in conventional 4/4 time:

The second movement is marked Andante tranquillo ed espressivo and has a wistful quality, wandering through various keys before coming to rest in F sharp major, with a poignant A♯ in the viola against the piano's A♯:
In contrast, the third movement is witty, requiring accurate rhythmical precision, several times across the bar lines:

\[ \text{Molto vivace} \]

\[ \text{Leggero} \]

The music has a definite English character in addition to the distinct influence of Hindemith. The viola part is lyrical and well-written, without being difficult, and the piano part is quite demanding with some consecutive chords in tenths.

About five years ago, I was introduced to the violist-composer Rebecca Clarke (also living in New York City) and I discovered that in fact she and my father gave the first performance of the Sonatina, soon after it was written in 1929.

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POSTSCRIPT

LILLIAN FUHS will offer a master class in viola at the MacPhail Center for the Arts on May 5th, 1979 at 2:00 p.m. The MacPhail Center is located at 1128 La Salle Avenue, Minneapolis, Minnesota, 55403. Admission for auditors is $5.00. For further information, call (612) 373-1925.

FREDONIA DISCS has released a recording of music devoted to the composer John La Montaine. Included is the Conversations for Viola and Piano, op. 42 performed by Thomas Tatton, violist. The recording can be purchased directly from Fredonia Discs, 3947 Fredonia Drive, Hollywood, Ca., 90068 at the price of $7.98. Printed parts for the work are also available at $6.50. Or, you can purchase a package of both recording and music for $11.00, offer good up to July 15, 1979. California residents must add 6% sales tax to the above.

WILLIAM PRIMROSE’S WALK ON THE NORTH SIDE: For those of you who may still wish to order a copy of this important book, you can do so directly to the publisher. The special prices to members of the AVS are: $8.52 for cloth and $5.52 for paper. This price includes shipping costs. Utah residents must add 4¼% tax; California residents must add 6% tax to the above. To order, write to Mr. Bruce Atterton, Manager, Brigham Young University Press, Business Office, 205 UPB, Brigham Young University, Provo, Utah, 84602. Identify yourself as a member of the American Viola Society.

ALAN RICHARDSON, well-known British composer, pianist, and teacher, died in December, 1978. His work had been greatly curtailed over the last ten years by illness, against which he put up a brave fight. A memorial concert of music by Alan Richardson will be given by Janet Craxton, oboe, and John White, viola on Saturday, June 23, 1979 in Harlow, Essex, England.
AVS VIOLA MUSIC: After a long wait, the viola music and Hindemith recording was finally received. Bills were sent out to all members who initially ordered. Most orders have been sent out. However, a few members who ordered have not responded to the last notice. Kindly remit the amount indicated on the bill and you will receive the order. If you have decided not to take the music and/or recording, please let us know, so we can send the items to other members who are interested.

WOLFGANG SAWODNY informs us of the availability of other editions of viola music. They are:

A. ARIOSTI: 3 Stockholm Sonatas for viola d'amore (viola) and continuo, vol. II (app. cost: $6.50)
B. LIDEL: 3 Duets for violin and viola (app. cost: $5.00)
E. SAUTER: Sonata for solo viola (app. cost: $3.20)
O. FREUDENTHAL: 12 Variants for oboe and viola (app. cost: $3.20)

These prices do not include shipping cost. If you are interested in purchasing any of these, write to Ms. Marna Street, 3 Allegheny Center, Pittsburgh, Pa. 15212. Do not send money, but let Marna know what you would like to order.

VAGGEN MURADIAN, violist, viola d'amore player, and composer, is making his viola works available to violists. They are: VIOLA and PIANO - Meditation, op. 10 ($1.50); Visiare, op. 8 ($1.50); Palpiti, op. 9 ($1.50); Nostalgia, op. 1 ($1.00); Sonata, op. 21 ($3.00); Sonata, op. 22 ($4.00); Sonata, op. 24 ($4.00); SOLO VIOLA - Sonata, op. 29 ($2.00); Sonata, op. 30 ($2.00); Sonata, op. 31 ($2.00); Sonata, op. 32 ($2.00); Sonata, op. 33 ($2.00); Sonata, op. 42 ($2.00); CONCERTOS: VIOLA and ORCHESTRA, op. 23; op. 25; op. 55; op. 57; and op. 60—all $5.00 for score and viola part. Write directly to the composer: 259 West 72nd St., New York, N.Y. 10023.

RICHARD LANE, composer, has recently finished a Sonata for Viola and Piano. Dedicated to Myron Rosenblum, it is a 3-movement work graciously written for the viola. It will receive its first performance in New York in the fall. Mr. Lane studied composition at the Eastman School of Music with Howard Hanson and Bernard Rodgers. His other two works with viola, the Trio for piano, clarinet, and viola and the Quartet for Four Violas will be performed during the upcoming viola congress at Provo.

MUSIC FOR VOICE, VIOLA and PIANO: Some works for this wonderful combination have come to our attention:

Elie Siegmeister: Songs of Experience (William Blake). The six songs were published by Carl Fischer and take about 14 minutes to perform (1977).


FLASH! RELEASE JUST RECEIVED!

LILLIAN FUCHS has been awarded the 1979 ASTA ARTIST-TEACHER AWARD by the American String Teachers' Association. This prestigious award goes to one of the 20th century's great violists and teachers. Miss Fuchs was the first violist to record the complete Bach Suites on viola as well as other major viola works by Mozart, Beethoven, Martinu, Debussy and others. In addition to her superb and often path-marking performances as viola soloist and chamber music player, Miss Fuchs's activities as teacher and chamber music coach have become legendary. The American Viola Society is thrilled to acknowledge Miss Fuchs and her many noteworthy contributions to the viola.