

PLAYING THE VIOLA

Conversations with William Primrose



David Dalton

with a Foreword by Janos Starker

Playing The Viola Conversations With William Primrose

J Rink



Playing The Viola Conversations With William Primrose:

Playing the Viola David Dalton, David J. Dalton, William Primrose, 1988 In all areas of human endeavour time and again an individual appears who due to a multitude of personal attributes elevates his or her field to a hitherto unknown height Such an individual was William Primrose His name and the viola are synonymous Janos Starker This unique book is the result of a series of conversations with Primrose in the last years before his death in 1982 David Dalton describes how he came to the great artist armed with every question he could think of pertaining to performing on and teaching the viola The lively dialogue contains a wealth of illuminating advice for the student on the technicalities of playing the viola It is however far more than a technical guide The two violists discuss the unique position of their instrument an instrument without tradition is Primrose's bald description They cover the topic of repertoire with fascinating insights into the performance of the great concertos by Bartok and Walton with which Primrose was so closely associated Still more invaluable advice emerges from the discussion of Primrose's own experience on the art of performance on demeanour on stage on competitions on recordings and on preparing for a career The book is a tribute to one of the greatest artists of this century **Playing the Viola** David Dalton, 1989-11-30

In all areas of human endeavour time and again an individual appears who due to a multitude of personal attributes elevates his or her field to a hitherto unknown height Such an individual was William Primrose His name and the viola are synonymous Janos Starker This unique book is the result of a series of conversations with Primrose in the last years before his death in 1982 David Dalton describes how he came to the great artist armed with every question he could think of pertaining to performing on and teaching the viola The lively dialogue contains a wealth of illuminating advice for the student on the technicalities of playing the viola It is however far more than a technical guide The two violists discuss the unique position of their instrument an instrument without tradition is Primrose's bald description They cover the topic of repertoire with fascinating insights into the performance of the great concertos by Bartok and Walton with which Primrose was so closely associated Still more invaluable advice emerges from the discussion of Primrose's own experience on the art of performance on demeanour on stage on competitions on recordings and on preparing for a career The book is a tribute to one of the greatest artists of this century *William Walton* Stephen Lloyd, 2001 Using first hand accounts including contemporary correspondence articles and interviews this account of Walton's life also draws on material newly available relating to his friends and associates The reception of *Facade* and Walton's work in both films and radio are fully explored **BOOK JACKET** *The Real Toscanini* Cesare Civetta, 2012-09-01 Amadeus Lauded by Verdi Debussy and other music legends the celebrated conductor Arturo Toscanini raised the standards of orchestral and operatic performance over an astonishing 69 years on the podium But as he did so he acquired a reputation as something of a tyrant who unleashed an explosive temper at musicians if rehearsals did not meet his expectations In *The Real Toscanini* Cesare Civetta presents an intriguing collection of vivid one of a kind interviews with artists who performed with Toscanini A portrait of the inner

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workings of the maestro emerges through these extensive conversations conducted by the author over a period of 20 years together with other firsthand recollections. These accounts clarify Toscanini's philosophy, musical style and techniques. They depict a man tormented by inner demons of anger and depression which were easily triggered by his frustration at being unable to produce the musical ideal in his mind. Toscanini is also revealed as a vehement anti-Fascist and an unequivocal opponent of totalitarianism and racism; he defied Mussolini and publically opposed Hitler. The book includes a comprehensive account of his 1936 inauguration of what is now known as the Israel Philharmonic in solidarity with Jewish refugee musicians. Toscanini comes through in this book as a tortured but deeply humane individual who strove to constantly improve a sincere and humble musician who was nevertheless the preeminent maestro of the 20th century.

Teaching Violin, Viola, Cello, and Double Bass Dijana Ihas, Miranda Wilson, Gaelen McCormick, 2023-11-23. *Teaching Violin Viola Cello and Double Bass* summarizes three centuries of string pedagogy treatises to create a comprehensive resource on methods and approaches to teaching all four bowed string instruments. Co-written by three performance and pedagogy experts, each specializing in different string instruments, this book is applicable to all levels of instruction. Essays on historical pedagogues are clearly structured to allow for easy comprehension of their philosophies, pedagogical practices and unique contributions. This book concludes with a section on application through comparative analysis of the historical methods and approaches. With coverage from the eighteenth century to the present, this book will be invaluable for teachers and students of string pedagogy and general readers who wish to learn more about string pedagogy's rich history, diverse content and modern developments.

Benjamin Britten in Context Vicki P Stroeher, Justin Vickers, 2022-04-21. A thematically organised overview of the musical, social and cultural contexts for the multi-faceted career of this pivotal British composer.

Notes for Violists David M. Bynog, 2021. *Notes for Violists: A Guide to the Repertoire* offers historical and analytical information about thirty-five of the best-known pieces for the instrument, making it an essential resource for professional, amateur and student violists alike. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like Beethoven's Concerto for Viola and Orchestra, Rebecca Clarke's Sonata for Viola and Piano, Robert Schumann's Märchenbilder for Viola and Piano, op. 113, Carl Stamitz's Concerto for Viola and Orchestra in D Major, Igor Stravinsky's Elegy for Viola or Violin Unaccompanied and thirty other masterpieces. This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos, chamber pieces and works for solo viola by a wide range of composers including Bach, Telemann, Mozart, Hoffmeister, Walton and Hindemith. Author David M. Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work. By connecting performance studies with scholarship, this indispensable handbook for students and professionals allows readers

to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner

Bartok's Viola Concerto Donald Maurice, 2004-03-04 When Bela Bartok died in September of 1945 he left a partially completed viola concerto commissioned by the virtuoso violist William Primrose Yet while no definitive version of the work exists this concerto has become arguably the most performed viola concerto in the world The story of how the concerto came to be from its commissioning by Primrose to its first performance to the several completions that are performed today is told here in Bartok's Viola Concerto The Remarkable Story of His Swansong After Bartok's death his family asked the composer's friend Tibor Serly to look over the sketches of the concerto and to prepare it for publication While a draft was ready it took Serly years to assemble the sketches into a complete piece In 1949 Primrose finally unveiled it at a premiere performance with the Minneapolis Symphony Orchestra For almost half a century the Serly version enjoyed great popularity among the viola community even while it faced charges of inauthenticity In the 1990s several revisions appeared and in 1995 the composer's son Peter Bartok released a revision opening the way for an intensified debate on the authenticity of the multiple versions This debate continues as violists and Bartok scholars seek the definitive version of this final work of Hungary's greatest composer Bartok's Viola Concerto tells the story of the genesis and completion of Bartok's viola concerto its reception over the second half of the twentieth century its revisions and future possibilities

Research Materials in Music Phillip R. Rehfeldt, 1990-01-01 This text was developed for use in a standard college level introduction to graduate studies course in musicology that I taught for thirty three years at the University of Redlands

Indirect Procedures Pedro de Alcantara, 2013-06-17 A musician's life is filled with many stressful situations passing auditions rehearsing and performing with difficult partners sitting for long hours in uncomfortable chairs going on stage to face audiences large and small who may or may not be receptive to the performance they are presented And yet many musicians are able to surmount these looming obstacles with grace and balance to find satisfaction and artistry in their music and build productive and lasting careers Indirect Procedures will guide you around these obstacles and along that path to becoming a balanced and successful musician Based on the work of Frederick Matthias Alexander this book is a thorough and practical approach to the issues of musicians health and wellbeing Author Pedro de Alcantara introduces concepts and exercises for musicians to let go of excessive tensions stay focused and direct their energies as they handle the challenges of practicing rehearsing and performing Complemented by an extensive easy to use companion website and working alongside Integrated Practice this new edition of Indirect Procedures is an invaluable and essential resource for today's musicians to learn to sing play and conduct with less effort and stronger results

The Musician's Way : A Guide to Practice, Performance, and Wellness Gerald Klickstein, 2009-08-06 In The Musician's Way veteran performer and educator Gerald Klickstein combines the latest research with his 30 years of professional experience to provide aspiring musicians with a roadmap to artistic excellence Part I Artful Practice describes strategies to interpret and memorize compositions fuel motivation collaborate and more Part II

Fearless Performance lifts the lid on the hidden causes of nervousness and shows how musicians can become confident performers Part III Lifelong Creativity surveys tactics to prevent music related injuries and equips musicians to tap their own innate creativity Written in a conversational style The Musician s Way presents an inclusive system for all instrumentalists and vocalists to advance their musical abilities and succeed as performing artists Living with the Dead Rock Scully,2001 This memoir chronicles the Dead s seminal years 1965 1985 All Things Strings Jo Nardolillo,2014-03-14 String players face a bewildering array of terms related to their instruments Because string playing is a living art form passed directly from master to student the words used to convey complex concepts such as bow techniques and fingering systems have developed into an extensive vocabulary that can be complicated vague and even contradictory Many of these terms are derived from French Italian or German yet few appear in any standard music dictionary Moreover the gulf separating classical playing from fiddle bluegrass jazz and other genres has generated style specific terms rarely codified into any reference work All Things Strings An Illustrated Dictionary bridges this gap serving as the only comprehensive resource for the terminology used by the modern string family of instruments All of the terms pertaining to violin viola cello and double bass inclusive of all genres and playing styles are defined explained and illustrated in a single text Entries include techniques from shifting to fingerboard mapping to thumb position the entire gamut of bowstrokes terms found in orchestral parts instrument structure and repair accessories and equipment ornaments including those used in jazz and bluegrass explanations of various bow holds conventions of orchestral playing and types of strings as well as information on a select number of famous luthiers influential pedagogues and legendary performers All Thing Strings is expertly illustrated with original drawings by T M Larsen and musical examples from the standard literature Appendixes include an extensive bibliography of recommended reading for string players and a detailed chart of bowstrokes showing notation and explaining execution As the single best source for understanding string instruments and referencing all necessary terminology All Things Strings is an essential tool for performers private teachers college professors and students at all levels It is also an invaluable addition to the libraries of orchestra directors and composers wishing to better understand the complexities of string playing With the inclusion of terms relevant to all four modern string instruments played in all genres from jazz to bluegrass to historically informed performance this resource serves the needs of every string musician **The Strad** ,1994 **Journal of the American Viola Society** ,2001 The Violexchange ,1991 **The History of the Viola** Maurice W. Riley,1980 **Strings** ,1996

Notes Music Library Association,1990 **Book Review Digest** ,1990 Excerpts from and citations to reviews of more than 8 000 books each year drawn from coverage of 109 publications Book Review Digest provides citations to and excerpts of reviews of current juvenile and adult fiction and nonfiction in the English language Reviews of the following types of books are excluded government publications textbooks and technical books in the sciences and law Reviews of books on science for the general reader however are included The reviews originate in a group of selected periodicals in the humanities social

sciences and general science published in the United States Canada and Great Britain Publisher

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Table of Contents Playing The Viola Conversations With William Primrose

1. Understanding the eBook Playing The Viola Conversations With William Primrose
 - The Rise of Digital Reading Playing The Viola Conversations With William Primrose
 - Advantages of eBooks Over Traditional Books
2. Identifying Playing The Viola Conversations With William Primrose
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Playing The Viola Conversations With William Primrose
 - User-Friendly Interface
4. Exploring eBook Recommendations from Playing The Viola Conversations With William Primrose
 - Personalized Recommendations
 - Playing The Viola Conversations With William Primrose User Reviews and Ratings
 - Playing The Viola Conversations With William Primrose and Bestseller Lists
5. Accessing Playing The Viola Conversations With William Primrose Free and Paid eBooks
 - Playing The Viola Conversations With William Primrose Public Domain eBooks
 - Playing The Viola Conversations With William Primrose eBook Subscription Services
 - Playing The Viola Conversations With William Primrose Budget-Friendly Options

6. Navigating Playing The Viola Conversations With William Primrose eBook Formats
 - ePub, PDF, MOBI, and More
 - Playing The Viola Conversations With William Primrose Compatibility with Devices
 - Playing The Viola Conversations With William Primrose Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Playing The Viola Conversations With William Primrose
 - Highlighting and Note-Taking Playing The Viola Conversations With William Primrose
 - Interactive Elements Playing The Viola Conversations With William Primrose
8. Staying Engaged with Playing The Viola Conversations With William Primrose
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Playing The Viola Conversations With William Primrose
9. Balancing eBooks and Physical Books Playing The Viola Conversations With William Primrose
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Playing The Viola Conversations With William Primrose
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Playing The Viola Conversations With William Primrose
 - Setting Reading Goals Playing The Viola Conversations With William Primrose
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Playing The Viola Conversations With William Primrose
 - Fact-Checking eBook Content of Playing The Viola Conversations With William Primrose
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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