"YOU'VE COME A LONG WAY, BABY!"

A REPORT ON THE SEVENTH INTERNATIONAL VIOLA CONGRESS,

PROVO, UTAH

The Seventh International Viola Congress, which took place July 12, 13, and 14 on the campus of Brigham Young University, was a very special event on several counts. Sponsored by the American Viola Society and Brigham Young University, the congress was held in the Franklin S. Harris Fine Arts Center—a superb complex that offered first-class concert halls, lecture rooms, and exhibition galleries.

Two celebrations, important to violists, took place during the congress. The first was an anticipatory musical and biographical celebration of the 100th birthday of Ernest Bloch (born 1880), manifested by performances of all his works for viola and a talk on his life and music by Suzanne Bloch, his daughter. The second was the 75th birthday of William Primrose.

The violists heard during the three days represented a stunning and consistently high level of performance—something that has become more and more the norm for viola playing today and synonymous with American string playing in general.

Dr. David Dalton, the host chairperson of the congress and a member of BYU's music faculty, did an outstanding job of organizing and overseeing the congress, aided by the university's Music Department faculty and staff. No large meeting can be without flaws, but this congress was one of the smoothest and least-blemished ever witnessed by this writer.

After brief, introductory remarks by representatives of Brigham Young University, the American Viola Society, the Internationale Viola Forschungsgesellschaft, and the Violin Society of America (which had an impressive exhibit of recent violas by luthiers in conjunction with the congress), the congress got under way with Suzanne Bloch's lecture, "Ernest Bloch and the Viola." Ms. Bloch's informal, rhapsodic talk dealt...
with her father's early violin studies, his predilection for the viola
(which she said Bloch considered "the voice of maturity and wisdom" in
music), and his contacts with Ysaye and other musical figures of impor-
tance. The origins of Bloch's viola works were mentioned as well as the
details of the first performance of the famous Suite for Viola and Piano
as performed by violist Louis Bailly and pianist Harold Bauer. A few words
were spoken about the unaccompanied viola suite, composed shortly before
the composer died in 1959.

Viola recitals (listed here in chronological order) were given by
YIZHAK SCHOTTEN (Boccherini Sonata in A, Schumann's Märchenbilder, Bloch's
Suite Hebraïque, and Roy Harris' Soliloquy and Dance); RAPHAEL HILLYER
(an all-unaccompanied concert consisting of Bloch's Suite, Thea Musgrave's
From One to Another for viola and tape, Fedor Druzhinin's Sonata, and
Hindemith's Sonata, op. 11, no. 5); KAREN TUTTLE (Bloch's Meditation and
Processional--the performance of which was dedicated to the memory of the
late Ernst Wallfisch, Bach's Suite No 3 in C, Alan Schulman's Theme and
Variations, and Vaughan Williams' Suite No. 1); and JOSEPH DE PASQUALE
(sonatas for viola and piano by Shostakovich and George Rochberg, and
Bloch's Suite for Viola and Piano).

The sonata by Druzhinin (the violist to whom Shostakovich dedicated
his Sonata for Viola and Piano) was given its first American performance
by Hillyer and proved to be a well-written, quasi-playful, intense work
which gives the performer ample opportunity for virtuosic display with
plentiful double stops, harmonics, and left-hand pizzicato.

The Rochberg sonata, dedicated to William Primrose, was commissioned
expressly for the congress by Brigham Young University, the American
Viola Society, and Friends of Primrose and was given its world premiere
by Mr. de Pasquale. On first hearing, it struck this listener as a major
work containing fugal and rhythmic sections, pervaded by an overall
introspective mood.

Lecture-recitals were given by MARCUS THOMPSON and GUILLERMO PERICH.
Thompson's "Music for Viola by American Composers" was fascinating in its
diversity and impressive in highlighting the American contributions to
the viola repertoire. Mr. Thompson's most interesting program consisted
of Michael Colgrass' Variations for Four Drums and Viola, T. J. Anderson's
Variations on a Theme by Alban Berg, Barry Vercoe's Synapse for Viola
and Computer, Hall Overton's Sonata for Viola and Piano, and David Amram's
The Wind and the Rain.

Guillermo Perich's "Music for Viola by Spanish and Latin-American
Composers" afforded those in the audience a rare opportunity to hear
viola music that most were completely unfamiliar with. Alternating be-
tween live performances and taped concerts, works by Ponce, Orrego-Salas,
Pellegrin, Fleta-Polo, de la Vega, and Cordero reflected an intriguing
variety of styles and moods.

The playing by all these artists in recitals and lecture-recitals was
little short of sensational. Those attending the congress were thrilled
and somewhat overwhelmed by hearing such consistently great playing. As
in past congresses, one of the more fascinating aspects of hearing so
many great artists was the great variety of sounds and colors produced on
old and new violas. Contributing greatly to the success of these recitals
were the fine, pianistic talents of Seth Carlin, Katherine Collier, Eric
Dalheim, and Vladimir Sokoloff.

In addition to the solo recitals, two interesting concerts of the viola
in chamber music were heard: "Music for Soprano, Viola, and Piano" and
"Music for Viola, Clarinet, and Piano." DONNA DALTON, soprano; DAVID
DALTON, viola; and CHRISTOPHER GILES, piano performed Bliss' Two Songs,
Robert Manookin's Reflections on a Hymn (written for the congress), Loeffler's Quatre Poèmes, and Janáček's Nursery Rhymes. Donna Dalton's strong, lyrical soprano voice brought out the best in Manookin's tuneful Reflections and highlighted the impressionistic quality of the lovely Loeffler songs.

The Zeyringer Trio--FRANZ ZEYRINGER, viola; JOSEF PÖTTLER, clarinet; and INGE ERTEL, piano--fresh from Austria for the congress, played works for this combination by two Austrian composers (Franz Koringer's Sonata Profana 5 and Alfred Uhl's Kleines Konzert) and one American (Richard Lane's Trio). This striking combination, so beloved by violists (thanks to W.A. Mozart), continues to impress as a successful chamber music medium. An unexpected encore, "The First Viola Fox Trot" (we suspect from the pen of the ensemble's violist) proved great fun with its amusing mixture of Austrian and American folk flavors.

The Southern California Viola Ensemble, Thomas Tatton, director, gave a concert of music written specifically for multiple violas. Two compositions for four violas and two for eight violas resulted in a most interesting musical experience. The quartets by Guido Papini (late-19th--early 20th centuries) and Richard Lane (contemporary) showed the singular sound possibilities of this medium as well as the balance and dynamics hurdles that must be dealt with. David Sargent's Interlude for eight violas, commissioned by BYU, was an interesting work of great tension. The last work, Gordon Jacob's Suite for Eight Violas is a rich, sonorous piece with a strong folk element that successfully shows the potential of the viola ensemble medium.

The only panel during the congress took place on the first day. RALPH ALDRICH (panel chairperson), DONALD MCMINNES, WILLIAM PREUCIL, and ALAN DE VERITCH had interesting things to say as performers and teachers on such topics as the advantages and disadvantages of conservatory vs. university or college music education, the options for the less-talented instrumentalist, and the value of cultural visits to European countries as one factor in helping to form the complete musician and artist.

Master Classes by MILTON THOMAS and JOSEPH DE PASCUALE gave those present the chance to hear perceptive comments by these two fine performers and teachers and also to witness the excellent playing by some of the many talented viola students in America today.

Two concerts featuring works for viola and orchestra, as well as music for string orchestra, took place on the second and third evenings and featured the United States Air Force Symphony Orchestra, conducted by Captain Lowell Graham. MILTON THOMAS and THEODORE WRIGHT, flutist, performed Bloch's seldom-played Concertino for Flute, Viola, and Orchestra. Violist JERZY KOSMALA gave the premiere of Maurice Gardner's Rhapsody for Viola and Orchestra (commissioned by the William Primrose Library at BYU and dedicated to Mr. Primrose) --a large work that gives the soloist plenty to do. Both viola soloists performed very impressively.

The second orchestra concert featured Merrill Bradshaw's Homages for Viola and Orchestra, another commission by BYU, and Tibor Serly's Concerto for Viola and Orchestra with Emanuel Vardi as soloist. Vardi performed this difficult and impressive work with virtuosic ease, and for those violists at the congress, it was a not-too-frequent opportunity to hear Mr. Vardi, one of the early pioneers to concertize on the viola. The evening was made more memorable by the presence of Mrs. Serly, the late composer's wife.

The night, however, went to Jun Takahira and his brilliant performance of the Bradshaw work. Takahira, a 19-year old student of Mr. Primrose, is a staggering talent who undoubtedly has a big future. Bradshaw's Homages is a three-movement work honoring Hindemith, Tertis, and Primrose. The composer managed to successfully catch the musical style of Hindemith as
well as English and Scottish flavors in the musical fabric of the work. It is a well-written, virtuosic piece that deserves more performances.

The recital on Friday afternoon presented Geraldine Walther, winner of the 1979 William Primrose International Viola Competition which preceded the congress. Ms. Walther studied with Lillian Fuchs and Michael Tree and is currently principal viola of the San Francisco Symphony. In Schubert's Arpeggione Sonata and the Bartók Concerto for Viola she proved herself to be a sensitive performer capable of much drama. In her subsequent performance of the Bartók Concerto with the Utah Symphony (part of the first-place prize), Paul Wetzel, music critic of The Salt Lake Tribune wrote: "Miss Walther's performance was diverse in its moods and subtleties. At times she created frenzied energy, at others a fragile tranquility, both with impressive success. Her technique was clean, solid and economical. In short, her playing was insightful, inspiring, thoughtfully conceived and beautifully executed."

One of the lighter moments of the congress took place on the second evening when approximately 80 violists marched on stage with violas and bows in hand ready to play through Stamitz' Duet in C and selections from the Bartók Duos (originally for two violins and arranged for violas by W. Primrose). Expertly led by Messrs. Primrose and Dalton, the ensemble produced a delicious sound while exuding electric excitement and a wonderful spirit.

Maurice Riley's lecture, "The Early Development of the Viola by Luthiers of the Brescian and Cremonese Schools" traced the early centers of viola making in Cremona and Brescia. Extracted from Riley's soon-to-be-published book on the history of the viola and aided by excellent slides of many of the great extant violas, it was fascinating to see and learn about these great instruments by Amati, Gaspar da Salo, Mariani, Maggini, Stradivarius, and Guarnerius.

Honoring the 75th birthday of William Primrose, three special events took place in which Primrose's contributions as violist, teacher, author, raconteur, and "movie star" were highlighted. The first was a concert of Primrose's viola transcriptions performed by his students. As listed in the program, they were: Haydn's Divertimento and Brahms' Soft Strains of Music Drifting (Karen Tuttle); Beethoven's Notturno (Alan de Veritch); Schubert's Litany for All Souls' Day and Arthur Benjamin's Jamaican Rhumba (Yizhak Schotten); Borodin's Nocturne and Scherzo (Jun Takahira); and Villa Lobos' Aria from Bachianas Brasileras No. 5 and Paganini's La Campanella (Donald McInnes). These delightful pieces were wonderfully performed by these fine artists.

Following the concert were two films: a 1946 film, "William Primrose--Violist" and a TV documentary, "A Violist's Legacy." Unknown to most present, the 1945 film showed Primrose at the height of his career, dazzlingly and beautifully playing Beethoven's Polonaise, Schubert's Ave Maria, and Paganini's Caprice No. 24. The TV documentary is a credit to Mark Collier of the BYU Motion Picture Studio who produced the videotape. This will remain an important document on one of the greatest violists and musicians of the 20th century.

Mr. Primrose's talk, "Ruminations on the Viola," given on the final day of the congress, was a delightful one dealing with his early childhood and musical experiences, advice to younger viola players, helpful hints on

1 Paul Wetzel, "Violist Shines at Snowbird," The Salt Lake Tribune, July 15, 1979, E II. Reprinted with permission of The Salt Lake Tribune.
tuning and stage comportment, his strong feelings about violinists who "moonlight" as violists, and his general optimism about the future of viola playing. Those who have heard Mr. Primrose talk at previous congresses are familiar with his intense feelings about "the moonlighting fiddler." He pointed out that, although many of the great violinists such as Ysaye, Kreisler, and Heifetz played viola (and enjoyed doing so), they were careful not to trespass on those who earned their livings as viola players.

In remarks to younger players, he advised them to expand their limited knowledge of the viola repertoire, not to play the same works repeatedly, and to take advantage of the fact that violists are not bound to the fixed repertoire demanded by the public as violinists are. His satisfaction about the current state of the viola world (with an underlying optimism for its continued, healthy growth) was voiced by Mr. Primrose himself by a simple statement: "You've come a long way, baby!"

Myron Rosenblum

THE WILLIAM PRIMROSE INTERNATIONAL VIOLA COMPETITION

by Dr. Maurice Riley

The William Primrose International Viola Competition was held at the beautiful ski resort in Snowbird, Utah, which is situated 30 miles southeast of Salt Lake City, on July 8-11, 1979. The competition was organized to consist of four successive stages. Stage I was completed prior to the meeting at Snowbird through audition tapes submitted by all applicants. Seventeen highly talented violists, ages 18 - 30, were selected to compete at Snowbird in Stage II. They included Ida Goldstein and Neal Gripp from Canada; Makiko Kawahito* and Jun Takahira* from Japan; Joen Vasquez of Venezuela; Robert Bridges, Vincent Comer, James Creitz,* Judson Griffin, Toby Hoffman,* Patricia McCarty,* Ah Ling Neu, Madeline Prager,* David Sills,* Benjamin Simon, Thomas Turner, and Geraldine Walther* of the United States.

The judges, Dr. Primrose, Joseph de Pasquale, and Ralph Aldrich, eliminated nine of the contestants in the Stage III competition, wherein each performer was required to play a baroque concerto or sonata and a romantic sonata. In Stage III the remaining eight contestants performed an unaccompanied work and a 20th-century piece for viola and piano. Three violists survived this elimination and were eligible for Stage IV, in which they could choose to play either the Bartók Viola Concerto, Hindemith's Der Schwanendreher, or the Walton Viola Concerto. It so happened that the three finalists all chose to play the Bartók concerto. Dr. Primrose disqualified himself as a judge for Stage IV because one of the finalists, Jun Takahira, is his student, and also because of his long association with the Bartók concerto, believing that his conception of the work might conflict with the interpretation of the two finalists who had studied with other teachers.

The final round proved to be very close. All three contestants gave consummate performances. Geraldine Walther, principal violist of the

* Stage III contestant.
San Francisco Symphony was awarded first prize; Jun Takahira, the 19-year old Japanese violist received second prize; and Patricia McCarty, violist of the Lenox Quartet and a member of the Chicago Symphony, placed third.

The winner, Mrs. Walther, received $2,500.00 and concert engagements in Utah during the coming year. She also performed at the 7th International Viola Congress in Provo, Utah on July 13th. The second place contestant, Jun Takahira, received $1,500.00, and the third place, Patricia McCarty, $500.00.

The William Primrose International Viola Competition set a precedent of high standard of musical and technical performance, worthy of comparison with other prestigious music contests. It is unique in that it was limited to the most unpublicized and least appreciated instrument of the violin family. Dr. Primrose, by lending his name and support, and by serving as chairman of the jury of adjudicators, gave the competition world-wide status and recognition.

Dr. David Dalton, Professor of Viola at Brigham Young University, efficiently organized and ably administered all proceedings of the competition. All violists are indebted to him for his dedication and the many hours of work he contributed to make the competition such an unqualified success. Dr. Dalton was ably assisted by his wife, Donna.

Financial backing for this worthy event came from Brigham Young University, the Snowbird Institute, the Utah Arts Council, and Geoffrey Hughes. This significant competition, hopefully, will be only the first of a continuing series—a series much needed by violists worldwide.

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AMERICAN VIOLA SOCIETY NEWS: Five members of the Board of Directors of the AVS (Donald McInnes, Maurice Riley, Myron Rosenblum, Robert Slaughter, and Karen Tuttle) met during the Provo Viola Congress and discussed some important items relative to the society. The proposed constitution for the society was discussed and changes suggested. The proposed constitution will be printed and sent to each member of the society for ratification. Myron Rosenblum discussed the importance of having elections in 1980 (see below). Maurice Riley talked about the current state of a viola archive. Four academic institutions have expressed interest in housing the archive. They are the University of Connecticut, the University of Illinois, the University of Iowa, and Brigham Young University. Negotiations are going on with these institutions and we will keep you informed on movement and progress. We hope it won't be too long before we can have a library of viola music in a centrally-located place that will be available to members of the AVS for study, research, and performance purposes. The Board endorsed and will encourage the formation of chapters and would like to hear from any member who can muster 10 or more violist-members on a state or more local level to create such chapters. Maurice Riley was receiving advertisements for future Newsletters which will mutually benefit the AVS and the advertiser. An election for a new Board of Directors was talked about and the implementation of such an election. A nominating committee would be formed and subsequent election held to elect the new governing Board.

GENERAL MEETING OF THE AMERICAN VIOLA SOCIETY: A meeting of the membership took place on the second evening of the viola congress at Provo following the day's final event. Those present were informed about the proposed constitution, formation of chapters, the viola archive, and elections.
With regard to elections, Myron Rosenblum said, that, since he has been involved with the viola society from its inception, and has been its president for four years, he felt it was time for new leadership to take over. Any member who feels that he or she would like to run for an office should submit a letter to that effect as well as a curriculum vitae to Prof. Robert Slaughter, 1705 N. Riley Road, Muncie, IND. 47304. Please indicate what position you would be interested in (president, vice president, secretary, treasurer). Prof. Slaughter will submit these to a nominating committee (from the current Board) who will then make up slates of candidates.

Another item discussed involved problems that violists are having over their violas boarding airplanes and finding sufficient storage on board the plane. Julia Harris and Mary Elliot James volunteered to look into the problem and what might be done about it. Julia Harris' report follows below:

**Violists and Air Travel**

Since the viola congress in July, I have been in touch with Peter Spurbeck (cellist) of ASTA and Nathan Kahn from the International Society of Bassists. They have been coordinating efforts to secure some relief from the Federal Aviation Association for traveling with their instruments. After seeing a summary of the difficulties they have faced in traveling, I am certainly glad I have a viola instead of a cello or bass.

It is clear that we cannot change federal regulations regarding carry-on baggage. But, while we cannot move a mountain, we can try to find some ways around it. This is where I need your help. There are some airlines with which we have better luck than others. Some provide overhead compartments which fit our violas. Others design their seats so we can stow violas underneath. Some airlines are happier than others to accommodate carry-on items in their hanging baggage compartments. When all this is lacking, some people are clever enough to manage to keep their instruments on the plane anyway.

I will be preparing a list of do's and don'ts (helpful hints for the traveling violist) for the next issue. I will also include a list of good guys and bad guys based on your reports. Please send me your suggestions, problems you have faced, and success stories. Now is your chance to share your experiences with your fellow violists and to gild your axe if you have had bad ones. Let me know which airlines have been good to you so we can give them credit...and woe unto the airline which has given us a hard time.

Send comments and suggestions to: Julia Harris, 3409 Willowood Drive, Bartlesville, OK 74003.

**1979 VIOLA YEARBOOK**: The first annual Yearbook of the International Viola Research Society has come out and will be sent free of charge to all members of the society. It is an impressive issue in both German and English and contains fascinating articles on or relating to the viola. The society's secretary Marna Street received issues for the AVS only recently and will soon be sending them to you.

**FRANZ ZEYRINGER'S THE PROBLEM OF VIOLA SIZE**, translated by Louise Goldberg and published by the American Viola Society is also available to members of the AVS. Those members who were at the Provo viola congress were able to pick up a copy. The remaining members will be receiving it in the mail some time after this Newsletter reaches you.
VIOLA MUSIC: The Moravian Music Foundation has announced an edition of Johann Daniel Grimm’s Trio in D for Viola, Violoncello, and Fondamento (Basso). This trio (see the AVS Newsletter 14, April, 1978, p. 4) was written between 1742 and 1747 and is an interesting addition to the viola literature. The edition comes with parts for viola and cello and a score and can be performed with harpsichord. The cost is $6.80 ($5.30 for reproduction and $1.00 for postage and handling); the edition can be ordered directly from The Moravian Music Foundation, P.O. Drawer Z, Salem Station, Winston-Salem, N.C. 27108.

JOHN BIGGS’ Invention for Viola and Tape and Concerto for Viola, Woodwinds, and Percussion are available from Mark Foster Music Co., Box 4012, Champaign, IL 61820. The Invention (which Paul Doktor performed with great success at the 1978 London viola congress) is priced at $7.50. The Concerto is available on rental only.

MRS. H.H.A. BEACH’s 1896 Sonata for Violin and Piano has been transcribed for viola and piano by Prof. Roger Hannay of the University of North Carolina. Prof. Hannay hopes to see this published in the near future. We will keep you informed about this work.

THE AMERICAN MUSIC CENTER has given awards to instrumentalists to commission works from composers of their choice. Violist John Graham was among those given awards for a work for viola and "ghost electronics" by Morton Subotnick. We hope to be able to hear one of the three performances to be given under the conditions of the award.

VIOLA WORLD PUBLICATIONS is increasing its editions of viola transcriptions. If you don’t have their most recent catalogue, write to Viola World Publications, 14 Fenwood Drive, Huntington Station, N.Y. 11745.

CLEMENT TURNER is making his latest viola composition, "Folding and Unfolding," Sonata for Viola and Piano (1979) available to members of the AVS for $3.00. Write to Clement Turner, 3700 Sutherland #7-10, Knoxville, TN, 37919

RARITIES FOR STRINGS PUBLICATIONS continues to bring out interesting editions of viola music. Their 1980 catalogue lists the following for violists: G. Donizetti: Concertino in D minor for Violin, Viola and Orchestra (Piano reduction) @ $6.50; G.B. Pergolesi: Sinfonia for Viola and Piano @ $4.00; A. Rolla: Rondo in G for Viola and Orchestra (Piano reduction) @ $5.00; the same work--score and parts $7.50 (extra parts $1.00 each); A. Rolla: Concerto in B flat for Viola and Orchestra (Piano reduction) @ $7.00; O. Gibbons: Two Fantasias for 2 Violas @ $3.00; G. Papini: Quartet for 4 Violas (score and parts) @ $10.00; A. Wranitzky: Cassatio in F for 5 Violas (score and parts) @ $10.00; A. Rolla: Trio for 2 Clarinets and Viola @ $3.50. In preparation are Rolla’s Serenata for Violin and Viola and 2 Trios for Violin, Viola, Cello. The publishers are offering AVS members a discount of 25% on all these listed prices. After deducting your discount, add 5% of the total cost to cover mailing and handling. Texas residents must also add 5% sales tax. Write to Rarities for Strings Publications, 5531 Dyer St., Suite 215, Dallas, TX 75206.

RECORDINGS: MUSIC FOR PIANO, VIOLA, and CLARINET: Mozart’s Trio in E-flat Major, Bruch’s 3 Stücke (From the 5 Stücke), Schumann’s Marchen-Erzählungen, performed by Boris Kroyt, viola, Murray Perahia, piano, and Harold Wright, clarinet. TURNABOUT TV-S 3451-5.

SHOSTAKOVICH, Viola Sonata, op. 147, and Violin Sonata, op. 134, performed by Fedor Druzhinin, violist, Mikhail Muntyan, pianist; Gidon Kremer, violinist, Andre Gavrilov, pianist. COLUMBIA M 35109.
IN MEMORIAM

REBECCA CLARKE
(1885 - 1979)

REBECCA CLARKE, violist and composer, died on October 13, 1979 in New York City. Born in Harrow, England, she studied at the Royal College of Music. Miss Clarke was active as a performer, most notably in the English Ensemble, a piano quartet which was well known in European music circles. As a composer, Miss Clarke established herself as a composer of merit and was the recipient of two Coolidge Competition Prizes. Her 1919 Sonata for Viola and Piano is a superior work and an important addition to the solo viola repertoire. Miss Clarke had an indomitable spirit and was keenly interested in viola matters up to the very end of her life.

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ROBERT COURTE
(1910-1979)

ROBERT COURTE, University of Michigan professor emeritus of music and violist emeritus of the Stanley Quartet, died on October 1, 1979 in Ann Arbor, Michigan. Courte was a viola student of Leon van Hout at the Brussels Conservatoire where he graduated with the Diplome Superieur. After graduating he succeeded his teacher, van Hout, as Professor of Viola at the Conservatoire and as principal viola of the Brussels Opera Orchestra. He was also violist in the celebrated Gertler and Artis String Quartets.

In 1945, he came to the United States as a founding member of the Paganini Quartet. He resigned from this group in 1951 in order to join the Michigan faculty and became violist with the resident Stanley Quartet, a position he held for 27 years until his retirement in 1977. Ross Lee Finney dedicated his Sonata for Viola and Piano to Courte and his pianist-wife, Lydia Courte. In 1955, he gave the premiere performance of Darius Milhaud’s Concertino d’Eté.

With his wife, a concert pianist, he gave many concerts, playing both viola and viola d’amore. They also edited and transcribed many 18th-century works for viola and piano.

His viola students hold positions in leading orchestras and colleges throughout the United States. He will be missed as a musician and as a friend by all those who knew him.

Maurice Riley

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ERNST WALLFISCH
(1920 - 1979)

ERNST WALLFISCH, one of the more active viola soloists on the international concert scene died on May 8, 1979. In addition to his activities as violist, he was highly esteemed as a performer on the viola da gamba and, of late, on the violin. A professor of music at Smith College, Ernst Wallfisch was well known to the American Viola Society as a member of its Board of Directors and as one of the key soloists in several of the viola congresses. Of German birth, Wallfisch spent a good part of his life in Romania where he met George Enescu and his future wife, Lory. After emigration to the United States in 1946, Wallfisch began a rigorous schedule of recording
and concertizing that took him to Europe, Israel, North and South Africa, South America, and throughout the United States. He recorded extensively for many recording companies, among which are some of the lesser-known viola works by Hummel, Michael Haydn, Joachim, and others. He was a strong advocate of contemporary music as witnessed by his frequent inclusion of such works on his concert programs and recordings. He shared his knowledge as a teacher at the Lucerne Conservatory, the Mozarteum in Salzburg, and since 1964 at Smith College in Massachusetts. He came in contact and performed with some of the great artists of our time, including Pablo Casals, Yehudi Menuhin, and Rostropovich and was a frequent participant in many of the major international music festivals. Those who had the privilege of hearing the Brahms' E-flat Sonata performed by Ernst and Lory Wallfisch at the 1975 Eastman Viola Congress will not forget it. Perhaps Paul Hume's review from the October 22, 1951 Washington Post best sums up what Ernst Wallfisch was as a musician. He wrote: "In the hands of Ernst Wallfisch, the viola sings constantly. His playing is of the utmost sensitivity and sustains a conception of artistry held by not too many string virtuosos of today." Ernst Wallfisch was a great artist and a beautiful human being. We shall miss him very much.

Myron Rosenblum

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PAUL HINDEMITH'S DER SCHWANENDREHER FOR VIOLA AND SMALL ORCHESTRA

by MARCUS THOMPSON*

The creation of Hindemith's third viola concerto, Der Schwanendreher, Konzert nach alten Volksliedern, in late 1935 marks a vivid confluence of the composer's artistic credo and his experiences earlier that year. At the invitation of the Turkish government, he had spent a month in Ankara helping to develop a school that would provide advanced Western musical training, while keeping its students in close contact with their native musical traditions. On returning home to Berlin, he had completed the orchestration of Mathis der Maler, an opera about a socially-conscious sixteenth-century German artist. Mathis involves himself in a political and humanitarian struggle but is denounced by his patron as an artist out of his sphere and told that "only in art can you have a free hand." In Scene 6, Hindemith states through St. Paul, the Hermit, his philosophy of the high calling of the artist and of the need to respond pre-eminently to that vocation. This, he says, is the best service to God and man. Comparisons between Mathis' political situation and Hindemith's own difficulties under the Nazi regime are difficult to avoid.

In Mathis, Hindemith incorporates several medieval folksongs within his modern musical language. His assignation to counterpoint students of some of the songs that were to appear and Mathis and Schwanendreher suggest the same effort to combine simple human experience and high artistic tradition that is implied by the preface to the concerto:

* Reprinted from the record jacket notes by Marcus Thompson on Turnabout GTV 34687 with permission of The Moss Music Group, Inc.
A minstrel comes upon a friendly gathering and demonstrates what he has brought with him from distant lands: serious and cheerful songs and at the end a dance piece. With inspiration and ability he expands and varies the tune, preludizing and fantasizing, as a true musician.

It is significant that the viola soloist neither introduces the songs nor plays them through in their original form. Another composer might be content just to quote and develop them. Hindemith is not. Rather, he invokes them. The first, "Zwischen Berg und tiefem Tal," appears in hushed brasses, amid a solemn opening procession as if Hindemith were calling upon an ancient muse to witness that he, like Mathis, has ultimately kept faith in his pursuit of art as composer-performer.

Zwischen Berg und tiefem Tal
Da leit ein Freie Strassen.
Wer seinen Buhlen nit haben mag,
der muss ihn fahren lassen.

Twixt hill and deep valley
there runs a free road.
He who has no sweetheart
may not walk upon it.

In the second movement, after an opening siciliana played by viola and harp, "Nun laube, Lindlein, laube" is introduced softly as a chorale in positive organ-like orchestration. It appears more triumphantly in the brasses as the climax of a hilarious fugato on "Der Gutzgauch auf dem Zaune sass," a children's song about a fence-sitting cuckoo who gets wet in a rainstorm. At this point the viola joins in, playing the chorale melody on alternate lines of the stanza:

Nun laube, Lindlein laube,
nicht langer ich's erntag.
Ich hab mein Lieb verloren,
hab gar ein traurig Tag.

Shed your leaves little Linden
no longer can I bear it:
I have lost my beloved,
have had a sad day.

To close the movement, the artfully conceived siciliana is exalted in order to sound above the chorale melody played by horns in octaves.

The finale, seven variations and coda on "Seid ihr nicht der Schwanendreher?", is by far the most complex musical treatment of a folksong and offers the viola soloist the greatest opportunity for virtuosic display. This display, both exuberant and reflective, acquires new meaning when seen as an affirmative answer to Hindemith's (and Mathis') existential question about the identity and activity of the artist in society.

Seid ihr nicht der Schwanendreher,
seid ihr nicht derselbig Mann?
So drehet mir den Schwan,
so hab ich glauben dren.
Und dreht ihr mir den Schwanen nit,

Are you not the swan-turner,
are you not the very same man?
So turn the swan for me,
for that is my belief.
And if you don't turn the
swan for me,

Seid ihr nicht der Schwanendreher, then you are no swan-turner;
dreht mir den Schwanen.

Hindemith performed as viola soloist at the premiere of his work in Amsterdam on November 14, 1935, and subsequently recorded Der Schwanendreher in the United States for RCA Victor with Arthur Fiedler conducting.

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SOME COMMENTS ON THE VIOLA IN THE BAROQUE ERA

by David Miller

The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still
beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that the instrument yields all too few advantages to its players, so that able people are not easily persuaded to take it up. I maintain, however, that if the entire accompaniment is to be without defect, the violist must be just as able as the second violinist.

The remarks...of this chapter may be turned to as much account by the violist as by the ripieno violinist, not only because he needs to know all of these things, but also because he does not, I presume, wish to remain always a violist.1

J.J. Quantz's remarks in 1752 are among the very few referring to the viola as it existed before 1800, and his disdainful comments perhaps provide an explanation for why the viola was so overlooked.

The violin family of instruments, violin, viola, and 'cello, evolved in the latter part of the sixteenth century and played a prominent role in the seventeenth century with the development of independent instrumental music. (Two other instruments—the viola da gamba and the viola d'amore were also in common use in the Baroque era, but they are structurally unrelated to the baroque viola and also served different musical functions.) At the beginning of the nineteenth century, significant adaptations began to be made to all musical instruments. As music moved from the courts and palaces to larger public concert halls built for the emerging middle-class audiences of the Industrial Revolution, instruments changed to meet the need for greater volume of sound.

The members of the violin family were unique among instruments in their ability to adapt without altering the essential body of the instrument. Though the top, back, ribs, and scroll remained intact, necks were replaced with longer and thinner ones than before, set at a greater angle to the instrument. This caused a steeper angle as the strings crossed the bridge; hence more downward pressure on the top. Bass bars became wider and thicker, as well as longer, and they were glued in with greater tension. Indeed, in some early instruments, the original bass bar was simply carved out with the top rather than being glued. Sound posts in the Baroque era were usually thinner and placed more towards the center of the instrument compared to the modern set-up; again, because less tension was desired. In addition, strings were made of either pure gut or gut wound with copper. Pitch, though it varied widely among cities and regions, was generally lower than the modern A=440.

Compared to the sound of a modern viola, a viola in baroque condition has a more ringing, transparent, and intimate sound. Also, the blend among string instruments in baroque condition is greater than among modern ones. On the other hand, the sustained and intense, projected tone of a modern viola, able to be heard by several thousand people in a concert hall, cannot be duplicated on a viola in baroque condition.

Most early violas have been altered in the past 175 years or so. However, there are still a number of English and German instruments, usually

made in the latter half of the eighteenth century, which, through historical accident, have remained in original condition or have simply had wedges added to lengthen and change the angle of the neck. These instruments provide valuable evidence concerning restoration of fine quality instruments which have almost always been converted to modern specifications at some point.

In the seventeenth century, violas played various inner parts in ensembles, ranging from high alto to low tenor. The instruments, therefore, varied a great deal in size. Very large violas were built to provide the necessary sonority for the not difficult lower-range parts. Many of these instruments have since been made smaller to enable modern players to perform virtuosic music.

Bows, of course, are not generally alterable. After the introduction of the Tourte-style bow just before 1800, the older bows fell into disuse and are quite rare today. Generally made of snakewood, baroque bows are shorter, lighter, and springier than their modern counterparts. There is no metal or leather grip, and the upper part of the stick is often fluted. The ferrel, or comb, that separates the hair, and the metal band that keeps it in place are later developments. The baroque bow has less hair because of its open frog, and the typical swan-shaped head with small distances between stick and hair at the tip is designed for a less-sustained and intense style of bowing.

The typical French seventeenth-century bow grip involves placing the thumb directly on the hair, but these older bows are quite short and were used for dance music. In the Italian grip, which eventually became the norm for holding the bow in the eighteenth century, the bow is held a few inches above the frog with a lighter grip but similar position to that of today. How much the player moves his hand up the stick to achieve the proper balance depends upon the bow and the player. The elbow is generally somewhat lower than the modern norm.

In terms of performance practice, the natural difference between down-and up-bow is encouraged; fitting a bowing to the rhythmic stresses of a phrase means down-bows on heavy notes and up-bows on light ones. Successive down-bows are more common since the stroke is made with less effort and rings for a longer time. The lighter bow combined with an instrument under less tension produces a lighter and more clearly articulated stroke. Rather than the martele bowing typical of modern performance of baroque music, earlier performance practice demands beginning and ending the bow stroke with a "small softness," with various kinds of nuances, or swells, in the middle of the stroke. A perfectly even, slow bow stroke without nuance in the eighteenth century is somewhat comparable to the modern use of no vibrato at all on certain long notes to achieve a special effect. A player using a baroque bow must learn to use bow speed and pressure in ways quite different from modern playing to realize these nuances.

Left-hand technique includes vibrato as an ornament to color important harmonic or melodic notes only. It was not an integral part of the sound necessary to project the music in large spaces as is true of instruments of today. Even in the nineteenth century, vibrato tended to be used much more selectively than now. First position, with greater use of open strings characterizes the baroque performance practice, with higher positions used to reach higher notes or to facilitate string crossings, but not generally for the color effects achieved by playing a melody on a

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single string. It seems clear that violists, at least, were not expected to play above the third position in the eighteenth century.

The chinrest is another nineteenth-century development, originating with a simple bar clamp used by Spohr. Gradually the playing position moved from the instrument being held at the chest in the early seventeenth century to an eighteenth-century shoulder position with the instrument balanced on the collarbone, the chin usually on the right side of the tail-piece, if touching at all. Less shifting, much less vibrato, and a lighter left-hand technique make playing without a chinrest quite feasible, but modern players will experience some initial awkwardness until the technique is adjusted. Putting a chinrest on a baroque instrument does not change the sound, but a modern violist will never adapt to the nature of the instrument he is playing until he takes the chinrest off.

Before the latter half of the eighteenth century, solo and chamber music featuring the viola was very scarce. Bach’s Sixth Brandenburg Concerto and cantata arias are unusual pieces in this regard. Since Baroque chamber and solo music has, as a rule, one or two soprano parts accompanied by a basso continuo, the viola is limited to larger ensembles where the texture calls for alto and tenor lines. Even when viola-range solo and chamber parts were composed, they were usually given to other instruments such as the viola da gamba, ‘cello, sometimes viola d’ amore, and others. Five-part composition, popular in late-seventeenth-century Germany and France, uses a trio sonata format with subsidiary third and fourth parts added, often played by violists. Otherwise, violists generally performed only ripieno parts in concertos, operas, oratorios, cantatas, and other large instrumental works until the Classical period when C.P.E. Bach, Stamitz, Haydn, and Mozart, among others, wrote music exploiting the unique sonority of the viola.

These remarks provide a sketchy summary of a very large subject. It should be emphasized that instruments, bows, pitch, styles of playing, etc., varied much more widely in the Baroque era than is true today. The statements I have made here are generalizations and exceptions are rampant. However, there is still enough common ground in baroque performance practice to clearly distinguish the so-called baroque viola from the modern viola. Research concerning the violin family before 1800 is quite recent, so the experience of those performing on such instruments, whether these instruments are unaltered originals, restored antiques, or modern copies.

For those in search of more information on the subject, the best secondary source (although there is almost no specific information on the viola) is David D. Boyden’s encyclopedic The History of Violin Playing from its Origins to 1761.3 In addition to the aforementioned Quantz and Mozart treatises, another important eighteenth-century primary source is Francesco Geminiani’s The Art of Playing on the Violin.4


THE LIONEL TERTIS INTERNATIONAL VIOLA COMPETITION
AND WORKSHOP

The following press release was sent to us by the administrators of the Lionel Tertis International Viola Competition and Workshop:

Lionel Tertis, the greatest living viola player of this century died in February 1975, at the age of 98. A fund was set up with the primary objective of establishing an international Viola Competition, probably triennial, to commemorate the work he undertook for that instrument throughout his long and active life. Such a competition would provide a unique incentive to the growing number of viola players all over the world who wish to pursue a solo or chamber music career. Although numerous competitions take place in many countries, we know of none specifically for the viola.*

The Lionel Tertis International Competition and Workshop will take place in Port Erin, Isle of Man, between 23rd and 30th August 1980. The Competition is open to viola players of all nationalities born on or after 2nd March 1951. Awards of £4,000 will be available to the jury, and the winner will be invited to London to play the first performance of the Concerto No. 2 for Viola and orchestra by Gordon Jacob, which has been specially commissioned for this competition.

The jury for the competition will be: Harry Danks, U.K.; Paul Doktor, USA; Csaba Erdelyi, Hungary; Piero Farulli, Italy; Gerald McDonald (Chairman), U.K.; Milan Skampa, Czechoslovakia.

In addition to the competition, there will be master classes, recitals, and lectures which will be given by internationally-renowned violists, teachers, and scholars.

For additional information and application forms, write to:

Secretariat: Menananan Festival Office
Port Erin, Isle of Man,
British Isles

HOMER CLARK, well-known painter, doctor, and luthier, was so impressed and exhilarated by the proceedings of the 7th International Viola Congress, that he donated multiple copies of two of his watercolor paintings (prints) to the American Viola Society and Violin Society of America. In an impromptu ceremony, Dr. Clark explained the inspiration for the paintings and said he was donating them to both societies in the hope that whatever nominal fee would be charged for them would be used for the future advancement of both organizations. Both paintings can be had for a total of $15.00. If you would like to own these art works and support the AVS by your contribution, fill out the form found at the end of this Newsletter and return it to Marna Street, secretary of the society.
VIOLA SOCIETY PUBLICATIONS: A while back, the AVS made the publications of the International Viola Research Society available to its members. You may recall, that, because of some unfortunate logistical problems that occurred at the European end, it took a very long time for the music and recordings to reach us. They finally did arrive and were sent out to those members who ordered them. However, in the interim, some members moved and couldn't be reached, and a few members cancelled their orders. The result is that the society has some remaining copies of this music and recording, which can be purchased to any AVS member who is interested. As there are limited numbers of each item, orders will be filled on a first-come, first-served basis. We will try to fill those orders as completely as possible, and ask your understanding if you receive only part of your order. In that way, the items can be sent to as many members as possible.

The works available (and their prices) are as follows:

- **Ernest Sauter**: Sonata for Viola solo (1974) $3.20 (5 copies)
- **O. Freudenthal**: 12 Variations for Oboe & Viola $3.20 (6 copies)
- **GP Telemann**: Vol. II $10.95 (7 copies)
- **András von Tószeghi** plays Hindemith
  - (op. 25, #4; op. 11, #4; op. 25, #1; Trauermusik, Meditation)-recording $3.50 (5 discs)

Please do not send any money with your request. Fill out the form on the last page and mail it to American Viola Society, 39-23 47th Street, Sunnyside, N.Y. 11104. A bill will be sent to the first members who order.

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INTERNATIONAL VIOLA RESEARCH SOCIETY PUBLICATIONS: The parent organization invites all members to take advantage of its offerings. The greater the volume of purchases, the greater the possibility of making future publications available at reduced prices to members. Listed below are the full publications/recordings available to AVS members. Prices are in German marks (American dollar cost is approximately half the cost in Deutsche Marks). If you are interested in purchasing any of the following editions, write a letter to Marna Street, 3 Allegheny Center, Pittsburgh, Pa.15212. Do not send any money.

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