THE EIGHTH INTERNATIONAL VIOLA CONGRESS

JULY 3 - 8, 1980, GRAZ, AUSTRIA

The International Viola Research Society will host the Eighth International Viola Congress in Graz, Austria on July 3, 4, 5, and 6. Because of logistical problems, the original site of Salzburg became unavailable and the congress was moved to Graz. Graz is the second largest city in Austria with a population of 250,000. An imperial city, Graz has almost 1,000 historically preserved medieval homes and 40 arced courtyards. It is about 130 miles from Vienna and about two and a half hours by train. Although Salzburg would have afforded a magnificent location for the congress, Graz will undoubtedly afford an equally lovely site in much less crowded surroundings. For the first time, the congress will be spread over four days, allowing a bit more breathing space and the chance for all participants to take in some of the exceptionally beautiful countryside of Styria.

This congress will have a nice balance of viola recitals, chamber music concerts that feature the viola, lectures, lecture-recitals, panel discussions, and orchestral concerts--one by the Kammerorchester of the Academy of Music in Graz, and two by the United States Air Force Orchestra. Performers and speakers will be from Austria, Germany, Hungary, Italy, Switzerland, and the United States. Some of the more unusual concerts will be by The Hungarian Harp Trio (music for harp, violin, viola, and viola d'amore), The Lessing Trio (music for viola da gamba, baryton, arpeggione, viola, viola d'amore, and cello), and a lecture-recital dealing with "The Music for Viola d'amore and Viola."

By now, all members of the American Viola Society should have received the brochure announcing the congress, and two cards: one for registration and the other for hotel reservation. The prices for hotels in Graz are given in Austrian Schillings. As of early April, the rate of exchange was
approximately 1 Austrian schilling to US .07¢, or about 14 Austrian schillings to one American dollar. Registration by mail should be done by June 5th at the latest, or you can appear to register in person in Graz on July 2nd. Payment can be in dollars or schillings and should be sent to the Steiermärkische Sparkasse Graz, Konto No. 0000-904250

If you did not receive the brochure and would like one, write immediately to American Viola Society, 39-23 47th St., Sunnyside, NY 11104, and one will be sent to you. We look forward to seeing you in Graz.

1981 INTERNATIONAL VIOLA CONGRESS: The IX. International Viola Congress will take place in TORONTO, CANADA, June 11 - 14, 1981. A. Baird Knechtel, head of the Canadian Chapter and host of the congress, is working out a fine program with emphasis on Canadian artists, teachers, lecturers, and performing groups. We will keep you informed of its developments as the congress time approaches.

AMERICAN VIOLA SOCIETY BY-LAWS: You should have received the proposed By-Laws in the mail with the Graz congress brochure. We urge you to read it through carefully. When you have done so, please return the form enclosed with your vote for or against the By-Laws. The Board of Directors of the AVS endorses these By-Laws and urges you to approve it.

CHAPTERS: According to the proposed By-Laws, local or regional chapters may be created by ten or more members of the society in accordance with the stipulations laid down in it. Prof. Virginia Schneider of the Univ. of Louisville and principal viola of the Louisville Orchestra has more than ten members of the society in her area interested in forming a chapter. We look forward to hearing of its activities. If any member of the society thinks he or she can form a chapter and would like to do so, please write to Marna Street (address on first page) with all details.

THE BRITISH VIOLA RESEARCH SOCIETY gave a concert on March 13, 1980 of music by Kenneth Harding. This concert, directed by Harry Danks, contained music for viola ensemble. The works performed were Sonatina for Two Violas, Divertimento for Four Violas, Concertante for Five Violas, and Idyll for Twelve Violas. The concert was a success and the Idyll for twelve violas was especially well liked.

RECORDINGS: Harry Danks informs us that plans are underway in England to issue a recording of Arnold Bax's Sonata for Viola and Piano recorded by Lionel Tertis in 1929. This was never issued unfortunately. Should these plans be realized, we will let you know and try to make some arrangement to have this disc available to our members.

ABILITY DEVELOPMENT Associates, Inc., Box 887, Athens, Ohio 45701 is releasing a fascinating collection of recordings of great string players. The Masters of the Bow series contains a few discs "in preparation." Among them is a disc of WILLIAM PRIMROSE (as violinist) performing music by Bach, Purcell, Saint-Saens, Mendelssohn, Chopin, Arensky, Kreisler, and Boccherini. Write to Ability for more information on this recording and for their catalogues.

THE NEW YORK TIMES, SUNDAY EDITION, NOVEMBER 18, 1979 had a very moving tribute to William Primrose on the celebration of his 75th birthday. Writing of Mr. Primrose's recent and current activities, Raymond Ericson praised Primrose as "the man who probably more than any other turned the viola into a concert instrument." Of Primrose's interest in contemporary music, Ericson wrote, "Mr. Primrose was responsible for greatly enlarging the
viola concerto repertory. He commissioned works from, among others, Darius Milhaud, Peter Racine Fricker, Quincy Porter, Karl Amadeus Hartmann, Edmund Rubbra and Bela Bartok. 'I tried to get concertos out of Prokofiev, Sibelius and Vaughan Williams,' he said, 'but never succeeded. I haven't lost interest in new music. I don't shut my ears to it, even when I don't understand it. After all, when I first played Bartok, you could be run out of town for doing so.'"

FRANZ ZEYRINGER'S LITERATUR FÜR VIOLA: The American Viola Society has a limited number of copies of this important source book. We don't know the exact cost, but it should be less than priced at retail music shops. If you don't own this and would like to have a copy, please write to us at 39-23 47th St., Sunnyside, NY 11104. We hope to get a definite price very soon.

VIOLA WORLD PUBLICATIONS continues to release arrangements of music for viola. Recent releases include: Gluck's Melody from "Orfeo," Joplin's Solace, Ibert's The Little White Monkey, Chopin's Nocturne, Mozart's Menuetto Divertimento, Wieniawski's Legende, and Dvorak's Romance, op. 11. Write to Viola World Publications, 14 Fenwood Road, Huntington Station, New York 11746 for their brochure and prices.

RARITIES FOR STRINGS PUBLICATIONS has just sent us their 1980-1981 catalogue. Their editions of viola music continue to grow, with emphasis on quality music by lesser-known composers. New additions to their catalogue will be of interest to viola players: A. Rolla's Duet for Two Violas, Jean Felix Prot's 6 Duos for Two Violas, C. Graupner's Sinfonia for Viola d'amore (or Violta), 3 Violas, Bassoon, Cello, and Continuo, G. Zucchi's Tema con Variazioni for Two Violas and Cello, M. Locke's "The Flat Consort for my Cousin Kemble" for Three Violas, A. Rolla's Serenata, op. 8 for Violin and Viola, K. Stamitz's Duo for Viola and Cello, A. Rolla's Two Trios for Violin, Viola, and Cello, A. Rolla's Trio for Two Clarinets and Viola, O. Gibbons's Two Fantasias for Violin, Viola, and Cello, J. Pezel's Suite in D for Violin, Viola, and Cello, and G. Donizetti's Romanza for Voice, Viola, and Piano. Many of these editions are still in preparation. Rolla's Serenata, op. 8 for Violin and Viola (tuned a third below) is currently available at a cost of $5.00. Add 5% to cover mailing and handling. Texas residents must add an additional 5% sales tax. Rarities can also supply a recently-released recording of Max Reger's Three Suites for Viola Solo, performed by Luigi Alberto Bianchi. This disc sells for $10.00 plus 5% handling and shipping (Texas residents must add 5% sales tax). For brochure and information, write to Rarities for Strings Publications, 7321 Brentfield Drive, Dallas, TX 75248.

VIOLIN AND VIOLA CLINIC directed by Lilo Kantorowicz-Glick will take place at Bennington College, Vermont June 29th to July 26th, 1980. For more information, write to Christine Graham, Director, Bennington Workshops, Bennington College, Bennington, VT 05201.

FRIENDS OF PRIMROSE INTERNATIONAL: Ron Strauss, member of the AVS, violist, and a Primrose pupil, has founded "Friends of Primrose International." This organization is dedicated to sponsoring a multitude of events featuring Mr. Primrose. Mr. Strauss is also negotiating the reissuing of all Primrose's recordings made on 78 RPMs. The following is a short piece by Ron Strauss on these two important projects:
THE PRIMROSE PATH

It is my pleasure and privilege to inaugurate a new addition to the American Viola Society Newsletter—a series of articles intended to keep you apprised of the progress of various plans, projects, and activities, the primary purpose of which is to bring before the musical world of the 1980s, a timeless, priceless legacy—the legendary artistry of WILLIAM PRIMROSE.

The initial good news is that negotiations are currently underway to reissue each and every one of some 75 different works recorded by Primrose or the Primrose Quartet on 78 RPM discs. This project is definitely materializing and there will probably be two or three box sets of vintage Primrose released and distributed internationally.

Next: a non-profit organization called "Friends of Primrose International" has been created to organize a series of public appearances for Mr. Primrose and thus meet the continual flow of requests received over the years. Mr. Primrose has agreed to undertake such a series of public appearances. These events will encompass a rather unique lecture entitled, "The Instrument With No Tradition," one or more Master Classes, and, hopefully, a presentation of films of Primrose performing and/or some of the vintage recordings of the 1940s. It may be possible that a special display of early photos and reviews will also be provided.

The first of such events will take place in Los Angeles sometime in March or April. It is all very exciting and so far has been met with a tremendous response.

Ron Strauss
Founder, Friends of Primrose Intl.
1811 N. Tamarind
Hollywood, CA 90028

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THE CONTRIBUTIONS OF WALTER LEBERMANN TO VIOLA LITERATURE*

by Maurice W. Riley

Lebermann's chief concern is to make the music he prepares ready for performance without altering any of the composer's original intent. He makes it clear that his editions are not to be confused with the all-too-common arrangement publications in which editors or arrangers take undue liberties with the original score. Music written or printed in the eighteenth century would be difficult, if not impossible, for twentieth century musicians to read. This music requires considerable editing before it is suitable for present-day publication. Music of the Baroque requires realization of a keyboard part from the original figured bass. It is also particularly important to write out the ornaments which constitute such an integral part of that musical style. Such ornamentation was frequently omitted in the original notation. When Lebermann works on a concerto of the Classic period,

he writes out cadenzas in the appropriate style and place for each composition.

Walter Lebermann's work consists largely of copying music from microfilm and photographic copies. He has edited over 80 publications of works for wind, keyboard, and stringed instruments. In considering his total output, the number of works he has edited for viola is impressive. Lebermann, himself a violist, has been aware of the sparsity of available eighteenth-century viola music and has given special emphasis to preparing works for his chosen instrument. Among the compositions, he has added significant editions to the violist's repertoire. The following chronological list represents some of Lebermann's output.

**Walter Lebermann Editions**

Walter Lebermann was Vice President of the International Viola Congress [sic] until this past summer [1976] when he resigned because of poor health. Born, February 23, 1910 in Karlsruhe, Germany, he has lived in Frankfurt-am-Main since 1929. His principal violin teacher was Adolph Rebner. At an early age Lebermann developed a preference for the viola, an instrument which he mastered by himself. After World War II, he joined the Radio Symphony of Frankfurt, a position he held until 1964. Since then he has utilized his talent, experience, and knowledge in editing music for West German publishers.

(Editor's Note: Since the appearance of this article in 1977, Prof. Lebermann has written us to tell of a subsequent edition of his. It is:

Andrea Gabrieli, Ricercari Nos. II, III and V for 3 Violas and Violoncello (score and parts). Mainz: B. Schott, 1977.)

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THE VIOLA MUSIC IN THE BREITKOPF THEMATIC CATALOGUE

by Myron Rosenblum

The Breitkopf Thematic Catalogue\(^1\) offers a fascinating view of the instrumental music known and available in certain European music circles at the end of the 18th century. Although the bulk of the works favored are the more popular media of the day (violin, symphony orchestra, etc.), the inclusion of more than just a handful of viola solo and chamber works may give a little food for thought to those musicologists and critics who often deride the viola as an instrument with no music of its own.

The works listed in the catalogue have incipits and appeared in Breitkopf's listings between the years 1762 and 1787. Although many of these compositions seem to have become lost in the passage of time, it may be an intriguing thought to violists to think about them and what has been lost to our repertory. As listed in the catalogue, the works are:

Trio - del Sgr. FERRANDINI a Viola obblig., Violino, Basso
Concerti di LEOP. HOFFMANN
I & II: a 2 Viol. conc., 1 Viola conc., Violonc. conc., 2 Viol.
2 Oboi, 2 Corni, B.
III: a 1 Viol. conc., Viola conc., Violonc. conc., 2 Viol.
2 Oboi, 2 Corni, B.
IV: a 1 Viol. conc., Viola conc., Violonc. conc., 2 Viol.
2 Oboi, 2 Corni, B.
VI: a 1 Viol. conc., Viola conc., Violonc. conc., 2 Viol., B.

Solo di HERTEL a Viola con Basso
Solo di GRAVEL a Viola con Basso
Divertimento di KOHAUT a Viola, Liuto oblig. e Violoncello

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THE STUDIES, ETUDES, AND CAPRICES OF LILLIAN FUCHS

by David L. Sills

A striking fact impresses anyone examining the literature of technical material for viola: many viola students work their way through books of violin etudes (Kreutzer, Rode, perhaps Paganini). The value of this material is unquestioned, but too often the well-meant viola transcriptions follow more or less verbatim the editions of famed nineteenth-century violinists, and thus fail to answer the needs of those who would understand the unique technical possibilities of the viola. Even the older viola etudes (Hoffmeister, Campagnoli, etc.) fail to satisfy these needs, since much of the foundation for this understanding has been laid since the beginning of this century.
We have learned, moreover, that technical materials need not be devoid of artistic merit, sacrificing musical interest in favor of obsessive repetition. Such repetition is often merely tedious; it does not in any case reflect the practice of composers, who simply do not write like that. We may conclude that study material, to be relevant today, should treat violistic problems and solutions in a musically satisfying setting, allowing varied technical aspects to appear in close conjunction.

These requirements serve as an admirable description of the three books of study material written by Lillian Fuchs: the 15 Characteristic Studies, 16 Fantasy Etudes, and 12 Caprices. In these three books, a range of technique roughly equivalent to that from the Kreutzer Etudes to the Paganini Caprices is covered, with emphasis on violistic problems, especially including awkward string-crossings, overstretching out of position (often in both directions), and the use of higher positions on the lower strings. Flexibility and independence of the fingers are also stressed, as is absolute control of the legato bow, a point too often lacking in the traditional curriculum.

Simplest of the three is the 15 Characteristic Studies, written in 1965 as an introduction to the 16 Fantasy Etudes and published by Oxford University Press. Many important technical needs are taken up: fluency and independence of finger technique in all positions, double-stop and chord playing, the trill and double-trill, difficult string-crossing, and the legato and staccato bowings. In addition, the music is charming and imaginative, an important factor for the student.

More difficult are the 16 Fantasy Etudes, written in 1959 as an introduction to the 12 Caprices and published by International Music Company. Here the format is less varied, but still rewarding owing to the imaginative tonal sense, which stretches the ear without offending it and prepares the fingers for the unusual combinations found in our modern repertoire. More complicated mixed bowings appear as well as difficult double-stop passages. Of particular interest are the Marziale, No. 15, and the Precipitoso, No. 16, a perpetuum mobile. Each book, in fact, ends with a perpetuum mobile.

The most difficult of the books, the 12 Caprices, was written for Miss Fuchs's own practice and is published by Boosey & Hawkes. Here, intricate bowings and complex passages in double stops abound; complete control of the bow and left hand are required to master them. Yet, a deft touch, with grace and humor, prevails throughout. Like each of the other books, this one contains a fugue (in a single line, challenging the student to clearly differentiate the voices), a march, and, of course, a final perpetuum mobile.

All of these works are intended for didactic purposes to be sure, but the student who has mastered them and performs a group of studies in concert can get double mileage from them. They add a welcome variety to a program and are unfailingly successful with audiences. This versatility alone speaks volumes for these remarkable contributions to our technical literature.

ERRATA

Miss Fuchs has indicated to this writer that the following printing errors appear in her books, which have not been mentioned in print until now:

15 CHARACTERISTIC STUDIES

VI. measure 54, second beat should have a trill sign, as in measure 17.
IX. measures 4 and 21: the second beat should have E-sharps and not F-sharps as printed.

XI. measures 25 and 60: the second beat should have double Ds in place of the D-F double stop.

16 FANTASY ETUDES

3. measure 42: 11th note should be A, not B as printed.

13. measure 13: first beat should have an alto clef after the first note, returning to treble clef after the first note of the second beat (a glance at the next measure will make this clear).

12 CAPRICES

IV. measure 14: the last printed slur should have dots beneath it, as in the first half of the measure. Also, in measure 30, all unslurred notes should have dots, as in the following measure.

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FIDDLING VIOLA PLAYERS

by Watson Forbes*

There was a time when, if you were not even good enough to play 2nd violin, you could always take to the viola. Buried deep in the harmonic texture, the viola player could get away with murder. These days are gone. The viola--and sometimes the viola player too--has become respectable and respected. It has staked out its ground and become recognized as a real solo instrument in its own right--but there is a snag.

I think the idea was originally imported from the Continent and it has spread to America; the idea of playing the violin and viola. We in this country had established the viola as an instrument deserving special study. Viola tone and viola technique were something quite apart from fiddling. And indeed, until recent times we had kept our establishment. Now, however, the rot has set in, and one is expected to be ambidextrous. Composers like Stravinsky, and others in increasing numbers, are writing violin and viola parts—for one player changing about from violin to viola and back again. It is a custom which looks as though it has come to stay. Those players who had started on the violin and only later changed to the viola were at an undoubted advantage. At one time some teachers recommended a term or two on the viola because they felt this added depth to their violin tone. Altogether, it is seemingly easier for violinists to take to the viola than for viola players to cross over to the violin. I have known few successful transfers.

* Reprinted from Newsletter No. 9 of the British Branch of the Viola Research Society
But, what really bothers me as being unfair, is for a violinist, especially one who has graduated into the top rank, to pick out the few un­doubted gems from the viola player's repertoire and to concentrate only on these. God knows we have little enough first-rate repertoire pieces, and we all bless and welcome the occasions on which we have the pleasure of playing them.

Being a viola player carries with it certain long-term responsibilities. We have to spend quite a lot of time playing works of mediocre musical value but often of special interest to the viola for particular reasons. We have in the course of this century rediscovered a great deal of real viola music originally written for the instrument, and we have had it edited and published and have played it. It has often proved to be good propaganda for the viola as a solo instrument. Then we have encouraged composers to write for our instrument, but it would be foolhardy to believe that every new work was a masterpiece. However, great music does sometimes emerge through the devoted work of viola players—the Bartok Concerto, the Walton Concerto, the viola works of Hindemith and so on, and it is not churlish to complain when violinists come along and reap the harvest in performances based on their reputations as violinists. Who does the donkey work?

Of course, we viola players are not guiltless; we do invade the repertoire of other instruments. We do play Brahms Clarinet Sonatas, the Schubert Arpeggione Sonata, the Bach Gamba Sonatas, and so on—but we do play them on our own instrument, and it's not just laziness that makes us do this. We love and treasure the special qualities of the viola, and while we may have to do a little fiddling on occasion, we do it generally under duress. We don't suddenly take up a violin and launch into the Mendelssohn Violin Concerto or the Brahms or the Beethoven. And so, I think we have every right to say to violinists, hands off our repertoire—unless they are prepared to take the rough with the smooth.

1980 DUES: If you haven't already paid your 1980 dues, we urge you to do so on receipt of this Newsletter. By comparison to many other societies, our dues are modest. Unless the society has a certain fund of money from its members' dues, it will not be able to continue offering its Newsletters, special music, books, and recordings, or maintain the minimal expenses needed for running the society. Printing, mailing, and stationery costs have risen dramatically in recent years, so, we need your help and support. Please send in your dues—$10.00 for regular membership; $5.00 for student membership, checks payable to American Viola Society, to Dr. Ann Woodward, PO Box 1134, Chapel Hill, NC 27514.
POSITION OPEN IN THE AVS FOR THE NEXT ELECTION:

Marna Street, our current secretary and currently violist in the Pittsburgh Symphony, has just informed us that she will be assuming the position of principal viola of the Cincinatti Symphony in a very short time. Owing to this new position, she will no longer be able to continue her position as secretary of the society. Congratulations to Marna; we thank her for all she's done during her tenure with us.

If anyone would like to be considered for secretary of the society, please write so to Prof. Robert Slaughter, 1705 N. Riley Rd., Muncie, Indiana 47304. Be sure to send a Curriculum Vitae along with your letter. Your name will be added to the list of candidates when submitted to the Board of Directors.

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FRANZ ZEYRINGER's "The Problem of Viola Size" is currently available free to all members of the American Viola Society.

If you would like to receive a copy of this, kindly fill out the form below and return it to:

AMERICAN VIOLA SOCIETY
39-23 47th St.
Sunnyside, NY 11104

If you already received a copy of this at the Provo Viola Congress last July, please do not request another copy. We have limited copies for the other members of the AVS who did not attend the congress and for new members.

Detach and mail to the above address

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Please send me a copy of F. Zeyringer's "The Problem of Viola Size."

NAME ______________________ STREET ______________________

CITY ______________________ STATE _________________ ZIP _______________

Please indicate when you paid your 1980 dues

If you have not paid your dues, please send along a check, payable to AMERICAN VIOLA SOCIETY with this form. You will not receive this unless your 1980 dues are up to date. Dues are: $10.00 regular membership and $5.00 for student membership.