GRAZ - THE EIGHTH INTERNATIONAL VIOLA CONGRESS

by A. Baird Knechtel, Islington

Graz, the second largest city in Austria after Vienna, was host to the Eighth International Viola Congress, July 2 - 6, 1980. This was my first visit to a European congress and it held several surprises for me. Sessions were conducted in the Hochschule für Musik on Prof. Franz Zeyringer's "home turf." Zeyringer is virtually the father of viola societies which have sprung up internationally in the past ten years or so. U.S.A., Canada, England, West Germany, New Zealand, Japan, Australia, Scotland, and as of this summer, Italy, all now have viola societies (branches of the Internationale Viola Forschungssehellschaft)—a very exciting situation indeed!

The program was varied and interesting, and there were appearances by exponents of not only the viola itself, but on other instruments related to the viola. Among these were the viola d'amore, viola da gamba, baryton, viola pomposa, and even an arpegglione! You will remember that the viola pomposa is the instrument with five strings for which J.S. Bach composed the last "cello" suite. The arpegglione is of course the instrument invented in Schubert's time by one Stauffer and for which Schubert wrote the lovely "Arpegglione" Sonata in A Minor in 1824. At this congress there was a concomitant emphasis on music of the 18th and 19th centuries; what was contemporary was generally conservative in style. These are observations which depend on taste for their positive or negative implications. Most comments I heard regarding the use of "relatives of the viola" were generally positive.

The opening concert, at 8:00 p.m. on July 2nd, featured religious music with viola in prominent roles. It was held at the Stadtpfarke Kirche in the heart of downtown Graz. The Pro Arte-Ensemble Graz, with viola soloist Hans Gutmeyer, was directed by Karl Ernst Hoffmann in five works: J.S. Bach's cantata, BWV 18, "Gleich wie der Regen und Schnee vom Himmel fällt," which includes 4 violas in the instrumentation; Michael Haydn's "Ave Regina" for Bass, Viola solo, and Strings; a Recitative and Aria by Franz Aumann (1728-
1797) for Tenor, Viola solo, and Strings; a first performance of the cantata, "Per mondo migliore" for Chorus, Viola solo, Strings by Franz Köringer (born, 1921; text by G.F. Obermyer); and Benedetto Marcello's Psalm 50, "Miserere mei Deus" for Alto, Tenor, Bass, Chorus, 2 Violas, and Basso continuo. I found the Haydn and Köringer works the most musically satisfying and worth looking into.

On Thursday morning, the congress started in earnest with a presentation by students of the Hochschule of the Brandenburg Concerto No. 6 by J.S. Bach. Students from the Kammerorchester of the Hochschule (a different group), directed by Walter Klasinc, gave a performance of three concertos: two by contemporary composers Jan Zdenek Bartos (born, 1908) and Walter Skolaud (born, 1910), Czech and Austrian respectively, and a first performance in Austria of the Double Concerto by Johann Gottlieb Graun (1702-1771) for Violin and Viola. In these concerti, all the young performers acquitted themselves quite nobly.

Conferences have their organizational problems and this one was no exception; at the last minute two accompanists fell ill and could not perform, causing the complete cancellation of the recital scheduled of Swiss viola music by the Hungarian-born virtuoso Andras von Tosseghi, and a change to a solo work recital by Ulrich von Wrochem. There was a concert by the Hungarian Harp Trio which featured the violist/viola d' amore player Gustav Szeredi-Saupé, violinist Maria Vermes, and harpist Anna S. Molnár in performances of Handel, Martinu, and others—most of it rather dull. At 4:30 p.m., Ulrich Drünner from Stuttgart lectured on the "Development of the Viola Etude" with assistance from Werner Erbrecht, solo violist of the Rundfunk-Sinfonie Orchester Saarbrücken. These two artists went on to play 3 Stücke für 2 Violen by Xaver Thomas (born, 1949) and Telemann's Duet in G Major for Viola and Viola Pompous. There was also a performance of Alessandro Rolla's "Paganini-Duo" for Violin and Viola. The evening's recital by Ulrich von Wrochem, as I stated before, featured unaccompanied works by this young German-born virtuoso, now at the Milan Conservatory. He provided us with a few laughs when he coyly appeared at the stage entrance with his tie and tails, waving an umbrella with a copy of John Cage's 59½ Seconds for Viola Alone on the shaft. A little pizzazz never hurt a viola recital, it seems! Von Wrochem also delivered the Khatchaturian solo sonata, the Berio Sequenza VI and the Bach Chaconne in fine fashion. This was a very interesting and rewarding recital.

Friday featured several lectures in German (no doubt of great interest to those who speak the language with much greater fluency than I). The subjects were: two lectures by Dr. W. Suppan, "Music in Styria" and "Otto Siegl: His Life and Work," and a lecture-demonstration by Prof. Richard R. Effrat with assistance by Walter Mahrer of the Zurich Tonhalle Orchester, "The Interpretation of the Sonatas and Partitas for Violin Solo and the Suites for Violoncello Solo." At 3:00 p.m. there was a lecture-recital by Dr. Myron Rosenblum, president of the American Chapter of the IVFG, on the topic of the small but interesting body of literature for viola d'amore and viola. He was shortly joined by two of his friends and colleagues, Daniel Thomsen, viola d'amore player and Franz Zeyrlenger, violist, with Ingeborg Ertel at the cembalo. Works by Schuchbauer (18th cent.), F.W. Rust (1732-1796) and A. Arcidiacono (born, 1915) were performed. The performance of the Schuchbauer was heard for the first time in Austria. Only at the annual viola congresses are we likely to hear such works, the music of composers whose obscurity is not always justified.

A recital of new music followed at 4:30 p.m., with a student from the Hochschule für Musik in Vienna, Herbert Hefer, performing works by Alfred Uhl (born, 1909), Eberhard Werdin (born, 1911), and Erich Mitzerlich (born, 1906). Uhl was present at this recital, and indeed at most of the sessions. On Saturday morning, a real treat was in store for those of us who love to play the Schubert "Arpeggione" Sonata, but have little actual knowledge of the original instrument for which the sonata was written. Alfred Lessing
performed the work on a facsimile arpeggione accompanied by Ingeborg Ertel at the Hämmerklavier. The effect was remarkable; to hear this music played in Schubert's homeland on the instruments for which it was originally intended was an extraordinary experience! Later, Prof. Lessing, assisted by two colleagues from the Düsseldorf Symphony, performed works in various combinations for baryton, viola d'amore, viola da gamba, and cello. This was indeed a most interesting presentation.

After the recital, there was a general meeting of the International Viola Research Society during which ten topics were discussed. The name change of the American chapter to American Viola Society was approved and indeed there was considerable discussion as to whether or not the German and Austrian chapters might not do well to follow the lead of the Americans. Ulrich von Wrochem of the Milan Conservatory has undertaken the formation of an Italian chapter of the IVFG, the ninth one to be formed. Franz Zeyringer was resoundingly re-elected as president, but there were certain changes in the executive which should promote greater facility in holding international meetings. It was brought to the attention of those present that the next congresses will be held in Toronto, Canada at the Faculty of Music from June 11-14, 1981 and in Stuttgart, West Germany in 1982.

As I mentioned before, this congress was beset by some difficulties. The American Air Force String Orchestra which graciously performed for the congress had been in Egypt just previous to the 5th, and Larry Laffoon, one of the first-stand violists, was taken ill. Laffoon had been scheduled to perform the Telemann Concerto in G Major for 2 Violas with Mary Atwood—but because of his indisposition, Prof. Robert Slaughter "saved the day" by playing Laffoon's part exquisitely. He then went on to partner Dr. Myron Rosenblum in a fine performance of the Concerto in D for Viola d'amore, Viola, and Strings by Christoph Graupner. The highlight of the evening was Slaughter's inspired performance of the Henk Badings Concerto for Viola and String Orchestra.

Sunday morning, July 6th was devoted to a talk by Dr. David Dalton on William Primrose, and a recital by Dalton, his charming wife Donna, and Ingeborg Ertel in works for Soprano, Viola, and Piano. Music by Manookin (born, 1918), Strauss, Bliss, Loeffler, and Janacek was performed. At 11:30, there was a lecture-recital on the viola sonatas by J.B. Wanhal by Dr. Wolfgang Sawodny, assisted by Wolfgang Scherer, viola. At 3:00 p.m., Yizhak Schotten, the brilliant, young violist, now on the faculty of the University of Washington, gave a performance of the Telemann Concerto in G Major, Shulman's Theme and Variations for Viola, Strings by Christoph Graupner. The highlight of the evening was Slaughter's inspired performance of the Henk Badings Concerto for Viola and String Orchestra.

The formal part of the Eighth International Viola Congress drew to a close with a panel discussion featuring the secretary of the West German chapter of the IVFG, Uta Lenkowitz von Zahn, Ulrich von Wrochem, Franz Zeyringer, and Maurice Riley. Our gracious Austrian hosts held a reception for guests at 7:00 p.m. and a sightseeing tour of Graz and its environs in Austria.

Next year in Toronto, you are assured an equally exciting congress in one of the world's great cities. Make your plans now to include Toronto's CONGRESS NINE!, June 11-14, 1981. Brochures regarding the congress will be mailed to you early in the new year. For information regarding housing and "Early-Bird Registration" please contact the Host-Chairman, Baird Knechtel at: CONGRESS NINE, 103 North Drive, Islington, Ontario, M9A 4R5, CANADA. See you in Toronto!

**********

NINTH INTERNATIONAL VIOLA CONGRESS: As reported above, the 1981 congress will take place June 11th to 14th in Toronto, Canada. Baird Knechtel, the host, is putting together an impressive program that will feature major violists and teachers from Canada and other countries. Among those featured to par-
ticipate in recitals, lectures, master classes, and panels are Steven Dann, Feodor Drushynin, Lillian Fuchs, Rivka Golani-Erdezy, Raphael Hillyer, Donald McInnes, Hans-Karl Piltz, William Primrose, Gerald Stanwick, Francis Turel, Robert Verebes, and others. Ensembles scheduled to appear are the Orford String Quartet, the Zurich Tonhalle Orchestra, and an ensemble to perform music for multiple violas. Details regarding accommodations and final programming will be sent to you shortly. We look forward to meeting you in Toronto in 1981.

** * * * * * * *

AMERICANS WIN FIRST AND SECOND PRIZES IN TERTIS VIOLA COMPETITION

by Maurice W. Riley, Ypsilanti

Paul Neubauer of Los Angeles and Kim Kashkashian of New York City won first and second prizes respectfully in the Lionel Tertis International Viola Competition held at Port Erin on the Isle of Man, August 23-29, 1980. Paul Neubauer, a student of Alan de Veritch and Paul Doktor, was the recipient of £1000, and gave a recital at Wigmore Hall in London on September 1st. He will also perform the world premier of Gordon Jacob's Concerto No. 2 for Viola and String Orchestra with the English Chamber Orchestra. At the 1981 Kings Lynn Festival, he will perform a concerto with orchestra. Kim Kashkashian, a student of Karen Tuttle, won £750. The following week she was the Silver Prize Winner at the contest for violists held in Munich.

Other winners were Patricia McCarty (Boston, £200.); Gabor Ormai (Budapest, Hungary); Kaoru Ichikawa (Japan); Lynne Ramsey (Pittsburgh); Karen Dreyfus (Philadelphia); Susie Meszaros (England); Michael Gerrard (England); Toby Hoffman (Washington, D.C.); Ah Ling Neu (San Francisco); and George Rubino and Lynn Hannings, both from Maine, for a viola bow they made. Kaoru Ichikawa, who had already won £200., was awarded a "special prize," which was a leather viola case donated by W.E. Hill and Sons.

The Tertis Viola Competition was the fruition of a dream of Mrs. Lionel Tertis who had envisioned this event from the time of her husband's death in 1975. This Competition and Workshop was a resounding success due to the combined efforts of Ruth, Lady Fermoy, D.C.V.O., O.B.E., and John Bethell, co-chairman; the British Viola Society, headed by John White; the many enterprising members of the Erin Arts Centre in Port Erin on the Isle of Man; and by Harry Danks and other former students of Lionel Tertis.

The Competition was open to violists of all nationalities, born on or before March 2, 1951. In the preliminary audition, 28 violists performed five works selected from a pre-arranged list. The jury selected eight semi-finalists for the second round of the competition. The distinguished international jury was composed of Harry Danks (UK), Paul Doktor (USA), Csaba Erdelyi (Hungary), Piero Farulli (Italy), Milan Skampa (Czechoslovakia), and Gerald McDonald (UK), the Chairman.

For violists who were too old for the competition or who did not want to compete, there was a workshop which was comprised of master classes, lectures, panel discussions, and recitals. Master classes were conducted by Paul Doktor, Nobuko Imai, Andras von Toszeghi, John White, and Harry Danks. Illustrated lectures were given by Tully Potter: "The Czech School of Violists"; Maurice W. Riley: "Early Brescian and Cremonese Violas"; Thomas Tatton: "Music for Multiple Violas"; Bernard Shore: "Memories of Lionel Tertis"; George Rubino and Lynn Hannings: "Bow Making, Care, and Maintenance"; and Wilfred Saunders: "Learning Instrument Making and Related Problems." A panel discussion was held covering all phases of viola teaching, viola literature, and the selection of
an appropriate instrument for a violist. Those serving on the panel were John White, Chairman; Tully Potter (UK); Maurice Riley (USA); George Rubino (USA); Wilfred Saunders (UK), Bernard Shore (UK), and Thomas Tatton (USA).

Besides the recital given by the finalist, recitals were given daily. Those who performed included such internationally famous violists as Nobuko Imai, Paul Doktor, Csaba Erdelyi, Andras von Tozeghi, and the ensemble consisting of Jane Manning, Simon Rowland-Jones, and Jukka Tiensuu. On the last afternoon of the activities, a delightful ensemble concert was given by Mrs. Lionel Tertis, cello; Lady Evelyn Barbirolli, oboe; Paul Doktor, viola; and Martin Minter, violin.

The locale of the Isle of Man was ideally chosen for the Tertis Viola Competition and Workshop. The beautiful scenery and the wonderful hospitality of the people contributed to a most enjoyable and profitable event.

The Tertis International Viola Competition and Workshop was the second in a series intended to become annual events on the Isle of Man. In 1979, the double basses were featured; in 1981, there will a competition for harpists.

* * * * * * *

MAURICE RILEY'S, THE HISTORY OF THE VIOLA, published, 1980 by Maurice W. Riley, author and publisher; 512 Roosevelt Blvd., Ypsilanti, Michigan, 48197. Hardcover edition: $27.50 plus shipping. Paper-back edition: $22.50 plus shipping. Maurice Riley's long-awaited The History of the Viola is finally in print and available. Dr. Riley's book--the result of years of research and intensive work--is one of the most important books on the viola to appear in our time. This is a must for all interested in the viola and its history, instruments, music, and performers. A detailed review of this book will be forthcoming. In the meantime, we have been able to arrange a special price for members of the American Viola Society for purchase of this book. These prices--$22.50 plus $1.25 for shipping for the hard-cover and $17.50 plus $1.25 for shipping for the paper-back (Michigan residents must add 4% sales tax) are good only until February 1, 1981. If you haven't obtained a copy of this book yet, fill out the form found at the end of the Newsletter and return it with your check or money order.

MUSIC FOR VIOLA, by Michael D. Williams has been released through Detroit Studies in Music Bibliography No. 42, Information Coordinators, Inc., 1435-37 Randolph Street, Detroit, Michigan 48226 (362 pp., pub., 1979). According to the publisher this is "An annotated listing of published editions (currently available and out-of-print) and manuscripts of works for: Unaccompanied Viola, Viola with Keyboard, Viola with Non-Keyboard Instrument, Viola with Electronics, Viola with Chamber Ensemble, and Viola with Orchestra." Dr. Williams is on the faculty of the University of Houston, School of Music and is currently working on a study of 18th-century viola music. The last price we had on this was $16.50.

THE JOURNAL OF THE VIOLIN SOCIETY OF AMERICA, vol. V, no. 1, is almost entirely devoted to the viola. Included are "The William Primrose International Viola Competition (July 8-11, 1979)" by Maurice Riley, "'You've Come a Long Way, Baby!': A Report of the Seventh International Viola Congress, Provo, Utah, July 12-14, 1979" by Myron Rosenblum, "Exhibition of Violas and Their Bows: The Fourth International Exhibition of the Violin Society of America, (Held in Conjunction with the Seventh International Viola Congress)" by Eric Chapman, "A Bach Symposium, July 15, 1979, the University of Utah" by Maurice Riley, and A Selection of Lectures and Panel Discussions from the Seventh...
International Viola Congress which includes the panel, "The Violist as Professional" with Ralph Aldrich, Donald McInnes, William Preucil, and Alan de Veritch, "The Early Development of the Viola by Luthiers of the Brescian and Cremona Schools" by Maurice Riley, and "Ruminations on the Viola" by William Primrose. For information regarding this journal and membership in the Violin Society, write to Violin Society of America, Dr. Ray Abrams, P.O. Box 127, Lansdowne, PA 19050.

SOME CONCERTS OF INTEREST: The New York premiere of George Rochberg's Sonata for Viola and Piano took place in September, 1980 by YIZHAK SCHOTTEN and KATHERINE COLLIER at the Abraham Goodman House. This sonata, you will recall, was commissioned by Brigham Young University, the American Viola Society, and Friends of William Primrose and was given its world premiere at the 1979 viola congress in Provo. JOEN VASQUEZ, viola pupil of Margaret Pardee at The Juilliard School, will perform the New York premiere of Maurice Gardner's Tricinium for viola solo at a concert in New York in December, 1980. HARRY DANKS directed a concert of the British Viola Society in viola music by Kenneth Harding on March 13th, 1980 at the Royal Academy of Music. The works performed were the Sonatina for Two Violas, Divertimento for Four Violas; Concertante for Five Violas, and the Idyll for Twelve Violas. MADAME A. DE-LASARI BORRISOVSKY wrote us of concerts that took place in early 1980 in Russia honoring the 80th birth date of Wadim Borisowsky. She said that of the six concerts honoring her late husband, the most brilliant of them was given by Yuri Bashmet, first prize winner of the 1977 Munich competition. His program consisted of the Honegger Sonata for Viola and Piano; Michael Haydn's Concerto for Viola, Piano, and Orchestra; F.A. Hoffmeister's Concerto for Viola and Orchestra; Hindemith's Trauermusik for Viola and Orchestra; and the first performance of Golovin Andrei's Sonata-breve. Madame Borisowsky also wrote of an "All Soviet Union Competition of Viola Players" that took place in Lvov last April and of a recording of Wadim Borisowsky performing on both viola and viola d'amore that was to appear in Russia in the summer.

PUBLICATIONS: Maurice Gardner's Concerto for Viola and Orchestra has been published by the Staff Music Publishing Co., 170 N.E. 33rd St., Ft. Lauderdale, FA. 33334. PSI PRESS has published "Viola Volumes," a series of music originally written for the viola to be used as either with the Suzuki method or a more traditional approach. Cassettes of the music are also available. Write to Professional Services Institute, Inc., P.O. Box 2320, Boulder, Colo. 80306.

RECORDINGS: Anton Rubenstein's Sonata in F Minor, op. 49 for Viola and Piano and Joseph Joachim's Hebrew Melodies, op. 9, #1 and #3 have been recorded by Lubomir Malý, viola and Libuse Kršpeleva, piano (supraphon 1111 2475; price about $8.98. Write to Qualiton Records, Ltd., 39-28 Crescent St., Long Island City, N.Y. 11101). CONTEMPORARY MUSIC FOR VIOLA features Serge Collot in music by Berio (Sequenza VI), Hindemith, and Jolivet (Ades. 16.002; price about $8.98). BERLIOZ: HAROLD IN ITALY has been recorded by Josef Suk, viola (Supraphon 4 10 2005; price about $6.98). VALOUG WILLIAMS: FLOS CAMPI and SUITE FOR VIOLA AND ORCHESTRA, Frederick Riddle, viola are available on RCA (UK) RL 25137; price about $8.98. HENRI VIEUXTEMPS: SONATA FOR VIOLA AND PIANO, op. 36 and CAPRICCIO FOR VIOLA SOLO; SCHUMANN'S MÄRCHENBILDER; STRAVINSKY'S ELEGIE; and BACH-KODALY: CHROMATIC FANTASY are performed by Atar Arad, viola and Evelyne Brancart, piano on Telefunken 6.42075; price about $8.98.
RARITIES FOR LOW STRINGS: The Philharmonische Solisten Hamburg perform works by Beethoven (Duet for viola and cello), Bernhard Romberg (Trio for cello, viola, and double bass) and Rossini (Duet for cello and double bass). This is on the Musica Viva label, MV 30-051; cost about $10.98. (These last 5 discs can be also obtained from Theodore Front Musical Literature, 155 N. San Vicente Boulevard, Beverly Hills, CA 90211.)

BRAHMS SONATAS FOR VIOLA AND PIANO, OP. 19: No. 1 & 2: The Zaslav Duo, Bernard Zaslav, viola and Naomi Zaslav, piano, GS-215, $7.98. These can be ordered from Gasparo Co., P.O. Box 90574, Nashville, TN 37209.

MUSICAL HERITAGE SOCIETY has just released the first volume of chamber music of Brahms. Included are the Trio in B major, op. 8; Trio in E-flat major, op. 40; Trio in C major, op. 57; Trio in C minor, op. 101; and the Trio in A minor, op. 114. This is of interest to violists for both the trios, op. 40 and op. 114 use viola instead of the original horn and clarinet. According to notes on the record set, "The recording is also noteworthy because two of the five trios are performed with rarely heard alternate instrumentations in which Brahms substituted viola parts for the horn in Opus 40 and for the clarinet in Opus. 114." The performers are the Odeon Trio, Leonard Hokanson, piano, Kurt Gunter, violin, Angelica May, cello, with Rainer Moog, viola. MHS 4215K/17Z (3 Stereo LPs); MHC 6215L/17A (3 Dolbyized Cassettes). Write to Musical Heritage Society, 14 Park Road, Tinton Falls, New Jersey 07724 for their prices for members and non-members.

MICHAEL PONDER, British violist and member of the London Philharmonia, wrote us of a lost duet for two violas by the English composer Frank Bridge. Supposedly, this was written for Tertis and Bridge to play together and was found in The Royal College of Music. Ponder wrote that it will appear on Pearl Records, an English recording company.

** ** ** ** **

FRANZ ZEYRINGER'S THE PROBLEM OF VIOLA SIZE, translated by Louise Goldberg, is still available to any member of the American Viola Society. If you haven't received this and would like a copy, write to American Viola Society, 39-23 47th Street, Sunnyside, N.Y. 11104.

G. JEAN SMITH'S "An Interview with William Primrose" appeared in The Instrumentalist, vol. 35, no. 2, September, 1980. In the usual question and answer format, Primrose covers many important and fascinating areas of viola performance and pedagogy that will appeal to all those interested in this great artist's unique experiences and expertise.

** ** ** ** **

CHAPTERS OF THE AVS: Jack Griffin, violist, member of the Louisville Orchestra, and faculty member of the University of Louisville, Belknap Campus, is in the process of forming the first chapter of the American Viola Society. They have already drawn up some By-Laws which will be reviewed by members of the Board of Directors. We wish them great success and look forward to hearing of their viola activities.

RARITIES FOR STRINGS PUBLICATIONS announces the publication of Alessandro Rolla's Concertino in E flat for Viola and Orchestra, reduced for Viola and Piano. The price is $9.50 plus 5% postage. Texas residents must add 5% sales tax. Write to them at 7321 Brentfield Drive, Dallas, TX 75248.

LITERATUR FÜR VIOLA by Franz Zeyringer, the very important source book of music for viola in all possible combinations is still available to members of the AVS at the special price of $20.00. If you would like this, please send a check for $20.00, payable to American Viola Society and mail to American Viola Society, 39-23 47th St., Sunnyside, N.Y. 11104.

*****

KARL DOKTOR

by Tully Potter

(Reprinted from Newsletter 7, February, 1979 of The British Viola Research Society)

Karl Doktor, one of the outstanding chamber musicians of his age, was born on 10 April, 1885 in Vienna where his parents kept a shop. No one in his family was musical and when at the age of eight Karl showed an inclination to learn the violin, his mother took him to a violinist who lived nearby. This man played a tune and then handed the fiddle to Karl to see what he could do. The boy had watched intently and without even having handled a violin before, he managed to produce a semblance of the tune. Instead of realizing the lad's talent, the worthy master threw mother and son out into the street, thinking they were tricking him by saying Karl was a beginner. Luckily, Mrs. Doktor had more sense and soon found a more receptive teacher.

In due course, Karl went to the Vienna Conservatoire (Wiener Konservatorium) and at 18 he graduated—as a violinist. His very German teacher had this to say when Karl asked about his prospects: "Well, you may find yourself a position in a small theatre orchestra." Karl was astounded—"My God, professor, is that all you see in store for me, when you've always referred to me as your best student?" To which came the reply: "Well, you can always find a position in a bigger theatre orchestra..."

Not daunted, Karl went with other hopefuls to audition for Ferdinand Löwe, conductor of the "Wiener Konzertverein" Orchestra (now the Vienna Symphony). This was the city's leading concert orchestra, as the Vienna Philharmonic was mainly concerned with the opera in those days. Karl was one of some two dozen applicants for a place in the back desks of the violins; and having played his audition pieces, he soon realised someone else had been selected. He was just packing up his instrument dejectedly when he was called back to the Herr Direktor's office. Löwe, impressed by Doktor's unusually dark tone quality, asked if he could play the viola. Karl said yes, he did—and he was offered the post of solo viola in the orchestra. After a shocked silence, he accepted on the spot.

So, from 1903 until his death 45 years later, Karl Doktor was to be known chiefly as a violist, though in fact he never stopped playing the violin. "My father always practised on the violin," says his son Paul. "He felt that it was easier to achieve the necessary dexterity on the violin, without stretching the muscles, as he would have to do on the viola." Karl Doktor also played in public as a solo violinist, especially in his native Vienna. In the 1920s, he had a chamber ensembles, the Vienna Trio, in which he was joined by the pianist Friedrich Wührer and the cellist Herman Busch.

As principal violist, Doktor was a member of the Konzertverein Quartet, which reinforced the predilection he already showed for chamber music. On one occasion the quartet was engaged for a recital in Hermannstadt in Romania; but when they arrived at the hall, they heard the unmistakable strains of a military band. They were about to turn away, thinking they had come to the
wrong hall, when the organisers came out to explain that the band was playing to welcome them. Unfortunately, every time the quartet finished a work and left the stage, the band regrouped and started up again. Doktor's humour and diplomacy saved the day—he struck a bargain with the bandleader that his men could play at the end of the concert, if they would only refrain in the meantime.

In 1912, the post of leader of both orchestra and quartet fell vacant and the conductor, Fritz Steinback, who was passing through Vienna, mentioned to Doktor that his outstanding young composition pupil, Adolf Busch would make an ideal leader. Doktor's friend, Paul Grümmer, the orchestra's principal cellist, could vouch for this. The previous December, he and Busch had played Brahms' double concerto under Steinback in Cologne—and afterwards they had stayed up all night playing trios with Busch's brother Fritz at the piano. The friendship had been further cemented when the three had given a trio recital—to an almost empty hall—in Cologne in April. The 21-year old Busch was already something of a legend, through having mastered Reger's fiendish concerto from memory when he was only 16. So the leader's job was offered to him.

Busch's arrival in Vienna on 5 November, 1912 for his first rehearsal with the quartet was a decisive moment in musical history, though at the time it seemed anything but that. Busch's organized German mind was appalled by "Viennese slovenliness" and his first orchestral rehearsal on 8 November almost decided him to return home. Luckily, he needed a regular job so that he could get married; on 13 December he was officially appointed leader. He quickly appreciated Doktor's accuracy of intonation—which among viola players became proverbial—and his beauty of tone. The Austrian was to be indispensable to him for more than three decades.

The new quartet line-up first played in public in May, 1913 on an outing to the Esterhazy palace at Eisenstadt, where they naturally played two Haydn works. Their official debut came in August at the Salzburg Festival, but even before that, Busch's leadership had aroused great expectations. Musicians like the young George Szell begged to be allowed into the rehearsals at Grümmer's villa on the Kahlenberg, but were excluded. Busch, who had just recovered from a serious illness and had been married only on 15 May, would not allow even his honeymoon to interfere with work! He and his young wife Frieda lived on the Leopoldberg, from where they had a short walk to Grümmer's place. Doktor stayed in the big hotel on the Kahlenberg and would waive a tablecloth at pre-arranged times to let his fiancée Georgine know how the rehearsals were going.

At Salzburg, this intense preparation paid off, with the famous critic Max Kalbeck comparing them with the Joachim Quartet of recent memory. They played pieces by Beethoven and Schumann. The concerts which followed were equally successful but the outbreak of the war in 1914 meant that second violinist, Fritz Rothschild and Doktor were called up almost immediately for military service. This was a particularly bitter blow to Doktor, as he and Georgine had been married only that January. Busch was saved, ironically, by a touch of TB which undermined his health in the long run; and he and Grümmer, who had also escaped war service, kept the quartet going. The publicity literature still bore Doktor's name and on at least one occasion had a bad notice when someone else was actually playing the viola!

Meanwhile, he had been sent to the Romanian front, in a squad of whom only two others were to survive. Luckily, Georgine managed to convince the authorities that her husband would be better employed in making music than in soldiering. Karl was drafted into the Army orchestra in Vienna, which caused him several years of acute boredom, but undoubtedly saved his life. In 1917, Georgine gave birth to a son who was named Paul (after Grümmer).
In May, 1919, the quartet was reformed as the Busch Quartet, but Doktor was not available at first as he was still in the Army's grasp. Grümmer wanted the title, Busch-Grümmer Quartet but Doktor, with typical dry humour, said: "Why not the Busch-Doktor-Grümmer Quartet, or even the Busch-Andreason-Grümmer Quartet?" After initial concerts with two friends of Busch's as stand-ins, the Busch Quartet took on its definitive form with Doktor back in the violist's seat and Gösta Andreason, Busch's Swedish pupil, as second violinist. By November, 1920, when Busch had his epoch-making meeting with the 17-year-old Rudolf Serkin in Vienna, the circle was complete. Serkin lived with Adolf and Frieda Busch almost as a son. The relationship became fact in 1935 when he married their daughter Irene. With Serkin as pianist, the Busch ensemble could present a vast range of chamber music. At their only appearance in the new Salzburg Festival, for instance, their all-Mozart programme consisted of a violin sonata, a piano quartet and a string quartet. Other concerts might include solo violin or piano works, trios or quintets.

The Busch Quartet alone played a huge repertoire and during the season, concerts followed one another with dizzying rapidity. There were virtually none of the summer activities with which musicians supplement their incomes today; they had to live all year on what they made from October to May. The quartet received, on average, the same fee for an entire concert that Busch could earn by playing one concerto; other chamber ensembles were even worse paid. Although Busch split the quartet's earnings scrupulously into four, it was a hard life playing chamber music. Other musicians like Kreisler thought it astonishing that Busch and his colleagues devoted so much of their life to such an ill-rewarding task. Of course, they had to make as much as they could from teaching and solo work; and Doktor was lucky in that his wife, Georgina Engelmann, a singer born in Prague in 1892, enjoyed giving singing lessons. Indeed, Mrs. Doktor, a former pupil of the famous Rosa Papier-Paumgartner and a pianist as well as a singer, was teaching in New York until just recently. She lives there in a flat filled with the furniture, music, pictures and other mementoes of the apartment she and Karl had in Vienna.

In these days, when quartets go on tour with a mere handful of works prepared, it is interesting to look at a typical Busch Quartet tour in the last three months of 1921. Their concerts included all 16 Beethoven quartets, plus the Great Fugue; two Mozart quartets, plus both his piano quartets and his Adagio and Fugue; two quartets by Reger, two by Haydn and one each by Dvorak, Brahms, Schubert and Schumann; and the string quintets of Schubert and Bruckner. They also learnt and performed a new sextet by the Swiss composer Hermann Suter. The Busch Quartet would rehearse four hours in the morning and four in the afternoon when preparing for a tour. Busch had always been a glutton for rehearsal but after he came under the spell of his friend Toscanini in the early 1920s, he became—in the opinion of several of his colleagues—even stricter than the Maestro.

The Busch Quartet shared a rather conservative taste in music but they covered virtually all the classical masterpieces; they also played a fair amount of music from the Romantic era, especially Brahms and Dvorak. Modern music was represented by all Reger's chamber works, a number by Busch himself and by his friends Tovey, Suter and Walker, and isolated works by such as Bridge, Pizzetti, Busoni, Debussy, Ravel, Toch, Raphael, Gregory Mason and Kahn. They played no Hindemith, Bartok or Kodaly, and no Russian or French music except the Debussy and Ravel quartets. They actively disliked atonal and 12-tone music. However, they made up for their lack of modernity by the depth of their knowledge of their chosen repertoire—and by their mastery in playing it.

Karl Doktor went along with his colleagues' preferences. It must be remembered that he was already 12 when Brahms died and 19 when Dvorak died, so their music was relatively new! He played all the accepted masterpieces for the viola—his wife was first introduced to him after he had performed Harold in Italy particularly successfully. "My father was also active in finding literature for the viola," says Paul Doktor, "and he made many arrangements
for that instrument, including Vitali's Ciaconna. For many years, on and off, he worked on obbligato viola parts for the 24 Paganini Caprices." He premiered sonatas by Kornauth and Raphael. He also, of course, played a vast amount of the violin repertoire from Bach through to Reger.

"My father and Reger were very good friends and often, after rehearsals or social gatherings, walked each other home, telling stories or jokes and, when arriving at the one's door in the middle of a story, would simply turn around and walk back towards the other's home, continuing to do so sometimes until the small hours of the morning," says Paul. Reger promised Doktor a solo viola suite (in addition to those he had already written) but his early death in 1916 intervened. Some five years later, on a train journey in Italy, Doktor and Busch were reminiscing about Reger, when Doktor mentioned the lost suite. Busch immediately took out manuscript paper and started a Regerian suite in four movements, completing it on the return journey.

Paul Doktor still plays this suite from the unpublished manuscript, headed: "To my dear Karl Doktor, in memory of Vicenza–Padua (here Doktor has inserted 'First Class!') and back—Suite in A minor for Viola—Adolf Busch—Op. 0.75m." The opus number was a combination of an old joke by Busch—he had called his first completed work Op. 0.75—and a dig at Reger's ridiculously complex opus numbers. Doktor's insertion indicates that the Busch Quartet didn't often treat themselves to first class journeys! The four movements, very much in Reger's Bach-influenced style, are Lento, Scherzo (Giga), Andante tranquillo (sarabande), and Allegro (Bourree).²

Through the 1920s, the Busch Quartet gathered a reputation as the finest quartet in Europe. But there were tensions with Grümmer, whose set ideas and enthusiasm for Nazism caused the others eventually to ask him to leave the quartet. Busch wanted his brother Herman as cellist—and this was endorsed by Doktor even though it meant the end of his Vienna Trio. The trio would not have lasted long anyway, as Wührer also became an enthusiastic Nazi. So, the Doktors broke with their closest friends; their son had been named Paul and Friedrich after Grümmer and Wührer. Had he been a girl, he would have been named Hilda after Grümmer's wife. Karl Doktor himself was of Jewish parentage, but like so many central European Jews, he had virtually forgotten the fact until Hitler came along. Having married a Catholic, he had even had his son brought up as a Catholic.

The new quartet line-up was a success from the start. Rehearsals went much better—Toscanini came to some and wept in the Cavatina of Beethoven's Op. 130—and the first public concerts in England were an augury of the acclaim they were to have in that country. A special society was formed to promote their London concerts and they were taken up by EMI as the spearhead of HMV's chamber music catalogue, their first recording being made late in 1933.

Meanwhile Hitler had become Chancellor of Germany in January, 1933 and the Reichstag Fire in February had shown the way things were going. On April 1, the day of the boycott of Jewish shops, with its attendant looting and violence, the Busch Quartet found itself playing Haydn's Seven Last Words from the Cross in St. Mary's Church in Berlin. Only days earlier, there had been anti-Semitic demonstrations against Serkin at a concert he and Busch had given in Düsseldorf. In a mood of deep depression, all four members of the quartet agreed that they could no longer play in Germany. They cancelled all their engagements there forthwith.

In spite of their Jewish connections—Busch's wife was half Jewish and Herman Busch's wife was Jewish—they could have continued to perform in Germany, at least for the time being. Their decision was based entirely on feelings of decency; it cost them dear. The Doktors could still live in Vienna but Andreasson and Herman Busch had to give up lucrative teaching jobs and move to Switzerland. Adolf Busch had been living in Basel since 1927, but he, like the others, lost two-thirds of his income and infinitely more, psychologically—by severing his German ties.
Henceforth, the Busch Quartet concentrated on Britain and Italy, where they had enthusiastic followings. In 1935, the Busch Chamber Players was formed, with the quartet as the nucleus of a little orchestra. Their concerts of Bach's Brandenburg Concertos and orchestral suites caused a sensation wherever they were given, and gradually the repertoire was expanded to include other works by Bach and a number by Mozart. Karl Doktor made a key contribution to their success and despite the troubled times, the 1930s brought the highpoint of his career.

He and his family would spend the summer months in a rented house in Traunkirchen on the beautiful lake of Gmunden. It was about an hour's drive from Salzburg and the Doktors would hold open house for musicians, painters and writers. Paul Doktor remembers that the visitors included Rudolf Serkin and his wife Irene, the pianist Paul Weingarten, the cellist Friedrich Baum--soloist of the Vienna Philharmonic and member of the Rose Quartet--and the painter Axel Laskoschek, who loved to hear Doktor sing Wolf Lieder. "It was a gorgeous place which gave my father not only a leisurely vacation place but also one where he could tinker with a motor boat, develop and print his own photographs and make music with our friends. He also taught at the nearby Würtemberg Castle, where we all performed at the summer institute."

At the Doktors' home in Vienna, "Hausmusik" also played an important role when Karl was not on tour or in Basel for rehearsals with his quartet colleagues. Perhaps the most unusual musical evening he ever organized was in 1931, when the great Albert Einstein, who had known the Doktors and Busches for years, was visiting Vienna. Einstein, who played the violin appallingly but enthusiastically, had asked to play some chamber music and Karl duly asked some friends round. One of these was the stratosphere flier Piccard who was so much in the news at the time. Piccard towered over Einstein, who looked up and said, "Well, you didn't have so far to go!"

The Anschluss in Austria in March, 1938 meant that Vienna was no longer safe for a musician with Jewish connections. "Luckily, my father was in Switzerland for concerts at that time," recalls Paul, "but it was by luck more than anything else that I, my mother and grandmother managed to leave Vienna more or less unscathed in August for Basel--and from there for London where we lived until just before the war." So, after 53 years Karl Doktor was exiled for ever from the city where he had lived and worked without interruption since birth. Later that year, the Busch Quartet renounced all its concerts in Italy because of Mussolini's espousal of Hitler's anti-semitism. So, two more countries were closed to them.

Some consolation came with the first Lucerne Festival, founded by Adolf Busch and others in the summer of 1938. Toscanini conducted some of the concerts, including the famous open-air one at Wagner's former villa Tribschen. Doktor led the violas in the all-star orchestra which was led by Busch. In September came the concert in Switzerland at which Busch gave the 21-year-old Paul Doktor the second viola part in a Mendelssohn quintet at a week's notice. Paul already played the violin with the Busch Chamber Players, but that concert with the quartet sealed his fate and like his father, he became a violist. Other concerts followed and Paul and the Busch Quartet were contracted by EMI to record a whole series of string quintets--one of the great might-have-beens of recording history.

Early in 1939 the Busch Quartet made its first proper tour of America and the rave reviews they garnered undoubtedly influenced Busch in his decision to emigrate to America. The 1939 Lucerne Festival was held under the shadow of war, with musicians actually being called up for Army service during rehearsals for the final concerts. In November, the Busch family left Switzerland for America and Karl Doktor had to make a quick decision. He gambled on the war being a short one. Leaving his wife and son in Switzerland, he set off for Genoa, where he, Gösta Andersson and Herman Busch and their families had booked passage to America. At the last moment they discovered that Jews were no longer allowed to travel through Italy. So, the party separated, the
Andreassons following the original plan while Karl with Herman and Lotte Busch and their daughter Trudi, made for Lisbon. After a nailbiting time, during which Adolf Busch in New York pulled every string he could; they were allowed to catch the very last ship for the New World.

Georgine and Paul Doktor spent the duration of the war in Switzerland, without most of their belongings which were in their London flat. They endured much hardship and uncertainty and Paul was deprived of his father's support and encouragement at the most vulnerable point of his career. But, perhaps he turned out a more independent musical personality as a result. Undoubtedly, the separation and the worries about his family contributed to the decline in Karl's health. By the time he saw them again, he was a mortally sick man and he had his own problems in America.

The Busch Quartet was reunited in June, 1940 but they had hardly started before Adolf Busch had a massive heart attack in December. This would keep him off the concert stage for a year and in the meantime, his colleagues had to find employment. They went first to an orchestra in South Carolina; then Fritz Reiner took them into the Pittsburgh Symphony. By May, Busch was well enough to make some recordings with the quartet, and later, in 1941, the new Busch Chamber Players was formed. The Busch Chamber Players actually made recordings before they appeared in public. Doktor played with them when he could and there were sporadic quartet concerts throughout the war.

Adolf Busch was never accepted as a soloist in America, though he had some notable successes with his duo, quartet and orchestral recitals. The Russian style of Heifetz and Milstein was all the rage; even in chamber music, the Budapest Quartet (all Russians in spite of their title) ruled supreme. Karl Doktor likewise found it hard to gain acceptance. The most ironic factor was the growing prejudice against "German" musicians in America, as the war progressed. Doktor's health steadily deteriorated and by 1945 he was too ill with heart disease to tour with the quartet. As Andreasson had teaching commitments, the ensemble was disbanded. The Busch brothers started it up again in 1946 with two new players. Meanwhile, Doktor took up his first institutional teaching job, at the Philadelphia Musical Academy. He already had a number of private pupils.

"My father taught both violin and viola but preferred not to teach viola beginners," says Paul. "He preferred violinists changing to the viola, insisting that the technical background of violin study was a must for a thoroughly trained viola player. He also played the piano, accompanying his students, often making up piano parts as he went along. His gift for devising fingerings which were not based on the old-fashioned first-third position rule, extended even to the cello; and he was probably the first violist to suggest using the thumb for the bottom note in the unplayable-looking viola part of the Ravel Quartet."

Doktor's last years were shadowed by illness and the irksomeness of his enforced retirement from concert work. But at least he was reunited with his wife and son in the autumn of 1947, and he lived to see Paul established as a viola soloist and teacher in his own right. However, he could hardly have foreseen the heights to which his own son and others would bring to the hitherto humble viola. Karl Doktor was only one of many who fought for recognition of the viola and didn't live to see it realized. He died on 17 October, 1949 in New York after a happy summer spent with his son in Michigan, where Paul taught at the university.

Apart from his musical activities, Karl Doktor was a most inventive man who shared with his friend Herman Busch a passion for tinkering with mechanical things. The two used to vie with each other in constructing elaborate models out of Meccano. At one stage the Meccano craze took over the entire Busch Quartet and Adolf Busch had a room set aside for Meccano. Doktor invented a contraption to make development and printing of films and photo-
graphs possible in daylight and he was an adept home electrician. He designed a wheel for military vehicles to achieve more traction and save rubber; it replaced the inflated tire with a series of metal spring-supported shoes. Most of Vienna's larger streetcars, with double doors leading into their centre compartments, were equipped with a Doktor invention which made both doors move simultaneously when one or other door was opened or closed.

Doktor can be heard on all the recordings made by the Busch Quartet from the early 1920s to 1942, and on all the Busch Chamber Players' recordings from the 1930s. Special mention should be made of Bach's Brandenburg Concertos No. 6 (where he plays the second solo viola) and No. 3; and of Dvorak's E-flat Major Quartet, Op. 51, in which the viola-playing Dvorak gave his favorite instrument many opportunities to shine.

During a career of more than 40 years, he played a variety of violas, as Paul Doktor explains: "My father's first viola is a lovely little unnamed Italian instrument which, however, proved to be too small in tone to complete with Busch's Strad. He also played a beautiful Antonius and Hyronimus Amati which I still cherish highly. But, on the tours he most often played the Mendelssohn-lent Stradivarius which later found its way into the American-based Paganini Quartet--so named because it used all of Paganini's Strads--and a beautiful Amati lent to my father by the one-armed pianist Paul Wittgenstein."

Karl Doktor was not an extrovert musical personality, though he was the only one of Adolf Busch's musical associates who dared to cross swords with him on musical points! He was what is often dismissed as a "musician's musician," a quiet man with a ready sense of humour who never tried to push himself to the fore. He once gave up a performance of Harold in Italy with Bruno Walter because Busch had a new viola made by his father and wanted the chance to try it out in public. As a player, Doktor bridged the gap between the older, rather wobbly and woofy violists and today's more assertive players. He used portamento for expressive effect, but very tastefully and sparingly. "His playing always had a kind of nobility," says the art historian Sir Ernst Gombrich, who knew Doktor well. You only have to look at the many photographs of him, and talk to his friends, to realize that the man himself had "a kind of nobility."

Busch said of it: "While it isn't 100%, it surely is 75%!" In a later listing of Busch's works, this Suite is Op. 16.

1 The Suite in A Minor for Unaccompanied Viola has been published recently by Amadeus Verlag in Winterthur, Switzerland, 1980, edited by Paul Doktor (Edition Number BP-2688).

(Editor's Note: This article was made possible by the constant help and encouragement of Mrs. Karl Doktor and Paul Doktor. Tully Potter is currently engaged on a biography of Adolf Busch and would be glad to hear from anyone who has letters or photographs relating to Busch and his circle or from anyone who has memories of them. Concert programs would also be helpful. Write to Mr. Potter at 4 Brook Cottages, Little Burstead, Billericay, Essex, England, CM12 9TA. There is also a Brüder-Busch-Gesellschaft, 5912 Hilchenbach-Dahlbruch, Postfach 4029, W. Germany, that is dedicated to keeping the memory of the Busch brothers and their associates alive.)

* * * * * * *

RESULTS OF PROPOSED BY-LAWS VOTE: Of those members of the AVS who responded and voted on the proposed By-Laws in the early part of this year, the results are:

112 - Yes; 2 - No; 1 Abstention

1980 YEARBOOK: The second Yearbook of the IVFG was delayed, but should be en route to all chapters about this time. As soon as they arrive, each members will receive a copy.