A MESSAGE FROM OUR NEW PRESIDENT

A Tribute to Myron Rosenblum

I want to thank the members of the American Viola Society for the honor you have bestowed on me in the recent elections. I am indeed grateful, but also awed by the responsibility of being the president of the American Viola Society. It will be very difficult to fill the shoes of Myron Rosenblum, the founder of our Society. During his tenure as president, the Society membership has grown to over 300 members. For many years, Myron was the president, secretary, treasurer, and editor of the Newsletter of our organization. In addition, his home was stored with books, music, and recordings which were made available to members of the Society at reduced rates. Mrs. Rosenblum should also receive due credit for assistance and interest in this project, which did not include any monetary profit.

The Newsletter, which Myron has edited, has been a source of information in all areas pertaining to the viola. We all regret that this will be the last Newsletter written by Myron. He will continue, however, to contribute articles and act as an adviser for future issues.

The recently ratified By-Laws of the American Viola Society provide that the immediate Past-President will continue to serve as an officer. This is indeed fortunate for the new president. I shall rely on Myron for advice and assistance during the next two years, whenever new problems confront the Society.

A new slate of officers is expected to state its objectives for the coming term of office. This subject will be covered more completely in the next issue of the Newsletter, after the new Board of Directors has been selected, and after it has been possible to get their recommendations. An immediate goal for the Society should be to attain a larger membership. Everyone in the Society is urged to bring in new members. The aims of the American Viola Society can be attained to a higher degree if we have the support of more violists.

I know that all members of the Society join me in saying, "Our thanks to you, Myron, for a job well done."

Maurice W. Riley
The 9th International Viola Congress
June 11 - 14, 1981
The University of Toronto, Canada

Toronto, one of the major cities in Canada, played host to the 9th International Viola Congress. Under the superb administration of A. Baird Knechtel and the University of Toronto, this congress proved to be a superior one on all counts. Baird, an early member of the society and the head of the Canadian chapter overcame all obstacles with seeming ease, including that of managing the congress at the same time his wife gave birth to their third child.

The University of Toronto offered fine dormitories, a lovely campus with pleasant walks and well-kept lawns and excellent music facilities. The majority of events took place in the Walter Hall of the Edward Johnson Building of the Faculty of Music, with the larger concerts (with orchestra) in the Macmillan Theatre.

The tenor of the congress was set on Thursday, June 11th in the late afternoon when we all assembled for a reception on a bright, sun-lit day. Almost 400 violists, teachers, soloists, students, and viola enthusiasts from Canada, America, Australia, Germany, Austria, Russia, Italy, and other countries gathered and mixed in great friendship and common cause. The Great Hall of Hart House on the university campus was the setting for a dinner and concert, preceded by welcome speeches by Baird Knechtel and Simon Streatfield.

The Israeli-born-Candan violist, Rivka Golani-Erdeaz performed Handel's Sonata in G minor, Bernd Alois Zimmermann's Sonata for Viola Alone, Schumann's Märchenbilder, David Jaeger's Fool's Paradise for amplified viola and two percussionists, and Weber's Andante and Hungarian Rondo. Owing to the very poor acoustics in the hall, it was difficult to really hear Ms. Golani-Erdeaz as she really plays. David Jaeger's piece seemed a fascinating one and this writer yearned to hear it in a more flattering concert hall.

Solo recitals were given major Canadian, American, Italian, and Russian artists. In addition to Ms. Golani-Erdeaz's recital on Thursday night, we heard Steven Dann, Feodor Drushynin, Raphael Hillyer, Jerzy Kosmala, Robert Verebes, Ulrich von Wrochem, and Bernard Zaalav in recitals of unusual variety. Steven Dann, assisted by Bruce Vogt, pianist, and Gerald Corey, heckelphone player, performed Hindemith's Sonata, op. 25, no. 4 and Bach's Sonata in D Major, both for viola and piano, and Hindemith's rarely-performed Trio, op. 47 for viola, heckelphone, and piano. This young, talented Canadian artist was impressive, showing great verve and musicality in his performances. We understand that Mr. Dann heads for the Amsterdian Concertgebeouw Orchestra as their new principal violist. Robert Verebes, assisted by William Aide played a concert featuring Canadian music for the viola. His program consisted of Leslie Mann's Impressionistic-Hindemithian Sonata; Andre Prevoat's tense Improvisation No. 2 for viola alone and Milton Barnes' Ballade, also for viola alone; and Jean Coulthard's Sonata Rhapsody (1962) for viola and piano. Mr. Verebes is one of the veteran viola soloists and teachers in Canada and greatly impressed those of us hearing him for the first time.

Ulrich von Wrochem from Milan gave a most intriguing recital of music for unaccompanied viola which consisted of Geminiani's Adagio e Fuga, Ben Zion Orged's Monologue, M. Pepa's Sonata (commissioned for the 9th Viola Congress and dedicated to Baird Knechtel), Berio's Sequenza, and Bach's Chaconne.

The appearance of the great Russian violist, Feodor Drushynin (his first in North America to the best knowledge of this writer) caused much excitement. Mr. Drushynin, a Professor at the Moscow Conservatory, head of their viola department since 1976, and a member of The Beethoven Quartet, showed himself to be a great artist in Bach's G Major sonata, Schumann's Adagio and Allegro, his own Sonata for unaccompanied viola, and Shostakovich's Sonata, which the
composer dedicated to Mr. Drushynin. The performer's wide variety of dynamics, shading, contrast of quiet and vibrant playing, and wonderful bow arm were most convincing in his own sonata—a tour-de-force, virtuoso piece. His Schumann was filled with much poetic playing. Mr. Drushynin treated his audience to the Brahms Lullaby as an encore.

Although the emphasis today is on original works for viola, Raphael Hillyer and Jerzy Kosmala made strong cases for performing transcriptions. In the hands of superior artists, transcriptions work. Raphael Hillyer performed two of his own transcriptions—Leonard Bernstein’s Sonata for viola and piano (originally for clarinet and piano) and Bartok’s Sonata for unaccompanied viola (after the unaccompanied violin sonata), and the Franck Sonata in A Major transcribed by Vieland/Hillyer. Once again, Mr. Hillyer impressed as one of the major viola soloists around today.

Jerzy Kosmala’s recital was devoted entirely to Polish music for viola in his own transcriptions. Chopin’s Sonata in G Minor, op. 55 (after the cello and piano sonata), Szymanowski’s Sonata in D Minor, op. 9 (transcribed from the violin and piano sonata), and “Roxana’s Song” helped reinforce the validity of performing transcriptions.

Bernard Zaslav, assisted by his wife Naomi on piano, played the final concert of the congress. The Zaslavs' interpretations of Elliot Carter’s Pastorale, Brahms’ Sonata in F Minor, Milhaud’s Sonata No. 2, and Francesco Tosti’s Sonata No. 1 in E Flat were beautifully played. It was a delight to hear Mr. Zaslav perform on his small, but large-sounding J.B. Guadagnini instrument.

Chamber music for viola was represented by three concerts. The Kennenson Trio from Canada, Carolyn Kennenson, viola, Claude Kennenson, cello, and Janet Scott Hoty, piano played Eugene Zador’s Duo Fantasy, Boccherini’s Sonata in G Minor, and Violet Archer’s Sonata for viola, cello, and piano, written in 1976.

The Styrian Chamber Trio—Franz Zeyringer, viola, Josef Pottler, and Ingeborg Ertel, piano presented three works for this intriguing combination. Petitionen by Paul Walter Furst, Jan Zdenek Bartos’ Trio (world premiere), and Beethoven’s, op. 11 Trio were very well played by all three artists.

Music for Multiple Violas, directed by Thomas Tatton, offered music by Beethoven, Bowen, Anton Wranitsky, Paul Pisk, and Gordon Jacob. These ensemble piece for three to eight violas were played by Mr. Tatton, Eleanor Fuch, Baird Knechtel, John Barmum, Susan Lipchak, and other members of Canadian orchestras. This music is always fun to hear.

Master Classes were given by two of the 20th century’s greatest performers and teachers—William Primrose and Lillian Fuchs. Mr. Primrose’s class was devoted exclusively to the Bach Suites in Mr. Primrose’s own edition. Prefacing the actual playing, Mr. Primrose spoke of the tradition of Bach performance, the early manuscripts of the suites, the inherent elegance of the works, and problems of tempo. We then heard some good playing of excerpts from the first four suites.

Lillian Fuchs' first appearance at a viola congress was met with great applause and enthusiasm. Those seeing and hearing her for the first time were impressed at her energy, her musical insight, and her sense of humor. Two talented young ladies played Mozart’s Duo in G in which Miss Fuchs stressed phrasing, the operatic line of Mozart, and the contrast of themes aptly demonstrated by her. Following Mozart, we heard movements from the Telemann and "Handel"-Casadesus viola concertos. Miss Fuchs was honored by the American Viola Society in being presented with a scroll in appreciation of her important contributions as a performer, teacher, and recording artist.

There was one lecture-discussion—"The Viola Bow, A Perspective Lecture-Discussion & Question Period" given by Jaak Livoja and two lecture-recitals. Hans-Karl Piltz from the University of British Columbia opened the Friday morning sessions with his lecture-recital, "Neglected Baroque Music for Violists." Prof. Piltz spoke of the differences between the modern approach
to viola playing as opposed to the current interest in the "baroque" performance practice of playing to a small hall. He spoke about lower pitch (approximately A ≈ 415), use of gut strings for the A and D strings and baroque aspects of holding and using the bow. Brief mention was made of scordatura notation. Piltz illustrated his talk with music by Johann Paul Westhoff, Nicholas Mattheis, Thomas Baltzar, Domenico Gabrielli, some Anonymous Allemandes and an Adagio by de Trelais. As fascinating as this talk was, one could only wish that the music he performed was originally for viola instead of violin.

Myron Rosenblum's lecture-recital dealt with "The Music for Viola d'amore and Viola." With the fine artistic support of Ralph Aldrich, Baird Knechtel, Susan Lipchak (all violists), Chris Weait, bassoon, Margaret Barston, 'cello, Jane Kacenas, double bass, and Harry Danko, viola d'amore, Rosenblum's talk covered the repertoire for this combination from Graupner to Stamitz and Rust to Arcidiacono in the 20th century. Harry Danko, former principal of the London BBC Orchestra and viola d'amore player of note, was gracious enough to agree to perform excerpts from the Stamitz Duet for viola d'amore and viola and the Graupner Sinfonia for viola d'amore, 3 violas, bassoon, 'cello, and continuo. The other works performed by Rosenblum and Aldrich were Rust's Duetto and Aurelio Arcidiacono's Due Movimenti, both for viola d'amore and viola.

The two concerts for viola and orchestra provided some of the most exciting playing of the congress. The Congress Nine Symphony Orchestra (made up largely of members from the Toronto Symphony) gave very professional support in music by Berlioz, Hummel, Jacob, Bruch, and Bartok. Paul Neubauer was the impressive viola soloist in Hummel's Fantaisie and Gordon Jacob's Concerto No. 2 for viola and orchestra. After intermission, Donald Helmes superbly performed Bruch's Romanze and the Bartok Concerto by Simon Streetsfield, the conductor, did a fine job as musical director, although one wished for a bit more sensitivity in letting the viola soloists be heard above the orchestra.

The second orchestral concert, conducted by the Israeli-born conductor and violist, Uri Mayer, featured Ralph Aldrich and Rivka Golani-Erdesz as the viola soloists. After Mendelssohn's Sinfonia No. 8 for strings, Ralph Aldrich performed Godfrey Ridout's Ballade I and Ballade II (the latter a commissioned work for the congress) for viola and string orchestra, tuneful music very beautifully played by the soloist. Ms. Golani-Erdesz excitedly performed Britten's Lachrymae, Srul Irving Glick's Concerto for Viola and Strings (another commission for the congress), and Gedeon Partos' Visor-In Memoriam for Viola and Strings. Solists, conductor, and orchestra played wonderfully as confirmed by the enthusiastic response of the audience.

Can anyone forget the sight and sound of 300 violists standing on the stage of Macmillan Theatre fiddling away together through Bach's Brandenburg Concerto No. 6, Telemann's Concerto for Four Violas in G Major and Telemann's G Major Concerto for Four Violas? It was exhilarating and extraordinary, and loved by all those who participated.

The congress was a great success. It was extremely well organized, held in a most comfortable and suitable ambiance, contained artistic and musical events of the highest quality, and, as with past viola congresses, had a wonderful spirit of camaraderie. Bravo Canada!
Violen-Consortium Stuttgart (music by Lupo, Horley, Locke, Ortiz, Scheidt, and Ziber), a chamber music concert (music by J. Weinreich, X. Thomas, V. d'Indy), the Württemberg State Orchestra (music by Berio, Fortner, and the world premiere of Wolfgang Fortner's Concerto Grosso per Viole e Orchestra), and a concert of chamber music of Alessandro Rolla. Among the solo recitals, Prof. E. Santiago of Stuttgart will perform music by Chausson, Reuter, and Vieuxtemps. A group of violists from the Württemberg orchestra will perform music for violas by Weinzierl, Beethoven, Henze (world premiere), Cage, and Dale. Also performed at this congress for the first time will be two hitherto unknown and unpublished solo sonatas for viola by Hindemith, dating from 1923 and 1937. Lectures by Ulrich Dröner, Dr. Luigi Inzagi, Dr. D. Rexroth, Dr. G. Schubert, Dr. Wolfgang Sawodny, and Prof. Franz Zeyringer will be on Hindemith, A. Rolla, the viola in 18th-century religious music, viola problems, Wagner and strings, and other themes. Although this is an initial program and there are likely to be changes of format and content, this congress looks like it will be an important one. The International Viola Research Society will be sending formal announcements of the congress to all members soon after the New Year.

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ELECTION RESULTS: Of the votes received by Robert Slaughter for the election of new officers of the American Viola Society, these are the results:

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<tr>
<th>Office</th>
<th>Candidate</th>
<th>Votes</th>
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<tr>
<td>President</td>
<td>Maurice Riley</td>
<td>127</td>
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<td>Write-in votes</td>
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<td>Dwight Pounds</td>
<td>125</td>
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<td>Robert Schieber</td>
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<td>28</td>
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<td>Write-in votes</td>
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Congratulations to Maurice Riley, Dwight Pounds, Harold Klatz, and Ann Woodward to their election as the new officers of the American Viola Society. We wish them great success and appreciate their time and contributions to the Society and the viola. The Society would also like to thank Prof. Slaughter for his time in receiving and tallying the votes. Thanks also to the other candidates who so graciously offered to run for office.

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YEARBOOK OF THE IVFG: The third Yearbook, The Viola is in preparation now. The editor, Dr. Wolfgang Sawodny, in an effort to improve the English translation, asks for help from any member of the AVS whose German is good enough to assist in translating or refining the translations from German into English. If you can spare some time and contribute to this journal, contact Dr. Sawodny at Eichenweg 27, D-7915 Elchingen 2, West Germany.

CONCERTS: An interesting chamber music concert took place last August, 1981 in Avery Fisher Hall, New York City. Included on the program was an arrangement of Mozart's Sinfonia concertante for violin and viola for string sextet. Published in 1808 by an unknown arranger, it is scored for two violins, two
violas, and two cellos. As performed by Pinchas Zukerman and Arnold Steinhardt, violinists; Michael Tree and Toby Appel, violists; and Lynn Harrell and Timothy Eddy, cellists, the New York Times' critic gave the transcription a most favorable review.

JOHN GRAHAM participated as viola soloist in the Kuhmo Festival, Finland in July, 1981, and then went to Shanghai and Peking during August and September where he gave master classes.

NEW MUSIC FOR VIOLA. Tina Pelikan, violist and founder of New Music for Viola, will give a concert in New York on November 23, 1981. The program will include Linda Bouchard's Before the City set for eight violas and a trio in the balcony (oboe, French horn, and percussion), John Cage's Dream for solo viola and viola ensemble; Elias Tanebaum's Duo for viola and guitar, Herbert Haslam's Haiku Set for viola and cello. Violist Karen Tuttle will also give the New York premiere of Robin Herashkovitz's work for solo viola. Linda Bouchard is a former pupil of Jacob Glick and dedicated her Me Lune Maligne for flute, viola, harp, and percussion to him.

EMANUEL VARDI gave a solo recital in Alice Tully Hall, New York on November 8, 1981. His program included Haydn's Divertimento (arranged for viola by Gregor Piatigorsky), Hindemith's Sonata, op. 11, no. 4, De Falla's Suite Populaire Español (arranged by Kochanski and adapted by E. Vardi), Seymour Barab's Duo No. 2 for viola and piano (world premiere), the Bach Chaconne, and Vardi's Fantasy Variations on a Theme of Paganini (world premiere).

SIR MICHAEL TIPPETT'S Triple Concerto for violin, viola, and cello was performed by Fritz Segal, violinst, Randolph Kelly, violist, and Anne Martindale, cellist with the Pittsburgh Symphony on November 18, 1981 in Carnegie Hall, New York. This was the first New York performance of this work.

VIOLA CLUB OF THE NORTHWEST: William Primrose, the world-renowned violist, was honored in Seattle on August 28th, 1981 at a Gala Concert sponsored by the newly-formed Viola Club of the Northwest at the Nippon Kan Theater. Primrose was invited to Seattle by the President of the Viola Club, Yizhak Schotten, a former student of his and the resident violist at the University of Washington. The first half of the Gala Concert featured the viola in various combinations with performances by Hans-Karl Piltz of the University of British Columbia, Charmian Gadd of Western Washington University, Richard Skerlong, principal violist of the Seattle Symphony (who was joined by five young violists in a viola ensemble), and Yizhak Schotten. Following the intermission, Primrose was introduced and gave an informative and delightful talk about the viola and his career and answered questions from the audience. At the end of evening, all of the performers and members of the audience who had brought their instruments performed a spirited version of Bach's Brandenburg Concerto No. 6. The Viola Club of the Northwest has about 80 members.

KAREN TUTTLE participated in a panel discussion on "The Art of String Playing" at the Yale University School of Music on October 17, 1981. The other string artists participating were Szymon Goldberg, violinst and conductor, Fritz Magg, cellist, David Walter, double bass, and Robert Sherman who was the moderator.

RECORDINGS: JOHN GRAHAM has recorded all the Mozart quintets with viola with The Juilliard Quartet. Also recently issued is his recording on the CRI label of Babbitt's Composition for viola and piano, Ghent's "Entelechy" for viola and piano, Pollock's "Violent" for solo viola, and Persichetti's "Parable" for solo viola (CRI SD 446; CRI's address is 170 W. 74th St., NY, NY 10023).

YIZHAK SCHOTTEN will have a recording released on the CRI label of Ernst Bloch's Suite and Hindemith's Sonata, op. 25, no. 4. He is also recording a disc of music for violin and viola with music by Martinu, Villa-Lobos, Toch, and Handel-Halvorsen.

VADIM BORISSOWSKY, the great, late Russian violist, viola d' amore player, and teacher was memorialized by a disc titled: "The World's Leading Interpreters of Music, Violin, Viola, Cello." On a Melodia label (M 10-42201-2), Borissowsky
plays Glinka's Sonata for viola and piano, Bulakhov-Borissovsky's Barcarolle for 2 violas and piano, Tchaikovsky-Borissovsky's Ardent Declaration, and Schubert-Borissovsky's Impromptu in G major. The program notes are of interest:

The founder of the Soviet school of viola playing, Vadim Borisovskiy, professor at Moscow Conservatory and one of the founding members of the famous Beethoven Quartet, devoted his entire life (1900-1972) to achieving a rebirth of the viola as a full-fledged concert instrument. The idea of giving the viola the same solo-instrument rights as those enjoyed by the violin and cello was still bold, even excessively so in the early 1920s when Borisovskiy embarked on his artistic career. The general level of viola playing was low, and no Russian conservatory offered special training for viola instrumentalists; perhaps, the only serious Russian musician working in this field was Vladimir Bakaleinikov, Borisovskiy's teacher. Borisovskiy and his numerous students took it upon themselves to train viola players and teachers, collect an extensive and diverse instructional and concert viola literature, and to enrich the viola technique—tasks they accomplished excellently.

"The artistic and creative merits of this remarkable musician," Shostakovich wrote of Borisovskiy, "can serve as a model to our young instrumentalists. He was not only a fine artist, but a musician of high culture as well. I always felt happy when he took part in the performance of my work."

An impeccable sense of style and a refined artistic taste are, perhaps, the principal features of Borisovskiy's interpretative art. His gift of carrying the audience with him along was intimately linked to his rare skill in capturing the entire form of a composition and relating the whole and its details. Added to this was a deep and delicate lyricism as well as his skillfully moulded phrasing, complemented by an unpremeditated rubato. "He achieved an ideal concordance between music and its actual expression in his interpretation of works of most diverse genres and periods," said conductor N. Malko of him. This is amply borne out by the programme offered on this disc.

The viola d'amore figured prominently in the musician's versatile creative endeavours. He mastered the instrument himself in 1926, and in 1927 was already giving recitals in Moscow and Leningrad.

Its warm timbre, so much resembling the human voice, and the clear melodiousness were what primarily attracted Borisovskiy to the viola d'amore. Following in the footsteps of L. Waefelghem in France (author of transcriptions of works by Milandre and Martini appearing on this record), A. Dolmetsch in Britain, and H. Casadesus, Borisovskiy became a viola d'amore enthusiast as performer, teacher, and author of many transcriptions and editions.


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VIOLA DISCOGRAPHY, 4th EDITION: This important addition to viola history and research compiled by Dr. François de Beaumont of Switzerland continues to grow and is now in its 4th edition. This 4th edition is available to members of the AVS. The last price quoted was about 35 Swiss Francs, and less as the number of orders grows. If any member of the AVS is interested in purchasing a copy of this, write to our Secretary, Harold Klatz, 1024 Maple Avenue, Evanston, IL 60202. The AVS will arrange for shipment when the total number of orders is in and a price can be set.
THE WALTER W. NAUMBURG FOUNDATION in cooperation with the Atlantic Richfield Foundation announces an International Viola Competition to take place May 8-12, 1982. The first prize includes a cash award of $5,000.00, two fully subsidized recitals in Alice Tully Hall (New York), a commissioned work written specifically for the Alice Tully Hall recital, orchestral and recital appearances, and a recording with Musical Heritage Society. Another award, the Ernst Wallfisch Memorial Award of $1,000.00 will be given to the contestant, other than the major award winner, who, according to the jury, has shown the most potential to achieve a solo career on the viola.

This competition is open to musicians of every nationality between the ages of 17 and 35. Applications, tapes, a $25.00 registration fee, and programs must be received by the Naumburg Foundation office no later than March 1, 1982 (Walter W. Naumburg Foundation, 144 West 66th Street, New York, N.Y. 10023; Telephone: (212) 874-1150). Any violist interested in applying to the Naumburg Foundation should write to the above address for the application form. Specific information as to repertoire pieces is given in the instruction sheet. The last paragraph of the "Repetoire Requirements" page is noteworthy:

Because the Naumburg Foundation wishes to strengthen the image of the viola as a solo instrument, it is required that in the make-up of each recital program there will be no more than one work not originally composed for the viola. The two Brahms sonates are excepted.

The finals will take place in Carnegie Hall and will be open to the public.

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DUES - 1982: The American Viola Society would greatly appreciate your sending your 1982 dues with the form enclosed with this Newsletter. Dues are still $10.00 for regular membership and $5.00 for student membership. Overseas members are requested to send their dues in American currency. Please return your check or money order and the form in the enclosed envelope and mail to Dr. Ann Woodward, 209 W. University Drive, Chapel Hill, NC 27514.

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THE SONNECK SOCIETY is an American scholarly organization dedicated to carrying out educational projects and to help disseminate accurate information and research dealing with all aspects of American music and music in America. In the past several years they have held impressive conferences in different parts of America that have dealt with many aspects of American music. Their 1983 conference will take place at the University of Keele, Staffordshire, England, July 1-4, 1983 in conjunction with the University of Keele. The theme of the conference will be "British-American Interactions in Music." Dr. Raoul Camus, president of the Sonneck Society, approached me recently to invite any member of the American Viola Society to submit an abstract for a lecture or lecture-recital related to the theme of the conference. In view of the important contributions to the viola made by performers and teachers from the British Isles in the past (and still continuing), and that Lionel Tertis and William Primrose had such great impact on American violists and viola playing, it would seem fitting to include some aspect of this within the framework of the conference.

If any member of the AVS would like to consider giving a talk or a lecture-recital on any aspect of the viola as related to British-American Interactions, write to Dr. Camus, c/o Music Department, Queensborough Community College, Bayside, N.Y. 11364.
Feodor Drushynin, head of the Viola Department at the Moscow Conservatory and violist of the Beethoven String Quartet, was one of the many outstanding performers at the 9th Annual International Viola Congress held in Toronto, Canada, June 11th-14th, 1981. I had the good fortune of having a lengthy conversation with Drushynin during the Congress. He is a very friendly, warm person with a nice smile and courteous manners. Our chat began with an informal exchange of slavic phrases, but, since I spoke Serbo-Croatian and he spoke Russian, we did not always make ourselves understood. Then, we changed to German and carried on in a more intelligible manner. In this part of our discussion, I learned that Drushynin plays on a beautiful Andreas Guarnerius viola, a state-owned instrument. He himself owns a larger viola, possibly an Albani, which he used extensively in his early days in the Beethoven Quartet. He uses two Violin bows and Kaplan strings. He has a special affection for the music of Bach.

But, as our talk became more interesting and involved, and Drushynin started speaking about Shostakovich, his string quartets and the viola sonata, we used the services of a Russian interpreter, Natalja, who was Drushynin’s official interpreter for the trip. Much of the information I heard about Shostakovich and the viola sonata was new to me, and I thought the personal reminiscences of a performer closely associated with the late Russian master would be of interest to other musicians and string players.

Drushynin’s close association with Shostakovich developed through his activities in the Beethoven Quartet which performed and recorded all Shostakovich’s string quartets under the personal supervision of the composer. This association ultimately resulted in Shostakovich dedicating his final work, the Sonata for Viola and Piano, Opus 147 to Drushynin. His performance of this work was one of the special events of the congress.

Drushynin stated that Shostakovich was one of his most important musical influences. For Drushynin, Shostakovich, more than any other Twentieth-century composer, carries on the classic tradition of chamber music, his quartets providing a direct link to Haydn, Mozart, and Beethoven. This is not to say, Drushynin stated, that there have not been great works written by Ravel, Debussy, Bartok and the Nineteenth-century masters, but they are not as economical or functional in the true classic tradition.

During the preparation of these quartets, Shostakovich would often personally coach the Russian violist in the important viola passages before the first rehearsal. Some of the passages were written with Drushynin in mind. At this point in our conversation, he related a specific example. Shostakovich had heard Drushynin warming up before a recording session on some passages from Kodaly’s transcription of Bach’s Chromatic Fantasy. He became fascinated by the technically demanding top note of a run. Shostakovich asked Drushynin to play it again with vibrato. Later, when the 13th String Quartet, which was dedicated to Borissovsky, Drushynin’s teacher and predecessor in the Beethoven Quartet, was completed, Drushynin found that the last page of the quartet was a hymn to the viola. Everything is written in a higher and higher position until ultimately the viola plays the highest note, crescendoling to the end. At this point, Drushynin added that he later wrote the composer a letter, praising him for his marvelous memory and thanking him for the beautiful last page of his quartet.

The Sonata for Viola and Piano was written and completed in the last days of Shostakovich’s life. As his last completed work, it represents a culmination of a lifetime of prolific musical composition. Shostakovich has only
composed five sonatas: two for piano, an early cello sonata, a violin sonata written in 1968 and dedicated to Oistrakh, and his concluding work, the viola sonata written in 1975.

When Shostakovich called Drushynin on the telephone and told him that he had some ideas for a viola sonata, Drushynin became very excited. Having known Shostakovich for a number of years, he knew that when the composer made such a statement the work was already fully developed in his mind, and basically simply needed to be written down with a few additional minor details. Since at this time Shostakovich was an ill man, much of the conferences with Drushynin were carried on by phone.

The composer was concerned that certain progressions of double stops be playable and practical for performance. Shostakovich wanted the double stop passages in the Scherzo played with a certain speed and flair, so he sang these to Drushynin on the phone. Could they be played in tempo? Drushynin suggested that they could be played as a semi-vibrato motion if necessary, but that Shostakovich should write what he wanted musically, and he, the performer, would have to find a way to execute these passages.

During the writing of the sonata, Shostakovich's right arm was in a state of paralysis and the process of writing the notes down was a painful one. In spite of this pain and difficulty, Shostakovich called Drushynin on July 5th to tell him that the third movement was completed. It was an incredible achievement when one considers it is a movement twenty-two pages long.

One of the important pieces of information that Shostakovich conveyed to Drushynin was that the sonata should last about thirty minutes. Drushynin stated that when he played the sonata for the first time, it lasted 29 minutes and 27 seconds. Drushynin felt that the basic timing of a work was important because great composers feel this perfectly.

As far as the three movements of the work were concerned, Shostakovich told Drushynin that the first movement should be noble, the second movement was a scherzo, and the third movement was dedicated to Beethoven. Drushynin stated that his own view of the first movement is that it ends quietly, but all events are in the future; the scherzo has no end, while the third movement finale is a complicated combination of the moods and feelings of all parts of the sonata. Since Shostakovich knew that he was dying, the finale carries some of the tragic overtones of this awareness.

The final proofs of the sonata were checked over by Shostakovich two days before his death, and, although Drushynin never had the chance to personally perform the work for Shostakovich, he did write the composer a letter expressing his admiration for the work and assuring him that the work was eminently playable.

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CHAMBER MUSIC WITH VIOLA BY CHARLES MARTIN LOEFFLER

by Ellen Knight, Cambridge, Mass.

Charles Martin Loeffler, for twenty-one years second concertmaster of the Boston Symphony Orchestra (BSO), was reputedly one of Boston's most popular and brilliant soloists on the violin. As a professional in the concert hall, he appeared almost exclusively as a violinist. As a chamber musician, however, he was also a violist, and as a composer wrote some remarkable works including that instrument. His Deux Rapsodies for oboe, viola, and piano are certainly the most popular of such chamber works, and other of his chamber compositions might yet find their way into the repertoire, but, never published, they have been overlooked. Accordingly, to help bring these works out of obscurity, the present article presents an overview of Loeffler's chamber music including
viola followed by a list identifying and locating these works.

The first known instance of Loeffler as a violist was during his student days in the 1870s with Joachim in Berlin. As he related to Carl Engel, he was invited to play chamber music at Joachim’s when additional string players were needed. He then played second viola.1 As a professional orchestra member in Europe, however, he always played the violin.

Similarly, during Loeffler’s first year in the United States (1881), while playing violin professionally in Damrosch’s New York Symphony, he simultaneously played viola in a string quartet at the Damrosch home with Leopold Damrosch, Sam Franko, and Karl Bergner. During his tenure with the Boston Symphony Orchestra, 1882–1903, and throughout his life, Loeffler continued playing the viola in private quartets.

Publicly, Loeffler appeared as a violist solely when playing his own compositions, with a rare exception of assisting the Kneisel Quartet.2 Understandably, the bulk of Loeffler’s solo music was composed for violin. While there is also a cello solo (written for Casals) and one for double bass (written for Koussevitzky), there are none for viola. Although the Library of Congress (LC) has catalogued a piece under the title, "Danse bizarre pour viola seul," the composition is mistitled. It is actually a composition "pour violon seul."

There are, however, several chamber works involving the viola, of which a list appears below. The Quatuor in A minor is apparently the earliest of Loeffler’s chamber works. It was composed during the summer of 1889, a summer during which Loeffler retired to the country with his friend Denis Bunker, the former to compose, the latter to paint. The minuet was performed in Philadelphia that year, and two movements were done by the Adamowski Quartet in 1892. Bunker designed a cover for the sheet music, but the quartet was not published. The quartet was dedicated to Henry Higginson, founder of the BSO.

The Sextet followed the Quatuor in chronological sequence. Loeffler later extracted the second movement of this Sextet and let it stand as a separate composition under the title, Le Passer d’eau. While the Sextet itself was dedicated to Franz Kneisel, Loeffler’s classmate at the BSO, he dedicated the second movement to the memory of Denis Bunker who died suddenly in December, 1890. The entire quartet was performed by the Kneisel Quartet in February, 1893. They performed the second movement under its new title in 1909. This movement, like several of Loeffler’s compositions, has Russian color as it employs a "thème Russe," the famous Volga boatman’s song.

About 1893, Loeffler composed five songs with viola to texts by Paul Verlaine. Two of these songs, "Serenade" and "Paysage Trieste," he later published in his Quatre poèmes, op. 5, with two additional viola songs, one more by Verlaine and one by Baudelaire. The other three were never published. Also unpublished were two songs for either viola or viola d’amore accompaniment. The string part of one of these, "Harmonie du soir," bears the indication that it is for either instrument. The other, "La chanson des ingénues," appears to be for viola, although LC has catalogued it for viola d’amore. In either case, the song in its present condition is incomplete, since it wants the final page(s).

The Quintet followed in 1895—under the title, "Eine Frühlingsmusik," which Carl Engel informs us "evidently refers to a Russian Spring"3; the Octet was written in 1897. Here then followed the composition of the three Rapsodies from which the most popular of the chamber works, the Deux Rapsodies, were composed. Loeffler originally wrote in 1898 three rhapsodies for voice, viola, clarinet, and piano. He had intended the clarinet part for his friend Léon Pourtau who unfortunately drowned that same summer. In 1901, he transformed the first two rhapsodies into the Deux Rhapsodies for oboe, viola, and piano (the former dedicated to the memory of Pourtau and the latter to the oboist Georges Longy who frequently performed the Rhapsodies with Loeffler) and the third rhapsody into a symphonic poem, La Villanelle du diable.
Fewer chamber pieces came from Loeffler during the twentieth century. The Music for Four Stringed Instruments, however, dates from this time. Originally composed in 1917 in memory of a fallen aviator during WWI, Loeffler revised the work twice in 1919, after its premiere by the Flonzaley Quartet earlier that same year, changing the bulk of the first movement and condensing the whole significantly. Gregorian chant is used thematically in each movement, the last of which is programmatic, depicting the countryside of France, the hero's funeral and apotheosis.

In 1921-1922, Loeffler composed a set of four "Historiettes," which he also termed "Tragicomedies." For these pieces for quartet and harp (his sister's instrument), he said, "the motto might be said to be: 'Crime as a fine art.'" The first movement is dedicated to Mrs. Isabella Stewart Gardner, the second to Pablo Casals, and the last to John Singer Sargent.

Loeffler returned twice more to the combination of voice and viola for incidental music for two plays in 1924 and 1925. For a performance of The Countess Cathleen by the Concord Players in 1924 he wrote a song for voice, viola, harp, and piano. This music has unfortunately been lost. The music for The Reveller of 1925, however, does exist and has been published. This music includes five songs for voice, viola, and piano, plus a sixth song adding men's chorus, and a seventh song for voice and piano alone. The text is adapted from St. Francis of Assisi's Canticle of the Sun. The melodies of the songs are drawn from medieval and renaissance music. For example, songs 4 and 5 use the tune, "Belle qui tientes ma vie."

Loeffler's music of the nineteenth century was often, in contemporary reviews, termed decadent, and the term survives in many descriptions of Loeffler's music. Its usage originated with its application to the poets of op. 5, Verlaine and Baudelaire, and of the Rapsodies, Rollinat, who were deemed "decadents" for their poignant, sinister, macabre texts. Loeffler's settings, effectively capturing the moods of the texts, acquired the same designation. But the term is outmoded and for most of his compositions both the nineteenth and twentieth centuries is not suitable. More noteworthy is a 1904 review of selections of op. 5 and op. 10: "Mr. Loeffler is, primarily, a creator of atmosphere, a weaver of evanescent and slender arabesques. His music has the subdued and elusive beauty of antique tapestries... he has a concentrated intensity, a veiled yet stinging poignancy and sensuousness of mood... Here is a work of authentic distinction, of vivid individuality—music that has not its superior, that has, indeed, few equals, for distinction of thought, for originality of contrivance, for delicate eloquence." The description does not suit every Loeffler composition (the Music for Four Stringed Instruments, for example, is hardly a slender arabesque); however, Gilman has recognized a key point of Loeffler's style—he was a master at the evocation of moods, be the piece evanescent or intense and stinging.

The range of Loeffler's evocations is broad, from lyrical charm to awesome darkness of mood. The Quintet, for example, has quite a different tone from the Music for Four Stringed Instruments. Thus, Loeffler's most popular works with viola, the Deux Rapsodies and the Quatre poemes (the "decadent" works), cannot be used as a basis for judging the unknown works; however, the quality of the writing of those works suggests that the unknown works may well bear inspection and revival.

Roughly half of the chamber works listed below have been published. While the original publications by Schirmers are out of print, the Deux Rapsodies, Quintet, and Music for Four Stringed Instruments are in print from other companies. For the remaining works, with the exception of the Sextet, manuscript parts in excellent condition exist. The manuscript scores are somewhat the worse for wear but are certainly legible. All LC Loeffler materials have been microfilmed, from which microfilm copies (microfilm or copyflow) may easily be made with their permission. (LC item numbers for microfilmed manuscripts are included in the list.) LC holds all rights of performance of manuscript music.
LIST OF WORKS

Songs with Viola and Piano Accompaniment

Five Songs for voice, viola, and piano to text by Paul Verlaine, c. 1893. (Isabella Stewart Gardner Museum Archives)

a. Reverie (5p)
b. La lune blanche. (4p, text incomplete)
c. Serenade [same song as Serenade below] (8p)
d. Paysage triste [same song as Le son du cor below] (5p)
e. Le rossignol (8p)

Note: another MS of this song located separately at LC (Item 95).

Harmonie du soir, for voice, viola or viola d'amore, and piano, c. 1897 (LC 30-32, three copies of score, 10, 15, and 15p).

Quatre poèmes pour voix, alto, et piano, op. 5 (NY, G. Schirmer, 1904)

a. La cloche fêlée (14p)
b. Dansons la gigue (7p)
c. Le son du cor s'afflige vers les bois (7p)
d. Sérénade (10p)

The text of a is by Baudelaire; all other texts are by Verlaine.

The Reveller, 1925 (NY, Calvert Pub. Corp., 1926; manuscript of music and typescript of play, LC 90).

Incidental music for the play by Daniel Sargent (11p), texts adapted from St. Francis of Assisi.

Songs with Viola, Clarinet, and Piano Accompaniment

Rapsodies pour voix, clarinette, alto, et piano. Poésie de Maurice Rollinat, 1898. [LC 24, second (and better) copy uncatalogued]

1. L'étang (10p)
2. La cornemuse (10p)
3. La villanelle du diable (28p)

Chamber Music

Deux rapsodies, pour hautbois, alto, et piano, 1901 (NY, G. Schirmer, 1905), 42p.

1. L'étang
2. La cornemuse

Historiettes, pour quatuor et harpe, 1922 (LC 35, score and parts), 99p.

1. Historiette du mariage de Pierrot Fumiste
2. Historiette des tribulations conjugales de M. Punch
3. Historiette de Batyoushka Raspoutine
4. Historiette de la Señorita Conchita Piquer

1. Poco Adagio
2. Adagio ma non troppo--"Le Saint Jour de Pâques"
3. Moderato

Octet for 2 clarinets, harp, 2 violins, viola, cello, bass, 1897 (LC 64, score, and 65, parts), 73p.

1. Allegro moderato
2. Adagio molto
3. Andante--Allegro alla Zingara

Le passeur d'eau; poème d'après Verhaeren pour 2 violons, 2 altos, et 2 violoncelles, c. 1891 (LC 99, score), 19p.

Note: this is the second movement of the sextet.

Quatuor pour deux violons, alto, et violoncelle, 1889 (LC 86, score and parts), 23p.

1. Allegro moderato
2. Tempo di minuet (canon à l'octave)
3. Assai andante
4. Rondo pastorale

Quintet in one movement for three violins, viola, and violoncello, 1894 (NY, G. Schirmer, 1938), 39p.

Sextuor pour 2 violons, 2 altos, 2 v'celles, c. 1891 (LC 98, score, 2 versions of 2nd movement), 34p, or 40p.

1. Allegro vivo e appassionato
2. Andante
3. Allegro con spirito

NOTES

1. Notes of interview with Charles Martin Loeffler by Carl Engel, Loeffler Collection, Music Division, Library of Congress, Washington, DC.

2. Record of Loeffler's appearing as viola soloist with the BSO in 1892 is in error. Kneisel was the soloist.


AN ANONYMOUS AMERICAN VIOLA SONATA

by

Wolfgang Sawodny, Elchingen, West Germany

Fifteen years ago, I was able to acquire the manuscript of a sonata for viola and piano at a New York shop for used music. It is a rather interesting piece, supposedly dating from the first quarter of our century, in a late romantic style, with only one serious omission: though there are several names on the wrapper and on the manuscript, none of them seems to be that of the composer. Therefore, let me give a short description of the work, hoping that someone might be able to identify the author.

The manuscript is in a light gray pasteboard wrapper, with the following handwritten inscriptions on the front side:

right upper corner: "Embree Swift" crossed out and replaced below by "Roland Farley (both names in ink); below Farley's name is in pencil, "57St+7 Ave."

middle of upper half: "For Mr. Bahr/ (c/o Managing (?) Director)/ Philharmonic Orchestra" (in pencil; bracketed line rubbed out, but still readable)

The viola part is on nine sheets of music paper with 10 staves, G. Schirmer, New York (the upper-case letters GSNY in a crossed square) no. 1. On the front page is the inscription, upper left corner: "Viola." In the middle of the upper half it reads: "Sonata for Viola & Piano in A Minor," all in black ink. Between the sixth and seventh stave on the right, there are traces of a label which was pasted on, perhaps containing the composer's name, but now torn out. The heading of the second page repeats the inscription of the front page followed by "1st Movement." Then starts the viola part, 16 pages long; the last page is blank.

The piano part is on paper, "The Superb," A.W. Tana Music Library, New York No. 3 with 12 staves in 4 groups of 3 staves each (two for the piano with a bracket and one additional staff above). Each movement is in a separate unit sewed together. They are:

1. Title page (same text as the viola part, only "Piano" is written in the upper right corner instead of "Viola" in the left one; also traces of a torn out, pasted label); blank second page; 17 pages of music in the first movement; last page blank.

2. 2nd movement: 7 pages and one line of music; at top of the front page is a pencil marking, "Viola Embree Swift."

3. 3rd movement: 15 pages of music followed by 3 blank pages; pencil marking above the right of the first staff: "Embree Swift."

Most likely, Embree Swift was the player of the viola part. Roland Farley, mentioned on the wrapper, may have obtained the manuscript from him. The calligraphy and the absence of corrections indicate that it is not the original composer's manuscript but a copy made for the purpose of a performance.

The first movement is in sonata form, but with the peculiarity that the exposition and recapitulation are in a slow tempo (Adagio sostenuto $= 80$) and only the development section in allegro ($= 88$; later on $= 112$ and 126). The movement starts with a one-bar motive (Ex. 1) by the piano, repeated six times and falling down three octaves, always in fortissimo, anticipating rhythms of the second part of the main theme (a-b of Ex. 2II). This is stated by the viola over a semiquaver accompaniment of the piano with some contrapuntal bass writing. It has a total length of sixteen measures, starting with a broad melody ("with full singing tone") (Ex. 2I) having a
nucleus of characteristic rhythms (Ex. 21I) and ending in a more rapid motion (Ex. 2111). Then comes the second theme (in C major), again entrusted to the viola (Ex. 3). It is repeated one octave lower in double stops. An eight-bar transition with the motive "a" of Ex. 3, leads to the development section. There is no elaborate polyphonic treatment of tossing around of motives, but larger parts of the themes are cited with some modifications in different keys. Thus, the modified second theme comes twice in the piano in F flat major followed by the first part of the main subject in C minor. With motive "a" of Ex. 3 accompanied by viola arpeggios, the second theme comes back with double stops of the viola in G minor, repeated by the piano in the same key. The development section ends with frequent quotations of the first two bars of the main subject in the piano with the viola a sixth lower through the keys of C, G, and A major. The recapitulation is complete, with some changes of the setting and the second subject in A major. The movement ends in "pppp" with the first bar of the second theme repeated three times, but always an octave lower.

The second movement is called "Scherzando" in an Allegro moderato (J = 144) tempo with the direction, "Light and crisp throughout: quasi staccato" (even spiccato in the viola part). The key is F Major and the form ABCBA. After 4 bars of the rhythmic motive (a, Ex. 4) on a maintained F, part A starts with the subject Ex. 4. Then, above chordal quavers in staccato of the piano, a two-bar motive (Ex. 5) is frequently repeated, changing from F Major to D Minor. Part B is slightly accelerated (J = 168), its motive (Ex. 5), by a double shifting of a fifth, reaches C Major, the key of the trio (part C, 6/8 meter; J = 168, Ex. 7). This is rather short (only 16 measures) with twice the eight-bar theme, Ex. 7 in unison between the viola and the right hand of the piano. On the repeat, it ends in E (dominant of A minor), leading to the B section where it modulates to G minor before returning to the A section and the main key of F Major. Ex. 5 returns to F Major too and the movement ends briskly after a semiquaver scale of the viola.

The third movement starts with a very broad melody of the viola (2/2, Cantabile, J = 69) and sempre legato; Ex. 8) in G Major. Then, the viola introduces a second subject (Ex. 9), J = 112, piano, but with full tone (in D Major), and then a third one in A Major (Ex. 10). The latter, a Vivace, is marked "quasi staccato" in the left hand of the piano, with an accompaniment of the viola changing between arco and pizzicato. These three themes are now repeated in the following order: Ex. 9 in the piano with a contrapuntal melody (Ex. 11) in the viola (D Major); Ex. 10 in G Major, resp. F minor; Ex. 8 (G Major) with a counterpoint derived from Ex. 9 in the piano; Ex. 9 (piano) with Ex. 11 (viola) in the same key; Ex. 10 (D Major) with Ex. 9 in fingered harmonics on the viola with Ex. 11 in the piano (F Major). So far, the whole movement was in the key of G Major, the main key of the sonata. A Minor is reached only in the Coda. It starts with a transition of the piano (6/8, J = 126, Giocoso, with marked rhythm), reminiscent of the trio of the second movement. Ex. 6 (part B of the second movement) appears, but now adapted to 4/4 meter (3x. 12, J = 168; A Minor through D Minor to G Major). The whole trio of the second movement (part C) follows in G Major, then Ex. 12 (modified part B) comes back again in D Minor, and the very last portion (marked, "Finale") brings back even the main theme of the first movement in powerful double stops of the viola before five concluding measures terminate the whole sonata.

The setting of this sonata is not very sophisticated, but rather straightforward and, perhaps, even simple. However, there is some effective part writing for the viola, and, in my opinion, a special American flavor in both melodies and rhythms. In any case, it would be fascinating to be able to identify the composer of this sonata.