April NEWSLETTER 22 1982

10th INTERNATIONAL VIOLA CONGRESS in STUTTGART,
West Germany, June 2-6, 1982

A tentative program of the Stuttgart Congress was
published in the last Newsletter. It has recently been
announced that soloists will include the following
internationally famous violists: Ulrich Koch, Vidor Nagy, Herman Voss, Luigi Alberto Bianchi, Ulrich von
Wrochem, and from the United States, Jerzy Kosmala and
Lawrence Wheeler. Panelists and speakers, in addition
to those mentioned in the last Newsletter, include
distinguished viola teachers, Max Rostal and Berta
Volmer; Walter Lebermann, who has researched and edited
many Baroque works for the viola; and David Dalton,
from the United States, who will describe the William
Primrose International Viola Archives, housed at Brigham
Young University.

Registration fees should be sent in DM by April 15
to: Prof. Dr. Ulrich Druner
Zellerstrasse 82
D - 7000 Stuttgart 1
West Germany

from whom a program of the Congress, list of hotels
with prices, meetings, etc., can be gotten.

Registration fees are as follows: AVS members 50DM
($20); Students ($16); Non-AVS members 60 DM ($24).
This will admit holder to meetings and exhibits.
Tickets to concerts are required by everyone besides
and should be purchased in advance. They amount in
total to 30DM ($12).

Headquarters for the Congress will be:
Studio der Landesgirokasse
Konigstrasse 5 (Entrance on Marstallstrasse)
D - 7000 Stuttgart 1
West Germany.

Registration, exhibits, and meetings during the day
will be in this building. Evening concerts will be
held as indicated in the Markuskirche, the Planetarium,
the Schwabenlandhalle, the Liderhalle, and the
Wurttemberg Staatstheater Opera.

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The viola is a philosopher, sad, helpful;
always ready to come to the aid of others, but
reluctant to call attention to himself.

Albert Lavignac (1846-1916)
LOCATION OF 1983 VIOLA CONGRESS IN TEXAS

The American Viola Society is indeed fortunate to have been invited to hold the 11th International Viola Congress in Houston, Texas. Dr. Milton Katims, internationally famous violist, conductor, editor of numerous works for the viola, and presently Artistic Director of the School of Music at the University of Houston will be the host chairman of the 1983 Congress. It will be held on the Houston Campus June 2-5, 1983.

SUZUKI

Teachers who have become interested in the Suzuki Method will be delighted to know that the method books are now being adapted and transcribed for the viola. Doris Preucil, who has been a pioneer in using the Suzuki approach for teaching young violists is the editor. Volume I is presently available, and other volumes will soon follow. Summy-Birchard is the publisher.

STARKER

On November 27, Janos Starker, cellist, performed Bartok's Viola Concerto with the Long Island Philharmonic, directed by Christopher Keene. Lionel Tertis and other violists have performed transcriptions of works written for the cello. Now the tables have turned and cellists are performing works written for the viola.

VIOLA CLUB OF THE NORTHWEST

Yizhak Schotten, Professor of Viola at University of Washington in Seattle, has organized a group known as The Viola Club of the Northwest. At their meetings they perform for each other and discuss problems pertinent to the viola. On August 28, the Club honored William Primrose, who spoke briefly about his career. The event took place in the Nippon Kan Theater in Kobe Park. Performances were given by Hans-Karl Piltz, Charmian Gadd, Yizhak Schotten, Katherine Collier, and Richard Skerlong.

VIOLA COMPETITION FOR YOUNG VIOLISTS

The Wendell Irish Viola Competition, sponsored by the National Federation of Music Clubs, is open to violists ages 12 to (not including) 19. Four awards of $700.00 each will be given to the winners, one in each of the Clubs' four regionals. The awards were established by a generous gift from Mr. and Mrs. Wilmot W. Irish in memory of their son. Applications for entries must be directed to the state chairman of the NFMC prior to February 1 each year.

NEW RECORDINGS

Il Concerto. Parris: Fantasy and Fugue for Cello; Sydeman: Sonata for Cello; Reiner: Zaznamy for Bassoon; Spisak: Duetto Concertante for Viola and Bassoon. Modern chamber works all exceedingly well played by violist Virginia Christensen, bassoonist Otto Eifert, and cellist Roy Christensen. (Gasparo - 104).

Bloch: Suite for Viola and Piano; Hindemith: Sonata for Viola and Piano, Op. 25, No. 4. Both works are performed with verve and aplomb by violist Yizhak Schotten and pianist Katherine Collier. (Composer's Recordings 50 - 450).


Shostakovich: Sonata for Viola and Piano, Op. 147. Maxim Shostakovich states, "the technical brilliancy and perfection permits me to consider this present performance one of the most successful and impressionable to date." Performed by violist Milton Thomas, and pianist Doris Stevenson. (Laurel Records).
VIOLA ARCHIVES

One of the goals of the American Viola Society has been to establish an Archives in the United States that would contain viola music and historical materials pertaining to the viola available for research scholars and violists. In the last few years the resources for violists have greatly increased at the Library of Congress in Washington, D.C. Most of the major university libraries are increasing their holdings in viola materials. The University of Louisville is planning a special section in their Music Library, which will be called The E.J. Wotawa Memorial Viola Archives. The goal of the American Viola Society is indeed coming into fruition.

The William Primrose International Viola Archives at Brigham Young University is already a collection of considerable size. The quality of the holdings make it one of the world's great music archives. This Archives was made possible by Dr. Primrose, by the unstinting efforts of Dr. David Dalton, Professor of Viola at Brigham Young University, and by the support he received from his school. The following article describes the founding of the Archives, its holdings, and plans for the future.

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THE PRIMROSE INTERNATIONAL VIOLA ARCHIVE
at
Brigham Young University
by
David Dalton

The Primrose International Viola Archive, or PIVA, was a countersubject and outgrowth some ten years ago of a far more encompassing idea. In 1970 at the completion of my graduate studies under William Primrose at Indiana University, Primrose asked if I would mind helping him put his memoirs together. (Continued next page)

DUES

Dr. Ann Woodward, treasurer of the American Viola Society, informs us that some of our members have not sent in dues for 1982. Please do so at once so that we can continue to carry on the activities of our organization. Use the form below. Also help us to bring in new members and student members.

PLEASE DETACH AND RETURN WITH YOUR MEMBERSHIP DUES

I wish to join the AMERICAN VIOLA SOCIETY and am enclosing my check or money order (in American dollars) for $10.00 (regular membership) or $5.00 student membership**. Make check payable to AMERICAN VIOLA SOCIETY and mail to: Dr. Ann Woodward, Treasurer American Viola Society PO Box 1134 Chapel Hill, N.C. 27514

NAME __________________________ STREET __________________________

CITY ___________ STATE ___________ ZIP ___________

**Institution or school and year you are in? __________________________
"Friends have urged me to do this for years, but I never seemed to have the time or patience to actually sit down with a blank piece of paper staring at me and begin." The memoirs, then a proposal, became first a preoccupation and finally a reality after many hours of taped interviews in Bloomington and in Provo and a large stack of transcriptions, editings, and correspondence between here, Japan, and Australia, where Primrose was then residing. Before the memoirs had seen the light as _Walk on the North Side_ (Brigham Young University Press, 1978), the thought was born that this unique figure in the history of musical performance would leave a legacy well worth preserving and honoring.

**Primrose Library Proposed**

A logical repository for materials surrounding Primrose and his career as a solo violist, chamber and orchestral musician, recording artist, teacher, author, and editor appeared to be a university library. On 9 April 1974 in a meeting with Primrose and the directors of the Harold B. Lee Library at BYU, the proposal was made to "establish a viola music collection, called the William Primrose Viola Library, which would become a resource center for students, professional and amateur violists, and scholars." At the center of the library would be Primrose's memorabilia, including:

1. his forthcoming memoirs
2. his transcriptions for viola
3. his technical studies for viola
4. a possible book on viola pedagogy
5. tapes and recordings (complete) of him as a soloist and chamber player
6. tape recordings of his conversations, addresses, and master classes
7. manuscripts or photostats of manuscripts of original works for viola, some dedicated to Primrose, and his own transcriptions
8. photos, letters, articles, programs, critiques, press releases, etc., from his career
9. a television documentary and films on Primrose

Surrounding this unique material will be a library of all currently available music published for the viola, all available recordings of viola music by Primrose and others, books, treatises, articles, etc., pertaining to the history, literature, and pedagogy of the viola.
The proposal was accepted by BYU authorities with assurances of financial help and was endorsed by Primrose.

In 1978 filming took place at the BYU television studios for a 30-minute documentary titled "A Violist's Legacy." The film was first shown at the 7th International Viola Congress hosted by BYU in July 1979. As a result of the congress, another video was produced featuring Primrose and entitled "200 Violists." In the summer of 1980, Primrose recorded the Bach Cello/Viola Suites at BYU sound studios, and all of these visual and aural documents repose in the William Primrose Library. The matter of gathering all of Primrose's recordings has for the moment been postponed because it has been learned that a former student and devotee of Primrose's is in the process of issuing a comprehensive re-release of his solo recordings.

Primrose's Memorabilia

From the inception of the Primrose Library, the focus of my endeavors as archivist (along with the unstinting support of Dr. Thomas Mathiesen, head of the musicology area, and A. Dean Larsen, assistant director and head of collection development for the Lee Library at BYU) has been to gather, and where necessary, purchase Primrose memorabilia and to acquire viola music in print, holographs, or photostats of manuscripts when the originals were not available. In new dozen pieces already in the BYU performance library that were transferred to the Primrose Library. In November 1977, Primrose donated to BYU some 150 pieces of viola music. These were gathered in several boxes from his former residence in Santa Barbara, California, and transported to Utah. Although Primrose describes himself as a "non-collector" of things, there was a sizeable number of interesting things that turned up in this trove, including some valuable items. There is, for instance, an unpublished piece "Improvisation" for solo viola by Ernst Toch dated 18 August 1963, not long before his death; and bears the inscription:

For William Primrose,
The master of his art,
To please his somewhat capricious heart.
Primrose had forgotten about this work and a number of others he had assumed were lost. Another holograph in the hand of Efrem Zimbalist, the distinguished violinist and Primrose's "boss" at the Curtis Institute of Music in the early 40s, is the unpublished "Sarasateana: Suite of Spanish Dances," written expressly for the violist. Two illuminating manuscripts are the "working" scores of the Milhaud Second Viola Concerto in the composer's hand, dedicated to Primrose, and the score, in Tibor Serly's hand, of the Bartok Viola Concerto, from which Primrose prepared the premiere performance in 1949.

From the Santa Barbara shipment, are yet a number of Primrose's own manuscripts for his pedagogical writings and arrangements, such as The Art and Practice of Scale Playing on the Viola (Belwin-Mills, Co., 1954) and La Campanella by Liszt (Schott and Co. Ltd., 1952). There are also proof sheets of his editings of other composers' works, for instance Fantastic Variations of a Theme from Tristan by William Bergsma, written for Primrose (Galaxy Corp., 1963), and the Bach Cello/Viola Suites, which were added to the library last year (G. Schirmer "Great Performer's Edition", 1978).

There are also about twenty-five photostats of holographs of various composers' works for viola, some that were eventually published. Presumably a number of these were sent to the master in hope that they would eventually be included in his repertory. PIVA wishes to acquire as many holographs of viola music as possible, depending on its financial resources and the generosity of composers or their heirs who see in the archive an appropriate depository. The holographs, for example, of George Rochberg's Viola Sonata and Maurice Gardner's Rhapsody for Viola and Orchestra are in the archive. These two works were commissioned by BYU, Friends of Primrose, and the American Viola Society. An attempt was made to acquire the originals of two dedications to Primrose, specifically Bartok's holograph of the Concerto and Britten's of the Lachrymae, but we had to be satisfied with photostats. It is hoped that eventually PIVA will come by holographs or at least photostats of all works dedicated to Primrose.
While most of the Santa Barbara collection consisted of printed viola music (some, of course, now out of print), there are about fifteen chamber works containing viola parts with fingerings and bowings used by Primrose in performances and recordings. It would be instructive for a violist to be able to examine the viola part in an album of Mozart quartets used in the London String Quartet or the "Trout" Quintet used in the Festival Quartet or a volume of Beethoven string trios presumably employed in the Heifetz-Primrose-Piatigorsky Trio.

In 1979 a trove of mostly early Primrose memorabilia was donated to BYU by Primrose's sister, Jean. During the London Blitz of World War II, the Primrose family apartment fell victim to a V-2 bomb. Those family possessions rescued were eventually stored at Canterbury. On one of her trips to England, Jean organized a suitcase full of materials pertinent to William's career, and in 1977 a BYU student picked up the case and hand carried it home. Numerous vintage family photos from Glasgow and London augmented the Primrose "picture gallery" considerably, and a large press clipping book with the musty smell of English dampness is a particularly interesting item in the archive. The suitcase, which Mr. Primrose recognized as an old companion of his concert traveling days, yielded programs, reviews, and some phonodiscs, both 78s and LPs. Among the discs were several examples of first pressing, or "test" records, with an approving "ok WP" scrawled on the label.

Acquisition of Viola Music

In order to expand PIVA's holdings of viola music and carry out the objective of acquiring all available viola music in print, the Lee Library and BYU Music Department approved a yearly budget for new acquisitions. Using Zeyringer's Literatur fur Viola (Julius Schonwetter, Jun., Hartberg, Austria 1976) as a guide, I designated several priorities regarding music to purchase. The literature was selected in several categories according to the frequency any piece of music was played. Included were works other than purely
viola/piano literature where the viola maintains a rather central position. After this more or less "standard viola literature" was purchased, so far as it was available (the supply of many viola pieces notoriously drying up soon after printing), a second priority was established. This included music sometimes appearing on programs, but not frequently performed. This acquisition having largely been carried out, it was then decided to simply start at the beginning of the Zeyringer catalogue and try to locate and purchase any item listed. It was surprising to us at BYU to discover the relatively short lifespan of a piece of viola music in print. Our files bulge with rejection slips, labeled OP or NA ("Out of Print" or "Not Available"). It is clear to us that we must try to attract donations of music from personal libraries or in some cases purchase outright from individuals much needed for PIVA. We are also in a position to trade some duplicate copies for pieces we wish to add to the archive. Indeed, gifts in cash or in kind have already come from devotees of Primrose, from students and teachers, and from friends and eminent colleagues of the master, such as Menuhin and Starker. These contributions are always gratefully received and the contributor acknowledged with a specially designed bookplate attached to the pieces of music donated. Some publishing houses have been eager and most generous in sending examples of their viola publications amounting to hundreds of dollars in value.

Two Divisions of PIVA

There are two basic parts to PIVA, both housed on the top floor of the Lee Library in separate areas. (1) viola music and books on the subject of the viola make up the major part of the collection. These are catalogued according to the Library of Congress system in open stacks. In this area, any item belonging to PIVA is immediately identifiable to the eye, for all viola music is bound in a light cover with a distinctive red binding. The interior of the cover bears a specially designed and characteristic bookplate carrying the title, "Primrose International Viola Archive," a logo,
and in the case of a donation, "Gift of." Most of these articles are on a general circulation basis. Those relatively few items that are "non-circulating" are one-of-a-kind items, for instance viola parts used personally by Primrose with his editings. These can be perused, but remain within the library proper. (2) music manuscripts, photos, programs, reviews of Primrose, performances and general memorabilia that are irreplacable make up the second part of the collection. These are secured in the "Archives and Manuscripts Division" of the Lee Library, located near the music stacks.

Acquisition of IVRS Archive
With the acquisition in June 1981 of the Viola Archive of the International Viola Research Society, which had been housed in the Salzburg Mozarteum, BYU's collection of viola music doubled. The groundwork for this acquisition began in 1979 on the occasion of the 7th International Viola Congress in Provo. Franz Zeyringer, president of the IVRS examined the then William Primrose Viola Library and described to me his positive impression of what was being done in behalf of Primrose through this collection; took note of the well-cared-for articles, the efficient, modern, and large (over two million volumes) operation which the Lee Library is; and wondered sotto voce if this might not be the eventual and better repository for the IVRS Archive. His interest was stimulated by disappointments he had experienced elsewhere in his efforts to find a suitable home for the archive. Zeyringer had assumed a major responsibility in forming the viola archive, initially deposited in Kassel and later Salzburg. For various reasons, these arrangements became, according to Zeyringer, unsatisfactory. BYU appeared to Zeyringer to have an already established viola library uniquely identified with Primrose, a plan to expand it, and the wherewithal to carry out its aspirations.

He asked me after the Provo congress if I would tap the interest of BYU authorities in regard to purchasing the Salzburg archive were it to be made available to the institution. BYU was interested depending on cost and any
limitations that might be imposed upon the university in its administration of the materials. In the meantime, Zeyringer looked for support from members of the IVRS presidency for a transfer. Although Zeyringer was the significant force behind the establishment of the archive, as represented in his considerable donation of personal time and funds, other monies had been expended on it, and the Salzburg archive legally belonged to the IVRS and the Austrian Cultural Ministry, of which the Musik Hochschule "Mozarteum" was a part. At the conclusion of the 8th International Viola Congress in Graz during July 1980 in a meeting with the IVRS presidency and various viola chapter heads in attendance, Pres. Zeyringer described the beginnings of the archive over a decade earlier, expectations unfulfilled, and his views of the current state of affairs. He then made a formal motion to transfer the archive to Brigham Young University which was generally upheld with merely a few questions of clarification. I then went to Salzburg to make an on-site assessment of the viola archive in behalf of BYU. There was some inevitable duplication between it and the Primrose library, but the vast majority of items would count as new acquisitions, and I recommended that the purchase be made. The next step was to determine if the administration of the Mozarteum and its music library and the Austrian Cultural Ministry would accede to the proposal of transfer. This they would do, but stipulated that no outright purchase be made, rather a trade. The Mozarteum music library directorate had been wanting to complete its modest collection of a certain lengthy series of early music editions. If BYU could supply an appreciable number of these missing volumes, Salzburg would negotiate. At this point, my colleagues at BYU, Mr. Larsen and Dr. Mathiesen took over the responsibility of locating and ordering the exchange materials requested and acquiring funds from the Lee Library's "special acquisitions" budget. A letter was received over Zeyringer's signature as president of the IVRS stating that on 10 April 1981 at a presidency meeting in Salzburg the transfer was
unanimously approved with the encouragement that "BYU further expand the archive and make it accessible to all interested parties." The archive arrived on the BYU campus the beginning of July 1981, and the exchange shipment was delivered to the Mozarteum the following fall. The Salzburg archive is housed in a limited access room in the general area of the library where the Primrose Library is kept until all items can be bound in library bindery, properly catalogued, and interfiled with the other viola materials. The bookplate attached to each item from the Salzburg archive will recognize the source: "From the International Viola Research Society."

It was decided in view of the notable expansion of the William Primrose Library with the addition of the IVRS Viola Archive that the broad implications of the archive as Zeyringer had envisioned it and as BYU wished its library to become would best be noted by referring to the viola library hereafter as the "Primrose International Viola Archive."

Using The Library

How accessible are materials in PIVA to the violist and scholar? About as accessible as items in any modern university library. BYU favors making its resources available as a reference collection to its patrons and other libraries, while at the same time being careful to protect its holdings. There are no limitations of access imposed on "non-violists," for example. As described in this article, the bulk of the materials in PIVA are in a "general circulation" category, and this would be most of the viola music collection. There are some few personal copies of viola music owned by Mr. Primrose that bear his editings, various manuscripts, and Primrose memorabilia that may be perused but not circulated. These items have been identified as such because of their value and uniqueness.

What means are open to a patron to peruse materials in PIVA? The most obvious way is to visit BYU. When this is out of the question, requests may be made through interlibrary loan within the U.S. Microfilm may also be ordered through the library. The copyright law
allows copying for private study, but of course the library cannot copy music for performance purposes without the written permission of the publisher.

PIVA is catalogued by (1) a shelf list, (2) a composer index, and (3) a title index. How can a patron know precisely what viola pieces are contained in PIVA? Although most of the standard viola repertoire is available, as well as hundreds of infrequently performed works, one cannot know exactly without consulting one of the above mentioned card catalogues—at least, not yet. It will take several years before the Salzburg archive can be properly bound, catalogued and inter-filed in the Primrose Library material. Prof. Zeyringer is presently at work on a new lexicon of viola literature that will replace the 1976 edition. Zeyringer has a timetable for his new Verzeichnis and a projected publication date. The proposal has been made, and Zeyringer has agreed on it in spirit, to identify in the Verzeichnis each piece of viola music that is contained in PIVA. This would appear to be the most feasible, least expensive, and earliest method of identifying our resources. Certainly no violist or researcher would want to be without his/her copy of the next Zeyringer Verzeichnis. In the meantime, if there are any inquiries to be made about PIVA—and they are welcome—they should be addressed to:

Dr. David Dalton
Archivist, PIVA
BYU Music-HFAC
Provo, UT 84602

Our initial proposal in establishing the William Primrose Viola Library was that "the library should become one of the most significant resource centers for teachers, students, performing violists, and scholars in North America." The addition of the IVRS Viola Archive persuades us to broaden that vision beyond any geographical boundaries. With continued financial support from Brigham Young University and patrons interested in furthering the viola and wishing to honor the greatest among us, William Primrose, we hope that our optimism is justified in the further expansion of the Primrose International Viola Archive.