THE 10th INTERNATIONAL VIOLA CONGRESS, STUTTGART, W. GERMANY
by Maurice W. Riley

Over 200 violists attended the 10th International Viola Congress held in Stuttgart, West Germany, June 2-5, 1982. From the United States six violists were delegates, and three others performed or lectured.

Dr. Ulrich Dröger, one of the most competent scholars of 18th century viola literature and also an artist-performer on both the viola and the viola d'amore, was the host chairman of the Congress. Besides performing, he also planned and administered all events.

Assisting in making this the finest Viola Congress ever held in Europe were: The Staatsorchester of Stuttgart, conducted by Dennis Russel Davies; and the Stuttgart String Quartet. Mr. Davies also very generously played piano accompaniments for several of the violists in their recitals. The Stuttgart Orchestra accompanied Vido Nagy in performances of Paganini's Grand Sonata for Viola and Orchestra," and Berlioz' "Harold in Italy."

Performing artists from West Germany were Ulrich Koch, Hans G. Brüning, Ulrich Dröger, Gabriel Decker-Roller, Ulrich von Vrochem, Peter Nolting, Gunther Ojstersek, and Herman Voss. Performers from foreign countries were Luigi Alberto Bianchi from Italy, Enrique Santiago of Spain, Vido Nagy of Hungary; and from the United States: Jerzy Kosmala and Lawrence Wheeler.

Jerzy Kosmala is Professor of Viola at Louisiana State University. He was assisted by Rosalind Rees, soprano of New York City, and Michael Lloyd, pianist. Their beautifully performed recital was devoted entirely to works for viola, soprano, and piano. Two of the compositions, "Reflections II," by Dinos Constantinides, and "Trio on an American Folk Song," by Greg Smith, were given world premier performances.

Lawrence Wheeler, of Houston University, played two of his own compositions, and Hindemith's "Trauer Musik." The latter was dedicated to the memory of Dr. William Primrose. Mr. Wheeler is an artist of the first rank. He will be heard again at the 11th International Viola Congress, which will be held in Houston, June 2-5, 1983.

Lecturers and their subjects were: Wolfgang Sawodny, "The Viola in Lighter and Popular Music of the 18th Century"; Walter Leberman, "The Problems of Authenticating 18th Century Concertos." Luigi Imzaghi, who with the assistance of the famous Italian violist, Luigi Alberto Bianchi, has written the definitive biography of Alessandro Rolla (1758-1841), spoke on "Rolla's Contributions to the Viola." Mr. Bianchi later gave a recital featuring recently published works by Rolla. Bianchi electrified the audience with his beautiful tone and dazzling technique. Dieter Rexrothe, Director of the Paul Hindemith-Institute in Frankfurt, lectured on
"Hindemith as a Composer for the Viola." Gieselner Schubert followed with "Hindemith as a Violist," a lecture illustrated from time to time with vintage recordings made by Hindemith. David Dalton, from Provo, Utah, gave an illustrated lecture on "The William Primrose International Viola Archives at Brigham Young University."

Various aspects of pedagogy for the viola were discussed in a seminar that included master teachers, Max Rostal, Berta Volmer, and Roland Bierwald. Audience participation added to the interest of this productive discussion.

Over 50 Compositions featuring the viola were performed. There were familiar works by Carl Stamitz, Schubert, Brahms, Reger, Kalliwoda, Vieuxtemps, Chausson, Kodaly, Milhaud, Hindemith, and Shostakowitsch. Of particular interest were new and seldom heard works that deserve to be added to the violist's repertoire, included were compositions by Xavier Thoma, Luciano Berio, Peter Jona Korn, Bernard Alois Zimmermann, Wolfgang Rihm, Hanz Werner Henze, Hall Overton, Jurg Baur, Hermann Reutter, Harald Genzmer, and "Klangsplitter" for 4 solo violas by Joachims Kregs. The latter composition won first prize in a recent contest limited to works featuring the viola.

Two little known 18th century works were listed on the program: "Concerto for Viola in C Major," by August Heinrich Gehra (1715-85), and "Sinfonie Concertante for 2 Violas," by Felix-Jean Prot (1747-1823). The Gehra Concerto, performed by Enrique Santiago, proved to be a work of unusual merit. Unfortunately the Prot Concertante was not performed due to the indisposition of one of the performers. Choral works that include solo parts for the viola were performed at the Stuttgart Markuskirche by the Cathedral Choir conducted by Volker Lutz. This concert comprised compositions by Marcello, Reger, Lachner, Ferbel, and Hindemith.

Significant nineteenth century chamber music works by Schneider, Cherubini, Lestan, Weinreich, and Danzi were also performed.

The high standard of successive performances by internationally famous viola virtuosos kept the audience response at a high pitch throughout the Congress.

Two business meetings were held at the Stuttgart Congress. The following items were approved:

1. International Dues for members in all countries will remain at $5.00 for each person per year.
2. The new name of the Canadian Chapter will be "The Canadian Viola Society."
3. The name of the Viola Forschungsgesellschaft (The Viola Research Society) was changed to Internationale Viola-Gesellschaft. Vereinigung zur Förderung des Viola Spiels und der Viola Forschung (International Viola Society. Association for the Promotion of Viola Performance and Viola Research).
4. Headquarters for the International Viola Archives will no longer be at the Mozarteum in Salzburg, and Heinz Kraschl will no longer be secretary of the organization.
5. Everyone in attendance was saddened by the announcement that Dr. François de Beaumont died May 21, at the age of 51. De Beaumont was the compiler and author of the definitive viola discography entitled Discographie: L'Alto et ses Interpretes. Dr. Akira Fuji, a delegate from Japan, who has one of the largest viola record collections in the world, was appointed to edit the next edition of the Discographie.
6. Dates and locations of future Viola Congresses were announced:
   1983 - Houston, Texas - June 2-5
   1984 - Isle of Man, in conjunction with the Tertis International Viola Competition
   1985 - USA or Paris
   1986 - Sienna, Italy
   1987 - USA or Paris
   1988 - 20th Anniversary Congress in Kassel, West Germany.
All violists and viola enthusiasts are urged to plan now to attend the next Viola Congress which will be held on the campus of the University of Houston, June 2-5, 1983. Milton Katims, Artistic Director of the School of Music, has arranged a program of events which will be both entertaining and rewarding to all of those who attend the Congress. The schedule of events includes: Solo recitals by Nobuko Imai, Paul Neubauer ('81 Tertis Competition Winner), Samuel Rhodes, Thomas Riebl ('82 Naumburg Competition Winner), Geraldine Walther ('79 Primrose Competition Winner), Luigi Alberto Bianchi, and Lawrence Wheeler; Viola-Violin duo recital by Yizhak Schotten and Charmian Gadd; Chamber music recital with Milton Katims, Wayne Crouse, and others; Performances with orchestra by Nobuko Imai, Lawrence Wheeler, Geraldine Walther, and Schotten/Gadd duo; Master class by Karen Tuttle; "The Challenge of the Bach Suites" (lecture/recital) by Milton Katims; "18th-Century Viola Concertos" (lecture) by Michael Williams, author of Music for Viola; Performances of new works by Thomas Benjamin, Paul Cooper, Maurice Gardner, Michael Horvit, and David Ashley White; and 18th-century concerto by Wilhelm Gottlieb Hauff; and Thea Musgrave's Viola Concerto; Exhibits of instruments and bows, scores and books for the violist, and recordings and cassettes of viola music.

Registration and housing information will be mailed in early 1983. For further information call or write: Viola Congress, School of Music, University of Houston, Houston, TX 77004, or phone (713) 749-3796.

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NAUMBURG INTERNATIONAL VIOLA COMPETITION

It was a significant breakthrough for violists this year when the Naumburg Foundation held its first competition for the viola. The competition was held in early May in New York City. Thomas Riebl was named the winner. Born in Vienna in 1956, Mr Riebl now lives in London, where he studied with Peter Schidlof, violist in the Amadeus Quartet. His prizes include $6,000.00 in cash, a recital at Alice Tully Hall on October 18, appearances with the Chicago Symphony and the Los Angeles Philharmonic, additional recitals around the country, and a contract with Musical Heritage Records.

A special award was presented to Paul Neubauer, a student of Paul Doktor at the Juilliard School. Mr. Neubauer will also be awarded a Tully Hall Recital next year.

The other four finalists were Toby Hoffman, Karen Dreyfus, Kim Kashkashian, and Matthias Bucholz.

Both Riebl and Neubauer will present recitals at the XI International Viola Congress in Houston, June 2-5, 1983.

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VIOLA FESTIVAL AT UNIVERSITY OF ARIZONA

Viola Festival II was held on the campus of the University of Arizona, November 6, 1982. Jeffrey Showell, Assistant Professor of Viola, was the host. The day was spent in workshops, lectures, recitals, and concluded with a mass viola performance. Festival I, in 1981, attracted over 60 violists. An even larger number was expected this year.

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THE WILLIAM PRIMROSE MEMORIAL SCHOLARSHIP FUND

Dr. William Primrose, C.B.E., F.G.S.M., died May 1, 1982 in Provo, Utah. It was the wish of his wife, Hiroko, and family, that a scholarship fund be established in his name.

Dr. Primrose's passing leaves a great void in the Viola-World, where he has been a legend in his own time. Due to his consummate artistry and his unstinting efforts in promoting the viola, violists today enjoy a recognition comparable with that accorded performers on other solo instruments. His support of THE AMERICAN VIOLA SOCIETY was unbounded, knowing as he did the value of it to the viola and to violists everywhere.

The William Primrose Memorial Scholarship Fund will be used to assist talented viola students to finance their musical training. A tentative list of standards and criteria for the selection of recipients will be determined by the officers and the executive board of THE AMERICAN VIOLA SOCIETY, and will be presented to the membership at the XI International Viola Congress in Houston in 1983 for approval and/or amendments. The William Primrose Memorial Scholarship Fund will be administered by THE AMERICAN VIOLA SOCIETY. If you have not yet made a contribution, and wish to, please use the form on the back page.

Contributions to date total $3,212.00. Contributions have been made by the following:

Archer Ames, New York, NY
Sandra Anderson, Lafayette, CO
Atlantic Symphony Orchestra Viola Section (Norma Lee Bisha, Yvonne DeRoller, Mary Kanner, Burt Whiten, Steven Wedell), Halifax, NS, CAN
Wilma L. Benson, Corydon, IN
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Eugenia Staszewsky, Detroit, MI
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Carolyn Wyman, Oxford, ENG
Women of St. Mary's, Provo, UT
Isaia & Joan Zelkowicz, Pittsburgh, PA
Robert J. Zoernig, Sioux City, IA

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NEW WORKS FOR VIOLA

Maurice Gardner, a member of the American Viola Society, has added another fine composition to his list of pieces that feature the viola: Suite for Violin and Viola (1982). This follows a growing number of works by Gardner including Rhapsody for Viola and Orchestra, featured by Jerzy Kosmala at Lake Placid, August, '81, and by Kim Kashkashian at Great Neck, NY, May 23, '82; Phantasmagoria, premiered by Robert Slaughter in Muncie, IN, January 25, '82, and again by Slaughter in Grand Forks, ND; and Concerto for Violin and Viola, which will be performed in several localities this year. All of the above compositions have been published by Staff Music Publishing Company.

Robert Kelly, who is also a member of the American Viola Society and a Professor Emeritus in Composition of the University of Illinois, had a new work premiered February 28, '82: Concerto for Violin and Viola. The performers were Stephen Kecskemethy, violin, and Julia Adams, viola. They were accompanied by the Champaign-Urbana Symphony, conducted by Paul Vermel. This concerto was published by the American Composers Editions of the American Composers Alliance.

Myron Rosenblum, who has furnished much of the material in this NEWSLETTER, reports that Jesse Levine will perform Morton Feldman's The Viola in My Life, No. 4, with the American Composers Orchestra conducted by Michael Tilson Thomas at Alice Tully Hall, April 25, '83.

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Uses of the Word Viola

The word viola is not only the name of a stringed instrument, it is also the name of a flower, and is frequently a girl's name. The latter, according to Victor Borge, led to a family problem. "My father played the violin and viola. But my mother didn't like that because Viola was one of the neighbors."

--Earl Wilson, Field Newspaper Syndicate

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Throughout the last 100 years Britain has produced more than a few women composers, some whose careers have blossomed and gained quite considerable recognition. Such was the case during the 1920s of Rebecca Clarke, an altogether fascinating lady who, besides writing one of the most beautiful and romantic viola sonatas, wrote a number of English songs to the poetry of Yeats, Manfield and Housman of real quality and individuality.

In a concert in 1925 at the Wigmore Hall devoted entirely to her music, the performers numbered Myra Hess, Adila Fachiiri, May Mukle, John Goss and the audience consisted of many famous British composers and musicians. But beside her recognition as a composer, Rebecca Clarke was known as England's leading woman viola player, playing in many of the fashionable all female chamber groups of the time with such people as the d'Aranyi sisters, Guilhermina Suggia, Myra Hess, and as co-founder of the English ensemble with May Mukle - Marjory Hayward and Kathleen Long.

She was a good friend of W.W. Cobbett and Paul and Muriel Drapers, well known for their famous chamber music evenings in Chelsea and at such occasions played viola with the biggest names of the day; Thibaud, Heifetz, Schnabel, Elman, Hubermann, Casals, Szigetti; George Szell, Pierre Monteaux and Arthur Rubinstein. She knew just about all the English composers and many of the foreign ones as well. Moeran dedicated a string trio to her and Walter Leigh wrote her a viola sonata. Indeed, throughout her long life from 1886-1979 she was known and knew nearly every famous musician around.

Rebecca Clarke was born in Harrow in 1886. Her father, James Clarke, was a Bostonian who came to England as the European agent for the Eastman Kodak Company. Her mother was Agnes Halberich, great niece of Leopold von Ranke, the renowned German historian. The Clarkeys were married in Munich in 1885, settled in Harrow and had four children. James Clarke's passion was chamber music and he made all his children learn instruments so, as he said, "to have chamber music on tap in the family". He took his children to concerts and Rebecca especially remembered the Joachim quartet and the violinist Eugene Ysaye.

Rebecca, who had started to play the violin at the age of eight, was accepted as a student at the Royal Academy of Music in 1902 to study violin with Hans Wessely and harmony with Percy Hilder Miles. One of her fellow students was Myra Hess with whom she formed a life long association. Her lessons with Wessely progressed well, but after two years, Percy Miles who was captivated by this tall attractive 17 year old, proposed marriage and her father removed her from the Academy.

About this time Rebecca started to compose songs to German texts modelled on romantic lied. Her father sent some of these songs to the composition teacher of the day - Charles Stanford, who replied saying "there are a few traces of talent in your daughter" and suggested she enrol at the Royal College of Music and become his first ever woman composition student.

Contrary to many of the famous male composition students of Stanford, she got on well with him and enjoyed her lessons. He made her write a set of variations during the first year and a viola sonata during the second which won her a scholarship to continue her studies with him. Stanford also persuaded her to take up the viola. He said, "You are right in the middle of the sounds and can tell how its all done". When she left the college in 1910 at the age of 24, besides taking a few lessons from Lionel Tertis, she earned her living by playing in various orchestras and ensembles around London.

She was one of the first women to join Henry Wood's Queens Hall Orchestra in 1912 where she stayed until the outbreak of World War I. But it was to be in chamber music with other women that Rebecca Clarke was to become known, first with Nora Clench and then with Adila Fachiiri, Jelly d'Aranyi and Suggia. 1916 saw her first of many visits to America where she played recitals and met Elizabeth Sprague Coolidge, the famous patroness of music who was to figure in Rebecca's career as a composer.

Two of her songs, "Shy One" and "Cloths of Heaven", both with words by Yeats written in 1912, had come to the attention of the public after being sung by the well known English tenor, Gervase Elwes, and during a New York recital in 1961 she premiered a piece for viola and piano.
called "Morpheus" which the critics hailed as a major success. But her real success came in 1919 when she entered a viola sonata for the Coolidge Competition of that year. The prize was 1,000 dollars and 73 works were entered anonymously.

The distinguished jury of six musicians were at deadlock over two works and after two ballots they gave the casting vote to Mrs. Coolidge herself. She chose what turned out to be Ernest Bloch's Suite for viola and piano and when the jury insisted that the runner up be identified they found it was the sonata for viola and piano by Rebecca Clarke ... "and you should have seen their faces when they saw it was by a woman", Mrs. Coolidge later told Rebecca Clarke. Because of this, her sonata and the composer attracted a good deal of publicity in America and England. It was first performed at the Berkshire Festival of 1919 by Louis Bailly (viola) and Harold Bauer (piano) and thereafter performed many times in England by Rebecca Clarke herself.

The viola suite of Bloch made a great impression on Rebecca Clarke so much so that a song she wrote not long after the competition, "A psalm of David", shows great influence of Bloch's musical style, as did her other major composition written in 1921 - her piano trio. This again was written for the Coolidge competition of that year and again took second place. It was performed first in New York by the Elshueo Trio and later the same year in London by Marjory Hayward, May Mukle and Myra Hess. There were several more performances in Europe and a committee including Bax, Bridge and Goossens recommended it to the Salzburgh Festival Committee 1923.

Mrs. Coolidge herself commissioned Rebecca's next composition in 1923, a Rhapsody for cello and piano which was performed that year at the Berkshire Festival by May Mukle and Myra Hess.

The 1920s were extremely productive and exciting times for Rebecca Clarke. Besides a world tour with her constant companion May Mukle playing in such places as China, India, Japan and America, she wrote an Epilogue for cello and piano for Siggia, "Midsummer Moon for violin and piano" for Adila Fachiri and some very fine songs: "The Seal Man", "Cradle Song", "June Twilight", "A Dream", "Eight O'Clock", "Cherry Blossom wand", "The aspidistra" and "Greetings" for various English singers. Most of her works of this period were published by either Winthrop Rogers, Oxford University Press or Chesters. In the 1920s she also formed the English Ensemble which she worked with until 1939.

The music she wrote from her viola sonata in 1919 to her song "Greetings" in 1929 is her best and demonstrates a rich harmonic palette, a lively sophisticated rhythmic sense, an ability to build a long and powerful phrase from the smallest melodic fragment and a wonderful delicacy of phrasing and instrumental colour. Although her music exhibits many English features of modest tonality and folksong, it has a definite French quality about it and bears much in common with Debussy, Ravel and Bloch. Her music is always sharply focused and does not bear the English tendency of the period for thickness of sound. Perhaps it is this remarkable clarity and rhythmic conciseness of her music that makes it sound so striking today. Yet, as in her viola sonata, there are many moments of wonderful romanticism, passion and impulsive ardour. Her songs are remarkably advanced for their time in their wonderful recitative like handling of the words and the descriptive piano writing and the very powerful harmonic structure.

From 1929 until 1940 she appears to have composed very little. She never gave a reason for this, except to say once, just before she died that "she was having an affair with a married man and it took away all her energies from composition!" whatever the reason, the handful of compositions she wrote between 1940 and 1944 which include a song "Daybreak for viola and string quartet", "Passacaglia on an old English tune for viola and piano", "Dumka for violin, viola and piano" and two songs "Donkey" and "God made a Tree", show a remarkable development of style away from Bloch and the French composers and English modality into something very individual.

One work written at this time, "Prelude Allegro and Pastorale for viola and clarinet" was performed at the Berkeley Festival of the International Society of Contemporary Music of 1942.
From 1939 Rebecca Clarke's life completely changed. She was in America visiting relations and friends when the World War II broke out in Europe. Because she was clarified as an unproductive mouth to feed, she was denied a return visa and so forced to stay in America. She stayed first with a brother and then took a job as a nanny to an American family in Connecticut. In 1944 she was shopping in New York City and by chance bumped into James Friskin who had been with her at the Royal College during the Stanford days but had since the 1920s been teaching at the Juilliard School in New York. Now both in their late 50s and both so far unmarried, they decided to marry and so from 1944 till her death in 1979, Rebecca Clarke lived in New York City.

With her playing and composing careers over, she devoted the rest of her life to looking after her husband, the occasional lecture on music and an active social life. The many people who remember her speak of her with an endearment that is saved only for a person with the rarest of qualities, for indeed, up to her death she retained that sharpness of mind, that caustic wit, that captivating energy and that real spark of personality; all the qualities, in fact, to be found in her music. An altogether well bred English lady from the turn of the century she was clearly young in mind and spirit and a great lover of the company of young people.

For a person to have lived through so many changes of society and life - Victorian England to modern New York - her experiences were fascinating. She would often reminisce about famous figures of the past and come out with the most unusual anecdotes. Of Frank Bridge, a few years her senior, she says, "Bridge was at heart a great romantic - he dyed his hair overnight. He was one of the finest viola players I've ever heard. He could have made a career as a fine conductor but he couldn't stand orchestral musicians. He persuaded his wife hard until he got her and was without doubt the finest, most talented musician I've ever met". Praise indeed from a lady who knew just about every world famous musician.

After four decades her music had all but been forgotten and her published music had gone out of print. Then in 1976 on her 90th birthday by sheer coincidence her music was to be given an airing.

A New York radio station WQXR was producing a programme about the English pianist Myra Hess. The producer of it - through a friend of a friend had heard there was an old lady in New York City who had known her since student days at the Royal Academy of Music in 1902. The producer went to see the old lady - Rebecca, and was so captivated by her and her experiences that he decided to do a programme on her and her music.

The piano trio, the viola sonata and some of her songs were performed and produced a lot of interest in New York. The piano trio was later recorded by Leonarda Productions, a record company featuring women musicians. The viola sonata was then given subsequent performances in New York as were her songs. She also received an amount of scholarly attention. Lately the viola sonata has been broadcast on the BBC and recorded by the Czech record company, Supraphon. Many of the recent reviews for this record in this country speak of it as a real discovery, indeed it is!

Rebecca Clarke was delighted by what she called "her little renaissance". She died in New York on October 13 1979. Long may her renaissance continue.
WILLIAM LINCER HONORED ON 75th BIRTHDAY

William Lincer was honored on his 75th birthday by a party sponsored by his students and many friends. Lincer was solo violist of the New York Philharmonic for 30 years, and now is Professor of Viola and Chamber Music at Juilliard. Among the guests at his 75th birthday were Leonard Rose, Vincent Persichetti, and Jacob Avshalomov. A Walnut, velvet, and brass plaque was presented to Professor Lincer by his students, past and present, which read: "In honor of his 50 years of devoted teaching in the field of music, this plaque is given to Mr. William Lincer by his many students from all over the world on the occasion of his 75th birthday, April 6, 1982."**

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DONALD McINNES MOVES TO MICHIGAN

Donald McInnes, a member of the Executive Board of the AVS, is now Professor of Viola at the University of Michigan in Ann Arbor. Professor McInnes adds another milestone to his distinguished career. Congratulations Donald! and congratulations to the University of Michigan!** **

JOSEPH de PASQUALE NEW BOARD MEMBER

Joseph de Pasquale, principal violist of the Philadelphia Orchestra and Professor of Viola at the Curtis Institute is now an active member of the AVS Executive Board. The AVS will benefit from his vast experience as a soloist, his knowledge of orchestral problems, and his contacts as a teacher with artist level students.

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1st INTERNATIONAL VIOLA COMPETITION DEDICATED TO THE MEMORY OF MAURICE VIEUX IN MARCH 1983

The Guilde Francais des Artistes Solistes et Musiciens de Chambre announce a competition open to violists of any nationality born after January 1, 1951. For information and entry blanks, write to Paul Hadjaje, Les Amis de l'Alto, 11bis Rue Neuve St-Germain, 02100 Boulogne, France,

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VIOLA D'AMORE CONGRESS HELD IN LARAMIE

The 1st International Viola d'Amore Congress was held at the University of Wyoming in Laramie, Wyoming, June 29 - July 1. Among the works performed:
Jan Kuznik, Sextet for Viola d'Amore, 2 Violas, Cello, and 2 Horns.
Christoph Graupner, Concerto in D for Viola d'Amore, and Viola, (Myron Rosenblum, Viola d'Amore, Danielle Fanten, Viola).
Christoph Graupner, Concerto in A for Viola d'Amore and Viola, (Michel Fons, Viola d'Amore, Danielle Fanten, Viola).
Christoph Graupner, Sinfonia in F for Viola d'Amore, 3 Violas, Bassoon, Cello, and Continuo.
Michel Fons and Danielle Fanten from France gave a recital for Viola d'Amore and Viola that included:
Fr. W. Rust, Sonatina for Viola d'Amore and Viola.
Fr. W. Rust, Duet for Viola d'Amore and Viola.
Jacques Dutillet (b. 1945), Theme and Variations for Viola d'Amore and Viola.
Aurelio Arcidiacono, Due Movimenti for Viola d'Amore and Viola.
Harry Danks, from England, reports that the Congress was a most
successful and enjoyable affair, and he was highly complimentary of the Wyoming faculty for their wonderful hospitality. Dr. Myron Rosenblum is President of the American Viola d'Amore Society.

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NEW RECORDINGS

Joseph Kodousek, viola, and Kveta Novotna, piano, according to Stereo Review, have given eloquent performances on a recent Suraphon recording, which includes Eccles' Viola Sonata in G Minor; Britten's Lacrymae; and Clarke's Viola Sonata. Available from Qualiton Records, Ltd.

For auditors who are enthusiasts of music of the Mannheim School, a recent album under the Archiv label #2723 068 will be of particular interest. Composers featured are J. Stamitz, Piltz, Holzbauer, Cannabich, and Lebrun. Viola solo parts are played by Christoph Schiller. The Camerata Bern Orchester is conducted by Thomas Fendi. Three discs, $24.94.

Luigi Alberto Bianchi, viola, and Bruno Canino, piano, have recently recorded under the Dynamic label #DS 4014: Bloch, Nigun; Debussy, La Fille aux cheveux de lin; Rével, Piece en forme de Habanera; Kreisler, Liebeslied and Liebesfreud; Sarasate, La Playera, Malaguena, Romanza Andalusa, Zapatado. Mr. Bianchi will be heard in a recital at the XI Viola Congress in Houston.

Vidor Nagy, with the Württembergisches Kammerorchester Heilbronn, directed by Jörg Faerber, has recorded Concerto for Viola in C by Joseph Schubert (1757-1837); and Concerto in F by Rolla. Schubert wrote 3 Concertos for the Viola, which have only recently been made available in print. Recorded by Carus-Verlag, Stuttgart: Carus FSM 63109.

Yizhak Schotten, viola, and Charmian Gadd, violin, have recorded "Virtuoso Duos": Martinu, Toch, Villa Lobos, Halverson, on Crystal Records. Mr. Schotten and Miss Gadd will be heard at the XI Viola Congress, Houston.

** **

REWARD FOR LOST VIOLA

A fine French viola made by Nicholas de Paris, 1799, and a modern bow made by Samuel Kolstein (#505) were lost on the Long Island Railroad early this year. The viola was in a rectangular Jaeger case. Music glasses and a second bow were also inside the case. There is a $1,000.00 reward for the finder if returned to the owner: Mrs. Paul Harrison, 99 Bayview Avenue, Port Washington, NY 11050; phone (516) 767-1316.

** **

1983 MEMBERSHIP DUES

The American Viola Society does not have any paid officers. You can save our treasurer, Dr. Ann Woodward a lot of work if you will send in your dues before January 1, 1983. Please use the form furnished on the back page of this NEWSLETTER.
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