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Preview of Boston Congress

WEDNESDAY, JUNE 12

12:00-5:00  Congress XIII Registration
3:00-5:00  AVS Board Meeting
5:00-5:30  Cocktails
5:30-7:30  Opening Banquet
8:05  CONCERT of chamber music performed by New England Conservatory Faculty. (Jordan Hall)

THURSDAY, JUNE 13

11:00-12:00  RECITAL with piano: Cynthia Phelps, Winner of the 1984 Lionel Tertis International Viola Competition.
1:30-3:15  MASTER CLASS in orchestral studies and preparation for auditions Abraham Skernick.
3:30-4:30  DISCUSSION AND DEMONSTRATION on ways to reduce and avoid harmful tension in playing.
5:00-6:00  RECITAL with piano: Paul Doktor
8:00-  CONCERT The United States Air Force Orchestra, Lt. D. Layendecker, conductor, Anthony Newman (guest conductor), Joseph de Pasquale, Rosemary Glyde, Marcus Thompson, soloists.

FRIDAY, JUNE 14

11:00-12:00  Nintieth Birthday Tribute: PAUL HINDEMITH The Two Unpublished Unac-

SATURDAY, JUNE 15

9:00-11:00  MASTER CLASS FOR PRE-COLLEGE STUDENTS AND THEIR TEACHERS.
11:00-12:00  RECITAL WITH HARP AND VOICES, BURTON FINE.
1:45-  PRE-CONCERT PREMIERE: Music for Four Violas, Jordan Hall
2:00-2:50  CONCERT by members of the RPO Viola Section.
3:00-4:30  Viola Play-Along Members of Audience join those on stage.
5:00-6:00  AVS Membership Meeting
8:00-  CONCERT by the USAFO, JOC, Atar Arad, Abraham Skernick, Kim Kashkashian.

SUNDAY, JUNE 16

9:15-10:15  LECTURE/DEMO How to get the most from your practice
10:30-12:00  Question and answer MIXER on the Exhibit Floor

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This extension of the special fee for early registration does not guarantee accommodations in the Conservatory Dormitory. If you wish to stay in the dormitory, be sure to get your registration fees and reservations in early. Special rates are also available at the Sheraton-Boston Hotel & Towers, which is a ten-minute walk from the Boston Conservatory campus. For additional information about costs or housing write to:

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On the Tenth Anniversary of Tertis's Death
by Harry Danks

The beneficial influence of certain artists over people and events quite often only spans their own lifetime, while that of others establishes something good and lasting long after they have left us. Surely that great artist of the viola Lionel Tertis belongs to the second category. His high standard of playing and teaching the instrument, as well as editing music for the viola together with his pioneer work in designing an instrument that would be available to all players at a reasonable cost, have sustained through the years, and have been contributing influences to modern-day teaching and playing which are producing such fine players in all parts of the world. It was not always so, and to offer evidence of this one need only refer to the first performance of the Walton Viola Concerto in 1929 when Paul Hindemith played it in London. At that time I doubt if more than three players in the British Isles could have stood on a concert platform and played the work from beginning to end. Today at every orchestral audition panel I am invited to join, the concerto appears time and time again offered by applicants for a position in a viola section.

Does the modern generation of violists appreciate what Lionel Tertis and William Primrose in their different ways did in lifting the viola as a solo instrument up that steep incline to the concert platform? Being an optimist, I like to think that they do.

It is ten years since Tertis died on 22 February 1975 in London, a city he loved and lived in for nearly 100 years. I heard Tertis for the first time in recital in 1934 when he would have been fifty-eight years old and just about at the peak of his career. For me, a young violinist struggling to master the instrument, this event was amazing, something unbelievable. Here was a small man playing on a large viola and producing the most lovely sound that I had ever heard from a stringed instrument. He had everything: beautiful sound, consistent intonation, fine technique and a lovely way of phrasing a melody. He was the complete musician and artist. During the course of that recital, my future plans as a string player were turned upside down, and I had to become a violist and study with the man who so enthralled me. I wrote to him and he agreed to hear me play on 18 November 1934 at his home near Epsom Downs, some miles south of London.

Tertis as a Teacher

I have been asked many times what Lionel Tertis was like as a teacher and my answer is that he was very strict
and firm in all he said and did with the viola. He was unrelenting about intonation often to the point of exhaustion—on my part. He was fit and strong, his smallness of stature deceiving, and I invariably tired before he did though I was just about twenty-two years old while he was near sixty.

I well remember one particular lesson which I thought I had prepared thoroughly and I approached his home with confidence hoping for some praise and encouragement. The piece under study was the first movement of the Elgar Cello Concerto which he had arranged with the composer’s permission and blessing. From the first chord, I was in trouble and he would not allow me to pass on to the second bar until I could convince him that I knew which notes were out of tune. He demonstrated how to cross check with other notes, how to listen intently until the sound came over as a “complete circle of sound.” He maintained that every note in tune had a “round” sound to it.

At one point, I touched the piano to check the note which I apparently could not determine correctly. He was furious, and today with hindsight—as I now understand the situation—I was doubting his judgement. “Never trust the piano! It is the one instrument that is never in tune,” he bellowed at me. The whole lesson of one hour was spent in this fashion without let up on intonation, and at the end he was just as adamant and relentless as at the beginning. His parting remark to me as I left the house was, “You must believe me, Danks, or we cannot work together.” I was completely shattered and travelled back to my home in the center of England that in those days took just over four hours by train.

I have had students who played badly and sometimes wasted an hour of precious time but I always tried to offer some crumb of comfort when seeing them to the door of the house. Not so, Tertis. After one very gruelling lesson, he opened the door and said that unless I could show much more improvement it was useless continuing with him.

The tide eventually turned for me when the music I played to him was newly published and I had not even studied it with him. This was the Suite of Vaughan Williams which slipped out of my music case and fell at his feet one day at a lesson. He picked it up and expressed some pleasure that I had purchased a copy and brought it along. He placed it on the music stand and suggested that I play the first part to him. I was scared but did my best expecting to be stopped at any moment for corrections. It was not so, and I completed the movement. To my astonishment he congratulated me on a musical and well thought-out reading. He even sat at the piano and played two more of the pieces with me. I was overjoyed. I cannot explain why, but our relationship improved after this and lessons became something to look forward to. These lasted until the outbreak of war in 1939.

His method of teaching I suspect varied from one student to the next. If he was engaged with another pupil when I arrived at the house, Mrs. Tertis would receive me and show me in to an adjoining room and invariably offer some refreshment as she knew the miles I had travelled. This of course did not permit one to see or witness another student under instruction but neither did other players hear my lesson. I have talked this over with a number of past Tertis pupils all of whom agree with my experience but at the same time think that this was not a contrived plan, rather his way of obtaining full attention from the student under examination.

He was very tense for the whole period of the lesson and insisted on every mistake in intonation and technique being repeated and correct-
He repeated and demonstrated his idea of producing a big sound by having the bow cling to the string while keeping an eye on its position between the bridge and fingerboard. Once satisfied, he would turn to the vibrato and insist on a strong "pulling" action that required some strength in the left hand, again and again amplifying his points by demonstration. He was most persuasive and Tertis students could be identified by their sound.

Tertis played on a large instrument with a back length of 17 1/6 inches which was attributed to Montagnana and from which he produced a beautiful sound. He also had a technique in both hands that was equal to anything written for the instrument; in fact, I always felt he had a hidden reserve supply that was rarely used. When listening to him either at a lesson or in concert, the overall impression was one of fine sound and interpretation. The undoubted technique he possessed was simply there to enable him to achieve these objectives.

At one lesson he suddenly asked what I was reading in any leisure moments I had away from the viola and suggested that I read about famous men in all walks of life and, if it was possible in my part of the country, to go and look at good paintings. I have to confess that my upbringing had not embraced such luxuries but I certainly took his advice and became a regular member of our local library.

During the course of the lesson he was always ready to demonstrate a point in playing, in fact, the viola was constantly held in the playing position so that when something did not please him he at once played over the offending passage often before I had finished it myself. This was of tremendous value to be so close and hear and see him produce the glorious sound he made. He rarely played in unison as I know some professors do.

The Repertoire

He often said in later life that when he began the study of the viola the repertoire was almost non-existent and consisted of Berlioz's Harold in Italy, the Mozart Symphonie Concertante and the two Brahms sonatas which means that he took part in and witnessed the growth of the music we now have for the instrument—but with one exception. During the year 1972, a suggestion was made that a concert of music for viola ensemble be given on 29 December to celebrate Tertis's ninety-sixth birthday. My colleagues in the viola section of the BBC Symphony Orchestra agreed to join me in this unique concert. During one of my visits to the house, Mr. Tertis asked if I knew of the "sonata" by Max Reger for unaccompanied viola. When I asked which one of the three, he looked surprised and confessed that until Paul Doktor on a recent social visit had played the first one to him, he was ignorant of their existence. The publication of the three suites had escaped his notice as they were first issued in Hamburg by Simrock in 1916 which was during World War I. This sonata was selected as the opener given in the Wigmore Hall to honour his birthday before a packed hall of violists and viola lovers.

Tertis played on a large instrument with a back length of 17 1/8 inches which was attributed to Montagnana and from which he produced a beautiful sound. He also had a technique in both hands that was equal to anything written for the instrument; in fact, I always felt he had a hidden reserve supply that was rarely used. When listening to him either at a lesson or in concert, the overall impression was one of fine sound and interpretation. The undoubted technique he possessed was simply there to enable him to achieve these objectives.

He repeatedly demonstrated his idea of producing a big sound by having the bow cling to the string while keeping an eye on its position between the bridge and fingerboard. Once satisfied, he would turn to the vibrato and insist on a strong "pulling" action that required some strength in the left hand, again and again amplifying his points by demonstration. He was most persuasive and Tertis students could be identified by their sound.

He was also persuasive with composers. Glazounov and Ravel heard him play and promised a work for the
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instrument. Unfortunately, it was not to be as both composers died without fulfilling their promises given to Tertis. However, many other composers were persuaded to contribute to the scant known repertoire and a number of his English contemporaries were generous. Tertis was a great influence in British music during his lifetime with the viola always at the center of his music-making and ambitions.

Harry Danks, one of the distinguished names among violists in the British Isles, began his viola studies with Lionel Tertis in 1935. He was the principal violist for several decades before and after World War II of the BBC Symphony. He has been professor of viola at the Guildhall School of Music, London, and has also produced his important treatise The Viola d'Amore in 1975.

The Studio Violist - An Endangered Species?
A Personal View
by David Schwartz

A shockingly small select group of musicians is employed in the multi-billion dollar motion picture, television, "jingle" and phonograph recording industry. And of these, only a handful are violists, mostly in Los Angeles and New York. Of the 300,000 members of the American Federation of Musicians in the United States and Canada, about 1,000 earn a living solely from commercial sessions. A few musicians who play in symphony and ballet orchestra, or who teach, also earn a portion of their income from the commercial world.

For entry into this field, unless one is a blood relative of a music producer, mastery of the instrument, sightreading, versatility and tact are essential. A 747 pilot once said of his job that it was "An eternity of boredom interspersed with moments of terror," and I have sometimes felt the same way about my work. At 8:00 a.m. one morning as I opened the pages of a new motion-picture manuscript expecting the usual whole-note "footballs," I discovered to my surprise a viola solo of post-Bartokian complexity. I had exactly thirty seconds to look at it before the conductor's downbeat. We played it through once and then recorded it. Stress is part of the game!

Sightreading agility is a must. Studio musicians are paid by the hour, and to delay the session while learning a part would be fatal to a career in this field. You are as good as your last performance, true of every facet of the music world. Practicing unfamiliar music with a metronome is one way to improve sightreading skill. The use of a click-track (metronome beat) in headphones is commonplace, and frequently, in what is called "sweetening," it becomes necessary to match an out-of-tune already-recorded performer. In other words, you must also play out-of-tune along with the "artist," a rather disturbing accomplishment! Fortunately, this is not the norm.

The Clef

There are many fine composers in the recording world, but it is possible to encounter some who have made a quantum leap from writing for a rock-group to undertaking a motion-picture score. The viola clef may be as unfamiliar to them as Egyptian hieroglyphics are to me. Many copyists also find the alto clef unfathomable and as a consequence, more mistakes occur in the viola part than in any other section of the score. This has necessitated questioning the notes quite frequently, and some composers have solved the problem by simply no longer using violas. I find it the better part of valor not to ask too many questions about wrong
notes, but to try to correct them myself. Facility in transposition and the ability to read an octave higher or lower in the alto, treble and bass clefs have often proved useful to me. And, when a composer-conductor beats a triangular karate-chop 3/4 time for a legato phrase and pleads "Smooother! Smooother!," bite your tongue, try not to close your eyes, and do as he says, not as he demonstrates! Tact is an essential tool for survival.

Background in a variety of musical styles is important. Symphonic, opera and chamber music help shape a musician, but the studio violist must also have a feeling for jazz, rock, and other contemporary forms. In my own case, I was the principal violist of the Cleveland Orchestra before joining the army in World War II. The culture shock of symphonic life ("square") transferred to the Glenn Miller ("swinging") U.S. Army Air Force Orchestra was enlightening, and gave me a deep appreciation of the fantastic ability of fine jazz musicians to sense the style of a piece and to improvise instinctively and freely. This helped expand my musical perceptions and has stood me in good stead in the commercial field.

Everything has been grist for the mill. While a member of the legendary Toscanini NBC Symphony I also played the Sid Caesar Comedy Hour. The soloists I have performed with range from Primrose, Rachmaninoff, Kreisler, Rubinstein and Heifetz to Sinatra, Streisand, Michael Jackson and "Cannonball" Adderley. What fun it's all been! We are the sum of our total experience, and I'm grateful for it all.

Jobs Eliminated

Before the advent of television, every radio station in major cities boasted a live orchestra, ranging from symphonic to chamber size. There were also large orchestras in all the big movie theatres across the country. Television and the unrestricted use of phonograph recordings on radio eliminated thousands of jobs for musicians. The young musician today no longer has these opportunities to hone his craft.

While the free-lance field has been very lucrative for its tiny group of musicians, it is unrealistic to anticipate future growth. Unauthorized taping of phonograph records and films is epidemic, resulting in deep cuts in musicians' income. Runaway film-making has resulted in the use of European recording musicians, to the detriment of American employment, and the rapid displacement of live musicians by sophisticated synthesizers and computerized music has further narrowed an already dwindling field. Much of what is now heard on radio, television and in motion pictures is synthetic music. One keyboard composer at his electronic console can compose and record an entire orchestral score. Unfortunately, an audience nurtured on rock and roll's mechanized sound prefers it to the rich, live orchestral sounds that we string players cherish.

There will always be symphony orchestras and string quartets, and some live musicians will earn a living in the commercial field, but as the numbers shrink, only the best players will survive. While young violists have unlimited opportunities for study, with many schools competing for scholarship students, it is hoped that their teachers warn them of the difficulty of obtaining full-time employment playing the viola. Major symphony orchestras are besieged with qualified applicants for each rare vacancy. Young players would be well advised to be open to every kind of musical experience. It will all be rewarding—sometimes in unexpected ways. The evolution of a career may encompass many diverse changes of direction.

Musical tastes do change, and there
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is recent evidence that the now-adult baby-boom generation is beginning to turn away from rock. May this hopeful trend continue! Dare we dream that we will always hear the distinctive velvet voice of the viola in the full orchestral scores of tomorrow's commercial music?

David Schwartz studied violin with Joachim Chassman and graduated from the Curtis Institute of Music as a viola student of Louis Bailly and Max Aronoff. He was principal viola of the Cleveland Orchestra, the Glenn Miller Air Force Orchestra, and the Detroit Symphony, solo viola for Pablo Casals in Puerto Rico and member of the famed Toscanini NBC Symphony. He toured the U.S., Canada, South America and the Far East as violist of the Paganini Quartet and was a founding-member of the Yale String Quartet and associate Professor of Violin and Chamber Ensemble at Yale University. Having been principal violist on hundreds of motion picture, television and phonograph recordings, he was five times voted MVP (Most Valuable Player) on viola by NARAS (National Academy of Recording Arts and Sciences), and was awarded Emeritus MVP.

Notes on the Coolidge Competition and Berkshire Festival of 1919
by
Ann M. Woodward

The year 1919 may mark a revolutionary change in the composition of works for viola. In the preceding century relatively few important works had been written that featured the viola as a solo instrument, perhaps due to the rather unsatisfactory tone of the small-sized violas in use for most of that period. The late nineteenth century brought changes in the concept of viola size and tone, and with it came the first appointment of a violist (as opposed to a violinist-violist) to the faculty of a conservatory. In early twentieth-century England, the legendary violist Lionel Tertis began to emerge as a proponent of solo viola music and as a teacher of a rising generation of violists. In 1919 an important factor in encouraging the composition of viola and piano works was a chamber-music competition for a sonata or suite sponsored by Elizabeth Sprague Coolidge. The prize was $1000 and a performance at the second Berkshire Chamber Music Festival on South Mountain in Pittsfield, Massachusetts. The festival was run by Mrs. Coolidge from 1918 until 1925, at which time she endowed the Elizabeth Sprague Coolidge Foundation to promote chamber music through commissions, public concerts, and festivals (e.g., the Coolidge Festivals held in Coolidge Auditorium at the Library of Congress).

The 22 March 1919 issue of Musical America carried an announcement of the Coolidge competition. The following were listed as members of the jury: Louis Bailly of Paris (violist of the Flonzaley Quartet and later to be the first viola teacher at the Curtis Institute in Philadelphia), Henri Rabaud of Boston (eminent French composer, conductor of the Boston Symphony Orchestra for the 1918-1919 season, and director of the Paris Conservatoire from 1922 until 1941--Mr. Rabaud was forced to resign from the jury at the end of April due to commitments in Paris; and was replaced by George Longy of Boston--French oboe virtuoso, first oboe of the Boston Symphony Orchestra from 1899-1925, and founder in 1916 of the Longy School of Music, Cambridge, Massachusetts), Frederick Stock of Chicago (engaged in 1895 as first viola of the Thomas Symphony Orchestra--later the Chicago Symphony Orchestra--and in 1905 as conductor, a post that he held until his death in 1942), Rubin Goldmark of New York (composer and teacher who was
appointed head of composition at the Juilliard School in 1924), Richard Aldrich of New York (music editor of the New York Times from 1902-1923), and George Copeland of Boston (pianist and exponent of avant-garde music of the time). The announcement goes on to say that the prize-winning work would be performed by Mr. Bailly and Mr. Copeland (who was for some unknown reason replaced in the performance by the renowned pianist, Harold Bauer) at the second Berkshire Festival. The competition was to close on 15 July.

In the competition, the remarkable number of seventy-two manuscripts were entered anonymously. (The large number was lamented by Mr. Goldmark in a letter to Mrs. Coolidge, included in her correspondence at the Library of Congress.) In the end, the judges were deadlocked in their decision between two pieces. Mrs. Coolidge had previously invited the judges and perhaps a few others to a private hearing of the prize-winning composition scheduled a month before the festival. It was she who then broke the tie. The winner was the Suite of Ernest Bloch. Much to everyone's amazement, the second composition was the Sonata of an unknown young woman, Rebecca Clarke.

Rebecca Clarke's Sonata

Rebecca Clarke was born in England, studied composition with Charles Stanford and viola with Lionel Tertis, and came to the United States in 1916. At the time of the competition, Miss Clarke was an acquaintance and neighbor of Mrs. Coolidge in Pittsfield. Judges Aldrich and Stock--both of whom apparently had favored the Clarke Sonata for the prize--commented to Mrs. Coolidge in letters immediately after the hearing that it is as well that the award went to Mr. Bloch. Had it gone to Miss Clarke, it would be said that it was given, to quote Mr. Aldrich, "through influence or friendship or some other motive that has no place in such a competition."

He expressed the fear that a judgement in favor of Miss Clarke would have had a disastrous if not fatal effect on the integrity of the Coolidge competition.

The first public performance of the Clarke Sonata took place at Pittsfield on 25 September 1919 at the second Berkshire Festival with Louis Bailly, violist, and Harold Bauer, pianist. The other works on the program were the Beethoven String Quartet in A minor, opus 132, and the Elgar String Quartet in E minor, opus 83, performed by the Berkshire String Quartet of which Bailly was a member that year. Herbert E. Peyser in Musical America, 4 October 1919, wrote of the Festival:

...And of a truth, Miss Clarke could hardly have achieved more notoriety had she carried off the prize money itself...It was liberally applauded and earned the young Englishwoman an ovation when she came out to bow at the finish.

The sonata, while by no means music of signal importance or appreciable distinction or originality, is yet a product of healthy and agreeable talent, conceived in real sincerity of spirit and executed with no inconsiderable adroitness. It betrays few evidences of labor and its lack of tedious music-making is accentuated by a very praiseworthy conciseness. The work was begun, it appears, in Hawaii and finished in Detroit. It has a poetic motto, two lines from de Musset's "Nuit de Mai": "Poete prends ton luth, la vie de la jeunesse Fermente, cette nuit dans les veines de Dieu." ("Poet take thy lute, the life of youth pulses tonight in the veins of God.")

Upon the subjective program herein afforded, Miss Clarke has written three movements of which two are couched in a kind of vehement sentimentalism with an evocative
and capricious scherzo serving as contrastive interlude... In harmonization of her material... the composer quickly demonstrates how effectually she has absorbed Debussy and his disciples and apostles, even to our own Charles Martin Loeffler. Best of all, the sonata is written with as firm grasp of the viola’s capabilities (it is Miss Clarke’s instrument) and a piano part of independent richness and amplitude. In the balance and coordination of the two will be found one of the gratifying features of this ingratiatingly superficial work. The stunning performance by Messrs. Bauer and Bailly would have exalted much less interesting music.

The manuscript (preserved in the Library of Congress) indicates that the sonata was finished in July, 1919. Miss Clarke herself performed the work early in 1920 in a New York City concert to which she invited Mrs. Coolidge.

Bloch’s Suite

The Swiss composer, Ernest Bloch, studied violin and composition in both Switzerland and Germany at the end of the nineteenth century. He came to the United States in 1916 as conductor for a dance company and taught both privately and at the Mannes School in New York during the years 1917-1920. He apparently had been contacted by Mrs. Coolidge about her viola competition, for on 27 May 1919, he wrote her noting the suggestion she had made to him several months before and asking for the regulations of her competition. The Suite was given its first public performance on 27 September 1919 at the Berkshire Festival in Pittsfield, again by Bailly and Bauer. The other works on the program were the Saint-Saëns String Quartet in G major, opus 153, and the Beethoven Septet in E-flat major, opus 20, performed by the Berkshire quartet and guests. Peyser, in the Musical America review of 4 October, is ecstatic:

The suite is not only great music, it is epoch making. It will be played in New York this winter—perhaps even twice, and the composer is preparing an orchestral translation of the luxuriant piano part. There will be occasion then to delve more deeply into its secrets and analyze more penetratingly its meanings and methods. For first judgment on such a creation is prone to be fallible in all but the certainty of greatness.

Of sensuous charm and allurements thereof there is none in this music of awful grip and terrific concentration. The mood in the first movement is drastic, cutting, bitter, with exotic suggestiveness—an exoticism of the Far East—that of the second unutterably saturnine. I find it impossible to dissect and consider the thing from the standpoint of harmony or thematic material. Yet the structure is as solid as the foundations of the universe and nothing is wasted or overmanipulated... The third is a lento of mystic introspectiveness and boundless nobility of conception—a movement weighted with fathomless beauty. The suite will be caviar to all but those who instinctively feel its primeval force. All honor then, to those whose vision was sufficient to award it the palm. Mr. Bloch was, I must repeat, ten times fortunate in the interpreters he had at his service.

According to Bloch’s notes in the sketches (preserved in the Library of Congress), except for the first two measures which come from earlier work done in New York in 1917 or 1918, the suite was completely written in New
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<td>all manner of work-day instruments. Crissman on white paper.</td>
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<td>whom is playing the violin. Presto in full, beautiful color.</td>
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York in 1919; it was begun in February, interrupted in March by a bout with influenza, resumed in April, and completed in May. The sketch of the last movement perhaps gives an indication of his joy of recovery from influenza and the end of winter as he wrote "sun and flowers!" at the beginning. The final score bears a motto that is not included in the printed version: "Sapientia, meditatio non mortis, sed vitae" (Wisdom, contemplation not of death, but of life).

What were the other seventy works? A little more sleuthing is necessary to ascertain this information. Hugo Kortschak, first violinist of the Berkshire Quartet and the person who coordinated the efforts of the jury, may have been the only person to know the names of the competitors. Thus far, I have found no conclusive evidence about other entries. Did the competition inspire Arthur Foote to revise his cello sonata into a viola sonata (1919)? Is there any possibility that Hindemith's Sonata, opus 11, No. 4--written and first performed in 1919--found its way across the Atlantic? Political circumstances of the time make it seem improbable despite indications that the contest was international in scope. Did Louis Bailly (as he mentioned he might in a letter to Mrs. Coolidge) bring compositions from France to be entered in the competition? Perhaps these speculations will eventually bring some answers. If not, the search itself will have been intriguing enough.

Ann Woodward is Professor of Music (Viola) and Chairman of String Instruction at the University of North Carolina at Chapel Hill. Her recording of Phillip Rhodes Partita for Solo Viola has recently been released by The Minnesota Composers Forum. She is co-author with David Boyden of the article "Viola" in The New Grove Dictionary of Musical Instruments and author of the chapters on viola in The Baroque Violin for the Early Music Handbook Series to be published by Faber. She was the first recipient of the D.M.A. from Yale University and did her undergraduate work at Oberlin College and Curtis Institute of Music.

A Musician's Diary
by
Maurice Gardner

There are some instrumentalists who, on switching from violin to viola, think of themselves as disappointed violinists. I however, have always thought of myself as a disappointed violist!

Oddly enough, it was through my violin studies that I became a composer. I managed to keep my teacher busy by writing difficult second violin parts for him to accompany me as I played my unprepared Kreutzer exercises. I soon discovered that it was easier to write unplayable music than to write music that was practical and that lay well under the fingers.

My introduction to string quartets at an early age was the beginning of a love affair with the viola. It was the resonance, the timbre and particularly the pivotal position in the quartet (acoustically and harmonically) that was so attractive. Then I composed several quartets of my own--with important viola parts, of course--thus increasing my understanding of the instrument.

My experiences as a composition student at the Juilliard School were most fortunate. I had several wonderful teachers: Howard Murphy and Leopold Mannes, who not only encouraged me, but gave continually of their time after hours. I studied secondary piano, played viola in the orchestra,
attended wind and brass section rehearsals and haunted the organ practice rooms in order to explore the keyboard.

All this was abruptly changed when I got my first job at the Paramount Theatre in New York as a sort of junior composer in residence. One of my many chores was to compose a short but loud "overture" each week. The stage level in full view of the audience. At the conclusion of the show, the orchestra descended out of view. Later, I discovered that the reason for the fortissimo performance was to cover up the noisy and squeaky elevator mechanism! Aside from "elevator" music, this was a dynamic laboratory for learning how to orchestrate effectively.

I had begun to do some free-lance writing and before I realized it, I was swallowed up in the world of motion pictures, radio, recordings, and later on, television. Things were never static. One week I might be called on to write background music for a murder mystery drama and the next week to compose a music score for a motion picture or to help "doctor" an ailing broadway musical.

It was an exciting and stimulating existence, one filled with musical treasure—an extraordinary way to learn one's craft. True, it involved hard work and at times long hours, but despite this, I continued to play string quartets weekly. I started the Great Neck, N.Y. Symphony, conducted for 10 years, became partly involved in a music publishing venture and developed two hobbies: photography and sailing.

As for composing music seriously, there simply was no time. I did compose a work for string orchestra which was performed several times in New York and I did have some ideas for a viola sonata which I finally got to many years later. In an effort to reduce some of the pressures, I gave up my post as conductor of the Great Neck Symphony and was made Honorary Music Director.

Interest Reawakened

In 1970, I moved to Florida where I was able to gradually set aside some of the demands of the commercial world. This new environment was quite conducive to explore, sketch and develop some more serious musical ideas. It was not surprising that the very first project would be the viola sonata that had been floating around in the back of my head for so long.

By late 1976 I had completed my Sonata for Solo Viola Tricinium followed by Variations on the King's Hunting Jigg based on a theme by John Bull (under the pseudonym of Alessandro Gardano). These two works were well-received and letters of encouragement and performances began to come in. This led to a commission the following year from the William Primrose Library at Brigham Young University to compose a larger work for viola in honor of Primrose's 75th birthday. This work, Rhapsody for Viola and Orchestra, was premiered at Viola Congress VII at Brigham Young University in Provo, Utah.

I came away from this performance filled with renewed energy and ambition. By the time my plane landed in Miami, my ears were ringing with new ideas for a concerto for violin, viola and orchestra. The following year, a chance meeting with Paul Doktor, whose playing I had always greatly admired, led to a series of sight-reading sessions of all my latest viola works. This gave me the unusual opportunity to shake down these compositions before they were published. It was a wonderful learning experience to discuss fingerings, tempi, form and even such problems as page turns with this superb performer and teacher who is on the faculty of the Juilliard School.
Another friend who proved to be a most invaluable asset was Margaret Pardee who is also on the Juilliard faculty. Miss Pardee, who is a fine pedagogue and teacher of violin and viola, supplied me with numerous tapes of performances of my viola works by many of her students. This gave me keen insight as to how the printed notes were interpreted in actual concert performance. The tapes also helped me to judge whether my technical approach to the viola was practical and clear and whether my musical ideas came across to others as I had intended.

I must also mention the brilliant young violist Paul Neubauer for whom I wrote my Fourth Sonata for Viola and Piano. Paul, who was recently appointed principal violist of the New York Philharmonic, gave this work a double premiere. First on radio station WNCN in New York and then on the Isle of Man at Viola Congress XII in August, 1984.

Writing for Viola

I have been asked how I approach writing for the viola. My first reaction would be to say the same as any other solo instrument. But on closer examination, I must confess that I do know and understand the viola best of all.

Here are some of the approaches that I find effective in my writing for viola:

1) Use of open strings during fast passages. This gives the left hand that extra split second in which to change strings or position. Thus, difficult passages become easier to execute and sound more brilliant:

   ![Brillante](image1)

   Variations On The King's Hunting Jigg*

2) Use of those notes that lie in the harmonic series of each string—those notes are brighter, speak faster and have more resonance:

   ![Brillante](image2)

   Variations On The King's Hunting Jigg*

3) Use of enharmonic notation if it clarifies the fingering:

   ![Brillante](image3)

   Suite for Violin & Viola*

4) Insistence on lots of "white space" between staves in the engraved music so that the printed page doesn't have the look of a "road map."

5) Omission of time and key signatures wherever possible to reduce clutter on the printed page:

   ![Brillante](image4)

   Tricinium Sonata*

6) Use of resonant double-stops and chords designed to show off the coloring and power of the viola:

   ![Brillante](image5)

   Phantasmagoria Sonata*

CODA: I trust that the reader will forgive my introducing autobiographical material into this article. It was the
only way possible to present the story of how and why I came to write so many works for the viola. I am a "born again" composer, so to speak, who like Rip Van Winkle took almost fifty years to awaken and pick up where he had left off as a young man!

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Maurice Gardner, who has enriched the repertoire for viola in recent years through numerous compositions, is a composer living in Florida. His works have been heard at past viola congresses.

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About Violists . . . .

Louis Kievman Honored by ASTA

Louis Kievman, a member of the Executive Board of AVS and former editor of the Viola Forum in the American String Teacher, was awarded a "Citation for Exceptional Leadership and Merit" by the American String Teachers Association at their recent convention in Spokane, Washington. Professor Kievman, formerly a violist in the NBC Orchestra under Toscanini, has long been a leading performer and teacher in the Los Angeles area. He was on the faculty of the Lionel Tertis International Viola Competition and Workshop last summer at the Isle of Man. He is presently teaching and conducting master classes in China. Kievman has made many contributions to the growth and development of the American Viola Society. We congratulate him for this well deserved ASTA recognition.

Samuel Rhodes Features Hindemith

Samuel Rhodes, violist in the famed Juilliard Quartet since 1968, presented three recitals featuring works for the viola by Paul Hindemith during the last three months at Carnegie Recital Hall. Mr. Rhodes is to be congratulated for presenting three recitals of such magnitude, recitals which demonstrate the rich legacy of music Hindemith left for the viola. The programs and assisting artists are listed:

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<td>Samuel Rhodes with Robert McDonald, piano</td>
<td>Samuel Rhodes with Jan DeGaetani, mezzo-soprano, Cynthia Raim, piano, Steven Tenenbaum, viola, Joel Krosnick &amp; Bonnie Hampton, cellos</td>
<td>Samuel Rhodes with Lucy Shelton, soprano, Hiroko Yajima, violin, Joel Krosnick, cello, Henry Schuman, oboe</td>
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(the official archive of the American Viola Society).

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Paul Doktor, accompanied by the Plymouth Symphony Orchestra, will perform a new Concerto for Viola and Orchestra, April 14 in Plymouth, Michigan. The work was composed for Doktor by Robert W. Jones. The composition was commissioned by the Plymouth Symphony especially for Doktor, who has long been associated with the development of interest in the viola in Michigan. Doktor will also be one of the performers at the XIII Viola Congress in Boston this summer.

Franz Zeyringer writes that the International Viola Society recently made Paul Doktor an "Honorary Member." This citation has been accorded to only one other violist, the late William Primrose.

A list of compositions for viola by Robert W. Jones is appended. They are available from the composer at: 11179 Terry St., Plymouth, MI 48170.

SONATA DA CHIESA (Words of Praise)
  solo viola and unaccompanied mixed chorus
SONATA FOR WORSHIP #8
  viola and organ
SONATINA
  viola and piano
TOWER SONATINA
  viola and piano

SONGS AND DANCES
  viola and cello

A JOYFUL NOISE
  high voice and viola
text from Psalm 98

CONCERTO
  viola and orchestra

WORKS BY SPANISH COMPOSERS

Guillermo Perich of the University of Illinois recommends a number of compositions for the viola which he has premiered:

Concerto for Viola and Orchestra by Josep Soler
Variations and Fugue on a Theme by Alban Berg for Viola and Piano by Joseph Soler
Two Pieces for Viola and Five Instruments by Maria Teresa Pelegri

Those interested in these works should write Mr. Perich at the School of Music, University of Illinois, Urbana, IL 61801.
NEW MUSIC FROM MINNESOTA

INNOVA: New Music from Minnesota is a recording that includes Phillip Rhodes Partita for Solo Viola performed by Ann Woodward, viola; Richard Griffin String Quartet No. 1 performed by a quartet from the St. Paul Chamber Orchestra; and Homer Lambrecht Diamond Light performed by Les Thimmig, bass clarinet. It is available from Minnesota Composers Forum, MarketHouse, 289 East Fifth St., St. Paul, MN 55101. The cost is seven dollars ($7) plus a dollar and fifty cents ($1.50) for postage.

FOR VIOLA, CELLO, AND PIANO

Composer Dorothea Austin has just completed her ANALOGY for Viola, Cello, and Piano. This piece is a valuable addition to the sparse repertoire for this unusual combination and will have its world premiere in New York City in the fall of 1985.

Although the composition is written in a 20th-century idiom, it draws on resources of the Romantic century, especially lyricism and sensuous beauty of tone.

Dorothea Austin lives in New York and is on the music faculty of Queensborough Community College in the City University of New York.

Of Interest . . .

PRIMROSE MEMORIAL SCHOLARSHIP FUND

The William Primrose Memorial Scholarship Fund recently received $400.00 from the Canadian Viola Society. We wish to thank Baird Knechtel, president of the CVS and the members of the CVS for this generous gift. It had been planned at the Houston Congress that the base sum of the WPMSF would have reached at least $10,000 by the time the Boston Congress was held, and that the first scholarship award could be made at that time. Unfortunately this has not happened. The present base fund totals $6,494 and by June 85 the interest will accrue to $6,770. Friends and former students of William Primrose who have not yet contributed to the Fund are invited to send a contribution to Dr. Ann Woodward, Treasurer of the WPMSF. Members of the committee presently administering the WPMSF are Baird Knechtel, Donald McInnes, Ann Woodward, and Maurice Riley, chairman.
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CAROLYN BROE'S RESEARCH ON J.S. BACH'S USE OF THE VIOLA

Carolyn W. Broe, a graduate student at the California State University, Long Beach, has written a thesis, "An Investigation of J.S. Bach's Treatment of the Viola: The Cantatas and the Brandenburg Concertos." Ms. Broe discusses Bach's use of the viola in his vocal works, and in particular the Cantatas, in which Bach frequently wrote for two violas. The author traces the style of writing for viola in three separate historical periods: (1) The Pre-Weimar Cantatas; (2) The Weimar Cantatas; and (3) The Coethen and Leipzig Cantatas.

Ms. Broe shows with numerous examples that Bach lent to the viola parts more melodic and contrapuntal interest than had earlier composers. Based on her research, Ms. Broe proposes that a new dating for the Six Brandenburg Concertos be considered: "backdating Nos. 1, 3, and 6 to Weimar (1708-1717) before Bach's influence by Vivaldi in 1713. Concertos one and three were originally cantata sinfonias which Bach later converted to concertos. The sixth concerto was derived from an earlier Weimar trio sonata, which was expanded to a concerto for the Dedication Copy."

THE INTERNATIONAL VIOLA SOCIETY

Professor Alfred Uhl, advisor to the IVS, has been made an honorary member of the Singverein of the Gesellschaft der Musikfreunde in Vienna. (Two of his predecessors were Franz Schmidt and Johannes Brahms.)

Note is taken of the election of Guenter Ojstersek, violist in the Duesseldorf Symphony, as vice-president in the IVS presidency.

The proposed European congress in Paris during 1985 has been postponed. A Jubilee Congress of the IVS is announced for 1988 at Kassel, West Germany.

From the Presidency

COMPOSITION COMPETITION

Weber State College is soliciting original unpublished manuscripts for solo viola with or without percussion, of approximately 20 minutes in length with three or more contrasting movements, which are suitable for an original choreographic work. Winner will receive a stipend of $1000, plus round trip expenses to the work's premiere on January 31, 1986. Manuscripts (including parts) must be received no later than September 1, 1985. Mail to: Dr. Michael A. Palumbo, Director of Orchestral Studies, Weber State College, Ogden, UT 84408 - 1905.
ASPEN NEEDS VIOLISTS

The Aspen Music School currently has positions open for viola students in the 1985 School Session, June 24 to August 25. These openings will be filled on a competitive basis (a taped or personal audition is required) and scholarship assistance is available. Faculty will include Atar Arad, Robert Becker, Lawrence Dutton, Lillian Fuchs, Jeffrey Irvine, Lynn Ramsey Irvine, Masao Kawasaki and Karen Tuttle. Interested students should write for a catalog and application to:

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1860 Broadway, Suite 401
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