

JOURNAL of the AMERICAN VIOLA SOCIETY

Section of
THE INTERNATIONAL VIOLA SOCIETY
Association for the Promotion of Viola Performance and Research

Vol. 10 No. 3

1994



VIOLIST oder BRATSCHIST.

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ist, die mein Instrument als etwas schönes preisset.



FEATURES

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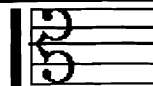
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FROM THE PRESIDENCY



Thomas Tatton, AVS President

The viola—an affair of the soul:

The American Viola Society—a unity of the heart.

Let me share with you a little story I found some time ago. I don't know who wrote it but I've kept a copy and read it on occasion. I believe the author is the type of person who would not mind if I took some liberty with the text to make a point or two.

The Sense of a Goose

In the fall when you see geese heading south for the winter flying along a "V" formation, you might be interested in knowing what science has discovered about why they fly that way. It has been

learned that as each bird flaps its wings it creates an uplift for the bird immediately following. By flying in a "V" formation, the whole flock adds at least 71 percent greater flying range than if each bird flew on its own.

People who share a common direction and sense of community can get where they are going quicker and easier if they are traveling on the thrust of one another. We are such a community—we have a common goal and a common purpose.

Whenever a goose falls out of formation it suddenly feels the drag and resistance of trying to go it alone and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front.

If we have the sense of a goose, we will stay in formation with those who are headed the same direction.

When the lead goose gets tired it rotates back in the wing and another goose flies point.

It pays to take turns doing the hard jobs—with geese flying south or with people. I'll take the lead for a while.

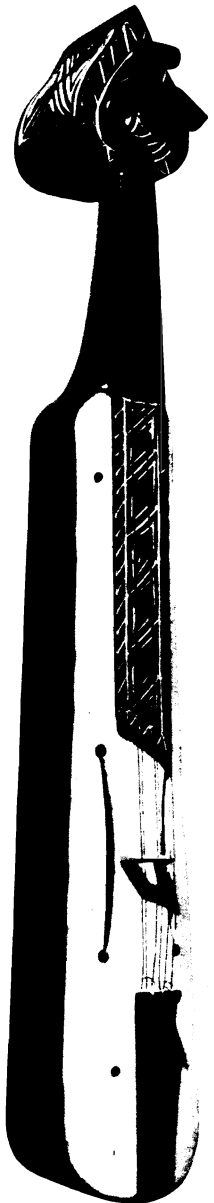
The geese honk from behind to encourage those up front to keep up their speed.

I need to hear from you to keep up my speed—drop me a brief note or give me a call—let me know your ideas, thoughts, or suggestions. I promise, if you honk, I'll listen.

Finally, when a goose gets sick or is wounded by gun shot and falls out, two geese fall out of formation and follow it down to protect it. They stay with the goose until it is either able to fly or until it is dead, and then they launch out with another formation or catch up with their own group.

If we have the sense of a goose, we will stand by each other.

Thomas Tatton





ANNOUNCEMENTS

XXIII International Viola Congress

University of Indiana
Bloomington, Indiana
14–18 June 1995

Primrose International Scholarship Competition
will be held in conjunction with the congress

Atar Arad & Alan de Veritch, Co-Host Chairs

For information, write professors de Veritch and Arad at the School of Music,
University of Indiana, Bloomington, Indiana 47405. Further details are forthcoming in
the next issue of *JAVS*.



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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE.)

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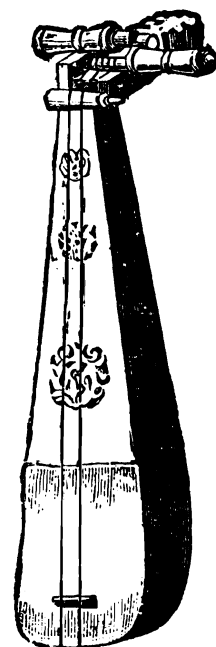
*The AVS Endowment? or
The Primrose International Viola Archive? or
The Primrose Memorial Scholarship Fund?*



SOLICITATION OF ARTICLES

JAVS is a peer-reviewed publication. For scholars, teachers, college students, and others who have unpublished articles, papers, documents, and dissertations, *JAVS* and the Viola Yearbook offer the possibility for publication. Submit any of your writing on the broad subject of "viola" to the editor:

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NEW POLICY REGARDING JAVS

1. *JAVS* mailing will commence at the beginning of enrollment.
2. Persons who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year.
3. Members who are now in the second trimester will be charged \$20 for regular membership and \$10 for student membership for 1995 only.
4. The trimester system of dues will be replaced with annual dues, which will be due and payable January 1 (late by March 1) or on application for new membership.

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CONVERSATION

With Donald McInnes

by Thomas Tatton

Several dozen students and music enthusiasts gathered in Santa Barbara on a comfortable July afternoon to enjoy a viola master class. The elegant room was lit with a chandelier that reflected light off the polished oak walls; the stage was backed by a wall of opened windows, framing an aromatic garden. Before the first violist was to perform, the master teacher, Donald McInnes commented on the literature to be heard and graciously introduced some audience members.

When the first student, from Utah, walked confidently and purposely onto the stage, an air of anticipation and heightened interest came over the audience. She played the first movement of the Brahms E-flat Sonata flawlessly and beautifully. Mr. McInnes began his comments, as is his wont, with statements of affirmation. Selecting an awkward passage, he made a technical suggestion, played the passage in imitation of the student, then, with the technical correction, demonstrated what he wanted. The student repeated the passage; the audience experienced an immediate artistic improvement. More suggestions followed about mood, the joy of the music, and technical comments about tempo and bow. The second student, from Taiwan, performed the Bach G Major Suite. He played with a deep, rich tone, beautiful flow, and technical mastery. McInnes worked the final cadence of the Gigue and, in various movements, talked about vibrato, phrase, line, color and contrasts versus consistent musical expression. The final performer, from Australia, shared the first and second movements of the Walton Viola Concerto. McInnes likened the motion of the violist's bow while shifting to that of a kangaroo and then suggested that the student slide as a runner does in American baseball. Somehow a little white poodle got into the room, whereupon the student improvised the first line of "How Much Is That Doggie in the Window?" McInnes made a humorous comment, everybody laughed and enjoyed the moment, then back to Walton. When the master class was

over, McInnes took time with everyone who wanted time; he never rushed but was always kind, comfortable and gentle, taking a genuine interest in comments and questions.

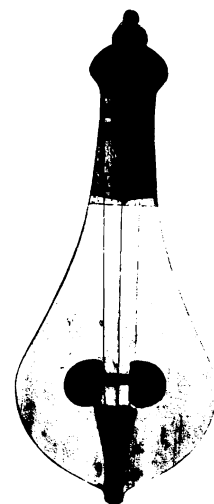
Donald McInnes, educated in the California public school system, began private violin studies with Stefan Krayk while in the seventh grade. In high school he participated in the California All-State Orchestra, as did many now-famous artists, and attended the Music Academy of the West during summer breaks. He went on to the University of California at Santa Barbara, where he made the momentous move to the viola. Today he is a world-class performer, a major recording artist, and a master teacher sought by the world's most gifted students. Students and music enthusiasts consider that McInnes is carrying on in the heritage of Ysaÿe to Primrose—and his legend grows.

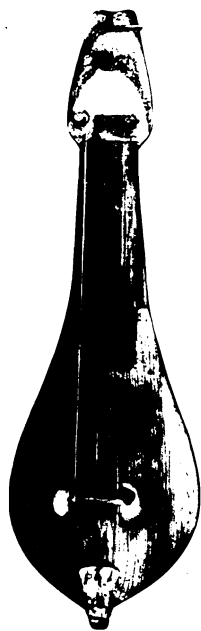


The following questions and answers are from casual conversations I had with Donald McInnes during a two-day visit in July 1994.

What were some of your early influences or memorable musical experiences?

McInnes: When I attended the Music Academy of the West I was privileged to sit in on the lieder and opera classes of Lotte Lehmann. I didn't know German or French, but I was totally fascinated; there is a great beauty and intimacy in lieder and song, and this ultimately had an influence on my playing. I learned a great deal being around and listening to great artists. Later I was drafted and eventually spent three years at West Point Military Academy with a small string contingent that played receptions. This gave me time to work with the viola and, because it was only 45 minutes from Manhattan, I could study and attend concerts. When my military tour was up, Joseph de Pasquale, then principal violist with the Boston Symphony, advised me to study with William Primrose. This was January 1965 at the University of Southern California. I had to be the weakest





of the four students in that Primrose class, with so much to learn. The others were Alan de Veritch, Martha Strongin Katz, and Yizhak Schotten. Gentlemen wore coat and tie to each lesson, which was three hours in length; everything we played had to be performance-ready, and no literature was repeated. I worked very hard and, needless to say, learned a great deal.

What do you look for in potential students?

McInnes: One, ambition—a keen intensity that drives the student to practice; two, intelligence, which enables the student to accomplish and overcome the difficulties in the practice time; and three, talent—talent is important but always third.

You teach with great flair, using words brilliantly and can act out what you want in sound. Talk about your teaching style.

McInnes: Structure and discipline are important in order to achieve solid musicianship and technique. I try to teach my students about the profession, the areas in which the student will be most successful. My basic premise is to spend your student years becoming the best violist possible; the better you are, the more choices you'll have as a professional. I teach the scales by Mogill, Primrose, and finally by Carl Flesch. Every student does all the Kreutzer etudes. There are certain instrumental techniques and principles of posture that every student must follow. In turn, there are other common faults which no student of mine is allowed. In between there are all the variables: personality, imaginative musicianship, and individuality. With these I allow the student to make choices.

What instruments do you own or use?

McInnes: I have a 1580 17½ inch Gasparo da Salò on loan to me by a very generous benefactor. It was previously owned by Nathan Gordon, Irving Illmer, and Germain Prevost of the Pro Arte Quartet. I also own a bench copy of the da Salò viola made by Curtin and Alf of Ann Arbor, with every scratch and mark copied exactly. I was asked what happens if the real Gasparo gets a new scratch—do I take the copy back to Curtin and Alf for a new scratch? [laughter]

Many violists are sensitive about transcriptions. How do you feel about them?

McInnes: I love transcriptions and have many in my repertoire. I'm a romantic and,

although I play a lot of varied contemporary literature, I love the color of French music. I transcribe and perform a lot of song literature for viola, especially Debussy, Ravel, Faure, Duparc. Some pieces just don't work on the viola. My criterion is if it's musical and it works, I'll consider it.

What changes do you see in the music world around you?

McInnes: That's a very difficult question. Let me say something about students. There is an ever-increasing number of outstanding young violists. They are much more pragmatic; they are smarter, brighter and more serious. They want to study with a teacher who has a track record of producing award-winning, successful students. Having said that, there is an enormous rise in the quality of viola teaching in this country. There are a handful of teachers who always seem to have students that are winning the competitions and professional positions, yet a number of bright, talented and gifted younger teachers are coming on the scene.

Tell me about the William Schuman Concerto on Old English Rounds. Did you enjoy the collaborative process? What other works have been written for you?

McInnes: In 1971, I auditioned for, and was fortunate enough to be among the winners of, a Ford Foundation grant. It paid \$10,000—\$5,000 for the artist and \$5,000 to commission an American work. William Schuman wrote so well for strings, was incredibly musical, and had such an outstanding reputation that I asked him to compose a work for me. It was a wonderful process and it is wonderful music. I premiered the work in 1974 and have since performed it 57 times.

Some of the other pieces that have been written for me include—

Vincent Persichetti - Parable for Solo Viola
William Bergsma - Variations and a Fantasy for Viola and Orchestra

Robert Suderberg - Ritual Lyrics and Dances for Solo Viola

Paul Tufts - Sonata for Viola and Piano

John Verrall - Concerto for Viola and Orchestra

Thomas Pasatieri - Sonata for Viola and Piano.

I was in the audience at the 1978 London Congress where you substituted for Max Rostal at the very last moment, performing the Bartók.

Your performance was magnificent. Can you tell me about that experience?

McInnes: Well, Max became ill and couldn't play. Nannie Jamieson knew I was performing the Bartók and, when she called, said that I was the only person who could replace Max on short notice. I was already scheduled to play the opening concert at 9:30 A.M.—a chamber music concert with Yehudi Menuhin and others. The Bartók was scheduled for 11:45. I commented to Nannie that I had at least an hour between—she replied that that's when I was to rehearse with the orchestra. The orchestra was the Royal Academy of Music student Orchestra under the direction of Maurice Handford. They were magnificent. I finished the opening concert, had a spot of tea with Sir Anthony Lewis, Principal of the RAM, rehearsed, and performed.

Talk to me about your performing career.

McInnes: It is a joy and a privilege to share my music. I learned this from Primrose—it is an honor to play Bach, Mozart, Schubert; it is an extraordinary honor to play on stage. I don't take the performing experience lightly or for granted. I have an immense respect for the elements of performance: composer, performer, teacher, audience. When I perform I don't look to play a technically perfect performance each and every time; I want to offer through my playing and recording something different, something unique and exciting, something memorable. I hope that my musical message is enjoyed and understood by the audience.

I hope to do more performing in the future, more chamber music. I used to play everywhere and at any time. I'm much more selective now, and I'm enjoying a balance in my teaching and performing. Today, I take three conditions under consideration before I agree to perform: the location of the performance, the literature, and whom I'm playing with. If one or more don't interest me, I decline the invitation. That eliminates performances that would often turn out less than satisfying.

You're involved with the American Viola Society and have been for a long time. How has the society changed the world of the violist? What has the AVS meant to you?

McInnes: I have been actively involved since 1975, since the Ypsilanti Congress. Primrose was actively involved and interested almost from the beginning. The congresses, the

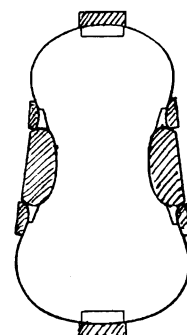
Journal—so much is new; what one learns is almost overwhelming. The Society broadens us; we hear different styles of playing, new literature, recordings, new artists and teachers, makers and instruments. This is a very special organization and very important for the future of the instrument. I'm excited about the local chapters that are now forming. The potential is enormous and the future is very bright.

What does the immediate future hold for Donald McInnes?

McInnes: I'm very excited about two new CD's that will be released soon. The first is a recording of the Brahms Songs with Florence Quiver and Armen Guzelimian on the Delos label. The second is a CD of the 12 violas exhibited at Bein & Fushi in Chicago for the XXI Congress at Northwestern. I recorded the opening to "Harold" unaccompanied on each instrument and then did a series of encore pieces, one on each instrument. What a difference in the instruments! A truly magnificent experience. Also, I look forward with great anticipation to the world premier of the Pasatieri Viola Sonata in April 1995.

Donald McInnes plays with power, consummate musicianship and virtuosity, using a color palette as broad as any visual artist. Through his instrument he sings the complete range of human emotions. He teaches with equal ability and dedication, always with a twinkle in his eye, capturing just the right word, phrase, or action to immediately improve the performance of even the most gifted student. He has what he looks for in potential students—ambition and a keen intensity, intelligence, and an immense talent. Thank you, Mr. McInnes!

Thomas Tatton is the president of the American Viola Society and director of orchestras at Lincoln High School in Stockton, California. He holds the D.M.A. degree from the University of Illinois. He is past president of the California Chapter of ASTA and is president of the California Orchestra Directors Association. Tatton has published numerous articles on viola literature and performance, string pedagogy, and orchestral conducting. He has edited for publication works for viola ensemble, on which he is an authority.



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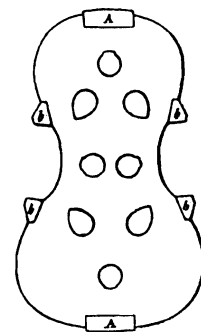
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NEW ACQUISITIONS IN PIVA

Editor's Note: This continues the series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer's Literatur für Viola (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985), where they are identified with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.



1986 Acquisitions (continued)

Violoncello und Viola

Lebič, Lojze. Meditacije za dva: za violu in violoncello = Meditations for two: for viola and violoncello. [Ljubljana]: Društva Slovenskih Skladateljev, 1972.

Klavier und Viola

Adolphus, Milton. Bouncettino [for] viola and piano; op. 78. New York: American Composers Alliance, [197-?].

Adolphus, Milton. Improvisation for viola and piano; op. 61. New York: American Composers Alliance, 1957.

Ameller, André. Petit nuage: pour alto avec accompagnement de piano. Paris: Alphonse Leduc, 1984.

Ameller, André. Sourire: pour alto avec accompagnement de piano. Paris: Alphonse Leduc, 1984.

Ames, William Thayer. Sonata for viola and piano. New York: American Composers Alliance, 1953.

Ancelin, Pierre. Lyriques: 3 pieces pour l'alto avec accompagnement de piano. Paris: Gerard Billaudot, c1984.

Anderson, T. J. (Thomas Jefferson). Variations on a theme by Alban Berg: for viola and piano. New York: American Composers Alliance, c1977.

Arends, Andrei (Genrikh) Fedorovich. Ballad: for viola and piano; op. 4. Moscow: Muzyka, 1985.

Aubin, Tony. Passacaglia del'addio: pour alto et piano. Paris: A. Leduc, 1977.

Bassett, Leslie. Sonata for viola and piano. New York: American Composers Alliance, c1957.

Bates, David S. Sueña: gestures and interludes for viola and piano. Fresno, CA: APR Publishers, c1975.

Beale, James. Ballade: for viola and piano; op. 23. [New York: American Composers Alliance, c1958].

Bottje, Will Gay. Fantasy sonata. New York: American Composers Alliance, [1959?].

Bowen, York. Sonata no. 1 in C minor, for viola and piano. Melville, NY: Belwin Mills, [19-?].

Bozza, Eugène. Improvisation burlesque: pour alto et piano. Paris: A. Leduc, c1968.

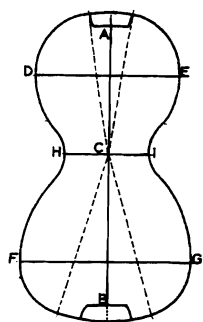
Brácsamuzsika = Musik für Viola = Music for viola. Szerkesztette és közreadja Szeredi S. Gusztáv. Budapest: Editio Musica, 1984.

Bunin, Revol Samoilovich. Sonate für Viola und Klavier; op. 26; Bezeichnung der Violastimme von Rudolf Barschai. Leipzig: Edition Peters, [1972].

Busser, Henri. Catalane: sur des airs populaires, pour alto avec accompagnement de piano. Paris: Henry Lemoine, 1926.

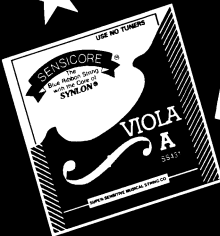
Busser, Henri. Rhapsodie arménienne: (sur des thèmes populaires): pour alto et piano; [op. 81]. Paris: Costallat, 1946, c1930.

Carles, Marc. Intensités: pour alto et piano. Paris: A. Leduc, 1964.



- Challen, Henri. *Diptryque: pour alto et piano*. Paris: Alphonse Leduc, 1961.
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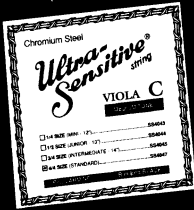
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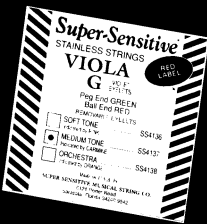
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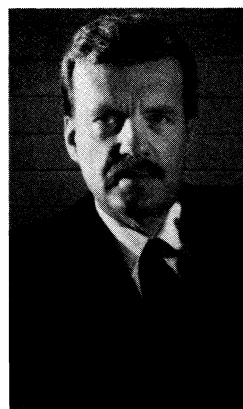
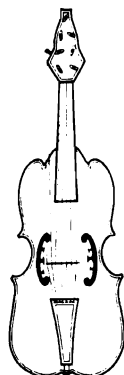


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CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota Orchestra. He has been heard frequently as a soloist and recording artist, and is now director of orchestras at BYU.

DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.

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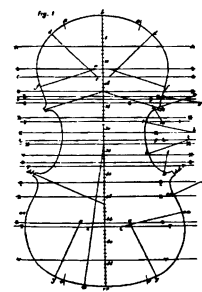
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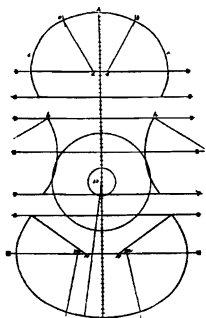
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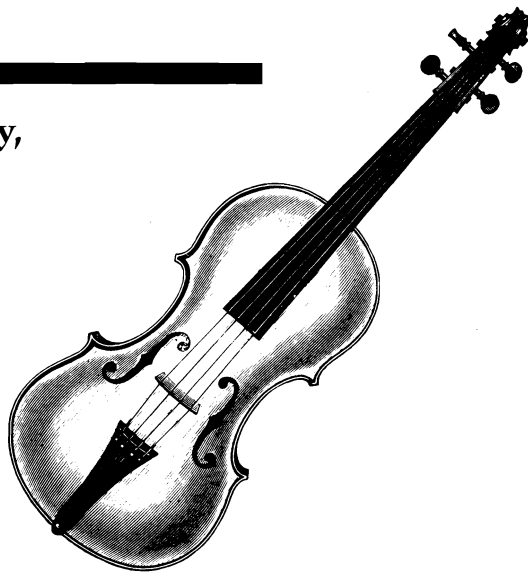


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Leonid Gesin is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic and taught before emigrating to the United States.

Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose and attended Yale University. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups. He has also made a number of recordings and has been artist-in-residence at universities and music festivals in the U.S. and Europe.

Geraldine Walther, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979.

Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



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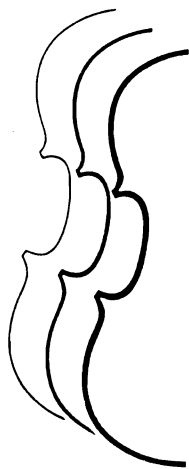
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In Appreciation

I regret to inform friends of the AVS that my dear wife, Jean, passed away on July 27th from the ravages of diabetes over the past 38 years.

It was she who introduced me to the world of the viola, inspired in me the desire to write nearly a dozen works for the instrument, and proved to be the catalyst which brought Paul Doktor and myself together for the creation of my concerto. She was unendingly loyal to the viola and its music and to the American Viola Society.

I would also like to express my gratitude for the efforts made toward presenting Roberto Diaz's excellent performance of my concerto at the Redlands Viola Congress. It was an event, especially when performed on the same program with a concerto by my old teacher, Wayne Bohrnstedt, which proved a highlight of my career and one of my most memorable occasions—marred only by the death during the same days of Paul Doktor.

Although I will very likely attend no more congresses, nor will I be kept abreast of the activities of the AVS, I shall never forsake the viola as a medium of expression, thanks entirely to Jean's enthusiasm in guiding me through the experience of learning to write for the instrument.

Ironically, and happily, her last act as a musician was the edition of a set of my viola duets, *Airs and Fancies*, for publication by Latham Enterprises. A month after her death I received my copies of the publication, bearing her name as editor.

Thanks to all who contribute so much to the world of the viola.

Robert W. Jones
San Diego



Letter from the Isle of Man

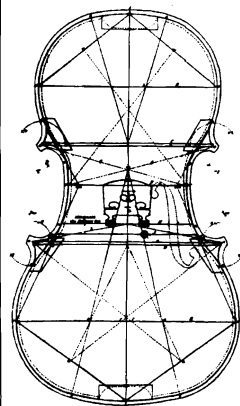
*Lionel Tertis International Viola Competition and Workshop
and the XXII International Viola Congress*

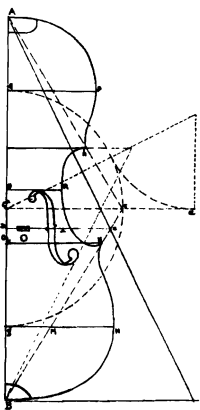
5 September 1994
Port Erin, Isle of Man, British Isles

The week between Saturday, August 27, and Saturday, September 3, 1994, in Port Erin was filled with a glorious celebration of the viola—playing of the most elevated and expert kind (both viola and piano), plus fascinating information-sharing and viola lore in general. The functions at the Tertis Competition were beautifully organized, carefully prepared, and skillfully carried out. The countryside was handsome, the weather glorious (except for a

few days); and for an American, the ambiance was exotic enough to provide fascinating and enticing aspects.

Still, I kept thinking of Sir Winston Churchill's *Their Finest Hour*,¹ book two of *The Second World War*, which describes the triumph of the British in the face of the enormous difficulties of 1940 (the Battle of Britain, The Blitz, Dunkirk, etc.). Perhaps it is an exaggeration to compare the musical





facilities in Port Erin to the battle ground of Dunkirk, but the meeting was certainly different from viola congresses in the U.S. It seems to be a national trait that the British do astonishingly well under less than ideal conditions.

The Isle of Man lies in the Irish Sea, 31 miles from England, 16 miles from Scotland and about 30 miles from Northern Ireland. A little more than 30 miles long and 12 miles wide, it is a bit larger than Catalina Island off the Southern California coast. There are about 73,000 inhabitants; 24,000 of them live in the principal city, Douglas, which lies in the middle of the east coastline. The landscape of the island is pastoral—sheep and cows grazing on gently rolling hills, some forested sections (the highest hill is just over 2,000 feet). Narrow, but well-maintained, roads connect numerous little towns; the gorgeous coastline is ubiquitous. The principal industry is tourism.²

The island is interesting politically. Its independent lawmaking began in the 10th century, the Manx people believe. Since the 18th century, the British crown has been sovereign, and the government is headed by a lieutenant governor, currently appointed by the Queen. Being part of the Commonwealth but not the United Kingdom has led to some peculiar laws. The Isle of Man prints its own stamps and money, both of which are equivalent to British counterparts, but are not accepted off the island. The Manx have their own banking and tax laws; high interest rates and low taxes cause business people to compare the place to Bermuda and tax havens in the Caribbean. Fishing does not seem to be a commercial interest, which is unexpected, given the coastline and fine small harbors. Perhaps the 40-foot tides have something to do with that.

Tourism, banking, agriculture, and motorcycles are the engines of prosperity for the Isle of Man. Each August sees motorcyclists in great number from all over Europe, and even from Japan, cruising roads and towns in usually well-disciplined order, often in flamboyantly colored costumes, looking like extensions of *Star Wars*.

The village of Port Erin lies in the southwest, and when the weather is right, the hills of Northern Ireland can easily be seen. Port Erin has a permanent population of about

1,800, and the scenery, necessary businesses, and creature-comfort facilities to take excellent care of a considerable number of visitors. A fine curving street above the harbor, called "Promenade," is lined with Edwardian hotels, some open for business, some not, all of which look as if they have come to life from the pages of a Le Carré novel. The Port Erin Royal Hotel served as the headquarters and central residence for the Lionel Tertis International Viola Competition, and "official" parties were held there.

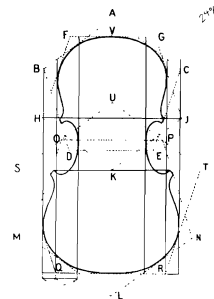
Fletcher Christian, of *Mutiny on the Bounty* fame, came from Port Erin,³ and John Wesley spent over 10 years on the Isle of Man, successfully stippling the landscape with small, grey-stone Methodist churches. Four of these, either active as churches or put to some other use (or abandoned), are in the immediate Port Erin area. One of these has been turned into the Erin Arts Center, where the concerts and lectures of the competition and workshop were held. Purchased in 1971 by a group of Port Erin citizens, the building has been subjected to changes and improvements and is used by the Mananan International Festival of Music and the Arts, as well as for local and traveling arts events. The Arts Centre is definitely a project of which the citizens can be proud, being supported by civic groups, businesses, and the Isle of Man Arts Council.

The modification from church to theater reversed the layout of the building: what you would expect to be the main entrance of the church building actually leads to "backstage." The entrance to the theater itself is through an addition to the side, called the Art Gallery. This leads to what was the area behind the altar, now a box office and adjacent coffee bar. The audience then enters from the front of the old sanctuary and faces toward the former foyer, now the stage. The exterior of the building suffered cosmetically from the partial removal of its belfry, dismantled because of safety concerns.

The auditorium is about 75 x 45 feet, including the stage area on the floor level. The seating is mobile, steep, and rather like the steel bleachers found in school "multipurpose" rooms, except that these have upholstered benches and arms, which delineate the space for each seat. There are 134 regular seats, plus



The Erin Arts Centre at Port Erin, Isle of Man, where most of the events surrounding the Lionel Tertis International Viola Competition and the XXII International Viola Congress took place in August 1994.



space for extra chairs to be placed in aisles and at the sides of the stage. The ceiling is perhaps about 25 feet high, but it gives the impression of being lower because of an exposed steel framework that holds equally exposed stage and house lights. The overall effect is dark. Of course, there were once windows in this little sanctuary, but they are now covered. There is no ventilating system, but there is heating, though not used in early September. The lack of ventilation is a major problem, even in a mild climate; with 150 persons in a room so small, it doesn't take long to notice you have close companions. The stage was decorated with a banner, showing a staff with an alto clef having the three-legged symbol of the Isle of Man integrated into the lower swirl of the clef-sign. Two big floral displays (which remained quite decorative throughout the week, in spite of some drooping) were companions to a relatively large, stagey, white Ionic column, whose significance never became clear. The performance space was finished off with some small potted pine trees and a Steinway grand of indeterminate age, model "A," about six feet long. It was not a bad-sounding piano, but considering the

quality of the pianists performing, only the finest instrument would have been appropriate. The major problem of the piano, its inability to stay reasonably in tune even for one day, created quite a bit of work for the diligent tuner. The acoustic properties of the Erin Arts Centre are basically good, but not flattering, with a tendency to be dull.

No one is more aware of the difficulties at the Erin Arts Centre than those in charge. Part of their problem is that the Centre is so successful: accommodating all the persons who want to attend is not easy, and the quality of those who want to use the Centre as a performance venue seems to indicate that better facilities are needed. As with most arts centers, finances are a concern, and I am confident that when money is available, it will be used wisely.

Those who chose the location for the Tertis Competition and Congress were also well aware of the shortcomings of the Erin Arts Center but felt that the virtues of Port Erin outweighed the inconveniences. The Competition enjoyed the invaluable support of the local population and businesses, even to the extent that competitors were put up in

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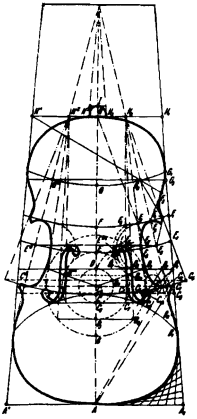
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local residents' homes. Port Erin is charming and easy to get around in; it is an informal, rural setting, and the Arts Center has an improvisatory, rustic personality. The airport is not more than a 15-minute drive away. There are few urban problems on the Isle of Man; congestion, traffic jams, city crimes, etc., are not an obvious part of everyday life. Stress and strain are minimal, and the countryside is idyllic. (I was told that it is not necessary or customary for residents to lock their homes or cars.) Maybe a stuffy, cramped auditorium, with a funny little piano, is not a bad price to pay for all the obvious advantages. Perhaps another good reason to choose this location is that the viola event is the center of attraction, for the whole island, while it is going on. Everybody knows that the violists are present. This gives a warm feeling to a group that ordinarily is not used to such attention.

Viola congresses in the U.S. have been preceded by a day or two by the Primrose International Scholarship Competition, and the contests have not been a dominant focus of the congresses. However, in Port Erin the main event was the Lionel Tertis International Viola Competition; the workshop was less emphasized, and the XXII International Viola Congress was announced in yet smaller print. This was a competition, with a congress attached, not the other way around.

The competition and workshop participants numbered 119 persons from 23 countries. Truly an international gathering in many ways, it was hard to tell the nationality of participants by the country of residence shown on the official roster. For instance, Mikhail Zemtsov is probably not Mexican by inheritance, and Soo Kyong Kim probably is not of Spanish descent. Claudia Lasareff-Mironoff is American by birth, but lives in South Africa. The country with the most participants was England, with 35; Sweden was second at 18. (Two persons listed Scotland as home, and two more said they were from the U.K.) There were people from the Czech Republic, Hong Kong, Armenia, Bulgaria, and Lithuania. Sixteen said they were from the U.S.A.

Fifty-two violists (limited to those not more than 30 years old) actually played for the competition. The jury selected another

Methodist church, a few blocks out of town, and listened to all 52 auditions, one after the other, for two very full days. Unless they brought their own accompanist, the players had 30 minutes with an official accompanist (of which there were four) for preparation. This first audition was limited to 20 minutes, and the works had to be selected from repertory lists, which fairly well covered the standard viola repertory. The exception was "Odd Man Out" for solo viola, by Michael Berkeley, who was in attendance. This work, commissioned by the Mananan Festival Trust, was written for this fifth Lionel Tertis International Viola Competition (published by Oxford in 1994) and was required of all contestants. Fortunately, it is a very agreeable piece, well suited to the instrument.

The survivors of the first round were publicly announced after the evening concert by the Maggini String Quartet on Tuesday, August 30. The chairman of the jury was Philip Jones, a well-known trumpeter and English music administrator, who is well experienced with competitions. His announcement was full of thanks, explanations, acknowledgments, politeness, fairness, dignity, and wit, but it seemed interminable, coming at the end of a long concert when all the audience really wanted to know were the names of the semifinalists. For some of these young players, the results were professionally important. The jury was charged to choose eight, but they selected nine semifinalists: Sarah Jane Bradley (England), Alexandra Moellmann (U.S.A.), Simonide Braconi (Italy), Gilad Karni (Israel), Kenta Matsumi (Japan), Pierre Lenert (France), Scott Lee (Taiwan), Tatjana Masurenko (Russia), Karen Opgenorth (Canada). The semifinal phase of the competition took place in front of an audience on Thursday at 10:30 A.M. Each contestant had 30 minutes, and each played literature from three different sections of the repertory lists: Bach unaccompanied, concerto, sonata. With appropriate breaks, this lasted until 5:30 P.M.

The jury also selected seven violists to play an afternoon concert on Friday, September 2. These were named "nonfinalists" but were players who deserved recognition: Karin Dolman (the Netherlands), Heather Wallington (England), Mikhail Iakovlev (Russia), Genevieve Strosser (France),

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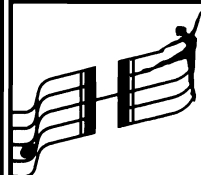
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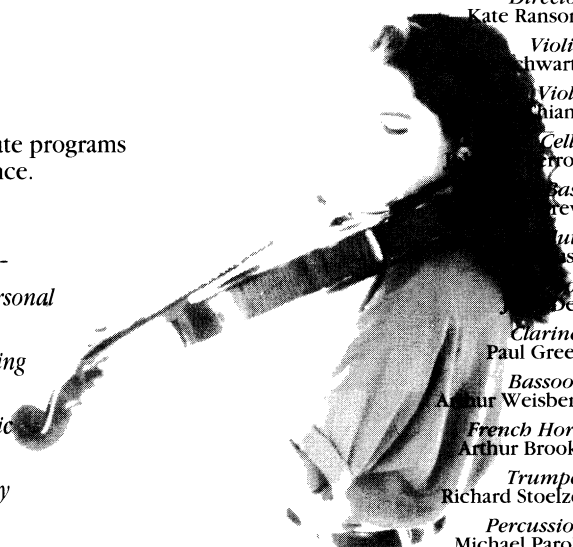
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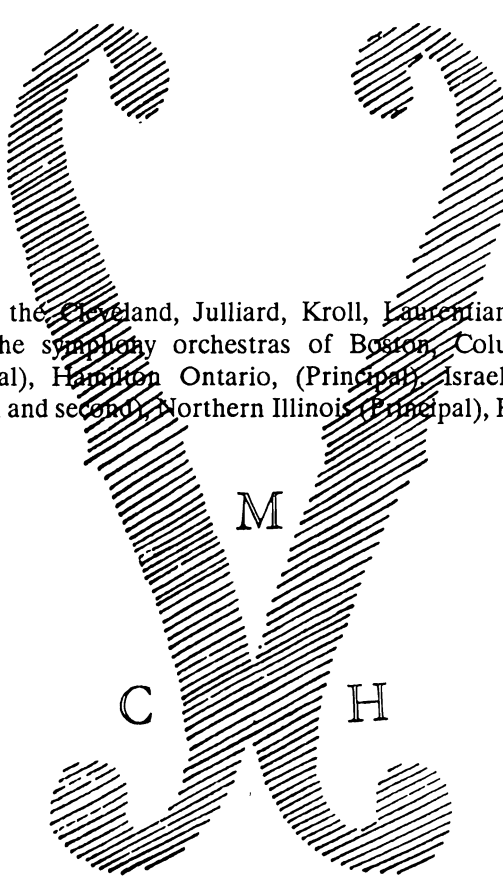
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Nokuthula Ngwenyama (U.S.A.), Tomomi Shinozaki (Japan), Ashan Pillai (England). From what I heard, all 16 were virtuosos of high caliber, and the semifinalist and non-finalist groups easily could have substituted for each other; the semifinalists being only somewhat more consistent.

The three finalists, Gilad Karni, Scott Lee, and Kenta Matsumi, were announced on Friday, then on Saturday afternoon and evening, the they competed by each playing a one-hour program. It started at 4:00 P.M. with Gilad Karni, followed at 5:00 by Kenta Matsumi. At 8:00, after a two-hour break, Scott Lee played. The jury conferred while the audience, which considerably exceeded the capacity of the hall, waited. The awarding of prizes was to be the final event of the competition, workshop and congress. The jury returned at 9:50, and speeches were given by Mrs. Tertis (who would actually present the prizes) and Yuri Bashmet, honorary president of the Lionel Tertis International Viola Competition, who was part of the jury. Mrs. Tertis gave much acknowledgment and thanks to the officers, workers, and colleagues who made the competition possible, and Bashmet gave advice to violists, in his somewhat broken but witty English. Having just spent a good part of five days listening to young players, his advice came from a well-informed unquestionable source, and deserves repetition in paraphrase: (1) don't try to be too original, or to constantly search for something unique; (2) play what the composer wrote; don't change or invent things; (3) play in tune, it will help the beauty of your sound.

At 10:25, John Bethel, the Port Erin spirit behind the whole event, functioning as chief operations officer and guiding light, announced the prize winners. Gilad Karni took first prize, which was £2500 (ca. \$3,865), plus a Kai-Thomas Roth viola. The 26-year-old Karni is a member of the New York Philharmonic Orchestra. The second prize of £1500 (ca. \$2,318) went to Kenta Matsumi, a 24-year-old Japanese student at the Royal Academy of Music, London. Scott Lee took third prize of £1000 (ca. \$1,545). He is Taiwanese, is just 16 years old, and lives in Los Angeles, studying viola with Donald McInnes and violin with Alice Shoenfield. Nineteen additional prizes were awarded:

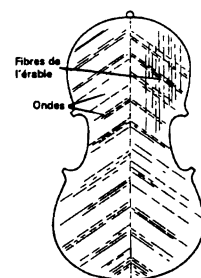
Other Prizes (three bows and cash), *Publishers Prizes* (£50 gift certificates), *Special Prizes* (£250 to £50 in cash from banks and other businesses). The evening was prolix, but it did end, eventually, at 10:35.⁴

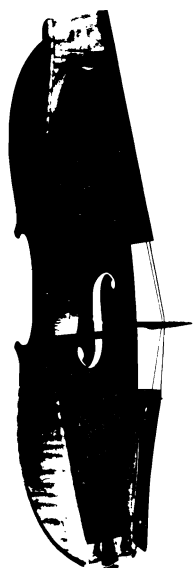
There was little or no grumbling or cries of prejudice or unfairness to be heard at this contest. Of course, there were noticeably fewer attendees at the congress after the semifinalists were announced, so perhaps the truly disgruntled had left Port Erin. One American grouched that there were no women on the jury, and there were no female finalists. A Port Erin matron was overheard expressing dismay at the intemperate behavior of her house guest, who was a contestant. But, all in all, John Bethel and his helpers deserve high praise for the smooth running of this multi-national, complex, potentially problem-filled event.

The jury for the competition consisted of Yuri Bashmet (Russia), Kazuhide Isomura (Japan), Philip Jones (England), Michael Kugel (Israel), Paul Neubauer (U.S.A.), and John White (U.K.). Bashmet, Isomura, Kugel, and Neubauer all gave recitals and master classes. In addition to the jury members, Roger Chase and Martin Outram gave the late morning recitals, and Paul Silverthorn gave the Monday evening recital. All these violists are acknowledged virtuosos, and hearing this many artists in so short a span of time was a privilege probably not to be repeated. Such a concentration of magnificent viola playing left an unexpected and indelible impression.

The official accompanists were no less a distinguished group, all from the U.K.: Tim Carey, Helen Davies, Michael Freyhan, and Sophia Rahman. A few of the recitalists brought their own pianists, but most did not, and so these four did a great deal of playing, often music not in the standard repertory. My respect and pleasure grew as the week progressed. It's not possible to review every event in the workshop, so only those that stand out in my memory will be mentioned. Sincere apology is offered for unjust omissions.

The workshop part of the Port Erin Viola Congress used a format similar to that of the U.S. congresses, but smaller, because of facilities and the number of participants. Activities did not start before 10:00 A.M., and





Left to right: Participants Lillian Tertis (widow of Lionel Tertis), Yuri Bashmet, Paul Neubauer, and John White.

(with one exception) ended by 2:30 in the afternoon. There were lectures, master classes, two 11:30 A.M. recitals, viola ensemble sessions, and a formal recital every evening except Saturday.

The workshop was populated by interesting and strong personalities. At 3:00 P.M. John Bethel, director of the competition and chairman of the Mananan Trust (the local organization promoting and sponsoring the congress) welcomed all and opened the week-long meeting. Next came the host chairman, John White (chairman of the British branch of the International Viola Society), distinguished violist, educator, editor, who assured us that this congress would have emphasis on the viola "with a British theme." Shortly after, Tully Potter was introduced, and he gave a talk about Watson Forbes's career, illustrated with historical recordings of Forbes's playing. I was impressed by the simplicity of the sound equipment used throughout the congress for musical illustrations—it looked and sounded like a typical "ghetto blaster." Apparently easy to operate, the problem of finding the right spot on a cassette tape was not completely solved by every lecturer. The talk about Forbes, who is now 85, was shared by Tully Potter and John White, a former Forbes student.

Tully Potter did a lot of things at the workshops. Not a player himself, he is accurately described as the ultimate viola groupie. A journalist by trade, he is on the editorial staff of the *Daily Mail*, but not primarily as a music editor. His knowledge of the viola, its literature, and its players (worldwide) is encyclopedic and astonishing. His wit was completely engaging.

Yuri Bashmet gave the first evening recital on Saturday, August 27. He and Mikhail Muntian played the Shostakovich Sonata, which Muntian had premiered with Feodor Druzhinin, for whom the sonata was written. Bashmet is a superb artist—sensitive, intimate, flashy, stunning, impeccable. As an encore, he played the "Russian Song" from the opera *Mavra* by Stravinsky.

Sunday, August 28, Roger Chase and Sophia Rahman presented a late morning recital that gave new meaning to the term *viola virtuoso*. Mr. Chase teaches at the Guildhall School of Music and Drama in London, but his résumé shows that he has done a great deal of recording. He played two of the most challenging pieces in the viola literature, the Bach *Fantasia Chromatica* in the Kodaly transcription and the *Sonata per Grand Viola* by Paganini, plus two 20th-century works. His

virtuosity was breathtaking. He played on the 17+ inch Montagnana that belonged to Lionel Tertis; the sound was mellow, unchanging in quality from one tessitura to another, and humongous. Mr. Chase is also a master of the master class. His first pupil was a mature amateur violist, to whom he said just the right things in a most ingratiating way. Second came a young and lovely French lady, so this portion of the lesson was delivered in French. The master class was so successful that another unscheduled session was given later in the week.

Harry Danks, champion of the viola d'amore, was for 32 years the principal violist of the BBC Symphony Orchestra. Now in his eighties, he handled the viola ensemble sessions, which were enthusiastically well attended. Danks's economical conducting style reminded me of that of Pierre Monteux. The participants at these reading sessions numbered between 26 and 41, and the resulting sound in the small confines of the Erin Arts Center was quite like propeller-driven aircraft. Some of the literature for viola ensemble was memorable also: *The Ride of the Valkyries*, for 10 violas (26 performed), J. Strauss's *Kaiser Walzer*, Gordon Jacob's *Suite for Eight Violas* (32 performed), and *Divertimento for 20 Violas* (41 performed) by the Scottish composer Edward McGuire, who was in attendance.

Sunday evening's recital was presented by Kazuhide Isomura, violist of the Tokyo Quartet, with Bernard Rose, the well-known American chamber music pianist and teacher. Monday afternoon, John Vallery, violist, and Mary Vallery, pianist, presented a program of attractive contemporary music by living Irish composers. Paul Silverthorn, principal violist of the London Symphony Orchestra, gave the Monday evening recital with Sophia Rahman. His informal concert attire, the fluid performance of the Bliss *Sonata*, and his arrangement of *Suite Italienne* by Stravinsky are held in memory. He closed his program with stuffy arrangements of two Cole Porter tunes by Gary Carpenter, perhaps the low point of the workshop for me.

Tuesday morning, Tully Potter and Harry Danks had a public conversation about Danks's career, which amounted to a firsthand history lesson. Lillian Tertis was present, and participated by responding to questions. Danks, born

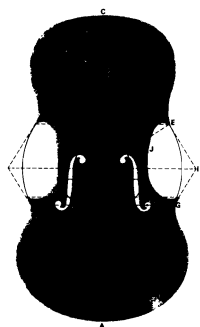
in 1909, studied with Lionel Tertis. He has a remarkable memory for details, such as bus routes, prices, and wages. He was articulate, funny, and self-deprecating—absolutely remarkable and charming.

Tuesday afternoon, two Asian gentlemen, Man Sing Chan, from Singapore (now living in London), and Hai-Bin Jiao, a visitor from Beijing, teamed to present a session on bow making. Man Sing Chan, a London-based bow maker, showed an electronic instrument that allows him to test wood before it is carved into a bow to see if the raw material is suitable. He and Mr. Jiao, a violin maker in China, have recently traveled to the Mongolian region where bow hair is produced and processed to see firsthand how it is done. We learned that the tail hair of a male horse "is whiter and stronger; . . . the female horse pees from behind, [and] . . . it gets yellow and weak. Male horses don't do that." This knowledge did much to justify the trip to the Isle of Man.

The Wednesday evening recital was presented by Michael Kugel and Tatyana Stepanova, both from the former Soviet Union, who immigrated to Israel in 1990. Mr. Kugel played two of his own works, *Suite in Memory of Shostakovich*, and *Poem for Viola Solo*, both of which seem promising additions to the viola literature. He finished with the *Carmen Fantasie* by Franz Waxman; the performance showed the same kind of technical élan with which Jascha Heifitz dazzled audiences when playing the same piece. Kugel has absolute command of seemingly endless up- and down-bow staccato. During an encore performance of *Hora Staccato*, while doing 25 or more down-bow staccato notes in a row, he turned and made a face at the audience, who chortled in response. His Friday morning master class on the Bartók Concerto showed high skill and sensitivity as a teacher.

Paul Neubauer and Helen Davies presented the Friday evening recital. Mr. Neubauer showed this listener once again that he has complete command of the instrument, from the "heavenly and perfect" approach in the Schubert "Arpeggione" Sonata to the brutal "Wild" movement of Hindemith's Opus 25, No. 1. He played the Romance, Opus 2, by Benjamin Dale, a fine example of early 20th-century British romanticism. *The Canary*,





Hungarian restaurant bird noises, delighted and amazed as an encore.

The final recital of the Congress was presented Saturday morning by Martin Outram, violist of the Maggini Quartet, which performed Tuesday evening. Michael Freyhan, his piano collaborator, prefers to accompany with the piano lid open. This certainly does improve "presence" for the piano, and in this case never presented a balance problem. He has wonderful control, showing again what fine pianists were at work in Port Erin. Outram opened the program with an elegant performance of Sonata for Viola and Piano (1922) by Edgar Bainton. This is a lovely work, in which the piano is quite important; the style might be described as "British impressionist."

The week was exhausting, but vastly rewarding. John White proclaimed that the

next event will be in 1997. That should give me time to recover and perhaps plan to spend more time in old-fashioned sight-seeing on the Isle of Man. At any rate, the trip is surely recommended.

—Thomas Hall, *Chapman University*

¹ Winston S. Churchill, *Their Finest Hour*, book two of *The Second World War* (Boston: Houghton Mifflin, 1949).

² Baedeker's *Great Britain and Northern Ireland* (Englewood Cliffs, NJ: Prentice Hall Press, 1994), p. 384.

³ Ibid., p. 387.

⁴ Thanks are due to Martin Norbury, administrator of the Mananan Festival Trust, for facts in this article.



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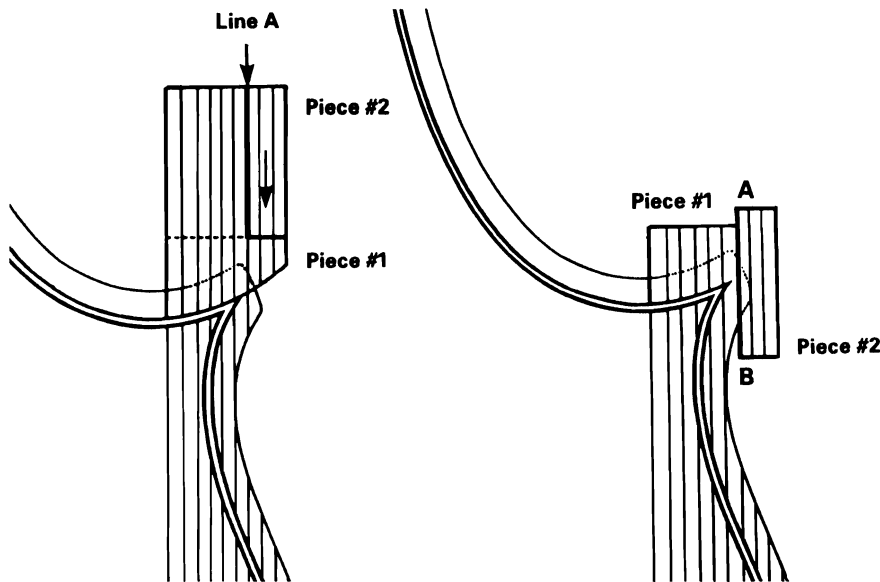
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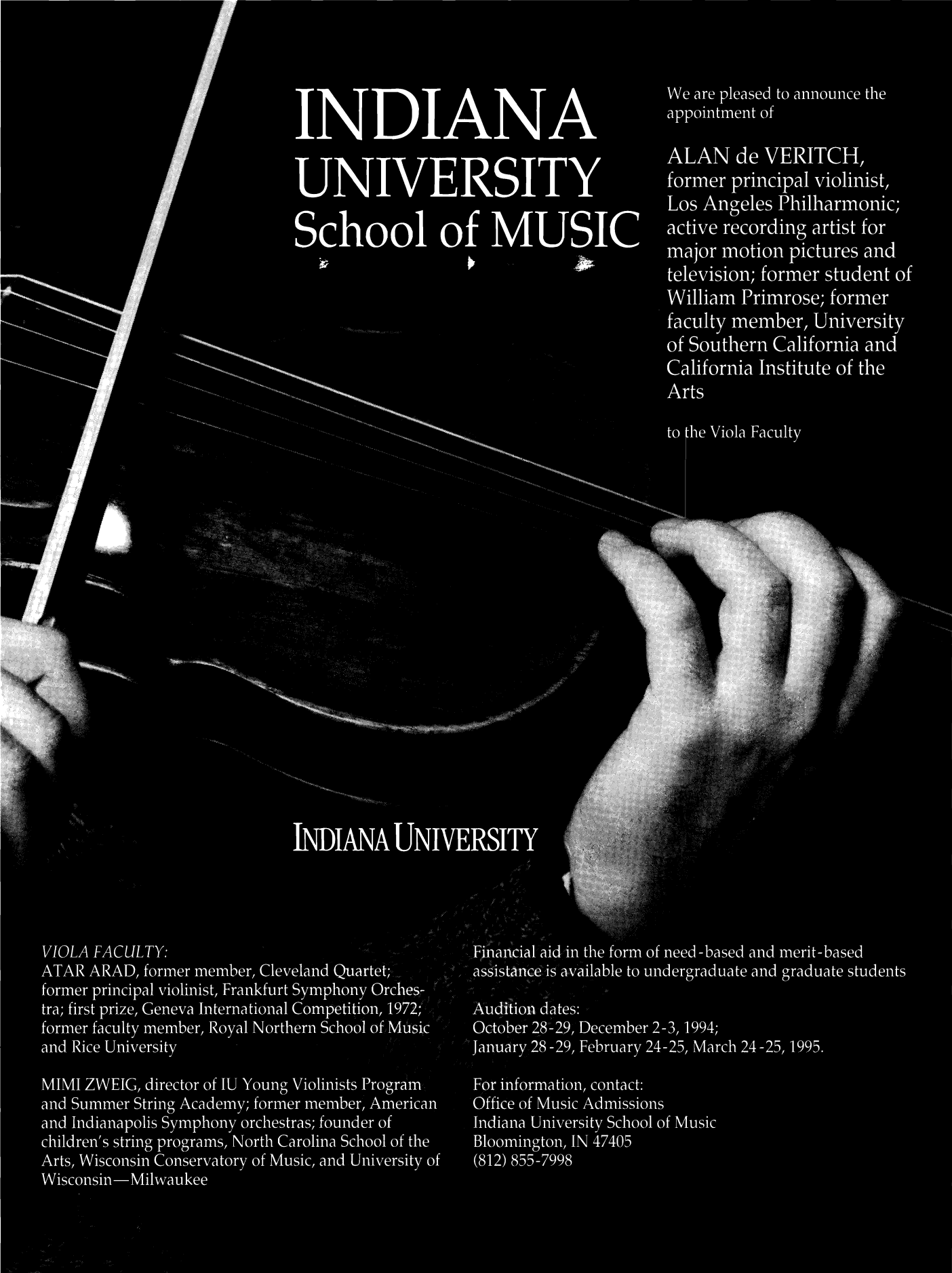
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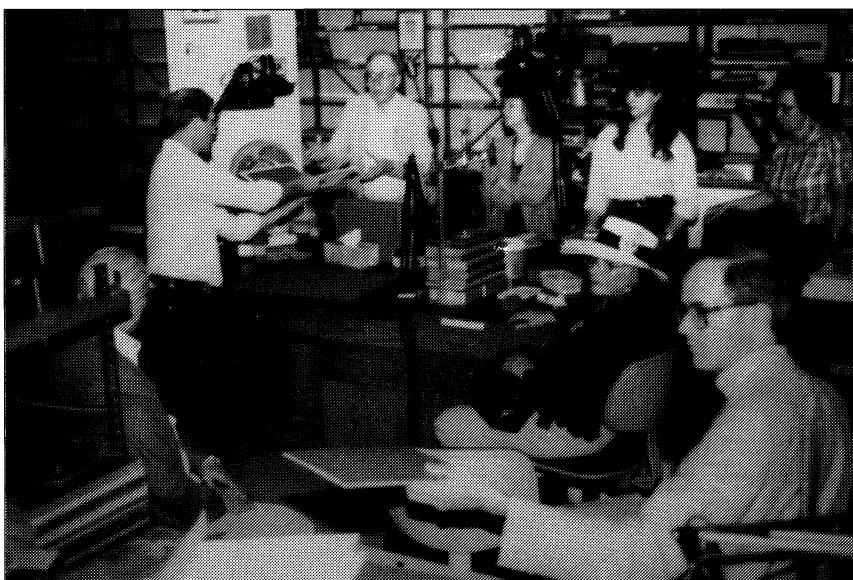
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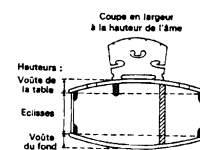
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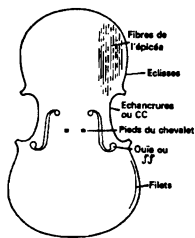


Members of the AVS board at June meeting, Sundance, Utah. Front row: Alan de Veritch, Tom Tatton, John Graham, David Dalton. Second row: Mary Arlin, Karen Ritscher, Donna Clark, Evelyn de Veritch, and Pam Goldsmith. Back row: Maurice and Leila Riley, Don McInnes, Jeff Irvine, and Dwight Pounds.



AVS board members examine the bindery in the Primrose International Viola Archive, Harold B. Lee Library, at Brigham Young University, Provo, Utah.





Bärenreiter Series

Bärenreiter-Verlag of Kassel is publishing a series of contemporary music for the viola in cooperation with the International Viola Society. This was brought about through Günter Ojsteršek, IVS president, and Mr. Michael Topel, representing Bärenreiter. Composers who are members of the IVS (also AVS) may present their works for the viola to Bärenreiter for possible publication.

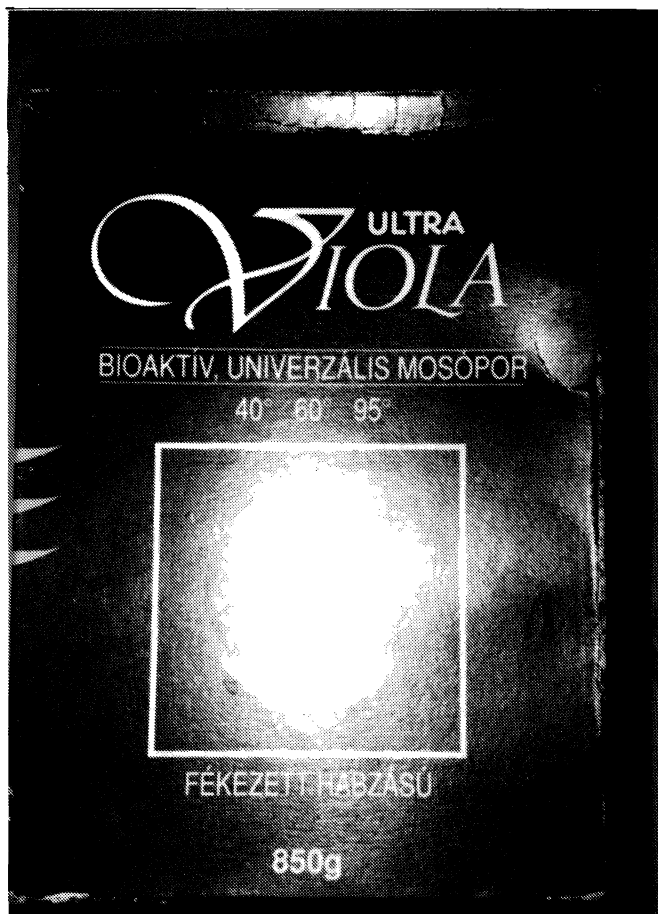
Happy Birthday

Maurice Gardner, well known to members of the AVS for his sizable output of viola repertoire, celebrated his 85th birthday this year. He has most recently finished a newly commissioned piano quartet and also reached an agreement with the Ying, Miami, and Muir string quartets on a joint commission for a new string quartet.

Academia

The School of Music at the University of Illinois, Champagne-Urbana announces the appointment of Emanuel Vardi to their faculty.

Cynthia Phelps, principal of the New York Philharmonic, has joined the viola faculty of the Manhattan School of Music.



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Boston Viola Quartet

The newly organized Boston Viola Quartet, consisting of Nancy Call, Harold Lieberman, Dorcas McCall, and Jenny Shallenberger were recently heard at King's Chapel in Boston. The program included works by Telemann, York Bowen, and Guido Papini and arrangements by Harold Lieberman of Charpentier and anonymous 16th-century music.

Margin graphics courtesy of *Le Violon: Histoire, esthétique, facture et acoustique*, by Emile Leipp (Hermann, 115, boulevard Saint Germain. Paris 6).

RECORDINGS

Gerard Caussé

Concertos by Hoffmeister and Hummel, plus Schubert. EMI CDC 7 548172

Steven Dann

Bax *Legend*, Clarke Sonata, Stravinsky *Elegie*, Vaughan Williams *Romance*, Reutter *Five Caprices*, Coulthard Sonata Rhapsody. CBC Records MVCD 1072.

Die Viola

Dominique Huybrechts, Thérèse-Maria Gilissen, Stanley Weiner & Georg Schmidt (violists) in individual works as follows: Antoine Mahauts Sinfonia op. 2, no. 6 for strings, obligato viola and continuo; Joseph Jongens Suite, op. 48 for viola and orchestra; Weiner Viola Concerto, op. 78; Hindemith Kammermusik No. 5, op. 36/4. Koch/Schwann 3-1337-2.

Franziska Dürr

Wolfgang Rihm Viola Concerto, with the Badischen Staatskapelle, Günter Neuhold, cond. Dager Records, CAD 800 886.

Lillian Fuchs

Mozart Sinfonie Concertante, K. 364 with Joseph Fuchs and the Prades Festival Orchestra, Pablo Casals, conductor. Mozart Divertimento in Eb, K. 563 with Joseph Fuchs, violin, and Paul Tortelier, cello. Koch International Classics, Legacy 3.78004-2.

Rivka Golani

New works by David Jaeger, Steve Tittle, Marjan Mozetich, Jean Papineau-Couture, and Ann Southam. Centrdiscs WRC8-6622.

Nobuko Imai

Hindemith: three viola sonatas; Meditation with Roland Pontinen, piano. BIS CD-651 DDD.

Patricia McCarty

Keith Jarrett *Bridge of Light* for viola and orchestra with Fairfield Orchestra under

Thomas Crawford. ECM New Series 1450 78118-21450-2.

William Primrose

Mozart Sinfonia Concertante, K.364 with Isaac Stern and the Perpignan Festival Orchestra, Pablo Casals, conductor. Sony Classical CD, SMK 58983.

Eckart Schloifer

New works by Johannes Kalitzke, Theo Brandmüller, Aseon Han, Ulrich Leyendecker, Christoph Staude, and Hans Zender. ProViva ISPV 163 CD.

Yizhak Schotten

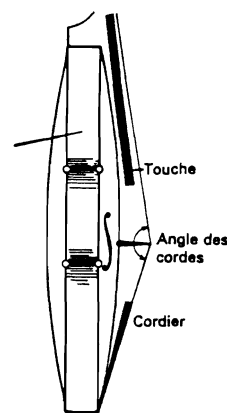
Viola 1919. Clarke, Sonata for Viola and Piano. Bloch: Suite for Viola and Piano. Hindemith: Sonata for Viola and Piano, op. 11, no. 4. With Katherine Collier, piano. Crystal CD637 DDD.

Ernst Wallfisch

(In memoriam) Vanhal Concerto in C, Paganini Sonata for Grand Viola, von Weber Variations on an Austrian Folksong, Malipiero Dialogo No. 5 for viola and orchestra. Bayer Dacapo, LC 8498.

Pinchas Zukerman

Mozart Duo No. 1, K.423, in G and Duo No. 2, K.424, in B-flat for violin and viola. Also Jean-Marie Leclair Sonata, op. 3, no. 4 in F for two violins. With Itzhak Perlman, violin. RCA Victor/BMG Music 60735-2-RC.



Editor's Note: Patricia McCarty is acknowledged for her contributions to this column on new recordings. She advises that the mail order service provided through Tower Records by phoning 1-800-648-4844 can be a helpful service to those who make special orders.

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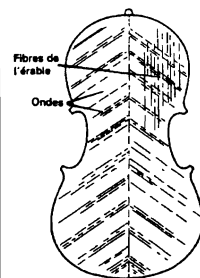
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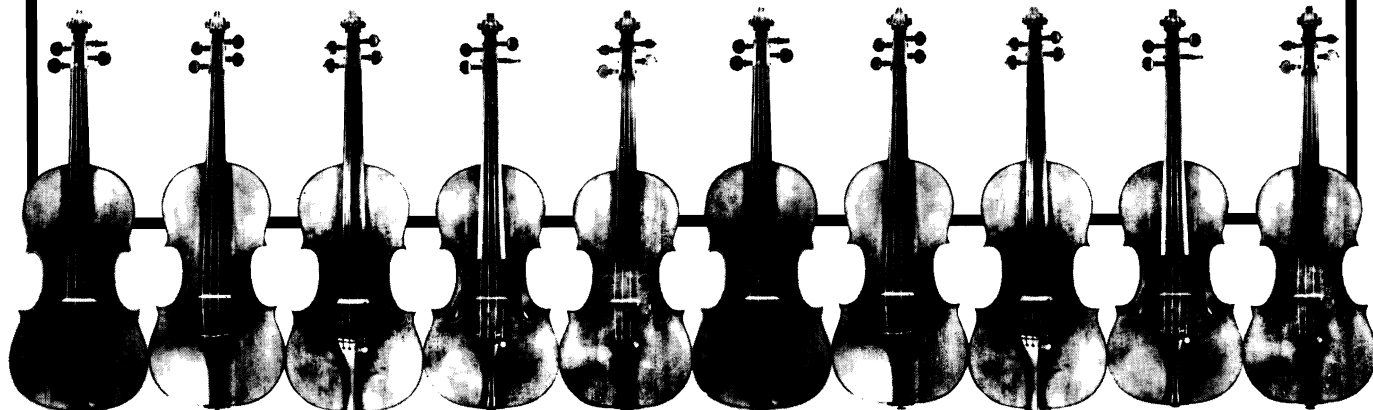
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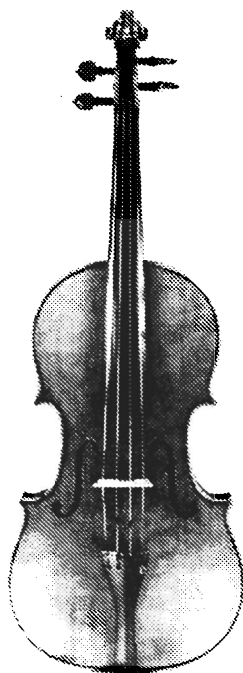
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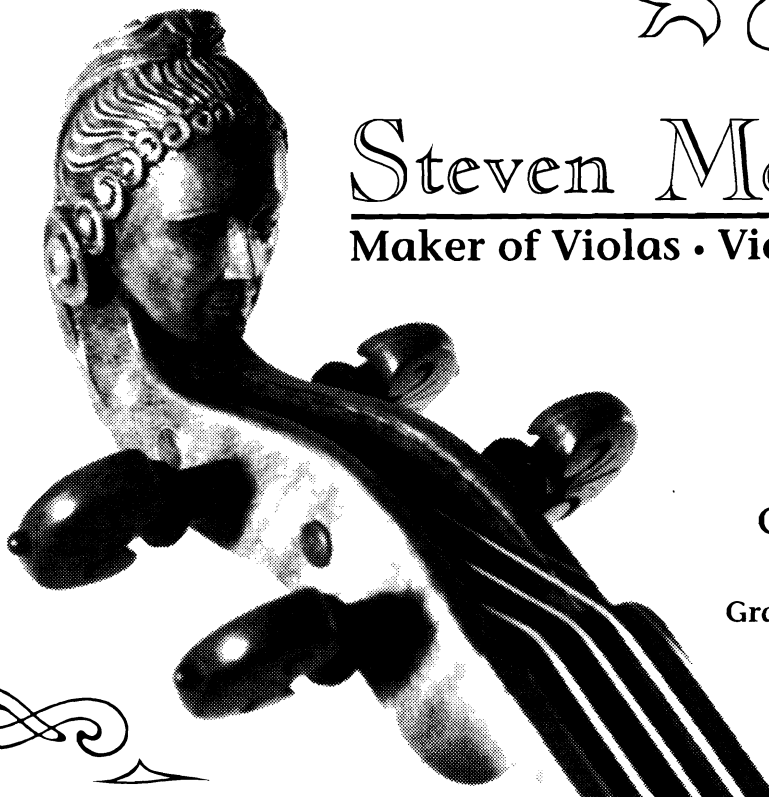
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