

Ballot Enclosed

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 8 No. 2

1992



VIOLIST oder BRATSCHIST.

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ist, die mein Instrument als etwas schönes preißet.



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From the Presidency

An AVS Action - Packed Summer



Alan de Veritch, AVS President

My duties as AVS President have really kept me hopping this summer but it's been just great!

To start, this year's annual meeting of the officers and board took place from June 17-19 on the beautiful campus of the Idyllwild School of Music and the Arts located in the San Jacinto Mountains approximately 6000 feet above Los Angeles. Although extremely intensive, these meetings were most productive and dealt with almost every aspect of AVS activity and purpose.

Armed with all of the input from our Idyllwild Summit, I found myself (the next day) winging my way to Europe for the XXth International Viola Congress.

As I sped from Salzburg to Vienna by rail through the magnificent Austrian countryside, my mind had little

alternative but to be consumed by thoughts of the historical importance of the area, its music, and its musicians.

The following days in Vienna proved even more impressive than I had anticipated. Walking from our hotel to the Hochschule für Music, headquarters of the Congress, it was necessary to pass the apartment in which Beethoven completed his Ninth Symphony, and through the Stadtpark containing the famous Viennese waltz gardens and featuring a most elegant golden statue of Johann Strauss. If this was not enough to trigger one's musical inspiration, perhaps the short horse and buggy ride to Mozart's Figaro House was. This was where Mozart and Constanza lived as he composed many of his most important works, including *The Marriage of Figaro* and where the young Beethoven had first come to audition for the master.

I can think of few locations more suitable for a meeting of classical musicians than Vienna. I had come actually in a dual capacity:

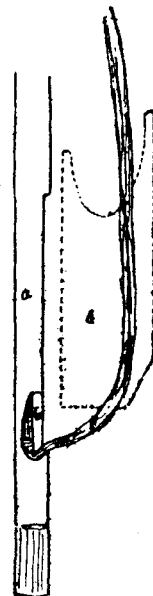
- (1) as a performer at the Congress, and
- (2) as the head of the American delegation, representing the AVS at the general membership meeting of the International Viola Society.

Because a North American colleague is reporting on the specific events of the Congress in this issue of JAVS, I have elected to limit my comments to the critical issues facing the IVS as an organization.

Over my past two years as AVS president, several things have become quite apparent to me:

- (1) Since the founding of the *Internationale Viola Forschungs-Gesellschaft*, its leadership has been centered in Austria, and more recently, Germany.
- (2) By-laws have been created in such a way as to encourage long term leadership by the same few, thereby, greatly limiting the organization's ability to grow philosophically, in my opinion.
- (3) Some chapters limit their involvement in the International Society as a result of the above, I believe.
- (4) The AVS is by far the largest single chapter representing the largest single financial contributor to the IVS.

I truly believe that if the IVS is ever really going to become a successful *international* organization, there must be a detailed and objective analysis of the Society, followed by implementation of recommended modifications wherever feasible.





To this goal I volunteered to chair a Structural Review Task Force made up of representatives from the major chapters and Dr. Wolfgang Sawodny, vice-president of the IVS.

Even though my motion was met with some trepidation, there was sufficiently strong support from the membership at large, that the President had little alternative but to sanction the creation of such a panel.

Additionally, for over a year now, I have been strongly recommending the Isle of Man as the location for the next European Congress in 1994. My primary purpose was hopefully to give the British section a boost by running the 1994 Congress concurrent with the Lionel Tertis competition.

Initially rejected as inadvisable by the international leadership, the idea seems to have since become acceptable, and plans are going forth for a 1994 Congress at the Isle of Man!

All and all, I left Vienna with a true feeling of accomplishment, for even if we cannot find answers and solutions to all of the problems that exist, we have gained sufficient support from international members to put into place the vehicle necessary to strengthen the IVS.

Immediately upon my return to the U.S., I re-entered the negotiations commenced last spring with regards to the site of our 1993 Congress. I am delighted to officially announce that these negotiations have concluded most successfully and that our next Congress will take place 23-27 June 1993 on the campus of Northwestern University in Evanston, Illinois.

Lastly, I would like to publically acknowledge the resignation of Rosemary Glyde as treasurer of the AVS. Rosemary has given so much of herself to the AVS over the past years and it is truly appreciated. I personally thank her for her efforts and wish her well in all she pursues.

It is with pleasure that I announce the appointment of Ann Woodward to fill the position vacated by Rosemary for the next two years, and thank her profusely for her willingness to serve in this capacity.

As you can see, it has been an eventful AVS summer.

Alan de Veritch

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MUSIC FOR TERTIS

by John White

*A lecture given at the XIX International Viola Congress,
12-16 June 1991, Ithaca, New York.*

I was invited to talk about music written for Lionel Tertis. Unfortunately, I was not given six days in which to do this, but three-quarters of an hour. Consequently, I will focus on only three composers associated with Lionel Tertis: Benjamin Dale, York Bowen and Arnold Bax.

I first came across the work of Benjamin Dale as a school boy, when one of my music teachers introduced the class to a student manual called *Harmony, Counterpoint, and Improvisation*. The section on harmony was written by Benjamin Dale. Later, after I was called up for national service and completed my patriotic duty, I started viola lessons with Watson Forbes. Before coming to Ithaca last week, I talked with compatriot and colleague Roger Bigley—who is here today and who is also a former student of Watson's—and asked him, "Have you ever played the Romance by Benjamin Dale?" "Yes, and isn't it wonderful!" Yet how many in this room have played it?

Dale, born in 1885, was one of the outstanding young musicians in England of that period. His father was a businessman and a talented musician, and Dale was a very good pianist and an excellent organist at an early age. Dale made such rapid progress that he was allowed to leave school at fifteen and enter the Royal Academy of Music, on the same day, incidentally, as did Arnold Bax. At the Academy, both of them studied composition with a very great teacher, Frederick Corder. Dale was awarded all major prizes, which is impressive because the period around the turn of this century was one of the finest in the history of the Royal Academy of Music. Other students enrolled at the time were York Bowen, Eric Coates (who became one of our best composers of light music) and Rebecca Clark. The latter two were both excellent viola players. Also, Myra Hess, who later became one of Britain's leading pianists, was there at the time. Interestingly, Myra Hess gave the first American performance of Dale's piano sonata.

Two books would make excellent reading for anybody interested in this period of English music: *Farewell My Youth* by Arnold Bax, and *Suite in Four Movements* by Eric Coates in which the author vividly describes lessons with Lionel Tertis.

In 1906, the young Lionel Tertis asked Benjamin Dale to write a new work for him, which resulted in the Suite in D, op. 2 for Viola and Piano. The title "Suite" was possibly influenced by the lighter nature of the first movement and is Dale's most extroverted work. The first two movements were performed by Tertis and York Bowen in Aeolian Hall in 1906.

Tobias Matthay, a distinguished pianist and teacher, described the middle movement of the Suite, a Romance, as the best slow movement since Beethoven. Other writers supported this view: composer Josef Holbrooke said, "We have to go to the symphonies and the variations of Brahms to find anything so lovely;" and Edwin Evans thought it one of the most polished examples of pure lyrical form in chamber music since the great classics.

At Tertis's request, the Romance and Finale from the Suite were orchestrated and first played at a Royal Philharmonic Society Concert in 1911 conducted by Nikisch. The music is big, generous, and warm-hearted, and needs two players who both have fine techniques, and outgoing personalities. (Maybe that's the problem why it's not played more often—you only have one or the other.)

Around 1910, W. W. Cobbett, the amateur musician and author of the *Cyclopedic Survey of Chamber Music*, commissioned twelve fantasies from young British composers. Cobbett's stipulation was that composers should write a one-movement work consisting of several sections. They were to be of moderate length and to maintain a continuous flow in all moods. The form was set to Elizabethan fancy which flourished until about 1670. Dale wrote Fantasy, op. 4 for Viola and Piano in 1910, and it was given its first performance in a Royal Academy of Music concert. It is one of the longest of the fantasies, lasting about nineteen minutes.



MUSIC FOR VIOLA

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During the short time that Tertis taught at the Royal Academy of Music, he produced a number of first-class viola players. He naturally asked Dale to write a work for him and his students to play. This resulted in the *Introduction Andante*, a short piece lasting about nine minutes. It created quite a stir when it was first performed, and Henry Farjeon said he considered it to be Dale's greatest work. The critic Edwin Evans described it as "a striking display of musicianship of the highest order." Dale's old teacher, Corder, wrote in the *Musical Times*, "The *Introduction Andante* is a work of remarkable beauty, power and originality. The effect of the whole is almost like Beethoven. In its grandeur and its melodic sweep, none other of the present generation of string writers seems likely to approach that standard of writing."

Dale revised the work in 1913, and it received a dozen performances before 1917. But largely because of the First World War, the Society of British Composers weren't able to publish it. And it's never been published since. All six violas have interesting parts to play. The first player is often playing a violin part way above the A string in an unholy position, while the sixth player has a problem because he has to tune down the C string to Bb and descend even further to G to reach the remarkable Ab in the closing section. Unfortunately, there are copious mistakes in the parts contained in the library of the Royal Academy. If anybody does decide to get copies of the parts extensive editing would have to be done because I have counted between thirty-five and forty mistakes in one set of parts alone. It would be important to check the sixth viola part particularly with all the scordatura writing.

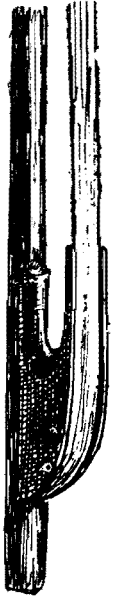
Dale spent most of the World War I in a camp in Germany. In 1917 he set two songs from Shakespeare's *Twelfth Night*. The second song, "Come Away Death," incorporates a viola obbligato. It's a striking piece as the voice and two instruments combine while rising to a climax of great nobility. In 1985 at the centenary of Dale's birth, my students and I presented a series of concerts at the Royal Academy including all the works mentioned here. I suggest to you as colleagues and artists that you consider some of these works for your own repertoire and for your teaching as well. I think we should make our students play Dale's work for six violas once a year, because it's marvelous.

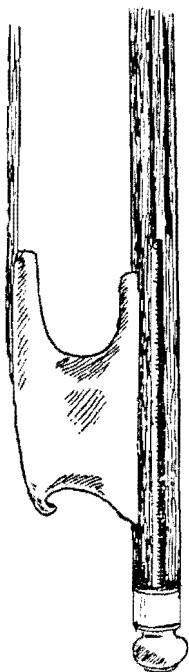
York Bowen

Dale's great friend Edwin York Bowen was born a year earlier than Dale in 1884. Bowen won a scholarship to the Royal Academy of Music and studied with the great pianist Tobias Matthay. He was an accomplished horn and viola player and could play most other instruments as well. An acquaintance of mine, a former student of York Bowen who was later associated with the Trinity College of Music in London, gave the impression that playing the viola provided Bowen the greatest joy. He remembered him playing. In fact, playing the violin sonata on the viola was not difficult at all for Bowen. He played an arrangement for viola of Beethoven's *Horn Sonata* with excellent control. It's interesting that a man who made his career as a very fine pianist and piano teacher could play other instruments well—a little like Telemann and Hindemith.

Bowen completed his studies at the Academy in 1905, and throughout his career played regularly at the annual Promenade Concerts. His last appearance was in 1959 when he was the soloist in his own *Fourth Piano Concerto*. He also had a successful two-piano partnership with Harry Isaacs, one of the pianists who played for Primrose in some of his recitals in England and Scotland before he moved to the States. From the beginning, Bowen was fascinated by the viola, which he preferred over the violin. He was also Lionel Tertis's regular accompanist for years. They went to Germany in 1907 and played a recital in Berlin, where they had a tremendous reception and excellent reviews.

Their program in the Mozart Saal on November 18 included the Brahms E-flat Sonata, which in 1907 was not too long after it had been written, and the Suite by Dale and Bowen's *First Viola Sonata*, probably the most popular of all his works. This sonata was written in





1905 and published by Schott. The well-constructed first movement opens in a reflective manner, but gains in brilliance as it proceeds. The slow movement is graceful in character, and the Finale begins with a powerful introduction, then becomes delightfully happy and spirited. The first performance took place at the Aeolian Hall, London, in April 1905 as part of a recital given by Tertis and Bowen himself. On 26 February 1906, Tertis and Bowen gave the first performance of Bowen's Second Sonata in F, op. 22, and the Duet for Viola and Organ.

Cobbett, once again in his encyclopedia, describes Bowen's viola sonatas as being among the most striking works ever composed for the instrument. He found the slow movement to the Second Sonata very emotional in character. The Finale consists mainly of dance-like rhythms generally written in a lighthearted vein. The Sonata was also published by Schott, the same firm that did Bowen's First Sonata. The composer later changed the title of the Duet for Organ and Viola to *Fantasia*. This manuscript, in the library of the Royal Academy, is a very interesting piece. I know that Paul Doktor, who some years before had made a recording of works for viola and organ, didn't know this work when I brought it to his attention. If you ever give a concert in a church, I suggest you consider it. You can get it from the librarian of the Royal Academy of Music, London.

In November 1907, Bowen completed his *Fantasy for Four Violas*, which I'm sure has been played at these congresses in Tom Tatton's group playalongs. It's an incredible piece, very romantic. The first performance was given by Tertis, James Lockier, Eric Coates, and Raymond Jeremy (who taught Watson Forbes). Tom Tatton has written a marvelous preface to this piece in his edition of the music.

The other Bowen work featuring the viola and written in 1907 was a *Fantasy Trio*, originally for violin, cello and piano. In 1914, Bowen wrote an alternative viola part to replace the cello, and altered the title to *Trio in One Movement*. The new version was given its first performance by the violinist Meltzer, Tertis, and the composer at the piano.

York Bowen's major contribution to the viola repertoire is the 1907 *Viola Concerto in C Minor*. Written for Lionel Tertis, who gave the premier in a Philharmonic Society Concert in March 1908, it was conducted on very short notice by Landon Ronald, and with wonderful reviews. The *Times* wrote, "The work is scored for large orchestra and laid out in three movements. Unlike some modern composers, Mr. Bowen writes not merely orchestral coloring, but has packed all his movements with melodies. The second subject in the first movement and theme of the Andante are very attractive, also leading itself into the development. He goes on with this amazing theme. Tertis played the Concerto with remarkable vigor and fine tone."

As you have heard from a Tertis recording played today, you recognize that the man really could play. People who heard Tertis in his prime said that when he walked onto the platform, the audience was absolutely mesmerized. He was a small man with long arms; his hands came below his knees, a bit ape-like, and he had this wonderful stretch. As soon as he played, you were transfixed. I know a number of people have said that it was a very rare phenomenon that Tertis was born when he was to do what he did for our instrument.

He also played the Bowen Concerto in Germany and Chicago. But now some eighty years later, I don't have a record of anyone's having played it since. Again, the music is in the library at the Academy. Maybe some great viola player like Toby Appel will rediscover this piece again.

There are a number of other important works by Bowen, and my Canadian friends will appreciate the name Maurice Loben [sp. ?], a Canadian-born viola player who lived most of his life in London. In the 1950s and 1960s, he was heard a lot on the BBC and became a very good friend of York Bowen. I have an unpublished excerpt from a private recording of Bowen's *Rhapsody*, written in 1955 for Maurice Loben to play. I would like you now to hear the final section played by him, with the composer himself at the piano (Recording).

In this incredible repertoire of viola music by one composer, I'll briefly mention a few other pieces. There's a *Poem* for the unusual combination of viola, harp and organ. There were some songs of which I've a 1913 record of York Bowen, playing the viola obbligato for

his wife, who was a singer. The first is "No Tears to Weep," the second is, "At the Mid-Hour of Night." Sadly, we can't find these; they seem to have disappeared. They would have been a great addition to the limited repertoire for this combination. In 1923, two short pieces, "Melody on the C-string" and "Melody on the G-String," were published by Swan Company, both dedicated to Tertis. There is a Fantasy for Viola and Piano in F Major, op. 54, which was completed in 1918 (a one-movement piece about ten minutes long). It works very well and is extremely well-written. A number of violists played these Bowen works, as did one of Tertis's most notable pupils, Winnifried Copperwheat. She was perhaps one of the smallest viola players of all time being only four-feet ten-inches tall. Copperwheat played on a Tertis-Richardson viola all her life. I have recordings of her, and she was a remarkable player. Her sound was wonderful and she did a great deal for British music at the time.

Also in the Bowen archive are two short duos for two violas, a manuscript completed in 1920. There are three duos from 1940 for violin and viola and a very interesting fragment of a viola part that is a reference to Beethoven's "Moonlight" Sonata, written many years before Shostakovich composed his Viola Sonata in which he referred to the same work. There is an Andante for viola and piano written for Bowen to play himself. He recorded one part on tape and then played the other. There are other smaller pieces of Bowen, including a beautiful arrangement of *Londonderry Air*. Except for the two sonatas, all are unpublished and are in the archive at the Royal Academy of Music. Our librarian would be pleased to hear from you if you are interested.



Arnold Bax

The third and final composer from this period is perhaps the most famous, Arnold Bax. Tertis was appointed during the early part of the century as professor of viola at the Academy, while Bax was still a student. The first work that Bax composed for Tertis was an unpublished concert piece in 1904, and it was sixteen years before he wrote another work for viola. This was the Fantasy for Viola and Orchestra of 1920. Originally, Bax called this work "Concerto," but decided after the first performance that the name Fantasy was more appropriate. The viola has a marvelous role to play in this piece and really dominates. There is this gorgeous Irish tune. Although Bax had Irish connections and lived in Ireland a long time, this is the only official full-blooded Irish tune he used. For those interested, Rivka Golani has recorded this work on compact disc with the Elgar Cello Concerto in Tertis's arrangement for viola. It's quite a historic thing to have another work from this period on CD. Outstanding violists and good students should consider this a possible work to perform with orchestra because the Fantasy is a strong and usable piece for us violists.

Now we come to one of our greatest works, the Bax Sonata for Viola and Piano, written in 1922. Many distinguished musicians think it is perhaps the finest sonata ever written for viola and piano. It begins with high-pitched chords in the piano. Rather different than the Dale, with its thick opening, it is spooky, and difficult to play pianistically, I am told. The music is marvelously energetic and full of life. Sadly, in my opinion, too many performers seem to distort the score. They wallow when they should not, they do not take notice of the metronome marks, and the work can sound rather long in the outer movements. The Scherzo is amazing and the Finale is a slow movement. So you have in a way, as in the Walton Concerto, a slow-quick-slow sequence. It is a fine, incredibly well-written piece.

Bax was persuaded by a harpist to write a Sonata for Harp and Viola in 1927, and recordings of this are available, including one made years ago by Emanuel Vardi. For those that love viola chamber music, particularly with flute (along with the Debussy Sonata), you should play the Elegiac Trio of Bax. This is a superior piece with flute, viola and harp. Every young player should become acquainted with it, and it is recorded.

Bax's Legend for Viola and Piano is a beautiful work about nine minute's long. Although dedicated to Mrs. Elizabeth Sprague Coolidge, the great American patron of chamber music, it was intended for Tertis.



In 1934, the *Musical Opinion* announced that Bax was writing a second sonata for Tertis. Unfortunately, we have only pages 21 and 22. These clearly show that the material of this proposed sonata was used in the composer's Sixth Symphony. Harriet Cohen, the notable British pianist and intimate friend of Bax, had these manuscripts. She had a reputation of giving away Bax memorabilia. So it is possible that you've got a page, and I've got a page. And someday they might all turn up at the same time, and we'll have a second viola sonata by Bax!

Finally, I would like to finish with Tertis and Bax playing the Scherzo from the Viola Sonata. Before I do this, let me tell you a very sad story. We heard here yesterday about Primrose the whole man, not just Primrose the great viola player. We all know that tragedies do happen. It was a tragedy to Tertis when his first wife died. Unfortunately, she had never signed the necessary papers to attest that the house could then be his when she passed away, and it reverted back to her family. Tertis had to move out of his own house and live in bed and breakfast accommodations for quite a long time. He had to give away many of his possessions because he had nowhere to put them.

Tertis had a test pressing of the Bax Sonata from 1928 that he played with Bax, the only one which existed. Fortunately, he gave this to Harry Danks, his student. Harry, being a very meticulous person, put this test pressing away in this record cupboard. In the 1980s, we were trying to find something of Tertis to be reissued, and Harry, of course, had the record put onto LP. This will be issued soon on CD. I wish to leave you with Lionel Tertis, the dedicatee, and Arnold Bax, the composer, playing the Scherzo from this wonderful work (Recording).

John White, as president of the British Branch of the International Viola Society, was the host chairman of the International Viola Congress in London, 1978. He has been one of the important organizers of the Tertis International Viola Competition at the Isle of Man. He is professor of viola at the Royal Academy of Music, London.

Francis Kuttner Violinmaker

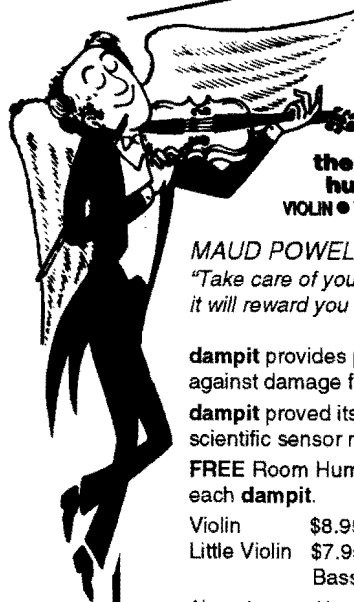
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GLINKA'S SONATA FOR VIOLA

by Bojidar Dobrev

The Sonata for Viola and Piano¹ by Michael Ivanovic Glinka (1804-1857) was composed during the early period of his creative work (1822-1834). At this time, Glinka was interested in orchestral and chamber music, and the solo song.² Like other works from that period, the Sonata was left uncompleted, the first movement being composed in 1825 and the second in 1828. In this regard, the composer narrated his activities in his *Notes from My Life*:³

At about this time, I wrote the Allegro of a Sonata in D Minor for Piano and Viola, which was better than my other works of the period. I performed it together with Bohm and Liegle; I playing the viola.⁴ The Adagio was written later,⁵ and the Rondo, whose folksy and Russian overtones I can still recall, I never did write down. I recently converted this latter into a children's polka.⁶ At Melgunow, I remained until 9 May [1828, Glinka's name-day], and in these few days wrote the Adagio in Bb Major of the D Minor Sonata. I remember that I used a right clever bit of counterpoint in this movement.⁷

It is known that Glinka was very critical of his early works. Because of this, it is not without reason that a respected researcher of his works, Olga Levaschova, notes that Glinka looked only on the Sonata for Viola with a favorable eye:

The true reason for this evaluation lies not only in the more finished and clear compositional technique, but in his having accomplished an individual style. In the Sonata for Viola, Glinka for the first time was successful in expressing himself and his artistic perception—his real self. The uncompleted state of the sonata did not hinder him from esteeming this work much more highly than his string quartet, beautiful and refined on the outside, but internally cool. Glinka returned many times to this favorite sonata, revised and improved it, but for some unknown reason, left it uncompleted.⁸

It is evident that the composer held this work in high regard in that there are preserved in the Public Library of St. Petersburg three versions of the sonata.

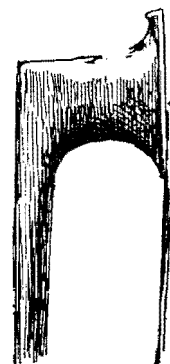
The preface to the first edition was made in Moscow in 1932, and Vadim Borissovsky refers to the bibliography of Glinka's works by Finderstein in which the 1854 version of the Sonata is considered the most definitive.⁹ In his *History of Viola Playing*,¹⁰ Poniatovsky mentions that in 1852, Glinka returned to this Sonata and again "edit[ed] the first and partly the second movements."¹¹ Both cases indicate a return on Glinka's part to this work during the last years of his life. Poniatovsky suggests that "the distance between Glinka and his early sonata was rather great, [and that this] deserves unquestionably our attention, a distance in time and creative powers that hindered the completion of the work."¹²

Borissovsky deserves the credit for bringing this work to us in such an outstandingly edited form. In the above mentioned foreword to the first edition, the basis for the third edition was the earlier version. This edition contained the viola part in its entirety and established the dimensions of the work. "On the autograph manuscript, there are quite a few notations and corrections, and additionally, episodes which give evidence that the work was probably played by Glinka himself from this version."¹³ With this in mind, Borissovsky completed the missing segments in the piano part of the two previous versions.

In this version, the work was performed for the first time on 1 May 1931 in the Small Hall of the Moscow Conservatory by Borissovsky and Beckmann-Scerbina, and it was published in 1932. This same edition underwent two additional publications in the Soviet

Union in 1949 and 1979, and was also brought out by Musica Rara (London, 1961), McGinnis & Marx (New York), and Peters (Leipzig).¹⁴ Recordings of the Sonata were made by Borissovsky and Goldenweiser (1950), Rudolf Barschai and Nikolaeva (1961), and Fjodor Drushinin and Muntian (1979).¹⁵

Like other musical works, Glinka's Sonata was discovered about one hundred years later, when an evaluation of the composer's creativity—and his place in the development of Russian music of the first half of the nineteenth century—had already been established. Today, historians examine this work more closely and distinguish it from Glinka's other compositions from his early period. Despite increased interest, the Sonata is still catalogued as an early and unfinished work. This disposition renders analysis and evaluation less objective. At the same time, despite several editions, the Sonata is not highly valued by violists even in the face of the small repertoire of works stemming from Romantic composers of the first half of the nineteenth century—Schumann, Mendelssohn, Paganini—that are original to the viola. These are the main reasons why Glinka's work is still seldomly performed.



Glinka and the Viola

What drew the young composer to the viola? Was there a particular occasion for which the Sonata was written? The archival sources of the period do not provide any information. An answer to these questions would be of interest, because Glinka's Sonata is the first large, original work for the viola in Russian music.¹⁶ The viola in Russia, as in other European countries at the time, was mainly used in orchestras and private chamber ensembles that were maintained by Russian aristocrats for their court functions and in their family circles. The names of most Russian viola players from the nineteenth century are connected with such chamber ensembles.

It is known that Glinka played both violin and viola.¹⁷ The second edition of the Sonata included a version for violin that Franz Böhm, a famous violinist in Russia at the time and concertmaster of the Bolshoi Theater, performed. Glinka refers to this in his *Notes from my Life*. Böhm was Glinka's teacher on violin (and viola?); and for a long time, they maintained a close friendship. But the tonal richness of the work, its Romantic and elegiac expressiveness, and especially its alto color demonstrate conclusively that the original intent and construction of the solo part were in complement to the specific timbre of the viola. For this reason, Maria Grinberg takes note in her book *Russian Literature for the Viola* that

The violinist's virtuoso technique was not accessible to Glinka personally and so he wrote the Viola Sonata for himself. Nevertheless, the main reason, in my opinion, may be found elsewhere, namely in the Romantic sensuality of the young composer. The warm viola timbre, so effectively conveying the feeling of passion and excitation, probably proved most satisfying for the lyrical nature of the Sonata. Glinka sensitively perceived the instrument's idiomatic qualities.¹⁸

Usefovich, one of the well known Soviet writers on the viola, comments on the style of the Sonata: "The music sprung from the same lyrical and *romanze* elements as represented in Glinka's songs."¹⁹ The Russian *romanze* and song character greatly influenced the composer's style. And these characteristic features are evident in the Sonata—broadly developed melodic lines, coupled with the velvety richness of the viola timbre, resembling the warmth and emotional quality of the human voice.

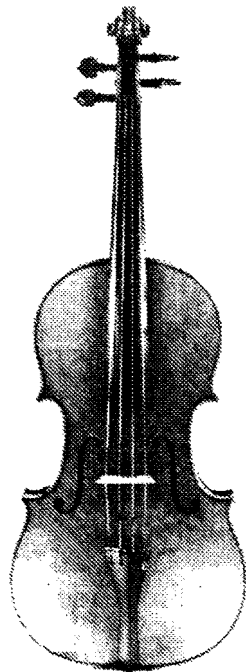
It is worth noting another interesting stylistic characteristic of the Sonata for Viola. During the 1830s, Glinka created a strongly Romantic sounding work that was new for Russian music, but at the same time quite reflected the spirit and direction of new developments in music in Western European countries of the time: Romanticism. The composer had not yet traveled out of his own country to have won a direct impression of musical processes afar. In this regard, the classical balance in the form of the sonata in both movements—the lyricism of the viola part



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and the construction of the piano part—have much in common with features of the “Arpeggione” Sonata by Schubert (especially the first movement). Both works were composed about the same time and belong to the same epoch in the development of music.

Thus the small Romantic viola repertoire from the first half of the nineteenth century is augmented by another work that bears the general stylistic characteristics of music of the period, and points to a new and yet unknown realm of instrumental music—the world of Russian music. Russian melodic quality and song characteristics in the Sonata are recognizable in a general way and are probably of greatest interest for musicologists. We should also note the importance of folk music, together with the direct application of folklore, in the works of Glinka as well as in music of other Russian composers of the time. For the violist, Glinka’s Sonata brings the magic of an unfamiliar and fascinating world into focus.

1 The exact title of the Sonata is given in the first edition as, “*Sonate pour Pianoforte avec accompagnement d’Alto-Viola (ou Violon), compose l’an 1825.*”

2 During this period, Glinka wrote two overtures, also Andante cantabile and Rondo, and *Eskisen* for orchestra, a septet, two quartets, and many solo songs.

3 Michael Glinka: “Literary Heritage”, Vol. I, *Musical Publishing House (Musgis)*, Leningrad, 1952. The following quotations are from *Aufzeichnungen aus meinem Leben, (Notes from my Life)*, Heinrichshaven’s Verlag, Wilhelmshafen, 1969.

4 Franz Böhm (1789-1846) was a well known violin virtuoso and pedagogue and the concertmaster of the St. Petersburg Bolshoi Theater. Fräulein Ligele was a teacher of piano in the house of Princess Chavronskaya. Glinka describes her in his “*Notes from my Life*”: [as a] young Viennese lady who gives lessons to the daughters of the princess and is exceptionally talented at sightreading and accompanying.” [Possibly Glinka played, alternating the viol then the piano part.]

5 Refers to the second movement. In the first edition, “*Larghetto ma non troppo*” appears, and in the second edition, “*Andante.*” Borissovski uses both tempo terms in his edition, “*Larghetto ma non troppo (Andante).*”

6 M. Glinka, *ibid.*, p. 56.

7 M. Glinka, *ibid.*, p. 64.

8 O. Lewaschowa, “M. Glinka,” Vol. I, *Musgis*, Moscow, 1987, p. 139.

9 V. Borissovsky, Foreword to the “Unfinished Sonata by M. Glinka,” *Musgis*, Moscow, 1932.

10 S. Poniatovski, *The History of Viola Playing, Musgis*, Moscow, 1984.

11 S. Poniatovski, *ibid.*, p. 150.

12 S. Poniatovski, *ibid.*, p. 150.

13 V. Borissovsky, *ibid.*

14 The Moscow edition from 1932 and those of Musica Rara and McGinnis & Marx are referenced in *Literature für Viola* by Franz Zeyringer, Julius Schonwetter und Sohne, Hartberg, Austria, 1985.

15 The phonodisc recordings by Barschai and Nikolaeva are listed in the *Discographie sur l’alto* by François de Beaumont, Bärenreiter, Kassel, Germany, 1973.

16 There exist considerable unclarity and doubt concerning the origin and time of writing of the Concerto in D Major for Viola attributed to Igor Handoschkin, found in the 1940s.

17 About this time (1825-26), on the occasion of the death of Czar Alexander I and the ascension to the throne of Nicolas I, Glinka wrote a three-movement cantata with accompaniment of piano and viola.

18 M. Grinberg, “Russian Viola Literature,” *Musgis*, Moscow, 1967, p. 34.

19 V. Usefovich, from notes to the phonodisc by Drushinin and Muntian containing the recordings of sonatas by Glinka and Anton Rubinstein, *Melodia*, Moscow, 1978.

Bojidar Dobrev taught viola from 1974-1986 at the Sofia Conservatory and was solo violist of the Bulgarian Radio Orchestra’s “Sinfonietta.” Since 1988, he has been first alternate principal of the Württemberg Philharmonic, Reutlingen, Germany, and a member of the Hölderlin Quartet. He has published numerous articles on music history and pedagogy.



IMPRESSIONS FROM VIENNA

by Ann Frederking

Vienna is a city of music. It has been home to many great composers—Mozart, Beethoven, Schubert, Richard Strauss, and Mahler. The old city streets are narrow and private, while the many small courtyards and passageways between buildings recreate the historical magic of the classical era.

This was the setting of the XXII International Viola Congress that was held in Vienna from 25-28 June 1992 at the Hochschule für Musik und darstellende Kunst. About two years ago I heard that the Congress would be in Vienna and was determined that I would try to attend. This event was a great reason to visit a city that I had always wanted to see and that was still a world center of musical education and activity.

As a veteran of American Congresses, I was interested in the differences and similarities between this Congress and those held in North America. First, the language of this gathering was German, which made the lectures difficult to completely understand, though my German is functional but not fluent. But I solved this problem by bringing along my husband (not a musician), who is fluent in German. In addition, the lectures were frequently scheduled in the morning or after lunch, and skipping some of them provided time to sightsee.

Second, the fact that this Congress was much smaller created an intimate atmosphere that accommodated all people and languages. Ironically, the very thing that attracted me to the Vienna Congress—the location—may have affected the attendance, even compared to other European Congresses. Vienna is a beautiful, but large and expensive city that boasts many simultaneous cultural events.

This was an international congress, and included people from Japan, Italy, Sweden, the USA, Canada, Poland, Czechoslovakia, France, Croatia, Germany, and Austria. Because there were no common accommodations, participants stayed in various parts of the city. Our pension was only a five-minute walk away from the Hochschule. But many had to travel thirty minutes. Consequently, socializing before or after sessions was difficult and had to be done during lunch and dinner.

As at North American Congresses, the program was full of interesting recitals and talks. There were typical displays of instruments, and the few makers in attendance were divided between American and Europe. The displays of music were more generalized chamber music rather than specialized viola music.

Program Overview

The Congress opened with welcomes from Günter Ojstersek, President of the International Viola Society, and from Dr. Alfred Koll, a representative of the Austrian Ministry of Culture. Various lectures were given by many well-known music authorities: Wolfgang Sawodny discussed Classical Viola Literature, Dr. Ulrich Drüner spoke about the work of Carl Stamitz, and Engineer Werner Nickel commented on the Carbon-Fiber Viola Bow. In addition, Dr. Hermann Neugebauer spoke about topographical mapping techniques applied to the diagnosis of physical problems in holding instruments, building instruments, and documenting master instruments. Professor Wolfgang Klos talked about student orchestral literature and instrument maker Christoph Schachner discussed the small and asymmetrical instrument models that have been developed to relieve some of the problems of large instruments.

Music presentations ranged from the sublime to the ridiculous. In keeping with the more intimate feeling of the Congress, there was only one concert with orchestra—a small ensemble of seventeen musicians, conducted by Paul Angerer, and led by his son Christoph Angerer (the organizer of the Congress). This concert, held in the Vienna Rathaus, was a public concert that we were privileged to enjoy. Three viola concerti by Ignaz Gspan, Michael Haydn (for Viola and Organ), and Paul Angerer were presented, with both Angerers playing solo parts. All other recitals were held in the small concert room at the Hochschule. This charming room was well suited to the size of the Congress.

We enjoyed a shared recital by Emile Cantor and Sabine Toutain (solo viola repertoire by Jolas, Blendinger, and Hindemith, and a duet by Frank Bridge); a program of duos by Stamitz, Eder de Lastra, and a premiere of a duo concerto by Maurice Gardner played by David Dalton and Clyn Barrus; a lecture demonstration of music for viola d'amore with commentary by Heinz Berck and examples played by Christoph and Paul Angerer, Günter Ojstersek and Christoph Aisslinger; a recital by Enrique Santiago with music by Hummel, Bishchof, Joachim, and Gerhard; and a recital by Trio Erato (Vidor Nagy, viola, Jürgen Gerlinger cello, and Günter Schmidt, piano) of music by Holzer, Brahms, and Zemlinsky. An interesting program of twentieth century Austrian music played by Georg Hamann included music by Alfred Uhl, Christoph Theiler, Ernst Krenek, Alban Berg, Gottfried von Einem, Robert Schollum, and Helmut Eder.

Csaba Erdélyi presented a recital of music by J. S. Bach, Shostakovich, Hindemith, as well as a D Major Sonata for Viola and Piano by Brahms which is his own arrangement based on the cello version of the G Major Violin Sonata. In various other recitals, we heard Ulrich von Wrochem (some will remember his performance at the 1981 Toronto Congress) play music by Baron von Münchhausen, Jean-Baptiste Cartier, and himself; Yossi Gutman performed the Bloch Suite for Viola and Piano on his "Gibson" Strad, the last viola Stradivarius made; Libor Nováček from Prague presented the Martinu Sonata, Oskar Nedbal's Romantic Piece, and Claude Bolling's Tango for Viola, Jazz-Piano, and String Bass. Günter Ojstersek presented music by Miroslav Miletic and Adalbert Markovic, the latter with Miletic at the piano. Johannes Flieder played a Radulescu Sonata for Solo Viola.

The Congress introduced some impressive young talent. Twenty-one-year old Martin Lemburg, accompanied by his twenty-two-year old brother, Werner, played a sonata written by Werner when he was just fourteen years old. Ralf Buchkremer, age nineteen, played an interesting piece for solo viola by Paul Angerer. And two recitals were presented by advanced students of two Viennese professors: Siegfried Führlinger (the teacher of the Naumburg prize-winner, Thomas Riebl), in which we heard music by Angerer, Johann Kvandal, Paul Walter Fürst, Paul Hindemith, Benjamin Britten, and Frank Martin. Prof. Wolfgang Klos's students presented a "Violapyramide"—a Sonata for Solo Viola by Vladimir Rosinski, a duo by Jean-Marie Leclair, a Rag for six violas by Martin Lauer, and finally, rousing versions of the Mozart "Turkish March," and Johann Strauss' "Emperor Waltz" and "Thunder and Lightning Polka" for twelve violas. Perhaps these editions can be made available for multiple viola playing at the next American Congress.

In a light vein, Alan de Veritch presented his arrangement of music from *Phantom of the Opera*, complete with mask and cape. David Dalton, Clyn Barrus and Sergio Posada, harpsichordist, with stage help from Dwight Pounds and David Day, brought the Congress to a close with their rendition of the Sonata for Viola Four Hands, S. 440 by P. D. Q. Bach.

The IVS

A General Assembly of the International Viola Society (IVS) was held. Representatives of the American, Canadian, and German chapters reported on membership and activities. Alan de Veritch expressed some concerns about how the nature of the IVS constitution would limit the truly international nature of the IVS. He also expressed concern about the costs faced by the American Viola society to receive and distribute the Yearbook. It was decided to appoint a committee to study making the governing board more international. The present presidency of the IVS was reelected to another term.

In summary, I am very pleased to have attended the Vienna Congress. The IVS would like to improve on the international aspect of its activities, and an effective way of doing this is for members to know each other better through attending our congresses. I have always found that violists are warm and friendly, and this Congress was no exception—it has widened my circle of viola friends. I urge all to plan their international travel to include European Viola Congresses in the future (the 1994 Congress being tentatively planned for the Isle of Man, United Kingdom). It is well worth the effort.

Ann Frederking is a violist living in Ottawa, and serves as the secretary of the Canadian Viola Society.





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FORUM

Primrose Commemorative Issue

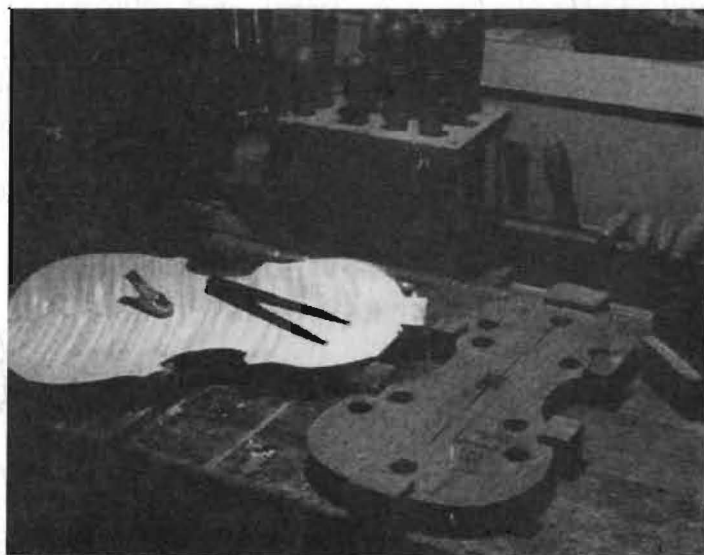
I recently had the pleasure of reading Vol. 8 No. 1, 1992 of JAVS, which was devoted to the memory of William Primrose. Further, I was delighted with the inclusion of the article by my older brother, James G. Wilson, on Primrose's roots. My paternal grandmother, Margaret Chalmers (Primrose) Wilson was the sister of John Primrose, father of William. As a young teenager, I heard my father, Peter II, relate his recollections of John Primrose as well as comment about William's career in Britain and the U.S. We would hear on occasion from relatives, for instance, "Wee Auntie Katy Primrose," who was supposed to be William's favorite aunt.

I never had the opportunity to meet William Primrose until late in my career in secondary education when I was Senior Vice-Principal at Bloomfield High School in New Jersey. While having lunch one day with the town supervisor of music and several teachers, I said in jest, "I have a cousin who is the world's greatest violinist." They immediately said, "William Primrose?" I guess that this obtained greater musical status for me. When my music supervisor heard that I had never met Primrose, he told me that Primrose would be rehearsing the next evening with the New Jersey Symphony. I listened in awe as William played and frequently gave instruction to the orchestra. I met him briefly for the first time after the rehearsal. Our second meeting was quite by accident when I ran into William who was on his way to give a concert at Bucknell University.

I have several Primrose albums and *Walk on the North Side*. I have often wondered if his interest in boxing was piqued by any stories of my dad, who, as a young man in Glasgow, was an undefeated amateur who defeated a later world champion, the Scottish Freddie Welch? I also have *Playing the Viola*, which I plan to present to the Bloomfield High School music library. A number of students from that school have gone on to success professionally in New York City.

May I say again how pleased I was to read the various tributes to Primrose. These were impressive regarding his professional life, yet, the anecdotes that were plaudits to him as a human being were also forceful. Mr. Dalton's and Mr. de Veritich's association with Primrose underscores the qualities of a true teacher and friend that Primrose was to fellow musicians. I have a feeling that both his mother and father would have been pleased with this recognition.

*Peter Wilson III
Livingston, New Jersey*



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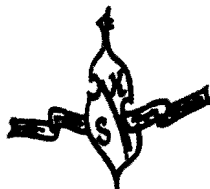
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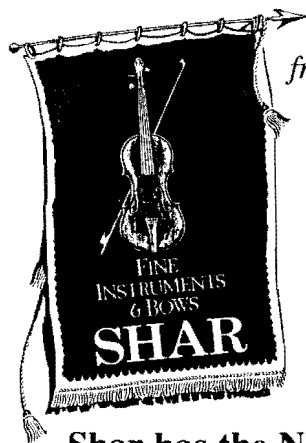
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**AMERICAN VIOLA SOCIETY
MINUTES OF THE EXECUTIVE BOARD MEETING: JUNE 17, 1992
IDYLLWILD, CALIFORNIA**

In attendance: Alan de Veritch, President; Pamela Goldsmith, Secretary; David Dalton, Past President; Maurice Riley, Honorary Member

Board Members: William Magers, Donald McInnes (arrived 9 PM), Thomas Tatton, Ann Woodward

Absent: Harold Coletta, Vice-President; Rosemary Glyde, Treasurer; Robert Oppelt, Kathryn Plummer, Dwight Pounds, William Preucil, Michael Tree, Karen Tuttle, Emanuel Vardi, Robert Vernon

- I. Meeting called to order at 7:35 PM by President Alan de Veritch
 welcome and opening remarks
 discussion of minutes of AVS Executive Board, 6/11/91-6/12/91 and General Membership meeting, 6/13/91

Moved and seconded that the Minutes of the Executive Board of AVS of 6/11/91 and 6/12/91 and the Minutes of the General Membership Meeting of 6/13/91 be approved. Motion carried.

II. 1993 Congress

- Primary candidate Northwestern University
 - waiting for official approval from school
 - cost and availability of housing may be an issue
 - successful Viola Celebration Day held in Chicago
 - circulated petition requesting Northwestern as Congress site
 - Peter Slowik has been an enthusiastic and helpful prospective host

III. Review of Ithaca Congress

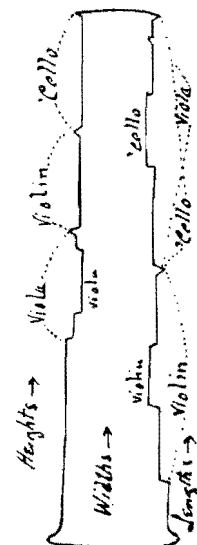
- Discussion of Financial Summary
 - discussion of artist's reimbursements
 - possibility to separate budgets of Primrose Competition from Congress
- discussion of pianists / accompanists
- discussion of Andrusco report
- Mary Arlin wrote a letter of analysis to help guide future Congresses

IV. Discussion of Treasurer's Report 12/31/91

- Problems of accounting systems
- Discussion of Endowment Funds, use of interest and principal
- discussion of Jahrbuch fees and dues to IVS
- different ways to create budget for next year
- budget austerity combined with increased membership seen to be goal

V. Plans for meetings of 6/18/92 and 6/19/92

Meeting adjourned at 11 PM



ELECTION OF AVS BOARD MEMBERS

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**AMERICAN VIOLA SOCIETY
MINUTES OF THE EXECUTIVE BOARD MEETING: JUNE 18, 1992
IDYLLWILD, CALIFORNIA**

In attendance: Alan de Veritch, Pamela Goldsmith, David Dalton, Maurice Riley, William Magers, Thomas Tatton, Donald McInnes, Ann Woodward

Absent: Harold Coletta, Rosemary Glyde, Robert Oppelt, Kathryn Plummer, Dwight Pounds, William Preucil, Michael Tree, Karen Tuttle, Emanuel Vardi, Robert Vernon

Meeting called to order at 8:45 AM by President Alan de Veritch

I. Report on Rosemary Glyde's travel difficulties; expected at 2 PM

II. Discussion of internal board problems regarding budget, handling of funds, and communication

III. Membership Report: Pamela Goldsmith

As of June 12, 1992: Total membership 691

Regular (\$25) members 517

Student (\$15) members 128

International (\$30) members 23

Complimentary members 23

By Trimester:

First: 378; Second: 204; Third: 86

Percentages: Regular (78%); Student (19%); International (3%)

Possible attrition rate of 10% from last year, due primarily to economic conditions

Dalton will be responsible for sending JAVS to advertisers

Tatton commends membership report

discussion of membership development

IV. Journal Report: David Dalton

subsidized \$400 per issue by BYU Music Department; a letter of thanks would be appropriate

Thomas Hall has been contributing reviews and other items; a letter of appreciation would be appropriate
advertising

pays for 40-60% of Journal costs

Donna Dalton has been handling advertisers

discussion of advertising rates

presently \$70 per full page

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Moved and seconded to increase advertising rates in the Journal as follows: \$100 full page, \$65 half page, \$35 quarter page, effective immediately. Motion carried.

editorial content reviewed prior to publication by Ann Woodward and Michael Palumbo

discussion of last issue of 1992

Friends of the BYU Library Newsletter, possibility of joint effort on issue of the Primrose Archive

de Veritch suggests buying from Friends for resale to members



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MINUTES OF THE EXECUTIVE BOARD: JUNE 18, 1992 (cont.)



Woodward suggests 2 formats, 1 for them, 1 for us with JAVS format
 (reprint with wraparound cover)
 McInnes comments that project good because brings PIVA to
 attention of membership
 Dalton suggests board should meet at BYU upon completion of PIVA
 building
 McInnes suggests Congress to meet at BYU upon completion
 Dalton will discuss these suggestions with BYU

V. Publications Committee: possible publications

AVS: A History and Reference, Dwight Pounds

need more publicity about this work

David Sargeant: work for 8 violas

humorous works for multiple violas performed by BYU at Ithaca Congress

Ben Riley's acrylic and watercolor painting of violists

sweater with viola design

general discussion: should AVS be involved in these publications?

all concurred we should not incur any significant negative cash flow in the
 process

Woodward: offer computer printouts of music on a request basis

de Veritch: need to find cheap way to produce music and release of legal liability

Goldsmith: projects require many hours of volunteer labor by us

Riley: another officer could shoulder burden

de Veritch to discuss this with D. Pounds

VI. Announcements: Dalton

nominating committee will cost something for balloting

new letterhead needed

Biddulph Records reissuing Primrose Quartet recordings

McInnes will make contact and follow up for AVS connection

VII. Nominating Committee Report: Maurice Riley

declining: Karen Tuttle (professional commitments preclude involvement); Heidi

Castleman and Roland Kato (not at this time)

reads slate out of which 6 will be elected

Meeting adjourned at 11:45

Meeting reconvened at 2:10 PM

Rosemary Glyde, Treasurer arrives at 2:30 PM

I. Treasurer's Report: Rosemary Glyde

proposes Maurice Riley award (Exhibit C)

needs a special account

committee, chaired by Riley

Glyde donates \$100 as seed money to Riley for award

Moved and seconded that Maurice Riley chair a committee to study the implementation of the Riley Award. Board strongly supports the concept of the award. Motion carried.

Glyde describes present financial situation

comments that a Finance Committee was never activated



MEMBERSHIP ENROLLMENT FORM

The AVS is an association for the promotion of viola performance and research.

Our personal and financial support is appreciated. As a member, you receive the three annual issues of JAVS, the Society's Journal, and The Viola, as it is published by the International Viola Society. You will also receive the satisfaction of knowing that you are a member of a collegial group which is contributing to the furtherance of our instrument and its literature.

Please enroll me/my group as a member of AVS for one year. Begin my subscription to JAVS and *The Viola*.

My check for one year's dues, made payable to the American Viola Society, is enclosed as indicated below:

Renewal Membership ☐ \$25
New Membership ☐ \$25
Student Membership ☐ \$15
International Membership ☐ \$30

☐ I wish to contribute to The Primrose Memorial Scholarship Fund in the amount of \$_____.

☐ I wish to make an additional tax-deductible contribution to the AVS Endowment in the amount of \$_____.

TOTAL _____

Please indicate appropriate membership category below.

- ☐ Individual
- ☐ Amateur
- ☐ Educational Organization
- ☐ Music Business
- ☐ Library
- ☐ Other

Please send AVS your biographical material, photographs (clearly labelled), brochures, concert programs, posters, press releases, clippings and other related material on a regular basis for our resource files and possible publications. We serve as a clearing house for many viola related requests.

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☐ Check if this is a new address

(If you are a student, in which school are you enrolled?
Please list permanent address above rather than school address.)

Send to: Pamela Goldsmith, AVS Secretary
11640 Amanda Drive
Studio City, CA 91604

MINUTES OF THE EXECUTIVE BOARD: JUNE 18, 1992 (cont.)

will try to find an accountant to work pro bono
bonding of treasurer is recommended
expresses concern of funding board meetings

Treasurer's recommendations

recover non-renewing members
finance committee immediately created and all amounts approved by Aug. 1
determine cuts to be made and create 1993 budget, will handle all finances of
1993 congress
cost of all Board Meetings to be borne by members
all volunteer Congress: no reimbursements to anyone, travel or otherwise, or
any fees; international travel may be considered for reimbursement and
determined by finance committee
all volunteer AVS: no travel or other expenses paid
no invoice without itemized receipts
Endowment allowed to grow to \$20,000 before interest used
from Dues, \$3 to Endowment and \$3 to Primrose fund
Board audit of treasurer's book
personal opinion of treasurer: decisions to be made within board and not one
person, especially changes in treasurer's figures

Discussion followed

Treasurer's recommendations acknowledged, however no action taken at this
time
de Veritch: treasurer's report must always be overseen and checked by
President and other senior officers before sent out. President should
receive any information prior to general circulation
Woodward reads from Constitution about treasurer's duties

III. Meeting breaks into two study groups

Finance: de Veritch, Dalton, Glyde, Woodward, Riley
Membership Development: Tatton, Magers, McInnes, Goldsmith

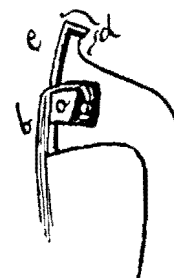
Meeting adjourned at 5:30 PM

Meeting reconvened at 7:10 PM

I. Presentation of Membership Development Study Group

Chapter Formation

connected with Viola Days
Viola Day in Chicago very successful
100 paying participants (\$12 for day)
like a mini-Congress
Viola Days be individual events with localized interests and participants
need one organizing person at each location
start with monthly meetings
major publicity is a goal
connection with Primrose Competition
logical sequence: chapter, regional, national competition
better than videotapes for finals
entrance fee to Primrose Competition to be \$15, applicable to
student membership in AVS



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MINUTES OF THE EXECUTIVE BOARD: JUNE 18, 1992 (cont.)

specific guidelines for formation need to be written
 pool Board for ideas of people as Chapter Heads
 terminology: Los Angeles Viola Club, a Chapter of the AVS activities
 master classes for university students
 performance practice classes
 guest lecturers (aspects of viola performance)
 social events; pot luck suppers, family involvement
 geared to local events and organizations
 Chapters to be financed out of pay back from dues
 raise dues , \$4 rebate to local

Recruiting Ideas

send mailer with labels from other organizations
 membership drive: join before dues are raised
 must maintain dignity and quality of viola, not jokes or clever witticisms
 all other promotional ideas are good, but Chapter Formation should be foremost

Implementation

decide people to be approached as heads of Chapters, approved by Board
 Board will provide information for formation of Chapters
 Define size of geographic area covered

Cost impact

rebates to locals, based on actual members of Chapter
 Locals will have own fundraising activities to supplement

President appoints Chapter Formation Committee: Tatton (Chair), Magers, McInnes

II. Discussion of Dues Raise

consensus that \$10 at once is too much at present time
 student rates should not be raised
 create additional categories for patrons, etc., at higher membership rates (de Veritch:
 they should receive something extra for this)

Moved and seconded that effective Jan. 1, 1993, AVS dues to be \$35 International, \$30 Regular, \$15 Student, \$15 Emeritus. Motion carried.

III. Presentation of Finance Study Group

de Veritch defers Chair to Woodward for discussion of recommendations

size of Finance Committee

as stated in the Constitution, 3 members: Treasurer (Chair), President, Chair
 of publications
 if a concurrence cannot be achieved Riley and Woodward to be advisors
 will prepare trimester reports
 will send out annual report which is published in JAVS

Moved and seconded that the Finance Committee will prepare trimester reports, and will send out annual reports to be published in JAVS. The Finance Committee to be composed of Treasurer (Chair), President and Chair of Publications, as stated in the Constitution. Prior to release of reports there will be a concurrence of the committee. Motion carried.

Budget Reports

a proposed budget for 1993 will be released when Finance Committee achieves concurrence



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MINUTES OF THE EXECUTIVE BOARD: JUNE 18, 1992 (cont.)

Moved and seconded that the Finance Committee is charged with preparing a budget for the following fiscal year to be presented for approval at the annual Board Meeting. Motion carried.

Alan de Veritch assumes chair

General discussion of current and future Budget

Discussion of Expenses for Board Meetings

try to establish well in advance, dates for future meetings

all members paid own transportation

Idyllwild meetings anticipated to cost \$1570 for room, food, and insurance

Moved and seconded that approximately \$1600 for Board Meeting Expenses for room and board be paid by AVS. Motion carried. (8 yes, 1 no).

Ann Woodward assumes chair

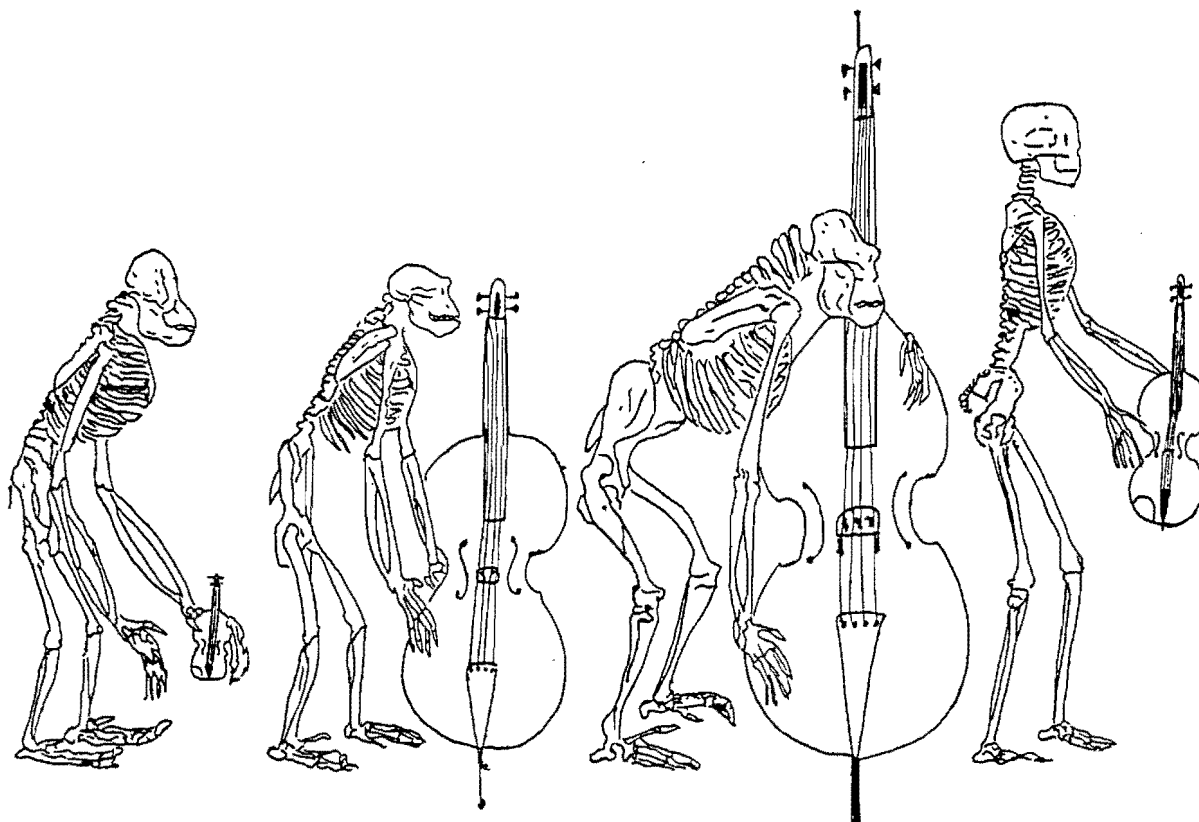
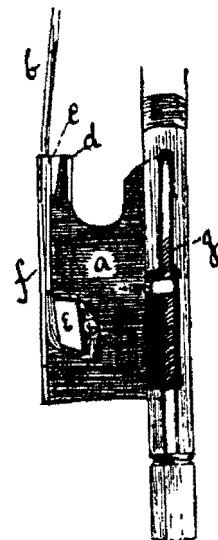
IV. Discussion of California Bank Account

Alan de Veritch assumes chair

Moved and seconded that the Board confirm the actions of the Executive Officers Meeting, June 18, 1990, with respect to the procedure of dues deposits. Further stipulation that the account be used for membership dues only, dual signatures required of secretary and treasurer. Motion carried. (7 yes, 1 abstention)

Moved and seconded that a cash advance account for secretary or president be established, signature of secretary or president required, balance to be maintained at \$500 by treasurer, upon receipt of appropriate receipts. Motion carried unanimously.

Meeting adjourned at 10:50 PM.



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**AMERICAN VIOLA SOCIETY
MINUTES OF THE EXECUTIVE BOARD; JUNE 19, 1992
IDYLLWILD, CALIFORNIA**

In attendance: Alan de Veritch, Pamela Goldsmith, David Dalton, Maurice Riley, Donald McInnes, Thomas Tatton, Ann Woodward

Absent: Harold Coletta, Rosemary Glyde, William Magers, Robert Oppelt, Kathryn Plummer, Dwight Pounds, William Preucil, Michael Tree, Karen Tuttle, Emanuel Vardi, Robert Vernon

Meeting called to order at 9:00 AM

I. Canadian Viola Society joint membership

as of Jan. 1, 1993, when our dues increase, their fees should increase to U.S.\$20 paid to us; honor \$15 offer for remainder of 1992

Riley: as part of agreement, CVS should contribute financially to our Congress

de Veritch will speak to Ann Frederking at Vienna Congress

Does CVS contribute to IVS in years when we hold Congress?

McInnes: Canadian should be on Congress committee

Moved and seconded that from now until 12/31/92, AVS will honor CVS joint membership at \$15, to be increased to \$20 1/1/93. Motion carried

II. 1993 Congress

limitation of events

international guests

limitation of children at events: referred to committee

discussion of all-volunteer Congress

Woodward: count membership joined at Congress as membership, not as income generated by Congress

Riley:

entry fees are too high

public school music people should be involved, as in Ann Arbor

too many events, not enough time for exhibits

should M. Gardner be recognized as composer for viola?

pros/cons: no decision

Woodward: on-going Congress planning committee which has continuity from Congress to Congress

discussion of Exhibition of Instruments at Congress

de Veritch will contact C. Ruffino, W. Lee and G. Alf regarding exhibitors

President leaves meeting at 11:10 to settle business with Idyllwild; returns 11:30

III. Review

Tatton: Chair of Chapter Formation

Dalton: talk to Pounds about marketing, etc; continue PIVA activities

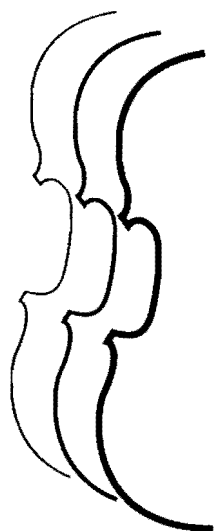
Riley: deal with Riley award; phone canvassing

Woodward: phone canvas

McInnes: call Biddulph about Primrose recordings

Goldsmith: notices for JAVS

Meeting Adjourned at 11 AM



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Rostislav Dubinsky, *violin*; Miriam Fried,
violin; Josef Gingold, *violin*; Franco Gulli,
violin; Lawrence Hurst, *bass*; Henryk
Kowalski, *violin*; Stanley Ritchie, *violin*;
Nelli Shkolnikova, *violin*; Janos Starker, *cello*;
Tsuyoshi Tsutsumi, *cello*; Helga Winold, *cello*;
Yuval Yaron, *violin*

Audition dates:

October 30-31, 1992; February 5-6,
March 5-6, April 2-3, 1993.

For information, contact:

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ANNOUNCEMENTS

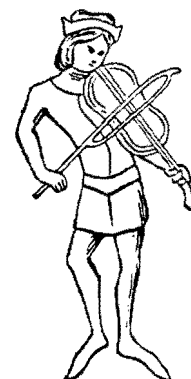
1993 VIOLA CONGRESS

The XXI International Viola Congress will take place 23-27 June 1993 at Northwestern University, Evanston, Illinois. There is a strong viola community and numerous instrument makers and collectors in the Chicago area. This all bodes for an outstanding viola event including another Primrose Scholarship Competition.

Host chairman of the congress is Prof. Peter Slowik, violist on the Northwestern University faculty. Inquiries should be made with Mr. Slowik at:

Northwestern University
1965 Sheridan Road
School of Music, Regenstein Hall
Evanston, IL 60208

Tel. (708) 480-4670



SOLICITATION OF ARTICLES

JAVS is a peer-reviewed publication. For college students and others who have written articles, papers, documents, and dissertations, which have not been published, JAVS and the Viola Yearbook offer the possibility for publication. Submit any of your writing on the broad subject of "viola" to the editor:

Dr. David Dalton
BYU Music - HFAC
Provo, UT 84062

MEMBERSHIP DUES

The AVS Officers at their June meeting in Idyllwild, California voted to increase membership dues beginning 1 January 1993. The rates will be as indicated:

Student	\$15
Emeritus	\$15
Regular	\$30
International	\$35

ADVERTISERS' RATES INCREASE

The AVS Officers at their June meeting in Idyllwild, California voted to increase rates for advertising in JAVS starting with Vol. 8 No. 3, 1992, that will be issued this coming December. Deadline for artwork to the editor's office is November 1.

Full page	\$100
2/3 page	85
1/2 page	65
1/3 page	50
1/4 page	35

ROSEMARY GLYDE RESIGNS

Rosemary Glyde, AVS secretary-treasurer from 1986-1990, and treasurer from 1990 until July, 1992 has resigned her position for personal and professional reasons. Ann Woodward, a member of the AVS Board, at the request of the AVS Officers, has consented to be treasurer for the remainder of Rosemary's two-year term.

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ABOUT VIOLISTS

Katims At Seattle

After serving as Dean of the School of Music at the University of Houston, Milton Katims returned to Seattle where, years earlier, he had done so much to build the Seattle Symphony Orchestra. Again a member of that community, Katims was invited to return to the podium last spring as guest conductor in a kind of celebratory concert recognizing his contribution to the cultural life of the city. In the same program, Katims appeared as soloist in the Mozart *Symphonie Concertante*, partnered with the violinist, Dimitri Sitkovetsky. Katims leads a very active life at eighty-two and reports that he still plays his viola for a couple of hours a day as it is "kind of a religion" with him.

The Viola Today Around L.A.

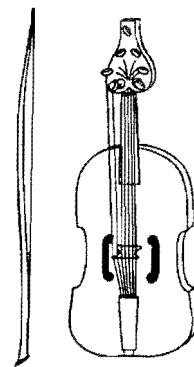
Thomas G. Hall, Chapman University

The week before Easter (and Passover), April 12 - 18, 1992, was extraordinary in many ways in Southern California. The moon was full, the weather was heavenly, most schools were on vacation, the stock market was at an all-time high, and major viola events were rife. Surely alignment of some sort was taking place.

On Monday evening, April 13th, Misha Amory was presented at Ambassador Auditorium in Pasadena, as winner of the 1991 Naumburg Competition, in an abundant viola recital. Assisted by pianist Thomas Sauer, he played the Rolla C-Major Sonata, Hindemith's 1939 Sonata, the Brahms F-Minor Sonata, the Enesco Concert Piece, and used the Schumann *Fantasiestück* as an encore. The press was full of praise for his playing, but was critical of "over-wrought stage mannerisms." In Pasadena, one should never be "over-wrought."

On Ash Wednesday April 15th, Karen Elaine, the young San Diego viola personality whose playing we came to admire at the Ithaca Congress, was to have appeared as a featured performer on a program of new music by emerging composers at USC, but a family emergency prevented her from doing so. It was a strange happening, that at the same time she was to appear, on the same campus, the U.S.C. School of Music presented Viola Fest, featuring Pamela Goldsmith, Donald McInnes, Milton Thomas, with Alan de Veritch as player, conductor, and organizer. This was indeed a festive event and different. There were no coats or ties, and some of the pieces were extremely brief. The first half of the program was devoted to viola ensemble works played by various combinations of the USC viola faculty listed above. Three Milton Thomas transcriptions of Renaissance pieces, among others, could be accurately described as *morceaux*. After intermission de Veritch and Thomas gave a rendition of Michael Daugherty's *Zombies*. There was much clowning, zombie-like body motions, quotes from "Twilight-Zone" music, weird noises. This is a clever show, but the opinion persists that it needs editing.

The Viola Fest concluded with a rendition of the Sixth Brandenburg Concerto by J. S. Bach. The ensemble consisted of piano and double bass, two celli doing the gamba honors, one more cello playing the cello part, and twenty (count 'em, 20!) violists playing the solo parts. These included the viola faculty as well as the "Viola student body," according to the program. Historically-based esthetics aside, this was an extraordinary experience. At least one listener kept thinking about flight operations on a WW II vintage aircraft carrier, or the thirty-five pound grasshopper pictured on the front page of a supermarket tabloid recently. The sound was loud and overwhelming and beautiful. Surprisingly, the increased sonic proportions held up nicely, until the one lone cello had to compete with the leviathan viola forces in the imitative sections of the last movement. Actually, planned or not, there was a consistency between the *Zombies* piece, and this Brandenburg; perhaps mutant, certainly





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Harold Klatz

Harold Klatz
 Conductor, Hyde Park (Ill.) Chamber Orchestra,
 Former Principal Violinist, The National Symphony,
 Washington D.C.; Lyric Opera Orchestra, Chicago,
 and the Dallas Symphony

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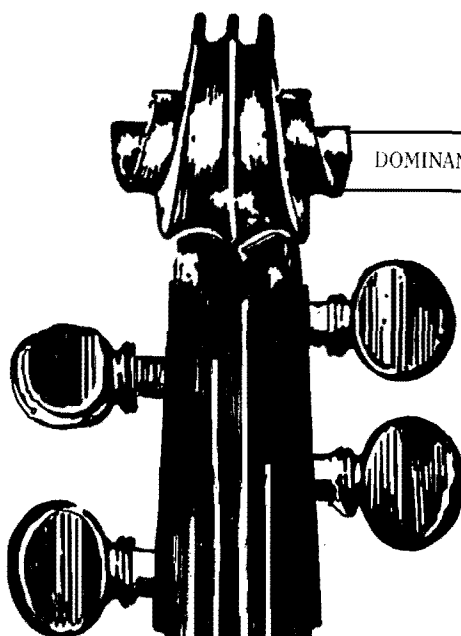
The first half of this program ended with the world premiere of Fantasia for Two Violas by Robert Linn. This is an important addition to our repertoire, composed for the Gasparo da Salò violas played by Pamela Goldsmith and Donald McInnes. It's a set of variations on a tune by Frescobaldi, and should have proper review in a future issue of JAVS.

In addition to the viola events of Holy Week, the instrument is most numerous represented in the continuing stream of string quartets enriching the musical spring climate. Perhaps it should be expected because there are so many professional quartet appearances in the Los Angeles area, but the critics do seem to be increasingly willing, to say unkind things about quartet performances. Happily, their targets usually are the violinists. A number of unfamiliar British ensemble names have turned up also: The Bath International Ensemble consisting of the Allegri Quartet, (Roger Tapping, violist) with friends from countries other than England, playing piano, flute and clarinet; The Endellion Quartet with Garfield Jackson, violist; The Coull Quartet with David Curtis, violist. "The Bath Ensemble" is a fine name.

Heiichiro Oyama, lately principal violist of the Los Angeles Philharmonic Orchestra, has accepted the position of artistic director of the Santa Fe Chamber Music Festival.

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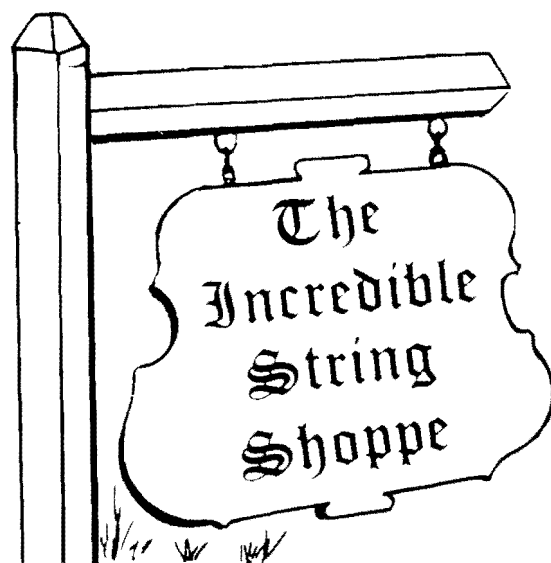
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First Biennial Midwest Viola Day

by Lisa Hirschmugl

Is there a finer way to spend the Saturday which marks the end of the academic year and the beginning of the summer season than to attend a nine-hour viola extravaganza?

This spirit was shared by the two hundred who attended the First Biennial Midwest Viola Day held at DePaul University in Chicago. The day's schedule included master classes, performances, and lectures given by some of the Midwest's finest viola players and pedagogues.

Distinguished artist-teachers included Atar Arad, Richard Ferrin, Matthew Michelic, William Preucil, Yizhak Schotten, Peter Slowik, Rami Solomonow, and Richard Young.

Recitals featured the talents of many fine violists from the Chicago Symphony, the St. Louis Symphony, the Chicago Lyric Opera Orchestra, and other Chicago-based groups. They were Frank Babbitt, Carol Eve Beck, Catherine Brubaker, Keith Conant, Lee Lane, Claudia Lasareff-Mirinoff, Diane Mues, Lawrence Neuman, Charles Pikler, Maxwell Raimi, and Christian Woehr. Peter Slowik's Northwestern University Viola Choir provided an energetic performance, and William Schoen gave an informative and thought-provoking lecture, "Preparing for Orchestral Auditions."

Students ranging from ten years of age to college graduates performed in master classes. The students were Kyle Armbrust, Jennifer Cline, Ruth Cohen, Amy Edmond, Jennifer Grazcu, Kirsten Johnson, Katrina Lenk, Baio Lou, Michelle Meininger, David NiCastro, Jan Nykra, Mark Ottesen, Kathy Oyer, Ginger Prokys, Kirsten Weingartner and Anna Womack. The high level of student performance was gratifying to see.

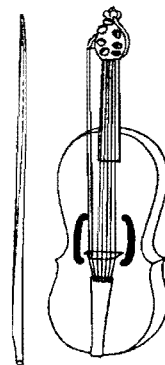
For nine hours the rooms and concert halls of DePaul were filled with sonorous viola playing, and a total of, thirty-three different compositions were presented. Several compositions by violist/composers attending Viola Day were featured including a work by Christian Woehr's for viola ensemble Boti's Dances, Maxwell Raimi's Duo for Violas, and Atar Arad's Two Sonata Movements for Viola Solo. Two other contemporary works new to the Chicago audience were Maurice Gardner's *Tricineum* and William Martin's Duo for Viola and Piano. Two performers gave special tribute performance by playing works composed by their former teachers — *Yiskor* by Oeden Partos and *Sonata Pastoral* by Lillian Fuchs.

Several interesting and highly successful arrangements were performed. Charles Pikler's rendition of Mozart's Violin Concerto No. 4 in D (in the original key) was performed by a small chamber orchestra with Mr. Pikler as soloist and conductor. Richard Young performed his own transcription of the Poulenc Sonata for Clarinet and Piano with his wife, Jennifer Cawein, at the keyboard. William Preucil presented Mozart's Adagio, K. 356 and Rondo, K. 485 as arranged for Viola and Piano by his wife, Doris Preucil.

Standard repertric was also featured: a Handel Duo Sonata, Paul Hindemith's Sonate for Solo Viola, Op. 25, No. 1, and the Schubert "Arpeggione" Sonata, as well as more unusual works, such as Honegger's Sonata, Parable XVI for Solo Viola by Persichetti, Kodály's transcription of Bach's *Fantasia Cromatica* and Clarke's *Pastorale* for Viola and Clarinet (featuring the fine clarinetist Dileep Gangoli).

Many of the performers collaborated with the wonderful accompanist, Andrea Swan, who is recognized as a specialist in the viola repertoire (her husband, Robert, is a violist in the Chicago Symphony and is on the faculty of Northwestern University). Her fine musicianship and warm, flexible personality greatly helped to make the day go smoothly.

The day also owed a large part of its success to its perfectly suited location. Robert Shamo of DePaul University not only arranged for the buildings and support personnel, but also played a major role on the planning committee along with Tom Tatton, Harold Klatz, William Preucil, and Lisa Hirschmugl. By 6:00 p.m., May 30, 1992, the First Biennial Midwest Viola Day was over and the halls of DePaul were quiet. Due to the contributions of so many people, the day had been an overwhelming success and set the beginning of a new regional tradition. See you in '94.



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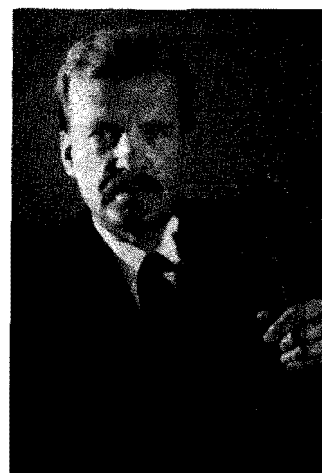
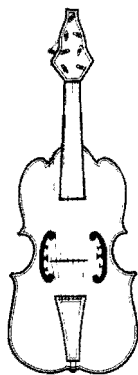
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CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota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

The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the BYU Library. BYU graduates find themselves in professional orchestras and as teachers at institutes of higher learning. B.M., B.A., and M.M. degrees in performance-pedagogy are offered viola students.

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The New York Times

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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NEW WORKS

The Lark At Break of Day for viola and baritone voice by David A. Moore. Copyright, 1983. Unpublished. Available from the composer at Webster United Church of Christ, 570 Klem Road, Webster, N.Y., 14580

David Moore has deposited the music and a tape of *The Lark at Break of Day*, a setting of Shakespeare's Sonnet 29, in the Primrose International Viola Archive at Brigham Young University. This five minute piece is lovely music, and might be quite useful, as it calls for only voice and viola.

Written without bar lines, the score shows how the improvisatory parts fit together by placing them on top of one another. The piece is atonal and motivically constructed with phrase length and character determined by the text. The viola and voice are essentially independent with the text meaning enhanced or commented on by instrument. There are a couple of snatches of melodic counterpoint. The song calls for sophisticated performers, but the technical accomplishment needed is well within reason.

The score is inscribed "for Jeremy and Maria," with the addition of "Rochester, Jan. 1983, Remembering Arthur" at the end, so there probably is a personal reason for the composer to have given the work such a gloomy, introspective, and somber personality. The spirit of the text seems to be quite up-beat, taken at face-value. The Shakespeare Sonnets have long generated controversy about what they really mean, and perhaps this seeming contradiction of mood between the music and the words just proves the universality of these wonderful poems once again.

Viola Sonata (1989) for Viola & Piano by George Walker. Published by MMB Music, Inc., 10370 Page Industrial Boulevard, Saint Louis, Missouri, 63132. Copyright, 1989. \$25.00.

MMB Music, Inc. has supplied PIVA with a copy of George Walker's Viola Sonata

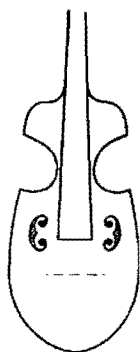
and a tape by unidentified performers. The violist is probably Paul Neubauer, as he did the premier. The performance of this difficult work is accurate, expressive, and sympathetic. The piece is dedicated "in memory of my father," and at the end of the last movement there is an asterisk indentifying a quote from the 15th century melody *L'Homme armé*. The symbolism of this tune is usually mysterious, no less so here than elsewhere.

The Sonata is a two-movement work which takes about fourteen minutes to perform. The mood is forbidding, dark, ominous. The technical challenge is considerable for both players. The harmonic style is atonal, contrapuntal, and sounds serial, but evidently isn't. The melodic style may be described as post-Schoenbergian, and because of meter changes nearly every measure, there is not a trace of rhythmic pulse.

Rhythmic interaction is dense and complex. Dr. Walker uses the thirty-second note as the basic unit of motion, and shows tempo as related to the eighth-note. The result is a very black page, with sixty-fourth-notes being common. The tempos indicated are slow, so the result is much more difficult looking than it sounds. With melodic content obscure (in the traditional sense) and rhythmic content so irregular, cadences are produced by the written direction "ritard," and then "a tempo." The viola part often has rests at cadence points.

There are lots of unusual leaps, double stops, harmonics, accents, dots, frequent dynamic changes, but Dr. Walker's intentions are really quite clear, even though the musical qualities are special to this composer. The overwhelming peculiarity of this sonata is certainly the meter changes. Picking what appears to be a phrase from the last movement (mm 89-101), the following meters are found in successive measures: 2/4, 2/4, 8/16, 2/8, 3/8, 9/16, 4/8, 7/16, 6/16, 7/16, 9/16, and 3/8. The next measure is in 11/16. There has got to be a better way!





The viola part has some up-bows and down-bows shown, but other than that no performance editing is offered. An impossible page-turn for the violist could have been eliminated easily by starting printing on page 1., rather than page 2. George Walker is one of our better-known academic composers, and this Sonata is certainly not without personality, but it will appeal to a very special audience, indeed.

Sonata für Viola und Cembalo (Klavier), op. 13 by Herbert Blendinger. Ludwig Doblinger (Bernhard Herzmansky) KG, Wien - München, 1990. Sole Agent: Foreign Music Dist., 13 Elkay Drive, Chester, N.Y., 10918. \$27.30.

A biographical note in the front of this attractive publication indicates that Herr Blendinger is professor of viola and chamber music at the University of Music and Performing Arts in Graz (Austria). He is also a composer of refined skill and considerable taste, in absolute command of his medium. This fourteen-minute, three-movement sonata is in the fast-slow-fast pattern, with a slow "Intrada" for viola alone.

The work is in a twentieth century harmonic style . . . dissonant, but mildly so. It is primarily triadic, with dissonances resolved. Tonal centers shift, but when all is said and done, the three movements end with G as the tonal focus. Chromaticism abounds, with half-step alterations in sequential patterns as a strong compositional feature. The harmony recalls that of Hindemith, but somehow it's more beautiful and gentle than Hindemith. Rhythmically, it's straightforward, and with the exception of some meter changes, the rhythmic vocabulary is drawn from the baroque style. The texture of the piano part is primarily contrapuntal, with two lines predominant. The piano writing is thin, so the viola doesn't have to struggle to be heard.

The viola writing and editing is first-rate. Extremes of range, awkward double-stops, stressful rapid passages -- in other words, efforts to extend the technical limits of the instrument -- are not present. The effort here is to write music that will sound well. The fingerings and bowings are pertinent and

practical. Here and there, the addition of a Roman numeral to clarify which string is intended would be useful, but largely, this is an ideal sonata for a good young player to study prior to the challenges of the Dahl Divertimento, the Hindemith sonatas, or the Britten *Lachrymae*. Also, it is a welcome addition to the recital repertory, which is so heavily populated with twentieth century works that are a struggle for both audience and performers.

It would not be surprising to find that this Sonata was written a good deal prior to 1990. The question of whether this is memorable or "great music" should not cloud the fact that it is such a competent and honest effort. The price is another matter. At a dollar a page (for the piano score) one wonders who the publishers think is going to buy this . . . what segment of the musical public is their target? Is it a fair price?

— Thomas G. Hall
Chapman University

RECORDINGS

William Primrose

Primrose Quartet Reissue. Schumann Piano Quintet in E-flat, op. 44 (with Sanromá); Brahms String Quartet in B-flat, op. 67 (first issue); Smetana String Quartet in E minor "From my Life;" Haydn "The Seven Last Words of Christ." Biddulph Recordings, 2-CD, LAB 052/53. Available through the American Viola Society (see page 2 of this issue of JAVS).

Simon Rowland-Jones

Benjamin Dale "Music for Viola & Piano": Suite for Viola and Piano, op. 2; Fantasy for Viola and Piano, op. 4; Two Piano Pieces (Impromptu, op. 3 & Prunella); (Neil Immelman, piano). Etcetera KTC CD 1105. Schubert Arpeggione Sonata, D. 821; Beethoven Notturmo, op. 42; Schumann Märchenbilder, op. 113; (Niel Immelman, piano). Meridian CDE84204.

Ernest Bloch] "Music for Viola & Piano": Suite for Viola and Piano (1919); Meditation and Processional; Suite hébraïque. Two Piano Pieces: In the Night and Five Sketches in Sepia (Niel Immelman, piano). Etcetera KTC CD 1112.



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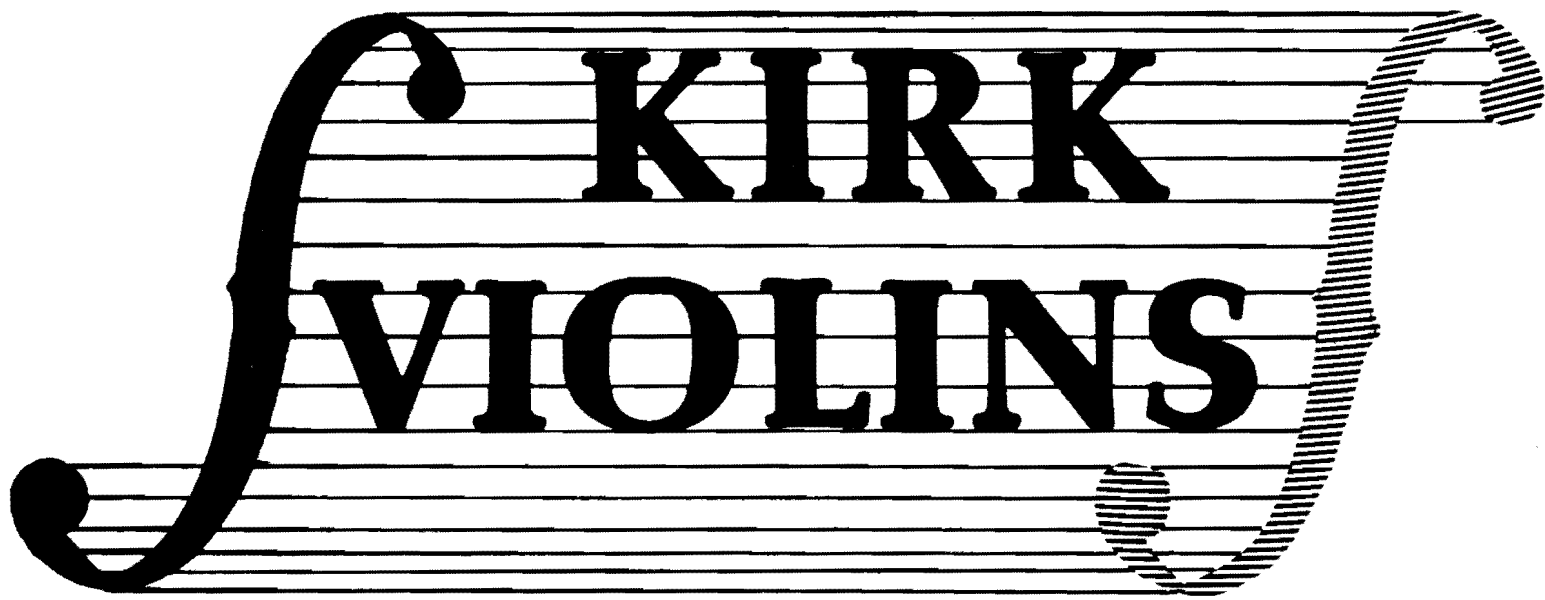
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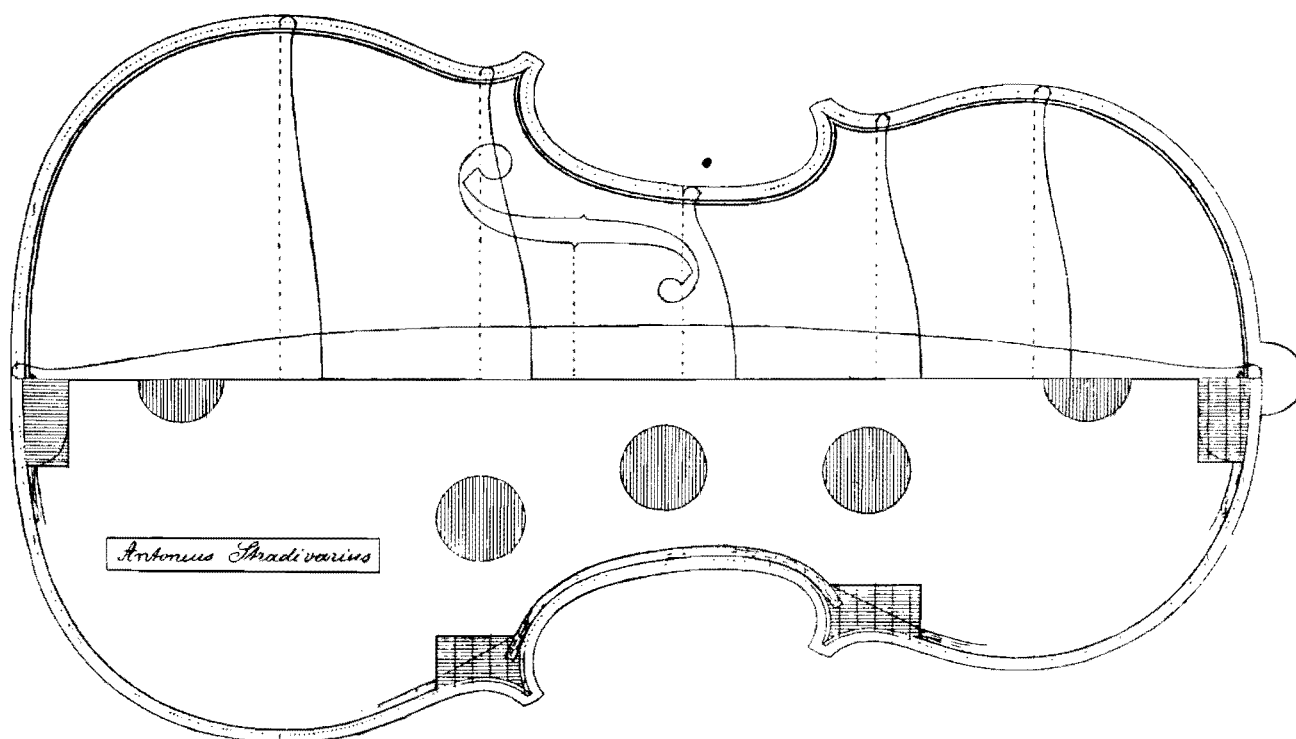
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