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

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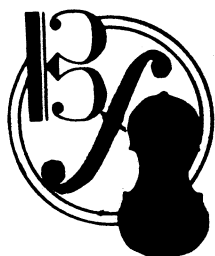


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Notes on the 1985 Congress

by
Katherine Rapoport

This year's Congress was held at the New England Conservatory in Boston, Massachusetts. The Conservatory has excellent facilities for the accommodation of an event of such scope and diversity: the Congress included concerts, lectures, demonstrations, master classes and a large display of instruments.

The opening banquet set the tone for a very friendly and communicative gathering. Speeches by Marcus Thompson, Maurice Riley and Franz Zeyringer stressed the fact that the Congress is not just a meeting of players and theoreticians, but that its most important function is to "further the contact between viola friends throughout the world."

Growth of Viola Literature

One area where development is particularly impressive is in literature, amply demonstrated by the lectures and by the many concerts held throughout the Congress. Thanks to the work of the International Viola Society, the violist's repertoire is being enlarged continually, both through the promotion and performance of new works and

through research into older literature. An indication of this fact is that, since its first edition in 1963, Zeyringer's Literatur für Viola has been expanded three times: in 1965 with a supplement, with a new edition in 1976, and with the current edition, due to be published in August. The new edition, with introductions in German, English and French, will contain 14,000 entries, mainly of original works for viola. There is certainly much work going into this listing of viola literature. Zeyringer collaborated with 1300 correspondents throughout the world to prepare the new edition. He also mentioned a second book on which he is currently working, dealing with other matters of interest to violists, including the construction of the instrument itself, etymology of the word "viola," discussion of literature, viola bibliography and elementary literature for viola.

Another important step in making information on literature more generally available is the establishment of the Primrose International Viola Archive in Provo, Utah, under the supervision of David Dalton. There are already between 3000 and 4000 items in this collection.

Maurice Riley made the important point that viola literature is growing not only as a result of the composition of new works, but also from older works coming back to our awareness.

Some violists are still under the misapprehension that the J. C. Bach, Handel and Handoshkin concerti are authentic (when in fact only the first movement of the Handoshkin is truly authentic), and are neglecting many other works of merit. In his lecture, Riley demonstrated his point by playing cassettes of three concerti, by Joseph Schubert, Johann Wanhall and Carl Zelter, all of which were quite as interesting and as deserving of performance as other more familiar works in the violist's repertoire. The range of "rediscovered" works extends even into the twentieth century, with sonatas by Hindemith emerging only recently and receiving performances at the Congress. Two solo sonatas, one dated 1937 and the other numbered Op. 31 No. 4, were performed by Kim Kashkashian, and the Sonata Op. 25 No. 4 (1922) for viola and piano was played by Walter Trampler and Thomas Stumpf.

New Works

New literature was certainly given a prominent position in the concerts during the five days of the Congress. An impressive array of soloists was assembled to perform these new works. Judith Shatin Allen, whose Glyph was written for and premiered by Rosemary Glyde, gave a very informative talk about the process of writing this piece, in which she mentioned the excitement to a composer of working with the

performer, not only because of hearing the finished work, but also because of the value of suggestions by the performer with regard to changes of register for better sound, or effective use of techniques such as sul ponticello. Allen mentioned that in writing for viola, timbre must constantly be kept in mind. This was obviously an important factor for many of the other composers whose works were heard in the concerts and recitals. The viola appeared in a variety of ensembles where the timbre was given special consideration, such as in combination with harpsichord in the Lassus Variations, 1962, by Bernard Krol, where the harmonies of this century sounded particularly poignant in the "archaic" instrumentation.

A highlight for many who attended the Congress was the Eastman-Rochester Viola Ensemble, a group of fifteen players drawn from the viola section of the Rochester Philharmonic Orchestra and the Eastman School of Music. Christian Woehr, principal violist of the Rochester Philharmonic and a composer of no little imagination and ability, wrote three pieces for this ensemble to play. The sound of the group was highly impressive, with considerable tonal and dynamic range.

Master Classes

Lectures and master classes dealt with problems

common to all violists, such as preparation for orchestral auditions, in which Abraham Skernick, formerly principal of the Cleveland Orchestra and now at Indiana University, gave helpful advice about priorities for the player. In her lecture about avoiding harmful tension in playing, Kim Kashkashian stressed the importance of minimum deviation from natural positions, and energy-efficiency from an athletic point of view. Other sessions included master classes for pre-college students and their teachers, and a panel discussion entitled "How to Get The Most Out of Your Practice," with Atar Arad, Paul Doktor, Rosemary Glyde, Cynthia Phelps and Milton Thomas.

It was a pleasure to see and hear the old master-instruments played by almost all the soloists at the Congress. However, quite apart from financial considerations, the escalating number of violists has created a need for more violas to be made. The high quality of appearance and sound demonstrated by the new instruments on display was encouraging. Apart from a few unusual designs, such as the controversial asymmetrical violas by Christophe Landon, the majority of violas were in the German style taught by the major American schools at Salt Lake City and Chicago, and measured around 16 1/2 inches, thus satisfying today's need for

a substantial sound, but not exceeding the size the majority of players can manage comfortably.

State of Viola-Playing

In most cities, viola concertos are seldom scheduled on symphony programs and recitals by well-known players are also infrequent. The opportunity to hear the many excellent guest artists within the space of a few days in the concerts and recitals, from Cynthia Phelps, a young player on the threshold of a career, to senior artists such as Walter Trampler, Paul Doktor, Joseph de Pasquale and Milton Thomas was therefore of tremendous value. It allowed for general impressions of the state of viola-playing today and for comparison of the styles of the artists heard. Although all guest artists featured in this year's Congress are currently residing in the United States, they come from different national backgrounds and schools of playing, which, in addition to their different personal styles, made for the maximum variety imaginable. The programming highlighted various styles, from Baroque viola, performed with great expertise by Ann Woodward, to technical tours de force such as the Paganini Sonata per la Gran Viola in which Atar Arad gained the admiration of the audience by making its performance seem an easy feat.

In all respects, the Congress was a

great success, as much for the orchestral players, teacher, and others who attended it in hope of gaining new ideas and inspiration, as for those who are devoting work to research and development of the instrument and its literature.

Katherine Rapoport is a freelance violist and teaches at the Royal Conservatory of Music in Toronto. She is a contributor to The Strad.

NEW VIOLA CATALOGUE

Prof. Franz Zeyringer, president of the International Viola Society, announces the availability this fall of his new edition of Literatur für Viola. Subscribers are invited to place their order through the publisher and by sending the requested amount according to the notice appended.

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The Viola in Argentina

by
Tomás Tichauer

The Beginnings

Although visiting European artists were already giving concerts during 19th century Argentina, it was not until the creation of the Teatro Colón at the beginning of the 20th century that an indigenous musical movement began to grow.

Until that time, the European (particularly French and Italian), taste of the period exerted a significant influence due to the opera companies which came to the Río de la Plata from the old country.

But by the beginning of this century, the first instrumentalists began to arrive from Italy and Spain, and by the thirties, as World War II approached, many musicians immigrated to Argentina, mainly from these two countries, but also from Germany, Austria, Hungary, Poland, Russia and Yugoslavia.

These were the musicians who trained the present generation of Argentine teachers to which I belong. And to them we owe the formative work on Argentina's first orchestras and instrumental groups.

One of the viola pioneers was José Bonfiglioli, born in 1851 in Bologna. He immigrated to Argentina at the beginning of the century, and was the first soloist of his period, performing as principal violist of the Teatro Colón. He had a Stradivarius viola, which is kept today in the Theater Museum.

Bruno Bandini, born in Faenza, Italy, in 1889 is the first outstanding violist trained in Argentina by Italian teachers. At the age of seventeen he joined the Orchestra of the Opera (conducted by Toscanini) and in 1909 he offered the first recital for viola as a solo instrument in Argentina. He was responsible for training many violists and was a member, since its creation in 1914, of one of the first string quartets in Buenos Aires, the Asociación Wagneriana Quartet.

Francisco Steck, a Belgian who arrived in 1911, was principal violist with the Córdoba Symphony Orchestra and also taught in that city.

Shortly before the Second World War broke out, Argentina saw the arrival of some of the most important personalities who were to give a decisive impetus to the development of the viola in Argentina. Some of these were Ernesto Blum, still principal viola with the National Symphony Orchestra; Cayetano Molo, born in Argentina and a viola d'amore pioneer; Aldo Giovaninni, Italian violist who arrived in 1948, settled in Tucumán and occupied the

position of principal violist with that city's symphony orchestra, where he also undertook teaching duties; and Francisco Heltay, Hungarian, who lived during the forties in Buenos Aires, and was heard often as a soloist, for example, in the Bartok Concerto. He finally settled in Montevideo.

Our Teachers

The generation which is today aged seventy to eighty, includes the great teachers who forged the most outstanding Argentine instrumentalists.

Hilde Heinitz Weil, sister of the reknowned viola da gamba performer Eva Heinitz (who lives in Seattle, Washington), came to Buenos Aires in 1937. She studied in Berlin where she played viola d'amore on several occasions conducted by Otto Klemperer and Edwin Fisher. In Buenos Aires, she was principal violist with the Amigo de la Música Orchestra, and frequently their viola soloist. She participated in many chamber music groups and specialized--and still does--in teaching violin to children. Several violinists and viola performers who today hold important positions received their first lessons on the instrument from her.

Probably the most important viola soloist was the Belgian, Andrés Voncoillie who had studied with Leopold Piery in Belgium. He was principal with the National Symphony

Orchestra and with the Buenos Aires Philharmonic Orchestra, as well as a member of the Pro Arte Quartet. He taught at the Buenos Aires National Conservatory. He was responsible for disseminating important works in the viola repertoire as well as giving many first performances, such as Hindemith's Der Schwanendreher, which he played with the composer. I remember him as a very kind person who was very encouraging with young people. He was, for example, at my first concert as a violist, urging me to continue with the instrument and suggesting works I might play.

Perhaps the country's greatest violin, viola and chamber music pedagogue is Ljerko Spiller. He came to Argentina in 1935 and enjoyed a brilliant international career as violinist as well as orchestra conductor. He gave countless first performances here. He created and conducted the Amigos de la Música Orchestra and performed as violin soloist with them. He has been conducting the Young People's Orchestra of the National Radio for years, and for the last thirty years, all the major violinists and violists have had him as a teacher. Among the violinists, we find outstanding performers, such as, Ana and Nicolás Chumachenco, Alberto Lysy, León Spierer, Brunilda Gianneo, Luis Michal, all of whom occupy leading positions in Europe. Maestro Spiller has played the viola on several occasions, and he's a connoisseur of the instrument's repertoire.

The Present Generation

The five violists who, in my judgement, are the best known performers today have all studied with Ljerko Spiller.

Gustavo Massun, born in 1954, is violist with the National Symphony Orchestra and principal viola with the recently created Mayo Chamber Orchestra. With the latter, he very frequently performs as soloist.

Alan Kovacs, born in 1954, has been viola soloist for several years with the La Plata Chamber Orchestra and is a member of the University of La Plata String Quartet. In Argentina, he studied with Spiller, and later received additional training in Europe from Rainer Moog and Donald McInnes. He is a talented instrumentalist, artistically very serious and he also teaches. Two years ago, I had the opportunity to play Bach's Brandenburg Concerto No. 6 with him and it was a wonderful experience. We were both playing violas by the same maker, Vladimir Pilar, an excellent maker who lives in Hradec Kralove, Czechoslovakia.

Marcela Magin, born in 1945, started studying viola at the University of Rosario under my direction while I was teaching there. She then became my assistant. Later, she continued her studies with Spiller, and in Siena and Cornwall with Bruno Giuranna. She is at present principal violist with the

Buenos Aires Philharmonic Orchestra and a member of the Buenos Aires String Quartet which was created in 1984. She performed as a soloist with the Philharmonic Orchestra in Harold in Italy, Don Quixote, Mozart's Sinfonia Concertante and, in May 1985, she will be playing Walton's Concerto. She has given first performances of a number of works by Argentine composers. She is a restless artist who is continuously working on renewing her repertoire and who also is interested in new compositions.

Oscar Lysy, brother of Alberto Lysy, the violinist, received further training in Europe with Yehudi Menuhin, among others. He is at present principal violist with the Bayrische Rundfunk Orchestra in Munich where he has performed important works as soloist. He also is a member of the superb Munich String Trio.

I will be forgiven if I add a few words about the final member of five violists: myself. I was born in 1943 in Buenos Aires and began to study viola at a very early age with Hilde Heinitz Weil and later with Ljerko Spiller, both of whom have already been mentioned. I later completed my training in Europe with Alberto Lysy, Walter Trampler, Ernst Wallfisch, Yehudi Menuhin, Bruno Giuranna, Frederick Riddle and Cecil Aronowitz, the latter two at the Royal College of Music in London which I attended with a British Council Fellowship. Since its creation in 1967, I have been viola soloist with the



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Camerata Bariloche, probably the foremost chamber group in South America. With this ensemble, I have been on many tours throughout Latin America, North America, Europe and the Orient. We have made several recordings in which I perform as soloist in the following works: Yiskor for viola and strings by Oedoen Partos, Bach's Brandenburg Concerto No. 6, Hindemith's Trauermusik, and Telemann's Concerto in G Major.

Additionally, I have two recordings of baroque sonatas for viola and harpsichord; another two, including, among others, Eccles' Sonata, Schubert's Arpeggione Sonata, Stravinsky's Elegy, Schumann's Fairy Tales, and Arizaga's Ciaccona. In London I collaborated in the first performance, and the first recording, of Frank Bridge's Lament for Two Violas. A record which was issued in Paris in January 1985 of Darius Milhaud's complete works for viola and piano (the two sonatas and Quatre Visages), I recorded in 1984 and in the presence of Mme. Milhaud. Every year during the Argentine summer (December through February), I travel to Europe where I give concerts, classes, and record radio programs and records.

In South America, I have performed with most orchestras such important viola works as Harold in Italy, Der Schwanendreher, the Bartók, Walton, G. David, G. Gandini (world premiere), and Max Bruch Concertos, and Mozart's Sinfonia Concertante.

I also carry out a very intense teaching activity in Buenos Aires and periodically give master classes in Buenos Aires and also in the cities of the interior of the country.

The Exodus

The Argentine musician's worst enemy is probably the economic conditions of his environment.

Our musicians receive their basic training in Argentina and they usually then obtain fellowships for additional training in Europe. Many of them end up immigrating, mostly to Europe and the USA, where they earn very good salaries which they cannot obtain here.

Consequently, the Argentine musical environment cannot reach the high level to which it could rise given its native talent. Nevertheless, since the advent of democracy at the end of 1983, some of our musicians are returning. However, I believe the main reason for this is that it is very difficult for musicians of Latin origin to adapt to a more northern culture, and many Argentines working abroad suffer from homesickness.

If we review the rosters of the main orchestras of Germany and Switzerland, it is remarkable how many Argentines occupy leading positions, particularly among the violins and violas.

Principal Works by Argentine Composers

For viola solo: Arizaga, Rodolfo: Ciaccona (1969); Bandini, Bruno: Preludio (1929); Camps, Pompeyo: Rapsodia op. 73 (1977); Castro, Washington: Monólogo para cello o viola (1974); Grau, Eduardo: Sonata (1983); Iurlina, Higinio: Sonata; Krieger, Armando: Recuerdo para una noche trágica (1978); Siccardi, Honorio: Sonata; Silveira, Guillermo: TAT (1983).

For viola and piano: Alemann, Eduardo: Aforismos (1971); Cosachov, Mónica: Juegos (1980) and Ganas de tango (1982); Ficher, Jacobo: Tres piezas op. 76 (1953); Gandini, Gerardo: Oneiron (1978); Guastavino, Carlos: Sonata for clarinet or viola and piano (1971); López de la Rosa, Horacio: Sonatina Ecuménica op. 16; Pages, Adrian:

Passacaglia (1982); Piazzola, Astor: Milonga en Re y Noche y tanguango; Rainieri, Salvador: Cessate d'uccidere i morti (1977); Zorzi, Juan Carlos: Adagio
For viola and orchestra: Gandinia, Gerardo: Concerto (1980); Gonzalez Casella: Nocturno; Koc, Marcelo: Concerto; Kohan, Celina: Concerto; Pagés, Adrián: Passacaglia (1982); Zorzi, Juan Carlos: Adagio

Tomás Tichauer, who resides in Buenos Aires, is one of South America's leading viola soloists who has also recorded and concertized throughout Europe and North America.

Editor's Note: For information regarding the works by Argentine composers, write Mr. Tichauer at: Avda. Santa Fe 1480, 5º Piso, 1060 Buenos Aires.



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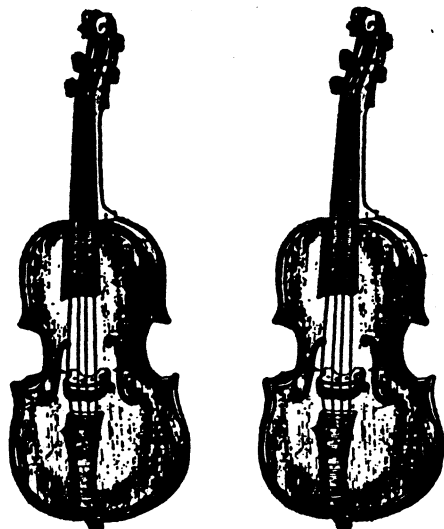
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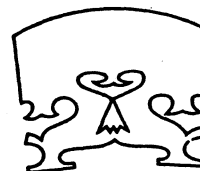
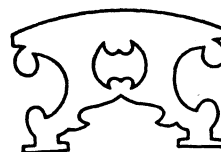
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