



THE AMERICAN VIOLA SOCIETY

Chapter of

THE INTERNATIONAL VIOLA SOCIETY

Association for the Promotion of Viola Performance and Research

March

NEWSLETTER 24

1983

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A. Baird Knechtel

XI International Viola Congress XI

The XI International Viola Congress will be held on the campus of The University of Houston, Houston, Texas, June 2 - 5, 1983. All viola enthusiasts are urged to attend this Congress. An outstanding group of artists will perform, including Luigi Bianchi, Wayne Crouse, Nobuko Imai, Milton Katims, Paul Neubauer (winner of Tertis Competition), Samuel Rhodes, Thomas Riebl (Naumburg Competition winner), Yizhak Schotten, Geraldine Walther (Primrose Competition winner), and Lawrence Wheeler.

Karen Tuttle will offer a Master Class for talented viola students. Charmian Gadd, violinist, will appear in a duet recital with Yizhak Schotten. Thea Musgrave, composer, will conduct one of her compositions which features the viola. Milton Katims will give a lecture recital on "The challenge of the Bach Suites."

There will be performances of new works by Thomas Benjamin, Paul Cooper, Maurice Gardner, Michael Horvit, and David Ashley White.

Michael Williams will lecture on "18th Century Viola Concerti. Other speakers and their subjects are Myron Rosenblum, "The American Viola d'Amore Society", Norman Pickering, "The Violin

Society of America"; David Dalton, "The William Primrose International Viola Archives"; and Maurice W. Riley, "Viola works written originally for the instrument, within the technical range of young students."

Everyone who likes to play chamber music should bring their violas and join in the "Play-Along," under the direction of Thomas Tatton.

There will be an exhibit of violas made by contemporary makers. This exhibit is under the able direction of Eric Chapman, Past President of the Violin Society of America.

See page 2 for more important information concerning special airfare rates - 25% less than regular prices.

The American Viola Society has arranged with AIRCORG to obtain reduced rates for members attending the XI Congress in Houston. See below for information about these reduced airfares. For registration forms for the XI INTERNATIONAL VIOLA CONGRESS in Houston, see enclosure.

SAVE ON AIR COSTS



Lower than Excursion or Super-Saver fares!

As the official convention travel coordinator, ~~Aircorp~~ has established special convention airfares, on regularly-scheduled airlines, which are *lower than supersaver and lower than group rates.*

These airfares are not available to the general public and will be offered only to those participants booking reservations through Aircorp.

Call the airlines, call your Travel Agent,

then call ~~Aircorp~~!

800-526-0110 and in N.J. Call 201-488-9330!

AIRCORP and the ORGANIZATION agree as follows:

1. AIRCORP will offer your members regularly scheduled transportation to Houston, TX at a price 20 % below the standard First Class Fare, 25 % below the standard Coach Class Fare, and 10 % below the Standard Super-Saver Fare.*
2. Your ORGANIZATION need not guarantee the purchase of any minimum number of seats.
3. AIRCORP will set up a toll free telephone number for your members to use in seeking flight and price information.
4. AIRCORP will set up an escrow account for all deposits and payments made by your members toward the purchase of airline tickets to your designated convention city.
5. The money from this escrow account shall be released only at issuance of each ticket.
6. No cancellation fee will be charged provided that such requests for refunds are received by AIRCORP in writing, certified mail, return receipt requested.
7. Members will be given the options of deciding the date, times of travel and length of stay.
8. Requests for flight changes and dates of departure will be honored, without additional charge by AIRCORP, subject to AIRCORP's purchased bulk seat availability.
9. Carriers allow one child under 2 years of age, who does not occupy a separate seat, to accompany a full fare paying passenger free of charge. Children's fares will be quoted upon request.
10. The applicants shall receive their tickets no later than 14 days prior to departure.

Meet Milton Katims, the Host of the XI Congress

Milton Katims, one of America's most brilliant musicians, is a dynamic conductor and one of the world's foremost violists. Among his many accomplishments Katims is well known for his now legendary achievement as Music Director-Conductor of the Seattle Symphony. Harold Schonberg wrote in the NEW YORK TIMES, "Mr. Katims had been brought to Seattle from New York and he did great things, turning a provincial group into a real symphony orchestra" establishing the name of Milton Katims in that rare firmament of conducting stars whose names are recognized in the world of music. Maestro Katims is presently the Artistic Director of the School of Music at the University of Houston.

Born 1909, raised and educated in New York City of Hungarian-Russian parentage, Katims began his musical career as a violist. It was his prowess as a violist which first brought him to the attention of the famed Italian maestro Arturo Toscanini, who engaged him as first-desk violist of the great NBC Symphony. Very shortly thereafter Toscanini became Katims' mentor inviting him to guest conduct his renowned orchestra in more than fifty coast to coast broadcasts.

These broadcasts led to invitations to guest conduct many symphony orchestras in the United States, among them the New York Philharmonic, the Philadelphia Orchestra, Boston Symphony, Cleveland Orchestra and the Houston Symphony. Outside America Katims has directed the Israel Philharmonic, the Japan Philharmonic and orchestras in London, Paris, Brussels, Madrid, Barcelona, Florence, Oslo, Bergen, Helsinki, Caracas and Montreal.

Among the orchestras with which Katims has appeared as viola soloist are the NBC Symphony, mostly Mozart at Lincoln Center, the Buffalo Philharmonic, the National Symphony of Madrid, the Casals Festival Orchestra, and festivals in Menton and La Jolla. For many years he was the "fifth" member of the famous Budapest String Quartet in concerts and recordings. Along with Alexander Schneider, violinist, Frank Miller, 'cellist, and Mieczyslaw Horszowski, pianist, Katims formed the New York Piano Quartet which concertized and recorded extensively. Affiliations with other great artists of the music world include such names as Arthur Rubinstein, Pablo Casals, Rudolf Serkin and Isaac Stern.

Katims' versatility can be seen, not only in his extensive symphonic repertoire, but also in the field of opera, ranging from the standard to contemporary works for the music theatre. Milton Katims was instrumental in the founding of the Seattle Opera.

As conductor and as violist Maestro Katims has made many critically acclaimed recordings for RCA, Columbia and Vox. Television audiences have enjoyed seeing him in the dual roles of solo violist and conductor in the nationally distributed prize-winning TV special "Mozart in Seattle" which also features famed violinist Henryk Szeryng.

DISCOGRAPHY OF MILTON KATIMS

As Conductor

Suderburg Piano Concerto with Bela Siki, pianist - Seattle Symphony
 Rimsky-Korsakov - "Sadko - Seattle Symphony
 Shostakovich - Ballet Suite "Golden Age" - Seattle Symphony
 Gliere - Suite "Red Poppy" - Seattle Symphony
 Gould - "Venice" - Seattle Symphony
 Gould - "Vivaldi Gallery" - Seattle Symphony
 Hindemith - "Metamorphosis" - Seattle Symphony
 Dohnanyi - Suite in F minor - Seattle Symphony
 Dohnanyi - "Variations on a Nursery Tune" with Bela Siki, pianist - Seattle Symphony

As Violist

- Villa-Lobos - String Trio with Alexander Schneider, violin and Frank Miller, 'cello
- Beethoven - Serenade for Flute, Violin and Viola with John Wummer, flute;
Alexander Schneider, violin
- Debussy - Sonata for Flute, Harp, and Viola with John Wummer, flute;
and Laura Newell, harp
- Loeffler - Two Rhapsodies for Piano, Oboe, and Viola with Dimitri Mitropoulos, piano;
Harold Gomberg, oboe
- Faure - First Piano Quartet, Op. 15 - New York Piano Quartet
(Horszowski, Schneider, Katims, and Miller)
- Martini - Piano Quartet - New York Quartet
- Copland - Piano Quartet - New York Quartet
- Mozart - Piano Quartet in G Minor - New York Quartet
- Beethoven - Piano Quartet in E-Flat Major - New York Quartet
- Mozart - Viola Quintets in E-Flat Major, G Minor, D Major, and
C Minor - with Budapest String Quartet
- Dvorak - Viola Quintet - with Budapest Quartet
- Schubert - C Major Quintet - Stern, Schneider, Katims, Casals, Tortelier
- Brahms - Viola Quintet in G Major - Stern, Schneider, Katims, Thomas, Foley
- Brahms - Piano Quarter in C Minor - Szigeti, Katims, Tortelier, Myra Hess
- Mozart - Piano Quartet in E-Flat Major - Stern, Katims, Mischa Schneider, Istomin
- Brahms - Sextet in B-flat Major - Stern, Schneider, Katims, Thomas, Casals,
and Tortelier

Publications by Milton KatimsTranscriptions and Editions for Viola

- | | |
|--|----------------------------------|
| J.S. Bach - - Six 'Cello Suites | Handel - - Sonata in g minor |
| Boccherini - - Sonata No. 6 in A | Juon - - Sonata in D major |
| Brahms - - Sonatas No. 1 and No. 2 op. 120 | Marcello - Sonata in F major |
| Brahms - - Sonatensatz (Scherzo) | Sonata in g minor |
| Corelli - - Sonata in d minor | Mendelssohn - Song Without Words |
| Debussy - - Beau Soir | |
| Debussy - - Romance | Moor - - Prelude op. 123 |
| Eccles - - Sonata in g minor | Nardini - Sonata in D major |
| Faure - - Apres un Reve | Purcell - - Aria |
| Elegy | Schubert - - "Arpeggione" Son. |
| Lamento | Telemann - Concerto in G major |
| Sicilienne | Vivaldi - Sonata in g minor |

Katims has written articles for the N.Y. Times Sunday Magazine;
the Saturday Review of Literature; and the Music Journal.

Article on Milton Katims was extracted from British Viola Society
Newsletter #15, pp. 7-8.

The William Primrose Memorial Scholarship Fund

Recent contributions have brought the total amount collected for the William Primrose Scholarship Fund to \$ 3,702.77. This does not include interest. Names of donors who were not included in the list in the November NEWSLETTER #23 are:

Ishaq Arazi, Bloomington, MN	Zubin and Nancy Mehta,,The
Bein & Fushi, Chicago, IL	New York Philharmonic,
Marcia Bettigole, Williamsville, NY	Lincoln Center, NY
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Mr. and Mrs. Gordon L. Tracy	
London, Ont. Canada	
Steven Wernick, Bristol, CT	

Emanuel Vardi

Emanuel Vardi, violist, appeared recently in recital in Provo, Utah, in a concert series to honor the memory of William Primrose. Mr. Vardi, a member of The American Viola Society, has made many contributions to the viola, as a performer, as a composer, and as a conductor. Under the Musical Heritage label two works for viola and piano are of particular merit: Suite for Viola and Piano by Ralph Vaughn Williams, and Sonata for Viola and Piano by Sir Arthur Bliss. Vardi is assisted by Frank Weinstock in these recordings. In his performances and in his recordings, he has done much to promote the late Tibor Serly's compositions for viola.

The Viola d'Amore Society

Several members of the American Viola Society have asked how they could obtain information about The American Viola d'Amore Society. Direct inquiries to one of the Co-Directors of the Society:
 Dr. Myron Rosenblum, 39-23 47th Street, Sunnyside, NY 11104
 Dr. Daniel Thompson, 10917 Pickford Way, Culver City, CA 90230.
 Dr. Thompson is the author of a fine book, The Viola d'Amore Music of Karl Stamitz (1979), which can be purchased from the author. Dr. Rosenblum will lecture, and answer questions, concerning The Viola d'Amore Society at the XI Viola Congress in Houston.

Currier Sonata

We have recently received for perusal a manuscript and a cassette of a new and significant Sonata for Viola and Piano by Sebastian Currier. In this piece the composer demonstrates a fine creative talent, and a knowledge of the expressive capabilities of the viola. The composition, although in a modern idiom, is not avant-garde, but is in the general tonal area of works by Prokofiev and Bartok. To obtain a score and cassette write to Mr. Currier at 9 Second Street, North Providence, R.I., 02911.

Tribute to François de Beaumont

Harold Coletta · 5 Old Mill Road, West Nyack, N.Y. 10994

22 November 1982

Dear Maurice,

I've written to the family of dear François de Beaumont. The news of his death is terribly distressing.

He leaves a son, David, only twelve years old, his dear wife, and his mother and father, a retired University of Geneva professor.

The story of my association with Dr. Beaumont developed as a result of his indefatigable interest in searching for every recording ever made by viola players throughout the world. This endeavour took almost all of this free time (he maintained a busy practice as a physician). His passion and deep interest in the viola came after he heard William Primrose play in Geneva, where François was a student at the time.

He obtained a copy of my recording of the Hindemith Sonatas, and contacted Yale University's School of Music to get in touch with me. My wife and I enjoyed a most hospitable weekend at his home in Neuchatel, a year later.

François' wife had bought a viola for him, which hung on the wall in the magnificent 1520 family home. This was in a baronial room, with a coat-of-arms over a six-foot tall fireplace, and ancient chestnut beams exposed in the ceiling. He asked me to play on his viola for him, and he seemed touched when I performed the D minor cello suite, Adagio, of Bach. It was then that he stated he couldn't play. Now you know what a sweet wife he left!

The growth of our friendship came over a few years, much of it through correspondence. While at his home, it was Dr. Beaumont and Mr. Coletta. But as more letters were exchanged, he began calling me "Harold in USA", and I in turn "Dear François".

Enclosed in a photograph of François and me, taken by my wife while we said "Au revoir" - never to see him again.

We viola players owe a great debt to Dr. Beaumont for his Discographie: L'Alto et ce Interpretes.

Kindest regards,

Harold Coletta

 OBITUARY PÁL LUKÁCS (1919-1981) by CSABA ERDELYI

Pál Lukács, the great Hungarian viola player died on the 22nd of May in his native Budapest.

Viola players are a much more closely-knit family than violinists or cellists. Bruno Giuranna once spoke jokingly about "the Viola Mafia". It is understandable when you think that the viola family-tree has only started to grow at the turn of this century and it has comparatively few branches. The symbol of family tree is so accurate that had Lionel Tertis/ the great-grandfather of viola players/ not played the viola, Pál Lukács would not have taken it up and I myself, together with dozens of other Hungarian viola players would pursue other careers, perhaps that of an officer in the Hungarian People's Army.

Lukács studied violin and singing at the Liszt Academy in Budapest. His violin teacher was Waldbauer whose famous quartet inspired Bartok to write for them. The great turning point in Lukács's musical life came in the bitterly cold winter of 1935 when Lionel Tertis and Clifford Curzon arrived to Budapest to play a recital. They were not known to Hungarian audiences and the concert hall was nearly empty. The stupendous viola tone, the power of expression and the magnificent technique so impressed the young Lukács that there and then he decided to dedicate his life to this beautiful but neglected instrument.

Based on the teaching of the Waldbauer violin school Lukács developed his own new method of viola playing. He rightly thought that violin technique cannot be applied to the viola, as essentially different balance and different movements are required by the nature of this larger instrument.

After the war when the Liszt Academy reopened, Lukács became the first ever viola professor at the institute. He has become the Tertis of Central Europe, fighting for the recognition of the viola, commissioning new works, inspiring everyone with his warm, sweet tone. Whereas teaching was not really a strong part of Tertis' character, Lukács was one of the great pedagogues of this century. He set out to train viola players to become totally professional and he had the gift of teaching soloist talents to become winners. He was a real father-figure with abundant love and interest in his pupils. When some of us were preparing for an international competition, we went to his home every day for lessons free of charge. He frequently travelled the country looking for talent. When he found a young musician with promise, he used his influence in the Ministry of Culture and in the orchestras to help. The orchestral managers relied on him to send well-trained young viola players to improve the standard.

I was Lukács's pupil for 5 years. At the beginning I was a stiff, inhibited player with only ideas to keep me going. During the 5 years I received 2 lessons every week, learned all the major viola works in depth, attended his "Methodlika" classes and became prize-winner in three international competitions. There were many of us like that: László Bársony, Zoltán Tóth, Sándor Papp, Gábor Ormai, Géza Németh - all internationally renowned competition winners, travelling soloists.

Lukács was a patriot, deeply rooted in his native land. This type of emotion I have not come across in the Western world. When I came to live in England, our relationship went through a very difficult phase. He was upset because he wanted to breed viola players for Hungary. He was afraid that I would become a rootless drifter and lose my soul. (Nevertheless he helped me to get the necessary documents to get out of Hungary). In later years I was able to pacify him by returning frequently to play in Hungary and to show my love and respect. When I last saw him he asked me to forgive (!) him for having been difficult. Such a human being was Pál Lukács!

He has never been to England because he was never invited. He mostly travelled in Eastern Europe and occasionally to Germany, Switzerland, Italy. Apart from holding master classes in Weimar, he has only taught in Hungary. He frequently had foreign students coming to study with him. His records and writings made him famous in the profession. All my pupils are using his "Exercises in change of position" which is the most comprehensive system of shifting and fingering that I know.

Pál Lukács has done gigantic work for the viola. I would like to ask all my colleagues to pause for a minute, reflecting on him.

The above Obituary appeared in the British Viola Society Newsletter, #15, pp. 7-8.

Gyula Bando Viola Concerto

Oscar Raoul Iotti, Professor emeritus of Viola, University of Arizona, has sent us the manuscript to Musica para Viola y Orchestra, dedicated to Professor Iotti and composed by Dr. Gyula Bando. Iotti writes "I performed this composition at the Teatro Baralt in Maracaibo, Venezuela in 1951, when the ink was still fresh. The piece is technically very difficult and has a distinct Hungarian flavor. I really enjoyed the challenge and the loose style. I think that it should be known and performed." For more information about obtaining this work write to Professor Iotti, 7007 E. Soyaluna Place, Tucson, Arizona 85715.

David Owens Opus

An excerpt has been sent to us of a Concerto for Viola and Orchestra by David Owens. It is dedicated to Francis Tursi, Professor of Viola at The Eastman School of Music. The excerpt shows the Concerto to be an exciting work. To obtain this piece write to David Owens, 1815 Beacon Street, Brookline, MA 02146.

Maurice Gardner Sonata

Maurice Gardner continues to turn out important compositions for the viola. His latest is entitled "Micrologus" Sonata for Viola and Piano. Gardner explains that the title is his tribute to the 11th century treatise Micrologus by Guido d'Arezzo, one of the great teachers and innovators in musical theory. The Sonata is cast in four movements: Molto Marcato, Intermezzo, Tranquillo, and Allegro Assai.

Mozart Viola Concerto

Leopold Mozart, father of Wolfgang, wrote a student work that teachers can use if their pupil is not yet ready for the Telemann Concerto. It is Concerto in D Major for Viola and Orchestra, Edition Eulenburg (1977). The manuscript was recently found in the Benedictine Seminary of Seitenstetten, Austria. The title of the manuscript states that the Concerto can be played on either the viola or the trombone. It is conceivable that this piece was played by the young Wolfgang.

Have you paid your 1983 dues to A.V.S. ? If you have not, please use the enclosed form. See you in Houston!
