If you noticed something different at the top of the page, you were right. We've had a name change. Since the inception of the International Viola Research Society in Germany almost a decade ago, the American chapter has called itself Viola Research Society. It became apparent over the years that many violists and potential members did not join the society in the mistaken belief that the thrust of the organization was scholarly and had little to do with other aspects of musical life, particularly performance. The society has tried to achieve a healthy balance of musicological and performance activities related to the viola, and I think we have been fairly successful in this as witnessed by our unique and musically superior viola congresses and informative newsletters. But the fact remained, that, in spite of a large membership (the largest of all the chapters in the international organization), we were not reaching enough violists. Perhaps, we were reaching them, but they refrained from joining for the aforementioned reason. With that in mind, the Board of Directors agreed that a name change would be in the best interests of the society. Nothing else has changed; we are still the American chapter of the Internationale Viola Forschungsgesellschaft and will continue to do our best to make the viola prosper before the musical public and offer as many services as possible to you, our members. You can help us also. As teachers, players, luthiers, and musicians who come into contact with other violists, you can make our society known to these potential members and urge them to join. The success of any organization depends in part on the size of its bank account. We hope you will inform your colleagues, students, and all potential members about the society, its congresses, its publications, and its services to violists and to the world of music, and urge them to join. And please don't forget to send in your dues. We need the support of everyone.

AMERICAN VIOLA SOCIETY: (Dr. Myron Rosenblum, President, 39-23 47th Street, Sunnyside, N.Y. 11104; Dr. Maurice Riley, Vice-President, 512 Roosevelt Blvd., Ypsilanti, MI. 48197; Marna Street, Secretary, 3 Allegheny Center, Pittsburgh, Pa. 15212; Dr. Ann Woodward, Treasurer, PO Box 1134, Chapel Hill, N.C. 27514. Editor of the American chapter Newsletter: Myron Rosenblum. Internationale Viola Forschungsgesellschaft (IVFG): A-5020 Salzburg, c/o Hochschule "Mozarteum", Austria.)
For those of you who may not know who have served on the Board of Directors, here they are (in alphabetical order): William Primrose, Honorary Chairman, Paul Doktor, Lillian Fuchs, Jacob Glick, Louis Kieven, William Lincer, Donald McInnes, Maurice Riley, Robert Slaughter, Walter Trampler, Francis Tursi, Karen Tuttle, and Ernst Wallfisch. The late Henry Barrett was an enthusiastic member of our Board and we mourn his loss. A special tribute to him appears in this newsletter.

Dr. Louise Goldberg, Vice President of the American Viola Society, has recently resigned from this position, owing to her large commitments at the Sibley Music Library of the Eastman School. We appreciate all she has done and regret her decision. The Board of Directors has elected Dr. Maurice Riley to that position for the remainder of her tenure. Maurice has been an enthusiastic and vibrant member of the American chapter since its beginning; has written many articles on the viola, its music and history; is just completing a book on the history of the viola; has served on the Board of Directors; and recently became Professor Emeritus (of violin and viola) at Eastern Michigan University. We congratulate Maurice and look forward to his contributions.

Myron Rosenblum

1979 VIOLA CONGRESS: The next viola congress will take place on July 12-14, 1979 at Brigham Young University, Provo, Utah. Dr. David Dalton, the Chairperson of the congress, has been working very hard in formulating the program. On the basis of the confirmed soloists, lecturers, master class leaders, and other participating artists, this congress should prove to be an exceptional one. To what your appetite a bit—here are just some of the artists expected to take part in the congress: recitals by David Dalton, Joseph de Pasquale, Yizhak Schotten, Karen Tuttle, Emanuel Vardi, and Franz Zeyringer; master classes led by Joseph de Pasquale and Milton Thomas; lectures by Suzanne Bloch, Guillermo Perich, Maurice Riley, and William Primrose; a concert by the viola section of the Utah Symphony; concerts by the U.S. Air Force Orchestra; a concert of Primrose transcriptions performed by students of William Primrose. Other events of interest include a TV documentary on William Primrose and an exhibit of violas sponsored by the Violin Society of America. You should be receiving a brochure from Brigham Young University in the near future. We will have a more complete report on the program in the spring newsletter.

PUBLICATIONS BY THE SOCIETY: As you know, one of the AVA's goals is to make viola music, recordings, books, etc. available to you. Those of you who ordered the recording of the Shostakovich Shostakovitch Viola and Piano Sonata performed by Fyodor Druzhinin and Michael Muntyan should have received it already. The Telemann Scherzi Melodichi, volumes I and II, that some members expressed interest in obtaining and which by error were shipped to Spain, finally arrived. For those who ordered the Telemann, Freudenthal's 12 Variations for oboe and viola, and Sauter's Sonata for viola alone, you will soon be billed for these and receive the music soon after. We apologize for the delay.

WALK ON THE NORTH SIDE by William Primrose was published by Brigham Young University Press in the spring of this year. It is an important and fascinating book by one of the 20th century's outstanding musicians and a must for violists the world over. We have arranged a special price for members of the American Viola Society with BYU Press. The
prices are: $7.77 for cloth and $4.77 for the paper edition. Utah residents must add 4½ per cent tax to their orders. This price includes shipping and handling costs if paid in advance. If you wish to order your copy of this book, return the form and your check found at the end of this newsletter.

FUTURE PUBLICATIONS OF THE IVFG: Dr. Wolfgang Sawodny has informed us that plans for additional viola music in print are going ahead. In addition to the Telemann Scherzi Melodici for violin, viola, and basso continuo; the aforementioned Sauter Sonata and Freudenthal 12 Variations, the following are presently available: Attilio Ariosti, 3 "Stockholm" Sonatas for viola d'amore (or viola) and basso continuo and Andreas Lidel's 3 Duets for violin and viola. In preparation are: Jan Zdenek Bartos, Concerto da Camera for viola and string orchestra (1970); Florian Gassmann, 2 Trios for 2 violas and bass; Leopold Hoffmann, Trio for viola, cello, and double bass; Friedrich Wilhelm Buat, Sonata for viola and lute (or cembalo, one movement only); Johann Andreas Amon, Quartet for solo viola and string trio; Johann Vanhal, Sonata for viola and piano, op. 5, no. 3; and Franz Aumann, Divertimento for violin and viola concertati and basso. The continued publication of these and future publications depend on the sales volume of the currently available editions. We hope you will support this valuable project and insure its continuation. You will be informed as works in preparation become available.

WORLDWIDE MUSIC SERVICES, 1966 Broadway, N.Y.N.Y. 10023 has the following editions currently in stock: G. Papini, Quartet for violas; A. Wranitzky, Cassatio in F for violas; Rolla, Rondo in G for viola and orchestra (score and parts); Rolla, Trio for 2 clarinets and viola; and Rolla's Concerto in E flat for viola and piano. In preparation are Gordon Jacob's Suite for 8 violas; Romberg's Trio, op. 38 for viola, cello, and double bass; and Richard Kugler's Trio for piano, violin, and viola. Worldwide will give members of the society a 10% discount if you mention it in your order.

INSTANT MUSIC PARTNERS: An intriguing new teaching and study tool for string players has been released by Instant Music Partners, 4903 Battery Lane #3, Bethesda, Md. 20014. Geared for beginner to advanced violin and viola students, the innovation here is a series of cassette recordings of specific pieces to help accompany the young string pupil as he learns a piece. The viola works currently available on cassettes are: Bach, Arioso from Cantata No. 156; Bach, Air on the G string; Stamitz, Viola Concerto in D; Telemann, Viola Concerto in G; and Schumann's Märchenbilder for viola and piano.

THE STAFF MUSIC PUBLISHING CO., 17 W. 60th St., N.Y.N.Y. 10023, has released Maurice Gardner's Tricinium for solo viola and Alessandro Gardano's Variations on "The King's Hunting Jigg" (theme by John Bull) for solo viola.

NEW VIOLA CONCERTO BY EZRA LADERMAN: The world premiere of Ezra Laderman's viola concerto, commissioned by Toby Appel, was given by Mr. Appel with the Saint Paul Chamber Orchestra, Dennis Russel Davies, conducting, on April 13, 1978. We look forward to hearing more about this work by this important American composer, and, hopefully to see it in print and available to violists.

LEROY BAUER, one of our members and Professor of Violin and Viola at the University of Idaho is President-Elect of the American String Teachers' Association. We congratulate Prof. Bauer with the knowledge that we have a friend of the viola in this nation-wide string players' association.
ROBERT KELLY, composer, has informed us of his works for viola. They are Theme and Variations for violin, viola, and piano; Suite for solo viola; Sonata for viola and piano; and Three Expressions for violin and viola. All these works are published by American Composers Alliance, 170 West 74th St., New York, N.Y. 10023

IN MEMORIAM: During the past several months, three important musicians with strong ties to the viola have died: Cecil Aronowitz, Henry Barrett, and Tibor Serly.

Cecil Aronowitz
(1916 - 1978)

by Harry Denke

(Reprinted from the September, 1978 Newsletter of the British Viola Research Society)

It is sad to report the death of Cecil Aronowitz, the distinguished musician and viola player who died on September 7th, 1978 and who was buried at Hampstead Cemetery on September 14th. Cecil's last moments were spent playing the viola. He was taking part in an informal concert at Aldeburgh when he was taken ill and rushed to a hospital in Ipswich but died shortly after admission.

It is difficult to record everything that Cecil did in the world of music; he was so active and involved and gave himself completely to music. Everything he did bore the hallmark of charm, courtesy and unfailing musicianship and for me, whenever we met, he never varied (and I knew him for many years).

I remember a programme we did together to celebrate a birthday of Lionel Tertis for the BBC. It was so difficult to arrange rehearsals but eventually we met at Lionel's home and there, all difficulties vanished and the perfection of the programme in hand was all that mattered to him.

He produced a lovely warm sound on the viola and he has left many recordings for us to enjoy. One beautiful example that gives me great pleasure is the Lyric Movement for Viola and Small Orchestra by Gustav Holst, recorded on Lyrita SRCS 34.

His association with the Amadeus Quartet stretched over many years as did that with the Melos Ensemble, of which he was a founder-member. For many years he was principal viola of the English Chamber Orchestra and travelled the world over with them. He was professor of the Royal College of Music and later Head of Strings at the R.N.C.M. and recently he had begun a new venture as Director of String Studies at the Britten-Pears School at Aldeburgh.

How he managed to fulfill all these positions I shall never know, but what I am certain is that he gave himself completely to everything undertaken.

He was an artist and a gentleman.

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Henry Barrett

by Frederic Goossen,
Professor, Composition and Theory
University of Alabama

Henry C. Barrett, violist, author, founding member of the Cadek Quartet,
and for many years professor of music at the University of Alabama, died September 16, 1978 at Tuscaloosa, Alabama.

Mr. Barrett, board member of the American Viola Society, was the author of The Viola: Complete Guide for Teachers and Students, published by the University of Alabama Press in 1972. A second edition of the book, completely revised by Mr. Barrett and with new material added, will be released this fall by the Press.

Mr. Barrett served as a member of the University of Alabama music faculty from 1950 until his retirement in July, 1978. During this period, he was violist with the Cadek Quartet, playing concerts throughout the Southeast, and in such major centers as New York and Washington, D.C. He also appeared as viola soloist with ten symphony orchestras.

In addition to his monumental book on the viola, Mr. Barrett contributed articles to the journal "Perceptual and Motor Skills," and had served as a reader for that publication. He was adjudicator for the Music Teachers National Association auditions in the Southern Division, and was a panelist at the International Viola Congress in 1975. He is listed in the 40th edition of "Who's Who In America."

Mr. Barrett received his master's degree at the University of Alabama, and had done post-graduate work at Columbia University and the Aspen School of Music. The thoroughness of his teaching, its breadth, eloquence, and sound principles are exemplified and preserved in his book, and in the careers of his many students who have gone on to graduate study and professional work.

All who knew Mr. Barrett, whether as performer, teacher, writer, or enthusiast for the viola and its literature, were aware of his complete knowledge and mastery of his instrument, its music, and its pedagogy. His playing in the Cadek Quartet was of unsurpassed refinement, solidity, and beauty of tone and expression. His musicianship was impeccable, his character and personality profound and strong. He will be sorely missed by the musical profession both in his native region and on a wider scale.

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Tibor Serly

(1900-1978)

Tibor Serly, violinist, composer, and teacher, died in London on October 8th, 1978 after having been struck by a car. Living in New York from the age of three, he received his first musical studies in America and later as a young man in Budapest, where he studied with Kodály and first met Bela Bartók. After returning to America, he divided his time between composition and playing violin, and later the viola in the Cincinnati Symphony, the Philadelphia Orchestra and the NBC Symphony under Toscanini. Serly resigned from the NBC Symphony in 1938 to devote his full time to composing, teaching, and conducting.

Among Serly's output is his Concerto for Viola and Orchestra, written in 1929 while he was a violist in the Philadelphia Orchestra. This concerto, written 16 years before the Bartók Viola Concerto, was inspired by Serly's need to have practice material for himself and at the request of some of his colleagues who felt the necessity to have a new work in their repertoires. The result was a virtuoso work of major proportions that may well be one of the first large-scaled important viola concertos in the 20th century. Tibor Serly's lasting contribution to the viola is, of course, his completion of Bartók's Viola Concerto, an act which caused considerable controversy in musical circles, but for which violists are eternally grateful.
THE SIXTH INTERNATIONAL VIOLA CONGRESS

LONDON, JUNE 9-11

by Mary I. Arlin

Professor of Music, Ithaca College

Over 300 viola enthusiasts from Europe, Korea, Canada, the British Isles, and the United States convened in London on June 9, 1978 for three days of concerts, lectures, seminars, and master classes. The Congress, sponsored by the British Branch of the Internationale Viola Forschungs-Gesellschaft, was organized by John White and Nannie Jamieson and held at the Royal Academy of Music and the Royal College of Music.

The Congress got off to an auspicious beginning with a recital, "The Viola and Its Friends," by Donald McInnes, assisted by Yehudi Menuhin, violin (Mozart, Duo in G); Joan Dickson, cello (Hindemith Duo); Thea King, clarinet (Gordon Jacob, Miniature Suite) and Yalta Menuhin, piano (Mozart, Trio in E flat, "Kegelefft-Trio"). Bernard Shore illustrated his lecture on Lionel Tertis with excerpts from Tertis' performances (E.M.I. Records HQM 1055 and HLM 7055). For those who never heard Tertis in recital and do not own these records, this was a rare treat. Paul Doktor joined Lillian Tertis (cello) to perform an Elizabethan melody of John Dowland, arranged by Tertis. Donald McInnes, substituting on two days' notice for Max Rosal, gave an admirable performance of the Bartók Viola Concerto with the Royal Academy of Music Orchestra, conducted by Maurice Handford. In a recital by the Robles Trio, two new works written for the Trio: Zodiac Trio, Op. 70, by William Mathias, and Suite (1968) by Alan Rawsthorne were performed in addition to the Elegiac Trio of Sax and Debussy's inverteate Sonata for Flute, Harp, and Viola. The solo recitals given by Atar Arad and Evelynne Brancart, Ernst and Lory Wallfisch, Cecil Aronowitz and Nicola Grunberg, Paul Doktor and Margaret Kitchen, Renzo Ferraguzi and Rosita Bentvegna, and Csaba Erdelyi and Melanie Daiken were enthusiastically received and featured some of the less-frequently performed works written for viola. Sonatina, Op. 88 by Alan Bush, commissioned by the Viola Research Society for the Congress, was premiered by Cecil Aronowitz and Alan Bush; Sonata for Viola and Piano by Melanie Daiken was given its first London performance by Csaba Erdelyi and Melanie Daiken.

While all the attendants were understandably disappointed that William Primrose was unable to attend, all were delighted by Primrose's taped remarks and the illustrated presentation by Dr. David Dalton of the Primrose memoirs, Walk on the North Side. Dr. Watson Forbes argued for the necessity and validity of arrangements and transcriptions for adding quantity to the viola literature in his lecture, "The Value of Transcriptions." Wilfred Saunders gave a stimulating, illustrated talk on "Viola Making," after which a "cut-away" viola of Otto Erdesz was played. Professor Harold Truscott's lecture on repertoire, "It's Larger Than You Think," was illustrated by the Wallfisch Duo in excerpts from Joseph Joachim's Variations for Viola and Piano, Op. 10; Friedrich Kiel's Romanzen, Op. 59; Egon Kornauth's Sonata for Viola and Piano, Op. 3; and Heinrich von Herzogenberg's "Legenden, Op. 62. A lecture, "The Ideal Viola," was given by Professor Franz Zeyringer, President of the IVFG. John White chaired a panel of Cecil Aronowitz, Paul Doktor, Maurice Riley, Myron Rosenblum, Wilfred Saunders, and Wolfgang Sawodny, which
dealt with assorted viola "problems" submitted by the audience. Donald McInnes and Paul Doktor (substituting at the last minute for Max Rostal) gave master classes.

A recital for multiple violas by members of the BBC Symphony Orchestra, directed by Harry Danks, featured works by Beethoven (arranged by Tertis), Bowen, Kenneth Harding, and Gordon Jacob. Harding's work, Concertante for Five Violas, written originally for four violas for Tertis' 96th birthday, was revised for five violas by the composer for the congress; Jacob's work, Suite for Eight Violas, was written to commemorate the centenary of Tertis.

The Sixth Viola Congress, another milestone in the inexorable progress of violists toward parity with the other members of the violin family, is now part of our history. All violists are indebted to Nannie Jamieson and John White, his colleagues, and all participants for a successful and memorable event.


ARTHUR FOOTE'S SONATA FOR VIOLA AND PIANO

by Douglas B. Moore

Assoc. Professor of Music, Williams College

A viola sonata by the romantic American composer, Arthur Foote, has recently come to light. Despite being composed during the second decade of the 20th Century, the Sonata for Viola and Piano, Opus 78 did not receive its premiere performance until April, 1975.

Arthur Foote was born in Salem, Massachusetts in 1853 and died in Boston in 1937. He studied with John Knowles Paine at Harvard and in 1875 graduated with the first Master of Music degree to be awarded in the United States. He taught piano and played organ in Boston for most of his life and composed works in nearly every genre. His orchestral overture In the Mountains, the symphonic prologue Francesa da Rimini, and two Suites for Strings received many performances in his lifetime. The Suite in E minor was a favorite of Serge Koussevitsky who recorded it with the Boston Symphony. He wrote ten major pieces of chamber music, all of which have been published but the last: Night Piece for flute and strings, three string quartets, two piano trios, a piano quartet, a piano quintet, a violin sonata, and the sonata for cello or viola. Foote's musical style is a fascinating mixture of Wagner and Brahms. The chromatic harmonies are reminiscent of Wagner while the tightly constructed and well-defined formal structures are derived from those of Brahms.

Around 1913, Foote wrote the Sonata for Cello and Piano, Opus 78 for his friend Alwin Schroeder, principal cellist with the Boston Symphony. For some reason he did not seek publication for the work, perhaps because he was concurrently working on his major theory textbook, Modulation and Related Harmonic Questions, published in 1919. However, in 1919 Foote returned to the Sonata and revised it for viola. The manuscript of the cello
The viola sonata is in the Harvard Musical Association in Boston and the viola manuscript is in the New England Conservatory Library.

It would be a mistake to dismiss the viola sonata as a mere transcription of the cello one; rather, it is a very carefully rewritten work. There are differences to be found in every musical element. He revised the melodic figure in the very first bar, which then forms the major thematic basis of the entire movement. Other melodic figures are changed, some quite different from the cello, especially when the cello ascends into the higher thumb positions. There are numerous subtle harmonic changes as well as rhythmic ones. Foote rewrote the piano part, deleting many roaring bass octaves as well as simplifying many passages of figuration, though it is still a very challenging piano part. A few measures were deleted to tighten the formal structure.

The first movement, marked Allegro appassionato, is in sonata form with two clearly defined themes. The first theme is an impassioned one and is first presented in E minor in the viola, then in B minor in the piano and returns in C minor in the viola before modulating to G major for the tender second theme. The development, which immediately follows a half-cadence at the end of the second theme, thoroughly explores both themes in a very chromatic progression of keys before returning to the tonic E minor in the recapitulation. The second theme appears in the parallel key of E major and the movement ends with a coda of great power.

The second movement is in the enharmonically related key of A-flat major and is in a three-part song form. Marked Andantino con moto, the movement has the character of a serenade, or a romance. A passage of great chromatic beauty which includes a brief cadenza for the viola precedes the surprise modulation which leads to the third section, a reprise of the initial theme.

The last movement is another sonata form, in E minor ending in E major; the 6/8 meter gives it the strong feeling of a tarantella. Allegro con moto is the very careful tempo marking. Played too quickly the rich beauty of the chromatic harmonies is lost, but played too slowly the dance character is destroyed. (Foote apparently preferred a slightly slower tempo; the viola marking is slower than the Vivace assai of the cello sonata.)

Both the Cello Sonata and the Viola Sonata were edited by Douglas Moore, cellist and Associate Professor of Music at Williams College. The Cello Sonata received its premiere performance in Washington, D.C. in October, 1976 by Dr. Moore, and the Viola Sonata was first played by his sister Christine Moore as part of her Master's recital at Western Illinois University in Macomb on April 13, 1978. Ms. Moore is a student of William Preucil and Rolland Vamos.

The Cello Sonata is being published by A-R Editions, Inc. of Madison, Wisconsin in their Recent Researches in American Music series; a publisher is still being sought for the Viola Sonata.

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A RECENT VIOLA CONCERTO BY NORMAND POULSHOCK

by John Workman

Seattle, Washington

The premiere performance of the Concerto for Viola and Orchestra by Normand Poulshock took place in 1977 at a concert of the Cascade Symphony Orchestra with this writer as solo violist.

Mr. Poulshock is a native of Los Angeles who now composes and teaches
in the Seattle area. He is a graduate of Long Beach State College and for several years was a professional musician in the Los Angeles area. His works have been performed by West Coast orchestras, including the Seattle Symphony. The composer is a violist as well as a pianist and French horn player.

Poulshock's Concerto for Viola can also be performed as a sonata for viola and piano as the composer conceived a special piano part during its creation.

The first movement has the usual first and second themes with a short development following each theme. Extremely agitato in style, the first theme is an ascending scale-like melody in the phrygian mode. The second theme becomes an interplay of fragments alternating between soloist and orchestra. The main development section is given to the solo viola in the cadenza. The general tempo for the movement is about \( \text{M.M.} J = 90 \).

A complete change of pace and mood mark the second movement, a contemplative and intense Adagio. The orchestra at the onset is reduced to three instruments. Once the principal melody is established, the solo viola is featured in an harmonic overlay of cross-related thirds and sixths. Wandering lines in a fantasia-like context abound as the orchestra is added on. At the onset, the solo viola plays in its lower register, but plays its highest F's and A's as the tension mounts. An increase in tempo continually adds to the tension and excitement. The violist finds himself rapidly moving up and down the fingerboard in wildly broken harmony. The action continues up to the end of the movement, when it suddenly releases and joins with the happier finale.

A twelve-tone, angular, brisk theme of light and gay character is stated by the solo viola. Whole-tone-like scales predominate in viola solo passage work in a subsequent section. About midway in this third movement, an Adagio section in E flat relaxes the previous mood. It is rich and lush sounding. Gradual acceleration returns the movement to the previous tempo and to the coda with its sudden, mechanical close of the piece.

Complicated bowings, double stops, glissandi with double stops, non-vibrato playing and whole-tone scales are a few of the techniques needed to perform the Poulshock Viola Concerto. Mastery of 20th-century etudes would help the violist prepare for such a work. The only real problem with memorization comes in the first movement where so much of the solo part is fragmented with rests, requiring knowledge of what is going on in the orchestral score. Running time for the concerto is about 25 minutes.

Considering that the work was performed for a suburban audience, the reception was surprisingly good. The Cascade Symphony Orchestra, under the direction of Robert B. Anderson did a fine job. The orchestra is based in Edmonds, just north of Seattle. A new work getting such an enthusiastic reception in a suburban community deserves to be heard in a larger cultural milieu. It is an important addition to the viola repertoire and worthy of more performances.

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THREE RECENTLY-PUBLISHED VIOLA CONCERTOS

by

Maurice Riley

Three works of stature have recently been published which will interest violists who are looking for eighteenth-century compositions in this genre. They are listed below in chronological order of their creation:


The Graun concerto is a significant work by a composer who wrote at least three sonatas for viola and keyboard (in F, B flat, and C minor); all are available in modern edition. From the editor's preface, it would appear that this piece was composed before 1752. In three movements, Allegro, Adagio, and Allegro, its style is late Baroque, with the florid embellishments suggesting the French rococo influence.

Violists already acquainted with Vanhal's excellent Concerto in C, will welcome this composition to their programs. In the original version, the violist had to tune his instrument in scordatura, a half step higher than the usual accordatura. This was done to give the viola a more brilliant sound. This will not be necessary in the present edition, since the editor has transcribed the accompaniment up half a step. A modern violist with present-day strings can hold his or her own without the additional tension on the strings. This concerto is in three movements: Allegro moderato, Adagio, and Allegro. It is cast in the Classic idiom of the Viennese School.

The Re Clara concerto was written by the uncle of the better-known Anton Re Clara. Composed around 1785, it is in the Classic style and resembles Beethoven's early works. Joseph Re Clara worked with Beethoven in an orchestra in Bonn, when the latter was a teenage violist. The editor, Michael Goldstein, even suggests that the concerto may have been written for Beethoven.

Each of the above works constitutes a much-needed addition to the violist's repertoire. Each is well edited and each is of medium difficulty. All three are worthy of the professional violist or the advanced student.

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A LOST VIOLA CONCERTO DISCOVERED

by

Lori Laitman, New York City

Prairie, a viola concerto written in 1926, by Henry Joslyn (1884-1931), a composer once well-known in the 1920's, but whose music has remained silent since his death, had its world premiere on November 17, 1977 at the Hartt College of Music with Paul Yarbrough, soloist, and Kenneth Singleton, conductor. Prairie was rediscovered in 1976 by Lori Laitman (flutist, composer, musicologist), who is presently involved, along with Joslyn's daughter, Magdalene Joslyn Fincke, in furthering the cause of Joslyn's music.

Scored for viola and winds, Prairie was written for Varese's International Composers Guild and the French violist, Louis Bailly (the "Heifetz of the Viola"). It was scheduled to be performed during the 1926 ICG season, with
Leopold Stokowski as the guest conductor. However, since Bailly wanted more time to learn the part, Joslyn had not completed all three movements, and the ICG's business manager, Carlos Salzedo, had rearranged the season's schedule while in Europe, Varése postponed Prairie until the next season. Unfortunately, the ICG disbanded in 1927. Prairie was then to have been performed by the New York Symphony, with the violist Pollain. Probably because of the extreme difficulty of the viola part, Joslyn rearranged the piece for them as a Rhapsody for chamber ensemble, and Prairie as a viola concerto was never heard until this past year. Joslyn never did complete all three movements (although there are sketches). As it stands now, Prairie is a one-movement tone poem about 25 minutes long. It incorporates both lush romantic harmonies and simple American folk-like tunes. The virtuoso viola part is backed by skillful and unusual wind writing.

Joslyn was an interesting character: born in 1884 to an established New England family whose interests were literary rather than musical, he had no formal musical education except for a few years of violin study. He taught himself to compose by experimenting and learning to play, in his words, "all the instruments known to man." This familiarity accounts, in part, for Joslyn's unique orchestration technique, so evident in Prairie. Joslyn dropped out of high school to work on a string quartet and never received a diploma. His father, the editor of the Buffalo News, gave him a job on the newspaper and from then on he earned his living writing, first as a reporter, then as an advertising executive. He continued to compose, though, at nights and on weekends. His music was becoming well known and respected, and in the last ten years before his death, his pieces were performed by the New York Philharmonic, the Philadelphia Orchestra, and Paul Whiteman and his Orchestra, among others. Leopold Stokowski, who conducted Joslyn's War Dance, wrote to Modest Altschuler (who introduced Scriabin's music to American audiences), "I cannot thank you enough for bringing me to know the music of Joslyn." Varése invited Joslyn to join the advisory board of the ICG, joining such composers as Ravel, Bartók, and Prokofieff. Carl Sandburg, who used Joslyn's arrangements of folksongs in The American Songbook, wrote of his unmistakable genius.

Joslyn remained caught between his two worlds of advertising and music—he feared he would not be able to support his wife and three children if he made the jump into music as a profession. As it was, the money he earned was barely enough, divided between his family and his music expenses. He spent little on himself and in 1931, he caught a streptococcus infection and died suddenly. His family separated, leaving his music stored and silent in a trunk.

(For more information on Henry Joslyn and his music, please contact Lori Laitman at 380 Riverside Drive, Apt. 4E, New York, N.Y. 10025.)

THEODORE FRON'T Musical Literature, 155 N. San Vicente Blvd, Beverly Hills, Ca., 90211 just released its Fall 78 "Front & Center Record Edition" catalogue which contains some interesting recordings of viola music. Included are: Berlioz, Harold in Italy (Josef Suk, viola); Vaughan Williams, Flos Campi and Suite for Viola and Orchestra (Frederick Riddle, viola); a disc titled "Rarities for Low Strings" performed by the Philharmonische Solisten Hamburg (Beethoven, Duet for viola and cello; B. Romberg, Trio for cello, viola, and double bass; Rossini, Duet for cello and double bass); and a disc by Atar Arad, viola and Evelyne Brancourt, piano on which Mr. Arad performs Henri Vieuxtemps' Sonata for viola and piano, op. 36 and Capriccio for viola solo; Schumann's Märchenbilder, Stravinsky's Elegie, and Bach-Kodály's Chromatic Fantasy.
Minutes of the meeting between the Officers of the IVFG and Chapter Officers from England, Austria, Germany, and America which occurred on June 11, 1978 in London.

Present: Salzburg: Prof. Franz Zeyringer, Prof. Dr. Wolfgang Sawodny
          England: Miss Nannie Jamieson, John White
          America: Dr. Myron Rosenblum, Dr. Ann Woodward
          Germany: Frau U. Lenkewitz-v. Zahn
          Austria: Frau Stambader-Osterwitz

On the question of an international journal for the IVFG, the following was agreed upon: An international editorial staff under the direction of a chief editor would be set up.

The journal should in the first instance appear once a year for three years and contain predominantly articles of general interest of a specifically musicological type. Local news would only be used sparingly and then only if it is of general musicological interest.

Local newsletters [of the chapters] can be distributed twice a year in addition to the journal.

To facilitate contact between the chapters, a list of all chapter leaders or representatives shall be distributed to all the chapter leaders.

As the English chapter is in the process of building up its organization and has had the additional burden of mounting a congress, the present contribution made by members will not be raised until the next General Assembly meeting in 1980.

The following proposal was formulated for inclusion into the rules:
If representatives of a chapter are not able to come to the General Assembly meeting, voting on decisions which affect the whole of the IVFG shall be possible by mail.

U. Lenkewitz-v. Zahn
Secretary, IVFG (Germany)
Rheinbach, 17 June 1978

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1979 DUES: By majority vote of the Board of Directors of the American Chapter, the dues for the American Viola Society will go to $10.00 for general membership and $5.00 for student membership. The increase will cover additional costs of mailing (we all know what the Postal Service has been up to) and to help defray the cost of the new journal which promises to be an important source center for viola research. That journal will be sent to all members free of charge.

You can save us considerable postage by sending your 1979 dues now. Please fill out the separate form enclosed and return your check with the form in the enclosed envelope. As the society is in the process of becoming incorporated and is applying for a non-profit status, we are still listed as the VIOLA RESEARCH SOCIETY with the I.R.S. and our current bank, Chase Manhattan in Sunnyside, N.Y. Therefore, kindly make your check payable to VIOLA RESEARCH SOCIETY. Thanks for your cooperation and your support.