

American Viola Society
FESTIVAL



CELEBRATING 50 YEARS

American Echoes

Shared Recital

Wednesday, June 2, 3:00 PM Eastern Time

Southland Sketches

Andante
Adagio ma non troppo
Allegretto grazioso
Allegro

Harry Thacker Burleigh

Amanda Wilton, viola
Emily Trapp Jenkins, piano

Unturned Stones

“Eppur si muove”

Michael Alec Rose

Ching-Yi Lin, violin
Andrew Braddock, viola

Viola Songs

Morning Opens
To Home
In Out Quiet
Hop and Toe
Threaded
Breaking

Jennifer Higdon

Elias Goldstein, viola
Angela Draghicescu, piano

Sonata for Viola & Piano

Moderato
Andante
Allegro

Christopher Farrell

Christopher Farrell, viola
Megan Gale, piano

Program Notes

Burleigh, Southland Sketches

Notes provided by Amanda Wilton

Harry Thacker Burleigh (1866-1949) was one of the leading baritones of the early twentieth century and contributed hundreds of arrangements of spirituals and original compositions. With "Deep River," he was the first to arrange and publish a solo voice-piano arrangement of a spiritual. Through his arrangements and performances, he brought the African American spiritual into the concert hall as a new genre of American art song. Burleigh also played a major role in the story of the genesis of Antonin Dvořák's "American" works. Burleigh was a voice student and assistant to Dvořák at the National Conservatory in New York during the Czech composer's three-year stay in the United States (1892-95). Dvořák asked Burleigh to sing for him and teach him the spirituals which Burleigh learned from his maternal grandfather. Dvořák encouraged Burleigh to preserve these melodies in his own compositions and used them himself as source material for his "American" compositions including the "New World" Symphony, the "American" Quartet, Viola Quintet, Violin Sonatina, and the Cello Concerto. Among the trove of Burleigh's vocal music lies a handful of instrumental works which are imbued with his rich musical heritage. Southland Sketches for Violin and Piano (1916) was written the year before Deep River was published. The four short pieces are infused with the sound of the African American spiritual, using a similar technique to Dvořák's works. Burleigh's piano and string writing are idiomatic and are well-suited to the voice of the viola in this new transcription by Amanda Wilton.

Farrell, Sonata for Viola & Piano

Notes provided by Christopher Farrell

My Viola Sonata was composed during the summer and fall of 2018. It is dedicated to the memory of a dear friend who passed away before I completed the work. I wanted capture the vitality and resilience of my friend, and also to reflect on the strength within us to overcome pain and loss. The first movement, Moderato, focuses on a two-note motive introduced by the viola. The second movement, Andante, is an elegy. The third movement, Allegro, is an affirmation of the human spirit, and features a short cadenza that briefly reflects on the elegiac second movement. – Christopher Farrell



Performer Biographies

Amanda Wilton performs frequently as soloist, chamber musician, and orchestral player. Recent performances include lecture-recitals for the American Viola Society Festival of Tigran Mansurian's "Ode to the Lotus," Rebecca Clarke's music at CMS Regional and National Conferences, and the Music by Women Festival. Dr. Wilton holds degrees from University of Houston, University of Maryland, University of Missouri-St. Louis, and was a Fulbright Researcher at Escola Superior de Música de Catalunya in Barcelona. She has taught at University of Idaho, Creighton University, and LoneStar College-Tomball, and is currently on the faculty of Louisiana Tech University and Blue Lake Fine Arts Camp.

Emily Trapp Jenkins is currently serving as one of the Collaborative Pianists at Arkansas State University, where she works closely with the vocal/theatre departments. She holds a Masters degree from the University of Missouri-Kansas City and a Bachelors degree from Goshen College (Goshen, IN), both focused in Piano Performance. Recent major collaborations include a regional performance tour of Franz Schubert's Winterreise, performed with baritone Matthew Carey, serving as rehearsal/pit pianist for A-State's production of Steven Sondheim's Into The Woods, and working as an adjudicator for the International Piano Performance Examination Committee in Taiwan from June 27-August 7, 2019.

Violist Andrew Braddock is on the faculty of Western Kentucky University (WKU) and the WKU Pre-College Strings Program. He teaches viola at the university and maintains a full pre-college studio of young violinists and violists. In the summers, he teaches at the Indiana University Summer String Academy and serves as the Director of the WKU Summer String Institute. Dr. Braddock is the editor of the Journal of the American Viola Society. He's performed and taught around the world, most recently on tour in South Korea, and in Taiwan, Austria, Holland, and throughout the US.

Ching-Yi Lin is Associate Professor at Western Kentucky University (WKU) and also serves on the faculty at the Indiana University Summer String Academy and the WKU Summer String Institute. She is the director of the WKU Pre-College Strings Program and a non-profit organization called Bridging Cultures with Music, a program that provides free violin lessons to refugees and single-parent children in her community.

Praised by the Chicago Tribune for his "incredible performance" violist Elias Goldstein has distinguished himself as one of the great instrumentalists of his generation. As a top prize winner of the Primrose, Bashmet and Tertis International viola competitions, he has achieved critical acclaim not only as a champion of his instrument but as a musical ambassador. He made his debut at Carnegie Hall's Weill Recital Hall where he was the first violist invited to perform all 24 Caprices by Paganini, a program that later toured the world. He is currently on faculty at University of Delaware and performs on a beautiful and rare Saint Cecille Vuillaume viola from 1850.

Pianist Angela Draghicescu has performed as a recitalist and chamber musician in major concert halls across North America, and throughout Europe, Asia, and Latin America. Recent engagements have included performances at Carnegie Hall, Concertgebouw, the Kennedy Center, Kaufmann Center, Konserthus in Stockholm, Rudolfinium in Prague, and the George Enescu Philharmonic. She is regularly invited to perform with members of the Chicago, New York, and London Symphonies. Deeply committed to expanding the chamber music repertoire she has commissioned and premiered works by composers Bolcom and Welcher. A proponent of the works of Enescu, she is one of the appointed pianists of the George Enescu International Competition having been selected under the artistic direction of Zubin Mehta and Vladimir Jurowski. Draghicescu currently resides in Seattle where she is the co-Artistic Director, with violist Elias Goldstein, of the concert series Women Who Score (WWS). The inaugural 2019 season of WWS includes a world premiere by GRAMMY-award winning composer, Higdon.

Composer, violist, and educator, Christopher Farrell has been a member of the Nashville Symphony since 1999. He received a Bachelor of Music from the University of North Texas under the tutelage of Dr. George Papich, and a Master of Music degree from Indiana University as a student of Atar Arad. Other important teachers include Laura Altz and Connie Brouillette. As a member of Alias Chamber Ensemble, Christopher can be heard on Alias' CDs *Amorisms*, *Boiling Point: Music of Kenji Bunch*, and the Grammy Nominated album *Gabriela Lena Frank: Hilos*. Christopher is also an active studio musician and can be heard on numerous albums by an eclectic range of recording artists. A sought after teacher of viola, chamber music and composition. Christopher is a member of the Nashville Symphony Accelerando Program, where he is actively involved in teaching and fostering the growth of talented students from underrepresented ethnicities.

Born in Tokyo, Megan Gale grew up in Washington state studying piano, composition, and music theory. She holds degrees from Oberlin Conservatory and the University of Southern California and has done additional studies at the University of Colorado at Boulder, the Music Academy of the West, and the Aspen Music Festival. Megan is sought after as a collaborative partner by an array of performers and has presented more than 400 recitals during her career. In Nashville she is currently on the faculty of the Blair School of Music at Vanderbilt University as a collaborative pianist. Megan performs frequently on the Nashville Symphony Orchestra chamber music series as more recently has played for the Alias Chamber Ensemble and Chatterbird. She previously held positions at the Shepherd School of Music at Rice University, the Aspen Music Festival, the William Bennett Summer Flute Academy, and the Gateway Chamber Orchestra.

American Viola Society
FESTIVAL



Emerging Artists Recital # 1

Shared Recital

Thursday, June 3, 11:00 AM Eastern Time

Three Weddings and a Fight

Garth Knox

Anna Krzyżak, viola

Monodialogue: Fantasy for Viola Solo

Menachem Wisenberg

Christina Ebersohl, viola

Seven for the Flowers Near the River

Stephen Paulus

the riverside flowers are driving me crazy
a few here where the river is deep and the bamboos quiet
flowers engulfing the path: thousands weighing the branches
butterflies move pause move pause; it's a dance
you flowers have pity on a white-haired man

Joelle Arnhold, viola
Bethany Pietroniro, piano

Fünf Antike Oden, Op. 57

Hermann Reutter

Wie hernieder vom Berge
Hinunter ist schon der Mond
Singet, ihr Mädchen, das Lied
Seelenlos liegt dereinst da
Aphrodite!

Samantha Balboa, soprano
Ruben Balboa III, viola
Randall Frye, piano

Program Notes

Wisenberg, Monodialogue: Fantasy for Viola Solo

Notes provided by Christina Ebersohl

Israeli composer Menachem Wisenberg (1950) is currently a professor at the Jerusalem Academy of Music and Dance. Monodialogue was written for, and dedicated to, violist Tabea Zimmermann in 1999. A "fantasy" can refer to improvisatory momentum over form, or the character of the piece. Wisenberg reaches for the far depths of both. Utilizing the theme built around Tabea's name from the German solfège syllables (B-flat, B-natural, A-natural), Wisenberg explores chromaticism, harmonics, intervallic relationships, and the relationship of the voice to the instrument all in the new sound field over the viola's C string tuned down a semitone to B.

Paulus, Seven for the Flowers Near the River

Notes provided by Joelle Arnhold

Stephen Paulus (1949-2014) was an American composer now best known for his over 400 choral works. "Seven for the Flowers near the River" was written for and premiered by violist Cynthia Phelps in 1988, though it appeared at the time as "Five for the Flowers near the River". The piece is inspired by an English translation of the 8th century Chinese poet Du Fu's collection of seven short poems by the same name. The movement titles are lines of text from various parts of the collection. This performance includes the original "Five for the Flowers" as it appears on Phelps' 2008 CD, Cynthia Phelps Plays Enescu, Britten, Hindemith, Devienne, Paulus and Schumann. Joelle Arnhold and Bethany Pietroniro recorded and edited the video and audio for this performance. They extend thanks to the Old Dutch Church in Kingston, NY, for the beautiful recording space.

Reutter, Fünf Antike Oden

Notes provided by Ruben Balboa III

Fünf Antike Oden (Reutter) explores the poetry of the Archaic Greek female poet, Sappho. Sappho's lyrical poetry explores the emotions of desire, jealousy, and love through the narrative stories of Ancient Greek deities and was originally intended to be read accompanied by the lyre. Reutter composed the voice to play the protagonist of each story and the viola as a Greek chorus of sorts, which comments on the drama of the story by way of virtuosic obligato. This piece is challenging for all three instruments, but incredibly satisfying for both the ensemble and the audience.



Performer Biographies

Anna Krzyżak is a Polish violist focused on performing modern and period music. She studied her Bachelor degree at the Hanns Eisler Academy of Music in Berlin and at the Chopin University of Music in Warsaw and she is currently at her last year of Master studies in Katowice. Anna has appeared as a soloist and a chamber musician in renowned international concert halls and festivals in Asia and Europe. In the years 2016 – 2018 she was a member of the prestigious ensemble – LGT Young Soloists. With this orchestra she recorded a CD for the Sony Music. She took part in masterclasses lead by Yuri Bashmet, Maxim Rysanov, Wolfgang Klos, Pierre Henri-Xuereb and many more. Anna is a young and promising musician. She is a former prize winner of the international viola competitions as well as the scholar of the Polish government's scholarships.

Violist Christina Ebersohl is widely recognized for performances that combine fearless imagination and warm maturity. Joël Belgique, principal violist of the Oregon Symphony, has praised Christina as amazing and exciting. Her "talent alone is not enough....she's inspiring." Christina has been the recipient of numerous scholarships and acknowledgements, including the Gilman International Study Scholarship, the National Federation of Music Clubs Scholarship, and the Gladys C Anderson Memorial Scholarship through the American Foundation for the Blind. Christina's charismatic presence also lends to the stage as a lecturer and motivational speaker; most recently, she spoke at the 2017 PDXTalks on perseverance in her talk "How to change a lightbulb." Inspired by her own experiences as a blind musician, Christina advocates for young students and educates institutions on music education for those with disabilities. Currently, Christina is pursuing her Master's in Performance with Basil Vendryes at the Lamont School of Music in Denver, Colorado

Joelle Arnhold teaches violin and viola at The Bryn Mawr and Levine Schools. As a guest educator, Dr. Arnhold has given masterclasses, recitals, and lectures at the University of Minnesota, Bethany College (KS), Macalester College (MN), and Utah State University. Along with her brother, developer Garrett Arnhold, she is a co-creator of the music collaboration app, Cyborg Llama. Cyborg Llama has over 5,000 users, including secondary and university music educators, as well as professional chamber music concert series. She holds degrees from the Robert McDuffie Center for Strings at Mercer University (B.M., summa cum laude), and the Peabody Conservatory (M.M. and D.M.A.) where she studied with Victoria Chiang.

Pianist Bethany Pietroniro performs an eclectic variety of vocal and instrumental repertoire. She has appeared at venues including Alice Tully Hall, the Morgan Library, and the Baltimore War Memorial, and has been a guest recitalist at James Madison University, Pennsylvania State University, and Utah State University. Bethany has joined The Orchestra Now as an orchestral keyboardist for numerous concerts during their 2017-2021 seasons and has been a rehearsal pianist for opera productions at the Bard SummerScape Festival. Recent collaborative projects include the premiere of composer Julio Friedmann's Fried Cycle, presented in a virtual recital with mezzo-soprano Hailey McAvoy. In addition to her work as a collaborative pianist, Bethany currently serves as pianist and organist at the Old Dutch Church in Kingston, NY. She is a staff member at Art of Problem Solving, an online community devoted to mathematics education and creative, interdisciplinary problem solving.

Dr. Ruben Balboa III, violist, is an active chamber musician, recitalist, and educator in Austin, Texas. From 2020-2021, he served on faculty at Illinois State University where he was the Instructional Assistant Professor of Viola and Acting Director of the ISU String Project. Ruben finished his doctoral studies in 2020 at the University of Texas where he studied with Roger Myers and frequently worked with members of the Miró quartet. He earned his Master of Music degree at the University of North Texas under the tutelage of Dr. Susan Dubois, and his Bachelor of Music degree from Texas State University-San Marcos under Dr. Ames Asbell. Ruben will begin his new position as String Project Coordinator and Assistant Director of the UT String Project, as well as teaching courses at Texas State University-San Marcos in the Fall.

Dr. Samantha Balboa is an Austin, TX based soprano and voice teacher. Recent performing credits include the title role of Dido in *Dido and Aeneas*, Desiree Armfeldt in *A Little Night Music*, Marcellina in *Le nozze di Figaro*, and Zweite Dame in *Die Zauberflöte* as well as singing with the Austin Opera Chorus. Dr. Wood earned her terminal degree at the University of North Texas, where she was the winner of the 2016 Concerto Competition and a frequent soloist with the UNT Symphony Orchestra. She currently serves as a voice instructor at Eastside Music School and Recording Studios in downtown Austin.

Randall Frye just finished his seventh year as an educator and has accepted a new position at Canton Jr/Sr High School in Pennsylvania. Previously he has worked as the Director of Choirs at Liberty Memorial Central MS for one year and as the Assistant Director at Lawrence High School for six years. Randy worked directly with the choral students and founded ROAR, Lawrence High School's vocal pop a cappella ensemble. Hailing from Polk, Pennsylvania, Randy completed a Master's degree in vocal performance at Kansas State University in 2014. His music education degree (Fall 2011) comes from Indiana University of Pennsylvania in Indiana, PA where he studied voice, organ, piano, and musical theater and was an active member and officer of Delta Omicron. Randy is an active member of Kansas Choral Director's Association, Kansas Music Educators' Association, American Choral Director's Association, and the National Association for Music Education.

American Viola Society
FESTIVAL



CELEBRATING 50 YEARS

Emerging Artists Recital # 2

Shared Recital

Thursday, June 3, 3:00 PM Eastern Time

Other

Max Vinetz

First Prize, 2020 AVS Maurice Gardner Competition

Sebastian Stefanovic, viola

Von Engeln und Dämonen

Dimitri Terzakis

Shane Barker, viola

Duo for Viola & Cello, op. 144

Allegro romantico

Tema con variazioni

Mario Castelnuovo-Tedesco

String Duo Prism

Loïc Abdelfettah, viola

Quentin Rebuffet, cello

Sonata for Viola & Piano, op. 22

Allegretto

Andante espressivo

Allegro

Marion Bauer

Sigrid Karlstrom, viola

Eric Trudel, piano

Program Notes

Vinetz, Other

Notes provided by Max Vinetz

"Other" borrows and transforms fragments of a simple melody written by a friend of mine. While never completely stated during the piece, the melody acts as a structural backbone around which the piece takes shape. At the outset of the piece, shimmering harmonics, trills, open strings, and extended timbral techniques decorate the melody, resulting in a sort of sonic halo that surrounds the simple C-major line. Throughout the course of the piece, the melody and its fragments reappear in more developed forms (such as within 3-note and 4-note chords) and less developed forms (such as a single-note, unharmonized line), finally achieving a sense of rest as the piece comes to a close.

Terzakis, Vom Engeln und Dämonen

Notes provided by Shane Barker

One of the creative and hauntingly beautiful additions to the solo viola repertoire by eminent Greek composer, Dimitri Terzakis, *Von Engeln und Dämonen* (of angels and demons) is at once idiomatic and innovative in the viola writing. The composer says of the work "the piece deals with the duality of life: good and evil, good luck and misfortune, man and his fate. I have used archaic scales as the harmonic basis of the piece, making use of microtonal inflections."

Castelnuovo-Tedesco, Sonata for Viola & Cello, op. 144

Notes provided by String Duo Prism

Mario Castelnuovo-Tedesco (1895-1968) was inspired to compose *The Sonata for Viola & Cello*, op. 144, in 1950, while waiting for the bus on Wilshire Boulevard in Los Angeles to attend a viola and cello duo concert presented by Sven and Kurt Reher. This sonata was completed the same year and is built in three movements: *Allegro romantico-Tema con Variazioni-Allegro con fuoco*. The first movement of the sonata op.144 opens with a very sustained and intense character in C Minor, followed by a majestic secondary theme in F Major, before returning with agitated triplets. The second movement is built around a theme and variations in C minor. Contrary to the first movement, a theme "Tempo di Sarabanda" translates to nostalgia connected throughout a soothing whisper in variation 1, a comical variation 2, an amiable variation 3, a shadowy and stormy variation 4, and an elegiac and dreamy variation 5, concluding with a rigorous fugue.

Bauer, Sonata for Viola & Piano, op. 22

Notes provided by Sigrid Karlstrom

Though not widely recognized today, Marion Bauer was an influential composer, writer, music critic, and educator during her lifetime. She taught composition at New York University and at Juilliard, nurturing a generation of young composers' work. A pioneer in many aspects, Bauer co-founded or served in leadership roles on the boards of numerous New York music organizations, often the only woman in a group of men. While her own compositional style was somewhat conservative, she actively promoted women writing more avant-garde music. *The Sonata for Viola and Piano*, Op. 22 (1935), was an important work for Bauer's career. It won a prize enabling its publication and was one of her first works in a larger genre. The sonata was premiered by violist Zoltan Kurthy and pianist Frank Sheriden. It is written in three movements. The first, *Allegretto*, is written in standard sonata form. It utilizes impressionist harmonies but follows a standard background tonal progression. The second movement, *Andante espressivo*, is in ternary form. An ostinato figure is introduced in the piano and then developed throughout the A sections, while the B section provides contrast in character and tempo. The final movement, *Allegro*, is also in ternary form. The A sections employ a driving rhythmic ostinato while the B section recalls the sonata's second movement.

Performer Biographies

Violist Sebastian Stefanovic is a Baltimore native currently residing in Houston, having completed a Bachelor's and Master's degrees at Rice University's Shepherd School while studying with Ivo van der Werff. Mr. Stefanovic is a passionate advocate for new music and the expansion of the viola repertoire, and he has commissioned and premiered a variety of solo and ensemble works as well as participating in the 2020 and 2021 Composers' Conference. As a chamber musician, he has received quartet fellowships at the Aspen Music Festival and the Robert Mann String Quartet Seminar. He enjoys inventive and multifaceted programming, serving as a cofounder and Artistic Director of the nonprofit Verreaux Collective as well as curating programs for conductorless string orchestra Kinetic. Mr. Stefanovic is also a Young Artist at DACAMERA of Houston.

Shane Barker enjoys a rewarding and varied career as performer and educator in the Northeast United States. An advocate of expanding the viola repertoire, he has worked with composers such as Jeremy Gill, Andrea Clearfield, and Andrew Litts. In 2020 Shane initiated LGBTViola, a project celebrating and commissioning viola works by Queer composers. An avid chamber musician, he has worked with flutist Lish Lindsey, harpist Maryanne Meyer, and pianists Barbara Browne and Robert Keiser among others. An in demand teacher, Shane has taught at Temple Music Prep, Lafayette College, Moravian Academy in addition to giving workshops at Queens and Skidmore Colleges, and his alma mater Temple University. Shane has served as teaching assistant to Sheila Browne and has also studied with Karen Ritscher, Evelyn Jacobs-Luise, Helen Kwalwasser and Ann Roggen.

Duo Prism (Loïc Abdelfettah & Quentin Rebuffet) is an original ensemble composed of a viola and a cello. Founded in 2016 at the Conservatoire National Supérieur de Musique et de Danse de Lyon (France), Duo Prism is recognized as one of the most promising young French ensemble. The string duo is already prizewinner of several international competitions : 1st prize of the Odin International Music Competition (E.U.), 1st prize of the King's Peak International Music Competition (UK), 2nd prize of the Rudolf Barshai International String Competition (Russia), 2nd prize of the American Music Talent Competition (U.S.A). The artistic approach of the Duo Prism is based on a refreshing and passionate way of playing music. The projects of the Duo Prism are articulated around a work of musicological rediscovery, collaboration between different arts and contemporary music. Duo Prism represents a new way of making chamber music : lively, original and creative. Duo Prism is supported in its projects by the Adami Foundation.

Originally from Albuquerque, New Mexico, Sigrid Karlstrom enjoys a career as violist, chamber musician and teacher based in the New Haven, CT area. Her interest in contemporary works and works by underrepresented composers culminated in a 2020 album of pieces for viola and piano by the American composers Vivian Fine and Miriam Gideon, titled "Cracking the Glass." From 2013-2017, she played as a tenured member of the New Mexico Philharmonic, also working during this time as assistant principal viola for Opera Southwest and chamber musician for the Chatter Chamber Series. Sigrid graduated on full merit scholarship with a doctoral degree from The Hartt School in 2019, studying under Rita Porfiris.

A native of Quebec, Canada, Eric Trudel graduated with top honors from the Quebec Conservatory of Music. He won the prestigious Prix d'Europe competition, which enabled him to study privately with pianists Garrick Ohlsson, Jean-Claude Penner, Marc Durand and Louis Lortie. He has taught and performed extensively throughout Canada, Italy, Germany, Austria, Japan, Korea, Spain, and the United States. His New York City credits include recitals at Weil Recital Hall, Alice Tully Hall, Merkin Hall and the 92nd Street Y.

American Viola Society
FESTIVAL



Interwoven Pathways

Shared Recital

Friday, June 4, 11:00 AM Eastern Time

Lament for Our Times (2020)

Judith Saxton

Diane Phoenix-Neal, viola
Judith Saxton, trumpet

Shades of Violet

Jenni Brandon

Double Star Destiny (2017)

Zack Browning

Violet

Katrin Meidell, viola
Elizabeth Crawford, clarinet

A Different World

Enzo Rao Camemi

Boris Kerner

Caroline Shaw

Syracuse Blues

Jacob Ter Veldhuis

Alicia Valoti, viola
Allesandro di Giulio, percussion

Program Notes

Saxton, Lament for Our Times (2020)

Notes provided by Judith Saxton

Lament for Our Times (2020) is a three-movement work composed in June 2020 as a response to the murder of George Perry Floyd Jr. and as an outcry against systemic and racial injustice. The first movement, I can't breathe/SOS, is a wordless voicing of sorrow and lament heard in the trumpet. The viola interrupts with a frenzied S.O.S. signal, representing the bystanders' numerous calls for help. The signal eventually breaks down into the three longer "dashes" of Morse code, corresponding to the words "I can't breathe." The second movement, 2'53," is named after the length of time officers persisted in holding Mr. Floyd down after he stopped moving. The haunting quality of the flugelhorn opens the movement, and the viola vocalizes the deepening sense of grief. In a role reversal, the traditional heroic role of the trumpet is altered -reduced to holding a static low pedal representing the waning breath of life. The third movement, Resolve, combines melodies woven into the fabric of our nation from the anthem "America the Beautiful" and from the spiritual hymn "Amazing Grace." Jazz rhythms and blues infused fragments represent the multicultural mosaic of our communities. As the movement ends, a lingering long note in the trumpet, from movement two, resounds the long road ahead and the work yet to be accomplished towards social justice and equality for all.

Brandon, Shades of Violet

Browning, Double Star Destiny

Notes provided by Katrin Meidell

Viola and clarinet alone is a rare combination. Not surprising, however, is that the blending of sounds of clarinet and viola creates a distinctive timbral experience that is exceptionally pleasing. Since 2017, our duo, Violet, has inspired over 100 new compositions for our unique instrumental consort, including two by award-winning American composers Jenni Brandon and Zack Browning that we will present during this concert. Writes Brandon: "In some ways this work is a love story – two instruments seeking passion, inspiration, union, unconditional love. We reach this union toward the end of the piece, represented through the higher registers of both instruments– a push and pull of harmonies and shades of violet that I think represent the complexities of what the color Violet represents." Writes Browning: "Double Star Destiny (2017) ... is inspired and guided by the application of feng shui and astrology to the birth dates of [the clarinetist] (which is also the birth date and death date of William Shakespeare under the control of the planet Venus), and to the birth date of [the violist] (which is also the birth date of Jimi Hendrix, 2017 being the 75th anniversary of his birth date and under the control of Jupiter). Through this process six themes are generated... A variety of emotional episodes are employed to engage the listener in an exciting encounter with the double star, in this case produced by the chance line-of-sight-alignment of Venus and Jupiter."

Camemi, A Different World

Shaw, Boris Kerner

Veldhuis, Syracuse Blues

Notes provided by Alicia Valoti

"A Different World" (duoJalal edition) is an exploration of the Sicilian composer Enzo Rao Camemi's original folk and gypsy tune. Here, the viola is given backing by strong cajon rhythms, and continues on a fervent, energetic path which takes no respite. "Boris Kerner", by Caroline Shaw, is here arranged by Alicia Valoti for viola and pitched flowerpots. Shaw paints a picture of a winding journey, which she describes as a "series of expositions on the curious phrase 'the detail of the pattern is movement'". "Syracuse Blues" by Jacob Ter Velduis (arranged by Alicia Valoti and Alessandro Di Giulio) uses the viola, marimba and recorded track to document the art of selling fish at the market in Siracusa, Sicily. The composer describes it as an "audio artefact", with a blend of Greek, Italian, Latin and Arabic dialect, matched against beautiful glissandi and melancholic lines.



Performer Biographies

Diane Phoenix-Neal performs nationally and internationally and enjoys her roles as a clinician and educator nationwide. Her performances have taken her to concert venues and festivals throughout the world, including to Australia, Brazil, France and Poland. Festival affiliations include Eastern Music Festival and Shenandoah Valley Bach Festival, principal viola. Her sound is described as “rich and sumptuous” (Classical Voice of North Carolina). A champion of new and unknown music for viola, her recent recitals and projects featuring contemporary music for viola have been presented at James Madison University’s Contemporary Music Festivals, the Northwestern University New Music Conference, the University of Wyoming, and at International Viola Congresses in Australia and in Poland. She received her training from the Juilliard School as a student of William Lincer, from the University of North Carolina School of the Arts, and received her doctorate from the University of North Carolina at Greensboro. Dr. Phoenix-Neal holds the position of Assistant Professor of Viola at James Madison University, Harrisonburg, Virginia.

Judith Saxton enjoys a multi-faceted thirty-year career as an international concert and recording artist, chamber, orchestral, liturgical musician and improviser, and educator. As a recitalist, Judith Saxton has performed in the U.K., China, Finland, and Brazil, and concertizes nationally and records with Timothy Olsen, organ, and Allison Gagnon, piano. As principal and soloist, she leads the Shenandoah Valley Bach Festival and can be heard regularly with orchestral and chamber organizations on the eastern seaboard of the U.S. Saxton has offered over 200 master classes at conservatories, festivals, conferences, and eldercare facilities worldwide as a Conn-Selmer artist/clinician, including International Trumpet Guild, Eastern Music Festival, Road Scholar, Trumpet Festival of the Southeast, and International Women’s Brass Conferences. A keen advocate of new music, Saxton continues to ardently promote, co-commission, and premiere and compose new works.

Inspired by a near lack of duos for clarinet and viola alone, Violet (comprised of clarinetist Dr. Elizabeth Crawford and violist Dr. Katrin Meidell) is committed to expanding the literature for this sorely under-represented genre of classical chamber music. With over 100 new compositions recently commissioned by Violet, and a website, www.duetviolet.com, Violet is quickly becoming the go-to source for duos of this combination.

Dr. Alicia Marie Valoti is Assistant Professor of Viola at Central Michigan University and previously taught at Sam Houston State University, University of Houston, Lone Star College, Stony Brook University, Liaocheng University, and Wuhan Conservatory, where she was named a “Distinguished Professor.” She holds great interest in the performance and repertoire of 19c Tuscan composers for viola, as well as in collaborations with orchestras and El Sistema projects in South America.

Alessandro Di Giulio, percussionist, studied at the Santa Cecilia Academy of Rome, the Conservatory of Frosinone and “Codarts” School in Rotterdam. He is a founding member of the “Blow Up” percussion ensemble, which gave Italian and European composer premieres and recorded for EMA Vinci Records Label. As Professor of Percussion, Di Giulio has taught at the Conservatories of Cagliari, Cosenza and Rodi Garganico in Italy. He is also an orchestral player in the Rome Theater Orchestra and “Roma Sinfonietta”.

American Viola Society
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CELEBRATING 50 YEARS

Tributes & Inspirations

Shared Recital

Friday, June 4, 3:00 PM Eastern Time

Sonata Romantic for Viola & Piano
The Hopeful Romantic
The Impetuous Romantic

Robert Garwell

Misha Galaganov, viola
Michael Bukhman, piano

Two Galopes for Solo Viola

Nicky Aponte

Joel Pagán, viola

Two Wölfli Sketches
Horror vacui
Musicum Umbrarum

Scott Godin

Obrecht Motetten III

Michael Finnissy

Pemi Paull, viola

Enviolao for Viola and Piano (2018)

Jorge Variego

Ayn Balija, viola
Shelby Sender, piano

Program Notes

Garwell, Sonata Romantic

Notes provided by Robert Garwell

The meaning of romantic in The Sonata Romantic for Viola and Piano is actually a “double entendre,” it has a double meaning. When Misha and I decided to collaborate on a new composition for viola and piano, his comments on lyricism and other such items led me to think in terms of a romantic or neo-romantic work cast in the form of a sonata. As I began sketching sections of the work for the three movements, it became apparent to me that I was writing a musical or aural portrait of three different types of romantics. The first movement features the passionate or overly sensual-driven romantic. The second movement is a portrait of the hopeful romantic, always searching for and desirous of a true relationship. But does the music finally convey an eventual sense of romantic satisfaction? I leave that to the listener to answer. And finally, the last movement, which is a portrait of the wild, bouncing off-the-wall, emotionally draining impetuous romantic who appears to find love around every corner.

Godin, Two Wölfli Sketches

Finnissy, Obrecht Moteten III

Notes provided by Pemi Paull

Scott Godin’s Two Wölfli Sketches draws inspiration from the distinctive and unsettling work of Swiss artist Adolf Wölfli (1864–1930), who, due to an abusive childhood and a subsequent succession of transgressions, spent the majority of his adult life in psychiatric care. As part of his therapy, Wölfli was urged to draw, producing images evocative of his mental state: simultaneously simplistic (due to his lack of formal art training) and complex (due to the intricacies of detail and intensity emanated from these pencil drawings). Wölfli’s works became extremely popular in artistic circles, as he became one of the first artists to be associated with the Art Brut or outsider art movement. *horror vacui* - (“fear of empty space”): Wölfli believed that any empty canvas might allow bad spirits to enter the human realm, which created a compulsion in him to fill the entire surface of every sketch in detail. *Horror vacui* can be found in the artwork of many mentally unstable individuals and/or inmates of psychiatric hospitals, perhaps due to the therapeutic and mandalaic (e.g., repeatedly drawing certain shapes in a manner to soothe the patient) aspects of drawing, as the process becomes as or more important than the artwork itself.

Obrecht Motetten III, by Michael Finnissy, is one of a series of ‘tribute’ pieces that Finnissy began working on in the 1980s, at a time when his language was evolving beyond the abstractions of new-complexity. In the case of this piece, Finnissy uses the polyphony of the Flemish renaissance master Jacob Obrecht as a starting point, kaleidoscopically adapting and distorting it within his own idiom. Finnissy is essentially challenging the listener to re-evaluate our musical heritage by showing it from different angles and lights, sometimes critiquing, sometimes mocking, always questioning how the listener responds to archaic forms and languages in the modern world.

Variego, Enviolao

Notes provided by Ayn Balija

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville and the Sewanee Summer Music Festival. *Enviolao* begins with a static tango rhythm in the piano and haunting harmonics in the viola line. As though waking up, the violist slides into a sultry and flowing melody. The pianist responds and hesitantly tries to follow the melody, awkwardly accenting the phrase with staccato chords. The instruments unify, ending the section with a mysterious melodic line in octaves. The next section explodes with a modified bossa nova rhythm played by the violist. The rhythmic drive is punctuated by the pianist strumming or plucking the strings creating dense layers of sound. The section falls apart as the rhythm expands until everything ceases. The piece closes as the pianist musically ruminates and the violist strums clumsily accompanies as if riding a bicycle with oblong wheels.



Performer Biographies

Dr. Misha Galaganov, Professor of Viola at TCU, is a well-known performer and educator. He has uncovered and performed many unknown and forgotten works for viola and premiered music written for him by many important composers, including Eric Ewazen, Elena Sokolovski, Richard Lavenda, and others. In addition to his teaching, performing and coordinating duties, Galaganov is a researcher, arranger, and presenter, and he is engaged in summarizing his pedagogical ideas in articles, videos, and books. Many of his former students have successful solo, teaching, and orchestra careers in the USA, Asia, Europe, and Latin America.

John Owings, Herndon Professor of Music and Chair of the Piano Division at Texas Christian University (TCU), is known internationally as a performer, teacher, and recording artist. In addition to his solo and concerto performances in major cities on four continents, he has collaborated with many distinguished musicians, including members of the Miró String Quartet, cellist Carlos Prieto, and violinist Nicholas Kitchen of the Borromeo String Quartet. He and his colleagues, clarinetist Gary Whitman and violist Misha Galaganov, established Trio Con Brio – an ensemble that has commissioned new works by over a dozen living composers, and has recorded works by Eric Ewazen and Elena Sokolowski on the Albany label. Winner of several international competitions, Mr. Owings was honored by TCU as recipient of the Chancellor's Award for Distinguished Research and Creative Activity in recognition of his performances of the complete cycle of 32 Beethoven Sonatas.

Hailed by *The Monitor* as an "impassioned performer," Puerto Rican violist Joel Pagán enjoys a multi-faceted career as a concert artist and educator. An active chamber and solo recitalist, Pagán has performed throughout the United States, Mexico, Puerto Rico, Dominican Republic, Canada, Bolivia, Italy, Costa Rica, Cuba, and Brazil in addition to being featured in the Primrose International Viola Competition and Festival in 2014 and 2018. Pagán has performed in various international festivals such as the Brevard Music Center Festival, FOSJA/Casals Festival of Puerto Rico, Meadowmount School of Music, Schlern International Music Festival, Cooperstown Chamber Music Festival, Chamber Music Institute at UNL, Festival Internacional de Música de la Escola de Música e Artes Cênicas da UFG, UNB Encontro de Cordas, International Adventist Youth Festival, Banff Centre, Killington Music Festival and the International Chamber Orchestra of Puerto Rico festival among others. Currently, Pagán is Professor of Viola at The University of Texas Rio Grande Valley, faculty and director of the PUCPR String Summer Festival and principal viola of the Laredo Philharmonic.

A versatile soloist and chamber musician, and a specialist in both new and early music, Pemi Paull is a true 21st century artist. He is the founder and artistic director of Warhol Dervish, an original and unorthodox chamber music collective based in Montreal. Pemi's activities have brought him to the forefront of Canada's contemporary music world, where he is a member of two important new music ensembles, Bradyworks and SMCQ. In addition, Pemi has premiered works for viola by composers including Scott Godin, Andre Ristic, Rose Bolton, Emily Hall, and Nicolas Gilbert, Michael Oesterle, and Tim Brady. Pemi frequently collaborates with musicians outside of the classical world, such as Richard Reed Parry of Arcade Fire, Chilly Gonzales, Patrick Watson, Lukas Ligeti, and has recorded with artists like Socalled, Barr Brothers, Hey Rosetta, to name a few. In the sphere of historical performance, Pemi is a member of Ensemble Caprice, with whom he has recorded seven discs for Analekta, winning one Juno (Canadian

Grammy) in the process, as well as Daniel Taylor's Theatre of Early Music. He also appears regularly with Tafelmusik in Toronto. His first solo album, *Musicum Umbrarum* was released in November, 2018 on Métis Island records. Pemi is past-president of the Canadian Viola Society.

Violist Ayn Balija leads a musically rich life performing and teaching throughout the country. She teaches at the University of Virginia and serves as the principal violist of the Charlottesville Symphony at the University of Virginia and violist of the Rivanna String Quartet. During the summer, she performs and teaches at the Tennessee Governors School for the Arts. Dr. Balija holds degrees from Oberlin Conservatory of Music, The Cleveland Institute of Music and James Madison University.

Shelby Sender received her Doctor of Musical Arts degree in Piano Performance at the University of Maryland. She is active as both a solo and collaborative pianist having performed nationally and internationally. A faculty member of Crescendo, she is also a co-founder and the accompanist for Mosaic Children's Choir in Charlottesville. She can be heard on a Centaur recording of unpublished works by Walter Giesecking, playing both solo and chamber music.

American Viola Society
FESTIVAL



AVS Past Presidents Recital

Shared Recital

Saturday, June 5, 11:00 AM Eastern Time

Concerto for Viola & Orchestra

Georg Philipp Telemann

Helen Callus, viola
Max Levinson, conductor
Foulger Institute Chamber Orchestra

Side-by-Side

Reena Esmail

Dviná slecinka
Hoboj

Iva Bittová

Duo for Oboe & Viola

Hilary Tann

The Miracle in Shargan

Isidora Žebelja

Juliet White-Smith, viola
Nancy Ambrose King, oboe

Compass

Baljinder Singh Sekhon II

Kathryn Schmidt Steely, viola
Todd Meehan, percussion

Thread and Fray

Sarah Kirkland Snider

Kathryn Schmidt Steely, viola
Ran Kampel, clarinet
Todd Meehan, percussion

Program Notes

Esmail, Side-by-Side

Bittová, Dviná Slecinka and Hoboj

Tann, Duo for Oboe & Viola

Zebelja, The Miracle in Shargan

Notes provided by Juliet White-Smith

Indian American composer Reena Esmail (b. 1983) "works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces." Side-by-Side was written in 2016 and commissioned by the River Oaks Chamber Orchestra. Czech composer Iva Bittová (b. 1958) is an avant-garde artist who began her career as an actor and later turned to a combination of singing and playing violin. Her work Dviná slecinka (A Strange Young Lady), originally conceived as a mostly improvised work for voice and violin performed by the composer. Hoboj is based on the poem "An Oboe Someone Played" by Karel Havlicek, read here in Czech by Marlen Vavrikova. Hilary Tann (b. 1947) is a Welsh composer. She says of her Duo for oboe and viola that "it is the only piece of mine without a title having something to do with nature although natural imagery underlies much of the writing. The timbres of the viola and oboe are similar in many respects and I became fascinated by the idea of a single line being shaped by two instruments. At the opening, the viola "courts" the oboe, encouraging its moves and framing its melodies. A short viola cadenza leads from this reflective dialog to the pairing of the central section, after which an octave unison passage ushers in the fanfare-like conclusion." Composer-conductor-pianist Isidora Žebeljan (1967-2020) was considered one of the most prominent Serbian composers of music for the theatre and film who received commissions from the Brodsky Quartet, the Berlin Philharmonic Octet, the London Brass, the Vienna Philharmonic, and the Academy of St. Martin-in-the-Fields, among others. The Miracle in Shargan consists of a simple folk melody in ABA' form where the oboe and viola alternate roles as solo and accompaniment.

Sekhon, Compass

Snider, Thread and Fray

Notes provided by Kathryn Schmidt Steely

This performance was recorded on April 17, 2021, in Jones Concert Hall on the Baylor University Campus. It was one of only a handful of times that my colleagues Todd Meehan and Ran Kampel and I have been able to perform chamber music together during this past year of pandemic. It is our hope that one day soon we can perform together more frequently for live audiences. The first of the two works that you are going to hear is Baljinder Singh Sekhon II's Compass, for viola and percussion. Written for John Graham in 2009, the piece is comprised of a series of eight possible segments, from which performers can select and perform any combination or subset, without pause. As such, each performance is unique and can potentially last anywhere from 40 seconds to 14 minutes, depending upon the choices made by the performers. The second work, Sarah Kirkland Snider's Thread and Fray, is a trio for viola, bass clarinet, and marimba written in 2006 for the Aspen Contemporary Ensemble. Snider comments that "the piece weaves a unison melody through an increasingly fragmented musical landscape, occasionally splintering into subsidiary streams of thought." The piece features a mesmerizing display of close canonic writing.



Performer Biographies

Helen Callus, hailed as “one of the world’s greatest violists” (*American Record Guide*), “a violist of the highest caliber” (*Strings* magazine), and “one of the foremost violists of her generation” (*Fanfare* magazine), continues to captivate audiences with her lyrical tone, technical command, and profound artistry. Sought after as a recitalist, chamber musician, and concerto soloist, Ms. Callus has performed with such world-class ensembles as the Tokyo and Juilliard String Quartets and the BBC Concert Orchestra. She is described by *The Seattle Times* as “a player with impeccable sensibilities and a beautiful sound, infinitely malleable into all kinds of musical subtleties.” The *American Record Guide* observed that “her playing is so deeply felt [that] the music’s message goes straight to the heart.”

Violist Juliet White-Smith has appeared in recital and chamber music performances throughout the US and in Europe, Africa, and Asia. She has recorded on the Centaur Records label, and her 2009 album *Fashionably Late: Juliet White-Smith Debuts!* features the premiere recording of Pulitzer Prize winner George Walker’s *Viola Sonata* (1989). She currently serves on the Advisory Board of Music by Black Composers, a project of the non-profit Rachel Barton Pine Foundation. She has been featured in articles and interviews in *The Strad*, *Strings*, *American String Teacher*, *WBUR-Boston*, and *The Boston Globe*. White-Smith joined the Artist-Faculty at the Brevard Music Festival in 2018 and is currently Professor of Viola at The Ohio State University. She served as President of the American Viola Society from 2008-11. She was the 2012 ASTA pre-college master class clinician. She holds degrees from Louisiana State University, the University of Houston, and the Eastman School of Music.

Nancy Ambrose King, oboe, was first-prize winner of the New York International Competition for Solo Oboists in 1995. She appeared as soloist with the St. Petersburg, Russia, Philharmonic, Prague Chamber Orchestra, Janacek Philharmonic, Tokyo Chamber Orchestra, Puerto Rico Symphony, Orchestra of the Swan London, Internacionale de Musica Buenos Aires, New York String Orchestra, Amarillo Symphony, Cayuga Chamber Orchestra, and Sinfonia da Camera. She recorded eleven solo/chamber CDs on Boston, Cala, Equilibrium, Naxos, and Centaur labels. She was jurist for both Barbirolli and Muri Switzerland Oboe Competitions. Professor at the University of Michigan and at Sarasota and Round Top Music Festivals, she was first female President of IDRS. She received DMA, MM & Performer’s Certificate from Eastman School of Music, and BM from University of Michigan, where she was awarded the prestigious Stanley Medal, 2010 Hall of Fame and 2018 Haugh Teaching Awards by the School of Music, Theatre and Dance.

Kathryn Schmidt Steely, Professor of Viola at Baylor University, is an avid chamber musician and has performed with orchestras and presented master classes across the country. She received the 2007 Outstanding Professor Award from Baylor University and has served as President of the American Viola Society and as Editor of the *Journal of the American Viola Society*.

Todd Meehan, Professor of Percussion at the Baylor University, has performed throughout the United States, Europe, South America, and Asia as a soloist, orchestral, and chamber musician. Todd currently performs contemporary percussion chamber music with the Meehan/ Perkins Duo and has commissioned numerous works for percussion.

Ran Kampel, Assistant Professor of Clarinet at Baylor University, enjoys a versatile career of solo, chamber music, orchestral performances, and teaching. He held principal clarinet positions with the Jacksonville Symphony, the Grand Rapids Symphony, and was a fellow with the New World Symphony.

American Viola Society
FESTIVAL



CELEBRATING 50 YEARS

For the Love of Viola!

Shared Recital

Saturday, June 5, 3:00 PM Eastern Time

Centaurs

Sergey Akhunov

Philippe Chao, viola

To Streak with Several Colors
Reflections on a Mountain Lake

Marti Epstein
Vessela Stoyanova

Shizuka Duo

Hannah Rose Nicholas, viola
Samuel Kelder, viola

Ten Short Viola Duets
Crazy Chicken Dance
Hesitant
Babble Battle
Ruby

Nils Bultmann

Nils Bultmann, viola
Jonathan Vinocour, viola
Kim Kashkashian, viola
Charlton Lee, viola
Hank Dutt, viola

Program Notes

Epstein, To Streak with Several Colors **Stoyanova, Reflections on a Mountain Lake**

Notes provided by Shizuka Duo

Vessela Stoyanova's compositions are often inspired by the melodic beauty and rhythmic intricacies of the Balkan musical traditions that she grew up in. We recorded this piece on the farm where Hannah lives, set to a natural backdrop that fit the character of this invigorating work. Marti Epstein's "To Streak with Several Colors" "was inspired by the bariolage technique unique to stringed instruments. Once I discovered the translation to English as "to streak with several colors", it was clear that this would be the title of the work." – Marti Epstein

Bultmann, Ten Short Viola Duets

Notes provided by Nils Bultmann

The Ten Duets for viola were written in 2009 and released as a 2014 recording entitled 'Troubadour Blue' on Innova Recordings with a performance by myself and Hank Dutt on violas. For this Festival, I'm presenting four video duet collaborations with viola players Jonathan Vinocour, Kim Kashkashian, Charlton Lee, and Hank Dutt. The process of performing and creating these video duets brought forth a joy of performing and interacting with fellow musicians that has been unfortunately absent and dormant during this Covid period. My intention is to complete videos for the entirety of the 10 duets and to continue this extremely fulfilling collaborative process. From the original CD notes: "These are character pieces, each with a distinct personality, pivoting between frenetic busyness and more spacious introspective meditative states. The faster material focuses on the action and interplay between the two violas with elements of humor and surprise, using sudden turns, chromatic curve balls, and twists of expectations. The slower pieces serve as a field for exploring color and calmness, while offering an opportunity for the rich depth of expression and beauty in these instruments. These pieces can be performed individually or be repositioned. I brought them together in this particular sequence as one narrative encounter with these diverse and often peculiar characters." – Nils Bultmann



Performer Biographies

Newly appointed Assistant Professor of Viola at Texas Tech University, Philippe Chao enjoys a wide-ranging career as an orchestral, solo and collaborative performer as well as a respected teacher and coach. A member of the Kennedy Center Opera House Orchestra, Philippe has also performed with the National, Detroit, Pittsburgh, Minnesota, and Baltimore Symphonies; a member of the Post-Classical Ensemble and the Grand Teton Music Festival, he is on the faculty of the Sewanee Summer Music Festival. Philippe has appeared as a concerto soloist with a number of orchestras including the Virginia Symphony and the Eclipse Chamber Orchestra. As a chamber musician, he has performed with renowned international artists James Buswell, Simone Porter, Susan Platts, and Julian Rachlin. He appeared on NPR's Performance Today hosted by Fred Childs, performed on Broadway in Steve Martin and Edie Brickell's Tony-nominated musical, *Bright Star*, and can be heard on Naxos in the music of Bernard Herrmann. He has researched, engraved, and edited several works of Marco Anzoletti in their premiere editions. His viola transcriptions of a second cello part for the Bach Suites are available at VlaTutti.com. Philippe is a *D'addario* artist.

The Shizuka Viola Duo is Samuel Kelder and Hannah Rose Nicholas. The two founded Shizuka during the debut of the Barnes Ensemble in Philadelphia in 2017, a contemporary music residency with the JACK Quartet. They are alumni of the Lucerne Festival Academy (2015-19), where they have been featured on tour, as soloists, and chamber musicians. Shizuka Duo gave its debut at MISE-EN_PLACE Bushwick in September 2018. They have since performed at venues in Boston and NYC, as well as Berklee College of Music, Tufts University, and Boston University. The duo has premiered ten new works, written for them by faculty and alumni composers of Berklee, Tufts, Boston Conservatory, Mannes, New England Conservatory, and the University of Pennsylvania. Sam and Hannah both play on instruments made by Hiroshi Iizuka. Their name, "Shizuka," is the Japanese word for quiet and peaceful, and the name of a heroine in Japanese folklore.

Nils Bultmann is from Madison, Wisconsin. He is a violist, improviser and composer, and has developed his own voice within the context of a wide variety of musical styles and art forms. His versatile background ranges from undergraduate studies in German literature and Viola Fellow at the New World Symphony, to recording and touring with jazz saxophonist Roscoe Mitchell. He has been active in collaborative projects of dance and film in addition to his love of the more standard classical music repertoire. Nils completed his PHD in music composition at UC Berkeley, where he worked with David Wessel and Edmund Campion at the Center for New Music and Technology creating interactive works and video installation pieces. His multi-media work focuses on combining diverse live performances often recorded in unconventional settings with musicians of a wide variety of backgrounds. He teaches privately and at UC Berkeley.

American Viola Society
FESTIVAL



The Complete Cello Suites of JS Bach

Recital

Wednesday, June 2, 10:30 AM Eastern Time

Suite No. 1, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuet I-II
Gigue

Johann Sebastian Bach

Suite No. 2, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuet I-II
Gigue

Johann Sebastian Bach

Suite No. 3, BWV 1009

Prélude
Allemande
Courante
Sarabande
Bourrée I-II
Gigue

Johann Sebastian Bach

Suite No. 4, BWV 1010

Prélude
Allemande
Courante
Sarabande
Bourrée I-II
Gigue

Johann Sebastian Bach

Suite No. 5, BWV 1011

Johann Sebastian Bach

Prélude
Allemande
Courante
Sarabande
Gavotte I-II
Gigue

Suite No. 6, BWV 1012

Johann Sebastian Bach

Prélude
Allemande
Courante
Sarabande
Gavotte I-II
Gigue

Performer Biography

David Rose has served as a titled player of numerous orchestras, including Associate Principal of the Vancouver Symphony, Principal Viola of the Kitchener-Waterloo Symphony, and Acting Assistant Principal of the San Francisco Symphony. Also active as a baroque performer, he was a member of the Pacific Baroque orchestra, and has toured and recorded with Toronto's Tafelmusik. Mr. Rose studied viola at the University of British Columbia, and also Indiana University (Bloomington). His main teachers included Gerald Stanick, Atar Arad and Stanley Ritchie. He serves as head of strings at the Fredonia School of Music (SUNY Fredonia), and teaches in the summer at the Rocky Ridge Young Artists Seminar in the Colorado Rockies.