



44TH INTERNATIONAL VIOLA CONGRESS

SEPTEMBER 1-5, 2017 | WELLINGTON, NZ



44TH INTERNATIONAL VIOLA CONGRESS

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The 44th International Viola Congress welcomes delegates from Austria, Australia, Canada, China, France, Germany, Greece, Hong Kong, Italy, Malaysia, Netherlands, New Zealand, Norway, Poland, Portugal, Russia, Spain, Thailand, and the USA.



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Rt Hon Bill English
Prime Minister



A message from your Prime Minister

I would like to welcome you all to Wellington, New Zealand, for the 44th International Viola Congress.

It's a pleasure to have you visit the Capital – and a fantastic opportunity for New Zealanders to experience both the viola, and the professionalism of the Congress for themselves.

With an enviable range of presenters and performers, I'm sure this will be an unforgettable event for the community.

For your second Congress in New Zealand, I hope you have the opportunity to experience Wellington's unique culture, beauty, and culinary excellence.

I hope you enjoy this year's Congress.

Best wishes,

Rt Hon Bill English
Prime Minister



Gillian Ansell
Congress Host Chair

Welcome to all visiting and resident artists and congress delegates

We wish you a very warm welcome to the 44th International Viola Congress. We are delighted to be hosting this prestigious event for the second time (the first being in 2001) in Wellington, known as New Zealand's artistic as well as political capital. In the five fabulous packed days of the congress, we have a dizzying and outstanding range of events, presented by a fabulous line-up of celebrated violists from round the world, in conjunction with some of New Zealand's leading musicians, such as the New Zealand Symphony Orchestra, the New Zealand String Quartet and faculty of the New Zealand School of Music.

We offer varied and imaginative lectures covering myriads of aspects of viola life, from specifics such as Felix Ungar's "Shaking Expression: Tremolo in Works by Luciano Berio and Salvatore Sciarrino" to broad-ranging topics on body awareness in Christopher Luther's "Strength Training and Physical Wellness for String Players." There are opportunities to hear about all sorts of hidden gems of the viola repertoire, from the German Classical concerto to Florence's Ferdinando Giorgetti.

In concert, you will hear various members of the Bach family represented in Roger Myers' recital, violas, a violetta and a theorbo in the Pandolfis Consort from Vienna, the rich sonorities of four brilliant violists together in the Augusto Vismara Viola Ensemble from Italy, and a feast of chamber music offerings from Mozart, Gluck, Mendelssohn and Dvořák to Stravinsky, Kyriakides and Balcom in the four Viola Potpourris.

Insights into viola-playing challenges and their solutions will be revealed in eleven masterclasses, presented by some of the world's leading viola teachers with viola students flocking to Wellington from around New Zealand and the world for this opportunity to immerse themselves in everything viola. We can't wait to see how many violists we can get onto one stage in our massed viola ensemble performance and in the Flash Mob event at Te Papa!



Donald Maurice
Congress Host Chair



Carlos María Solare
President International Viola Society

A certain highlight of the congress will be the "Three Altos" concert featuring Roger Benedict, Roger Myers and Anna Serova as soloists with the NZSO, in works by Schumann, Molinelli, Pigovat and ending with the ever-loved Walton concerto.

We look forward to the viola buzz of these action-packed five days, sure that we will provide you with a stimulating and exciting experience.

Whether you are a viola player, a teacher or simply a lover of the chocolate sound violas make and the role they play, we hope to send you all away from the congress with rich memories of musical magic, viola comradeship with old and new friends, and an ever-increasing love of our fabulous instrument!

Your humble hosts

Donald Maurice and Gillian Ansell
Congress Host Chairs

International Viola Society

Association for the Advancement of Viola Performance and Research (*Australian & New Zealand, Brazilian, British, Canadian, Chinese, Dutch, Finnish, French, German, Icelandic, Italian, Nigerian, Polish, Portuguese, South African, Spanish, Swiss, Thai Viola Societies*)

Dear Violists and Friends of the Viola, it is for me both an honour and a pleasure to extend a warm welcome to all those attending the 44th International Viola Congress at the New Zealand School of Music at Victoria University in Wellington, New Zealand.

Back in the 1970s, the viola societies of Australia and New Zealand (at first two separate entities) were among the first to join the International Viola Society. Having joined forces in 1985 as the Australian and New Zealand Viola Society, they are one of the IVS's busiest and most enterprising sections. The ANZVS hosted in Wellington the first International Viola Congress to be held in the Southern Hemisphere. This happened in 2001, and the event was fittingly dubbed "A Viola Odyssey". The year 2017 sees violists convening again in Wellington for a return journey.

The programme of the present congress features prominent musicians from throughout New Zealand and Australia as well as from countries as far away as Italy, Poland, Russia, Canada and the USA, making this a truly international occasion. It will be very exciting to meet colleagues from so many different parts of the world, while getting to know a city that is brimming with exciting cultural life. I encourage all of you to take advantage of this unique opportunity.

Finally, I would like to thank and congratulate the congress hosts Donald Maurice and Gillian Ansell, congress manager Elyse Dalabakis, the host institution the New Zealand School of Music, and all those who helped to make this week of music and comradeship a reality.

I wish you all a most pleasant time in Wellington!

Carlos María Solare
President, International Viola Society



Greg McGarity
President Australian and
New Zealand Viola Society

Greetings from the ANZVS President

It is an honour and a great privilege for the Australian and New Zealand Viola Society (ANZVS) to be able to help present an event with such diversity and high calibre viola performers as the 44th IVS Congress. ANZVS warmly extends its greetings to the other international sections and individual violists some of whom have travelled a long way to be able to take part in this important viola event.

We hope, during the congress, that you will take the time to get to know us and each other, and share some of this special feeling and bring it home to wherever you live. Attendance and participation at an International Viola Congress undoubtedly provides participants with inspiration aplenty for the coming years.

We would like to extend special thanks to the key movers and shakers of this Congress without which, none of it could have been possible. Top of the list are Congress Co-Hosts Donald Maurice and Gillian Ansell and Congress Manager, Elyse Dalabakis and their team. We are especially grateful to Victoria University of Wellington for their support, and to the rest of the very generous sponsors, without whom the congress would not be such a grand event.

We hope you have time to seek out some of Wellington's best attractions and explore a little of the magnificent scenery and hospitality in which New Zealanders take great pride.

A handwritten signature in cursive script that reads "Greg McGarity".

Greg McGarity
President Australian and New Zealand Viola Society



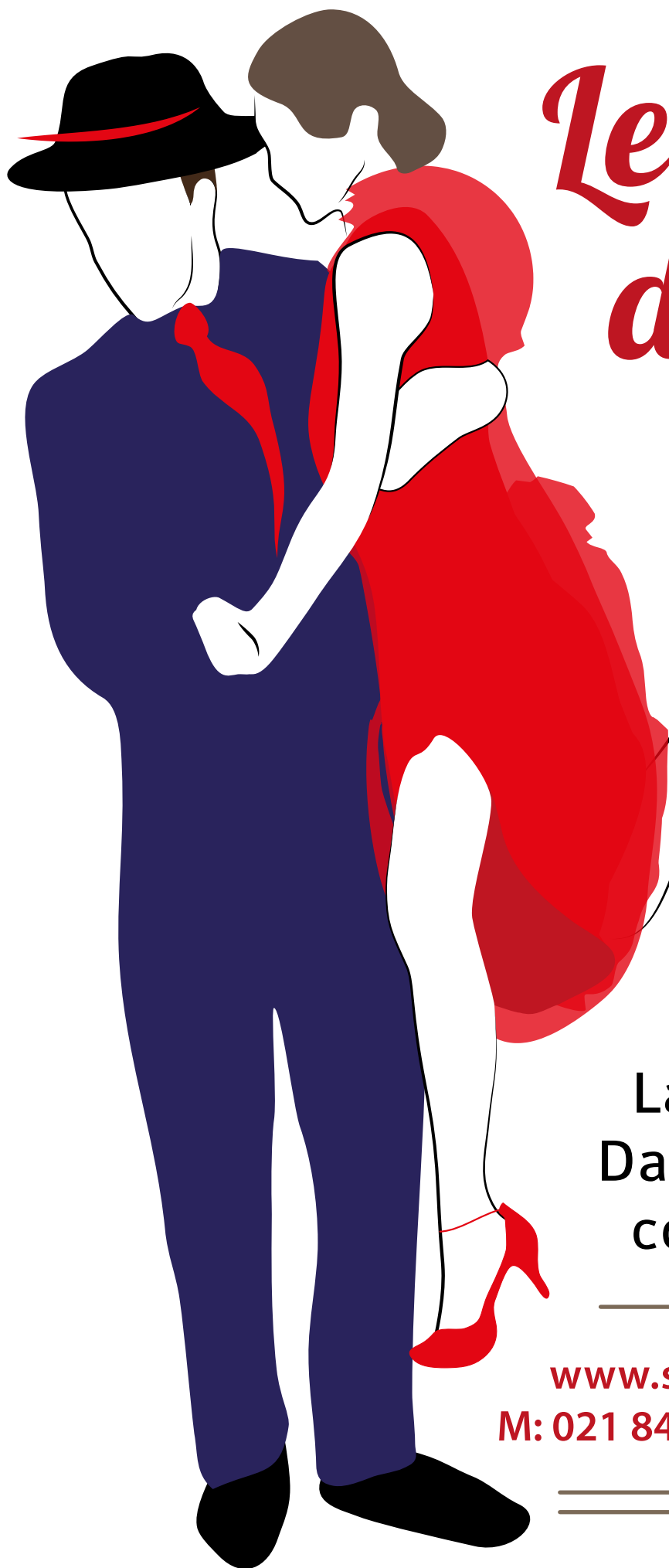
New Zealand School of Music

The return of the prestigious International Viola Congress to our capital city, where its first southern hemisphere edition took place in 2001, is a wonderful opportunity for the New Zealand School of Music at a turning point in our development. Hosted by renowned violist and NZSM Professor Donald Maurice and by NZSQ violist and Associate Professor Gillian Ansell, the Congress celebrates the academic and artistic synergies that characterise Wellington's nascent Civic Music Hub. A 'viola spectacular' NZSO gala concert will feature internationally acclaimed soloists Anna Serova (Russia-Italy), Roger Myers (Australia-USA), and Roger Benedict (Australia), and participants from over twenty countries will offer a vibrant programme of performances, lectures, and masterclasses, including exceptional massed viola ensemble sessions. Embassies are bringing prominent artists to perform here, and instrumentalists and scholars sponsored by music schools throughout the world will engage with the viola in all its diversity, evidenced by its rich historic and contemporary repertory.

As partners we are delighted to offer NZSM facilities for an exchange that involves so many of our own staff and students. The International Viola Congress highlights our privileged relationship with the New Zealand Symphony Orchestra, and the collaborative spirit which drives our capital of culture as a leading national and international centre for the arts. In this exciting context, the viola's unique resonance will be heard as a key voice in the New Zealand School of Music – Te Kōkī.

A handwritten signature in cursive script that reads "Sally Jane Norman".

Professor Sally Jane Norman
Director – New Zealand School of Music



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Invaluable support has also been given over an extended period by administration staff at the NZSM, VUW, VUW Foundation and the NZSO.

“My new year’s resolution: Never use any other rosin, ever!”

Ian Cooper - Gypsy, Jazz, Classical & Country violin virtuoso

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PROGRAMME

FRIDAY 1 SEPTEMBER 2017

 Cafe Viola	 Lecture	 Masterclass
 Concert	 Lecture Recital	 Misc
 Congress Interns	 Massed Viola Ensemble	 Panel discussion/Workshop

09:00 – 12:30	Congress Internship Meeting	St Andrew's on The Terrace
09:00 – 12:00	Registration	St Andrew's on The Terrace
12:00 – 12:15	<p>Welcome to all delegates by Host Chairs Presenters: Gillian Ansell, Elyse Dalabakis, Donald Maurice</p> <div>  <p>Gillian Ansell, born in Auckland, made her concerto debut as a violinist with the Auckland Philharmonia at the age of 16. At 19, an Associated Board Scholarship took Gillian to the Royal College of Music in London for 3 years to study violin, viola and piano. She then won a German Academic Exchange (DAAD) scholarship for further study in Germany at the Musikhochschule Cologne with Igor Ozim and the Amadeus Quartet. After working professionally in London for three years she returned to New Zealand to become a founding member of the New Zealand String Quartet in 1987. She was second violinist for two years before taking up the position of violist of the group. In 2001 she became Artistic Director, with fellow quartet member Helene Pohl, of the Adam New Zealand Chamber Music Festival. In 2008 she was made a Member of the New Zealand Order of Merit (MNZM) for her outstanding services to music in New Zealand.</p>  <p>Greek-American violist, Elyse Dalabakis, is a multifaceted musician, educator, arts advocate, and performance scholar who has earned a distinguished reputation as a solo, chamber, and orchestral musician across the USA and Australasia. Most recently, she completed a tour of New Zealand with her string quartet, The Troubadour Quartet, through Chamber Music New Zealand's Encompass Series (July 2017) and participated in the Adam Chamber Music Festival held bi-annually in Nelson, NZ (February 2017). Furthermore, Miss Dalabakis' enthusiastic, organised, and positive approach to her work has garnered her a high level of respect within music education spheres in NZ and abroad. Miss Dalabakis graduated with a Bachelor of Music in performance from The Florida State University (2014), and shortly thereafter relocated to Wellington, NZ to pursue a Master of Music degree in performance at the New Zealand School of Music at the Victoria University of Wellington (2015). She has now commenced her PhD degree, and will continue to work under the tutelage of Professor Donald Maurice.</p>  <p>Donald Maurice's viola teachers included Nannie Jamieson at the Guildhall School of Music and Drama, Max Rostal at Aldeburgh, William Primrose at Banff, and Donald McInnes at the University of Washington. In 2015 he formed Archi d'Amore Zelanda in which he plays the viola d'amore, and in which he is joined by Jane Curry (guitar) and since 2017 by Inbal Megiddo (cello). In 2016 the trio toured in Malaysia, Thailand and Poland and were featured artists at the International Viola d'Amore Congress at the Krzysztof Penderecki European Center for Music in Luslawice, Poland. Donald Maurice has performed for over four decades as soloist, chamber musician and conductor, and has premiered many works. He has been featured as soloist and lecturer at over a dozen International Viola Congresses in Australasia, Europe and North America and has performed for NZ Embassies and diplomatic missions in Berlin, New York, Ottawa, Warsaw and Washington DC. In 2008 he gave the second performance of the Holocaust Requiem by Israeli composer, Boris Pigovat, with the Vector Wellington Orchestra, to commemorate the 70th anniversary of Kristallnacht. The performance was recorded by Radio New Zealand and released by Atoll Records on CD in late 2010. It received the prestigious Supersonic Award from Pizzicato Magazine in Luxembourg. Donald reprised his role as soloist for this work in two performances: with the NZSM Orchestra on the September 29, 2011 – the actual 70th Anniversary of the Babi Yar massacre for which the work was written – and for the work's German premiere on October 15, 2011 with the Camerata Louis Spohr in Würzburg.</p> </div>	St Andrew's on The Terrace

12:15 – 12:30	Walk to Pipitea Marae via Parliament grounds	
12:30 – 14:30	<p>Pōwhiri - Maori Welcome</p> <p>The pōwhiri signifies two groups coming together, negotiating the terms of their engagement and finishing with guests joining their hosts as one. It is a spiritual or religious journey where gods, heaven and earth are acknowledged, ancestors remembered and kinship ties reinforced. It is also when intentions are ascertained, issues debated and lobbying carried out. A pōwhiri is often reserved for special visitors and are also often performed for tourist groups as part of special events.</p> <p>Viola Congress delegates (manuhiri) will be led by the Mayor of Wellington, Justin Lester and the President of the International Viola Society, Carlos Maria Solare. Prof. Hon. Winnie Laban, Deputy-Vice Chancellor of Victoria University, will be the final speaker for the manuhiri. Their speeches will be followed by waiata sung by Renée Maurice. After the formalities have concluded the Deseret Quartet from Brigham Young University will perform Ethan Wickman's "Namasté" as a musical offering to the Pipitea Marae. The literal meaning of the Nepali greeting "namasté" is "I bow to you." A broader understanding signifies a profound acknowledgement between two people that suggests: "the divine within me salutes the divine within you."</p>	Pipitea Marae
15:30 – 16:45	 <p>Afternoon Concert: Ensemble della Piattellina Performers: Zilvinas Brazauskas, Benjamin Hoffman, Natania Hoffman, Irene Kim, Dorotea Vismara</p> <p>Paolo Renosto Players for Clarinet, Violin, Viola, Cello and Piano (Firenze, October 10, 1935 - Reggio Calabria, February 10, 1988)</p> <p>Luigi Boccherini Sonata in c minor for Viola and Cello G2 (Lucca, February 19, 1743 – Madrid, May 28, 1805)</p> <p>Luciano Berio Duets for Two Violins on Viola (Imperia, October 24, 1925 - Roma May 27, 2003)</p> <p>Giulio Roberti Piano Quartet (Barge, Cuneo, November 14, 1829 – Torino, February 14, 1891)</p> <p>-----</p> <p>Riccardo Eugenio Drigo Meditation for Viola, Cello and Piano (Padova, June 30 1846 – Padova, October 1, 1930)</p> <p>Goffredo Petrassi Trio for Violin, Viola and Cello (Zagarolo, July 16, 1904 – Roma, March 3, 2003)</p> <p>Salvatore Sciarrino Centauro marino for Clarinet, Violin, Viola, Cello and Piano (Palermo, April 4, 1947)</p> <p>With a balanced program that ranges from the late 18th century to the present, Ensemble della Piattellina narrates a journey across Italian chamber music through the lens of the viola. The composers presented include artists that lived and worked in Italy as well as others that made their mark abroad. The program begins and ends with contemporary works by composers Paolo Renosto and Salvatore Sciarrino, which feature the full ensemble.</p> <p>Both Renosto and Sciarrino lived and composed in Italy, the first writing works allowing for some improvisation, the second investigating between sound and silence. Framed by these two works is a journey in time and space.</p> <p>From Luigi Boccherini, the celebrated cellist and composer who worked for royal patrons in Spain to Riccardo Driga, the Kapellmeister and ballet composer for the Imperial Ballet in St. Petersburg, Russia, Ensemble della Piattellina will cross the entire European continent from West to East, pausing throughout to present the works of various other Italians. Moving eastward from Spain, the Ensemble will perform the music of Giulio Roberti, symphonic conductor and composer who worked in France and England before returning to Italy, and of Goffredo Petrassi, opera conductor in Venice and professor of composition in Rome and Salzburg. The charming duets by 20th century giant Luciano Berio, native of the Northwestern border region of Liguria, bring us across the Atlantic for a brief interlude in the United States, where Berio studied with Luigi Dallapiccola at the Tanglewood Institute and later became a professor at the Juilliard School. The colorful nature of Ensemble della Piattellina's program spans music written and performed across much of the globe. Throughout a rich journey beginning and ending with contemporary music, the ensemble displays the variety and charm of Italian chamber music with viola.</p>	St Andrew's on The Terrace

	<p>Ensemble della Piattellina This international ensemble formed by violist Dorotea Vismara, her children violinist Benjamin Hoffman and cellist Natania Hoffman, with pianist Irene Kim and clarinetist Žilvinas Brazauskas, is a versatile formation aimed at exploring the Italian chamber repertoire throughout history. The ensemble allows for flexible instrumentation and a variety of colors in the programs presented. In its various configurations, it has performed in Italy, Croatia, Germany, Belgium, China, the United States, and the Netherlands. Ensemble della Piattellina is based in Florence, Italy. Deborah Hoffman, Timothy Lees, Monika Leskovar, Momenta Quartet, Parker Quartet, Marco Rogliano, Giovanni Sollima, among others, and has recorded for Gasparo Records and for Society of Composers International.</p> <p>VIOLA Violist Dorotea Vismara has performed in Europe, China, North and South America with the chamber ensembles Onibatán, Leonore Quartet and Gruppo Bruno Maderna. She has also played in chamber ensembles with musicians such as Stanley Dodds, Gao Ping, Deborah Hoffman, Timothy Lees, Monika Leskovar, Momenta Quartet, Parker Quartet, Marco Rogliano, Giovanni Sollima, among others, and has recorded for Gasparo Records and for Society of Composers International.</p> <p>Ms. Vismara has been principal violist of the Istituzione Sinfonica Abruzzese, and tenured violist of the Orchestra del Maggio Musicale Fiorentino and Cincinnati Chamber Orchestra. A researcher of new studio teaching methods for violin and viola, her articles and projects have been published in the journals Laboratorio Musica, BeQuadro, InVoce, and by the publisher Curci. Former students of hers are faculty members in music conservatories and members of chamber ensembles and/or symphony orchestras in Italy and the USA.</p> <p>Dorotea Vismara was the host of the 43rd International Viola Congress in Cremona, Italy in 2016. Currently on the viola faculty at the Conservatorio di Musica "S. Giacomantonio" in Cosenza, she completed her studies in Italy (Viola Diploma and MM in Music History) and in the United States (MM in Viola) at the Conservatorio di Musica "Luigi Cherubini" in Florence, at the Università degli Studi di Bologna and at the University of Cincinnati College-Conservatory of Music under the tutelage of Piero Farulli, Giuseppina La Face and Masao Kawasaki.</p>	
15:30 – 16:45	<p>VIOLIN Violinist Benjamin Hoffman has been heard across Asia, Europe, and the US, where he has given countless performances as a soloist, chamber musician and orchestral leader. He has performed alongside artists such as Ani Kavafian, David Shifrin, Peter Frankl, Wolfram Christ, Jorja Fleezanis, and Gary Hoffman among others, in various chamber music formations at festivals such as Yellow Barn, Chamber Music Northwest, Aspen, and Music Academy of the West. In his Carnegie Hall debut, he performed Aaron Jay Kernis's "Mozart en Route" and Hindemith's "Kammermusik Nr. 1." Recently, he had the honor of performing before UN Secretary Ban Ki Moon as a member of Sejong Soloists at the United Nations in New York.</p> <p>Mr. Hoffman has served as concertmaster from an early age, performing both symphonic repertoire as well as chamber orchestra repertoire without conductor. Last year he led the Yale Philharmonia under the baton of John Adams at Avery Fisher Hall in New York to critical acclaim, and he has also appeared as guest concertmaster with the New Haven Symphony, the Eastern Connecticut Symphony, and Symphony Song in Seoul, Korea. Since 2011, Benjamin has served as the concertmaster of the Columbus Indiana Philharmonic, and in a recent performance of the Beethoven Violin Concerto with that orchestra, he was praised for his "virtuosity and deep feeling...impeccable intonation [and] a stirring, inspired performance." Other appearances as a soloist have included numerous concertos as well as works ranging from solo Bach to Brahms's Double Concerto to contemporary premieres in venues such as the National Centre for Performing Arts in Beijing, China.</p> <p>CELLO Cellist Natania Hoffman has toured Europe, the USA, China, and India as a chamber musician with a variety of ensembles. Highlights of the past season include performing in the "Flagey" festival in Belgium and in the National Center for Performing arts in Mumbai, alongside artists such as A. Dumay, J. Kalichstein, M. Martin, and B. Garlitsky.</p> <p>As a soloist, Natania has performed alongside her brother Benjamin Hoffman in the premiere of Joel Hoffman's "sizzle" in Beijing, China with the Beijing Bamboo Flute Orchestra under the baton of Hu Biao. Additionally, she has performed with the Cincinnati Symphony Orchestra, Cincinnati Symphony Youth Orchestra, and with the Lakeland Civic Orchestra, among others. Competitions won include "Città di Cremona" 2016, and top prizes from the international 'Giovani Musicisti'-Città di Treviso and "Premio Crescendo" Firenze, in 2013. Natania's orchestral experience includes touring Europe with the Gustav Mahler Youth Orchestra, and serving as principal cellist of the Cincinnati Symphony Youth Orchestra.</p> <p>Natania Hoffman began her cello studies at the age of four. She completed her bachelor's degree in 2014, studying with Troels Svane and Gustav Rivinius, and currently studies at the Chapelle Musicale Reine Elisabeth with Gary Hoffman. She has participated in masterclasses and festivals such as the Schleswig-Holstein Music Festival, the Music Academy of the West, and the Kronberg cello masterclasses, studying with J. Starker, D. Geringas, and F. Helmerson, and others.</p> <p>CLARINET Žilvinas Brazauskas has won numerous national and international competitions and prizes, including the A.Mravinsky competition (St. Petersburg), Jeunesses International Music Competition (Bucharest), F. Mendelssohn – Bartholdy Hochschulwettbewerb (Berlin), DAAD prize for Distinguished Scholarship in German and European Studies and special prize from the "Freunde junger Musiker".</p> <p>Žilvinas has played in the Philharmonia of the Nations, the Kaunas city orchestra and the Brahms Festival orchestra, among others, under the direction of J. Frantz, M. Poschner, M. Gražinytė – Tyla, L. Zagrosek, L. Petitgirard and Sir S. Rattle. He has received scholarships from various foundations such as Musikerkennen, Ad-Infinity, Yehudi Menuhin "Live Music Now", R. F. Tuck foundation, Oskar und Vera Ritter foundation and M. Rostropovich Charity and Support Foundation.</p>	St Andrew's on The Terrace



Cafe Viola



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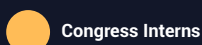
Misc

	<p>Mr. Brazauskas began his clarinet studies at the Kaunas j. Naujalis Music Gymnasium in Lithuania with V. Žemaitis. In 2010 he moved to Lübeck to study with Prof. Sabine Meyer. He recently completed an ERASMUS semester at the Conservatoire Supérieur National de Musique et de Danse de Paris, and is currently studying with Martin Spangenberg at the Hanns Eisler conservatory in Berlin. He has attended masterclasses with professors such as E. Brunner, N. Baldeyrou, H. Rosengren and P. Berrod, P. Moraguez and O. Patey.</p> <p>PIANO</p> <p>Pianist Irene Kim's performances have been heard across North America and Europe in recitals and with the Washington Youth Orchestra, Los Angeles Korean Chamber Orchestra, Rio Hondo Symphony, Southwestern Youth Music Festival Orchestra, and the Young Musicians Foundation Orchestra.</p> <p>Having garnered top prizes at the Liszt International Young Artist, Carmel Music Society, Korean Concert Society, Yale Gordon, and Russell C. Wonderlic competitions amongst others, she debuted at the John F. Kennedy Center for the Performing Arts and gave subsequent performances at venues such as the Wilshire Ebell Theatre, Dorothy Chandler Pavilion, Centro Cultural del Antiguo Instituto, Luckman Theatre, and the Library of Congress. Irene has also made appearances at the Banff Centre for the Arts Festival, Gijón International Piano Festival, Piano Festival Northwest, Columbia Chalice Concert Series, An die Musik LIVE, American Liszt Society Conferences, and the Young Artists Guild.</p> <p>Born and raised in Los Angeles, Irene began musical studies at age three with her mother, soprano Shil Kim. By age five, she was accepted into the studio of Ick-Choo and Hae-Young Moon, where her formative training was established. Irene continued her education at the Peabody Conservatory where she recently received her doctorate under the mentorship of Boris Slutsky and was awarded the Albert and Rosa Silverman Memorial Scholarship and the Lillian Gutman Memorial Piano Prize.</p>	
17:00 – 17:50	<p>Lecture: "Pitch bending: Secrets we can steal from horn players to improve intonation" Performers: Albert Houde, Andrea Houde.</p> <p><i>Horn players understand what it is like to be a middle voice, especially with intonation. By using simple exercises traditionally used by these brass players, we can improve our pitch at any stage of our careers. Come and explore efficient new exercises that will fine tune intonation to the highest level.</i></p> <div>  <p>Noted by the Palm Beach Arts Paper for his "standout horn playing," hornist Albert Houde is an accomplished freelance orchestral musician, performing across the eastern United States for nearly two decades. Mr. Houde has performed with the Baltimore Symphony, West Virginia Symphony, and Lancaster Symphony, among others; appeared as soloist with the Lancaster Symphony, Reading Symphony, and Allegro: The Chamber Orchestra of Lancaster; and teaches horn at Marietta College in Ohio.</p> </div> <div>  <p>Andrea Priester Houde is an American violist whose genuine love and dedication to her craft can be seen in performances around the world and in the unique environment of her teaching studio. Ms. Houde is Assistant Professor of Viola at West Virginia University, violist of the WVU Chamber Players and serves on the artist faculty of the Interlochen Arts Camp and Master Players Music Festival and is a board member of the American Viola Society.</p> </div>	Conference Room St Andrew's on The Terrace
17:00 – 17:50	<p>Lecture Recital: "Contemporary New Zealand works for voice and viola" Performers: Sophia Acheson</p> <div>  <p>The viola and female singer have many similarities of range, timbre and technical approaches. However, despite the viola being the closest instrument in register to the human voice, very few works have been written specifically for singer and viola except in the context of larger ensembles. Recently, though, there has been growing interest by NZ composers in exploiting the possibilities of this unusual combination.</p> <p>In this lecture recital, sisters violist Sophia Acheson and mezzo-soprano Helen Acheson will discuss the parallels between the viola and voice and demonstrate ways in which a selection of mostly contemporary NZ composers write for the two complementary timbres. In some works, the viola becomes a bassline, in others, the two parts are seamlessly interweaving in a similar pitch range, in others the differences of timbres are clearly exploited (sul pont tremolo against shouting). Sometimes the singer has words, other times open vowels to mimic the viola tone. This selection of works is intended to show the possibilities of the singer and violist as a duo and the types of writing for the combination in NZ.</p> </div> <div>  <p>Helen Acheson (mezzo soprano) sings in ensembles including Voices (the New Zealand Chamber Choir) and a professional vocal quartet. As a soloist, she has a particular interest in contemporary repertoire and her most recent roles have been in Eve de Castro Robinson's opera Len Lye, and Chris Adams's River Lavalle.</p> </div>	Main Hall St Andrew's on The Terrace

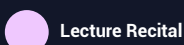
17:00 – 17:50	<p>Masterclass: Roger Benedict <i>Katie Brown (USA): Orchestral excerpts</i> <i>Grant Baker (NZ): Clarke – Sonata (Accompanist - Catherine Norton)</i></p>  <p>Roger Benedict's wide-ranging career has encompassed work as a soloist, chamber musician, orchestral player, teacher and conductor. He was principal viola of the Philharmonia Orchestra, London, from 1991–2000 and since 2002 has been principal viola of the Sydney Symphony. Roger taught at the Royal Northern College of Music from 1997–2002. In addition to his teaching at the Sydney Conservatorium, Roger also is a tutor to the European Union Youth Orchestra and artistic director of the Sydney Symphony Fellowship Program, Australasia's leading professional training program for musicians.</p> <p>As a viola soloist, Roger Benedict has appeared with the Philharmonia Orchestra, the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, and the Ulster Orchestra in the UK, as well as the Orchestra Ensemble Kanazawa in Japan. With the Sydney Symphony, he has performed Mozart's Sinfonia Concertante in 2002, 2004 and 2010, Berlioz's Harold in Italy in 2005 and 2012, Andrew Ford's The Unquiet Grave in 2007 and Vaughan-Williams' Flos Campi in 2009.</p> <p>As both recitalist and chamber musician Roger has appeared at London's Wigmore Hall and Purcell Room, and his chamber music partners have included such musicians as Lorin Maazel, Sir Simon Rattle, Louis Lortie and Leif Ove Andsnes. In Australia, he performs widely as a chamber musician and guest with such groups as the Tinalley String Quartet and Sydney Soloists. Roger's debut recital CD <i>Volupté</i> (Melba Recordings) with music by Charles Koechlin and Joseph Jongen was greeted with considerable critical acclaim and selected as one of the ten best recordings of 2010 by www.theclassicalreview.com. His recording of Vaughan Williams' Flos Campi with the Sydney Symphony was released by the same label in 2011.</p> <p>Alongside his career as an instrumentalist, Roger has conducted orchestras at the Sydney Conservatorium and the Australian National Academy of Music and regularly conducts concerts with the Sydney Symphony Fellowship Ensemble and Orchestra. In the UK, he has conducted the National Youth Orchestra in London and Aldeburgh. For the Sydney Symphony, he has conducted the Playerlink program and schools concerts and will conduct subscription concerts with them in 2013. He has also appeared in New Zealand with the Auckland Philharmonia Orchestra.</p> <p>Roger is an active editor and arranger; recent publications include viola transcriptions of works by Schubert and Mozart for Partitura-Verlag. He also writes regularly for journals such as The Strad.</p>	St Andrew's on The Terrace
18:00 – 18:25	<p>Lecture: "Teaching Alternative Styles on Viola: Learning Everything by Ear" <i>Performers: Christopher Luther</i></p>  <p>Bring your instrument! When was the last time you learned a melody or harmony without music? Developing the ear to assimilate new material quickly is imperative to successful ventures in alternative styles. This workshop will first show how one can successfully tailor a fiddle tune to the viola, and then a tune will be taught to the entire group. After this session, you will have internalized a melody, harmony, rhythmic support, and ornamentation to a traditional Celtic tune!</p> <p>Violist, conductor, arranger, and devoted pedagogue, Dr. Christopher Luther has established himself as a gifted performer and teacher through his diverse musical background and ability to reach and inspire youth. As a performer, Dr. Luther has been a featured soloist on National Public Radio, and KUSC, along with televised performances on PBS. Within the last year, and outside of the USA, Dr. Luther has performed and given master classes in Mexico, Taiwan, Germany and Austria. Other areas of expertise include alternative styles and improvisation, health and wellness for musicians, along with entrepreneurship. Full and part-time academic positions have included Pepperdine University in California, and the University of Northern Colorado. Roger Myers and Donald McInnes were his principal viola teachers.</p>	Conference Room St Andrew's on The Terrace
18:30 – 20:00	Dinner break - self catered	Self catered meals



Cafe Viola



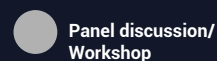
Congress Interns



Lecture Recital



Masterclass



Panel discussion/
Workshop



Concert



Lecture





Massed Viola Ensemble



Misc

20:00 – 22:00	<p>Evening Concert: Pandolfis Consort & Toru Performers: <i>Sophia Acheson, Ingrid Bauer, Hermann Platzer, Elzbieta Sajka-Bachler, Günter Schagerl, Anna Śliwa</i></p> <p>ADORATION Nicholas Spanos, countertenor Anna Śliwa , violin and viola da braccio Elzbieta Sajka-Bachler, viola da braccio and violetta Günter Schagerl, cello Hermann Platzer, theorbo</p> <ol style="list-style-type: none"> 1. Giovanni Felice Sances (1600-1679) – Stabat mater for voice, two violas da braccio and basso continuo (arrang.: Jacek Sajka, 2012) 2. Theodor Schwartzkopff (1659-1732) – Chaconna from "Pièces a tre Viola di gamba" version for violin, viola da braccio, violoncello and theorbo 3. Stanisław Sylwester Szarzyński (1670-1713) – Motett "Jesu spes mea" 4. Rupert Ignaz Franz Mayr (1646-1712) – Sacri Concerti op. 3 "Beati omnes" for voice, viola da braccio and basso continuo 5. Johann Heinrich Schmelzer (1620-1680) – Sonata variata 6. Claudio Monteverdi (1567-1643) – „Si dolce e' il tormento" for voice, two violas da braccio and basso continuo (arrang.: Jacek Sajka 2012) 7. Akos Banlaky (* 1966) – Air for violetta and cello 8. Stanley Grill (*1953) – Two Love Songs for voice, viola da braccio, cello and theorbo (2015, text: Heinrich Heine; World Premiere) In deinen blauen Augen Ich wandle unter Blumen 9. Johann Joseph Fux (1660-1741) – Canon for two violas da braccio and basso continuo Allegro-Adagio-Allegro 10. Georg Friedrich Händel (1685-1759) Aria „Tis Haevens`s all ruling" from the Oratorium „Jephtha" HWV 70 (arrang.: Nicholas Spanos 2016) <p>INTERVAL</p> <p>TORU</p> <ol style="list-style-type: none"> 11. Sophia Acheson, viola Ingrid Bauer, harp 12. Arnold Bax (1883 - 1953) Phantasy Sonata for Viola and harp <p>The Pandolfis Consort was founded in 2004 by Elzbieta Sajka-Bachler and brings rarely performed works by famous or forgotten composers to a wider public. The ensemble is regularly invited to perform at international festivals in Poland, Austria, Finland, Spain, Italy, Holland and Slovakia. The performance of Bach's St John Passion in the Radiokulturhaus Vienna and the appearance at the Ö1 festival Italia mia with a live broadcast in ORF (Austrian radio attracted international interest.</p> <p>From 2007 to 2013 the Pandolfis Consort organized a cycle "Music in the Deutschordenskirche" in Vienna and since 2013 has been host of the International Heinrich Ignaz Biber Festival in Vienna. The ensemble's repertoire extends from early Baroque to Classic to modern music and also includes contemporary compositions written for the Consort. In 2012 the ensemble gave the first performances of commissioned compositions by Johanna Doderer (Austria) and Stanley Grill (USA) and, in Innsbruck in 2014, of two works by Tyrolean composer, Franz Baur. The Pandolfis Consort generally gives concerts in its standard formation of four musicians but also performs with well-known singers or additional instrumentalists. The use of theorbo and cello in the continuo contributes to the special sound of the Consort. www.pandol.sconsort.at</p> <p><i>Every one of the ideas we have formed of the good old Baroque era is either incomplete or wrong. The same applies to our images of a brutal, ugly, Baroque period. The reconstruction of music and its sound remains a highly subjective interpretation, which can never match the sensibility of the musicians from that time. We avail of scores and tracts that have been handed down to us. We can feel the effect that the music should make, gain some idea of how it affected people, how people responded to the contemporary music of their time. We can arrive at a degree of understanding, but we can never know. Do we possibly succumb to our own ideas of the Baroque aesthetic? People today love and suffer in much the same way as they did back then, but our sensory perception is not the same as that of people in former times. We live differently: longer, faster, in a more varied, enlightened way. Do we really want to hear the original sound? Our interpretation is a game played with instrumentation and sound. Viola da gamba or cello, violin or violetta? Is it of relevance whether a man or a woman takes on the role of the canto? Even where it is given, the instrumentation was not always seen as obligatory. Depending on the situation and the space different instruments could be used, the sound that resulted was not rigidly determined. We always adapt the choice of instruments to suit the character of the musicians of the Pandolfis Consort. On this account we changed the instrumentation of the Sonata variata by Schmelzer and the Chaconne by Schwartzkopff. In Monteverdi's Si dolce il tormento and in the Stabat mater by Sances we allow the violas da braccio engage in a dialogue with the singer, to accompany him in his joy and pain. The viola in Cavalli's Lucidissima face takes on a similar function, as a voice of the human spirit, a voice that touches the soul. In this way the miracle of music grows, captured in the album Adoration. Elzbieta Sajka-Bachler translated by James Roderick O'Donovan</i></p>	St Andrew's on The Terrace
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	 <p>Nicholas Spanos initially studied in Greece with Aris Christofellis. He subsequently continued his studies at the music faculty of the University of Maryland (USA) in the song studio of Linda Mabbs as a scholarship student of the Athens Society of the Friends of Music; at the same time he also worked there as an assistant and took his master's degree in voice and opera performance. He has regularly worked together with the Venice Baroque Orchestra, Les Talens Lyriques, the Camerata Stuttgart, the Clemencic Consort, the Orchester 1756 Salzburg, the National Opera of Greece, Megaron the Athens Concert Hall, the State Orchestras of Athens and Thessaloniki, the Greek National Theatre, the Danish National Radio Symphony Orchestra, the Bach Sinfonia (Washington), the Camerata of Athens (Armonia Atenea), and also with smaller early music ensembles in Europe and the USA. For his interpretation of the role of Arsamene in Handel's Serse at the Greek National Opera, in November 2002 Nicholas Spanos was awarded the prize "Best Young Artist of the Year", which is presented by the association of Greek music and theatre critics. In autumn 2006 he won first prize at the opera singer competition which is organised by the artists' association Techni in Thessaloniki. He took part in the following CD productions: G. F. Handel: Oreste and Tamerlano (MDG 2004 und 2006), Compilation L'Olimpiade (Naïve 2011), Vangelis Katsoulis: Orfeo (Utopia 2012), Giovanni Alberto Ristori: Le fate (NovAntiqua 2013). Nicholas Spanos has been living in Vienna since 2009. www.nicholas-spanos.com</p>	
20:00 – 22:00	 <p>Anna Śliwa a violinist of manifold interests, an enthusiast of musical education of small children. She graduated from the Academy of Music in Krakow, having studied contemporary and baroque violin performance there. She specializes in solo and chamber music repertoire of old music and also in improvised performing of pre- Renaissance and ethnical musical treasures. She plays the violin and other bow instruments, such as the viola, pochette, viola d'amore, and lira da braccio. Together with Camerata Cracovia ensemble she has made the first performance of newly discovered works written by polish-german composer of 17th century, Henryk Doebelius. She collaborates with the majority of polish early music ensembles, including Ars Cantus, Concerto Polacco, Il Tempo, and with the Austrian ensemble Pandolfis Consort Wien. Since 2007 she leads the historical instruments ensemble Intrada, cooperating strictly with the court ballet Cracovia Danza, performing mainly music connected with dance and other forms of stage performance. In 1992-95 she worked with Capella Cracoviensis as a violinist and during 2001-04 she was the violist of Warsaw Chamber Opera Old Instruments Ensemble Musicae Antiquae Collegium Varsoviense. She took part in many disc recordings and in many prestigious festivals, Europäisches Musikfest Stuttgart, Arte sintesi Enschede, Wratislavia Cantans, Festival van Vlaanderen Brugge, International Contemporary Music Festival Warsaw Autumn among others. She performed during EXPO 2003 and Polish Year in Paris. She teaches violin performance in Karłowicz Music High School in Krakow, she also teaches baroque violin and viola d'amore performance in Lutosławski Conservatory in Kraków.</p>	St Andrew's on The Terrace
	<p>Elzbieta Sajka-Bachler was born in Kraków and is a graduate of Kraków Academy of Music. While still a student she substituted with Kraków Radio Symphony Orchestra. Elzbieta Sajka-Bachler also studied viola d'amore at the University of Music and the Performing Arts in Vienna and took part in numerous courses for chamber music and early music. She plays Baroque viola and works with many ensembles and orchestras in Austria and abroad, including the Barockorchester Johann Josef Fux, the Clemencic Consort, the Haydn Akademie, the Czech Ensemble Baroque, Solamente naturali (Bratislava), Ensemble Inégál (Prague). She is a member of Orchester 1756 and Ensemble 1756 (Salzburger Konzertgesellschaft), of Musica aeterna (Bratislava) and the Hofkapelle Esterházy (Fertöd). She has performed with, among others, the soloists Ronald Brautigam, Alexei Lubimov, Enrico Onofri and Andreas Staier and under conductors such as Paul McCreesh and Krzysztof Penderecki. She was a member of the Haydn Sinfonietta Wien and of the Concilium musicum Wien. She lives in Vienna and works in Austria and abroad as a teacher and lecturer at master classes. Elzbieta Sajka-Bachler is the founder and head of the Pandolfis Consort and, since June 2013, head of the International Heinrich Ignaz Franz Biber Festival in Vienna.</p>	

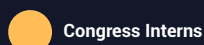
	<p>Hermann Platzer studied classical guitar at the Musikuniversität Wien (where he took his teaching certificate exam in 1984 with distinction), following which he studied composition with Kurt Schwertsik, and, parallel, church music at the Diocesan Conservatory of the Archdiocese of Vienna (lute, basso continuo with Luciano Contini, degree 2003). Today Hermann Platzer teaches ensemble conducting, ensemble singing, guitar and arrangement at the Diocesan Conservatory of Vienna Archdiocese. He appears regularly as a soloist and continuo player at, for example, the Salzburger Festspiele, or the Festival St. Gallen, he also plays with the Vienna Symphonic Orchestra, the Ensemble Tientos, Pandolfis Consort and others.</p>	
	<p>Günter Schagerl studied concert violoncello from 1982 to 1989 at the Konservatorium der Stadt Wien with Professor Josef Luitz. After successfully completing his degree examinations he took part in a master course given by Miloš Mlejnik. He has developed an interest in early music since 1984, he studied Baroque cello with Jaap ter Linden at the Salzburg master courses. From 1991 to 1992 an assistantship at the University of South Carolina (graduate string quartet and teaching work) enabled him to study with Roberg Jesselson and he completed his studies with a master's degree in music. Together with the Concordia Trio Wien from 1994 to 1998 he again studied at the Vienna Konservatorium, this time piano chamber music under the Altenberg Trio Wien. The trio graduated with distinction and took part in master classes with György Kurtág and Norbert Brainin. He is currently concentrating on collaborating with the period instrument ensembles Orchester Wiener Akademie, Pandol s Consort and the Aeon String Quartet, which in 2014 was invited by a Swiss foundation for the support of artists to spend some rehearsal time in residence in the Casa Zia Lina on Elba.</p>	
20:00 – 22:00	<div>  <p>Acclaimed New Zealand harpist Ingrid Bauer is making her mark on the classical music scene. Recent invitations include the 2014 Huntington Estate Music Festival, where Ingrid worked with musical luminaries including Emma Matthews and the Amaryllis Quartet. The festival's artistic director, Carl Vine (AO), described her as a "fantastic new find".</p> <p>As a soloist, Ingrid has performed with the Australian National Academy of Music Chamber Orchestra, the Bay of Plenty Symphonia, the Kapiti Concert Orchestra, and the Wellington Youth Orchestra. Ingrid has given solo recitals in six countries, and has a solo CD, Dreambird, on the Master Performers label. Ingrid loves to make music with others, and has played in a wide variety of ensembles, including with Australian jazz legend James Morrison. She is a founding member of the Australian harp septet SHE, and plays casually in the New Zealand Symphony Orchestra, Orchestra Wellington, and many other orchestras across Australasia.</p> </div>	St Andrew's on The Terrace
	<div>  <p>Sophia Acheson, from Christchurch, NZ, studied performance viola in Wellington where she graduated with first class honours. She was then invited to study in Barcelona with Ashan Pillai, violist with Pinchas Zukerman Chamber Players, and was subsequently awarded scholarships to study with Donald McInnes at the University of Southern California and later with Roger Myers at the University of Texas at Austin. During this period she furthered an interest in early music, learning the viola d'amore and viola da gamba, performing solo in the US at Berkeley and Evanston, and since her return to NZ, in Auckland.</p> <p>Since 2012, Sophia has enjoyed working as a freelance musician with the Auckland Philharmonia, Auckland Chamber Orchestra, Bach Musica and the New Zealand Symphony Orchestra, until her appointment in 2014 as principal violist of Orchestra Wellington. Apart from orchestral work, Sophia is also keen to continue her interest in chamber music with Toru, a harp, flute and viola trio, and Kiwa String Quartet.</p> </div>	
21:00 – 22:00	Cafe Viola	The Old Bailey

SATURDAY 2 SEPTEMBER 2017

08:00 – 09:20	Massed Viola Ensemble Rehearsal <i>Conductor: Marcin Murawski</i>	Alan MacDiarmid: AM101
09:30 – 09:55	Student Lecture: "Dancing with Death: Shostakovich and Bartok's Last Viola Works" <i>Performers: Natalie Stepaniak</i> <div data-bbox="256 741 477 963"> </div> <p>The solo viola works of Bartók and Shostakovich stand out in the viola repertoire because of their deep, enigmatic intimacy to which both of the composers have created with each piece. Although both composers were approached with a commission to write solo viola pieces, they still pour their inner most experiences into the works. The viola becomes a unique voice for both Bartók and Shostakovich to speak through.</p> <p>Currently, Natalie Stepaniak studies at University of Northern Colorado under the instruction and mentorship of Dr. Christopher Luther. This is her fourth year as an Undergraduate Music Performance student. She performs with the University Symphony orchestra and is a member of student string quartet. She participates in creative projects, including recording for different productions and working with student composers. She also reaches out to the community by donating her time at local high schools through leading sectionals, playing in the orchestras as a mentor, and giving free individual lessons to students.</p>	NZSM Room 209
09:30 – 09:55	Lecture Recital: "Arrangement of Janacek Violin Sonata for Viola" <i>Performers: Jacob Adams</i> <div data-bbox="256 1274 477 1496"> </div> <p>This lecture will give some background and context for Janáček's Violin Sonata, and why it was an attractive option to arrange for viola. Dr. Adams will detail some of the challenges and considerations – both technical and musical – that shaped his arrangement of the work.</p> <p>Lauded for his "engaging" performances and "expressive and intense" playing (American Record Guide), Jacob Adams made his solo debut with the Cincinnati Symphony at age 17. Recent and upcoming performances include engagements in Wellington, Havana, Prague, Seattle, Santa Barbara, Los Angeles, Boston, and New York. Adams is Assistant Professor of Viola at the University of Alabama, and his album Czech Portraits was recorded for Centaur.</p>	Laby: LB 118
10:00 – 10:25	Lecture: "Strength training and physical Wellness for String Players" <i>Presenters: Christopher Luther</i> <div data-bbox="256 1709 477 1930"> </div> <p>There are many benefits to strength training, but rarely are they connected to injury prevention and pain relief for string players. This session will show how simple it is to develop a meaningful strengthening routine that will alleviate pain and prevent injuries. Practical modalities of strength training will be demonstrated that do not require expensive, or heavy equipment. Attendees will come away with specific exercises that target common areas of discomfort for string players including the neck, shoulders, arms and back.</p>	Alan MacDiarmid Building: AM105



Cafe Viola



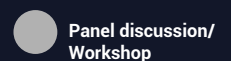
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Lecture Recital



Masterclass



Panel discussion/
Workshop



Concert






Lecture



Massed Viola Ensemble



Misc

10:00 – 10:50	<p>Lecture Recital: "Chamber Music for Oboe, Clarinet, Viola" Performers: Ames Asbell Participants: Ian Davidson, Vanguel Tangarov</p> <p><i>In the realm of classical trios, the combination of oboe, clarinet and viola is quite unusual. Although this grouping can present some practical challenges, it provides great expressive opportunities through its unique palette of timbres and wide dynamic range. This lecture recital will explore the excellent works in the major repertoire for this group, including compositions by Randall Thompson, Alvin Etler, and violist Michael Kimber, in the hope that more violists will seek out this unexpected combination.</i></p>	Adam Concert Room, NZSM
	 <p>Violist Ames Asbell has performed in over 30 countries on five continents, in venues ranging from rock clubs to concert halls. She is currently Principal Viola of the Austin Opera orchestra, a member of the Austin Symphony, and performs regularly in the Arizona Musicfest and Victoria Bach Festival orchestras. As founding violist of the Tosca String Quartet, she is an active recording artist and a fixture in Austin's vibrant classical crossover scene. A dedicated artist-teacher, she is currently Assistant Professor of Viola at Texas State University and founding director of the Texas State String Project.</p>	
	 <p>Oboist Ian Davidson has appeared as soloist and chamber musician in thirty-two countries on six continents. He is Solo English Horn / Associate Principal Oboe of the Austin Symphony Orchestra and Principal Oboe of Austin Opera. He serves as Fulbright Senior Specialist for the United States Department of State and is Regents' and University Distinguished Professor at Texas State University. A GRAMMY nominee, Dr. Davidson can be heard on numerous recordings with the Wild Basin Winds and films such as "SpyKids2" and "To The Wonder."</p> <p>Dr. Davidson performs and records exclusively on Loree Oboes and English Horns.</p>	
	 <p>Vanguel Tangarov performs as principal clarinet for the Austin Opera, Mid-Texas Symphony, and Victoria Symphony orchestras. Dr. Tangarov teaches as an Assistant Professor of Clarinet at Texas State University. Previously Dr. Tangarov taught at The Bulgarian National Academy of Music "Pantcho Vladigerov" in Sofia; The Superior School of Music and Dance, Monterrey, Mexico; University of Texas at Austin; Texas Lutheran University, and Baylor University. Tangarov previously served as principal clarinet at Sofia Philharmonic, Bulgaria; Academia Chigiana Symphony, Siena, Italy; Jeunesses Musicales World Symphony, Berlin, Germany; and Monterrey Symphony in Mexico.</p> <p>Vanguel Tangarov is a Buffet Crampon & Vandoren Performing Artist.</p>	
11:00 – 11:30	Morning tea - catered	Alan MacDiarmid: AM101

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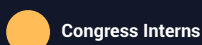
Connecting Violists in Australia and New Zealand with each other
and advertising local concerts featuring the viola.



11:30 – 12:30	<p>Midday Concert: Bach Family Recital Performers: Douglas Mews, Roger Myers PROGRAMME</p> <ol style="list-style-type: none"> 1. CPE Bach (1714-1788) Sonata in G minor for viola and harpsichord, W.88 Allegro moderato - Larghetto - Allegro assai 2. JJ Quantz (1697-1773) Sonata in A minor for viola and continuo, QV 1:114 Amorèvole - Allegro di molto - Vivace (New Zealand premiere) 3. JCF Bach (1732-1795) Concerto for viola and harpsichordLarghetto cantabile 4. JS Bach (1685-1750) Ergieße dich reichlich, du göttliche Quelle Aria from cantata BWV 5 5. WF Bach (1710-1784) Sonata in C minor for viola and harpsichord Adagio e mesto - Allegro non troppo - Allegro scherzando <div data-bbox="256 566 475 786"></div> <p>Douglas Mews studied organ and harpsichord with the late Anthony Jennings at Auckland University (New Zealand) followed by harpsichord studies with Bob van Asperen at the Royal Conservatory in the Hague.</p> <p>He is now a freelance musician, teaching at the New Zealand School of Music in Wellington and directing the music at St Teresa's Catholic Church.</p> <p>Until the Wellington Town Hall was closed in 2013 because of earthquake risk, Douglas was Wellington City Organist.</p> <p>In 2016 he toured NZ with Catherine Mackintosh (former co-leader of Orchestra of the Age of Enlightenment) playing Mozart violin sonatas on period instruments, and in August 2016 he performed at the Bolzano Festival, Italy. In January 2018 he will be appearing at the Organs of Ballarat Goldfields Festival.</p> <div data-bbox="256 902 475 1122"></div> <p>Roger Myers enjoys an impressive record of performing and teaching both here and abroad and has traveled widely presenting critically acclaimed concerts and master classes in countries on four continents including Austria, Norway, Portugal, Scotland, China, Australia, New Zealand, Canada, Mexico as well as the U.S.A. He is Professor of Viola at the University of Texas at Austin where for a decade he served as Chairman of Strings and was the recipient in 2007 of the School of Music Teaching Excellence Award.</p> <p>He has been associated with some of the nation's most prestigious summer festivals including the Music Academy of the West, Bowdoin Summer Music Festival in Maine, Green Mountain, the International Festival Institute at Round Top, Texas and the Marrowstone Music Festival in Washington State. In June of 1997 he served as the youngest ever Artistic Director and Host Chairman of the XXV Silver Anniversary Viola congress, an event praised by the "Strad" magazine as a "joyful and instructive week. . . a mixture of edification and entertainment". He served seven summers on the faculty of the Idyllwild Arts Summer Music Program in California and taught at the Beijing International Music Festival and Academy and the International School for Musical Arts in Canada. He has performed regularly at the Festival de Musique on the French West Indian island of St. Barthelemy and is an artist at the Sunflower Festival in Topeka Kansas and the Buzzards Bay Musicfest in Marion Massachusetts. He was the founder and Artistic Director of the Blanton Chamber Music Series at the Blanton Museum in Austin. In 2009 he held a Visiting Professorship teaching at the University of Southern California.</p> <p>Roger Myers was born in Sydney, Australia where he played with the Sydney Symphony Orchestra while still a student. He has lived in the United States since 1987 when his Sydney Conservatorium String Quartet was invited to become the international quartet in residence at Michigan State University. Later he studied on scholarships with Donald McInnes at the University of Southern California and on completion of his Masters degree the string faculty named him its most outstanding graduate of the year.</p>	Adam Concert Room, NZSM
12:30 – 13:30	Lunch break - Catered	Alan MacDiarmid: AM101



Cafe Viola



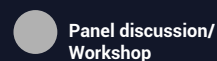
Congress Interns



Lecture Recital



Masterclass

Panel discussion/
Workshop

Concert



Lecture



Massed Viola Ensemble



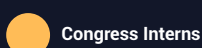
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13:30 – 14:20	<p>Lecture: "No Museum Pieces: A Practical Take to the Grande Sestetto Concertante" Presenters: Andrew Filmer</p>  <p>The 1808 string sextet arrangement of Mozart's Sinfonia Concertante is a hidden gem with the potential to further performances of the original work. The reason it does not already hold a major place in our repertoire is the unusually difficult Cello I part, which is a product of a time when the virtuoso cellist was rising to prominence. This paper provides some practical solutions towards performing this work, while also suggesting that strict urtext editions may at times serve performing conditions of the past that do not remain relevant today – in other words: creating museum pieces. The research suggests that a hybrid of urtext and performing editions might provide both practical and intellectual benefits.</p> <p>Andrew Filmer is a lecturer at Sunway University in his home country of Malaysia and a consultant for the Australian and New Zealand Viola Society, and was Editor of the Journal of the American Viola Society. He holds a PhD from the University of Otago, and a master's degree in viola performance from Indiana University South Bend. He has articles published in JAVS, Arco, Stringendo, the ANZVS Journal and String Praxis, editions by Comus and AVS Publications, and presented papers at the Würzburg and Kraków congresses.</p>	Laby: LB 118
13:30 – 14:20	<p>Lecture Recital: "Duo Magic: Chamber Music in the private lesson" Performers: Ayn Baliya, Andrea Houde</p>  <p>Violists are the heart of chamber music. Viola duos are the perfect pedagogical tool to introduce concepts of effective chamber music playing while enhancing a student's private lesson experience. This lecture recital will identify the pedagogical issues present, provide an organized list of repertoire addressing these needs, and perform selected pieces highlighting these techniques. Come and unlock the magic of what the viola duo can do for you.</p> <p>Violist Ayn Baliya shares her love of music through a diverse offering of performance and teaching. She is the Lecturer of Viola at the University of Virginia, principal violist of the Charlottesville Symphony Orchestra, violist of the Rivanna String Quartet and is on faculty for the Tennessee Governors School for the Arts.</p>  <p>Andrea Houde</p>	Adam Concert Room, NZSM
14:30 – 14:55	<p>Lecture Recital: "The Viola Repertoire of Ferdinando Giorgetti: Hidden Virtuosity in Firenze" Performers: Alicia Valoti</p>  <p>In spite of the 19th century "drought" of viola composition, violinist-composer Ferdinando Giorgetti wrote an instructional method book for viola, culminating in a series of technically challenging duet caprices and a viola-piano sonata. This lecture-recital will illustrate the peculiar and wonderful motivations of Giorgetti's viola work, with performances of the little-known, original "Sei Studi" for viola and violoncello.</p> <p>A diversified international artist, Dr. Alicia Valoti serves as Assistant Professor of Viola at Central Michigan University. She has performed in prestigious venues such as Carnegie Hall, Sala Lingotto in Turin, the Gomhouria Theater in Cairo and Liaocheng University in China as both a violist and pianist. Her current research and recordings have a focus on original 19th century Italian viola compositions prevailing from the Tuscan area. Amongst other projects, Dr. Valoti has also developed strong connections to South American countries, in particular Ecuador, in which she performs, teaches and recruits regularly.</p> <p>Dr. Jamie Fiste is Associate Professor of Violoncello at Central Michigan University. He has been a prizewinner in the Rolland Competition, Cello Society Competition and the University of Illinois Concerto Competition, and was also a member of the Rhode Island Philharmonic Orchestra in Providence. Dr. Fiste studied with Laurien Laufman and Karen Buranskas and participated in master classes with Janos Starker and Fritz Magg.</p>	Laby: LB 118

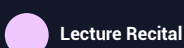
14:30 – 15:20	<p>Lecture: "Pièces de Concours (1896 - 1938): Virtuoso romantic works written by french composers" Presenters: Jutta Puchhammer</p>  <p>Jutta Puchhammer, born Viennese, is principal viola of the Laval Symphonie Orchestra and full professor for viola and chamber music at the Université de Montréal (Canada). She has toured extensively as a soloist, recitalist, chamber musician and lecturer, giving masterclasses in the most prestigious schools and summer programmes such as The Juilliard School of Music, The Curtis Institute, the Vienna University of Music or the Heifetz International Music Program. She was the host of the 36th International Viola congress in Montreal and is vice president of the International Viola society. Her interest goes to rediscovering late romantic music written for the viola, which she likes to present at the various viola congresses, real gems of which many have been recorded on CD (« Alto Romantic Fantasies" ECCD 2060, "German Romantic works » FACD018).</p> <p>This time she will present a lecture of her latest discoveries, the « Pièces de Concours", written as examination pieces for the first viola classes at the Conservatoire de Paris, starting in 1896. She will show a variety of examples from 18 of these virtuosic and pedagogically very interesting pieces, recorded lately on the Navona Level (« Pièce de Concours » NV6065) as well as reveal her considerations for editing 13 of those in 3 volumes by the Schott édition (winner of the best Editions Prize 2017). You will discover the history of the first viola classes in Europe and the USA, the first official viola teachers, the composers, the new genre of the Concertstück, and much more.</p>	Alan MacDiarmid: AM105
15:30 – 15:55	Afternoon tea - catered	Alan MacDiarmid: AM101
16:00 – 17:30	<p>Masterclass: Anna Serova (Lucy) Xi Liu (China/NZ): <i>Pigovat – Poem of Dawn</i> (Accompanist - Hugh McMillan) Henry Justo (Australia): <i>Brahms Sonata in Eb. 1st</i> (Accompanist - Hugh McMillan) Liudmila Kharitonova (Russia/Austria): <i>Bach – Suite No 6</i></p>  <p>A unique figure on the international scene both as soloist and chamber musician, the violist Anna Serova has several compositions dedicated to her in recent years by some of the most important contemporary composers. In fact, by writing for her they have created a new genre in composition uniting the form of the concert piece with the action of an opera.</p> <p>The Italian composer Azio Corgi, struck by Serova's extraordinary musical personality, wrote for her the dramatic Cantata "Fero dolore", in a version with solo viola, a mezzo soprano and the string orchestra. This striking and deep transfiguration of two Madrigales by Monteverdi, was performed for the first time by Miss Serova in 2006, at the Ponchielli Theatre in Cremona, under the direction of Filippo Faes, and was broadcast on the "SKY CLASSICA" satellite channel.</p> <p>There are also some World Premiere Performances, such as "Tang-Jok(Her)" by A.Corgi at L'Aquila Festival, "Dumka" by Paolo Pessina in Moscow, and the opera tragedy "Giocasta" by Azio Corgi at the Olympic Theatre of Vicenza, where Anna Serova, playing her instrument and acting on stage, takes on the role of Destiny.</p> <p>She also performed "The Holocaust Requiem" by B.Pigovat, in Manaus, which was a premiere for Brazil, and "Viola Tango Rock Concert" by the composer Benjamin Yusupov in Belgrade, which was a premiere for Serbia.</p> <p>After studying with Vladimir Stopicev at the Conservatory of St Petersburg, with Bruno Giuranna at the Academy of Cremona and with Juri Bashmet at the Academy of Chigiana in Siena, she began a brilliant career as a concert musician which saw her starring in some of the most important concert seasons and festivals in Italy and abroad.</p> <p>The warm, shining beauty of her sound makes her very much in demand as a chamber musician and she has collaborated with artists like Ivry Gitlis, Bruno Giuranna, Salvatore Accardo, Rocco Filippini, Filippo Faes, Toby Hoffman....</p>	Adam Concert Room, NZSM



Cafe Viola



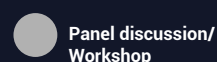
Congress Interns



Lecture Recital



Masterclass



Panel discussion/
Workshop



Concert






Lecture



Massed Viola Ensemble



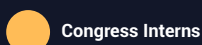
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16:00 – 17:30	<p>Masterclass: Felix Ungar <i>Barry Rusanoff (Australia): Bach – Suite No 1</i> <i>Tontoey Doktoey (Thailand): Schubert – Arpeggione Sonata (Accompanist - Douglas Mews)</i> <i>Sergio Insuasti (Australia): Schumann – Marchenbilder (Accompanist - Douglas Mews)</i></p>  <p>American violist Felix Ungar teaches in the collegiate and junior divisions at the Hong Kong Academy for Performing Arts, as well as the Hong Kong Baptist University. A former Fulbright Scholar, Ungar holds degrees from the Cleveland Institute of Music and the Eastman School of Music, where he completed his doctorate. Ungar has given masterclasses and lectures at Shanghai Conservatory, Taipei National University of Arts, Cleveland Institute of Music, American Viola Society Festival, Guangdong Viola Association, and on behalf of the US Department of State. He performs with the RTHK String Quartet. His principal teachers include Jeffrey Irvine, Lynne Ramsey, Carol Rodland, and Donald McInnes.</p>	NZSM Room 209
17:00 – 17:50	<p>Lecture Recital: "21st Century Wind and Wood – Chamber music for viola and bassoon" <i>Performers: Nancy Buck, Franck Leblois</i></p> <p>This lecture recital features compositions for bassoon and viola by Philippe Hersant, Eberhard Eyser, and Ruth Matarasso. Wind and Wood explores the dynamic range and sonic possibilities of both instruments, highlights the collaborative process in making chamber music, creates an expanded appreciation of 21st century repertoire, and introduces new possibilities for recital programming with innovative and exciting compositions. Also to be unveiled, a world premiere written just for this occasion....</p> <div>  <p>Violist Nancy Buck is a graduate of the Oberlin Conservatory and the Cleveland Institute of Music, from which she earned undergraduate and graduate degrees, respectively. Currently, she is on the faculty at Arizona State University, where she teaches applied viola and coordinates the string chamber music program. Prior to joining the faculty at ASU, Ms. Buck taught at Bowling Green State University, where she served as the Assistant Chair for the Department of Music Performance Studies and was a member of the Bowling Green String Quartet and the Toledo Symphony.</p> <p>In Arizona, Ms. Buck performs regularly with the Phoenix Symphony, the Arizona Bach Festival and the Arizona MusicFest Festival Orchestra. She has traveled the world as an artistic collaborator and teacher, touring the Czech Republic, France, Germany, and Italy. Ms. Buck is consistently acclaimed for her extraordinarily insightful studio teaching and is frequently cited for her outstanding musicianship skills in chamber music coaching. She has adjudicated for the Primrose International Viola Competition and the American String Teachers Association National Solo Competitions. In 2008, Ms. Buck served as Host Chair and Artistic Director of the 36th International Viola Congress.</p> </div> <div>  <p>Franck Leblois is currently professor of bassoon and chamber music at the National Conservatory of Angoulême in France. He began playing bassoon at the age of seventeen with Robert Dalmasso in Tours. He continued his studies at the Conservatoire National Supérieur de Musique in Lyon with Professor Jean-Pierre Laroque, winning first prize in 1993. That same year, he graduated with a superior in chamber music education. He perfected his studies through master classes with Pascal Gallois. In 1994, Leblois won second prize in the International Chamber Music competition of Illzach (France) and obtained his Professor Pedagogy Certificate (the higher French diploma).</p> <p>Leblois has performed with the Tours Opera Orchestra, the Philidor Ensemble (a wind octet) and orchestras such as the National Orchestra of Bordeaux, the Philharmonic Orchestra of Morocco, and as a soloist with the Durango Symphony Orchestra (Mexico) and the Octava Orchestra (Seattle, Washington). He teaches at the Ameropa Festival in Prague, and is in high demand all over the world as a master class teacher and clinician, including the USA, Mexico, Japan, Romania, France and Morocco. He plays a 222 CL-Moosmann bassoon.</p> </div>	Alan MacDiarmid: AM105

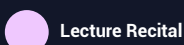
17:00 – 17:50	<p>Lecture Recital: "Violet: New Works for Clarinet and Viola" <i>Performers: Elizabeth Crawford, Katrin Meidell</i></p> <p>Viola and clarinet alone is a rare combination. Thus, our duo, Violet, has embarked on a commissioning project with more than a dozen composers actively writing for us. In our presentation, we will first discuss the limited repertoire that does exist for the duo combination, then will present the world premiere performances of several works composed for Violet. In addition to performing the works, we will discuss some of the challenges of commissioning, and how we overcame them. Our ensemble is paving the way for many more composers to write for this unconventional and special combination, and we look forward to sharing new music for Violet.</p> <div>  <p>Katrin Meidell, DMA, has distinguished herself as a violist, pedagogue, and scholar. A strong proponent of new music for viola, she consistently premieres works commissioned by and written for her. She is a board member of the American Viola Society and teaches viola through the Karen Tuttle coordination method at Ball State University in Indiana, USA.</p> </div> <div>  <p>Clarinetist Elizabeth Crawford has performed throughout the world. A proponent of music for e-flat clarinet, she has commissioned several works for the instrument and has published complete editions of Giuseppe Cappelli's solo works for e-flat and b-flat clarinet.</p> </div>	Laby: LB 118
18:00 – 20:00	Dinner break - self catered	Self catered meals
20:00 – 22:00	<p>Evening Concert: Viola Potpourri <i>Performers: Gillian Ansell, Peter Barber, Monte Belknap, Roger Benedict, Claudine Bigelow, Nancy Buck, Christopher Creviston, Hannah Creviston, Rolf Gjølsten, Robert Ibell, Vicki Jones, Michelle Kesler, Monique Lapins, Jian Liu, Helene Pohl, Anna Serova, Alexander Woods</i> <i>Max Bruch – Eight Pieces for viola, saxophone and piano</i></p> <ol style="list-style-type: none"> Nancy Buck – viola (USA), Christopher Creviston – saxophone (USA), Hannah Creviston – piano (USA) William Bolcom – "Fairytale" The Amazon Trio (NZ) Peter Barber – viola, Robert Ibell – cello, Vicki Jones – double bass Mozart – Quintet in G minor K.516 New Zealand String Quartet Helene Pohl, Monique Lapins, Gillian Ansell, Rolf Gjølsten with Roger Benedict (Australia) Joaquin Turina – Scène Andalouse for viola, piano & string quartet Anna Serova – viola (Russia-Italy), Jian Liu – piano (China-NZ) with the Deseret String Quartet (USA): Alex Woods, Monte Belknap, Claudine Bigelow, Michelle Kesler Mendelssohn – Octet New Zealand String Quartet (NZ) and Deseret String Quartet (USA) <div>  <p>Dr. Michelle Kesler is Assistant Professor of Cello at Brigham Young University. She performs with the Beethoven Festival in Park City, and has worked with quartets such as the Orion, St. Lawrence, Takacs, and Brentano String Quartets. Michelle is passionate about new music and is actively commissioning, performing, and premiering new works. During the summer she teaches at the Vianden International music festival in Luxembourg as well as the Young Musician's music festival held at Brigham Young University. Before joining the faculty at the University, she received her bachelors degree at the University of Colorado in Boulder studying with Judith Glyde, and Andras Fejer of the Takacs quartet. She received her doctoral and masters degree at Arizona State University studying with Thomas Landschoot. She is currently a member of the Deseret String Quartet.</p> </div> <div>  <p>Monte Belknap: During his fifteen years teaching at BYU Belknap's students have won competitions across the US and seven have performed in Weill Recital Hall in NYC in the last four years. In 2010 he was awarded the "Studio Teacher of the Year" by the Utah State Chapter of the American String Teachers Association. In the summers Belknap teaches and performs at Brigham Young University's Summerfest Music Festival, the International Music Festival of the Adriatic, in Duino, Italy, and at the Beethoven Festival in Park City, Utah.</p> </div>	St Andrew's on The Terrace



Cafe Viola



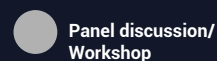
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Dr. Claudine Bigelow is Professor of Viola at the Brigham Young University School of Music. Recital appearances have taken her around the United States, Europe and New Zealand. Claudine has played with the viola sections of the National and Utah Symphonies, the Smithsonian Chamber Orchestra. She has been a member of the Grand Teton Music Festival for almost 20 years. Her articles have appeared in *The Strad*, *Journal of the American Viola Society*, *American String Teacher* and *Strings*. In 2005 she hosted the Primrose International Viola Competition and has since served as jury chair, adjudicator and on the advisory board.

In 2012 she was appointed to be a Fulbright Senior Scholar and was an artist-in-residence at the Te Kōkī New Zealand School of Music in Wellington. While in New Zealand, Claudine made a CD recording with Donald Maurice of the 44 Duos by Béla Bartók. *Whole Note* said, "Strikingly emotional...it will forever change how you hear these remarkable pieces." *Stringendo* said, "What a very special 2 CD set this is." Maurice and Bigelow have released a new edition of these works available through Editio Musica Budapest.



Hailed as "one of the world's top saxophone artists" (*Audiophile Audition*) with "the personality and fingers of a first rate soloist" (*American Record Guide*), "subtle, perceptive phrasing, and flawless control of vibrato" (*Fanfare Magazine*), Yamaha Artist **Christopher Creviston** has played venues ranging from Carnegie Hall to Paisley Park and the Apollo Theater. As soloist and with the Capitol Quartet, Creviston has been featured with bands and orchestras across the U.S. As a recitalist and clinician, he performs regularly with the Capitol Quartet, and in duos with pianist Hannah Gruber Creviston and guitarist Oren Fader. In addition to several established recordings with these ensembles, Creviston's most recent releases are the premiere recording of the Concerto for Soprano Saxophone and Band by William Bolcom with conductor Gary Hill and the Arizona State University Wind Orchestra, and a Creviston Duo CD called *Breaking*, presenting works commissioned (or co-commissioned) by the duo from composers Stacy Garrop, Mark Lanz Weiser, Katherine Hoover and John Fitz Rogers. Now on the faculty at Arizona State University, Dr. Creviston has held positions at the Crane School of Music (SUNY Potsdam), the Greenwich House of Arts (NYC), the University of Windsor (Canada), and the University of Michigan. In January of 2017, Dr. Creviston took the position of President-Elect for the North American Saxophone Alliance.



Described as "impressive and expressive" (*Fanfare Magazine*) and "superb... [with] great dexterity, rhythm, and touch" (*American Record Guide*), **Hannah Creviston** is Clinical Assistant Professor of Piano Pedagogy, Director of the Music Prep Program and Coordinator of Class Piano at Arizona State University. She is active as a researcher and presenter on the effects of music on children with autism. Prior to joining the ASU faculty in the fall of 2012, Creviston was on the faculty at the Crane School of Music, SUNY Potsdam. An avid performer of contemporary music, Creviston has premiered many compositions, both solo and collaborative. As an accompanist, she has performed in festivals and competitions around the world, and she performs regularly in a duo with her husband, saxophonist Christopher Creviston. Together, they have recorded *Snell Sessions* and *Columbia Sessions*, both on the Albany Records label, and *Sunday Afternoon* and *Breaking* available through CD Baby. Their recordings have been described as "engrossing" (*Fanfare Magazine*), "highly imaginative and expressive" (composer Denis Bédard), "a good blend of the standard and the new" (*American Record Guide*), and "sensitive, transparent, powerful music making that causes one to hold their breath often" (Donald Sinta).



Alexander Woods is a "showstopping" (*The New York Times*) performer who fully embraces and promotes the panoramic history and literature of the violin. His debut CD "Corelli's Influence: virtuoso works for baroque violin" was debuted on the Acis record label. *Fanfare* magazine praised his "Great flair" and his "elegant phrasing and subtle variations in dynamics". *Fanfare* concluded that this was "a fine debut recording for Alexander Woods...an artist who will hopefully be heard featured on numerous albums in the future."

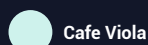
Alexander's commitment to a broad spectrum of repertoire is manifest in his work with an array of ensembles, including the Sebastians, New York Baroque Incorporated (NYBI), TENET, the Talea Ensemble, and Trinity Wall Street, and performances at top festivals and concert series in New York City and abroad: the Mostly Mozart Festival, Festival Pablo Casals, the Helicon Symposium, the Lincoln Center Festival, Festival Wien Modern, the Darmstadt Institute, the Boston Early Music Festival Fringe Concert Series, the 4x4 festival, and the Bang-On-A-Can Marathon Concert. He may be heard on the Acis, Tzadik, Bridge, and Tantara record labels.

Alexander is a full-time member of the faculty at the Brigham Young University School of Music where he teaches violin, chamber music, and violin pedagogy. He is the founder and director of the BYU Baroque Ensemble, an early music chamber orchestra performing on original instruments created by the Violin Making School of America in Salt Lake City. He studied at Yale University, the Manhattan School of Music, and the University of Arizona.

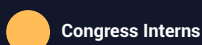
20:00 – 22:00

St Andrew's on
The Terrace

	 <p>Anna Serova</p>	
	 <p>Peter Barber - viola Robert Ibell - cello Vicki Jones - double bass</p> <p>Amazon was formed in 2007 by three members of the New Zealand Symphony Orchestra to explore the repertoire for trio basso. Peter, Robert and Victoria have got back together to revisit some of the pieces they took on tour for Chamber Music NZ.</p>	
20:00 – 22:00	 <p>Rolf Gjølsten began cello studies in his native city Victoria, Canada, with James Hunter and Janos Starker at the age of 15. At 22 he became the youngest member of the Berlin Symphony Orchestra. Rolf returned to North America to study with Zara Nelsova which led to further study with the members of the La Salle, Hungarian, Vermeer, Cleveland and Emerson string quartets.</p> <p>As a member of the Laurentian Quartet for almost a decade he toured internationally, made five CDs and taught cello at the prestigious Sarah Lawrence College in New York. During this time he was also a member of the New York Piano Trio.</p> <p>Rolf furthered his studies from 1990 with the great Casals protégé and Beaux Arts Trio cellist Bernhard Greenhouse at Rutgers University, where he received his doctoral degree in cello.</p> <p>He has performed with such eminent artists as Menahem Pressler, Anton Kuerti, Piers Lane, Tasmin Little, Nobuko Imai and Gervaise de Peyer.</p> <p>Rolf joined the New Zealand String Quartet in May 1994 and in 2014 he was made a Member of the New Zealand Order of Merit (MNZM) for his outstanding services to music in New Zealand.</p>	St Andrew's on The Terrace
	 <p>Monique Lapins began her violin studies at the age of 6 with the Suzuki method and continued her studies at the Australian National Academy of Music under William Hennessy, and at the Yong Siew Toh Conservatory of Music under Professor Qian Zhou.</p> <p>As a chamber musician, she has twice been a finalist in the Asia Pacific Chamber Music Competition and has participated in chamber music programmes and festivals in France, the Czech Republic, Holland, Japan, Hong Kong and Australia and at the prestigious Open Chamber Music Seminars in Prussia Cove in the UK.</p> <p>A former Emerging Artist with the Australian Chamber Orchestra, Monique has toured extensively in collaboration with the Australian Chamber Orchestra Collective, the Melbourne Chamber Orchestra and the Singapore Symphony Orchestra. She has also performed under the baton of Seiji Ozawa in Japan and under Philippe Herreweghe in France.</p> <p>Monique joined the NZSQ in May 2016, replacing Douglas Beilman who was farewelled at the end of 2015 after 26 years with the New Zealand String Quartet.</p> <p>Monique plays a 1784 Lorenzo Storioni violin, kindly loaned by Mr David Duncan Craig, as trustee of the Lily Duncan Trust.</p>	
	 <p>Roger Benedict</p>  <p>Nancy Buck</p>	
21:30 – 22:00	Cafe Viola	The Old Bailey



Cafe Viola



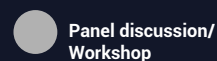
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Massed Viola Ensemble





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SUNDAY 3 SEPTEMBER 2017

08:00 – 09:00	Massed Viola Ensemble Rehearsal <i>Conductor: Marcin Murawski</i>	Alan MacDiarmid: AM101
09:00 – 10:30	Masterclass: Hillary Herndon <i>Syahida Ahmad Mardhiah (Malaysia/NZ) – Brahms Son. in F, 1st (Accompanist - Hugh McMillan)</i> <i>Jessie Anderson (NZ): Hoffmeister – Concerto in D major (Accompanist - Hugh McMillan)</i> <i>Debbie King (NZ): Ritchie – Concerto 1st movement (Accompanist - Hugh McMillan)</i>	NZSM Room 211
09:00 – 10:30	 <p>Violist Hillary Herndon has earned a national reputation for her brilliant playing, "sweetly soaring tone" (Time Out New York), and insightful teaching. She has been heard on NPR and PBS and has collaborated with some of the world's foremost artists, including Itzhak Perlman, who described Hillary as "having it all... a gifted teacher and an excellent musician." Ms. Herndon teaches at the University of Tennessee, the Viola Winter Intensive and is the director of Daraja Strings in Moshi, Tanzania. Her recordings are available on MSR Classics. Herndon holds degrees from Eastman and Juilliard and serves as President Elect for the American Viola Society.</p>	NZSM Room 211
09:00 – 10:30	ANZVS Composer Competition Workshop and Awards Session <i>Performers: Greg McGarity</i>	Adam Concert Room, NZSM
09:30 – 11:00	Masterclass: Elias Goldstein <i>Cora Fabbri: (Australia) Bach – Suite No 6 Solo</i> <i>Alexa Thomson (NZ/USA): Paganini Caprice 15/Bach – Suite 4 Gigue</i> <i>Sergio Insuasti (Australia): Hindemith – Op 11/4 (Accompanist - Hugh McMillan)</i>	NZSM Room 209
09:30 – 11:00	 <p>Elias Goldstein is considered a star among musicians and maintains a busy schedule performing and teaching around the world. He is a top prize-winner at the Primrose, Bashmet and Lionel Tertis International Viola Competitions, and is currently teaching at Louisiana State University. He has given master-classes and recitals at the most important music schools and venues in the United States and abroad and is a founding member of the Logos String Quartet, in residence at LSU. His mentors were Mark Zinger and Sally Chisholm. He is the first violist to perform all 24 caprices by Paganini in a live recital and at Carnegie Hall.</p> <p>This lecture and performance demonstration will discuss the process of performing and recording the 24 caprices by Paganini. They have been performed around the world and in a Carnegie Hall recital by Goldstein, and recently been released on Centaur Records. The presentation will discuss: Supporting general set up, learning the caprices, on cheating, tricks and shortcuts, developing strokes will conclude with caprices requests.</p>	NZSM Room 209

SUNDAY 3 SEPTEMBER 2017

10:00 – 11:00	Masterclass: Christine Rutledge <i>Performers: Luca Altdorfer, Liudmila Kharitonova</i> <i>Presenters: Christine Rutledge</i> <i>Luca Altdorfer (Hungary/Netherlands): Bach – Partita in b minor</i> <i>Liudmila Kharitonova (Russia/Austria): Bach – Suite No 6</i>	Alan MacDiarmid: AM105
	 <p>Christine Rutledge is a violist of varied talents and interests. She began her life-long love of viola in the 3rd grade in the Detroit Public Schools and had the great fortune of studying with several of the world's greatest teachers, including Karen Tuttle, Michael Tree, William Preucil Sr., and David Holland. Her teaching career began at the University of Notre Dame, where she was also a member of the critically acclaimed Notre Dame String Trio. Since 1998 has taught at the University of Iowa, where she is Professor of Viola. A decade ago Rutledge became fascinated with baroque style and scholarship. This led to studies of baroque viola with Stanley Ritchie, Robin Stowell, and Jane Starkman. Rutledge has performed on baroque viola and lectured about baroque performance style and technique throughout the US and abroad, including Europe, South Africa, and the United Kingdom. She is currently completing a new performance edition for viola of Bach's Six Suites for solo cello. She first published an edition of the suites in 2007, but has since been conducting research involving manuscript comparison of the handwriting of J. S. Bach and Anna Magdalena Bach, which forms the basis of her new edition. Rutledge founded Linnet Press Editions for Viola in 2007, which is devoted to scholarly-based performance editions and transcriptions of baroque works for viola.</p>	

<p>DAVID HUME</p> <p>AMATI</p> <p>VIOLINS</p> <p>Repairs, Restorations Sales and Accessories Bow rehairs and repairs Opening September 2017</p> <p>75 Ghuznee St Wellington NZ</p> <p>dhumeamati@gmail.com</p>	 <p>Nicole Amati Viola 1619</p>
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10:00 – 11:00	 <p>Masterclass: Christopher Luther Grant Baker (NZ): Clarke – Sonata (Accompanist - Catherine Norton) Olivia Bell (Australia): Prelude from Bach Cello Suite No 2</p>	Laby: LB 118
11:00 – 11:20	Lunch break: Packed lunch boxes available from 11.00	Alan MacDiarmid: AM101
11:20 – 12:00	Travel to Te Papa for Viola Flash Mob	TBA
12:00 – 12:15	Viola Flash Mob!	Museum of New Zealand Te Papa Tongarewa
12:30 – 13:00	Travel to VUW NZSM for Afternoon Sessions	TBA
13:00 – 13:50	<p>Student Lecture Recital: "Composed to the soul: Viola da gamba music of Carl Friedrich Abel on the viola" <i>Performers: Luca Altdorfer, Severiano Paoli</i></p>  <p>The OmYs Ensemble consists of two members: Luca Altdorfer(Hungary) on viola, and Severiano Paoli(Italy) on Double bass. They met during their first year master in Groningen, where they found a mutual interest in baroque music. Their goal is to re-invent the Viennese performance style and put more emphasis on broadening the repertoire for Viola and Double bass through arrangements.</p> <p>The Ensemble had masterclasses from Jos van Veldhoven, Christian Staude, Wolfgang Güttler, Jane Rogers and Daniel Lanthier.</p> <p>The Ensemble is under the guidance of Johan Hofmann in the Prins Claus Conservatoire, Groningen, The Netherlands.</p> <p>They performed successfully in Hungary, Italy and in The Netherlands.</p> <p>The Duo performs with original and modern instrument as well.</p> <p>The Ensemble is focusing on arranging Carl Fridrich Abel's music, to bring this unique and often forgotten composer alive in our time not on the Viola da Gamba, but on viola solo and on viola and double bass to show the Universal power of this composer and the combination of these two instruments. During the presentation we would like to show the possible use of Abel's music in the viola repertoire and in the duo setting with violone/double bass.</p>	NZSM Room 209
13:00 – 13:50	<p>Student Lecture Recital: "Tracing Our Roots: A Exploration of our Lineage through viola repertoire" <i>Performers: Katie Brown</i></p>  <p>The purpose of this presentation is to share the process in which we traced our lineage through viola repertoire. We are aware, through our studies that there is not a wide representation of repertoire from culturally diverse composers. In realizing this, we sought to discover these composers for ourselves and experience their music. In sharing our findings, we hope to inspire other violists and teachers to do the same. Finding, playing, and performing repertoire parallel to one's personal heritage not only provides a sense of ownership and pride in the music, but it acknowledges that composing is not indicative to one race, gender, or background. Composers of different backgrounds can compose quality music that is deserving of performance.</p>	Laby: LB 118



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Massed Viola Ensemble



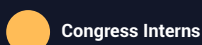
Misc

14:00 – 15:15	<p>Afternoon Concert: Viola Potpourri <i>Performers: Maaïke Christie-Beekman, Christopher Luther, Elisabeth Smalt, Alexa Sanbgin Thomson, Rachel Thomson, Christiaan Van Der Zee</i></p> <ol style="list-style-type: none"> 1. Christoph von Gluck - Melodie from Orfeo ed Euridice Igor Stravinsky - Parasha's song from Mavra Christopher Luther – viola (USA), Gabriela Glapska - piano (Poland-NZ) 2. Christopher Luther - Well You Needn't for Solo Viola Christopher Luther – viola (USA) 3. Yannis Kyriakides - Music for Viola Elisabeth Smalt - viola (Netherlands) 4. Kevin Volans - For Bob Elisabeth Smalt - viola (Netherlands), Christian Smalt - piano (Netherlands) 5. Anthony Watson - Sonata for Viola Alexa Thomson - viola (USA-NZ) 6. Johannes Brahms - Zwei Gesänge, op. 91 Maaïke Christie-Beekman - contralto (NZ), Chris van der Zee - viola (NZ), Rachel Thomson - piano 	Adam Concert Room, NZSM
	 <p>Maaïke Christie-Beekman studied classical singing at the Amsterdam Conservatorium where she first graduated for her Bachelor's degree and in 2000 graduated with distinction for her Master's degree. As a professional singer, Maaïke has sung opera, oratorio and chamber music throughout the Netherlands and Europe and was a recording artist for Brilliant Classics.</p> <p>Since moving to New Zealand, Maaïke has been a Resident Artist for the New Zealand Opera for two years and performed in several Days Bay Opera productions. Her main focus is on chamber music and oratorio; she sang at the Schubertiade Festival, recently performed Berlioz's Les Nuits d'Ete with the Manawatu symphony orchestra, joined the Takiri ensemble for their most recent concert program and partners with pianist Rachel Thomson giving lieder recitals. Besides her singing career, Maaïke is an Artist Teacher at Te Kōkī New Zealand School of Music teaching Performance and Stagecraft.</p>	
	 <p>Rachel Thomson was born in Dunedin, New Zealand, and grew up in Wellington where she began her piano studies with her mother. She went on to study with Judith Clark, graduating from Victoria University of Wellington before continuing her studies at the Cleveland Institute of Music in the United States, where she gained a doctorate in piano performance.</p> <p>Rachel regularly performs with some of the country's leading musicians. She has toured on numerous occasions for Chamber Music New Zealand and is a member of various chamber ensembles including the Koru Trio. She has worked as an orchestral pianist with the NZSO, Orchestra Wellington, and the Christchurch Symphony Orchestra. Rachel is also active as a teacher, adjudicator and accompanist.</p>	
	 <p>The Dutch viola player Elisabeth Smalt works primarily as a chamber musician, in styles varying from period instrument performance to extremely new music. Since 1996 Elisabeth has been a member of the Brussels-based prize-winning ensemble Oxalys which specialises in Romantic and Impressionistic repertoire. With the Prisma String Trio she develops innovative programmes that contain a lot of interaction with audiences. Since 2015 she is artistic leader of the Amsterdam based Scordatura Ensemble, which performs contemporary music with a special interest in unusual tuning systems. This year Scordatura is touring with their program 'Rose Petal Jam', with Harry Partch's early chamber music. In 2001 she commissioned an exact copy of the Partch viola and she is one of the few musicians to perform his music in this authentic way. Several composers wrote solo pieces for her: Christopher Fox, Frank Denyer, Rozalie Hirs, Phill Niblock, Yannis Kyriakides, Patrick Ozzard-Low, René Samson and Horatiu Radulescu. Elisabeth was co-director with visual artist Harm Mow of Amsterdam's KlankKleurFestival from 2005 to 2011, a collaboration between chamber musicians and visual artists. Elisabeth has a duo with her brother Christian Smalt who enjoys a versatile career as a composer, keyboard- and bass player in jazz and pop, and as a salsa dancer.</p>	
	 <p>Christopher Luther</p>	

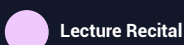
14:00 – 15:15	 <p>Alexa Sangbin Thomson completed her BMus(Hons) at the New Zealand School of Music, and is currently pursuing her Master's of Music at Rice University in Houston, Texas.</p> <p>The Sonata for Solo Viola was written during a particularly tumultuous time - of Anthony Watson's personal life as well as the world at large. While his marriage was failing, the Vietnam War was also raging in the background and it is said that the sonata was written in protest of New Zealand's involvement in the war. This is especially evident in the second "strepitoso" (noisy, impetuous) movement where dissonances reign supreme, arranged in a variety of patterns of 2's, 3's, 4's, 5's marked by accents throughout. The first and third movements are both recitatives, the first providing a "risoluto" introduction to the work, and the third, a more relaxed "lento", perhaps commenting on the action in the two preceding movements. The final movement is a lively dance, with lots of rhythmic interest and double-stopping through its variations of the tuneful opening theme.</p> <p>This Sonata is an important cornerstone of the NZ viola repertoire, paving the way for many composers in their writing for the instrument.</p>	Adam Concert Room, NZSM
	 <p>Christiaan van der Zee completed his undergraduate studies at Victoria University of Wellington, and continued with postgraduate studies in Germany and the United States. His principal teachers included Gillian Ansell, Nobuko Imai, Diemut Poppen and Geraldine Walther. As a founding member of the Tasman String Quartet, Christiaan completed mentorship residencies with the New Zealand String Quartet and the Takács Quartet. The Tasman String Quartet were finalists and prizewinners at international music competitions in the United States and Australia, and was awarded fellowships for the Advanced Quartet studies program in Aspen and the Banff Summer School. Christiaan is currently a member of Orchestra Wellington and plays regularly with the NZSO. Together with his wife he runs a local chamber music series in Wellington, and performs chamber music with friends at every opportunity. Christiaan is passionate about music education. He is music director of the Kapiti Youth Orchestra and works with a range of young chamber groups, ensembles and orchestras in various settings.</p>	
15:30 – 15:55	Afternoon tea - catered	Alan MacDiarmid: AM101
16:00 – 16:50	<p>Lecture: "Building Performance Skills Through Viola Ensemble" <i>Presenters: Ames Asbell, Martha Carapetyan</i></p> <p>Violists in student-level orchestra programs are often at a disadvantage to their peers in others string sections for a variety of reasons: lack of challenging repertoire, limited access to viola-centered instruction, and instruments with inferior tone, to name a few. In an effort to address these problems in their own community, Martha Carapetyan and Ames Asbell founded the Austin Viola Workshop - a weekly viola-centered technique and ensemble skills class that supports the development of young violists in the Central Texas area. They will discuss viola ensemble work as a cornerstone in the development of the technical and ensemble skills necessary for success as a performer.</p>	Alan MacDiarmid: AM105
	 <p>Martha Carapetyan grew up in a musical family and developed an early love of music. After attending Interlochen Arts Academy in high school, she earned her Bachelor and Master of Music degrees from the University of North Texas and Indiana University, respectively. Currently a tenured member of the Austin Symphony, she has also performed in the Houston, San Antonio, and New World Symphonies. A passionate teacher, Martha is co-founder of the Austin Viola Workshop and maintains a very active private studio, and previously served as adjunct faculty at Baylor University and Texas State University.</p>	
	 <p>Violist Ames Asbell has performed in over 30 countries on five continents, in venues ranging from rock clubs to concert halls. She is currently Principal Viola of the Austin Opera orchestra, a member of the Austin Symphony, and performs regularly in the Arizona Musicfest and Victoria Bach Festival orchestras. As founding violist of the Tosca String Quartet, she is an active recording artist and a fixture in Austin's vibrant classical crossover scene. A dedicated artist-teacher, she is currently Assistant Professor of Viola at Texas State University and founding director of the Texas State String Project.</p>	



Cafe Viola



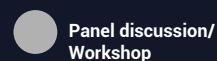
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16:00 – 17:00	 <p>Masterclass: Andrea Houde <i>Georgia Steele (NZ): Schumann – Marchenbilder</i> <i>(Accompanist - Douglas Mews)</i> <i>Lucy Maurice (NZ): Bach Suite No 1. Courante and Gigue</i> <i>(Accompanist - Douglas Mews)</i></p>	NZSM Room 209
16:00 – 17:30	 <p>Masterclass: Roger Myers <i>Olivia Bell (Australia): Martinu – Rhapsody – Concerto</i> <i>(Accompanist - Thomas Nikora)</i> <i>(Lucy) Xi Liu: (China/NZ) Bloch – Suite 1919, 1st</i> <i>(Accompanist - Thomas Nikora)</i> <i>Cora Fabbri: (Australia) Bartók – Concerto 1st</i> <i>(Accompanist - Thomas Nikora)</i></p>	Laby: LB 118
17:00 – 18:00	<p>Violist & Luthier Panel Discussion Moderator: Carlos Maria Solare</p> <p>Panel Members: Andrew Metaxas David Hume Hugh Withycombe Kae Sato-Goodsell Li Ming (Liming Violins) Noel Sweetman (Sweetman Luthier) Rainer Beilharz Tobias Widemann (Widemann Violins) Yoshito Ishido (Antonio Strings Ltd.)</p>	Adam Concert Room, NZSM
18:00 – 20:00	Dinner break - self catered	Self catered meals
20:00 – 22:00	<p>Evening Concert: Viola Potpourri <i>Performers: Jacob Adams, Gillian Ansell, Monte Belknap, Roger Benedict, Claudine Bigelow, Jane Curry, Angela Draghicescu, Rolf Gjølsten, Michelle Kesler, Monique Lapins, Inbal Megiddo, Martin Riseley, Alexander Woods</i></p> <ol style="list-style-type: none"> Antonín Dvořák – String Quintet in E-flat major, Op. 97, B. 180 Martin Riseley - violin (NZ), Monique Lapin - violin (Australia-NZ), Roger Benedict - viola (Australia), Gillian Ansell - viola (NZ), Rolf Gjølsten - cello (NZ) Boccherini - Fandango from String Quintet No 4 in D major Deseret Quartet (USA) Alex Woods, Monte Belknap, Claudine Bigelow, Michelle Kesler with Jane Curry - guitar (NZ) Janacek - Violin Sonata for Viola (trans. Jacob Adams) Jacob Adams - viola (USA), Gabriela Glapska - piano (Poland-NZ) Antonín Dvořák – Piano Quartet Te Koki Trio: Martin Riseley - violin (NZ), Inbal Megiddo - cello (Israel-NZ), Jian Liu - piano (China-NZ) with Claudine Bigelow - viola (USA) 	St Andrew's on The Terrace
	 <p>A native of New Zealand, Martin Riseley began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroszewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His other coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.</p> <p>Dr Martin Riseley has held Concertmaster and Associate Concertmaster positions in orchestras such as the Edmonton Symphony Orchestra and the National Arts Center Orchestra in Ottawa, as well as Head of Strings and Conducting at the University of Alberta. A frequent soloist and chamber musician in many countries with some of the world's leading artists, he brings a diverse background to his position as Head of Strings at NZSM.</p>	

20:00 – 22:00	 <p>Jacob Adams</p>	 <p>Monte Belknap</p>	 <p>Rolf Gjelsten</p>	St Andrew's on The Terrace
	 <p>Roger Benedict</p>	 <p>Michelle Kesler</p>	 <p>Martin Riseley</p>	
	 <p>Alexander Woods</p>	 <p>Monique Lapins</p>		



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20:00 – 22:00	 <p>Born in the UK and based in New Zealand, award-winning classical guitarist Jane Curry is senior lecturer in music at Te Kōkī New Zealand School of Music, Victoria University of Wellington. Jane balances a demanding schedule of solo and chamber music engagements with the coordination of the largest tertiary classical guitar programme in New Zealand, Sought after as a soloist, chamber musician and teacher, Jane is involved in a number of music collaborations including the New Zealand Guitar Quartet (NZGQ) and Archi d'Amore Zeland, and performs as a concerto soloist with orchestras both nationally and internationally. Recent engagements include concerts at the Adam International Chamber Music Festival, the Southern Lakes Festival of Colour, the International Viola d'Amore Congress at the Krzysztof Penderecki European Centre for Music in Lusławice, and the Bielany Chamber Music Festival, Poland. Jane holds a Master's and Doctorate degree from the University of Arizona, USA.</p>	St Andrew's on The Terrace
	 <p>Cellist Inbal Megiddo has given many concerts in Europe, Asia and America. Among these are a recital in the Kennedy Center in Washington, D.C., Carnegie Hall in New York, her Berlin debut with the Berlin Symphony with Maestro Lior Shambadal at the Philharmonie and a recital at the Staatsoper. She has had performances and radio broadcasts with the Jerusalem Symphony under the direction of Sergiu Comissiona, live recital broadcasts in several countries including Germany, Spain, Ireland, New Zealand, Israel (Mishkenot Sha'ananim Music Center, and Eden Tamir Center in Jerusalem), and the USA (Chicago - the Dame Myra Hess Concert Series - and New York's Bob Sherman Show on WQXR). Other recent and upcoming engagements include performances with the National Symphony Orchestra of Ireland, the Ukraine Philharmonic, the Lithuanian Philharmonic Orchestra, performances at the Lincoln Center in New York, Australasian premieres of the Weinberg and Villa Lobos cello concertos in Wellington, and concerto and recital tours in the USA, Austria, Germany, Israel, Australia, New Zealand, and throughout Asia. In high demand as a teacher, Inbal taught at Yale University as assistant to Aldo Parisot. She is a Distinguished Guest Artist, of the biannual International Melbourne Cello Festival. Ms. Megiddo is the founder and director of the Cellophonia International Festival in Wellington, NZ. She was appointed a resource panelist for Singapore School of the Arts, is a fellow of Calhoun College at Yale University, and is Head of Cello Studies at the New Zealand School of Music.</p>	
	 <p>Jian Liu has been gaining a reputation as a well sought-after solo pianist, chamber musician, and educator across the globe.</p> <p>His artistry has been taking him to some of the most prestigious concert halls, including Carnegie Hall, Steinway Hall in New York, Rose Hall of Lincoln Centre, Sprague Hall and Woolsey Hall of Yale University, and Paul Hall of The Juilliard School, and as a featured soloist with orchestras including Phoenix Symphony Orchestra, Christchurch Symphony Orchestra, and Yale Philharmonia, among others.</p> <p>As a passionate performer, Jian is equally committed to education. Jian have served for four years on the faculty of the Yale Department of Music, and he is currently the Programme Leader of Classical Performance and Head of Piano Studies at New Zealand School of Music at Victoria University of Wellington.</p>	
21:30 – 22:00	Cafe Viola	The Old Bailey

MONDAY 4 SEPTEMBER 2017

08:00 – 08:50	Massed Viola Ensemble rehearsal <i>Conductor: Marcin Murawski</i>	Alan MacDiarmid: AM101
09:00 – 09:50	Lecture: "How British composers wrote for viola 1885 - 1960" <i>Presenter: Valerie Dart</i> <div data-bbox="240 734 464 958" data-label="Image"> </div> <p>As a sequel to last year's IVS congress presentation on British concertos for the viola, Valerie will examine the development of the viola in Britain through the medium of sonatas and pieces, presenting some fascinating repertoire by both well-known British composers and some lesser known composers, including works by Emil Kreuz, Algernon Ashton, John Blackwood McEwen, Richard Walthew, Arnold Bax, William Alwyn, John Wray, Granville Bantock, Rebecca Clarke, Eric Coates, Frank Bridge and Benjamin Britten.</p> <p>Valerie Dart is from Cambridge, England. She is a Graduate of the Royal Northern College of Music, where she was a student of Cecil Aronowitz. Since coming to Australia in 1976 she has had a varied career of teaching and performing. Valerie is currently undertaking a PhD through Newcastle University and is hoping to contribute to the revival of British viola repertoire.</p> <p>As part of this project Valerie has given recitals of music including works by Emil Kreuz, Granville Bantock, Frank Bridge, W.H. Reed, John Wray, Cecil Forsyth and Eric Coates.</p>	Alan MacDiarmid: AM105
09:00 – 09:50	Lecture Recital: "Beyond Hoffmeister: Hidden Gems of German Classical Viola Concerto Repertoire" <i>Presenter: Mandy Isaacson</i> <div data-bbox="256 1352 480 1576" data-label="Image"> </div> <p>Beyond Hoffmeister is a lecture that aims to expand violist's Classical era repertoire. It will explore six viola concerto movements from middle to late eighteenth century Germany. Each concerto has a modern publication but does not have a widely available recording. The six movements, selected from eight studied concertos, were chosen for their musical quality, idiomatic viola writing, and pedagogical value. For each movement the lecture will give background on the composer, the piece as a whole, and the specific movement, followed by playing a recorded segment of the piece as recorded by Isaacson.</p> <p>Mandy Joy Isaacson is a violist, teacher, and scholar from Bloomington, Minnesota, USA. She completed her undergraduate degree in viola performance at Augsburg College in Minneapolis, Minnesota and spent a year as a research fellow at the University of Wisconsin - Madison. Her primary teachers include Sally Chisholm, Mary Budd Horozaniecki, and Korey Konkol. She enjoys researching when she's not teaching or performing. Recently, her scholarship on Brahms' Sonata op. 120 is published in the Journal of the American Viola Society summer 2017. www.mandyjoyisaacson.com</p>	Laby: LB 118
10:00 – 10:25	Morning tea - self catered at nearby university cafes	Alan MacDiarmid: AM101



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10:30 – 10:55	<p>Student Lecture: "The search for cultural identity within Benjamin Dale's phantasy for viola and piano" <i>Presenter: Alix Hamilton</i></p> <p>Throughout the twentieth century, England's musical and cultural activity was flourishing. Commonly referred to as the English Musical Renaissance, this new appreciation for performance, education and academia created a rich environment for composers and performers to push their technique. One of the most influential characters promoting English composition and performance was wealthy businessman and chamber music enthusiast Walter Wilson Cobbett (1847 - 1937). In 1905 Cobbett initiated a composition competition series which lead to the publication and performance of many new works in the early twentieth century. The competition asked composers to write works in the style of the 'Phantasy', a form reflecting on the sixteenth and seventeenth century English Fancy or Fantasia. With many successful competitions under his belt Cobbett went on to commission several phantasy chamber works.</p> <p>In 1910 Cobbett asked young British composer Benjamin Dale (1885-1943) to compose one of these works leading to the composition of the Phantasy in D minor-major, Op.4 for viola and piano. With a contextual and analytical analysis this paper hopes to shed some light into where Benjamin Dale's Phantasy sits within context of the English Musical Renaissance and its search for a nationalist identity.</p> <div data-bbox="296 488 491 685">  </div> <p>Alix Hamilton a freelance violist from Perth, Western Australia. Alix regularly performs as both a chamber and orchestral musician and is currently a core member of the Perth Symphony Orchestra, West Australian Philharmonic and the Perth Chamber Orchestra. She regularly spends time working internationally with the highest calibre of musicians through festivals and summer schools including the Lake Garda Music Master (Italy), Aldeburgh Festival (England), Orford Summer Academy (Canada), Orchestre de la Francophone (Canada), and has just returned from the Mozarteum Summer Academy where she studied under William Coleman.</p>	Alan MacDiarmid: AM105
10:30 – 11:20	<p>Lecture Recital: "Expanding Repertoire for Voice, Viola and Piano" <i>Presenter: Ames Asbell, Soon Cho, Joey Martin</i></p> <p>Johannes Brahms: Zwei Gesänge, Op. 91 I. Gestillte Sehnsucht II. Geistliches Wiegenlied Charles Martin Loeffler: Quatre Poèmes, Op. 5 I. La Cloche fêlée II. Dansons la gigue! III. Le son du cor IV. Sérénade Frank Bridge: Three Songs for Voice, Viola and Piano I. Far, far from each other II. Where is it that our soul doth go? III. Music, when soft voices die Joseph Marx: Durch Einsamkeiten Thomas Clark: Landscapes in Motion (2016, world premiere) I. Riding backwards on a Train II. Sailing at Sunset Hermann Retter: Fünf antike Oden nach Gedichten von Sappho I. Wie hernieder vom Berge</p> <div data-bbox="296 1294 491 1491">  </div> <p>Violist Ames Asbell has performed in over 30 countries on five continents, in venues ranging from rock clubs to concert halls. She is currently Principal Viola of the Austin Opera orchestra, a member of the Austin Symphony, and performs regularly in the Arizona Musicfest and Victoria Bach Festival orchestras. As founding violist of the Tosca String Quartet, she is an active recording artist and a fixture in Austin's vibrant classical crossover scene. A dedicated artist-teacher, she is currently Assistant Professor of Viola at Texas State University and founding director of the Texas State String Project.</p> <div data-bbox="296 1514 491 1711">  </div> <p>An active recitalist, chamber musician, oratorio and concert soloist, and equally at home on the opera stage, lyric mezzo-soprano Soon Cho has gained recognition as a versatile performer. Recent performances have taken her across the United States and to Italy, France, Belgium, Bulgaria and South Korea. Deeply committed to education as an artist teacher, Dr. Cho is on the faculty at Pacific Lutheran University as well as the Cornish-American Song Institute, a three-week intensive study of Art Song in Oxford and Falmouth in England.</p> <div data-bbox="296 1733 491 1930">  </div> <p>Joey M. Martin is professor of music at Texas State University where he serves as the Associate Dean for the College of Fine Arts and Communication and as the Director of Choral Activities. In addition, Dr. Martin has served as artistic director for the Alamo City Men's Chorale, and with Craig Hella Johnson and Michelle Schumann on the creative team for the Victoria Bach Festival. As a pianist, he enjoys collaborating with vocal artists in recitals serving as coach/accompanist, and with instrumentalists in small chamber groups.</p>	Laby: LB 118

**ORCHESTRA
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Saturday 9 September

7.30pm

Michael Fowler Centre

Marc Taddei
Conductor



INVITATION TO THE DANCE

RAVEL

Noble and Sentimental Waltzes

GRIEG

Piano Concerto in A minor

Jian Liu, piano

WEBER

Invitation to the Dance (arr. Berlioz)

RAVEL


La Valse

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10:30 – 11:20	<p>Masterclass: Daniel Sweaney <i>Gema Molina Jiménez (Spain): De Falla – 7 popular songs Gabriela Glapska</i> <i>Caroline Norman (NZ): Bach – Suite No 3 Prelude and Courante</i></p>  <p>Daniel Sweaney, viola has performed and recorded in the United States, Europe, and Asia. He has taught at the University of Alabama, the Orford Arts Centre, and Green Mountain Chamber Music Festival. He is currently on the faculty at the University of South Carolina.</p>	NZSM Room 211
10:00 – 11:20	 <p>Masterclass: Marcin Murawski <i>Sofie Nicolson (Australia): Hindemith – Op.11 No 5</i> <i>Henry Justo (Australia): Bach – Suite No 4</i> <i>Katie Brown (USA): Walton – Concerto (Accompanist - Thomas Nikora)</i></p>	NZSM Room 209
11:30 – 12:20	<p>Lecture: "Building Bridges: Fusing Conservation and Music Education in Tanzania" <i>Presenters: Hillary Herndon</i></p>  <p>Each summer the Daraja Music Initiative (DMI) provides Tanzanian students with a unique interdisciplinary educational program that fuses music and conservation. By employing place-based education and community music approaches, the Daraja Music Initiative aims to utilize the transformative power of music education to encourage creativity and the protection of natural resources. Volunteer music teachers include University String Pedagogy classes, providing student-volunteers with hands-on teaching experience while learning first hand how music education can contribute to a positive social change. This session will examine DMI's philosophy, programing and ways the greater musical community can become involved.</p> <p>Hillary Herndon teaches at the University of Tennessee, the Viola Winter Intensive and is the director of Daraja Strings in Moshi, Tanzania. Her recordings are available on MSR Classics. Herndon holds degrees from Eastman and Juilliard and serves as President Elect for the American Viola Society.</p>	Alan MacDiarmid: AM105
11:30 – 12:20	<p>Lecture Recital: "Oh Mr. Paganini, Don't be such a Meanie!" <i>Performers: Elias Goldstein</i></p>  <p>This lecture and performance demonstration will discuss the process of performing and recording the 24 caprices by Paganini. They have been performed around the world and in a Carnegie Hall recital by Goldstein, and recently been released on Centaur Records. The presentation will discuss: Supporting general set up, learning the caprices, on cheating, tricks and shortcuts, developing strokes will conclude with caprices requests.</p>	Laby: LB 118
12:30 – 14:00	Lunch break - self catered	Self catered meals
12:30 – 14:00	<p>Wellington Viola Congress Orchestra dress rehearsal <i>Conductor: Martin Riseley</i> <i>Performers: Ken Martinson, Renée Maurice, Donald Maurice, Marcin Murawski, Martin Riseley</i></p>	St Andrew's on The Terrace

14:00 – 15:30	<p>Wellington Viola Congress Orchestra concert <i>Performers: Ken Martinson, Renée Maurice, Donald Maurice, Martin Riseley, Marcin Murawski</i></p> <ol style="list-style-type: none"> 1. Christoph Graupner (1683-1760) Concerto in D for viola d'amore and viola Grave e marcato, Vivace, Grave, Allegro Donald Maurice – viola d'amore, Marcin Murawski – viola 2. Alessandro Rolla (1757-1841) Concerto in D major for viola Bl. 542 First movement - Allegro Kenneth Martinson – viola 3. Ottorino Respighi (1879-1936) Suite No 3 for Strings 4. Michael Kimber (born 1945) Variations on a Polish Folk Melody Marcin Murawski - viola, Renée Maurice - voice 5.  <p>Renee Maurice wrote her first song at just 8 years old. She released her first album of original work "More than I can say", in 2004, aged 13. From there, she went on to write over 200 songs, releasing two more albums in 2006 and 2009 respectively. In 2013, Renee entered into the 3rd season of New Zealand's Got Talent, wowing the judges and the national audience and going on to become the 2013 New Zealand's Got Talent Grand Champion. In July 2016, Renee competed in the World Championships of Performing Arts in Long Beach, California, winning 2 gold and 3 bronze medals for acting and singing. Renee teaches singing in her studio in Upper Hutt, and is a music therapist and caregiver for Laura Fergusson Trust in Lower Hutt.</p> 	St Andrew's on The Terrace
	 <p>Kenneth Martinson is the owner of Gems Music Publications, a company devoted to promoting rare and previously out of print or unpublished viola scores to help broaden the available viola repertoire. Gems Music Publications has won 4 Paul Revere Awards from the American Music Publishers Association in 2012, 2014, 2015, and 2017 in the notesetting, full scores, chamber music, and solo works categories respectively. Formerly, he was an assistant professor of Viola at University of Florida, Western Illinois University, and the Crane School of Music- SUNY Potsdam (Potsdam, NY), as well as resident faculty at Viterbo College (LaCrosse, WI). Currently, he is working on his D.M.A. from Stony Brook University and his previous musical training includes his M.M. (Viola Performance) from the Eastman School of Music (1994) as a student of Martha Katz, and his B.M. (Viola Performance/Music Composition) from the University of Michigan, Ann Arbor (1993), where he was a student of Yizhak Schotten. He is also the founding President of the Florida Viola Society, and he has served previously as Secretary of both the American and International Viola Societies. He has won numerous awards such as first prize at the Coleman, Carmel, MTNA, and Yellow Springs Competitions. He was also a winner of the 1993 Cleveland Quartet Competition as well as a prizewinner at the Bucchi International Competition (Rome) and the WAMSO Competition (Minneapolis), and was the winner of the 1995 Richardson Awards (Lansing, MI). He has performed solo viola concertos, such as Mozart's Sinfonia Concertante (Brevard SO), Martinu Rhapsody Concerto (Peoria SO), Milhaud Viola Concerto No. 1 (Dubuque SO), and Bartok Concert (Orchestra of N. NY) to name a few.</p>	

	 <p>Marcin Murawski</p>  <p>Donald Maurice</p>  <p>Martin Riseley</p>	
15:30 – 16:45	<p>Afternoon Concert: Viola Potpourri <i>Performers: Monte Belknap, Claudine Bigelow, Jane Curry, Daphne Gerling, Gabriela Glapska, Andrea Houde, Gema Molina Jiménez, Michelle Kesler, Katrin Meidell, Elisabeth Smalt, Daniel Sweaney, Annette-Barbara Vogel, Alexander Woods</i></p> <ol style="list-style-type: none"> 1. Manuel de Falla - "Siete canciones populares españolas" Gema Molina Jiménez – viola (Spain), Gabriela Glapska – piano (Poland-NZ) 2. Shawn Head – "In Paris With You" Katrina Meidell – viola (USA), Daphne Gerling – viola (USA) 3. Frank Denyer – "Woman, Viola and Crow" Elisabeth Smalt – viola (Netherlands) 4. Morton Feldman – "The Viola in my Life III" (1970) Elisabeth Smalt – viola (Netherlands), Christian Smalt – piano (Netherlands) 5. Krzysztof Penderecki – Sarabande, Tempo di Valse, Tanz Daniel Sweaney – viola (USA) 6. Krzysztof Penderecki – Duo: Ciaccona for violin and viola Annette-Barbara Vogel – violin (Canada), Daniel Sweaney – viola (USA) 7. C.E. Jones – Concerto for Viola Andrea Houde – viola (USA), Gabriela Glapska – piano (Poland-NZ)  <p>Daphne Gerling is Senior Lecturer of viola and chamber music at the University of North Texas College of Music, where she also co-directs the Summer String Institute. She serves on the board of the American Viola Society, and maintains an online presence at www.daphnegerling.com</p>	St Andrew's on The Terrace
	 <p>Gema Jimenez graduated Professional Degree with mention of honor by the teacher Elena Coricelli and receiving the second prize in the "Chamber Music Competition of the Music School Manuel Carra" in 2012. She obtained the title of Superior Degree in the "Superior Music School Of Catalonia" (ESMUC) with the renowned violist Yuval Gotlibovich, starting in 2012 and ending in 2016. She has also received masterclasses from recognized violists as Jonathan Brown, Ashan Pillai, Avri Levitan, Silvia Simionescu, Jose Manuel Román, Jose Adolfo Alejo Solis and so on, and also from violinists as Raquel Castro and Miguel Simarro. She participated in diverse international festivals, like Eurochestries in Canada (2010), and in Poland (2011). She currently teaches music to children and adults at the Art Center Master Muyana of Málaga, teaching to play violin and viola. Spanish is her mother tongue, but Gema can also speak fluent English, German and Catalan.</p>	

	 <p>Vogel's exceptional talent and musicianship is recognized by numerous prestigious solo prizes and scholarships: first prize in the Folkwang Competition (Essen), the Bund der Industrie Competition (Frankfurt), and the Deutscher Musikwettbewerb in Bonn. She also won a Gold Medal in the International Competition Caltanissetta in Italy, was a finalist in the International Carl Maria von Weber Competition in Munich, and a recipient of the Starling Scholarship. Vogel has performed at the international festivals Aspen, Gstaad, Graz, Seoul, Schleswig-Holstein, Kuhmo, Ravinia, and Nova Scotia, and musically collaborated with P. Amoyal, R. Gothoni, B. Greenhouse, A. Grumiaux, Lord Y. Menuhin, V. Pikaisen and the Tokyo String Quartet. A Full Professor, Annette-Barbara Vogel joined Western University in 2004 where she is in high demand as a pedagogue. Vogel has recorded for Avie Records, Bluegrif n Recordings, Cybele Records, Eroica Classical Records, and Harmonia Mundi Germany. Annette-Barbara Vogel is founder and Artistic Director of MAGISTERRA SOLOISTS, an ensemble which was founded in 2015. For information on this not-for-profit group please visit: www.magisterra.com.</p>	
15:30 – 16:45	<div>     </div> <div>     </div> <div> <p>Katrin Meidell</p> <p>Monte Belknap</p> <p>Andrea Houde</p> <p>Daniel Sweaney</p> <p>Alexander Woods</p> <p>Jane Curry</p> <p>Michelle Kesler</p> <p>Elisabeth Smalt</p> </div>	St Andrew's on The Terrace

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Photograph by Bill Nicol
Violin by Nicholas Lupot, Paris 1805

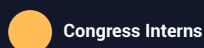
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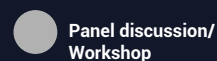
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	 <p>Gabriela Glapska was born in Poland and began her piano studies at the age of seven. In 2006 she began her higher musical education under the tutelage of Professor Ewa Pobłocka in Feliks Nowowiejski Academy of Music in Bydgoszcz where she graduated with the highest distinction receiving her Master's Degree in 2011. Also, in 2011 she was selected in an academy internal competition to perform a concerto with an orchestra in the Bydgoszcz Philharmonic Hall and she gave a debut in the Pomeranian Philharmonic playing Andrzej Panufnik's Piano Concerto. During her studies, she participated in many competitions both for solo and chamber musicians and she won many prizes. She also participated in many international music festivals and master classes conducted by prominent professors such as: Andrzej Jasiński, Ekaterina Popowa-Zydroń, Aleksey Orlovetsky, Mikchail Voskresensky, Kevin Kenner, Andrzej Tatarski, Maciej Grzybowski, Monika Sikorska-Wojtacha, Martin Hughes, Waldemar Wojtal, Tomoko Mack. After graduating from the University, she worked as an accompanist in Bydgoszcz Academy of Music. Gabriela is currently pursuing the doctorate degree in piano performance from Victoria University of Wellington. She has performed in Poland, Germany, Slovakia and Belarus.</p>	
17:00 – 19:30	Dinner break - self catered	Self catered meals
19:30 – 21:30	<p>"The Three Altos" with the New Zealand Symphony Orchestra <i>Performers: Roger Benedict, Roger Myers, Anna Serova</i></p> <p><i>**See pg 45 for concert programme information</i></p>	Michael Fowler Centre
21:30 – 00:01	Cafe Viola	The Old Bailey



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The Three Altos - A Viola Spectacular
NZSO gala event
September 4*

La Folia - arr. Michael Kimber
Sabre Dance - arr. Craig Utting

*Syahida Ahmad
Grant Baker
Ella Dowsett-Farmer
Lauren Jack
Debbie King
(Lucy) Xi Liu
Aidan Malcolm*

*Leo Malcolm
Lucy Maurice
Fiona Quinn
William Scott-Rodriguez
Georgia Steel
Amanda Stone
Shanita Sungsuwan*

7.05 pm
Renouf Foyer
Michael Fowler Centre



ROGER BENEDICT (AUSTRALIA) | ANNA SEROVA (ITALY) | ROGER MYERS (USA)

Gala Concert with the New Zealand Symphony Orchestra
September 4 at 7.30pm
See separate Gala Concert programme for full details

THE THREE ALTOS

"Märchenbilder" (Fairy Tale Pictures) Op. 113 Robert Schumann (1810-1856)
World premiere of arrangement for viola and orchestra by Michael McLean
Viola soloist – Roger Myers

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischen Ausdruck

"Lady Walton's Garden" Roberto Molinelli (born 1963)
World premiere
Viola soloist – Anna Serova

Ginko Biloba
Victoria Amazonica
Palo borracho

INTERVAL






"Poem of Dawn" Boris Pigovat (born 1953)
New Zealand premiere
Viola soloist – Anna Serova

Concerto for viola and orchestra Sir William Walton (1902-1983)
"To Christabel"
Viola soloist – Roger Benedict

Andante comodo
Vivo con molto preciso
Allegro moderato

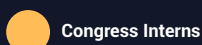
The 44th Viola Congress gratefully acknowledges the support to make this concert possible given directly by the New Zealand Symphony Orchestra, Victoria University of Wellington, the Sydney Conservatorium, Wellington City Council, Creative New Zealand, Australian High Commission, and a donation in the memory of NZSO violist Georgia Bamford, and indirectly by the Embassies, High Commissions, institutions, companies, luthiers and individuals who have so generously supported the 44th International Viola Congress.



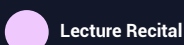
09:00 – 09:50	<p>Lecture: "Viola resources, archives, and database worldwide: how to locate and preserve our repertoire" <i>Presenters: Daphne Gerling, Myrna Layton, Kristofer Ganer Skaug</i></p> <p><i>An overview is given of some of the main viola resources currently available worldwide, that disseminate, preserve, and catalogue works from the viola repertoire. This helps violists around the world to find the works they seek. We also discuss how physical recordings and scores are being preserved for future generations of violists, and propose some measures to improve the means of collaboration between different catalogues and archives.</i></p> <div data-bbox="276 506 453 680"></div> <p>Myrna Layton holds a doctorate from the University of South Africa. She is the performing arts librarian at Brigham Young University in Provo, Utah. Her assignment includes oversight of the Primrose International Viola Archive.</p> <div data-bbox="276 689 453 864"></div> <p>Daphne Gerling is Senior Lecturer of viola and chamber music at the University of North Texas College of Music, where she also co-directs the Summer String Institute. She serves on the board of the American Viola Society, and maintains an online presence at www.daphnegerling.com</p> <div data-bbox="276 873 453 1048"></div> <p>Kristofer G. Skaug is an aerospace engineer, amateur violist, and founding board member of the Dutch Viola Society (DVS). He created and maintains the on-line DVS Catalogue of Music for Viola Ensemble.</p>	Alan MacDiarmid: AM105
09:00 – 09:50	<p>Lecture Recital: "Aldo Parisot and Bach's First Cello Suite" <i>Presenters: Inbal Megiddo</i></p> <div data-bbox="276 1137 453 1312"></div> <p>Interpreting the Bach Suites has been the source of endless discussion and controversy, with scholars and performers dedicating years of research, performances and recordings. With no original score, only imperfect copies, and many editions, interpreters face a dilemma. With many pieces, one can at least rely on the fidelity and accuracy of the score, and in those the performer can choose to either do what the composer wrote, or to deviate. With no way to know the composer's intentions, performers must forge their own path. In this lecture I will discuss the teachings of the great cello pedagogue, Aldo Parisot, to illuminate a path towards interpreting, performing and teaching Bach.</p>	Alan MacDiarmid: AM106
10:00 – 10:50	<p>Lecture: "Playing with Style Performing Baroque Music on Modern Viola" Presenters: Christine Rutledge "Playing with Style: Performing Baroque Music on Modern Viola"</p> <div data-bbox="276 1480 453 1655"></div> <p>Within the last decade the practice of historically informed performance has entered the mainstream of modern performance. The popularity of ensembles specializing in performances using period instruments is burgeoning across the globe. And many major music programs now offer degrees that specialize in early music. These trends have been valuable in sensitizing musicians and listeners to the unique sounds and styles that can be created on period instruments.</p> <p>But is this trend driving modern players away from performing the vast wealth of music from the Baroque era? I think not! I have performed baroque music on both modern and baroque viola for many years. What I have learned from playing a baroque instrument and bow has had an enormous influence in my interpretations using modern instrument and bow.</p> <p>Baroque scholar John Butt describes performing baroque music on modern instruments as a "transcription," just as performers during the era would adapt and alter the music when using a different instrument than the original – a common practice during the time. So if we use this type of approach -- combined with a good knowledge of period performance practices, ornamentation, style, and articulation – our interpretations on modern instruments can be just as rich and "authentic" as any.</p> <p>During this presentation I will discuss the major "ingredients" for a historically informed performance, including: bowings and articulations; dynamics; the baroque affect; sound production; the Italian, French, and "mixed" styles; and tempo choices.</p> <p>I will also discuss the most important treatises on baroque performance practices, both contemporary and modern, explain the significance of each, and how each addresses string playing and national styles.</p>	Alan MacDiarmid: AM105



Cafe Viola



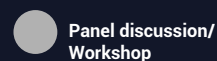
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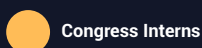
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10:00 – 10:50	<p>Lecture Recital: "Shaking Expression: Tremolo in works by Luciano Berio and Salvatore Sciarrino" <i>Performers: Felix Ungar</i></p>  <p>A lecture-recital examining the use of tremolo in two strikingly different works for solo viola: Sequenza VI by Luciano Berio and Ai limiti della notte by Salvatore Sciarrino. Preparation and performance practice issues will be discussed. Recital component includes a performance of etudes from Viola Spaces by Garth Knox in addition to Sequenza VI and Ai limiti della notte.</p>	Laby: LB 118
11:00 – 11:25	Morning tea & Lunch - self catered	Self catered meals
13:00 – 14:15	<p>Augusto Vismara Viola Ensemble <i>Performers: Gaetano Adorno, Marco Misciagna, Elisa Racioppi (Neruda), Anna Serova, Augusto Vismara</i></p> <p>Giorgio Mirto (1972-) - Waves (world premiere) for four violas and piano Waelput Hendrik (1845-1885) - Andante Cantabile for four violas Avni Boaz (1963-) - Violas terzett for three violas Robert Kahn (1865–1951) - Serenade op. 73 for two violas and piano Augusto Vismara (1953 -) - Licht und Klang (world premiere) for two violas and piano Joseph Haydn (1732 - 1809) Baryton Trio No 7 Andante Minuetto Presto Divertimento No 1 Adagio cantabile assai Allegro di molto Minuetto Pietro Mascagni (1863-1945) Intermezzo Cavalleria Rusticana for four violas</p>  <p>Gaetano Adorno was born in 1968 in Floridia (Italy). Since he was 11 years old, he studied violin with Lea Trigila. In 1993 he has been appointed as tenured professor of ensemble music for strings and quartet at the "Istituto Superiore di Studi Musicali Vincenzo Bellini" in Catania. He played in many Italian cities (Palermo, Catania, Roma, Milano, Torino, Firenze, Varese, Genova, Napoli, Bari, Alessandria, Forli etc.) and foreign cities (Paris, Zurich, Munich, Graz, Konstanz, Nancy, Ljubljana, Tirana, Murcia, Girona, Liège, Bergen, Pristina etc.). He took part in important festivals and musical associations with "Offerta Musicale Ensemble", "Quartetto Viotti", "PianoQuartet Ludwig" and "Quartetto Archimede". He performed chamber music with successful artists such as Alirio Diaz, Rocco Filippini, Pierre Hommage, Bruno Canino, Augusto Vismara, Maxence Larrieu, Ilia Kim, Sergey Girshenko etc. As director and conductor, he gave life to various youth orchestral groups such as the "Orchestra Sine Nomine", "Aetna String Ensemble" and "Noto Barocca Ensemble". As a professor, he shaped many instrumental ensemble. In 2014 he recorded, for CX Classic, the "String Quintet" (F. Schubert) with the "Quartetto Archimede" and the Swiss cellist Rocco Filippini. As violinist and violist, he performed the first "Opus 4" (Trii di Luigi Boccherini) modern edition, and, as a violist, he performed the "Invenzioni per Quartetto d'Archi" (1932) by Nino Rota, for the first time ever.</p>	St Andrew's on The Terrace



Cafe Viola



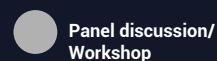
Congress Interns



Lecture Recital



Masterclass



Panel discussion/
Workshop



Concert





Lecture



Massed Viola Ensemble



Misc

	 <p>Born in 1984, at the only age of fifteen, Marco Misciagna achieved his Diploma in violin and then in viola with full marks at the State Conservatory of Music "N. Piccinni" in Bari. In 1999 he won the First Prize for young talented musicians "M. Benvenuti" of Vittorio Veneto and he was invited to take part in the Moscow international N. Paganini violin Competition where he was the only Italian member who had the great opportunity to play in the concert halls of the prestigious Moscow State Conservatory. He recorded with the labels DAD-Records, Phoenix Classics, Terramiamusic, DigressioneContemplativa. He was for years Principal Viola Soloist of String Orchestra in Malaga (Spain) with whom he recorded for Deutsche Grammophon together with the legendary guitar quartet "Los Romeros". He performed in the most famous concert halls of Europe such as the Berliner Philharmonie, Essen Philharmonie, Hamburg Laieszhalle, Mannheim Rosengarten, the Meistersingerhalle Nürnberg, the Prinzregententheater of Munich, Arriaga Theatre in Bilbao, Victoria Eugenia Theatre in San Sebastian, Sala Sinopoli Auditorium Parco della musica of Rome and in the most prestigious halls of America. He is Professor of viola at the Superior State Conservatory "Gesualdo da Venosa" of Potenza (Italy), Honorary Professor at "Institut Supérieur de Musique de Sousse (Université de Sousse, Tunisia), Honorary Professor at Yerevan Komitas State Conservatory (Armenia) and Honorary Professor at the "S. Rachmaninov" State Conservatory (Tambov-Russia) and at the Far Eastern State Academy of Art (Vladivostok-Russia).</p>	
13:00 – 14:15	 <p>Neruda: She trained at the Florence Conservatorio. Her deep expressiveness, her luminous stage presence and her technique preparation have attracted an ever growing audience. With her long-term collaborator Augusto Vismara she has created the Rosenkavalier ensemble dedicated to the important chamber repertoire of the 900. Member and founder of Totem Ancestor, a musical group composed by other four famous musicians, she represents a unconventional musical language, link between classicality and modernity and comprehensible to every kind of audience. In 2017 she is playing a nationwide tour with the show "Ma che razza di Otello?!" with the Italian actress Marina Massironi.</p>	St Andrew's on The Terrace
	 <p>Anna Serova</p>	
	 <p>For the last three decades, Augusto Vismara has been one of the most prominent figures on the Italian music scene. Before he devoted his talent to playing the violin and conducting, he had a formidable viola solo career with the major European orchestras under the baton of conductors such as Giuseppe Sinopoli, Christian Thielemann, Antonio Janigro, Peter Maag and Luciano Berio. Mr. Vismara has held the position of principal violist with the Maggio Musicale Fiorentino Orchestra in his native Florence, with the Santa Cecilia Orchestra in Rome, with the Orchestra della Scala in Milan and with the Orchestra della Fenice in Venice. Outside of Italy, he was the principal violist of the Montecarlo Opera Orchestra and of the Zurich Chamber Orchestra. A very active chamber musician, Augusto Vismara has toured Australia, Japan, the USA, Brazil, Europe, Russia and North Africa with various ensembles both as a violinist and as a violist. Drawing upon his strong instrumental background and his collaboration with conductors such as Riccardo Muti, Thomas Schippers, Mstislav Rostropovich and Claudio Abbado, Augusto Vismara has, during the last decade, embarked on a highly successful new career on the podium.</p>	

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14:30 – 15:20	<p>Lecture Recital - Essencia Urbana: from composition to interpretation Presenters: Raquel Bastos and Cécile Elton</p> <p><i>A focus on the journey from initial readings to performances and final recording of original compositions for viola and piano.</i></p> <p><i>Raquel Bastos and Cecile Elton recently launched Essencia Urbana, an album exploring the urbane cultures of Fado from Portugal and Tango from Argentina. The original compositions for viola and piano by Dr. Cecile Elton are inspired by the poetry of the two cultures which form the basis of their identity and musical expression. The initial compositions evolved through collaboration and continuous revision between the composer and the interpreter. This process was conducive to enhancing the viola as an expressive instrument, expanding its potential and thus expanding the repertoire.</i></p> <p><i>In From composition to interpretation, Raquel will explore the processes undertaken since the initial sighting of the score to creating a full recording, highlighting the benefits and limitations of working alongside the composer. Should the performer play an active role in the creation of new works? What knowledge can performers bring to new compositions? How crucial is true collaboration? How can performers ensure that the compositions suit the instrument? These questions will be explored between performance of the works.</i></p> <div data-bbox="296 589 517 806">  </div> <p>RAQUEL BASTOS Viola</p> <p>Raquel is an active and vibrant musician and educator based in Brisbane, Australia who performs regularly with the Queensland Symphony Orchestra, the QSO Chamber Players, Southern Cross Soloists, Collusion, The Badinerie Players; and was a soloist with the Brisbane Philharmonic and Corda Spiritus Orchestras. Internationally, she has worked with various orchestras and performed as a soloist and chamber musician throughout Portugal, UK, Germany, Switzerland, South Africa, United States and China. Raquel performed in New York for Kim Kashkashian and has given recitals at the International Viola Conferences alongside the most renowned violists of her generation. Most recently, Raquel has launched the CD Essencia Urbana of compositions for viola and piano.</p> <div data-bbox="296 1032 517 1249">  </div> <p>CÉCILE ELTON Composer</p> <p>Dr. Cécile Elton is an Australian composer-pianist. Her thesis "Tango, from Perception to Creation" reveals her quest to capture and embody tango in performance and composition. Cécile's work includes <i>Rosas para vos – Roses for You</i>, an album of tango-jazz originals; the suite of tangos <i>Tango, amor y dolor – Tango, love and sorrow</i>; and <i>Tango, Insomnio de la Ciudad – Tango, for a Sleepless City</i>, commissioned by the Muses Trio. Cécile's most recent work is <i>Alma Portuguesa – The Portuguese Soul</i>, for viola and piano. The suite is inspired by Fado – poetry of Fernando Pessoa and was recorded in 2017 – CD Essencia Urbana.</p>	St Andrew's on The Terrace
14:30 – 15:20	<p>Lecture Recital: "Passacaglias" Performers: Marcin Murawski</p> <div data-bbox="296 1442 517 1659">  </div> <p>The name "passacaglia" comes from the Spanish words pasar (to move) and calle (street). Initially it was a short interlude between dances and songs, and the first score examples come from the beginning of the XVIIth century from Italy, when the composer G. Frescobaldi stabilized the passacaglia's form in to a series of variations based on a figure bass. This form was adopted up until the XIXth century, and the word itself became synonymus of a theme with variations, usually with a serious character. Amongst the many composers creating this type of piece were J. S. Bach, J. Pachelbel, F. Mendelssohn, J. Brahms, M. Reger. Examples can be found in chamber, solo, symphonic and opera music, and its second bloom comes in the XXth century. On this lecture I will present some fascinating examples of its occurrence in the viola literature from its creation through to modern times; it will be a sort of cross-section through the ages and, a first of its kind, as a compilation.</p>	St Andrew's on The Terrace
15:30 – 15:55	Afternoon tea - self catered	Self Catered

16:00 – 16:45	Massed Viola dress rehearsal Conductor: Marcin Murawski	St Andrew's on The Terrace
17:00 – 18:00	Massed Viola Closing Concert Conductor: Marcin Murawski <i>Reflection</i> <i>Viola Fight Song</i> <i>La Folia</i> <i>Two Pieces in Spanish Style</i> <i>Traveling Music</i> <i>Three Little Quirky Pieces</i> <i>I Am Lost Without My Beautiful Viola</i> <i>Violists on the March</i> <i>Knoxville: Autumn of 2013</i>	St Andrew's on The Terrace
18:30 – 21:00	Closing Gala Dinner Performers: Greg McGarity <div>  <p>Duo, Greg McGarity (Viola) and Elena Abramova (Violin) Music by Louis Spohr; Weiner Laszlo; Mark O'Connor; Greg McGarity Gregory McGarity studied in Sydney and completed a Graduate Diploma in performance at NSW State Conservatorium of music. He furthered his viola studies in Germany with Christian Euler and performed in over 500 concerts in 1995-8, including radio and television broadcasts as Soloist, Chamber Musician and in Symphony Orchestras playing throughout Europe. He has been Principal Violist for Junge Philharmonie Cologne, Kammerensemble Cologne, Bangkok Symphony Orchestra, Christchurch Symphony Orchestra and Auckland Chamber Orchestra. Greg has also played several seasons with the Australian Opera and Ballet Orchestra in Sydney. Greg moved to Auckland in 2001 to take up his current position with the Auckland Philharmonia. Greg is also active in music education, composition and chamber music performance.</p> </div> <div>  <p>Russian-born Dr. Elena Abramova, holds Masters Degree from the State Conservatory of St. Petersburg, Russia and a Doctorate in Violin Performance from the University of Auckland. Elena has lived in Auckland since 2003 where she is a sought after freelance violinist, chamber musician and teacher. She has played with the NZSO, APO, ACO, NZ Trio and other professional orchestras and ensembles. Elena had been a Concertmaster of Waitakere Orchestra for 10 years, and has led a number of other orchestras, such as Aorangi Symphony, Opus Orchestra, Chinese Orchestra of NZ, NZ Concerto Orchestra, and St-Petersburg University Orchestra, having performed with some of these groups as a soloist. Elena's most recent special interest is in a fusion of a classical violin school with a non-classical virtuosic violin music, such as Gypsy, Irish and American fiddling.</p> </div>	Grand Hall, Parliament
22:00 – Late	Cafe Viola	The Old Bailey

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