

Michael Kimber

Reflection

in Memory of Francis Bundra

October 25, 1927 – July 13, 2000

for 3-part viola ensemble



Reflection

It was Patricia McCarty who proposed the idea of a viola ensemble composition in memory of Francis Bundra. My thought in composing this work was that as each of us reflects on his or her own experiences with our former teacher, we realize also that each of us is in some way a reflection of who he was and what he gave to us.

Prominent in this work is a descending diminished fifth, F B, the initials of Francis Bundra. This two-note motive and transpositions of it are marked "*espr.*" and should be brought out with richer sound and perhaps preceded with the slightest breath space.

Much of the piece is free counterpoint and should be played with the smoothness and serenity often associated with high renaissance sacred polyphony. Each individual voice, while not always in itself remarkably interesting or even particularly comprehensible, interacts contrapuntally and harmonically with the other voices. Voices cross each other frequently throughout the piece, giving each voice a chance to be heard in different registers.

The premiere of *Reflection* took place at the Interlochen Center for the Arts on Saturday, June 30, 2001 as part of "A Celebration of the Life of Francis Bundra." The performers, all former students of Mr. Bundra, were Catherine Compton, Terri Feldman, Michael Kimber, Susan Farquhar Lipchak, Patricia McCarty, Nancy Denner Sturdevant, Dolores Mulder Thayer and Linda Puroff Tolia.

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Francis Donald Bundra

Francis Bundra, former violist of the Eastman Quartet and professor of viola for many years at the University of Michigan, died at his home in Interlochen, Michigan on July 13, 2000, at the age of 72. A long-time faculty member at the National Music Camp at Interlochen, he worked with hundreds of young viola students who recall vividly the effect his performances and teaching had on their lives.

Mr. Bundra received the degree of Master of Music from the Eastman School of Music of the University of Rochester in 1957. In the fall of 1958 he was named a member of the Eastman String Quartet. In the fall of 1963, Mr. Bundra left to assume a faculty position at the Interlochen Arts Academy. After joining the University of Michigan faculty in 1965, he continued to teach at the National Music Camp and the University of Michigan's summer division at Interlochen until his retirement in 1981.

As a University of Michigan professor, Mr. Bundra devoted his considerable energies to teaching, with equal intensity and demanding standards, both viola performance and music education majors alike. He brought to his teaching the absolute conviction that, with informed, consistent and extreme hard work, all students could expect improvement in both technique and music making. This evolved into a teaching style capable of guiding and criticizing with both persistence and good humor.

Verbal description is inadequate to describe Francis Bundra's gift for sound and for shaping a phrase through variation of tonal colors; to see his manipulation of bow speed, contact point and vibrato variation while hearing the glorious results gave us but a glimpse of what was possible.

Mr. Bundra was conscious of his role in training musicians as well as viola players. His primary goal, we eventually realized, was to teach us to become our own teachers, to convey the technical and analytical skills, as well as musicianship, needed to continue the learning process throughout our lives, and to pass it along to our students as well.

Mr. Bundra's former viola and chamber music students hold positions in major orchestras, in chamber music ensembles, and on university and public school faculties throughout the United States, Canada and Europe. He was delighted at the diversity of career paths chosen. The immense and creative totality of his students' accomplishments is indeed greater than the sum of its parts, and the influence of his example and his teaching extends well beyond playing the viola.

Excerpted from "In Memoriam: Francis Bundra," by Patricia McCarty, in *Journal of the American Viola Society*, vol. 16, no. 3, pp. 56-58.

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Duration: 5 minutes

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Adagio, con serenità ♩ = 60

The musical score is arranged in three systems, each with three staves for Viola I, II, and III. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is Adagio, con serenità, with a metronome marking of 60. The score includes various dynamics such as *p*, *mp*, and *espr.*, and articulation marks like *dolce e semplice*. Fingerings and bowings are indicated throughout. Section markers A and B are placed above the staves at measures 10 and 18 respectively. The score concludes with a final measure at measure 18.

24

I *mf espr.* *mp espr.*

II *mf* *espr.* *mp*

III *mf* *mp*

30

I *p* *mp*

II *p* *mp*

III *p* *mp espr.*

C

36

I *espr.* *p* *poco cresc.* *mp* *mf*

II *p* *poco cresc.* *mp* *mf*

III *p* *poco cresc.* *mp* *mf*

D

42

I *ma sempre sereno* *espr.* *mp* *pp*

II *ma sempre sereno* *mp espr.* *pp*

III *ma sempre sereno* *mp* *pp espr.*

sul G

E

48

I *espr.* *p*

II *p* *dolce e semplice*

III *p*

54

I *espr.*

II *espr.*

III *espr.*

F

60

I *p* *espr.* *pp* *poco cresc.*

II *p* *pp* *poco cresc.*

III *p* *pp* *poco cresc.*

66

I *dim. e poco rit.* *pp* *morendo*

II *dim. e poco rit.* *pp* *morendo*

III *dim. e poco rit.* *pp* *morendo*