

2016 Official Program

EXPLORING NEW PATHWAYS




American Viola Society
FESTIVAL

Oberlin College & Conservatory, Oberlin Ohio

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JUNE 8–11, 2016



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American Viola Society Festival

Oberlin College & Conservatory, Oberlin Ohio

June 8-11, 2016

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AVS Mission Statement:

The American Viola Society is a nonprofit organization of viola enthusiasts, including students, performers, teachers, scholars, composers, makers, and friends, who seek to encourage excellence in performance, pedagogy, research, composition, and lutherie. United in our commitment to promote the viola and its related activities, the AVS fosters communication and friendship among violists of all skill levels, ages, nationalities, and backgrounds.

Welcome to the 2016 American Viola Society Festival!



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Kathryn Steely
American Viola Society
President

For more information visit: [Baylor.edu/music](https://www.baylor.edu/music)

Welcome to the 2016 American Viola Society Festival!

From the AVS President

On behalf of the American Viola Society, I would like to welcome you to the 2016 American Viola Society Festival! We are honored to have you with us for the next several days as we explore new pathways and celebrate the viola in performance, pedagogy, literature, composition and its evolving musical role.

The American Viola Society has been hard at work over the last several years preparing for the festival in partnership with our generous local host Oberlin College & Conservatory. We are so excited to come together to celebrate the breadth of viola-related gifts in the beauty of this unique and historic place. From outstanding youth talent participating in our solo competitions and ensemble invitational, to the expertise shared in master classes, lectures, and workshops by both early career and seasoned professionals, to performance of great viola repertoire by leading artists and rising stars, to an array of exhibits and displays, we hope that you enjoy the experiences and resources available during the next few days.

Though similar in many ways to our past gatherings, the AVS Festival provides a fresh way to invite your active participation in the mission of the American Viola Society. We will of course want your feedback and suggestions for how to continue to provide service to and inspiration for our growing viola community. Please take a moment to fill out the survey form located in your registration packet or watch for an online survey opportunity after the close of the festival.

Ultimately, the AVS is your society and thus your participation is vital to its ongoing work and its ability to meet its mission to foster the developing bonds between violists, provide opportunities for individual growth and recognition, enhance professional development offerings, support professional and artistic performance and expression, encourage teaching and learning, promote research and resource sharing, all in good stewardship of our resources. Inspiration grows out of time together and we hope that once the festival ends, you will leave inspired to try something new, expand your repertoire, seek out new ideas, and find creative ways to support your local viola community back home.

We are glad you are here!

Dr. Kathryn Steely

American Viola Society, *president*





Welcome to Oberlin

From the Local Host

Oberlin has always been a place where people have fearlessly pursued their dreams and created community. In the inclusive spirit of Oberlin (the first college in America to adopt a policy to admit African-American students and the first to co-enroll women), we welcome violists from around the world—whose dedicated pursuit of artistic excellence fills their lives with purpose and joy.

The tradition of violistic excellence is deep and long at Oberlin. Oberlin viola alumni thrive in leadership positions in the top orchestras, schools of music, and chamber ensembles around the world. Here at the oldest continuously operating conservatory in the United States, violists are still nurtured and challenged in a focused environment. Don't let the bucolic nature of Tappan Square in the summer fool you—during the year the conservatory resonates with C strings well before the sun arises—until deep into the night.

Whether this is your first visit to Oberlin, or you are lucky enough to have called this magical place home for a time, we bid you a warm welcome. We hope that this sanctuary for music gives you the blessings of energy, creativity, commitment, and joy that can only come from being with a massive group of violists!

Peter Slowik

Robert W. Wheeler Professor of Viola,
Oberlin College & Conservatory

Get the AVS Festival 2016 event guide on your mobile device:

- Find it at americanviolasociety.org/festival
- OR
- Download EventBase app on your smart phone:
 - 1) Search for "AVS Festival 2016" in the app – may take a minute
 - 2) Select "AVS Festival 2016" and click "Launch Event Guide"
 - 3) Festival schedule, presenters and program info, maps, etc. are now at your fingertips!



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Acknowledgements:

The American Viola Society would like to especially thank the following individuals and groups who have made the 2016 AVS Festival possible:

Oberlin College & Conservatory

Andrea Kaylyn, Dean
Julia Lin, Associate Dean of Artistic Programming & Operations
Peter Slowik, Robert W. Wheeler Professor of Viola
Anna Hoffman, Oberlin Conservatory Summer Programs
Jessica Crissman, Director of Conference Services
James Howsmon, Professor of Instrumental Accompanying
Seido Karasaki, student assistant

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2016 AVS Festival Program Book

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2016 AVS Festival Logo and Graphics

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Collegiate Solo Competition

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Donald McInnes
Karen Ritscher

Senior Division Solo Competition

Hsiaopei Lee
Katrin Meidell
Kathryn Plummer

Junior Division Solo Competition

Nancy Buck
Linda Kline Lamar
Christine Rutledge

Members of the Ohio Viola Society

Yu Jin, president

AVS Festival volunteers who serve as session presidents and assist in various ways.

Our wonderful sponsors, donors, exhibitors, and advertisers.

The many violist presenters and collaborative artists whose names you will see throughout the pages of the program book. Their willingness to share their expertise and artistry enables the 2016 AVS Festival to truly be a celebration of all things viola!

And most of all, we thank each and every attendee who has taken time out of busy summer schedules to travel to Oberlin and to share in this experience. Together, we make beautiful things happen!

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Katherine McLin, *violin*

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Thomas Landschoot, *cello*

Catalin Rotaru, *double bass*

Julie Smith Phillips, *harp*

Frank Koonce, *guitar*

Margaret Schmidt, *string music education*

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Festival Schedule at a Glance

Tuesday June 7, 2016

5:00 pm – 7:00 pm Registration Open ● Conservatory Lounge

Wednesday June 8, 2016, AVS Festival Day 1

8:00 am – 7:30 pm	Registration Open	● Conservatory Lounge
8:30 am – 11:00 am	Selecting Repertoire for Developing Violists	● Conservatory Annex Front Room
8:30 am – 11:30 am	Youth Solo Competition (Senior)	● Kulas Recital Hall
8:30 am – 11:30 am	Youth Solo Competition (14 and Under)	● First United Methodist Church
9:00 am – 10:30 am	Collaborative Composition	● Clonick Recital Hall
11:30 am – 12:30 pm	Festival Welcome	● Warner Concert Hall
12:30 pm – 2:00 pm	Lunch	● Stevenson Dining Hall
2:00 pm – 3:00 pm	New Music for Clarinet, Viola, and Piano	● Kulas Recital Hall
2:00 pm – 3:00 pm	Teaching Alternative Styles on Viola	● Clonick Recital Hall
2:00 pm – 3:00 pm	The Physics and Mechanics of Bow-String Interaction	● Conservatory Annex Front Room
2:00 pm – 5:30 pm	Youth Solo Competition (Collegiate)	● First United Methodist Church
3:00 pm – 3:30 pm	Break	
3:30 pm – 4:30 pm	Discovering Tubin's Viola Sonata	● Kulas Recital Hall
3:30 pm – 4:30 pm	Collaborative Process between Violist and Composer	● Clonick Recital Hall
3:30 pm – 4:30 pm	Take Your Pitch to the Next Level as a Middle Voice	● Conservatory Annex Front Room
4:30 pm – 4:45 pm	Break	
4:45 pm – 5:45 pm	Analyzing and Performing Hindemith's op. 25, no. 4 Sonata	● Kulas Recital Hall
4:45 pm – 5:45 pm	Sharing the Gift of Music - The Credo Music Story	● Clonick Recital Hall
4:45 pm – 5:45 pm	Unaccompanied Viola Repertoire from the 19th Century	● Conservatory Annex Front Room
5:45 pm – 7:15 pm	Dinner	● Stevenson Dining Hall
7:30 pm	Jasper String Quartet plus Liz Freivogel	● Warner Concert Hall

Thursday June 9, 2016, AVS Festival Day 2

7:30 am – 8:30 am	Breakfast	● Stevenson Dining Hall
8:00 am – 7:30 pm	Registration Open	● Conservatory Lounge
8:30 am – 9:30 am	Mass Ensemble Rehearsal	● Warner Concert Hall
8:30 am – 9:30 am	Viola Duo Repertoire from the Late Eighteenth Century	● Kulas Recital Hall
8:30 am – 9:30 am	Perception, Comprehension, and Memory in Music	● Clonick Recital Hall
8:30 am – 9:30 am	Backstage Yoga: Your Pre-Performance Routine	● Conservatory Annex Front Room
9:00 am – 6:00 pm	Exhibits Open	● Central 21 & Central 25
9:30 am – 9:45 am	Break	
9:45 am – 11:15 am	Bach Cello Suites: Comparisons of the Handwriting	● Kulas Recital Hall
9:45 am – 11:15 am	Multi-Level Viola Ensemble Repertoire	● Clonick Recital Hall
10:15 am – 11:15 am	Luthier Demonstration	● Warner Concert Hall
11:15 am – 11:30 am	Break	
11:30 am – 12:30 pm	Gonzalo Castellanos-Yumar's Concerto for Viola and Orchestra	● Kulas Recital Hall
11:30 am – 12:30 pm	Random Versus Blocked Practice	● Clonick Recital Hall
11:30 am – 12:30 pm	String Quartet Repertory for Violin, Two Violas, and Cello	● Conservatory Annex Front Room
12:30 pm – 2:00 pm	Lunch	● Stevenson Dining Hall
12:45 pm – 1:45 pm	DMA Preparation – From Research to Publication	● Stevenson Dining Hall

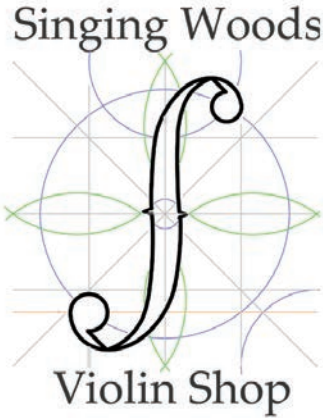
2:00 pm – 3:00 pm	Rising Stars Recital	● Warner Concert Hall
2:00 pm – 3:00 pm	The William Primrose/David Dalton Connection	● Conservatory Annex Front Room
2:00 pm – 3:00 pm	Music for Singing Violist	● Clonick Recital Hall
3:00 pm – 3:30 pm	Break	
3:30 pm – 4:30 pm	Aram Khachaturian's Sonata-Song for Viola Solo	● Kulas Recital Hall
3:30 pm – 4:30 pm	Bach Makes You Better	● Conservatory Annex Front Room
3:30 pm – 4:30 pm	Günter Raphael's Viola Music	● Clonick Recital Hall
3:30 pm – 5:30 pm	Master Class: Viola Repertoire	● First United Methodist Church
4:30 pm – 4:45 pm	Break	
4:45 pm – 5:45 pm	York Bowen's Phantasy	● Kulas Recital Hall
4:45 pm – 5:45 pm	Coordination Studies	● Clonick Recital Hall
4:45 pm – 5:45 pm	Collaborative Composition Session Part II	● Conservatory Annex Front Room
5:45 pm – 7:15 pm	Dinner	● Stevenson Dining Hall
7:30 pm	Evening Recital: Robert Vernon and Friends	● Warner Concert Hall

Friday June 10, 2016, AVS Festival Day 3

7:30 am – 8:30 am	Breakfast	● Stevenson Dining Hall
8:00 am – 7:30 pm	Registration Open	● Conservatory Lounge
8:30 am – 9:30 am	Mass Ensemble Rehearsal	● Warner Concert Hall
8:30 am – 9:30 am	Common Needs/Challenges Facing Dyslexic Music Students	● Kulas Recital Hall
8:30 am – 9:30 am	Mozart's Music of Friends: Chamber Music as a Conversation	● Clonick Recital Hall
8:30 am – 9:30 am	The Geometry of Successful Viola Setup	● Conservatory Annex Front Room
9:00 am – 6:00 pm	Exhibits Open	● Central 21 & Central 25
9:30 am – 9:45 am	Break	
9:45 am – 11:15 am	Shared Recital	● Kulas Recital Hall
9:45 am – 11:15 am	The Violist as Composer	● Clonick Recital Hall
9:45 am – 11:15 am	Challenges, and Opportunities of College Studio Teaching	● Skybar
9:45 am – 11:45 am	Young Professional Master Class	● First United Methodist Church
11:15 am – 11:30 am	Break	
11:30 am – 12:30 pm	Oh Mr. Paganini, Don't Be Such a Meanie	● Clonick Recital Hall
11:30 am – 12:30 pm	Ohio Showcase Recital	● Warner Concert Hall
11:30 am – 12:30 pm	Exploring Pedagogical Methods by David Holland	● Conservatory Annex Front Room
12:30 pm – 2:00 pm	Lunch	● Stevenson Dining Hall
12:45 pm – 1:45 pm	Community Outreach – Music and Food	● Stevenson Dining Hall
2:00 pm – 3:00 pm	The Texas Alto Alliance Project	● Clonick Recital Hall
2:00 pm – 3:00 pm	AVS Showcase Recital	● Warner Concert Hall
2:00 pm – 4:00 pm	Master Class: "Teaching Orchestral Excerpts"	● First United Methodist Church
3:00 pm – 3:30 pm	Break	
3:30 pm – 4:30 pm	Synergy: Western Musical Practice and Asian Aesthetics	● Kulas Recital Hall
3:30 pm – 4:30 pm	Lesser-Known Contemporary Repertoire for Violin and Viola	● Conservatory Annex Front Room
3:30 pm – 4:30 pm	Ensemble Music for High School / Middle- School Violists	● Clonick Recital Hall
4:30 pm – 4:45 pm	Break	
4:45 pm – 5:45 pm	The Viola Sonata by Mikhail Glinka	● Kulas Recital Hall
4:45 pm – 5:45 pm	Ohio Showcase Student Recital	● Clonick Recital Hall
4:45 pm – 5:45 pm	5Rhythm® Movement Practice for Violists	● Conservatory Annex Front Room
5:45 pm – 7:15 pm	Dinner	● Stevenson Dining Hall
7:30 pm	Evening Recital: Kashkashian/Bukhman	● Warner Concert Hall

Saturday June 11, 2016, AVS Festival Day 4

7:30 am – 8:30 am	Breakfast	● Stevenson Dining Hall
8:00 am – 2:00 pm	Registration Open	● Conservatory Lounge
8:30 am – 9:30 am	Mass Ensemble Rehearsal	● Finney Chapel
8:30 am – 9:30 am	Karen Tuttle Coordination	● Kulas Recital Hall
8:30 am – 9:30 am	Folk Music in Solo Viola Repertoire	● Clonick Recital Hall
8:30 am – 10:30 am	Young Professional Master Class	● First United Methodist Church
9:00 am – 3:00 pm	Exhibits Open	● Central 21 & Central 25
9:30 am – 10:00 am	Exhibitors' Break	
10:00 am – 11:00 am	Viola Ensemble Invitational Recital	● Warner Concert Hall
10:00 am – 11:00 am	Jose Lezcano's Sonata for Viola and Guitar	● Kulas Recital Hall
11:00 am – 11:30 am	Exhibitors' Break	
11:30 am – 12:30 pm	Rodland Duo Viola/Organ Recital	● Finney Chapel
11:30 am – 12:30 pm	Boris. I. Zeidman Concerto No. 2 for Viola and Orchestra	● Kulas Recital Hall
11:30 am – 12:30 pm	Repetition without Repetition: Practicing	● Clonick Recital Hall
12:30 pm – 2:00 pm	Lunch	● Stevenson Dining Hall
12:45 pm – 1:45 pm	AVS General Meeting	● Stevenson Dining Hall
2:00 pm – 2:30 pm	Exhibitors' Break	
2:00 pm – 4:00 pm	Chamber Music Master Class	● First United Methodist Church
2:30 pm – 4:00 pm	Focus on Eastern European Music	● Kulas Recital Hall
2:30 pm – 4:00 pm	Panel: A Look at Chamber Music from Different Perspectives	● Conservatory Annex Front Room
2:30 pm – 4:00 pm	Focus on New Music	● Clonick Recital Hall
4:00 pm – 4:30 pm	Break	
4:30 pm – 6:00 pm	Festival Closing Recital	● Finney Chapel
6:30 pm – 8:30 pm	Festival Banquet and Award Ceremony	● The Hotel at Oberlin



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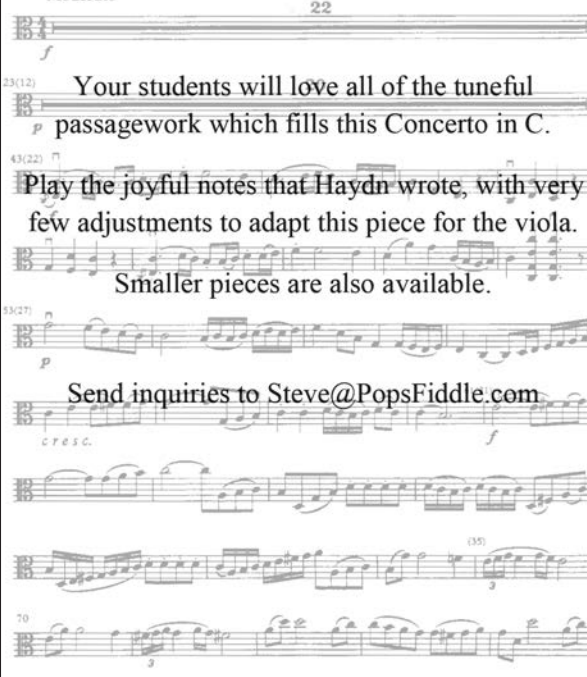
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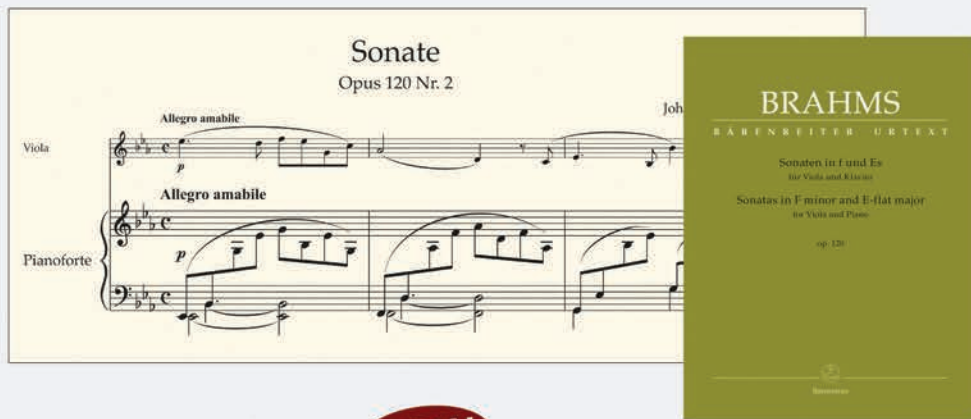
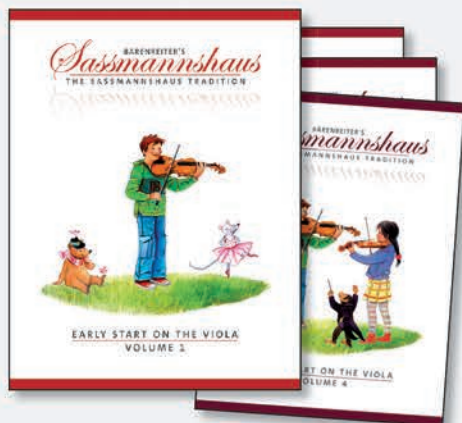
Concert Pieces for Viola and Piano.
Ed. K. Sassmannshaus. BA 9697

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Johannes Brahms **NEW** Sonatas in F minor and E-flat major op. 120

for Viola and Piano.
Ed. C. Brown, N. Peres Da Costa.
With an Urtext solo part as well as a second part
with performance markings
BA 10907

It remains unclear when exactly Brahms drafted viola parts to his two clarinet sonatas op. 120. In any case the viola and clarinet versions of the works were first published by Simrock at the same time in 1895. Today there is no doubt about Brahms' authorship of the viola parts. They include important differences from the clarinet original in order to do justice to this string instrument.

Truly remarkable about this edition is the unique Performance Practice Commentary. Here the editors start from the premise that already a few decades after Brahms' death, a widening gulf developed between the composer's expectations and the performance practices of the early 20th century.

On the basis of manifold sources the editors deal with key issues in understanding Brahms' notation. By a section-by-section analysis of rhythm and timing, dynamics and accentuation, dots and strokes, slurring and non legato, piano pedalling and overholding, piano arpeggiation and dislocation, string instrument fingering, string instrument harmonics and vibrato, the editors provide an indispensable assistance for a historically informed interpretation of the works.

- A pioneering Urtext edition
- With an unmarked Urtext part
- With a second part including fingering and bowing based on the practices of contemporaries of Brahms
- With an extensive Commentary
- For further information on Romantic performance practice, please see:
"Performance Practices in Johannes Brahms' Chamber Music", BA 9600

César Franck **NEW** Sonata

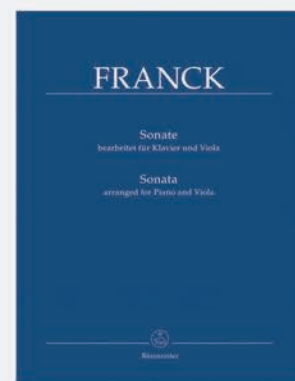
for Piano and Viola.
Ed. and arr. by D. Woodfull-Harris.
With an Introduction by G. Schütz
BA 10918

After Franck's death in 1890 the original publisher of his Violin Sonata, the Parisian house Julien Hamelle, announced an arrangement of the work for viola, but it has not been possible to locate any copy of this publication.

The present arrangement for viola is largely based on Jules Delsart's arrangement for piano and cello, the only version of the Sonata which the composer authorized.

However, the viola part here also adopts extensive passages in their original register or remains in the middle octave, especially in those passages where the cello lies two octaves beneath the violin. Being set in the alto register, the part thus lies between the other two string versions, lending the Sonata a delightful hybrid hue beyond the brilliance of the violin and the sonorousness of the cello.

The piano part has been left intact and is thus identical to that of the original version.



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General Information

Festival Registration Desk Hours:	Tuesday June 7, 2016 Early Arrivals 5:00 pm – 7:00 pm, Conservatory Lounge Wednesday, Thursday, Friday June 8–10, 2016 AVS Festival Day 1–3 8:00 am – 7:30 pm, Conservatory Lounge Saturday June 11, 2016 AVS Festival Day 4 8:00 am – 2:00 pm, Conservatory Lounge
Exhibit Hours:	Thursday and Friday June 9–10, 2016 AVS Festival Day 2 & 3 9:00 am – 6:00 pm, Central 21 & 25 Exhibits Open Saturday June 11, 2016 AVS Festival Day 4 9:00 am – 3:00 pm, Central 21 & 25 Exhibits Open
Conference Housing and Dining Information:	Robert L. Kahn Hall , (#66 on the campus map) 169 North Professor Street, Oberlin, OH 44074 Union Street Housing Complex (#52 on the campus map) 96-118 Union Street, Oberlin, OH 44074 Stevenson Dining Hall: (#65 on the campus map) 155 North Professor Street, Oberlin, OH 44074 Breakfast service: 7:30 am – 8:30 am Lunch service: 12:00 – 1:15 pm Dinner service: 5:30 – 6:30 pm Individual meal tickets can be purchased directly from the conference services office located in Stevenson Hall 155 North Professor Street from 8:00 a.m.-8:00 p.m. The Hotel at Oberlin: (#76 on the campus map) 10 East College St, Oberlin, OH 44074
Oberlin Conference Services Information Center:	for housing/dorm/dining hall questions: (440) 775-5342 Located in Stevenson Hall, 155 North Professor Street, Oberlin, OH 44074 Hours: 8:00 am – 8:00 pm
Oberlin College Safety and Security:	(440) 775-8444
Wi-Fi Access:	Please choose <i>Obiewifi</i> wireless network. Open to all, no access code needed.



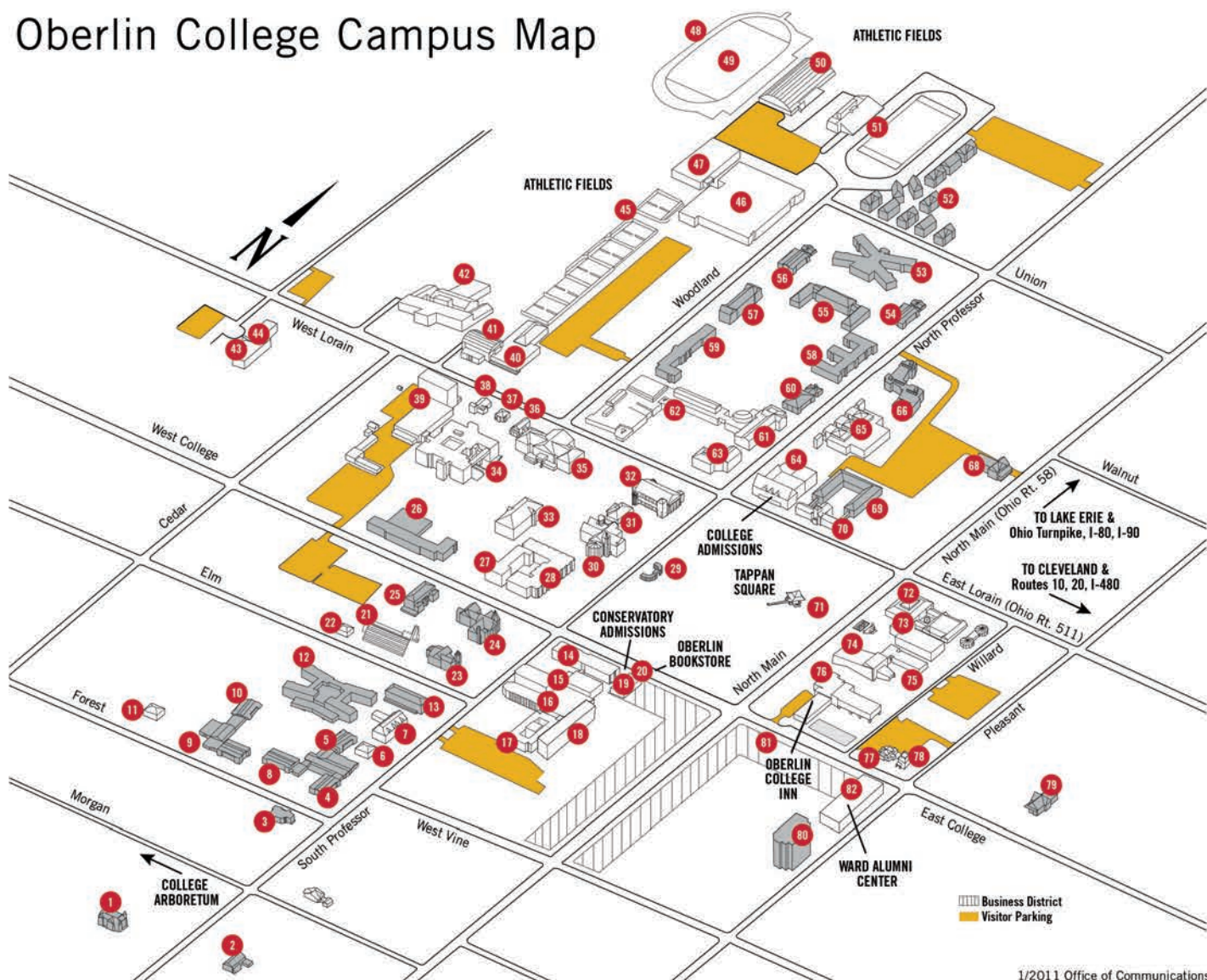
- Central 25/Central 21
- Clonick Recital Hall
- Conservatory Annex Front Room
- First United Methodist Church

- Kulas Recital Hall
- Skybar
- Warner Concert Hall

Additional Venues

- Conservatory Lounge
- Finney Chapel
- Stevenson Dining Hall
- The Hotel at Oberlin

Oberlin College Campus Map



1/2011 Office of Communications

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Wednesday June 8, 2016, AVS Festival Day 1

8:00 am – 7:30 pm	Registration Open	● Conservatory Lounge
8:30 am – 11:00 am	Preconference: Selecting Repertoire for the Developing Violist Daphne Gerling, Katherine Lewis, Christiana Reader – This session on viola-repertoire selection aims to dispel the idea that repertoire for advancing students is limited and explore how to sequence repertoire logically at the beginning, intermediate, and advanced stages of learning. Geared toward the private teacher of intermediate precollege students and toward college teachers who work with advancing students, this session will explore how to add variety to the repertoire for advancing violists and discuss the selection of repertoire for advanced students who need to remediate technique at the college level. We will include performances of selected works and sources on how to access new materials.	● Conservatory Annex Front Room
8:30 am – 11:30 am	Youth Solo Competition (Senior)	● Kulas Recital Hall
8:30 am – 11:30 am	Youth Solo Competition (14 and Under)	● First United Methodist Church
9:00 am – 10:30 am	Preconference Workshop: Collaborative Composition Alexis Bacon (composer/violist) and Stephanie Griffin (violist/composer) will preside over two collaborative composition and improvisation workshop sessions for viola ensemble. The second session is on Thursday, June 9 at 4:45 pm, and the resulting work will be performed at the AVS Showcase Recital on Friday, June 10 at 2:00 pm. Bring your instrument to one or both sessions as we work together to compose a new work!	● Clonick Recital Hall
11:30 am – 12:30 pm	Festival Welcome	● Warner Concert Hall
12:30 pm – 2:00 pm	Lunch	● Stevenson Dining Hall
2:00 pm – 3:00 pm	Lecture-Recital: New Music for Clarinet, Viola, and Piano Waldland Ensemble: Hillary Herndon, Wei-Chun Bernadette Lo, Jeremy Reynolds – Composers Kenji Bunch, Anthony Constantino, Libby Larsen, Michael Kimber, and Dana Wilson have written works for the American Voices: New Music for Clarinet, Viola, and Piano program that the Waldland Ensemble premiered in Carnegie Hall and performed throughout the United States, Europe, and Africa in 2015. This lecture-recital will feature selections from this program and include discussion on the process of funding, commissioning, and performing these works in a variety of educational and performance venues.	● Kulas Recital Hall
	<i>Four Flashbacks</i> III. Driving IV. Quiet Calm	Kenji Bunch (b. 1973)
	<i>Ritual Songs</i> III. Profanation	Anthony Constantino (b. 1995)
	<i>A Thousand Whirling Dreams</i> III. Into a thousand lights of sun	Dana Wilson (b. 1946)
	<i>Vanishing Woods (excerpt)</i>	Michael Kimber (b. 1945)
	<i>Pictures of the Gone World</i> II. ...a man with a mirror for a head... III. In Paris in a loud dark winter	Libby Larsen (b. 1950)
	Waldland Ensemble (Jeremy Reynolds, clarinet; Hillary Herndon, viola; Wei-Chun Bernadette Lo, piano)	
2:00 pm – 3:00 pm	Workshop: Teaching Alternative Styles on Viola: Learning Everything by Ear Christopher Luther – For a transformative experience in non-classical styles, we must challenge the process of learning new pieces (or tunes!). Reading music has become so comfortable to classical musicians that we lose our ability to learn by ear! Learning music by ear may sound challenging, but it has tremendous benefits. This workshop will demonstrate how pieces can be taught by ear in a group setting with the addition of grooves, melody embellishment, and harmony. Do not worry—this will be a fun and positive playing experience for all levels!	● Clonick Recital Hall
2:00 pm – 3:00 pm	Lecture-Presentation: The Physics and Mechanics of Bow-String Interaction Alex McLeod – This presentation will explain the principal physical interactions between the bow and the string that determine the resulting tone. An explanation of the mechanics of these interactions will demonstrate how and why three main parameters affect the tone: the speed with which the bow is moved across the string, the distance between the bow and the	● Conservatory Annex Front Room

bridge, and the amount of pressure exerted by the bow on the string. The effects of tilting the bow will also be discussed. The session will close with a discussion of how to put this understanding to use in the practice and teaching studio.

- 2:00 pm – 5:30 pm **Youth Solo Competition (Collegiate)** ● **First United Methodist Church**
First Prize sponsored by William Harris Lee
- 3:00 pm – 3:30 pm **Break**
- 3:30 pm – 4:30 pm **Lecture-Recital: Discovering Tubin's Viola Sonata** ● **Kulas Recital Hall**
- Lembi Veskimets** – The majority of Estonian composer Eduard Tubin's works were composed in Sweden, where he was forced to flee in 1944 following the Soviet occupation of Estonia, but his major studies and the development of his musical life occurred during an independent Estonia. Having met Kodály and Bartók on a trip to Budapest in 1932, Tubin was encouraged to be inspired by Estonian folk music. His later style combined the intonations of Estonian folk tunes with contemporary expression. This three-movement work begins with an arching melody over a pulsating accompaniment. The second movement is a dark scherzo, while the third serves as a lament that incorporates an insistent dotted rhythm.
- Vokaliis/Vocalise (1917)* Heino Eller (1887–1970)
- Sonata for Viola and Piano (1965) Eduard Tubin (1905–1982)
 I. Allegro molto moderato
 II. Allegro vivace
 III. Largo
- Lembi Veskimets, viola; Christine Padaca Fuoco, piano
- 3:30 pm – 4:30 pm **Workshop: Monkey in the Middle: Take Your Pitch to the Next Level as a Middle Voice** ● **Conservatory Annex Front Room**
- Andrea Priester Houde** – It is not easy being in the middle, especially with intonation! We must learn to adjust our pitch in both solo and ensemble repertoire, and, of course, learning this technique takes practice. The art of using drones becomes essential. This is not a new idea, but the “how” is not often explained. Come and explore recent research and exercises using drones to develop stronger intonation and to provide guidance in developing a plan of study that will fine-tune intonation to the most advanced level.
- 3:30 pm – 4:30 pm **Lecture-Recital: Lights Out! Collaborative Process between Violist and Composer** ● **Clonick Recital Hall**
- Ames Asbell, Michael Ippolito** – *Lights Out!* is the result of composer Michael Ippolito's long-time fascination with radio from the 1930s, 40s, and 50s—with its instantly recognizable style and atmosphere, from the bombastic show announcers to the histrionic voice-acting and Foley sound effects. Scored for viola and piano with short sound samples from these radio programs preceding each movement, *Lights Out!* was completed in September 2014. Asbell and Ippolito will lead a discussion of their collaborative process to create a final version of this work, followed by a complete performance of the work.
- Lights Out!*, for viola, piano, and electronic sound samples Michael Ippolito (b. 1985)
 I. Introduction
 II. The Red Wind
 III. Lily in the Chimoipo Bar
 IV. Cresta Blanca
 V. X-Minus One
- Ames Asbell, viola; Michael Ippolito, piano
- 4:30 pm – 4:45 pm **Break**
- 4:45 pm – 5:45 pm **Sharing the Gift of Music – The Credo Story** ● **Clonick Recital Hall**
- Peter Slowik** – After serving as AVS President in the 1990s, Peter Slowik's next organizational challenge was to combine his dedication to musical excellence with his desire to serve others through music. In 1999 he formed a non-profit corporation called Credo, with the mission statement: “Develop the gift, acknowledge the source, and respond with service.” Now in its seventeenth season of programming, Credo has achieved high artistic levels (including acclaimed orchestral performances in Severance Hall), impacted the lives of well over 1500 alumni, and generated/inspired combined musical/humanitarian trips to Chicago, Los Angeles, Australia, Japan, and Haiti.
- 4:45 pm – 5:45 pm **Lecture-Recital: Through the Looking Glass: Analyzing and Performing Hindemith's Op. 25, No. 4 Sonata** ● **Kulas Recital Hall**
- Brian Alegant, Molly Gebrian** – This presentation combines an analysis and performance of Hindemith's Sonata, op. 25, no. 4. The analysis is intended to provide a way in for the performer. It looks closely at—and attempts to integrate—elements of structure, harmony, character, and texture. The aim is to shed light on this particular sonata and to suggest strategies for getting inside Hindemith's other enigmatic works (such as op. 11 and the sonata of 1939).

Sonata for Viola and Piano, op. 25, no. 4
 I. Sehr lebhaft. Markiert und kraftvoll
 II. Sehr langsame Viertel
 III. Finale: Lebhaftes Viertel

Paul Hindemith (1895–1963)

Molly Gebrian, viola; Brian Alegant, piano

4:45 pm – 5:45 pm

**Lecture-Recital: Unaccompanied Viola Repertoire from the
 19th Century: Suites and Solos by Georg Schneider and Justus Weinreich**

● Conservatory Annex Front Room

Nancy Buck – Solo viola pieces? For viola alone? Written before 1900? And it's not by Bach? Just when you thought that no original manuscripts existed before Reger and Hindemith, meet Georg Schneider and Justus Weinreich. Both composers wrote original solos for the viola, and historically, these pieces help bridge the wide musical and technical gap that exists in the unaccompanied viola repertoire from Bach to Reger and Hindemith. Rooted in classical form and harmony, these solos and suites are of perfect length and breadth to add to your next recital.

Suite No. 1 in E-flat Major
 I. Praeludium (Allegro)
 II. Menuet I & II
 III. Gavotte I & II
 IV. Gigue (Allegro vivace)

Justus Weinreich (1858–1927)

Solo No. 6
 Adagio; Allegro

Georg Abraham Schneider (1770–1839)

Nancy Buck, viola

5:45 pm – 7:15 pm

Dinner

● Stevenson Dining Hall

7:30 pm

Oberlin Showcase Recital
 Jasper String Quartet, Liz Freivogel

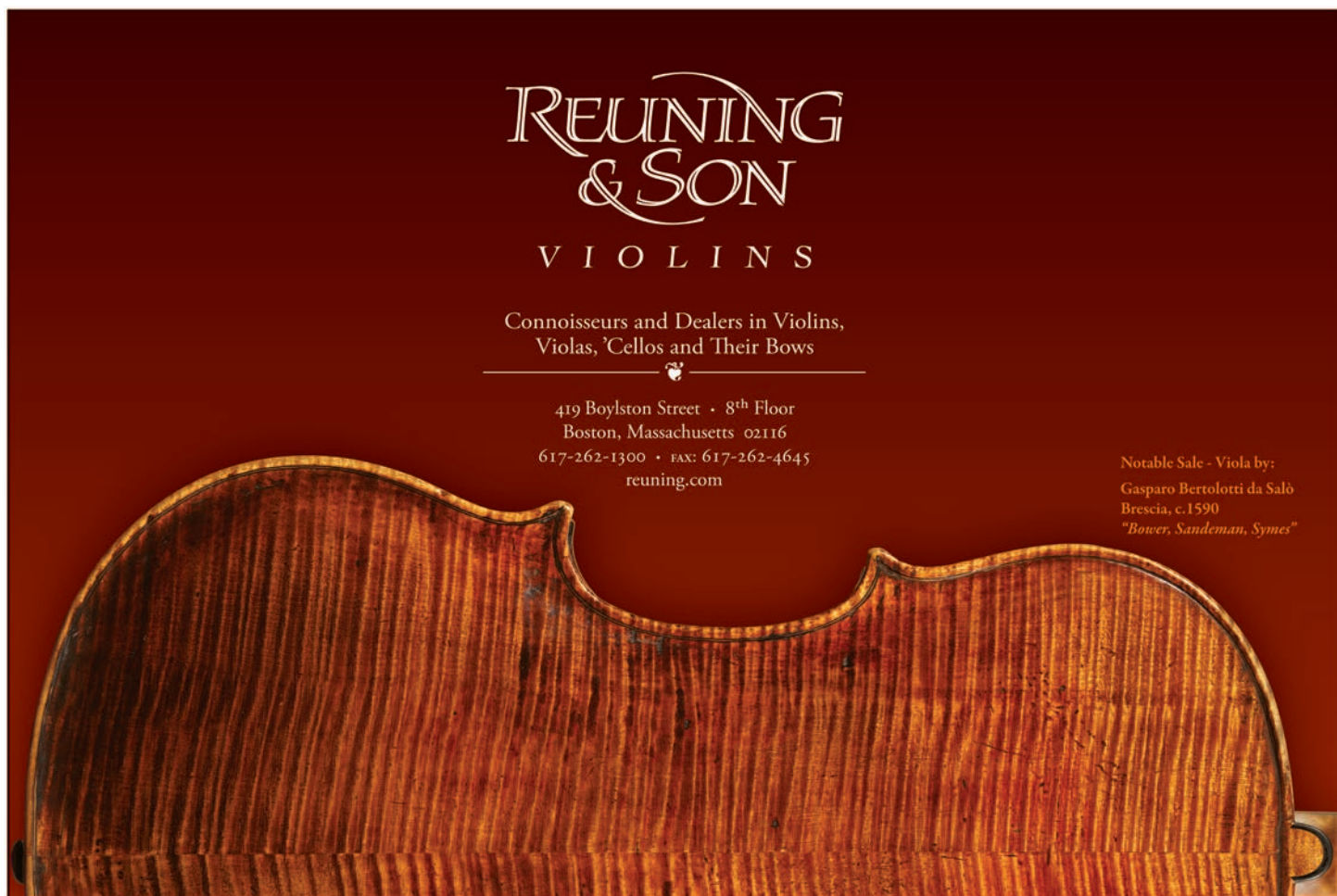
● Warner Concert Hall

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Oberlin Showcase Recital
Wednesday, June 8, 2016, 7:30 pm
Warner Concert Hall

Jasper String Quartet
 J Freivogel, violin I
 Sae Chonabayashi, violin II
 Sam Quintal, viola
 Rachel Henderson Freivogel, cello

with Liz Freivogel, viola

AVS Solo Competition Awards Presentation

String Quartet in B-flat Major, op. 18, no. 6

Ludwig van Beethoven (1770–1827)

- I. Allegro con brio
- II. Adagio ma non troppo
- III. Scherzo: Allegro
- IV. La Malinconia: Adagio; Allegretto quasi Allegro

Death Valley Junction

Missy Mazzoli (b. 1980)

Pushpulling

Donnacha Dennehy (b. 1970)

Intermission (15 minutes)

String Quintet in G Major, op. 111

Johannes Brahms (1833–1897)

- I. Allegro non troppo, ma con brio
- II. Adagio
- III. Un poco Allegretto
- IV. Vivace ma non troppo presto

with Liz Freivogel, viola

This evening's recital is sponsored by Oberlin College & Conservatory

Thursday June 9, 2016, AVS Festival Day 2

7:30 am – 8:30 am	Breakfast	● Stevenson Dining Hall
8:00 am – 7:30 pm	Registration Open	● Conservatory Lounge
8:30 am – 9:30 am	Mass Ensemble Rehearsal Thomas Tatton	● Warner Concert Hall
8:30 am – 9:30 am	Lecture-Presentation: Expansion of the Viola Duo Repertoire from the Late Eighteenth Century Oana Potur – Viola literature has grown significantly thanks to violists who promoted and performed new works and who invested countless time and resources researching old ones. This extensive search for old repertoire, from before 1900, has brought to light a vast repertoire of original works for the viola that has not yet been played and promoted enough. Examples of such underplayed repertoire are the duets for two unaccompanied violas from the late eighteenth century, written originally for this instrumentation. This lecture will unravel the importance to the viola repertoire and to the viola pedagogy of almost one hundred viola duos from this time period.	● Kulas Recital Hall
8:30 am – 9:30 am	Lecture-Presentation: Cows, Chess, and Music Expertise: Perception, Comprehension, and Memory in Music Melissa Gerber Knecht – An expert violist is more than someone who simply possesses a high level of technical proficiency. After a ten-year research investigation of music expertise, including experiments with members of the viola sections from the Chicago Symphony Orchestra, Toledo Symphony Orchestra, and other regional and community orchestras, results indicated that what distinguishes expert string players from novices is how effectively they access stored mental musical patterns. Through lecture and performance demonstration, the session will examine ways in which the experienced violist takes advantage of expert knowledge and perception to convert a series of “tones” into meaningful mental representations.	● Clonick Recital Hall
8:30 am – 9:30 am	Health and Wellness Workshop: Backstage Yoga: Adding Pranayama and Meditation to Your Pre-Performance Routine Travis Baird – Discover valuable techniques that enable you to build mental focus, feel calm, and develop confidence that drives successful performances. Participants in this interactive workshop will learn and practice yogic breathing (Pranayama) and meditation techniques. Use these practices to reduce the negative impact of music-performance anxiety and develop a robust pre-performance routine. Participants may wear any clothing they wish; no prior yoga or meditation experience is necessary.	● Conservatory Annex Front Room
9:00 am – 6:00 pm	Exhibits Open	● Central 21 & Central 25
9:30 am – 9:45 am	Break	
9:45 am – 11:15 am	Lecture-Recital: Finding Answers in the Bach Cello Suites: Comparisons of the Handwriting of J. S. Bach and Anna Magdalena Bach Christine Rutledge – Since no autograph of Bach's cello suites has been found, it is difficult to know what his intentions were, especially regarding articulations. The copy made by his wife, Anna Magdalena Bach, has traditionally been considered the closest source. Though she was an excellent copyist of notation, string articulation was not her forte. But by comparing her copy of Bach's solo violin works with Bach's autograph, I have come to some conclusions about what Bach's articulations likely were.	● Kulas Recital Hall
9:45 am – 11:15 am	Panel/Workshop: Multi-Level Viola Ensemble Repertoire Daphne Gerling, Hillary Herndon, Katherine Lewis – This interactive session will examine music written for 2–12+ violas and introduce the AVS Viola Ensemble Database—a new, premier resource for programming and researching the ensemble repertoire. Select pieces will be performed by the panelists and guests, while other works will be open to audience participation. Bring your instrument to play with us! This session will serve as a tie-in with the Festival Ensemble Invitational and Open Reading Sessions, encouraging all violists at the festival to broaden their perspective on the role of viola-ensemble literature in our performing and pedagogical work.	● Clonick Recital Hall
10:15 am – 11:15 am	Luthier Demonstration Elias Goldstein	● Warner Concert Hall
11:15 am – 11:30 am	Break	
11:30 am – 12:30 pm	Lecture-Recital: Gonzalo Castellanos-Yumar's Concerto for Viola and Orchestra	● Kulas Recital Hall

Melissa Melendez – The purpose of this lecture-recital is to provide an overview of the musical form and stylized rhythms present in Gonzalo Castellanos-Yumar's Concerto for Viola and Orchestra, his last symphonic composition to date. Ms. Melendez and Ms. Panayotova will perform the concerto and provide the audience with a handout on the overview of Phenomenology, its application to music, and its relation to the work of Gonzalo Castellanos-Yumar, specifically his viola concerto, along with an updated biography of the composer. The presenter will briefly explain the character and influence of the stylized Venezuelan rhythms present in this new viola concerto.

Concerto for Viola and Orchestra (2003)

Gonzalo Castellanos-Yumar (b. 1926)

I. Allegro ma non troppo

II. Andante espressivo

III. Deciso

Melissa Melendez, viola; Miroslava Panayotova, piano

11:30 am – 12:30 pm Lecture-Presentation: Random Versus Blocked Practice

● Clonick Recital Hall

Molly Gebrian – “Random practicing” conjures up an image of a chaotic, unfocused practice session that can’t possibly provide any benefit to the player. Neuroscience studies, however, have found it is the most beneficial type of practice for enhancing performance ability. It takes more preplanning than the normal blocked practicing that most of us engage in, so it is anything but chaotic and unfocused. Random practicing gets rid of the “but I played it perfectly in the practice room!” phenomenon by helping you practice exactly what your brain will have to do when you’re on stage in front of an audience.

11:30 am – 12:30 pm Lecture-Recital: The String Quartet Repertory of Music for Violin, Two Violas, and Cello

● Conservatory Annex Front Room

Myron Rosenblum – The string quartet as we know it today evolved during the Classical period. Its repertory contains some of the most profound and inspired creations in Western music, by many of its greatest composers. In addition to the standard literature for two violins, viola, and cello—the basic string quartet—there exists a small but intriguing output of string quartets for violin, two violas, and cello. This talk will explore this repertory and will be illustrated by live performances of music drawn from the quartets of F. A. Hoffmeister, Carl Stamitz, Ignatz Pleyel, and Johan Amon.

12:30 pm – 2:00 pm Lunch

● Stevenson Dining Hall

12:45 pm – 1:45 pm Lunch Discussion Panel: DMA Preparation—From Research to Publication

● Stevenson Dining Hall

*requires purchase of single lunch through Conference Services Office or lunch plan

David M. Bynog, Renate Falkner, Daphne Gerling, Edward Klorman – The dissertation component of the DMA is often the most daunting task facing current and future doctoral students and their advisors. This panel covers the process of doctoral research, from topic selection to extending and publishing research upon completion of a degree. We will contextualize original research by grounding it in traditional arenas of theory, musicology, and ethnomusicology, and newer areas including music medicine, pedagogy, and performance psychology. We will discuss online forums for sharing knowledge, foreign language and translation resources, and standards of academic integrity. You will leave this session with a thorough awareness of recent scholarship and ready to pursue or facilitate vital new research! This panel will be of interest to prospective or current DMA students as well as viola professors who mentor doctoral students.

2:00 pm – 3:00 pm Rising Stars Recital

● Warner Concert Hall

Jacob Adams, Nicholas Hodges, Yu Jin, Anne Lanzilotti, Miles Massicotte, Luke Rinderknecht, Yu Sakamoto, Laura Seay, Alicia Marie Valoti

Night Falls Fast, for viola and percussion

Ryan Gallagher (b. 1985)

Laura Seay, viola; Luke Rinderknecht, percussion

Night Falls Fast was written from late 2006 to early 2007. Set in an episodic form, the work changes abruptly back and forth between aggressively rhythmic sections and expressive, yet somber moments. When writing the piece, I attempted to recall virtuoso string music of past centuries while using a highly dissonant language in place of the characteristic tonal sequences of earlier periods. I also chose to write for an accompaniment of percussion instruments as opposed to the standard use of a piano. Fearing that the viola part could easily be annihilated by high-pitched and ringing percussion sounds, I decided to designate the percussion part entirely to the use of skinned drum instruments, reminiscent of Michael Colgrass's Variations for Four Drums and Viola. *Night Falls Fast* lasts approximately eight minutes and is dedicated to Laura Seay. (R. Gallagher)

Limestone and Felt, for two violas

Caroline Shaw (b. 1982)

Jacob Adams and Anne Lanzilotti, violas

Caroline Shaw (b. 1982) initially wrote the duo *Limestone and Felt* for cello and viola. It was premiered in this form in January 2012 and has since been presented in both its original form and in transcription for New Morse Code (cello + marimba). The AVS Festival marks the first performance of the duo in transcription by the composer for two violas. The following description is taken from the composer's website in describing the work: “*Limestone and Felt* presents two kinds of surfaces—essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of

a wool hat), stature, function, and—for me—sound (reverberant or muted). In *Limestone and Felt*, the hocketing pizzicato and peeling motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.”

Sonata for Clarinet and Piano (1962)

Francis Poulenc (1899–1963)
transcribed by Nicholas Hodges (April 2015)

I. Allegro tristamente
II. Romanza
III. Allegro con fuoco

Nicholas Hodges, viola; Yu Sakamoto, piano

This transcription of Poulenc’s Clarinet Sonata is the fruit of a project that I began to develop new transcriptions for the viola. Performing clarinet music on viola can be quite challenging. These challenges, though, offer an opportunity for technical exploration and also open doors into new color possibilities. Several changes were made in the original piano score to ensure the texture did not become too thick and the pitch become too low. The work has been transposed down a whole-step and several chords were re-voiced to allow for clearer texture and character. No changes were made in the viola part.

Prima Sonata in Un Tempo, per viola e pianoforte (1950)

Lino Liviabella (1902–1964)

Allegro tumultuoso; Poco meno; Allegro; Tempo primo

Alicia Marie Valoti, viola; Miles Massicotte, piano

Lino Liviabella was a prominent Italian composer of the twentieth century. A highly accomplished pianist, Maestro Liviabella later studied composition with Ottorino Respighi, whose ideals from the “generazione degli 80” served to foster Liviabella’s desire for a new musical language. *Sonata in Un Tempo* is a one-movement post-Romantic sonata work for viola and piano. It contrasts rageful fits (Allegro tumultuoso) with lyrical, yet plaintive objections (Ansioso espressivo). Using a highly suggestive dialect, Liviabella explores the entire range of the viola in this sonata. The listener is not permitted to achieve peace or relief until the last resounding chords of the work, which provide finality to its arduous and intense journey.

Sonata for Solo Viola “Threnody”

Qi Jing (b. 1989)

Winning composition of the 2016 AVS Gardner Composition Competition

Yu Jin, viola

Qi Jing’s *Sonata for Solo Viola “Threnody”* (2013) was written shortly after several traumatic events in his life. “This piece was to remember the people I loved, who had left me forever. It also reflects the hard time I had suffered,” Jing said. The work was written at Kent, Ohio, when the composer was a sophomore college student at Kent State University. This piece is also the first piece that the composer wrote for viola. Haojian Wang, a friend of the composer, premiered the piece at KSU in December 2013. This piece was the winning piece of the Cleveland Composer Guild Collegiate Competition, 2014, and a finalist of the ASCAP Foundation Morton Gould Young Composer Award, 2014.

2:00 pm – 3:00 pm

Lecture-Presentation: The William Primrose/David Dalton Connection

● **Conservatory Annex Front Room**

Dwight Pounds – The Dalton-Primrose Collaboration will be in two parts. The first will be a PowerPoint presentation with facts regarding how Dalton and Primrose first met, their influence upon one another, and the two books upon which they collaborated: Primrose’s memoir, *Walk on the North Side* and Dalton’s *Playing the Viola—Conversations with William Primrose*. The founding of the PIVA and Dalton’s collaboration with Franz Zeyringer will follow this. The second portion will be to show the videotape that Dalton compiled several years ago on the life, career, and legacy of William Primrose.

2:00 pm – 3:00 pm

Lecture-Recital: Music for Singing Violist

● **Clonick Recital Hall**

Wendy Richman – In the early 2000s, Giacinto Scelsi’s *Manto III* (for female singing violist) became a staple of my repertoire. I programmed it every chance I had, loving the novelty of the one-woman duo as well as the visceral impact the piece had on me and on audiences. Around the same time, I was also performing several pieces with live or pre-recorded electronics. I was entranced by the idea of performing a solo show but with multiple voices. I began thinking about projects that would allow me to draw upon my vocal training and, perhaps, add yet another dimension by incorporating electronics. Within about a year, ten composers were working on new pieces for singing violist or singing violist and electronics. At this lecture-recital I will introduce and perform several works.

... to be held ... (2012)

Jason Eckardt (b. 1971)

cricket-viol (2010)

Arlene Sierra (b. 1970)

Gakka (2010)

Everette Minchew (b. 1977)

Wendy Richman, viola/voice

3:00 pm – 3:30 pm

Break

3:30 pm – 4:30 pm	Lecture-Recital: Aram Khachaturian's <i>Sonata-Song for Viola Solo</i> Milan Milisavljevic – Khachaturian's <i>Sonata-Song for Solo Viola</i> is virtually unknown, but it is undisputedly a gem of viola repertoire. It was written in 1976, as one of the composer's last works. Its serious yet engaging mix of modernism and Armenian folklore, coupled with wonderfully idiomatic and virtuosic writing for the viola, should have attracted more attention than it has. I will be presenting the work in its many facets, as well as performing it in its entirety. <i>Sonata-Song for Viola Solo</i> Aram Khachaturian (1903–1978) Milan Milisavljevic, viola	● Kulas Recital Hall
3:30 pm – 4:30 pm	Workshop: Bach Makes You Better David Rose – This workshop is inspired by one of Bach's philosophies. He once said, "The best method of instructing youth, therefore, is to accustom them to what is good." We'll look at Bach's "good" and wondrous works for solo strings and discuss things both practical and spiritual. We'll go through all sorts of ways of looking at these creations and learn many tips to help both the left and right hand. This class is open to anyone, regardless of age or skill level.	● Conservatory Annex Front Room
3:30 pm – 4:30 pm	Lecture-Recital: Günter Raphael's Viola Music Gregory K. Williams – Günter Raphael (1903–1960) was a German-Jewish composer who rose to prominence during the Weimar Republic. His career was altered by the rise of the Nazi Party; he was stripped of his teaching posts and forced into hiding. Raphael's compositional output for viola is significant. His works are compelling due to their provocative sonorities, diversity of harmonic languages, and technical complexities. This Lecture-Recital will focus on three unaccompanied viola sonatas composed between 1924 and 1946. These pieces offer performers and listeners insight into the development of his compositional style and reflect a composer who has been overlooked by American audiences. Sonata for Solo Viola, op. 7, no. 1 (1924) Günter Raphael (1903–1960) I. Prelude Sonata for Solo Viola, op. 46, no. 3 (1940) Günter Raphael (1903–1960) I. In sanfter Bewegung Sonata for Solo Viola, op. 46, no. 4 (1946) Günter Raphael (1903–1960) I. Sehr beseelt und bewegt II. Äußerst lebhaft, rauschend III. Schlicht und einfach IV. Lebendig Gregory K. Williams, viola	● Clonick Recital Hall
3:30 pm – 5:30 pm	Master Class: Viola Repertoire Jeffrey Irvine Cello Suite No. 6 in D Major, BWV 101 J. S. Bach (1685–1750) IV. Sarabande VI. Gigue Monica Jensen, viola Concerto for Viola and Orchestra William Walton (1902–1983) I. Andante comodo Daniel Spink, viola; Cory Chang, piano Theme and Variations Alan Shulman (1915–2002) Cameren Williams, viola; Allie Su, piano Viola Concerto, SZ 120 Béla Bartók (1881–1945) III. Allegro vivace Madison Marshall, viola; Whitney Pizza, piano	● First United Methodist Church
4:30 pm – 4:45 pm	Break	
4:45 pm – 5:45 pm	Lecture-Recital: York Bowen's <i>Phantasy</i> as a Masterwork of the Viola Repertoire Amanda Wilton – York Bowen's viola music is gradually moving from obscurity to relative popularity in the recital hall. This lecture-recital explores the reasons why Bowen's music deserves to be performed with examples of its historical and performance value, specifically highlighting the one-movement work <i>Phantasy for Viola and Piano</i>, op. 54 (1918). While Bowen contributed several major works to the viola repertoire, his <i>Phantasy</i> proves to be one of the best examples of his collaboration with Lionel Tertis. The work includes the perfect balance of virtuosic technique and romantic lyricism in a condensed quasi-sonata that captures Tertis's signature sound at every moment.	● Kulas Recital Hall

4:45 pm – 5:45 pm **Lecture-Presentation: Coordination Studies**

● **Clonick Recital Hall**

Lauren Burns Hodges – Karen Tuttle was famous for teaching “Coordination,” her particular method of fitting the movements of the body with the technical and musical aspects of playing. I will provide step-by-step exercises called “Coordination Studies” that can work well for teaching the main concepts to advancing younger students. Topics will include: emotional connection, body awareness, breathing, intensity, and articulation/grouping. A viola teacher may cycle through the exercises in each category to integrate all of the technical fundamentals in an advancing student. As the student learns “coordination” in this way, s/he learns how to play expressively and approaches artistic maturity.

4:45 pm – 5:45 pm **Collaborative Composition Session Part II**

● **Conservatory Annex Front Room**

Alexis Bacon, Stephanie Griffin – Alexis Bacon (composer/violist) and Stephanie Griffin (violist/composer) will preside over two collaborative composition and improvisation workshop sessions for viola ensemble. The first session is on Wednesday, June 8 at 9:00 am, and the resulting work will be performed at the AVS Showcase Recital on Friday, June 10 at 2:00 pm. Bring your instrument to one or both sessions as we work together to compose a new work!

5:45 pm – 7:15 pm **Dinner**

● **Stevenson Dining Hall**

7:30 pm

Evening Recital: Robert Vernon and Friends
Robert Vernon, Ralph Curry, Elmar Oliveira, Carolyn Warner

● **Warner Concert Hall**

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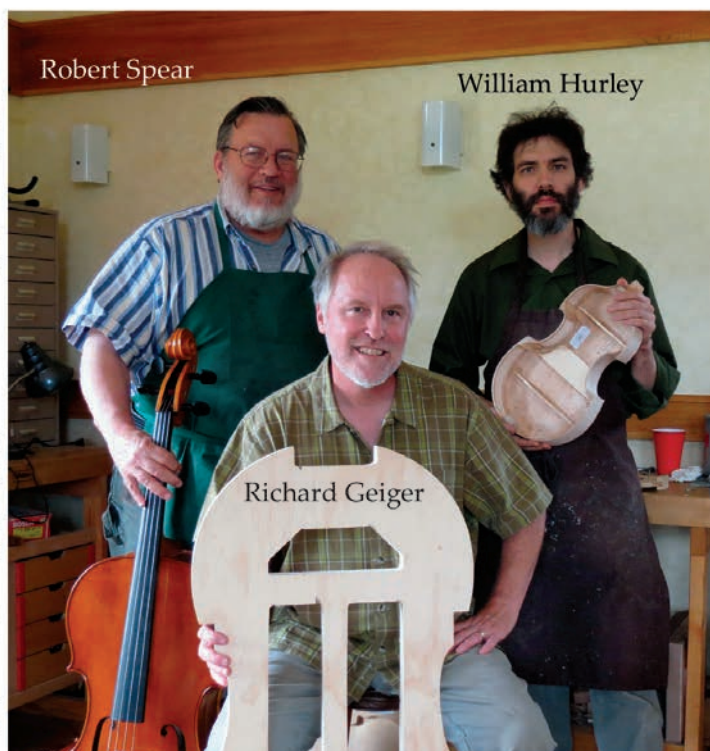
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Robert Vernon and Friends
Thursday, June 9, 2016, 7:30 pm
Warner Concert Hall

Elmar Oliveira, violin
Robert Vernon, viola
Ralph Curry, cello
Carolyn Warner, piano

Selections from:

Eight Pieces, op. 83

***Märchenerzählungen*, op. 132**

- I. *Märchenerzählungen*. Lebhaft, nicht zu schnell
- II. Eight Pieces. Nachtgesang (Nocturne): Andante con moto
- III. Eight Pieces. Allegro con moto
- IV. *Märchenerzählungen*. Ruhiges Tempo, mit zartem Ausdruck

Max Bruch (1838–1920)
Robert Schumann (1810–1856)

Intermission (15 minutes)

Piano Quartet No. 1 in C Minor, op. 15

- I. Allegro molto moderato
- II. Scherzo: Allegro vivo
- III. Adagio
- IV. Allegro molto

Gabriel Fauré (1845–1924)

***Celebrating the Career Achievement of Robert Vernon,
Cleveland Orchestra Principal Viola***

Thursday, June 9

Friday June 10, 2016, AVS Festival Day 3

7:30 am – 8:30 am	Breakfast	● Stevenson Dining Hall
8:00 am – 7:30 pm	Registration Open	● Conservatory Lounge
8:30 am – 9:30 am	Mass Ensemble Rehearsal Thomas Tatton	● Warner Concert Hall

8:30 am – 9:30 am	Lecture-Presentation: Common Needs and Challenges Facing Dyslexic Students in the Music Classroom and Private Studio	● Kulas Recital Hall
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Rebekah Ward – Have you ever had a student that can never remember note names? Or a student that constantly loses his place in the music? This session will present common traits and needs of students with dyslexia along with various tools and resources for teachers to put in their “tool box.” These techniques can be used in the private studio or public classroom.

8:30 am – 9:30 am	Lecture-Presentation: Mozart’s Music of Friends: Chamber Music as a Conversation	● Clonick Recital Hall
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Edward Klorman – The metaphor of Classical-era chamber music as a conversation among cultured individuals has been repeated so often—by performers, critics, and audiences alike—that it has become a cliché. The drawing-room settings in which this music was originally played—typically by friends, often sight-reading—emphasized a social ambiance for music making and above all the lively musical interplay among the musicians. This presentation offers a glimpse into these musical salons through clues in historical texts and images contemporary to Mozart. Thereafter, I present passages from his chamber music that draw attention to the interchange or “conversation” among the players.

8:30 am – 9:30 am	Workshop: The Geometry of Successful Viola Setup	● Conservatory Annex Front Room
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Ames Asbell – For many viola performers and teachers, physical approach and relaxation are essential to making great sound and getting around effectively and efficiently on the instrument. By investigating the basic geometric and physical principles at work in our playing, we can learn how to refine setup to create a better sound and play with greater ease and fluency. This workshop will explore some of the specific angles, planes, and other basic geometrical (and in some cases, physical) principles and relationships at work in creating a natural approach to the instrument that will help us feel and sound our best.

9:00 am – 6:00 pm	Exhibits Open	● Central 21 & Central 25
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9:30 am – 9:45 am	Break
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9:45 am – 11:15 am	Shared Recital	● Kulas Recital Hall
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Lisa Boyko, Hibiki Trio, Christine Hill, Katherine Lewis, Julie Michael, Mark Neumann, Lynne Ramsey, Allie Su, Robert Vernon, Lembi Veskimets, Sharon Wei

Little Suite for Flute, Viola, and Harp (1953) René Frank (1910–1965)
Hibiki Trio (Mihoko Watanabe, flute; Katrin Meidell, viola; Elizabeth Richter, harp)

René Frank (1910–1965) was a composer whose life and musical language were deeply affected by the Holocaust. Raised Jewish in France, he eventually left Europe and converted to Christianity, which reinvigorated his composing. His *Little Suite for Flute, Viola, and Harp* (1953) is a skillfully crafted work composed with understanding of each instrument’s strengths. In all of the movements, Frank gracefully passes melody and harmony among instruments, such that each player has an equal role. It is a beautiful and expressive work and worthy of wider recognition. As Frank remains a little-known composer, the trio exists only in manuscript form.

Two Episodes for Viola Quartet Alan Shulman (1915–2002)
Lisa Boyko, Lynne Ramsey, Robert Vernon, Lembi Veskimets, violas

Composer and cellist Alan Shulman wrote *Two Episodes for Viola Quartet* in September 1978, after spending the summer in Maine teaching and playing chamber music. Apparently, while there, he had performed several works for cello ensemble and had also played in a string quartet with violist Karen Tuttle. It may have been Tuttle who suggested that Shulman write something for viola ensemble, although there is no record of an official commission or even a premiere of the work. However, the first copies of Episodes were sold to Ms. Tuttle, as well as to violists Raphael Hillyer, Bernard Zaslav, and Thomas Tatton. The first movement, Night, is calmly descriptive. A languorous melody floats over pulsing harmonies. The second movement, Ancora (“again,” or “once more”), was originally titled Chacony, as it features a repetitive bass line in the fourth viola part. The other voices layer on bluesy harmonies or chime in with jazzy syncopations.

... for whom the grass is green: *Little Boxes* Roy Magnuson (b. 1983)
Katherine Lewis, viola

... *for whom the grass is green* is the philosophical idea that I can only experience my own reality. I cannot prove that your grass is green, or that you even have grass in your world, or that what I believe to be grass continues to exist when I close my eyes. What I do know is what I believe to be true, and what I believe to be art. Afterimages, fragments, quotations (from Berio to Nintendo), and deep, penetrating beauty, tied together by variations on the tune Little Boxes which, I can only assume, you can hear too. (Roy Magnuson)

Thoughtflakes, for solo viola

Zihua Tan (b. 1980)

Julie Michael, viola

Zihua ("Z") and I met in Montreal in 2012 and bonded over a shared love for poetry and a common history, having both studied at the University of Michigan. The word "thoughtflakes" derives from a poem of mine and refers to the fragmented blizzard of thoughts that often fall unbidden upon us as we begin to fall asleep. Z wrote, "Even though it's too premature to see the plants yet, I could feel the seeds of thoughts, ideas, and memories germinating inside me upon reading that word." Those seeds grew into this piece: fingers softly drumming on the viola's body recall that flurry of flakes that come to land in a low, haunting melody and ultimately drift away again.

Cornell Impressions

Henrique de Curitiba (1934–2008)

I. Squirrels

II. Bebee Lake

III. Students Jogging

IV. The Tower

Mark Neumann, viola; Christine Hill, piano

Henrique de Curitiba was a well-known Brazilian composer of Polish descent who produced over 150 works and taught at the Federal Universities of Parana and Goias. *Cornell Impressions* was composed in 1979 during his studies at Cornell University and was inspired by its campus life and environment, as he wrote: "Various factors, though commonplace, made a considerable impression on me: squirrels running from tree to tree; the marvellous autumn coloring of Bebee Lake; the constant jogging of professors and students; and the library's bell tower that rang out the hours with an ominous tone, as if saying 'Student, student, your moment of truth is approaching.'"

String Theory for Solo Viola and Piano (2012)

John Burge (b. 1961)

Sharon Wei, viola; Allie Su, piano

Dr. John Burge's *String Theory for Solo Viola and Piano* was composed as the test piece for the 2012 Eckhardt-Gramatté National Music Competition. The title is a bit of a play on words in the way that it makes reference to the branch of particle physics given the same label, while on the music side it represents a systematic or theoretical approach to writing for string instruments. Indeed, the work is a compendium of string effects such as glissandos, tremolos, harmonics, multiple-stopped chords, pizzicato, and different bowing techniques.

9:45 am – 11:15 am

Panel: The Violist as Composer

● Clonick Recital Hall

Alexis Bacon, Jonathan Crosmer, Stephanie Griffin, Michael Kimber, Wendy Richman – Wendy Richman will lead a discussion among a diverse panel of violist-composers about their respective roles as both violists and composers, the challenges of composing for the viola, and more. Each panelist will have a work performed and provide additional commentary about their works.

Sonata for Solo Viola

Alexis Bacon (b. 1975)

I. Bossa Nova

II. Choro

III. Samba de Morro

Stephanie Griffin, viola

Autumn Suite for Solo Viola

Jonathan Crosmer (b. 1985)

I. Prelude. Moderato contemplativo

Jonathan Crosmer, viola

Under the Sun for Viola and Piano

Jonathan Crosmer (b. 1985)

I. Moderato impetuoso

II. Scherzo: Allegretto

Jonathan Crosmer, viola; Allie Su, piano

Excerpts from *Rhapsody for Viola and String Orchestra* (2015)

Michael Kimber (b. 1945)

(Recorded on *Michael Kimber: Music for Viola 6*, Acte Préalable CD APO349)

Martyna Kowzan, viola

Excerpts from *Variations on a Polish Folk Song for Viola and String Orchestra* (2014)

Michael Kimber (b. 1945)

(Recorded on *Michael Kimber: Music for Viola 4*, Acte Préalable CD APO335)

Marcin Murawski, viola

9:45 am – 11:15 am	Panel: College Prep, Current Teaching Models, Trends, Challenges, and Opportunities of College-Level Studio Teaching  Skybar
	Heidi Castleman, Adam Meyer, Carol Rodland, Peter Slowik, Kathryn Steely, Daniel Sweaney – This panel discussion aims to probe the collective knowledge of the panelists about current teaching models, trends, challenges, and opportunities of college level studio teaching. Topics to explore could include, but are not limited to, the following: the changing needs of today's incoming students; the studio's role in preparing violists for an ever-evolving job market; trends in music school and conservatory curricula and program offerings and how they interact with, enhance, or detract from work done in the studio; models for administering a well-run studio, including learning opportunities outside the weekly lesson time; recruiting challenges in the face of the current economic climate and rising costs of attendance; the influence of a school's environment (conservatory/liberal arts/university, rural/urban, large/small) on a student's growth and development.
9:45 am – 11:45 am	Young Professional Master Class  First United Methodist Church
	Travis Baird, Andrea Priester Houde, Christopher Luther, Amanda Wilton Concerto for Viola and Orchestra in D Major I. Allegro Franz Anton Hoffmeister (1754–1812) Nicolette Sullivan-Cozza, viola; Elizabeth Johnson, piano Andrea Priester Houde, master class presenter Concerto for Viola and Orchestra in E-flat Major I. Allegro con fuoco Carl Friedrich Zelter (1758–1832) Filippo Aldrovandi Reina, viola; Allie Su, piano Travis Baird, master class presenter <i>Der Schwanendreher</i> I. Zwischen Berg und tiefem Tal Paul Hindemith (1895–1963) Chris Dahlke, viola; Elizabeth Johnson, piano Amanda Wilton, master class presenter Violin Sonata in D Minor IV. Gigue Francesco Maria Veracini (1690–1768) Alyssa Tuapen, viola; Vincent Pugh, piano Christopher Luther, master class presenter
11:15 am – 11:30 am	Break
11:30 am – 12:30 pm	Lecture-Recital: Oh Mr. Paganini, Don't Be Such a Meanie  Clonick Recital Hall
	Elias Goldstein – This lecture will discuss some of the unusual techniques and approaches needed to play the caprices by Paganini, including various kinds of staccato and left elbow positions. Several minutes will be reserved at the end of the lecture for caprice performance requests.
11:30 am – 12:30 pm	Ohio Showcase Recital  Warner Concert Hall
	Lisa Boyko, Christine Hill, Caroline Hong, Yu Jin, Karl Pedersen Two Pieces I. Allegro appassionato II. Pensiero Frank Bridge (1879–1941) Lisa Boyko, viola; Christine Hill, piano Theme and Variations Alan Shulman (1915–2002) Karl Pedersen, viola; Caroline Hong, piano Sonata in A Major, arranged for Viola and Piano I. Allegretto ben moderato II. Allegro III. Recitativo-Fantasia: Ben moderato IV. Allegretto poco mosso César Franck (1822–1890) Yu Jin, viola; Christine Hill, piano
11:30 am – 12:30 pm	Lecture-Presentation: A Violistic Approach to Viola Playing: Exploring Pedagogical Methods by David Holland  Conservatory Annex Front Room
	David Holland, Renee Skerik, Daniel Sweaney – For forty years David Holland was Instructor of Viola at the Interlochen Arts Academy. He had a unique way of teaching the viola to ensure that it was played like a viola, bringing out its unique characteristics and qualities, “violistic” as he called it. Through his approach and his own technique exercises, he had an incredible way of building a strong technical foundation in a very short time. During this hands-on session, two of David's

former students—and David himself—will explore his approach to playing the viola, passing on his exercises to a wider audience. Topics include exercises for the left hand, shifting, bowing, and body awareness.

12:30 pm – 2:00 pm **Lunch** ● **Stevenson Dining Hall**

12:45 pm – 1:45 pm **Lunch Discussion: Music and Food** ● **Stevenson Dining Hall**

*requires purchase of single lunch through Conference Services Office or lunch plan

Kim Kashkashian and Carol Rodland lead a discussion on musician-led efforts to address hunger in the local community. Explore how Rochester-based “If Music be the Food” and Boston-based “Music for Food” might serve as models for musicians who wish to act for hunger relief in their own communities.

2:00 pm – 3:00 pm **Lecture-Presentation: The Texas Alto Alliance Project** ● **Clonick Recital Hall**

Daniel Gee, Mary Margaret Haraden, Camille Nies, Susan Pugh – The young violists of the Amarillo College Suzuki program and the Hurst-Euless-Bedford ISD public school strings and Suzuki programs use distance learning technology to work together. Our groups are 350 miles apart, but we enjoy rehearsing, performing, and traveling together. Our young violists are excited to connect with other young people that “speak their language,” first via Skype, Elluminate, and Facetime and then in person for collaborative performances. In addition to having the students play, we will share our experiences with virtual rehearsals, music selection, joint concerts and travels, the challenges and opportunities of developing a technology plan, and the benefits of collaboration with other teachers.

2:00 pm – 3:00 pm **AVS Showcase Recital** ● **Warner Concert Hall**

AVS Festival Participants, Eastman Viola Ensemble, Peter J. Folliard, Ayane Kozasa, Alexander McLaughlin, Yu Sakamoto

Sonata for Viola and Piano (1979)

George Rochberg (1918–2005)

I. Allegro moderato

II. Adagio lamentoso

III. Fantasia: Epilogue

Commissioned by friends of William Primrose, the American Viola Society, and Brigham Young University

Lamentation

Jeanne Behrend (1911–1988)

*Published by the AVS as part of the American Viola Project
Ayane Kozasa, viola; Yu Sakamoto, piano*

Collaborative Composition

AVS Festival Participants

*Composed during the 2016 AVS Festival
AVS Festival Participants, violas*

*Piccolo Concerto Notturmo,
Op. 137 for viola solo and viola ensemble*

Nicolas Bacri (b. 1961)

Composed 2014/ revised 2015

*Commissioned by the Eastman School of Music and the Conservatoire à Rayonnement Régional de Paris
Alexander McLaughlin, solo viola; Peter J. Folliard, conductor; Eastman Viola Ensemble*

2:00 pm – 4:00 pm **Master Class: “Teaching Teachers to Teach Orchestral Excerpts”** ● **First United Methodist Church**
Robert Vernon

Symphony No. 35

W. A. Mozart (1756–1791)

Joyce Tseng, viola

Scherzo from *A Midsummer Night’s Dream*

Felix Mendelssohn (1809–1847)

Jeremy Julio Laureta, viola

Don Juan

Richard Strauss (1864–1949)

Rachel Mooers, viola

Ein Heldenleben

Richard Strauss (1864–1949)

Julian Sawhill, viola

3:00 pm – 3:30 pm **Break**

3:30 pm – 4:30 pm **Lecture-Recital: Synergy: Western Musical Practice and Asian Aesthetics** ● **Kulas Recital Hall**

Hsiaopei Lee, Chih-Chen Wei – As opposed to Western music history, there was no “composer” as a career in ancient East/South Asia. Instead, music was structured and composed by performers. They learned and created music by ear, thus, there was no notational system. Contemporary Asian composers started to learn Western musical composition in

the twentieth century. Gradually they have embedded, implanted, and transformed their heritage through the Western musical language. During this lecture, we will trace this cross-cultural influence in viola compositions and introduce several quality works written by contemporary Asian composers.

Duo for Viola and Piano (1976) (excerpts) Isang Yun (1917–1995)

Khse Buon (1980) (excerpts) Chinary Ung (b. 1942)

Antahkarana for Viola Solo (2010) (excerpts) Narong Prangcharoen (b. 1973)

Between Stream and Hills V – Odyssey (2011) Chih-Chen Wei (b. 1975)
Hsiaopei Lee, viola; Chialing Hsieh, piano

3:30 pm – 4:30 pm

Lecture-Presentation: Viola Ensemble Music for High School and Advanced Middle-School Violists

● Clonick Recital Hall

Ames Asbell, Martha Carapetyan – Viola-ensemble music is a dynamic way to explore the viola's distinctive voice within the high-school curriculum. Hearing our instrument apart from the voices that surround it in the orchestra helps young players to gain an appreciation for the viola's unique sound and character. Gathering intermediate and advanced players to learn music for multiple violas creates opportunities for building identity as violists, and the camaraderie that naturally builds among players easily translates to opportunities for community outreach as an ensemble. Perhaps most importantly, the viola-ensemble repertoire also provides opportunities to introduce viola-centered approaches to posture, intonation, vibrato, shifting, position, clef reading, and more.

3:30 pm – 4:30 pm

Lecture-Recital: Life after the Madrigals: Lesser-Known Contemporary Repertoire for Violin and Viola

● Conservatory Annex Front Room

sonic apricity (Erik Rohde, Jacob Tews) – Chamber-music recitals are often augmented with less common instrumental combinations, prompting the inevitable question, "Isn't there anything else written for this instrumentation?" As a contemporary music duo, sonic apricity strives to unearth unfamiliar existing pieces and commission new works that violists and violinists alike might be interested in exploring. In this lecture-recital, the ensemble will present recent repertoire written for violin/viola duo. In addition to works by Thomas and Liebermann, the cornerstone of the session will be the premiere of a newly commissioned piece by American composer Christopher Walczak, with discussion of the collaboration among the performers and composer.

Two Pieces for Violin and Viola, op. 4 Lowell Liebermann (b. 1961)
I. Andante
II. Allegro

Silent Moon Augusta Read Thomas (b. 1964)
I. Still: Soulful and Resonant
II. Energetic: Majestic and Dramatic
III. Suspended: Lyrical and Chant-like

Dialogues III (selected excerpts) Lloyd Ultan (1929–1998)

Flashing Forward Thinking Back Christopher Walczak (b. 1970)
World Premiere Performance
sonic apricity (Erik Rohde, violin; Jacob Tews, viola)

4:30 pm – 4:45 pm

Break

4:45 pm – 5:45 pm

Lecture-Recital: The Viola Sonata by Mikhail Glinka

● Kulas Recital Hall

Elena Kraineva – The Viola Sonata by Mikhail Glinka is one of the most controversial nineteenth century compositions for viola, which is generally known in the edition of Vadim Borisovsky. The presentation will focus on the autograph manuscript to identify what material stemmed from Glinka and what from Borisovsky and will discuss historical and musical backgrounds of the composition. It will introduce a new edition of the piece, based on the research findings with a third movement that has been written by the presenter and is based on the material composed by Glinka. The performance of the new edition will conclude the presentation.

Sonata for Viola and Piano in D Minor Mikhail Glinka (1804–1857)
(Edited by Elena Kraineva)
I. Allegro moderato
II. Andante
III. Vivace (Elena Kraineva; composed after and inspired by the *Children's Polka* by M. Glinka)
Elena Kraineva, viola; Christine Hill, piano

4:45 pm – 5:45 pm

Ohio Showcase Student Recital

● Clonick Recital Hall

Natalie Brennecke, Sean Byrne, Jennifer Chung, Chung-Han Hsiao, En-Ting Hsu, Elizabeth Johnson, Adam Solsburg, Allie Su, Xiaohan Sun, Amber Wang

Passacaglia

Xiaohan Sun, viola (Cleveland Institute of Music)

Heinrich Biber (1644–1704)

Andante and Hungarian Rondo

Natalie Brennecke, viola (Oberlin Community Music School); Allie Su, piano

Carl-Maria von Weber (1786–1826)

Lament, for two violas

En-Ting Hsu and Sean Byrne, violas (Ohio State University)

Frank Bridge (1879–1941)

Cadenza for Solo Viola

Chung-Han Hsiao, viola (Kent State University)

Krzysztof Penderecki (b. 1933)

Suite hébraïque

I. Rapsodie

Adam Solsburg, viola (Baldwin Wallace University); Jennifer Chung, piano

Ernest Bloch (1880–1959)

Suite (1919)

IV. Molto vivo

Amber Wang, viola (Cleveland Institute of Music); Elizabeth Johnson, piano
Ohio Viola Society 2016 competition winner—college division

Ernest Bloch (1880–1959)

4:45 pm – 5:45 pm

**Health and Wellness Workshop: 5Rhythms®
Movement Practice for Violists**

● Conservatory Annex Front Room

Karen Ritscher – The 5Rhythms® is a simple yet profound dance meditation that anyone of any age, shape, size, and physical ability can practice. The five rhythms consist of Flowing, Staccato, Chaos, Lyrical, and Stillness, and danced together they create a “Wave.” In Viola Waves, there are no steps to learn, and previous dance experience is not necessary or even useful. During this fun, sometimes wild, sometimes soul-searching session, we explore our authentic movement, inevitably affecting and informing our performance and teaching. Come with your sense of adventure, your breath, and your feet!

“Energy moves in waves. Waves move in patterns. Patterns move in rhythms.

A human being is all of those: energy, waves, patterns, rhythms. We are the dance.” Gabrielle Roth

5:45 pm – 7:15 pm

Dinner

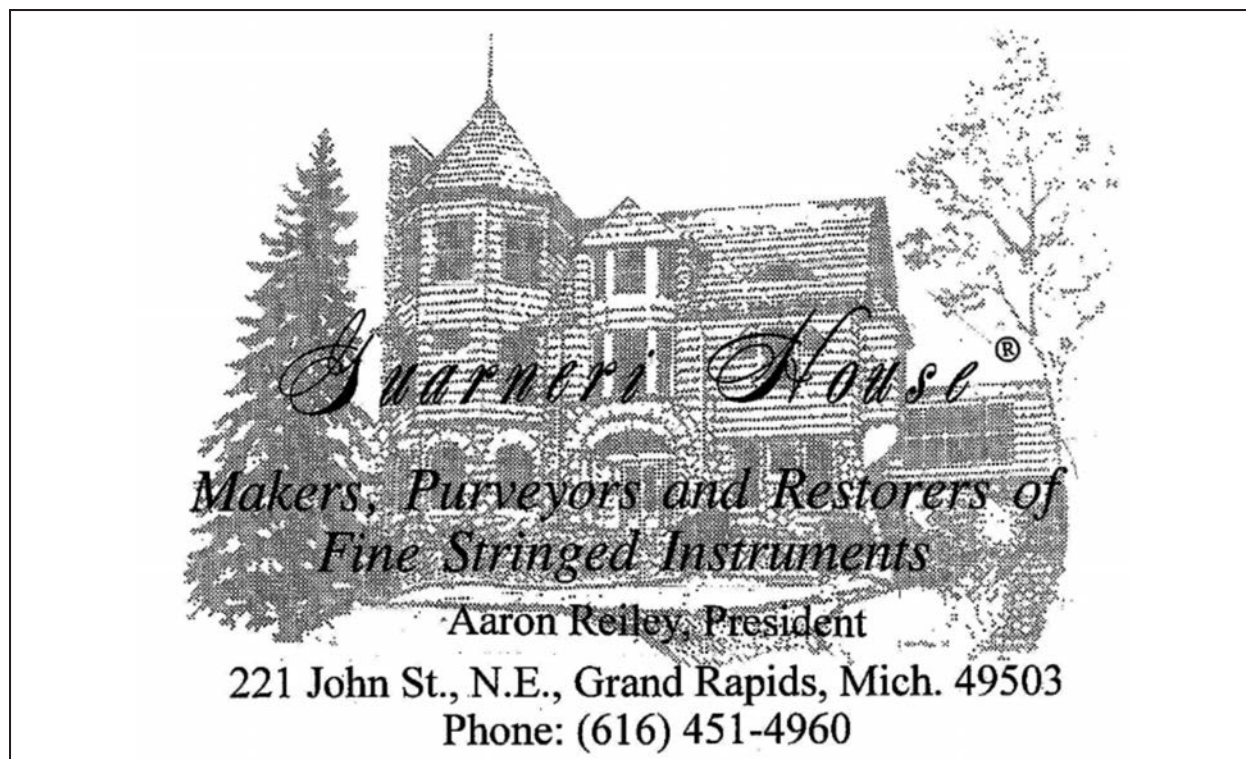
● Stevenson Dining Hall

7:30 pm

Evening Recital

Kim Kashkashian, Michael Bukhman

● Warner Concert Hall



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CHICAGO VIOLA FESTIVAL 2017

Sunday, April 2, 2017 at RAVINIA FESTIVAL

Chicagoviolafestival.mya.org

Kim Kashkashian and Michael Bukhman Recital

Friday, June 10, 2016, 7:30 pm

Warner Concert Hall

Kim Kashkashian, viola

Michael Bukhman, piano

Rhapsody No. 1 for Viola and Piano, Sz 87

Béla Bartók (1881–1945)

I. Lassú (Slow). Moderato

II. Friss (Brisk). Allegro moderato

Rondo, op. 94

Antonín Dvořák (1841–1901)

arr. Kashkashian

Rumanian Folk Dances, Sz 56

Béla Bartók (1881–1945)

I. Bot tanc / Jocul cu băță

II. Brâul

III. Topogó / Pe loc

IV. Bucsumí tanc / Buciumeana

V. Román polka / Poarga Românească

VI. Aprózó / Măruntel

Intermission (15 minutes)

Sonatina, op. 100

Antonín Dvořák (1841–1901)

arr. Kashkashian

I. Allegro risoluto

II. Larghetto

III. Scherzo

IV. Finale. Allegro

Rhapsody No. 2 for Viola and Piano, Sz. 89

Béla Bartók (1881–1945)

I. Lassú (Slow). Moderato

II. Friss (Brisk). Allegro moderato

Saturday June 11, 2016, AVS Festival Day 4

7:30 am – 8:30 am	Breakfast	● Stevenson Dining Hall
8:00 am – 2:00 pm	Registration Open	● Conservatory Lounge
8:30 am – 9:30 am	Mass Ensemble Rehearsal Thomas Tatton	● Finney Chapel
8:30 am – 9:30 am	Lecture-Presentation: Karen Tuttle Coordination	● Kulas Recital Hall
	Sheila Browne, Susan Dubois, Karen Ritscher, Carol Rodland – Different generations of Karen Tuttle’s former teaching assistants discuss her system of Coordination—a holistic approach to playing with physical ease. Leading to greater musical expression, much of this approach is based on Tuttle’s work as William Primrose’s teaching assistant at the Curtis Institute. The first European Tuttle Workshop will take place this July at NYU-Prague, following the annual UNCSA January and June NYU Tuttle workshops.	
8:30 am – 9:30 am	Lecture-Presentation: Folk Music in Solo Viola Repertoire	● Clonick Recital Hall
	Rebecca Glass – This lecture will explore Ernest Bloch’s Suite for Viola and Orchestra (1919), Paul Hindemith’s <i>Der Schwanendreher</i> (1935), Béla Bartók’s Viola Concerto (1949), and Bloch’s <i>Suite hébraïque</i> (1951). The discussion will move beyond the commonly held theories and debates regarding “folk” terminology and focus on the composers’ use of materials that manifest cultural influences. Investigation of each piece will include an examination of what shaped the works as well as particular stylistic features. Equally important is the individual background of each composer and how his viola concerto suggests his unique frame of reference and his personal understanding of music drawn from ethnic sources.	
8:30 am – 10:30 am	Young Professional Master Class Yu Jin, Laura Seay, Felix Ungar, Sharon Wei	● First United Methodist Church
	Cello Suite No. 1 in G Major, BWV 1007 I. Prelude	J. S. Bach (1685–1750)
	Jacob Burk, viola Sharon Wei, master class presenter	
	Viola Concerto in G Minor II. Andante un poco sostenuto	Cecil Forsyth (1770–1941)
	Alexander McLaughlin, viola; Cory Chang, piano Yu Jin, master class presenter	
	Cello Suite No. 4 in E-flat Major, BWV 1010 I. Prelude	J. S. Bach (1685–1750)
	April Beard, viola Laura Seay, master class presenter	
	Concerto for Viola and Orchestra I. Andante comodo	William Walton (1902–1983)
	Chyna Mapel, viola; Elizabeth Johnson, piano Felix Ungar, master class presenter	
9:00 am – 3:00 pm	Exhibits Open	● Central 21 & Central 25
9:30 am – 10:00 am	Exhibitors’ Break	● Central 21 & Central 25
10:00 am – 11:00 am	Viola Ensemble Invitational Recital	● Warner Concert Hall
	<i>Good Working Order for Many Violas</i> (2014)	Conrad Winslow (b. 1985)
	<i>La Folia Variations</i>	Michael Kimber (b. 1945)
	Hoff-Barthelson Viola Club	
	<i>Ding Dong Merrily on High</i>	Traditional, arr. Eliana Haig
	<i>Viola Rebellion</i>	Julian Glover (b. 2001)
	Lucas Middle School Viola Quartet	
	<i>It Don’t Mean a Thing If It Ain’t Got That Swing</i>	Duke Ellington (1899–1974) arr. Susan Pugh
	<i>Celtic Dance</i>	Joanne Martin (b. 1949)
	Les Jeunes Altistes	

Dancing Viola
III. Dancing Dreams

Michael Kimber (b. 1945)

Lucas Middle School Viola Quartet and Les Jeunes Altistes

Adagio for Four Violas

Matthias Durst (1815–1875)

Sinfonia

Tomaso Albinoni (1671–1751)

Down a Country Lane

Aaron Copland (1900–1990)

Quattro Alto

Romanza

Christopher Lowry (b. 1988)

Fantasy on Prelude to Bach's First Cello Suite

J. S. Bach (1685–1750)
arr. Katrina Wreede

Seattle University Viola Ensemble

Nachtstück, op. 34

Max von Weinzierl (1841–1898)

Strata

Michael Biancardi (b. 1992)

Crane Viola Ensemble

2016 Ensemble Invitational Groups

Hoff-Barthelson Viola Club

Violists: Lauren Barragan, Maya Bharara, Ben Freedman, Joshua Kupka, Lucas Legan, Stella Miller, Leah Roffman, Benjamin Susswein

Coordinator: Naomi Graf

The Hoff-Barthelson Viola Club, Scarsdale, New York, was founded in 2002 by Naomi Graf. The group performs in master classes, workshops, festivals, and solo and ensemble recitals annually. Special projects include commissioning new works for multi-level violists, which bring the thirty-member ensemble (ages five–eighteen) together for premieres. Today's performance will include Conrad Winslow's *Good Working Order*.

Les Jeunes Altistes

Violists: Nyla Bowen, Molly Burk, Dev Jivanji, Lauren Lee, Maeson Leonard, Grant Trusty, Alyssa Tuapen

Coordinator: Susan Pugh

Les Jeunes Altistes is made up of students from the Hurst-Euless-Bedford I.S.D Suzuki Strings and orchestra programs, which began in fall of 2001. These students participate in district-wide instrumental specific ensembles, which were created to give extraordinary kids from elementary through high school a chance to play together for a high-level performance experience.

Lucas Middle School Viola Quartet

Violists: Amanda Harrell, Matthew Erickson, Jaqueline Acosta, Kyla Fisher

Coordinator: Maria Valencia

From Durham, North Carolina, violists Matthew and Amanda (7th grade) and Kyla and Jaqueline (8th grade) are energetic young performers with a great passion for playing. They each have been playing for two years and are inspiring, positive leaders to their classmates. They have been selected for Durham Honor Strings Festival and now they are excited to have been selected to perform at the AVS Festival 2016.

Quattro Alto

Violists: Conor McAvinue, Chris Dahlke, Eric Gao, Saakshi Navile

Coordinator: Shelley Beard

Quattro Alto is comprised of Honors Program students from the Music School of Delaware's Suzuki Academy and is directed by Shelley Beard. The group's members have taken top prizes at many regional and national competitions, including the ASTA Eclectic String Festival. As members of the Music School of Delaware's Suzuki Academy, these students have toured and performed nationally, including Lincoln Center and Peabody Conservatory, and recently on a tour to Prague, Budapest, and Vienna.

Seattle University Viola Ensemble

Violists: Chyna Mapel, Emily O'Leary, Milena Marlier, Christopher Baltazar, Grant Hanner, Dianna Jeong

Coordinator: Amber Archibald

The six members of the Seattle University Viola Ensemble are a contingent from the seven-years young viola program at Seattle University. Hailing from the states of Nevada, Colorado, and Washington, the students in the ensemble are active in Seattle's thriving classical-music scene as players and interns with some of the most recognized organizations in the city.

Crane Viola Ensemble

Violists: Brandon White, LeiOra Hughes, Samantha Dalton, Zachary Castro, John (JT) Esposito, Jillian Salem, Shannon Santmyer, Alexa Mani, April Beard, Eva Farina

Coordinator: Shelly Tramposh

The Crane Viola Ensemble has performed across the state of New York in concerts organized by the New York Viola Society and at Viola Days in both school and youth orchestra settings. The ensemble is comprised of undergraduate students from performance, music education, and music business degrees. We are very excited to present our first AVS Festival performance.

10:00 am – 11:00 am Lecture-Recital: Jose Lezcano's Sonata for Viola and Guitar: A Musical Hybrid

● **Kulas Recital Hall**

Andrew Waid – Jose Lezcano's three-movement Sonata for Viola and Guitar (2000) fuses elements from the Western classical tradition, such as sonata-allegro and fugal forms, with idioms from Latin American tango and American jazz; the results are immediately appealing and richly lyrical. In this recital, we will examine the history of works in this unusual instrumental genre (viola and guitar), trace the compositional history of Lezcano's sonata in its various versions, and attempt to determine with precision what stylistic influences are apparent in the work and how they are manifested. The recital will end with a complete performance of the work.

Sonata for Viola and Guitar (2000)

Jose Lezcano (b. 1960)

I. Allegretto movido

II. Adagio

III. Tango-Fuga "A la tristeza de Buenos Aires"

Andrew Waid, viola; Robert Bekkers, guitar

11:00 am – 11:30 am Exhibitors' Break

11:30 am – 12:30 pm Rodland Duo Viola/Organ Recital

● **Finney Chapel**

Sonata in G Minor (Trio), Wq 88

Carl Philipp Emmanuel Bach (1714–1788)

I. Allegro moderato

II. Larghetto

III. Allegro assai

Selections from Chorale Preludes, op 122

Johannes Brahms (1833–1897)

I. Herzlich tut mich erfreuen

arr. Rodland Duo

II. Schmuecke dich, o liebe Seele

III. O wie selig seid ihr doch, ihr Frommen

IV. Es ist ein Ros' entsprungen

V. Herzlich tut mich verlangen

Ballast (2016)

David Liptak (b. 1949)

Commissioned by Rodland Duo, World Premiere Performance

Romance, op. 85

Max Bruch (1838–1920)

Concertpiece (2003)

John Weaver (b. 1937)

Commissioned by Rodland Duo

Anything Goes

Cole Porter (1891–1964)

Rodland Duo

Carol Rodland, viola; Catherine Rodland, organ

11:30 am – 12:30 pm Lecture-Recital: Boris. I. Zeidman Concerto No. 2 for Viola and Orchestra

● **Kulas Recital Hall**

István Szabó – In this session, we will cover these areas before the entire concerto is performed:

- Boris Isaakovich Zeidman (1908–1981): Introducing the composer and teacher based on information received from his former colleagues and pupils.
- The St. Petersburg Conservatory, Tradition and Style, Generations: Where does Zeidman fit in as a composer? Brief analysis based on Stanley Krebs's book *Soviet Composers and the Development of Soviet Music*
- Analysis of the Second Concerto for Viola and Orchestra
- A comparison between the original and revised versions of the Second Concerto: the concerto was substantially edited by Mikhail Reitik, who worked for the Muzyka Publishing House in Moscow.

Concerto No. 2 for Viola and Orchestra

Boris Isaacovich Zeidman (1908–1981)

I. Allegro

II. Moderato con moto

III. Allegro con fuoco

István Szabó, viola; Tammie Walker, piano

11:30 am – 12:30 pm Lecture-Presentation: Repetition without Repetition: Preparing for an Unpredictable Real World

● **Clonick Recital Hall**

John Paul Ito – Practice should prepare us for performance, and real-world performance is messy and unpredictable: we encounter sweaty hands, a cold hall, dead acoustics, a viola slipping gradually out of tune. We could prepare for these challenges, but instead many musicians avoid them, creating ideal practice conditions in which these realities don't intrude. Why is this? And how can we better prepare for the challenges of real performance? Drawing on the Russian neuro-physiologist N. A. Bernstein, this lecture offers practice strategies for becoming a resilient and adaptable musician, better able to improvise solutions to the unpredictable demands of live performance.

12:30 pm – 2:00 pm	Lunch	● Stevenson Dining Hall
12:45 pm – 1:45 pm	AVS General Meeting *requires purchase of single lunch through Conference Services Office or lunch plan	● Stevenson Dining Hall
2:00 pm – 2:30 pm	Exhibitors' Break	
2:00 pm – 4:00 pm	Chamber Music Master Class Peter Slowik	● First United Methodist Church
	Octet in E-flat Major, op. 20	Felix Mendelssohn (1809–1847)
	Samuel Zacharia, viola	
	Serenade in D Major for Flute, Violin, and Viola, op. 25	Ludwig van Beethoven (1770–1827)
	Sofia Gilchenok, viola	
	"Kegelstatt" Trio, K. 498	W. A. Mozart (1756–1791)
	Mackie Moore, viola	
	Serenade in C Major, op. 10	Ernő Dohnányi (1877–1960)
	Conor McAvinue, viola	
	Sonata for Flute, Viola, and Harp	Claude Debussy (1862–1918)
	Adam Cordle, viola	
2:30 pm – 4:00 pm	Lecture-Presentation: Focus on Eastern European Music Ladislav Vycpálek's Suite for Solo Viola, Op. 21: Jacob Adams, Pedagogical Viola Repertoire by Bulgarian Composers: Lisa Nelson	● Kulas Recital Hall
	Ladislav Vycpálek's Suite for Solo Viola, Op. 21 Jacob Adams – Ladislav Vycpálek's Suite for Solo Viola, op. 21, is a little-known gem of the instrument's early twentieth-century repertoire. Written in 1929, its four movements beautifully showcase the viola's idiomatic capabilities. Yet the Suite has mostly languished in obscurity, especially outside the Czech Republic. In this presentation, Dr. Jacob Adams (University of Alabama) will provide historical background on this little-known composer and offer some analysis of his Suite for Solo Viola—including some interesting parallels with Hindemith's Sonata, op. 25, no. 1. Some historical data suggests that the relationship between these two pieces might be more than mere coincidence.	
	Pedagogical Viola Repertoire by Bulgarian Composers Lisa Nelson – Bulgarian composers have written many creative, colorful, and highly accessible works for viola. Inspired by both Bulgarian folk music and the compositional traditions of Western Europe and Russia, Bulgarian classical music is appealing for concert presentation and provides valuable pedagogical opportunities. Studying it presents an opportunity to discover and explore modal, rhythmic, and timbral features, including irregular meters, non-western scale patterns, double stops with drones, and specific tone color effects. This presentation will focus on five works, representing a variety of composers, musical periods, styles, and influences, that are well-suited for early intermediate through advanced viola students.	
2:30 pm – 4:00 pm	Panel: A Look at Chamber Music from Different Perspectives	● Conservatory Annex Front Room
	Nancy Buck, Linda Kline Lamar, Beth Oakes – Panelists Nancy Buck, Linda Kline Lamar, and Beth Oakes present their experiences in their collective roles as founding quartet members, chamber-group performers, guest artists, master teachers, coaches, mentors, directors, and administrators as they cultivate and promote chamber music as an essential necessity in a violist's life. Whether you are in a student group or about to go professional, this panel will discuss the facets of the chamber-music life. How do I start? What skills should I develop outside of the practice-room door? Is this gig for real? How do I know what to charge? Is there a manager? Who really makes the decisions? Building a sustainable program or successful career is not only possible, but can be more than you can imagine or dream.	
2:30 pm – 4:00 pm	Lecture-Recital: Focus on New Music Empowering Performers: Extended Techniques in the Music of Andrew Norman: Anne Lanzilotti, Collaborating with Contemporary Composers: Michael Hall	● Clonick Recital Hall
	Empowering Performers: Extended Techniques in the Music of Andrew Norman Anne Lanzilotti – In Norman's own words, "Like many of the buildings in Rome, [<i>The Companion Guide to Rome</i>] is the product of a long gestation marked by numerous renovations, accretions, and ground-up reconstructions. . . . The music is, at different times and in different ways, informed by the proportions of the churches, the qualities of their surfaces, the patterns in their floors, the artwork on their walls, and the lives and legends of the saints whose names they bear." The work was a finalist for the 2012 Pulitzer Prize in music. Norman evokes the physicality of musicality through the use of extended techniques.	

Anne Lanzilotti, viola

Collaborating with Composers

Michael Hall – Collaboration is the lifeblood of any creative endeavor. The viola repertoire is currently experiencing unprecedented growth, with seemingly more compositions being written for the instrument in the last ten years than the previous twenty-five combined. Yet, how do collaborations start? How do they take shape? Are there rules of engagement? This lecture recital will present the fruit of collaborations with four new works being written for me by internationally renowned composers for viola and piano. In addition, I will discuss:

1. The origins of each piece
2. How performers should approach composers
3. Provide information on grants and funding
4. Discuss the "give and take" of collaboration

New Work for Viola and piano
New Work for viola and piano
New Work for viola and piano
Syrian Requiem for Viola and Piano

Mary Kouyoumdjian (b. 1983)
Eric Moe (b. 1954)
Amy Williams (b. 1969)
Antonio Celso Ribeiro (b. 1962)

Michael Hall, viola

4:00 pm – 4:30 pm Break

4:30 pm – 6:00 pm Festival Closing Recital

● Finney Chapel

Primrose International Viola Competition Laureates Ayane Kozasa, Zhanbo Zheng
Festival Mass Ensemble Participants, Yu Sakamoto, Allie Su

6:30 pm – 8:30 pm Festival Banquet and Award Ceremony
Kenji Bunch

● The Hotel at Oberlin

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Festival Closing Recital Featuring Primrose Laureates
Saturday, June 11, 2016, 4:30 pm
Finney Chapel

Ayane Kozasa, viola
Zhanbo Zheng, viola
Mass Ensemble Participants

Sonata for Viola and Piano, op. 147

Dmitri Shostakovich (1906–1975)

I. Andante
II. Allegretto
III. Adagio

Zhanbo Zheng, viola
First-Prize Winner, 2014 Primrose International Viola Competition
Allie Su, piano

Fantasie No. 1 in E-flat, TWV 40:14

Georg Philipp Telemann (1681–1767)

***Elegie*, op. 30**

Henri Vieuxtemps (1820–1881)

New Work (Title TBA) for Viola and Piano

Paul Wiancko (b. 1983)

World Premiere Performance

Ayane Kozasa, viola
First-Prize Winner, 2011 Primrose International Viola Competition
Yu Sakamoto, piano

Festival Closing Comments

Rise (And Shine)

Kenji Bunch (b. 1973)

Commissioned by the American Viola Society, World Premiere Performance

Festival Viola Mass Ensemble

Saturday, June 11

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Pre-College Student Festival Session Recommendations

There is a wealth of inspiration and information in the broad variety of sessions at the AVS Festival, and we encourage you to seek out sessions that may stretch your experience and interest level. While no session is geared toward any particular age group, pre-college students may find some of the sessions listed below to be of particular interest.

Wednesday June 8, 2016, AVS Festival Day 1

8:30 am – 11:30 am	Youth Solo Competition (Senior)	● Kulas Recital Hall
8:30 am – 11:30 am	Youth Solo Competition (14 and Under)	● First United Methodist Church
9:00 am – 10:30 am	Collaborative Composition	● Clonick Recital Hall
11:30 am – 12:30 pm	Festival Welcome	● Warner Concert Hall
2:00 pm – 3:00 pm	Teaching Alternative Styles on Viola	● Clonick Recital Hall
2:00 pm – 3:00 pm	The Physics and Mechanics of Bow-String Interaction	● Conservatory Annex Front Room
2:00 pm – 5:30 pm	Youth Solo Competition (Collegiate)	● First United Methodist Church
3:30 pm – 4:30 pm	Collaborative Process between Violist and Composer	● Clonick Recital Hall
3:30 pm – 4:30 pm	Take Your Pitch to the Next Level as a Middle Voice	● Conservatory Annex Front Room
4:45 pm – 5:45 pm	The Credo Story	● Clonick Recital Hall
7:30 pm	Jasper String Quartet plus Liz Freivogel	● Warner Concert Hall

Thursday June 9, 2016, AVS Festival Day 2

8:30 am – 9:30 am	Mass Ensemble Rehearsal	● Warner Concert Hall
8:30 am – 9:30 am	Backstage Yoga: Your Pre-Performance Routine	● Conservatory Annex Front Room
9:45 am – 11:15 am	Multi-Level Viola Ensemble Repertoire	● Clonick Recital Hall
10:15 am – 11:15 am	Luthier Demonstration	● Warner Concert Hall
11:30 am – 12:30 pm	Random Versus Blocked Practice	● Clonick Recital Hall
2:00 pm – 3:00 pm	Rising Stars Recital	● Warner Concert Hall
2:00 pm – 3:00 pm	Music for Singing Violist	● Clonick Recital Hall
3:30 pm – 4:30 pm	Bach Makes You Better	● Conservatory Annex Front Room
3:30 pm – 5:30 pm	Master Class: Viola Repertoire	● First United Methodist Church
4:45 pm – 5:45 pm	Coordination Studies	● Clonick Recital Hall
4:45 pm – 5:45 pm	Collaborative Composition Session Part II	● Conservatory Annex Front Room
7:30 pm	Evening Recital: Robert Vernon and Friends	● Warner Concert Hall

Friday June 10, 2016, AVS Festival Day 3

8:30 am – 9:30 am	Mass Ensemble Rehearsal	● Warner Concert Hall
8:30 am – 9:30 am	The Geometry of Successful Viola Setup	● Conservatory Annex Front Room
9:45 am – 11:15 am	Shared Recital	● Kulas Recital Hall
9:45 am – 11:15 am	Young Professional Master Class	● First United Methodist Church
11:30 am – 12:30 pm	Ohio Showcase Recital	● Warner Concert Hall
12:45 pm – 1:45 pm	Community Outreach – Music and Food	● Stevenson Dining Hall
2:00 pm – 3:00 pm	The Texas Alto Alliance Project	● Clonick Recital Hall
2:00 pm – 3:00 pm	AVS Showcase Recital	● Warner Concert Hall
3:30 pm – 4:30 pm	Synergy: Western Musical Practice and Asian Aesthetics	● Kulas Recital Hall
3:30 pm – 4:30 pm	Ensemble Music for High School / Middle-School Violists	● Clonick Recital Hall

4:45 pm – 5:45 pm Ohio Showcase Student Recital
 4:45 pm – 5:45 pm 5Rhythm® Movement Practice for Violists

7:30 pm Evening Recital: Kashkashian/Bukhman

● Clonick Recital Hall
 ● Conservatory Annex Front Room

● Warner Concert Hall

Saturday June 11, 2016, AVS Festival Day 4

8:30 am – 9:30 am Mass Ensemble Rehearsal
 8:30 am – 10:30 am Young Professional Master Class

10:00 am – 11:00 am Viola Ensemble Invitational Recital

11:30 am – 12:30 pm Rodland Duo Viola/Organ Recital
 11:30 am – 12:30 pm Repetition without Repetition: Practicing

2:00 pm – 4:00 pm Chamber Music Master Class

2:30 pm – 4:00 pm Panel: A Look at Chamber Music from Different Perspectives

4:30 pm – 6:00 pm Festival Closing Recital

6:30 pm – 8:30 pm Festival Banquet and Award Ceremony

● Finney Chapel
 ● First United Methodist Church

● Warner Concert Hall

● Finney Chapel
 ● Clonick Recital Hall

● First United Methodist Church

● Conservatory Annex Front Room

● Finney Chapel

● The Hotel at Oberlin

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MS1479



LA VIOLA

Music for Viola and Piano by Women Composers of the 20th Century

Rebecca Clarke | Fernande Decruck | Lillian Fuchs | Pamela Harrison
Minna Keal | Luise Adolpha Le Beau | Marcelle Soulage

with WEI-CHUN BERNADETTE LO *piano*

MS1416 (2CD Set)



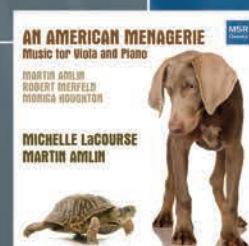
KATHRYN STEELY

WILLIAM FLACKTON: Viola Sonatas | G.F. HANDEL: Viola Sonata in G minor

CARL FRIEDRICH ABEL: Viola Sonata in C major

with ADRIENNE STEELY *cello* | VINCENT DEVRIES *harpsichord*

MS1379



MICHELLE LACOURSE

AN AMERICAN MENAGERIE: Music for Viola and Piano

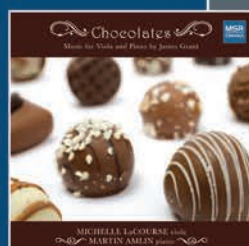
MARTIN AMLIN: Kennel, Lullaby, Violetta, Sonata

MONICA HOUGHTON: Whalefall | ROBERT MERFELD: Animal Miniatures

with MARTIN AMLIN *piano*

WORLD PREMIERE RECORDING

MS1474



CHOCOLATES: Music for Viola and Piano by JAMES GRANT

Chocolates (Torch Songs) | Endorphins | High Autumn | Just A Thought | Stuff
Sultry and Eccentric | Truffles (More Torch Songs) | Waltz for Betz

with MARTIN AMLIN *piano*

WORLD PREMIERE RECORDING

MS1335



RUDOLF HAKEN

ROMANCING THE VIOLA: Music for Viola and Piano by RUDOLF HAKEN

Fantasia | Für Fritz | Polonaise | Suite in A minor | Sonata in D minor

with RACHEL JENSEN *piano*

WORLD PREMIERE RECORDING

MS1609

Artist Biographies



Praised for “the maturity of his mind and technique” (*Santa Barbara News-Press*), violist **Jacob Adams** made his solo debut with the Cincinnati Symphony Orchestra at age seventeen. A graduate of Oberlin College & Conservatory, Yale School of Music, and UC-Santa Barbara, he is currently Assistant Professor of Viola at the University of Alabama. His debut album *Czech Portraits* is available on the Centaur label, featuring original transcriptions for viola and rarely heard works from the Czech repertoire. Jacob is delighted to be returning to Oberlin for the AVS Festival!



Brian Alegant is Barker Professor and Chair of Music Theory at the Oberlin College & Conservatory, where he has taught since 1996, and the CASE and Carnegie Foundation 2015 Professor of the Year. His research interests include pedagogy, twelve-tone music, and analysis and performance. He has edited *Intégral* and *Music Theory Spectrum*, authored *The Twelve-tone Music of*

Luigi Dallapiccola, and published and presented extensively. Recently he premiered Robert Morris's *Refrains* (1995), for cello and piano; the performance and an accompanying analytical essay appear in “Robert Morris at 70,” a special 2014 issue of *Perspectives of New Music*.



Violist **Ames Asbell** has performed in over thirty countries on five continents, in venues ranging from Carnegie Hall to clubs. She appears on dozens of CDs and film scores, including Richard Linklater's *Waking Life*, recordings on Harmonia Mundi, Nonesuch, Naxos, and more, and six appearances on Austin City Limits. Dr. Asbell is currently violist for the Tosca String Quartet,

principal violist of Austin Opera, a member of the Austin Symphony, and performs with Victoria Bach Festival and Arizona Musicfest. A passionate teacher, she joined the Texas State University faculty in 2005 and founded the Texas State String Project in 2010.



Alexis Bacon is a composer recognized nationally and internationally for her acoustic and electroacoustic music, having won awards, such as the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, and the ASCAP/SEAMUS student composition commission. She has received grants and awards from the Indiana Arts Council, the Percussive Arts Society,

the American Music Center, and ASCAP. A Fulbright scholar to France, she studied music composition in Paris with Betsy Jolas. In 2015 she began a position as Assistant Professor of Music Composition at Michigan State University and spends summers teaching at Interlochen Arts Camp.



Actively seeking unique performance opportunities, **Travis Baird** enjoys bringing viola repertoire to diverse audiences in venues ranging from large concert halls to dive bars. Travis incorporates principles of mindfulness and body awareness into his approach to playing and teaching the viola. He enthusiastically supports several new-music ensembles through service

and performance. Recent highlights include participating in the Prussia Cove International Music Seminar in Cornwall, England, earning a fellowship to attend Aspen Music Festival funded by the Talented Students in the Arts Initiative, and performing as a featured artist at Applause Music Festival in Fort Worth, Texas.



Dutch guitarist **Robert Bekkers** earned his performing and teaching degrees (bachelor's and master's) at the Conservatory of Maastricht. During that time, he won a scholarship to study contemporary music with Angelo Gilardino in Italy. He has appeared in many master classes for internationally known artists, such as David Russell and Pepe Romero. Currently Robert is

completing his DMA in classical guitar at the New England Conservatory under Eliot Fisk. As a teacher, Robert is affiliated with the nationally renowned South Shore Conservatory in Hingham (MA) and is also on the faculty of Gordon College in Wenham (MA). He is writing a method for young guitarists, which is expected to be published sometime this year.



Lisa Boyko joined The Cleveland Orchestra in 1991, after serving as a member of the New Orleans Symphony, Toronto Symphony, and the Minnesota Orchestra. Born in Cleveland and raised in Tucson, Arizona, Ms. Boyko studied for two years in Vienna at the Musikgymnasium and the Hochschule für Musik. In 1985, she received a bachelor of music degree from the

Cleveland Institute of Music (CIM), where she was a student of Robert Vernon. Ms. Boyko is active in local organizations that support and promote music and arts education, including the CIM Alumni Association, Cleveland Chamber Collective, Ohio Viola Society, and Inlet Dance Theatre.



Natalie Brennecke started violin at age five and has played viola since 2010. Her awards include: 2011 OVS Junior Competition winner, Honorable mentions in the 2014 SAI String Competition and 2015 OVE Senior Competition; and winner of the 2016 NOYO Concerto Competition. Natalie has studied at Oberlin's Community Music School under Christiana Reader

and Louise Zeitlin. She enjoys piano, baking, and crafts.



American-Irish violist **Sheila Browne** has performed to critical acclaim on five continents in many of the world's major concert halls as soloist, chamber artist, and as orchestral principal. She is honored to be named the William Primrose Memorial Recitalist of 2016 and was recently featured on the AVS "From the Studio" blog. The first viola professor to teach in Iraqi Kurdistan, Sheila also recently soloed with the Hiland Women's Prison Orchestra outside of Anchorage, Alaska. Her latest CD, *Poetry in Motion*, has just been released with the Fire Pink Trio. Sheila was Karen Tuttle's TA at Juilliard, also studying with Kim Kashkashian and Karen Ritscher, and teaches at the University of North Carolina School of the Arts. www.sheilabrowneviola.com, www.firepinktrio.com.



Violist **Nancy Buck** is on the faculty at Arizona State University, where she teaches applied viola and coordinates the string chamber-music program. She holds degrees in performance from the Oberlin College & Conservatory and the Cleveland Institute of Music. Buck regularly appears with the Arizona Bach Festival and Phoenix Symphony. She also has been a member of the Aspen Chamber Symphony, Bowling Green String Quartet, Canton Symphony, Phoenix Piano Quartet, and the Toledo Symphony. Consistently acclaimed by colleagues and peers as an extraordinarily insightful studio teacher and chamber music coach, Buck is in demand as a master-class clinician throughout the country. In 2008, Buck served as Chair and Artistic Director of the 36th International Viola Congress, hosted by ASU.



Pianist **Michael Bukhman** has concertized across the United States, Israel, Canada, Europe, China, and Japan. An avid chamber musician, Michael has performed with some of the greatest artists of our time, including Itzhak Perlman, Kim Kashkashian, Nobuko Imai, Dawn Upshaw, Peter Frankl, Donald Weilerstein, Roger Tapping, Anthony Marwood, and others. Michael attended Oberlin College & Conservatory as a student of Robert Shannon, where he recorded the complete 24 Preludes and Fugues of Shostakovich, becoming the first in Oberlin's history to graduate with honors in piano performance. He received his master of music and doctor of musical arts degrees from The Juilliard School, where he studied with Robert McDonald. Michael is currently on the staff and faculty of New England Conservatory of Music in Boston, MA.



Kenji Bunch has received acclaim from audiences, performers, and critics alike for his work combining vernacular influences with classical techniques into a unique personal vocabulary of New American music. Mr. Bunch's works have been performed by over fifty American orchestras and in premier venues on six continents. Mr. Bunch maintains an active performing career and is

recognized for his own groundbreaking works for viola. Deeply committed to exploring connections with musicians from other backgrounds as well as with artists in other disciplines, Mr. Bunch has collaborated with choreographers, film directors, actors, visual artists, poets, scientists, and prominent rock, jazz, folk, and alternative/experimental musicians.



David M. Bynog is currently the associate editor of the *Journal of the American Viola Society*, having served as editor from 2008 to 2014. In 2010 he established the sheet-music publishing branch of the AVS and spearheaded the American Viola Project, an effort to collect, preserve, and digitize American compositions for viola. He has edited more than forty compositions for publication by the AVS, which have received numerous performances around the world on six continents. A librarian by profession, he is an active freelance violist in the Houston area and has taught graduate musicology courses at Rice University and the University of Houston.



Sean T. Byrne is a student at The Ohio State University, where he is pursuing a bachelor of science degree, majoring in chemistry and minoring in music. He currently performs with a variety of ensembles, ranging from a student-directed orchestra to a small indie/folk band. Sean has competed in the Fischhoff Chamber Competition Junior Division and has played in renowned concert halls around the world with the National Youth Orchestra of the United States of America. Sean would like to thank all his instructors and colleagues, including the fabulous OSU viola studio; his current teacher, Dr. White-Smith; and duet partner En-Ting Hsu!



In high school, **Martha Carapetyan** was accepted into the Interlochen Arts Academy in Michigan, and her studies took her to North Texas State University and Indiana University to earn her bachelor and master of music degrees, respectively. Martha's symphonic career began after she won a position in the New World Symphony in Miami, and she has performed with the Houston and San Antonio Symphonies as well as the Austin Opera (formerly the Austin Lyric Opera). She is currently a tenured member of the Austin Symphony and spends the rest of her time engaging students in her viola studio.



Professor of viola at The Juilliard School, Heidi Castleman has taught at the Cleveland Institute of Music, Eastman School of Music, New England Conservatory, SUNY Purchase, Rice University, and Philadelphia Musical Academy. A founding trustee of Chamber Music America (and its president from 1983 to 1987), Castleman has also served on the boards of ASTA, the Aspen Music Festival, and The Perlman Music Program. She has been the

recipient of numerous awards and honors, including both the state (Ohio) and national ASTA Teacher of the Year Award (1994 and 2004), the American Viola Society's Maurice W. Riley Award for Distinguished Contributions to the Viola, and an Honorary Doctorate from the University of Montreal.



Dr. Jennifer Chung is in great demand as a soloist, chamber musician, and educator. She earned the master of music degree from the San Francisco Conservatory of Music, and the doctor of musical arts degree in piano performance from Louisiana State University. Dr. Chung has toured and performed as a soloist and collaborative pianist throughout North America and Asia.

She is a versatile musician who performs numerous concerts with wide-ranging interests. Since 2013 she has worked with the Summer Music Institutes at Bowling Green State University, Ohio; The Double Reed Day Competition; Faculty Concerts; and The Lima Symphony Orchestra's Young Artist Competition, Ohio. Besides solo and chamber-music performances, Dr. Chung enjoys teaching her studio piano class and arranging master classes at international venues.



Jonathan Crosmer is a native of Arkansas, born into a family of musicians. He graduated from Hendrix College in 2005 summa cum laude with a bachelor of arts degree in computer science and music. In 2008, he earned the master of music degree in composition from the University of Nebraska–Lincoln under Professor Randall Snyder. He studied viola at UNL under Professor Clark Potter,

completing the DMA in 2011. In 2014, Dr. Crosmer released Sebastian, an ear-training tutor program for music students. Dr. Crosmer now lives in Lexington, Kentucky, working remotely as a software engineer for Redzone in Miami Beach, Florida.



Ralph Curry, cello, is a native of Pittsburgh and has been a member of The Cleveland Orchestra since 1978. Prior to that he was a member of the Detroit Symphony and performed with the New York Philharmonic. He has appeared as soloist with the Pittsburgh Symphony, Detroit Symphony, and the Colorado Philharmonic. As a chamber musician he has been a member of the

Amici Quartet and the Severance Trio in concerts throughout Ohio, Pennsylvania, Japan, and Scotland and has collaborated with many of the outstanding musicians of Northeast Ohio.



Pianist **Evelyn Dias** has performed across the United States, in France, and the Czech Republic, as well as in her native country of India. Dr. Dias holds degrees from Northwestern University and the University of Iowa, as well as degrees in Economics and Statistics from Bombay University. Dr. Dias formerly served as a lecturer at Northwestern University, as accompanist to the Evanston Children's Choir, and was on the piano faculty at Chicago's Merit School

of Music and Blue Lake Fine Arts Camp in Michigan. This past year she served as creative consultant to the Furtardos School of Music in Mumbai.



Hailed by *The Strad* as "an impressive protagonist proclaiming a magnetic, outgoing personality, a lustrous, vibrant tone, and excellent intonation," violist **Susan Dubois** is considered one of the leading young artist-teachers of viola today. From New York's Carnegie Hall to Argentina's Teatro Colón, Dubois has won the hearts of audiences worldwide with her commanding and

persuasive performances. Dubois holds a bachelor of music degree, magna cum laude, and master of music degree from the University of Southern California where she studied with Donald McInnes. A former teaching assistant of Karen Tuttle at The Juilliard School, Dubois earned the doctor of musical arts degree and was awarded the William Schuman Prize for outstanding achievement and leadership in music.



The **Eastman Viola Ensemble** is comprised of undergraduate and graduate students from the studios of Carol Rodland, George Taylor, and Phillip Ying at the Eastman School of Music. The ensemble developed a close relationship with composer Nicolas Bacri during the Fortieth International Viola Congress hosted by Eastman in 2012, resulting in the joint commission of the *Piccolo Concerto Notturmo*, op. 137, with the Conservatoire à Rayonnement Régional de Paris. The Eastman Viola Ensemble performed the North American premiere of the *Piccolo Concerto Notturmo* on October 10, 2015, with soloist Alexander McLaughlin.

Ensemble: Adam Paul Cordle, Samuel Edwards, Joseph Hagen, Angela Kratchmer, Joshua Lohner, Benjamin Magruder, Alexander McLaughlin, Sergio Muñoz Leiva, Elijah Spies, Daniel Spink, Alexander Trygstad, Joyce Tseng, Joshua Wareham.



Praised for her versatility and creativity, violist **Renate Falkner** enjoys an active career as an orchestral and chamber musician. Equally at home on both modern and Baroque viola, she performs regularly with groups ranging from Boston Baroque and the Baltimore Symphony Orchestra in the northeast, to the Jacksonville Symphony and Artis-

Naples in the south. Summer festivals have included the Verbier Festival (Switzerland), the Spoleto Festival (Italy), the Carvalho Festival (Brazil), the Savannah Music Festival, and annual performances at the Bellingham Festival of Music in Washington. She is currently on the faculty of the University of North Florida, where she teaches viola and coaches chamber music.



Peter J. Folliard is currently a conducting fellow of the Rochester Philharmonic Orchestra, while pursuing a doctoral degree in orchestral conducting at the Eastman School of Music in Rochester, NY. Prior to starting his doctorate, Peter was the associate conductor with The United States Air Force Band in Washington, DC, and was the principal conductor of The Air Force Strings (Strolling Strings) and the Singing Sergeants (2010–2014). He received his undergraduate degrees in music education and instrumental performance from the University of North Texas (2007) and master's degrees in instrumental performance and conducting at the Peabody Conservatory (2009).



Liz Freivogel is the founding and current violist of the Jupiter String Quartet, formed in 2001. The ensemble concertizes and teaches across the United States, Canada, Europe, Asia, Mexico, and South America and has received numerous accolades, including grand prize in the Banff International String Quartet Competition, grand prize in the Fischhoff National Chamber Music Competition, first prize in the Young Concert Artists International Auditions, membership in the Lincoln Center Chamber Music Society's Chamber Music Two, Chamber Music America's Cleveland Quartet Award, and an Avery Fischer Career Grant. Individually, Ms. Freivogel also won prizes in the Primrose International Viola Competition, Oberlin Concerto Competition, American String Teachers Association Competition National Solo Competition, and the Wendell-Irish Viola Competition.



Christine Padaca Fuoco has been a faculty member in the keyboard department at Baldwin Wallace University Conservatory of Music since 2001. She maintains a dynamic and diverse career as a teacher, soloist and collaborative pianist performing throughout Northeast Ohio, in New York, Colorado, and Florida, and has concertized as a member of chamber ensembles on tour in Japan and Switzerland. Fuoco received a bachelor's degree in biology from the University of Puget Sound and holds a master of music and professional studies degree in both piano performance and chamber studies from the Cleveland Institute of Music, where she studied primarily with Paul Schenly.

Violist **Molly Gebrian** has distinguished herself as an outstanding performer, teacher, and scholar throughout the United States and Europe. Her principal teachers include Peter Slowik, Carol Rodland, James Dunham, and Garth Knox.



Molly completed her DMA in viola performance at Rice University, and she also holds graduate degrees from the New England Conservatory of Music and bachelor's degrees from Oberlin College & Conservatory, in both viola performance and neuroscience. She has published papers in the *Journal of the American Viola Society* and *Frontiers in Psychology* and remains active in music/brain research. She currently teaches at the University of Wisconsin-Eau Claire.



Daniel Gee currently resides in Austin, Texas, where he serves as Orchestra Director at Chisholm Trail Middle School in Round Rock ISD. Daniel also teaches private violin and viola lessons for the Suzuki Strings of Austin. Additionally, he directs the Greater Austin Suzuki Institute, which had its inaugural year in 2013, and he is an active performer, serving as assistant principal violist with Austin Opera Orchestra. In the summers, Daniel teaches at the Utah Intermountain Suzuki Strings Institute and at the Japan-Seattle Suzuki Institute. Outside of teaching, Daniel enjoys spending time with his dogs, Bamboo and Tristan, and finding the best tacos in Austin.



Dr. Daphne Gerling is Senior Artist Teacher of Viola and Associate Director of the Summer String Institute at the University of North Texas. Recent projects have led her to organize national gatherings of violists in Brazil, to present at American String Teachers Association Conventions, and to perform on both modern and Baroque viola in leading venues across the United States, South America, Europe, and Vietnam. She holds degrees from Oberlin College & Conservatory, Cleveland Institute of Music, and Rice University and serves on the national board of the American Viola Society. She is the editor of the AVS's blog "From the Studio" for 2015–16.



Born in Dallas, Texas, violist **Rebecca Glass** is currently a doctoral student at the Cleveland Institute of Music, where she received her BM and MM degrees. As well as performing numerous solo recitals at the institute, Ms. Glass has also enjoyed collaborating in summer music festivals and chamber music concerts. Ms. Glass is currently a student of Mark Jackobs of The Cleveland Orchestra. Former teachers include Barbara Sudweeks and Jeffrey Irvine. In addition to her viola studies, Ms. Glass has been recognized for academic achievements in Judaic Studies at Case Western Reserve University. She has won many awards on the keyboard and has performed throughout China as a soloist on the Chinese erhu.

Elias Goldstein has been called a rising star among musicians and maintains a busy schedule performing and teaching around the world. He is a top prize-winner at the Primrose,



Paganini live at Carnegie Hall.

Bashmet, and Lionel Tertis International Viola Competitions and is currently teaching at Louisiana State University (LSU). He has given master classes and recitals at many of the most important music schools and venues in the United States and abroad and is the founding member of the Logos String Quartet in residence at LSU. He is the first violist to perform all twenty-four caprices by



Praised by the *New York Times* for her “fiery, full-throttle performance,” and described as “enthraling” by the *Los Angeles Times*, violist **Stephanie Griffin** is an active classical, contemporary, and avant-jazz performer. She plays regularly as a soloist and with the Momenta Quartet, Continuum, the Argento Chamber Ensemble, and Other Life Forms and was a 2014 Fellow at Music Omi. Ms. Griffin has recorded for Firehouse 12, Aeon, Albany, Koch, Centaur, Siam, Innova, and Tzadik Records and holds a doctor of musical arts degree from The Juilliard School, where she studied with Samuel Rhodes. She serves on the faculty of Brooklyn College. www.stephaniegriffinviola.com.



Michael Hall lives in Chicago and has performed and taught across Europe, Asia and the United States. Described by the *New Music Connoisseur* as “utterly masterful,” and *Chamber Music Today* as having “superb technique,” he recently made his Chicago Orchestra Hall concerto debut and concluded a recital tour to Vienna, Austria, and Udine and Tolmezzo, Italy. Hall has been a featured performer at the Thailand International Composition Festival in Bangkok, the Positano Chamber Music Festival in Italy, the Vianden International Chamber Music Festival in Luxembourg, and the Composer’s Concordance Series in New York City.



Mary Margaret Haraden is a member of the Hurst-Euless-Bedford ISD’s Suzuki Strings faculty. She grew up playing violin in the Amarillo College Suzuki Program and studied with James Barber at Texas Tech University. Before taking a position in the HEB ISD Suzuki program, she taught in the Suzuki programs at both Texas Tech and Amarillo College. She now enjoys teaching violin, viola, cello, and bass at Shady Brook Elementary and assisting with the Viola Fine Tuners ensemble.



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 Green Mountain Chamber Music Festival, the Viola Winter Intensive, and at the University of Tennessee. Her recordings are available on MSR Classics. Herndon holds degrees from Eastman and Juilliard and serves as Secretary for the American Viola Society.



The **Hibiki Trio** is in residence at Ball State University, where Mihoko Watanabe, flute; Katrin Meidell, viola; and Elizabeth Richter, harp are faculty members in the School of Music. Hibiki—meaning “resonance” in Japanese—is a universal element of music. When an idea speaks to the soul, it is said to resonate. The duality of the word, coupled with the membership’s diverse cultural backgrounds, is a perfect fit for this ensemble that performs both traditional and contemporary repertoire.

A native of Japan, **Mihoko Watanabe** is an active pedagogue who regularly presents master classes throughout the USA, Canada, and Japan. She has won competitions sponsored by the Japan Flute Association and the National Flute Association and has appeared in Japan, Israel, England, Germany, and Canada as a recitalist, chamber musician, and concerto soloist.

Born in Denmark, **Katrin Meidell** is an active pedagogue and performer and has performed with the Indianapolis and Fort Worth Symphonies, among others. She regularly presents master classes across the United States and studies pain and performance anxiety in musicians. She has presented her research at regional, national, and international conferences.

US Native **Elizabeth Richter** has performed as concerto soloist with many orchestras and has appeared in recital in the United States and Europe. She has been heard on NPR’s *Performance Today* and has a critically acclaimed CD of solo harp music, *Looking Glass River*. Her students have been frequent competition winners and have established successful careers in orchestras and universities in the United States and Europe. For more information, please visit www.bsu.edu/music.



Pianist **Christine Hill** is on the Collaborative Piano Faculty at the Cleveland Institute of Music (CIM), and she also serves on the Piano Faculty at Cleveland State University. Ms. Hill has collaborated with members of many major symphony orchestras, including The Cleveland Orchestra. She is an active soloist who has appeared as concerto soloist with numerous orchestras in the United States, and she has received many performance awards, including the Rosa Lobe Memorial Award for Outstanding Collaborative Pianist at CIM.



Lauren Burns Hodges is currently Assistant Professor of Viola and Music Appreciation at the University of Florida. For six years prior to this appointment, she was Lecturer in Viola at Valdosta State University, Principal Viola of the Valdosta Symphony, violist of the Azalea String Quartet, and Director of the South Georgia String

Project. She has performed in Périgueux (France), Völs am Schlern (Italy), Graz and Bad Leonfelden (Austria), Havana (Cuba), and China. Dr. Hodges studied at the University of South Carolina, Peabody Conservatory, and the University of Alabama. Primary viola teachers include Daniel Sweaney, Victoria Chiang, and Frits DeJonge.



Nicholas Hodges serves as a violist with the US Army Strings and the US Army String Quartet in Washington, DC. Nicholas performs as a substitute violist for the Baltimore Symphony, Richmond Symphony, and Harrisburg Symphony. Nicholas received degrees from the Eastman School of Music (BM), Pennsylvania State University (MM), and the University of Maryland (DMA).

Nicholas has studied viola with Katherine Murdock, Karin Brown, and Daniel Foster. Nicholas has served on faculty at Bloomsburg University of Pennsylvania, the Levine School of Music, and as the Creative Director for the State College Suzuki Program.



David Holland recently retired after forty years as the Resident Violist at the Interlochen Center for the Arts, as well as coordinator of String Chamber Music and conductor of the String Orchestra. He is currently serving as viola faculty of Central Michigan University, having also served as viola faculty at the University of Michigan. He has given master classes at The Juilliard School, the Cleveland

Institute of Music, the University of Michigan, Eastman School of Music, Arizona State University, the University of Colorado, and the University of Iowa School of Music, and was on the faculty of the North American Viola Institute, the Interlochen Viola Institute, the Interlochen Arts Camp, the Quartet Program, and guest artist at Perlman Music Program.



Hailed for her "expressive and powerful playing," "formidable technique," as well as her "keen sense of lyricism and the classical style," pianist **Caroline Hong** continues to flourish in her career as an internationally active soloist, chamber musician, artist-teacher, guest-lecturer, and adjudicator. A laureate of numerous competitions (including the Van Cliburn International Audition) she received her

training from The Juilliard School in New York (MM), the Peabody Institute (BM), and she holds a doctorate in piano performance from Indiana University (DMA). She has served on faculty for the Vianden International Festival and School (Luxembourg), "Piano at Peabody," Longwood University and is currently serving as Associate Professor at The Ohio State University.



Andrea Priester Houde is a 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 (WVU). She is the violist of the WVU Chamber Players and former principal violist of

the Lancaster Symphony. She is a founding musician of the Endless Mountain Music Festival in Pennsylvania and is on the artist faculty of the Philadelphia International Music Festival and the Interharmony Music Festival in Italy.



After receiving a BM degree from FuJen University in her native Taiwan, **Chung-Han Hsiao** received her MM in viola performance from The Boston Conservatory (TBC). During her time at TBC, Chung-Han served as the principal violist of The Boston Conservatory Orchestra and was a finalist for the school's concerto competition. She is currently serving a residency as violist of

the Heimat Quartet at Kent State University where she works with the Miami Quartet and studies with Yu Jin. The Heimat Quartet has performed and given master classes in many places, including Duke University, The College of New Jersey, Dickson University, and Western Reserve Academy.



Chialing Hsieh is an active solo and collaborative pianist with a large repertoire of both standard and lesser-known works from the Baroque to the present. She has performed solo recitals in Europe, North America, and Asia. As a collaborative pianist, Hsieh has performed recitals with renowned musicians and has been a featured pianist on six CDs for the Centaur, Innova, and Ballpark record labels. Chialing is Instructor of Music at Morehead State University in Kentucky, where she

also directs the piano accompanying program. She earned her MM and DMA in piano performance at the University of Cincinnati College-Conservatory of Music.



En-Ting Hsu was born in Tainan, Taiwan. She received a bachelor's degree in Viola Performance from National Taiwan Normal University under the direction of Li-Wen Wang. She then studied with Edward Gazouleas and received both a master's degree and performer diploma in viola performance at Indiana University Bloomington (IUB). She has received many awards, including an

Artistic Excellence Award and Graduate Tuition Award at IUB and first prize in the Concerto Competition in National Tainan Girls' Senior High School. En-Ting is currently working as a graduate teaching associate and pursuing her doctoral degree in viola performance under the direction of Dr. Juliet White-Smith at The Ohio State University.



The music of **Michael Ippolito** (b. 1985) has been performed by the nation's leading conductors and orchestras, including Edo de Waart and the Chicago Symphony Orchestra and Milwaukee Symphony Orchestra, Marin Alsop and the Cabrillo Festival Orchestra, and David Alan Miller and the Albany Symphony. Currently Assistant Professor of Composition at Texas State

University, he studied with John Corigliano at The Juilliard

School and Joel Hoffman and Michael Fiday at the University of Cincinnati College-Conservatory of Music. For more information, please visit michaelpolito.com.



Jeffrey Irvine is the Fynette H. Kulas Professor of Viola at the Cleveland Institute of Music and teaches viola at the Bowdoin International Music Festival and the Heifetz International Music Institute during the summer. He was previously Professor of Viola at the Oberlin College & Conservatory, and has also taught at the Aspen Music Festival, the Castleman Quartet Program,

ENCORE School for Strings, the Perlman Music Program, and Meadowmount. His students have often been first-prize winners in major viola competitions, including the Primrose International Viola Competition, the ASTA National Solo Competition, and the Washington International Competition. He was formerly a member of the New World String Quartet.



John Paul Ito is Assistant Professor of Music Theory in the School of Music at Carnegie Mellon University. His main area of research is meter and hypermeter and their connections with cognition, performance, and the history of musical style. He has published in *Bonner Beethoven-Studien*, *College Music Symposium*, *The Journal of Musicology*, *The Journal of Music Theory*,

and *Music Perception*, and his book *Focal Impulse Theory: Musical Expression, Meter, and the Body* is under contract with Indiana University Press. As a violist, he received an MM from Boston University, where he studied with George Neikrug.



Winner of the prestigious CMA Cleveland Quartet Award, Philadelphia's **Jasper String Quartet** is the Professional Quartet in Residence at Temple University's Center for Gifted Young Musicians. The Jaspers have been hailed as sonically delightful and expressively compelling (*The Strad*) and "powerful" (*New York Times*). "The Jaspers ... match their sounds perfectly, as if each swelling chord were coming out of a single, impossibly well-tuned organ, instead of four distinct instruments" (*New Haven Advocate*). The quartet records exclusively for Sono Luminus and has released three highly acclaimed albums—*Beethoven Op. 131*, *The Kernis Project: Schubert*, and *The Kernis Project: Beethoven*. The

quartet commissioned Aaron Jay Kernis's 3rd String Quartet "River" for the 2015–17 seasons with a remarkable consortium of presenters. Throughout the next two seasons, they will perform the work in recital for each consortium member—Caramoor Center for Music and the Arts, Carnegie Hall, Wigmore Hall, Chamber Music Northwest, Chamber Music Monterey Bay, Classic Chamber Concerts, and Chamber Music America. Formed at Oberlin College & Conservatory, the Jaspers began pursuing a professional career in 2006 while studying with James Dunham, Norman Fischer, and Kenneth Goldsmith as Rice University's Graduate Quartet-in-Residence. In 2008, the quartet continued its training with the Tokyo String Quartet as Yale University's Graduate Quartet-in-Residence. The Jasper String Quartet is named after Jasper National Park in Alberta, Canada. The quartet receives Career Development support from Astral Artists and is represented exclusively by Dispeker Artists.



Yu Jin won First Prize at the Washington International Music Competition, Chicago Viola Society Solo Competition, and Ohio Viola Society Competition. She has performed at many prestigious venues and music festivals, including the Aspen Music Festival, Bravo Vail Music Festival, Carnegie Hall, Kennedy Center, Marlboro Music Festival, Music@Menlo, and the 92Y.

A dedicated teacher, Ms. Jin has given master classes at the Oberlin College & Conservatory, Toronto University, Central Conservatory of Music in Beijing, and at music festivals throughout the United States and Mexico. She has served on the faculty of Kent State University since 2007. Ms. Jin studied viola with Wang Shaowu, with Wing Ho at the Central Conservatory of Music in Beijing, and with Jeffrey Irvine at the Cleveland Institute of Music.



Qi Jing was born on April 14, 1989, in Yinchuan, China. Both of his parents are musicians, and he started his study of the piano at age five. He studied music composition at Kent State University with Frank Wiley and piano with Jerry Wong from 2011–2014. He is currently pursuing his master's degree in music composition at the University of Illinois, Urbana-Champaign, studying with Reynold Tharp. Qi Jing is the winner of the Cleveland Composers Guild Collegiate Competition, 2014. He was also a finalist of the ASCAP Foundation Morton Gould Young Composer Awards, 2014.

Elizabeth Johnson is a busy collaborative pianist throughout northeast Ohio. She was a member of the Collaborative Piano Department at the Cleveland Institute of Music (CIM) for twelve years, and she performs regularly with CIM students, faculty, and other Cleveland-area musicians. Ms. Johnson has been a pianist for a number of international competitions, including the Lionel Tertis International Viola Competition, the Primrose International Viola Competition, and the International Stepping Stone Competition, and she also plays for many local competitions each year. Ms. Johnson graduated magna cum laude from Ithaca College with a bachelor of music degree, and she earned a master of music degree from the Cleveland Institute of Music.



Winner of the 2013 Grammy Award for Best Classical Instrumental Solo Album for her recording *Kurtág/Ligeti Music for Viola*, **Kim Kashkashian** is recognized internationally as a unique voice on the viola. In 2014 Kim was awarded the George Peabody Medal for outstanding contributions to music in America, as well as the prestigious Golden Bow award of Switzerland. A staunch

proponent of contemporary music, she has developed creative relationships with György Kurtág, Krzysztof Penderecki, Alfred Schnittke, Giya Kancheli, and Arvo Pärt and premiered commissioned works by Peter Eötvös, Betty Olivero, Ken Ueno, Thomas Larcher, Lera Auerbach, and Tigran Mansurian. Kim Kashkashian lives in Boston, where she coaches chamber music and viola at New England Conservatory. She is a founding member of Music for Food, an initiative by musicians to fight hunger in their home communities. To learn more, visit musicforfoodboston.org.



A former violist of the Kronos Quartet and viola professor for twenty years at the University of Kansas, **Michael Kimber** currently teaches at Coe College and plays viola in Orchestra Iowa and the Quad City Symphony. His principal viola teacher was Raphael Hillyer, founding violist of the Juilliard String Quartet. Michael began composing music in his teens, gave it up after being seduced

from violin to viola, and resumed composing in his forties. His music, mostly for viola, is widely performed and has been recorded by George Taylor and other artists, including six CDs recorded by Polish violist Marcin Murawski.



Violist **Edward Klorman** is a multi-faceted musical artist and scholar. An avid chamber musician, he has appeared as guest artist with the Borromeo, Orion, and Ying Quartets and with the Lysander Trio. As violist of the Tessera Quartet, he recorded the world-premiere album of recently rediscovered music by the American composer Harold Brown for Albany

Records. He is the author of *Mozart's Music of Friends*, which examines social interplay and "conversation" in Mozart's chamber music from historical, analytical, and performance perspectives. He is Assistant Professor at Queens College and The Graduate Center (CUNY) and teaches analysis seminars and chamber music at The Juilliard School.



Dr. Melissa Gerber Knecht is Professor of Music at Hillsdale College. She has performed as a member of various orchestras and chamber groups in the United States and abroad. A frequent clinician for the ASTA national conferences, she is also the Director of MASTA Solo Competition. Knecht has published in *American String Teacher* and *Music Education* (UK). Recently, she

completed a book titled *Developing Your Musical Mental Map*. Dr. Knecht graduated with a BM and PhD from the University of

Michigan and an MM from Indiana University. She has studied with Donald McInnes, Yizhak Schotten, and Francis Bundra.



Hailed for her "magnetic, wide-ranging tone" and her "rock solid technique" (*Philadelphia Inquirer*), violist **Ayane Kozasa** enjoys a career that spans a broad spectrum of musical personas. Ayane's solo career took off when she won the 2011 Primrose International Viola Competition. Her international solo opportunities have been a platform to unearth seldom heard works and commission new pieces, an aspect of viola playing that she loves. Most recently, she commissioned a work by Brooklyn composer Paul Wiancko for viola and cello, which she premiered in Washington, DC, at the S&R Foundation. Ayane is deeply grateful for the mentorship she received from her past teachers: Nobuko Imai, Kirsten Docter, Roberto Díaz, Misha Amory, and William Preucil.



Elena Kraineva actively performs internationally as a soloist on viola and viola d'amore and as a Baroque violist with various chamber-music groups. She appeared as a soloist with Soli Deo Gloria Chicago Bach Project 2015, with John Nelson conducting. Her recording of trio sonatas with Harmonie Universelle (USA) will be released in 2016. A graduate of Indiana University,

Jacobs School of Music, and Kansas University, Dr. Kraineva has studied with Atar Arad, Stanley Ritchie, and Michael Kimber. An active educator, Kraineva is a visiting artist at Novosibirsk State Conservatory. She has given master classes in the United States, Canada, Brazil, and Russia.



Linda Kline Lamar is Professor of Viola and Chamber Music at Boise State University. Beginning this June, she will also be Interim Chair for the Department of Music. For the past four summers, Kline Lamar has been a faculty member of the Interlochen Summer Arts Camp. Kline Lamar holds viola performance degrees from Northwestern University, the Cleveland Institute of Music, and

The University of Memphis. Recent performances include the Virtuosi Festival in Recife, Brazil, solo recitals in Seattle and Memphis, and collaborations with the Kandinsky Trio, the Blakemore Trio, and Boise's new-music groups—208 Ensemble and Chimera Duo. She is also currently a member of the IRIS Orchestra and the Boise Philharmonic.



A fierce advocate of contemporary music, Brooklyn-based violist **Anne Lanzilotti** has distinguished herself premiering works by and collaborating with many leading young composers, including Dai Fujikura, Ted Hearne, Andrew Norman, Jagoda Szmytka, and Scott Wollschleger. Lanzilotti's project *Shaken Not Stuttered* is a free online resource demonstrating extended

techniques for strings in Norman's orchestral and chamber

works. A passionate teaching artist, Lanzilotti is on the faculty at NYU Steinhardt. She is a co-founder and artistic consultant for *Kalikolehua — El Sistema Hawai'i*, a free orchestra program for underserved youth. For more information, please visit: <http://annelanzilotti.com>, www.shakennottstuttered.com.



A graduate of Columbia University and the University of Cincinnati, **Hsiaopei Lee** has performed in numerous solo and chamber-music concerts throughout the United States, Europe, and Asia. Dr. Lee is Associate Professor of Viola at the University of Southern Mississippi, where her excellence in teaching has been recognized by several university awards. Her first CD, *Odyssey: New Music for Viola by American Women Composers*, was released by Centaur Records in June 2014. In order to promote viola and its music in the region, Hsiaopei has hosted an annual Viola Festival at Southern Miss campus since 2010.

Music for Viola by American Women Composers, was released by Centaur Records in June 2014. In order to promote viola and its music in the region, Hsiaopei has hosted an annual Viola Festival at Southern Miss campus since 2010.



Dr. Katherine Lewis is Associate Professor of Viola at Illinois State University, Master Teacher for the ISU String Project, and principal viola of the Peoria Symphony and Peoria Bach Festival Orchestra. Recognized nationally for her teaching and research, she has presented and performed at the International Viola Congress, ASTA National Conference, Chicago

Viola Festival, Encontro de Violistas in Brazil, and numerous universities throughout the country. Dr. Lewis holds degrees from Rice University, the Cleveland Institute of Music, and Lawrence University, where she studied with Jeffrey Irvine, James Dunham, Karen Ritscher, and Matthew Michelic.



Taiwanese pianist **Wei-Chun Bernadette Lo** received her bachelor of music and master of music degrees from the Peabody Institute of the Johns Hopkins University and her doctor of musical arts degree from the University of Illinois at Urbana-Champaign. Dr. Lo is currently a Visiting Professor of Piano at the University of the South at Sewanee and has concertized across

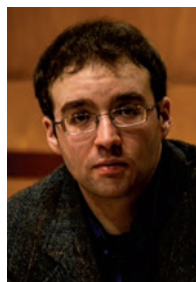
the United States. Dr. Lo also serves on the faculty for the Viola Winter Intensive in both Ohio and South Carolina and the American Institute of Musical Study in Graz, Austria. She also serves regularly as collaborative pianist for the Orpheus Vocal Competition in Murfreesboro, TN, and the Viola Celebration in Knoxville, TN.



Violist, conductor, arranger, and devoted pedagogue, **Dr. Christopher Luther** has established himself as a uniquely gifted performer and teacher through his diverse musical background and uncanny ability to reach and inspire youth. In addition to teaching viola, chamber music, and string pedagogy at the University of Northern Colorado, Luther added Alternative

Styles to the curriculum, making it one of the few schools in

the nation to offer such program diversity. Recent master-class engagements include Temple University and Peabody Conservatory. Recent chamber collaborations include Joseph Silverstein at the Montecito International Music Festival. Dr. Luther is co-founder and co-director of Rocky Mountain Fiddle Camp (rmfiddle.com).



Miles Massicotte began studying the piano at the age of ten, presented his first public recital at seventeen, and has stayed active as a performer in his native Connecticut and regionally ever since. He has been a featured student in a number of master classes and has received numerous awards and scholarships for exemplary musicianship. He frequently presents

solo recitals as well as being a devoted chamber musician and vocal accompanist. Having previously been employed at Western Connecticut State University, where he completed his undergraduate work, Miles is now continuing his studies pursuing a doctoral degree at Stony Brook University in the studio of Gilbert Kalish.



At nineteen years old, Eastman sophomore **Alexander McLaughlin** is no newcomer to the national stage. Appearing as a soloist with the Eastman Viola Ensemble, the Hudson Valley Philharmonic, and the SUNY New Paltz College Youth Symphony, Alex has already made a name for himself at the national level. In addition to solos, Alex has appeared as the principal violist of

multiple ensembles, including the 2013 NAFME All-National Honors Orchestra, the Eastman School Symphony Orchestra, and 2012 NYSSMA All-State Symphony Orchestra. Alex has also performed various non-classical genres as a fiddler, including English, Scottish and Irish, Gypsy-Jazz, Bluegrass, and American Old-Time.



Alex McLeod is the violist of the Ton Beau String Quartet and the Centre Director for Sistema Toronto in Parkdale. Alex recently completed his doctor of musical arts degree at the University of Toronto, where he studied with Steven Dann. He holds a master of music degree and an artist's diploma from the Hochschule für Musik Karlsruhe and a bachelor of music

degree from the University of Toronto. Alex began teaching violin and viola at the age of seventeen and is currently a board member of the Ontario Strings Association. Alex's dissertation, *Violin Pedagogy and the Physics of the Bowed String*, is available through ProQuest.



Dr. Melissa Melendez is principal violist of the Kingsville and Victoria Symphony Orchestras, Assistant principal violist of the Corpus Christi Symphony Orchestra, and member of the Latin American Philharmonic. She is also the Director of the Suzuki Program in the Schools at the Early Childhood Development

Center located in the campus of Texas A&M University–Corpus Christi. She holds a bachelor's degree in performance from Louisiana State University, a master's degree in performance from the Cleveland Institute of Music, an artist diploma from Duquesne University, and a doctor of musical arts degree from the University of Arizona.



Adam Meyer, violist, currently serves as the Associate Dean and Director of the Music Division at The Juilliard School, the Dean of Students for The Perlman Music Program, and is on the faculty of the New York Youth Symphony Chamber Music Program. Originally from Des Moines, Iowa, Adam was the founding violist of the Bryant Park String Quartet and has performed chamber music alongside numerous artists, including Itzhak Perlman, Roger Tapping, David Finckel, Ronald Leonard, Merry Peckham, and many others. Adam holds a bachelor's degree from Oberlin College & Conservatory, a master's degree from Juilliard, and a doctorate degree from Stony Brook. His viola teachers have included Heidi Castleman, Peter Slowik, Kathy Murdock, Hsin-Yun Huang, and Sherida Josephson.



Violist **Julie Michael** holds degrees from McGill University and the University of Michigan, where her principal teachers were André Roy and Yizhak Schotten. She has been a member of La Pietà with Angèle Dubeau, the Michigan Philharmonic, and the Michigan Arab Orchestra. Julie has participated in the Bowdoin International Music Festival (United States), Festival Eleazar de Carvalho (Brazil), and l'Académie de Musique Tibor Varga (Switzerland), the intensive string quartet program at the Orford Arts Centre, and the Montreal Contemporary Music Lab (Canada). A Suzuki-trained teacher, Julie currently gives viola lessons at an El Sistema program in Montreal.



Milan Milisavljevic is assistant principal viola with the Metropolitan Opera Orchestra. Previously a member of the Concertgebouw Orchestra, he has performed as soloist with orchestras worldwide. He has performed at the Marlboro, Cascade Head, Lake Tahoe, and Grand Teton Festivals and has soloed with the Munich Chamber Orchestra, Belgrade Philharmonic, and Aspen Sinfonia. Milan has collaborated with members of the Guarneri, Mendelssohn, and St. Petersburg String Quartets. He is also noted as a viola pedagogue and conductor worldwide.



Lisa Nelson is Visiting Assistant Professor, coordinator of the String Preparatory Department, and Executive Director of the Illinois Chamber Music Festival at Illinois Wesleyan University. She completed her doctorate in viola performance from the University of Illinois, Urbana-Champaign, and holds a double-degree (BM in performance

and BA in mathematics) from St. Olaf College. She is a member of the Illinois Symphony Orchestra, is on the faculty of the International Chamber Music Academy in Kyustendil, Bulgaria, and gives presentations on viola pedagogy/literature and recitals throughout the United States, Canada, Bulgaria, Italy, Israel, and the Czech Republic.



Mark Neumann has been Associate Professor of Viola at the University of Oklahoma since 2009. He studied at the University of Victoria, the Cleveland Institute of Music, and The Juilliard School, from which he earned his doctorate in 1995. His teachers have included Karen Tuttle, Robert Vernon, and Jaroslav Karlovsky. Dr. Neumann previously was viola professor at Texas Tech University and the University of Georgia, and he has presented numerous recitals and master classes in Taiwan, Brazil, Argentina, Canada, and across the USA. His solo CD (*Romantic Showpieces for Viola*) was released by ACA Digital in 2009. Currently, he performs regularly with the Brightmusic Chamber Ensemble and the Oklahoma City Philharmonic Orchestra



Camille Day Nies is Assistant Professor of Music at Amarillo College, where she teaches viola, voice, and Music Appreciation and coordinates the forty-year running Suzuki Program with over 150 violin, viola, cello, flute, guitar, and piano students. A member of the Amarillo Symphony viola section since age fifteen, Nies is principal violist in the Amarillo Opera Orchestra and performs with Chamber Music Amarillo. Nies studied with Amy Brandfonbrener, Ted Allred, and Joanna Mendoza at West Texas A&M University. Her pedagogical training includes study with Elizabeth Stuen-Walker, Beverly de la Bretonne, William Preucil, and others.



Elizabeth Oakes, violist, is an active chamber musician, teacher, presenter, and performer and is currently the Coordinator of the University of Iowa String Quartet Residency Program (UISQR) at the University of Iowa. Through her work with UISQR, Ms. Oakes is rethinking what a chamber-music program in the context of a university setting can offer. For twenty-two years, Ms. Oakes was the violist of the Maia Quartet, and as a member of the quartet, she performed throughout the United States, Asia, Canada, and Europe. Ms. Oakes also served as a Co-Artistic Director of the Foothills Music Festival in Winston-Salem, North Carolina, for nine years.



Elmar Oliveira is an American violinist of Portuguese origin and the first and only American ever to win First Prize at the legendary Tchaikovsky competition. His distinguished career spans over several decades, with numerous highly acclaimed recordings and concerts with the world's celebrated orchestras in the most famous international concert halls.

Oliveira's hugely diverse repertoire played with his unique, elegant style makes him one of the most interesting artists of our time. Passionate about expanding the role and repertoire of the violin, he is a devoted teacher and promoter of young artists. He is a Distinguished Artist in Residence at the Lynn University Conservatory of Music in Boca Raton, Florida.



Miroslava Panayotova was formerly faculty at the University of South Florida, where she taught piano and chamber music. In 2014, Dr. Panayotova joined the faculty at the University of Arkansas in Fayetteville as Instructor of Class Piano and Collaborative Piano. She serves as faculty at the Beverly Hills International Music Festival. Dr. Panayotova holds bachelor and master of music degrees in Piano Performance from the National Academy of Music in Bulgaria, a master of music degree in Piano Performance from the University of South Florida, and a doctor of musical arts degree in piano performance from the University of Arizona.



Karl Pedersen joined the Columbus Symphony as principal viola at the start of the 2011–12 season. He joined the Chautauqua Symphony Orchestra in 2015. Previously Karl was rotating principal of the New World Symphony in Miami and was principal viola of the Breckenridge Music Festival. During the 2014/2015 season, he played *Don Quixote* with the Columbus Symphony and Mozart's Sinfonia Concertante with the New Albany Symphony. This past March he performed the Bartók Viola Concerto with the CSOYO. Born in Kansas City, Missouri, he studied with Christine Rutledge at the University of Iowa and Victoria Chiang and Stephen Wyrzyński at the Peabody Institute. He is currently on the faculty at Ohio Wesleyan University.



A native of Romania, **Oana Potur** started her musical studies at the age of seven in her home town of Iasi. While a student in Romania, Oana won several national and international competitions and played numerous concerts throughout Europe as an orchestral member. Since her move to the United States, Oana has received awards from Columbus State University, Georgia; collaborated with numerous European and American orchestras; participated in music festivals, such as the Bowdoin Music Festival and Taneycomo Festival Orchestra; and performed in master classes for Roberto Díaz, Honggang Li, Karen Ritscher, Susan Dubois, Paul Neubauer, Misha Amory, Sheila Browne, Pierre-Henri Xuereb, and others.



Dwight Pounds received his PhD from Indiana University where he studied viola with William Primrose. At Western Kentucky University he taught music history, music theory, string techniques, and applied music. He currently serves as consultant for JAVS and is a frequent contributor of articles, reviews, and photographs. Some forty of his

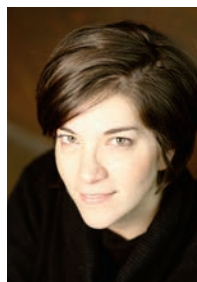
photographic images of the world's most prominent violists are on permanent exhibit at the PIVA gallery. He is author of *The American Viola Society: A History and Reference* and a pedagogical book, *Viola for Violinists*. The AVS inaugurated in 2014 the Dwight Pounds Service Award in his honor.



Susan Pugh is a member of the teaching faculty of the Hurst-Euleless-Bedford Independent School District Suzuki program, a public-school Suzuki program with over four hundred students playing violin, viola, cello, and bass. Pugh studied viola with Donald Wright at the University of Texas at Austin as a high-school student and again as a graduate student exploring teaching in the university's acclaimed String Project program. As an undergraduate, she attended The Juilliard School and studied with William Lincer. Pedagogical training includes study with Elizabeth Stuenkel-Walker, Edmund Sprunger, Alice Joy Lewis, and many others.



Lynne Ramsey has performed as a soloist with The Cleveland Orchestra, Cleveland Chamber Symphony, Saint Paul Chamber Orchestra, and the North Carolina Symphony. A member of The Cleveland Orchestra since January 1989, Ms. Ramsey taught at Oberlin College & Conservatory from 1985 to 1997. She currently teaches at the Cleveland Institute of Music and is on faculty at the Aspen Music Festival and School. Before coming to Cleveland, she served as principal viola of the Saint Paul Chamber Orchestra and the Rochester Philharmonic. An active chamber musician, Ms. Ramsey is a member of the Amici Quartet.



A passionate performer and educator, **Christiana Reader** graduated from the University of Southern California, received her master's degree at Cleveland Institute of Music, and is completing doctoral degrees in viola and music education at Eastman. She is a former member of the Cleveland Chamber Symphony, Cleveland Opera, and the Rochester Philharmonic. An advocate of new music, she served as Artistic Director with the new music ensemble, ensemble twenty.21. She is a committed educator in private instruction, community engagement, outreach, and urban education, currently teaching on the faculty at Illinois State University and their String Project. For more information, please visit www.christianareader.com.



Internationally renowned artist **Jeremy Reynolds** joined the faculty of the University of Denver's Lamont School of Music after performing as principal clarinetist with the Tucson Symphony Orchestra. In addition, he currently holds the position of assistant principal clarinet with the Colorado Springs Philharmonic Orchestra. In April 2015, Reynolds made his Carnegie Hall debut premiering new chamber works for clarinet and viola. He

has performed on six continents and has taught in some of the world's most renowned music conservatories. Jeremy Reynolds is a Buffet Group Performing Artist/Clinician and Lomax Classic Mouthpiece Performing Artist.



Wendy Richman has been featured as soloist and collaborator at major venues and festivals around the world. She is a founding member of International Contemporary Ensemble (ICE) and has premiered hundreds of works, notably solo pieces by Jason Eckardt, Arlene Sierra, Ken Ueno, and more. Ms. Richman has performed with the Claremont Trio and members of the

Cleveland, Juilliard, and Takács Quartets, and she regularly plays with the viola sections of the Minnesota Orchestra and St. Louis Symphony. Her acclaimed recordings can be heard on Albany Records, Between the Lines, Bloodshot Records, BMOP/sound, Mode Records, NAXOS, New Focus, New World, and Tzadik. She lives in Tuscaloosa, AL, and is a doctoral candidate at Eastman School of Music.



Luke Rinderknecht is a chamber musician based in Cleveland, where he performs with No Exit New Music Ensemble, Margaret Brouwer's Blue Streak Ensemble, and Ars Futura. He is principal timpanist of CityMusic Cleveland Chamber Orchestra, with whom he has performed both of Avner Dorman's double percussion concertos. Luke was the chosen percussionist for

Lorin Maazel's production of Britten's *The Turn of the Screw*. He made his debut with The Cleveland Orchestra playing Creston's Marimba Concerto, thereafter attending The Juilliard School for his bachelor's and master's degrees. Luke is on faculty of Bowdoin International Music Festival, where he performs and teaches every summer.



Karen Ritscher, praised by the *New York Times* for her "superior musicianship," is recognized internationally as a leading pedagogue, soloist, and chamber musician. She is on the faculties of the Manhattan School of Music and New York University. She was formerly the principal violist of the Houston Grand Opera and Dallas Opera and has performed with the New York

Philharmonic, Orpheus Chamber Orchestra, and the Houston Symphony. She previously taught at Rice University, Eastman School of Music, New England Conservatory of Music, Aspen Festival, and Heifetz International Institute. In 2011, Ms. Ritscher became a certified teacher of 5Rhythms®.

Rodland Duo: The daughters of professional musicians, the Rodland sisters began making music together as children. Their individual careers as award-winning performers and teachers have taken them all over the world, and they began performing together professionally as the Rodland Duo in 2002.

Carol Rodland made her solo debut with the Philadelphia Orchestra as a teenager and has subsequently established a distinguished international career as a concert and recording



Kashkashian at the Musikhochschule Freiburg. For further information, please visit www.carolrodland.com and www.ifmusicbethethefood.com.



She concertizes extensively throughout the United States and Canada. At St. Olaf Catherine teaches a full studio of organ students as well as music theory and ear-training classes.



Erik Rohde is Director of String Activities and Orchestra at Indiana State University and founding Artistic Director of the Community School of the Arts Youth Orchestra (Terre Haute, IN). He is a violinist in the Quad Cities, Illinois, and Terre Haute symphonies, and the new-music duo sonic apricity. More: <http://erikrohde.com/>.



David Rose is currently Associate Professor of Viola at the State University of New York at Fredonia. Prior to this, he served as associate principal violist of the Vancouver Symphony, principal violist of the Kitchener-Waterloo Symphony, and acting assistant principal of the San Francisco Symphony. His principal teachers were Gerald Stanick, Atar Arad, and Stanley Ritchie.



Myron Rosenblum, violist and viola d'amore player, studied viola with Lillian Fuchs, Walter Trampler, and William Primrose and viola d'amore with Karl Stumpf. He has performed with the New York City Opera, American Opera Society, Clarion Concerts, the Greenwich Quartet, New York Consort of Viols, Brattleboro Music Festival, New York Grand Opera, Boston Pops Tour Orchestra, New York Philharmonic, and others. Rosenblum is the founder of the Viola Research Society, the predecessor of the American Viola Society and served as the first president of the AVS. He has appeared as lecturer and performer at congresses of the American Viola Society, the Violin Society of America, and the Viola d'amore Society of America.



Award-winning violist **Christine Rutledge** is Professor of Viola at the University of Iowa and founder of Linnet Press Editions for Viola. She has proudly served for many years on the executive board of the American Viola Society. She performs and lectures around the world and is a specialist in Baroque performance practices and style with a particular emphasis on the music of J. S.

Bach. Rutledge is an advocate of new music and has recorded extensively as a soloist and chamber musician.



Yu Sakamoto was born in Tokyo and is a graduate of the Tokyo National University of Fine Arts and Music with highest honors performing as soloist with the Tokyo City Orchestra and the IMAS Orchestra. She holds an artist diploma from the Cleveland Institute of Music and has served on the piano staff of Cleveland Institute of Music, Baldwin Wallace, the Meadowmount

School, Encore School, Killington (Vermont), and San Juan (Washington) Music Festivals. She has toured Europe with ensemble groups and has performed at festivals in the Czech Republic as a collaborative pianist.



Violist **Laura Seay** first won national recognition in performance with Itzhak Perlman for a nationally televised broadcast of the 2003 *Live from Lincoln Center*. Since then, she has appeared in performances across North America, Europe, and Asia. Ms. Seay is the 2013 winner of the Lionel Tertis International Viola Competition President of the Jury

Prize, awarded by Yuri Bashmet, and the Stainer and Bell Prize. Ms. Seay holds a BM and MM in viola performance from The Juilliard School, an EdM in music education from Columbia University – Teachers College, and a DMA in viola performance from the University of Colorado.



Renee Skerik is Instructor of Viola and Chamber Music at the Interlochen Arts Academy. Prior to that appointment in 2012 she was Associate Professor of Viola at Texas Tech University, where she performed as violist with the Botticelli String Quartet, touring South America, Central America, Europe, Iceland, and the United States. Renee is on summer faculty at the Interlochen Viola Institute, a one-week intensive for high-school

violists, and at the Green Lake Chamber Music Festival in Ripon, Wisconsin. She holds degrees from the Eastman School of Music and the University of Michigan, where she studied with Heidi Castleman and Yizhak Schotten.

Profiled by *The Strad* magazine as “a man of limitless energy and purpose—he mentors high achievers who make their mark in top positions the world over,” **Peter Slowik** is Professor of Viola at Oberlin College & Conservatory and Artistic Director of Credo Music. Recent master-class appearances have taken



him to Australia, Brazil, Canada, China, England, Europe, New Zealand, and leading US conservatories. His students perform in virtually every major American orchestra and in university appointments throughout the country. Slowik has received top teaching awards at both Oberlin and Northwestern and is the recipient of the AVS Maurice Riley Viola Award.



Violist **Adam Solsburg** is an alumnus of Interlochen Arts Camp and a 2010 Emerson scholar. He has also attended summers at the Wintergreen Chamber Music Festival (Virginia) and the Green Mountain Chamber Music Festival (Vermont). He is a recipient of the BGSU Music Talent Award and won the 47th Annual Concerto Competition at Bowling Green State University, in

which he performed with the Bowling Green Philharmonia; he also won first prize at the 2014 Ohio Viola Society competition. Mr. Solsburg has, moreover, performed with the Toledo Symphony orchestra. Teachers have included Matthew Daline, Megan Fergusson, and Nathaniel Brown. Mr. Solsburg is currently pursuing a bachelor of music degree at Bowling Green State University in Bowling Green, Ohio.



Dr. Kathryn Schmidt Steely is Professor of Viola at Baylor University and received the Outstanding Professor Award for Teaching in 2007. She is an avid chamber musician and has performed at several International Viola Congresses, the 2014 Primrose International Viola Competition and Festival, the 2014 National College Music Society Convention, and several

National Flute Conventions. She has presented master classes across the country, including two master classes at American String Teachers Association National Conventions. Currently President of the American Viola Society, Steely has also served as Editor of the *Journal of the American Viola Society* and as AVS webmaster. Her 2010 release of the Flackton Viola Sonatas on MSR Classics was reviewed by *Fanfare* as “a delight.”



Dr. Allie Su is currently a full-time staff pianist at the Oberlin College & Conservatory and a piano instructor at the Oberlin Community Music School. She has been actively working and performing recitals in the US since she moved from her native Taiwan in 2006. Dr. Su has served as a staff pianist for the Cooper International Violin Competition and the Meadowmount

School of Music Summer Festival and a coach/staff pianist for the Young Artist Program at the Butler Opera Center and Franco-American Vocal Academy. In 2013, Dr. Su went to Italy as a vocal coach for the summer festival *Lingua e Canto*. She also served as a pianist in *ISING! International Festival* in Suzhou, China, in 2014.



Xiaohan Sun, viola, was born in Wuhan, China. She began violin lessons at the age of five and later switched to the viola at thirteen. Xiaohan has attended music festivals, which include the Kent/Blossom Music Festival, The New York String Orchestra Seminar, and the Pacific Music Festival. She is now a senior at the Cleveland Institute of Music studying under Jeffrey Irvine.



Symphony and the Wartburg Chamber Orchestra. In addition to his teaching duties and compositional endeavors, he is principal viola of the Waterloo-Cedar Falls Symphony, performs regularly with other orchestras around Iowa, and is violist of the new-music duo sonic apricity. Tews and his wife, Leith, live in Waverly with their four children. More at tewsmusicstudio.com.



Daniel Sweaney has performed throughout Europe and the United States and held faculty positions at the Interlochen Viola Institute, the North American Viola Institute, the Rocky Ridge Music Center, and Green Mountain Chamber Music Festival. He has performed at the Salzburg Festival, Vienna Konzerthaus and Musikverein, Lincoln Center's Great

Performers Series, Carnegie Hall, the Kennedy Center, and the International Viola Congresses in Kraków, Poland; Porto, Portugal; and Rochester, New York. His first recording, *Violin Viola Duos through the Centuries* was described by *American Record Guide* as "superior playing and a gorgeously recorded performance." He is currently Associate Professor of Viola at the University of South Carolina.



An active performer based in Hong Kong, American violist **Felix Ungar** teaches viola in the junior and collegiate divisions at The Hong Kong Academy for Performing Arts and also holds Artist-Teacher and Lecturer positions at Hong Kong Baptist University. Felix has performed internationally at Prussia Cove, Kneisel Hall, Prades, Banff, and Cervantino, among many other festivals.

A 2011–2012 Fulbright Scholar in Taiwan, Felix completed his bachelor and master degrees at the Cleveland Institute of Music and his doctorate at the Eastman School of Music. His principal teachers were Jeffrey Irvine, Lynne Ramsey, Carol Rodland, Donald McInnes, and Chen Ruei-Hsien.



Violist **István Szabó** is a graduate of the University of Illinois (MM; DMA) and of the "G. Dima" Academy of Music in Cluj, Romania. He has been on the music faculty at Western Illinois University since 2005. As a violist, Szabó has appeared in solo and chamber-music recitals in the United States and Europe. Most recent appearances include

recitals and master classes in Bulgaria and Ireland; many of these recitals were broadcast on TV and radio. Szabó is associate principal violist with the Peoria Symphony Orchestra and performs regularly as the violist for the Julstrom String Quartet.



Alicia Marie Valoti has had an internationally fruitful music career as a young violist. Her studies in viola and piano were completed in Indiana, McGill, and Rice Universities as well as in Europe in RNCM, Conservatorio di Firenze, and the Scuola di Musica di Fiesole. Ms. Valoti has served on the faculty of Sam Houston State University, the University of Houston, and Lone Star College and

abroad in the Wuhan Conservatory and Liaocheng University. Committed to new music, she gave the premiere performance of *Sorella Viola* in Florence, Italy. She is scheduled to graduate with her DMA in May 2016 from Stony Brook University.



Currently retired, **Thomas Tatton** holds a DMA in viola performance from the University of Illinois and served as Violist in Residence and Director of Orchestras at Whittier College and the University of the Pacific. His past leadership positions have included that of President of the American Viola Society and Vice-President of the International Viola Society. He currently

serves as President of the California Chapter of the American String Teachers Association and as a board member with the Northern California Viola Society. Among other topics, Dr. Tatton is a leading authority on viola ensemble literature; he authored the chapter on viola ensembles found in *Playing and Teaching the Viola*, published in 2005.



Robert Vernon has served as principal viola of The Cleveland Orchestra since 1976. He has appeared as soloist with the orchestra in more than one hundred concerts, both at home and on tour, and has premiered four concertos that were commissioned for him by The Cleveland Orchestra. Mr. Vernon has taught at the Cleveland Institute of Music for forty years and regularly gives master classes

throughout the United States. His former students hold positions in more than fifty major orchestras in North America, Europe, and Asia. He was recently presented with the Maurice W. Riley Award for "Distinguished Contributions for the Viola through Performance and Teaching," by the American Viola Society.

Lembi Veskimets joined the viola section of The Cleveland Orchestra in 1997, having previously held the positions of principal viola of the Ohio Chamber Orchestra and of the National Repertory Orchestra. Ms. Veskimets has served as a board member of the American Viola Society, contributed

Jacob Tews is Visiting Assistant Professor of Violin/Viola at Wartburg College in Waverly, Iowa, where he also serves as music director and conductor of the Wartburg Community



to its journal, and appeared in recital at International Viola Congresses. As a chamber musician, she has performed extensively in the US, including at Carnegie Hall, as well as abroad. She is on the faculty of Baldwin Wallace University's Conservatory of Music, the Cleveland Institute of Music, and the Green Mountain Chamber Music Festival (VT).



Andrew Waid, violist, is an exciting and versatile performer on both modern and Baroque instruments. Originally from Tulsa, Oklahoma, he recently completed a DMA in viola performance at Boston University and appears frequently with numerous ensembles in Massachusetts, including the Boston Chamber Orchestra (for a recent tour

of Japan), Lexington Symphony Orchestra, and Marsh Chapel Collegium. As an increasingly active Baroque violist, Andrew has performed with Grand Harmonie, Les Bostonades, Musicians of the Old Post Road, and Harvard Baroque Chamber Orchestra and is an alumnus of the Tafelmusik Winter Institute (Toronto), the American Bach Soloists Academy (San Francisco), and the International Baroque Institute at Longy (Cambridge, MA).



Tammie Walker, Professor of Piano and Interim Chair of the Western Illinois University School of Music, is a graduate of the University of Illinois at Urbana-Champaign (MM, DMA), where she studied with Ian Hobson. Her early training was with Penelope Cecchini and Frances Karp in Wisconsin. She has performed and presented throughout the continental

United States, Hawaii, Western Europe, South Korea, and Myanmar. Her articles are published in *International Piano*, *The Piano* (Korea), and *American Music Teacher*. A devoted teacher, her students have been successful in several national competitions and admitted to many of the top graduate programs in the country.



Amber Wang started playing violin at the age of four and then found her passion for the viola when she was thirteen. She studied with Sheila Browne at University of North Carolina School of the Arts as a high schooler. Her string quartet in high school was semi-finalists in the Fischhoff Competition in 2013. She has attended numerous summer music festivals,

including California Summer Music, Green Mountain Chamber Music Festival, and Yellowbarn. She is currently pursuing her bachelor's in viola performance at Cleveland Institute of Music with Kirsten Docter.

Rebekah Ward is an orchestra director in Belton, Texas. She enjoys teaching her wonderful middle school students



and assisting at the high school. Along with working for Belton ISD, Miss Ward maintains an active private studio and is an adjunct professor at the University of Mary-Hardin Baylor, where she teaches viola, class strings, and directs the string ensemble. Miss Ward holds degrees from Baylor University, where she studied under Dr. Kathryn Steely.



Carolyn Gadiel Warner is a native of Winnipeg, Canada. She is a pianist and violinist and has bachelor's and master's degrees in both instruments from the University of Toronto as well as earning a First Prize in violin and chamber music from the Paris Conservatory of Music under full scholarship. Ms. Warner has been a member of the violin and keyboard sections of The

Cleveland Orchestra since 1979, where she now holds the Marc Swartzbaugh endowed Assistant Keyboard Chair. She is a founding member of The Cleveland Duo with her husband, violinist Stephen Warner, and of The Cleveland Duo and James Umble, both groups which tour actively as concert performers and artists in education throughout the US and abroad. She can be heard with both ensembles on the Cappella, Dana, Klavier and Centaur labels. Ms. Warner was appointed to the CIM faculty in 1987 and is now Co-Director of the Preparatory Division of Chamber Music.



In addition to being the recipient of a MetLife Creative Connections Grant from Meet the Composer (2009), **Chih-Chen Wei** served as resident composer for Sound of Dragon Music Festival, Canada (2015). Her works have been selected for the concert of the Society of Composers, Inc., Region VI Conference at Oklahoma City University (2009); UCM New Music Festival 2011 at University of

Central Missouri; Asian Composers League in Korea (2009); New Music Concert, Kansas State University (2015); among others. Born in Taiwan, Chih-Chen Wei received her doctor of musical arts degree from the University of Southern California. Currently, she resides in Southern California.



Canadian violist **Sharon Wei** is a dynamic and varied musician, establishing herself as one of the most respected violists on the scene today. She has toured under the auspices of Debut Atlantic and Prairie Debut and has been guest principal violist of the Cincinnati Symphony, the COC, and Ensemble Matheus. Sharon co-founded Ensemble Made in Canada and has

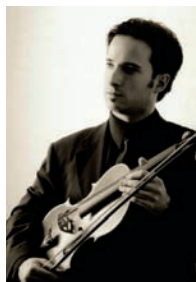
played chamber music with notable musicians, including James Levine, Claude Frank, and Joseph Silverstein. Sharon has been the recipient of numerous grants through the Ontario and Canada Council for the Arts. She was on faculty at Yale and Stanford and is currently Assistant Professor at Western University.



Cellist and composer **Paul Wiancko** has performed extensively throughout the US, Europe, Central and South America, Japan, and South Africa. In addition to solo performances with orchestras around the world, Wiancko has collaborated with a diverse array of artists from Midori, Yo-Yo Ma, and the Guarneri Quartet to Terry Riley, Etta James, Joe Cocker, Stanley Clarke, and many others. Wiancko has toured regularly with Chick Corea, ECCO, and Musicians from Marlboro and is a member of the electro-acoustic chamber ensemble Bird's Eye Trio. He spends his spare time woodworking, fly-fishing, and practicing guitar, bass, violin, harmonica, berimbau, shamisen, and theremin.



Amanda Wilton holds degrees from the University of Houston, University of Maryland, University of Missouri-St. Louis, and Escola Superior de Música de Catalunya in Barcelona, Spain, as a Fulbright Researcher. She has performed in Spain, Switzerland, and Germany, and in recitals in Houston, Chicago, and West Michigan. Dr. Wilton was principal viola of the Brazos Valley Symphony and Cedar Rapids Symphony and section violist with the Symphony of Southeast Texas, Dubuque, and Quad City Symphonies. She is currently Resident Assistant Professor and Director of Strings at Creighton University, substitute violist with the Omaha Symphony, and viola faculty at Blue Lake Fine Arts Camp.



Gregory K. Williams, a leader of his generation as a violist and pedagogue, is a candidate for the DMA in Viola Performance at the CUNY Graduate Center. Mr. Williams teaches at the Aaron Copland School of Music at CUNY Queens College and has given recent performances in London, the Czech Republic, the Netherlands, and throughout the United States.

Currently the assistant principal violist of the Hudson Valley Philharmonic and the violist for Rhymes With Opera, Mr. Williams was published in the *Journal of the American Viola Society* (Spring 2013), examining recent works for viola that explore political and social change.



Zhanbo Zheng was born in Urumqi, Xinjiang, China in 1997. He began studying the viola with Professor Shaowu Wang in 2008, and in 2014, he won the Fourteenth Primrose International Viola Competition, becoming the first violist from China to win first prize. Zhanbo has performed with numerous orchestras, including the Santa Barbara Chamber Orchestra, Calgary Philharmonic Orchestra, China Broadcasting Performing Arts Orchestra, EOS Repertoire Orchestra, and the "Four Seasons" Chamber Orchestra attached to the Central Conservatory of Music (CCOM) Youth Symphony Orchestra. He performed as a soloist in the First Concerto Music Festival in CCOM and has participated in the Verbier Festival Academy in Switzerland, Morningside Music Bridge in Canada, and the Bowdoin International Music Festival in the United States.



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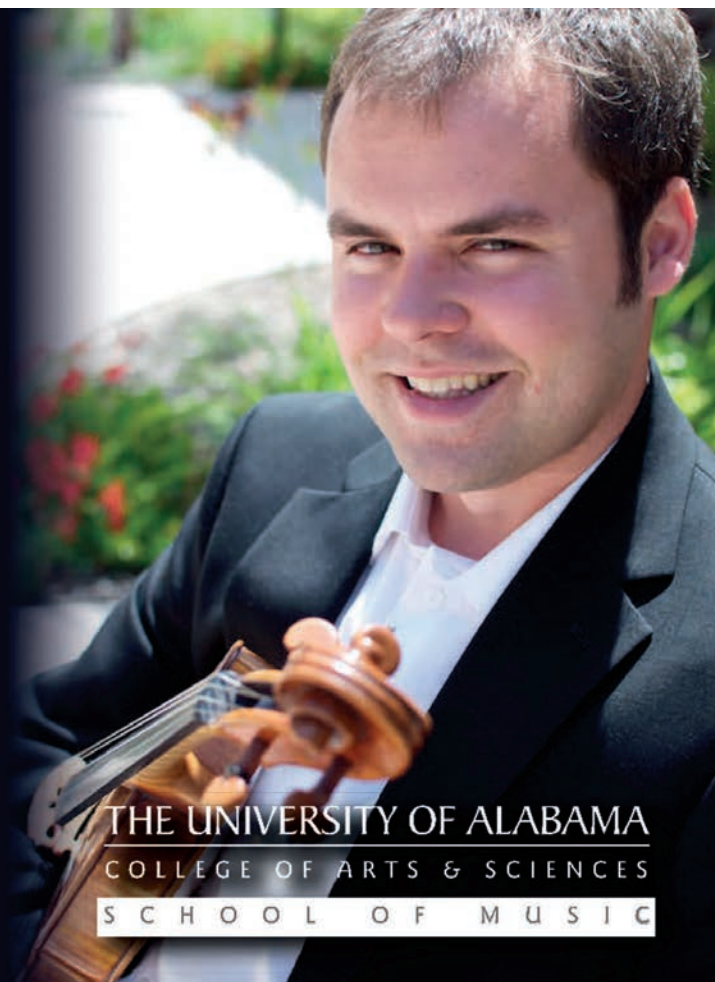


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Collegiate Division (ages 19–25)



Monica Jensen was born in 1995 and began learning the violin at the age of three with the Suzuki method. She began serious study of the viola at age fifteen, working with Asdis Valdimarsdóttir and Gilad Karni. Monica has performed across Europe and is currently living in the UK. She studies with Dr. Louise Lansdown.



Appearing as a soloist with the Eastman Viola Ensemble, the Hudson Valley Philharmonic, and the SUNY New Paltz College Youth Symphony, nineteen-year-old Eastman sophomore **Alexander McLaughlin** has already made a name for himself on the national stage. Alex has also performed in many genres as a fiddler, including English, Scottish, and Irish, Gypsy-Jazz, Bluegrass, and American Old-time.



Chilean violist **Sergio Muñoz** is an advocate for dialogue and close collaboration, which he realizes through his love for education and chamber music. His major teachers include Penelope Knuth, David Holland, Dimitri Murrath, Kim Kashkashian, and Carol Rodland. Sergio is an active member of the Groupmuse community both as a musician and volunteer. He collects penguins.



Daniel Spink performs nationally and internationally as a solo, chamber, and orchestral musician. He made his solo debut at ten and recently completed a recording project of new viola repertoire, "Shadows and Echoes." He is heavily involved in chamber music and orchestral performing at the Eastman School of Music where he studies with Carol Rodland. Previously, he studied with Matthew Dane.



Tik Yan **Joyce Tseng**, born and raised in Hong Kong, is currently a viola performance major at the Eastman School of Music, studying with George Taylor. In 2014 Joyce won the 32nd Macao Young Musicians Competition in the categories of String Concerto and Viola Solo, earning her debut performance as a soloist with the Macao Orchestra in China on November 15, 2014. Joyce has performed as principal violist of several college orchestras. She has also participated in master classes by Michelle LaCourse and Jeffrey Irvine.

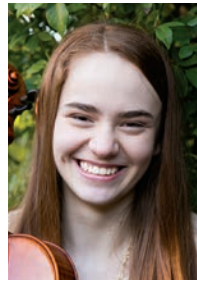
Senior Division (ages 15–18)



Serena Hsu studies with Jeffrey Irvine at Cleveland Institute of Music. Her ensembles have performed at the Fischhoff National Chamber Music Competition, performed on NPR's *From the Top*, and won a Silver Medal at the SPSQC. She has collaborated with the Cavani String Quartet, Emerson String Quartet, Peter Salaff, and more. She was a National Young Arts winner and won first prize and the Bach Prize at the Ohio Viola Society Solo Competition.



New York Native **Jeremy Julio Laureta** has been recognized as a finalist in the MTNA, Doublestop, and Lincoln Center College Cabaret competitions. He is honored to be an alumnus of the Young Arts Foundation and the Interlochen Arts Academy. His mentors include Renee Skerik and Karen Ritscher. Jeremy plays on a Douglas Cox viola from the Virtu Foundation and a bow from the American Viola Society.



Madison Marshall, sixteen, is a full-scholarship student at the Gifted Music School where she serves as the principal violist. She studies with Dr. David Dalton and has performed in master classes for Roberto Díaz, Arnold Steinhardt, Patricia McCarty, and James Dunham. Madison's recent performances include soloing with the Utah Symphony, Utah Valley Symphony, and Orchestra of Southern Utah and performing in the Utah Symphony Youth Guild Recital.



Erin Pitts placed second in the Blount-Slawson Concerto Competition in January and was named a Laureate Finalist and second-place winner in the ASTA strings competition. She has performed on *From the Top*, won two concerto competitions, soloed with the Atlanta Symphony Youth Orchestra, and placed fourth in the Johansen International String Competition (2015). She was co-principal violist of the National Youth Orchestra (2014). She studies with Marilyn Seelman.



Cameren Williams is a sixteen-year-old sophomore at A. W. Dreyfoos School of the Arts in West Palm Beach, FL. She is a member of the Philharmonic under the direction of Wendell Simmons. Cameren studies with Professor Richard Fleishman of Miami, FL. Cameren currently plays on a 1980 Kinu Inge Hiroshi Iizuka 16.5 inch viola made by Mr. Iizuka paying homage to his oldest daughter, Kinu Inge.



Carol Rodland

Carol Rodland is Viola Professor at the Eastman School of Music and performs internationally as a soloist and chamber musician. She has held professorships at the New England Conservatory, the Musikhochschule "Hanns Eisler" Berlin, Arizona State University, and as guest faculty at The Juilliard School, and is artist-faculty at the Bowdoin International Music Festival, the Perlman Music Program, and the Karen Tuttle Coordination Workshop. She made her solo debut with the Philadelphia Orchestra at age

17 and subsequently won top prizes at many international competitions. Her teachers were Karen Tuttle at The Juilliard School and Kim Kashkashian at the Musikhochschule Freiburg. **"Rodland's tone is larger than life, sweetly in tune, and infinitely variegated."** (Fanfare)

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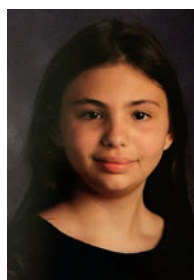


Brian Quincy, Samuel enjoys Frisbee and reading in his free time.

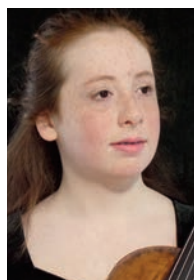
Junior Division (ages 14 and under)



and Louise Zeitlin. She enjoys piano, baking, and crafts.



Lincoln Center and at Carnegie Hall as a winner of both the Golden Keys and American Protégée competitions.



Northeastern winner of the National Federation of Music Clubs National Wendell Irish Viola Award.



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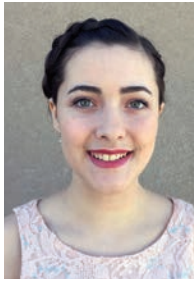
Seventeen-year-old Portland, Oregon, native **Samuel Zacharia** is an active member of The Perlman Music Program, principal viola of the Portland Youth Philharmonic, and the winner of a number of competitions, including the 2016 MetroArts Young Artists Debut! Concerto Competition and the 2014 Portland Youth Philharmonic Concerto Competition. A student of

Natalie Brennecke started violin at age five and has played viola since 2010. Her awards include: 2011 OVS Junior Competition winner, Honorable mentions in the 2014 SAI String Competition and 2015 OVE Senior Competition, and winner of the 2016 NOYO Concerto Competition. Natalie has studied at Oberlin's Community Music School under Christiana Reader

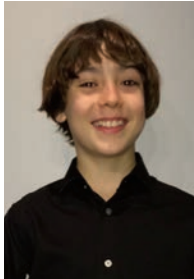
Nicolette Marie Sullivan-Cozza, thirteen, has been playing violin since she was three years old and started playing viola in 2015. Her teacher, Shelley Beard, is the Department Head of the Suzuki Academy at The Music School of Delaware where Nicolette is an Honors Program and scholarship student. Nicolette has performed at various regional venues including

Sofia Gilchenok studies with Hsin-Yun Huang, Yi-Fang Huang, and Molly Carr at The Juilliard School Pre-College Division, where she is co-principal violist of the String Ensemble orchestra. She is the winner of the 2016 Ocala Symphony Young Artists Competition Junior division, 2015 Windham Regional Arts Council Young Artists competition, and the

Dorothy Junginger has played viola since age six with her instructor, Dr. Sherida Josephson. Dorothy plays with the Des Moines Symphony Academy Youth Symphony and her middle school orchestra. She also performs chamber-music concerts, most recently at the Central Iowa Veterans Administration Hospital. Dorothy was a 2015 Wiebener Family Scholar at Interlochen Center

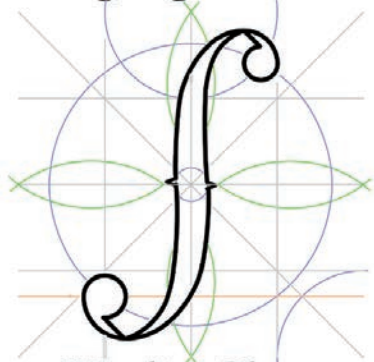


Mackie Moore, fourteen, studies viola with Dr. Elizabeth Wallace. Mackie is a student at the Gifted Music School in Salt Lake City, UT. She has been a member of the full scholarship conservatory orchestra since 2011. She is also a member of the award-winning GMS Piano Quartet. Her instrument, affectionately named Milo, is an Anton Krutz viola.



Filippo Aldrovandi Reina started playing violin at age four and viola at age seven. He is currently studying viola with Pamela Ryan and violin with Shannon Thomas at the FSU College of Music. He is a member of the Tallahassee Youth Symphony Orchestra and the TYSO Quartet. In 2014, he spent time studying in Italy and was awarded the Premio Crescendo of the city of Florence as best viola player.

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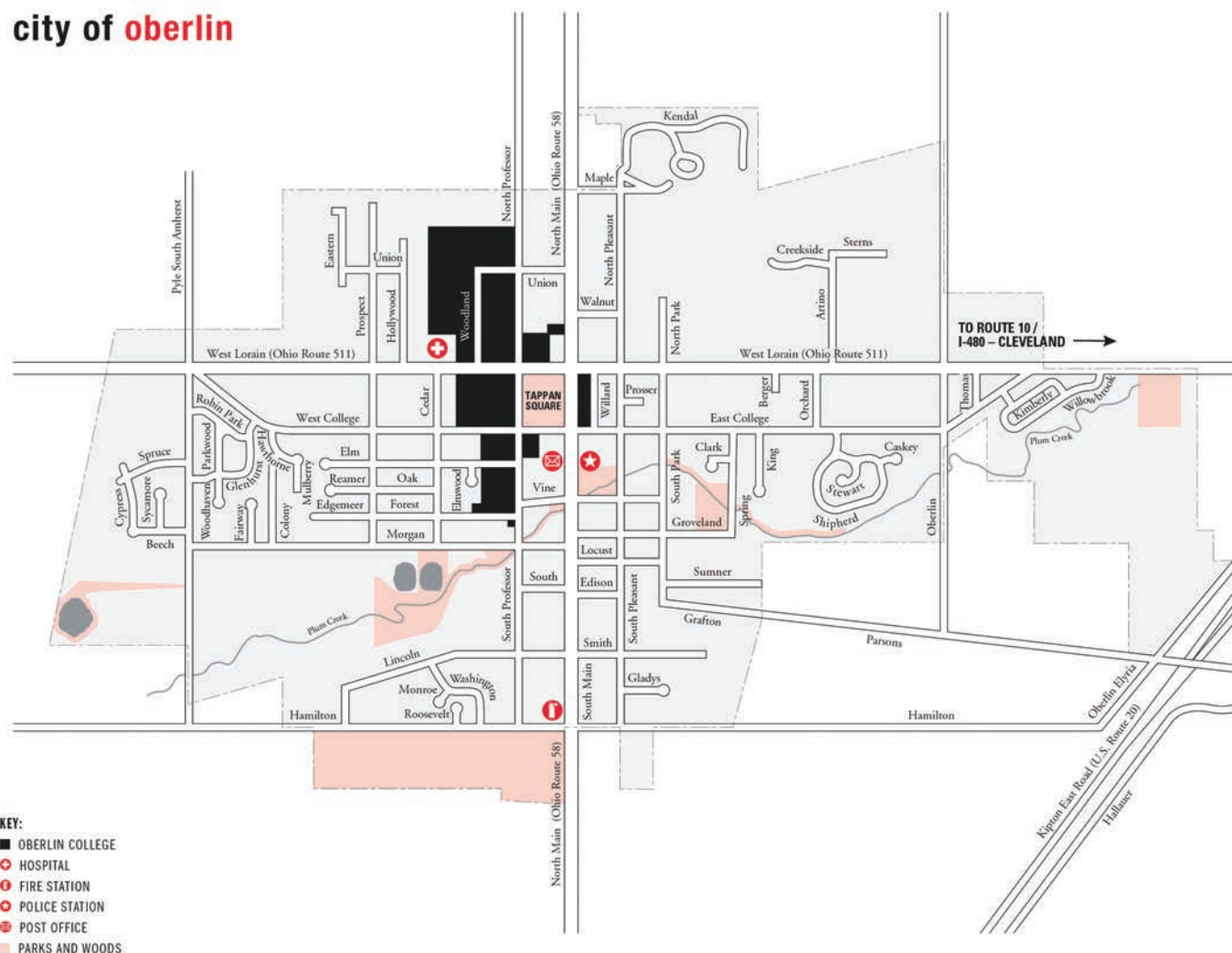
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Gibson's	23 W. College St. Oberlin, OH 44074	(440) 774-2401	bakery, groceries, candy, snacks
Kim's Grocery and Carry Out II	32 Eric Nord Way Oberlin, OH 44074	(440) 774-4962	kimchi soup, bibimbap, casual, takeout, Asian groceries, lunch, dinner
The Local Coffee and Tea	23 S. Main St. Oberlin, OH 44074	(440) 774-1866	coffee, tea, baked goods
Lord-Saunders Dining Hall	126 Forest St. Oberlin, OH 44074	(440) 775-8735	Cafeteria, dinner, buffet, open during academic year, meal tickets

Lorenzo's Pizzeria	52 1/2 S. Main St. Oberlin, OH 44074	(440) 775-0118	Italian, pizza, casual, takeout, delivery, alcohol
Lupita's Mexican Restaurant (formerly Casa Fiesta)	84 S. Main St. Oberlin, OH 44074	(440) 774-7080	Mexican, casual, alcohol
Magpie Pizza	65 E. College St. Oberlin, OH 44074 magpiepizza@hotmail.com	(440) 774-2470	Specialty and vegan pizzas, salads, ice cream, casual, takeout
Main Street Diner	51 S. Main St. Oberlin, OH 44074	(440) 784-2841	casual, breakfast, lunch, takeout
Mandarin Chinese Restaurant	82 S. Main St. Oberlin, OH 44074	(440) 774-4500	Chinese, takeout, casual
McDonald's	265 S. Main St. Oberlin, OH 44074	(440) 774-1314	fast food
The Oberlin Market	22 Carpenter Center Oberlin, OH 44074	(440) 774-8401	organic, bakery, coffee, tea, groceries
Pappy Bob's BBQ	14858 State Route 58 Oberlin, OH 44074	(440) 775-4BBQ (4227)	bbq, mexican, casual, casual, catering
Pizza Hut	14920 St. Rte. 58 South Oberlin, OH 44074	(440) 774-4444	pizza, fast food, delivery
Quick and Delicious	311 S. Main St. Oberlin, OH 44074	(440) 774-1973	casual, family, home-style
Rathskellar, Wilder Hall	135 W. Lorain St. Oberlin, OH 44074	(440) 775-5533	casual, lunch, buffet, sandwiches, open during academic year
Science Center Coffee Cart	119 Woodland St. Oberlin, OH 44074		baked goods, sandwiches, coffee, tea, breakfast, lunch, open during academic year
The Slow Train Cafe music cafe	55 E. College St., Suite 3 Oberlin, OH 44074 jessa@slowtraincafe.com	440-774-7570	organic, casual, coffee house and
Sterk's of Oberlin	580 W. Lorain St. Oberlin, OH 44074	(440)-775-0020	steak, sandwiches, casual
Stevenson Dining Hall	155 N. Professor St. Oberlin, OH 44074	(440) 775-8993 or (440) 775-8994	Cafeteria, lunch, dinner, buffet, meal tickets
Subway	18 S. Main St. Oberlin, OH 44074	(440) 774-7827	submarine and deli sandwiches, fast food
Tooo Chinoise	27 W. College St. Oberlin, OH 44074	(440) 774-2988	Chinese, casual
Tree Huggers Cafe	55 E. College St. Oberlin, OH 44074	(440) 774-2998	organic, vegan and gluten-free options, casual
Weia-Teia	9 S. Main St. Oberlin, OH 44074	(440) 774-8880	formal, Asian fusion



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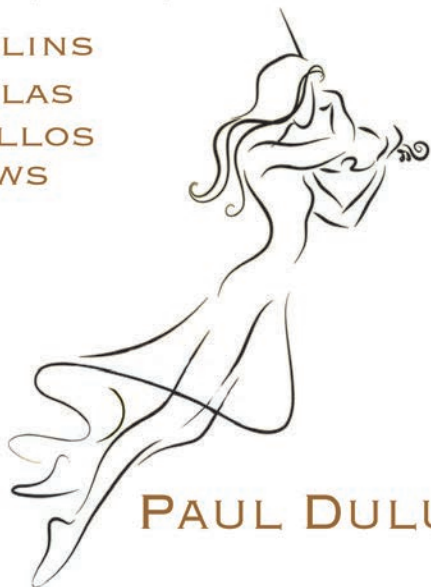
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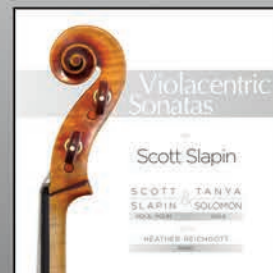
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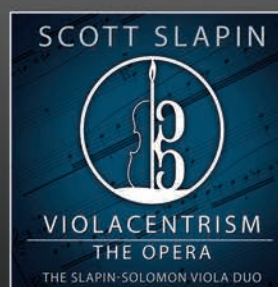
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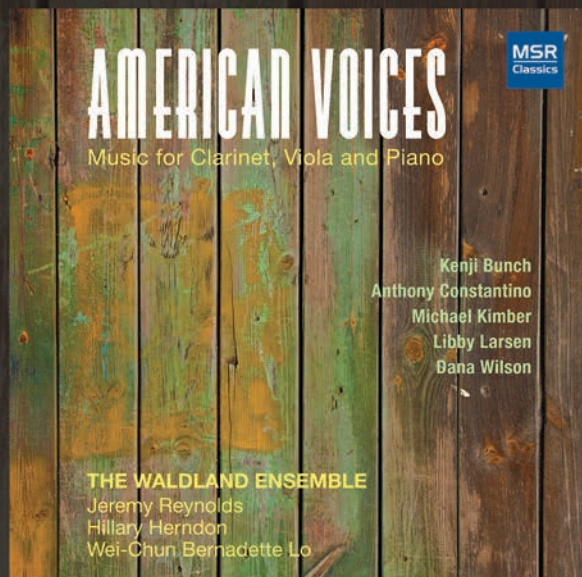
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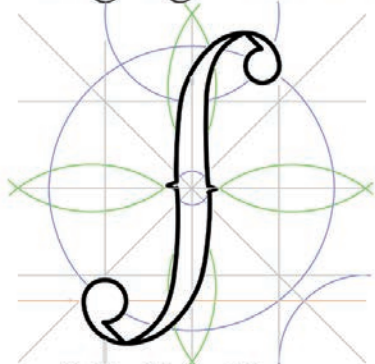


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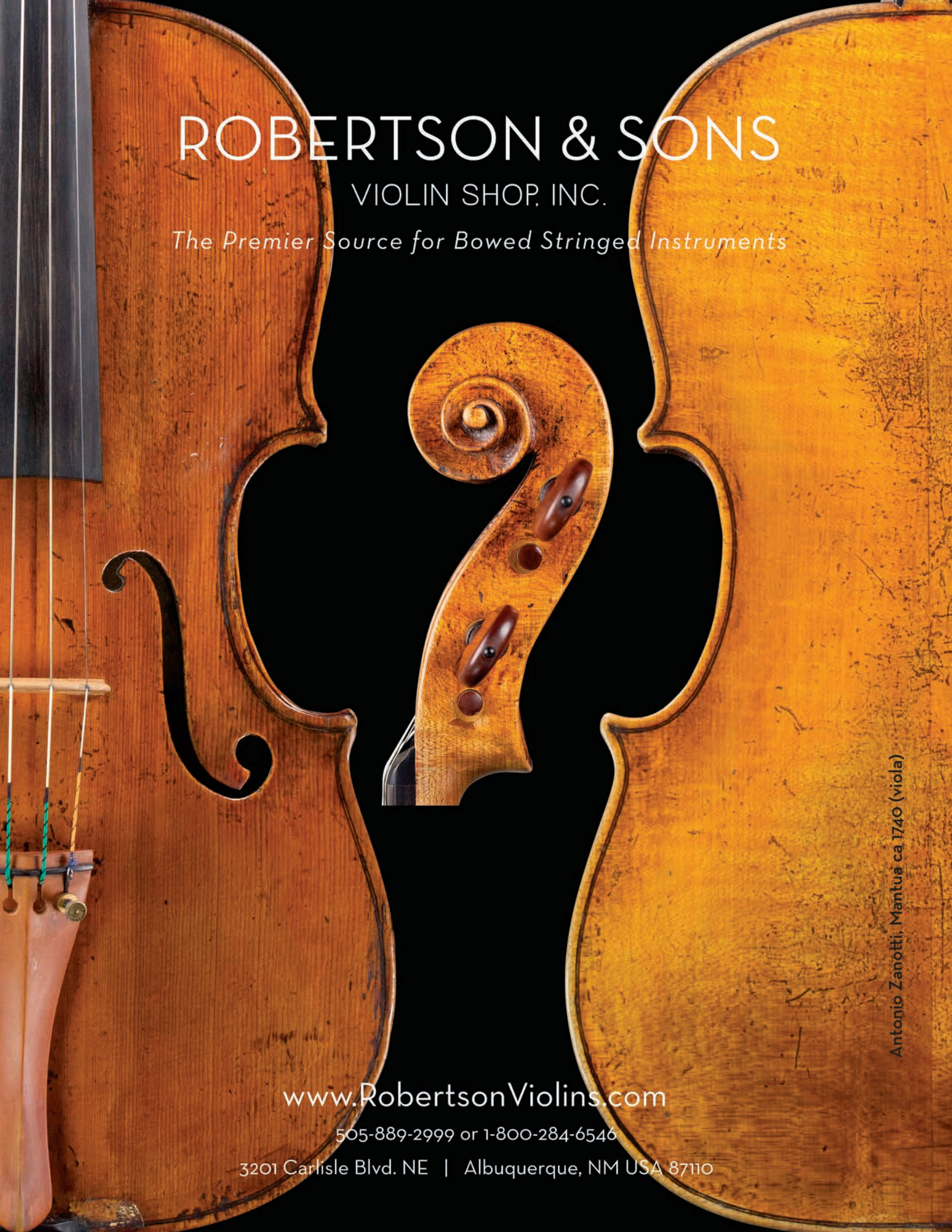


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