

39. Internationaler Viola-Kongress 2011 in Würzburg

Grußwort

Liebe Bratschist(inn)en und Viola Freunde,

Mit gewissem Stolz präsentieren wir das Programm des 39. Internationalen Viola-Kongresses.

Dieser Kongress wird wirklich *International!* Unser Schirmherr, Avi Primor kommt aus Israel und ist international bekannt für sein politisches Engagement, auch im Bereich Kultur.

Eine Gruppe aus Soweto, Südafrika, wird sich präsentieren, es gibt wunderbare Konzerte mit der Crème de la Crème der internationalen Konzert-Elite auf unserem Instrument.

Es wird Musik gespielt aus Polen, Russland, Israel, USA, Südamerika, Deutschland, Österreich, Frankreich und Belgien.

Es gibt viel Neues, eine Uraufführung, eine sehr wichtige deutsche Erstaufführung und ein ganzer Tag ist der Pädagogik gewidmet.

Drei Meisterklassen, der Walter Witte-Wettbewerb und zum ersten Mal ein wirklich internationales Unterfangen, indem wir mit Sponsoren aus Neuseeland ein Holocaust Requiem von einem israelischen Komponisten mit einem neu gegründeten deutschen Orchester, der Camerata Louis Spohr, zur Aufführung bringen werden, mit Donald Maurice als Solist.

Wo findet man in diesen Zeiten noch so viel Kultur in vier Tagen beisammen??

Wir wünschen viel Vergnügen und ein schönes Gelingen und genießen Sie die Atmosphäre.

Für die Deutsche Viola-Gesellschaft,

Emile Cantor

Assistent von Dr. Ronald Schmidt

Preface

Dear Violists and friends of the viola,

it is not without pride, that we are able to present the programme of the 39th International Viola Congress to you.

And *international!* it truly is!

Our Patron is Avi Primor, former israeli ambassador and very well known for his political engagement world wide, a truly international personality.

A group from Soweto, South Africa, will present itself and the rebirth of teaching in the poorest parts of this world, there will be wonderful concerts with the top of the international concert elite on our instrument and music will be heard from Poland, Russia, Israel, USA, South America, Germany, Austria, France and Belgium.

There will be a number of newer pieces performed, some even for the first time at all. Further more one day is reserved for the pedagogical aspects of our profession.

Three masterclasses will be given, the Walter Witte-Wettbewerb will be held and for the first time we really have an international production sponsored by friends from new zealand, where you will hear the holocaust requiem, played by a newly founded german orchestra, the Camerata Louis Spohr, composed by the israeli composer Boris Pigovat, with Donald Maurice as a Soloist.

Where do you find such cultural diversity within four days?

We wish you a wonderful stay in Würzburg and hope, you will take the positive atmosphere back home.

On behalf of the
Deutsche Viola-Gesellschaft,

Emile Cantor

assistant to Dr. Ronald Schmidt



39. Internationaler Viola-Kongress 2011 in Würzburg

Inhalt / Index

1	Grußwort/Preface (Emile Cantor)	24	Roman Pfeifer
		24	Arne Sanders
PROGRAM			
4	Programm Mittwoch/Wednesday	25	Irina Andreeva
		25	Andrew Filmer
8	Notes by Samuel Rhodes	26	John Roxburgh
9	Programm Donnerstag/Thursday	27	Serenata a Tre
13	Die Winterreise	27	Barbara Hill
14	Programm Freitag/Friday	28	Donald Maurice
15	Programm Samstag/Saturday	28	Giovanni Seneca
18	Notes by Boris Pigovat	29	Samuel Rhodes
CURRICULUM VITAE			
		30	Alexandru-Mihai Bota
19	Boguslawa Hubisz-Sielska	31	Thomas Riebl
20	Mariusz Sielski	32	Hede Hass
20	Lech Balaban	33	Kenneth Martinson
21	Kruse Duo	33	Catharine Carroll
21	Penny Thompson Kruse	34	Max Savikangas
22	Steven Kruse	34	Luis Magín Bascón
23	Anne-Maria Hölscher	35	Louise Lansdown
23	Fabio Marano	35	Carl Smith

39. Internationaler Viola-Kongress 2011 in Würzburg

36	Paradiso Musicale	45	Hartmut Lindemann
37	Henrik Frendin	46	Saki Ochiai
37	Dan Laurin	46	Estelle Spohr
37	Anna Paradiso	46	Andreas Reinhard
38	Nobuko Imai	47	Bernd Fugelsang
39	Reinhard Gagel	47	Boris Pigovat
39	Hester Wohltitz	48	Avi Primor
40	Soshanguve Viola Ensemble	48	Theodor Nüßlein
41	Peter Gries	49	Karin Wolf
41	Pirkko Simojoki	50	Ronald M. Schmidt
42	Sibylle Hoedt-Schmidt		
43	Julia Rebekka Adler		
43	Viacheslav Dinerchtein		
44	Jutta Puchhammer-Sédillot		
44	Elise Desjardins		

Die **“Deutsche Viola-Gesellschaft e.V.”** (DVG) ist als Teil des Dachverbandes **“International Viola Society“** (IVS) Ansprechpartner für alle an der Bratsche und der Viola d’amore Interessierten. Sie bietet den Mitgliedern ein Forum auf jährlichen Bratschistentagen und in ihrer Mitgliederzeitschrift **“Die Viola“**. Sie fördert die Forschung durch Präsentation von neuer Bratschenliteratur oder neu editierten Werken.

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Requiem – The Holocaust

When asked by Donald Maurice in 2007 about the significance of the components of the Requiem, I replied: "If I tell you the story, first of all I have to explain to you *why* I wrote this work. The theme of the Holocaust (death of 6,000,000 Jews during the Second World War) is very important for me and my family - my grandparents and aunt were killed by Nazis in Babi Yar (near Kiev) on September 1941. I feel something mystical in the fact that the world premiere of the Requiem took place in 2001 in Kiev at the memorial evening dedicated to the sixtieth anniversary of the Babi Yar tragedy.

From the classical Requiem I took only four parts (*Requiem aeternam*, *Dies irae*, *Lacrimosa*, *Lux Eterna*), because I thought that these parts were the most suitable for my concept of a tragic orchestral piece and for the form of a Concert-Symphony for Viola and Orchestra. Although my Requiem is completely instrumental music, I wrote some motives and themes as if I used the choir singing the canonic text of Requiem. You can find there a few short motifs with "hidden" words *Requiem* or *Requiem Aeternam* (parts 1 and 4) and you can sing the first theme of part 2 (trombones) with the following text: *Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla*. As well, in this work there is one theme with the "hidden" first sentence of the Jewish Prayer: *Shma Israel, Adonoi Elokeinu, Adonoi Ehad* (for the first time, at the culmination of the Second Part, then at the horn solo before Part 4, viola solo at the end of the work etc.).

I didn't use direct quotations from Jewish folk tunes in this work, but sometimes tried to embody the character and atmosphere of these melodies. There was an additional source for my work – a novel *Life and Destiny* by Russian-Jewish writer, Vasilij Grossman. In particular, the chapter describing the last journey from train to the gas chambers in Auschwitz, strongly influenced me when I was writing the second half of *Dies Irae*. The end of *Dies Irae* (3/8) is as the pulse of a huge heart that was made of the great number of human hearts - and this pulse is heard less and less and finally disappears.

About *Lacrimosa*, after all horrors of *Dies Irae* it is impossible to weep - there didn't remain tears. It is possible to shout with strong anger, or to groan powerlessly, or to go mad, and only then appear tears and you can hear a traditional *Lacrimosa*.

When I finished *Lacrimosa* I was requested to write a piece for viola and piano. I wrote Prayer. This piece was very influenced by the music of the Requiem and served as a sketch for *Lux Eterna*, part IV of the Requiem.

I finished the Requiem on January 1995 and in the same year this work won the Prize ACUM (Israeli ASCAP). The competition was anonymous and the composer's name hadn't to appear on the score. So, when my composition was selected, members of the Judges Committee called to the Israeli Composers League to find out who is Boris Pigovat. I was absolutely unknown.

In May 2001 I read in a newspaper article that in the Autumn of 2001 the Ukrainian government, together with the Israeli and German Embassies in Kiev, planned to hold a series of events dedicated to 60th Anniversary of the Babi Yar tragedy (including a memorial service at Babi Yar, an exhibition, a theatre play and a symphony concert).

Israeli conductor, Stanley Sperber, applied for additional information to the Israeli Ministry of Foreign Affairs and they advised me to apply directly to the Israeli Embassy in Kiev. I sent them the score of the Requiem and offered to include this work in the concert programme (with Israeli soloist and conductor). When I got their agreement, I was happy.

A short while later the cultural attaché said that Ukrainian conductor Roman Kofman (performing other works in this concert) wanted to perform the Holocaust Requiem, as well. He had a crucial personal reason: his grandparents and many relatives were killed in Babi Yar. Stanley continued to help me in my contacts with the Ministry of Foreign Affairs and he did a lot in order to give me the opportunity to present at this concert.

The date of the concert was the 2nd of October, 2001. The Israeli cultural attaché in Kiev applied to the German Embassy, and they, together with the Goethe Institute's branch in Kiev, invited the famous German violist, Rainer Moog, Professor at the Cologne Music Academy, to perform the world premiere of the Requiem.

I see the will of Providence in the fact that the world premiere of Requiem was twice canceled in Israel in order to take place in Kiev (near the mutual tomb of my family's members, killed here) at the memorial evening dedicated to the 60th anniversary of the Babi Yar tragedy.

Boris Pigovat

39. Internationaler Viola-Kongress 2011 in Würzburg

Mittwoch, 12. Oktober

Donald Maurice ist Professor an der New Zealand School of Music, Violist im NZ Piano Quartett und tritt regelmäßig als Solist auf und ist auf Aufnahmen für das Radio NZ zu hören. Darüber hinaus spielt er bei laufenden Projekten mit Naxos und als Violist im Dominion String Quartett, deren Aufnahmen der ersten drei CDs der 17 Streichquartette von Alfred Hills sehr gefragt sind.

2008 führte er als Erster das 'Holocaust Requiem' von Boris Pigovat ausserhalb der Ukraine auf. Dieser Auftritt wurde 2010 von Atoll Records als CD veröffentlicht. Er spielte bei vielen internationalen Viola - Kongressen und veröffentlichte u.a. Bücher zu Béla Bartok und Alfred Hill, zahlreiche Artikel und editierte Werke von George Enescu, Ciprian Porumbescu sowie Douglas Lilburn.

2001 wurde er von der International Viola Society mit dem Silver Alto Clef ausgezeichnet und ihm wurde 2007 die lebenslange Ehrenmitgliedschaft bei der American Viola Society verliehen.

Der italienische Gitarrist und Komponist **Giovanni Seneca**, wurde 1967 in Neapel geboren. Sein Studium schloss er 1988 am G. Rossini Conservatorium in Pesaro mit besonderer Auszeichnung ab. 1989 setzte er sein Studium bei Alberto Ponce in Paris am Ravel Conservatorium fort. Er studierte Musikanalyse und Orchestrierung.

Seit 1993 tritt er als Solist in Italien auf und schreibt Kammermusik, Orchesterwerke sowie Filmmusik.

Er trat in den bedeutendsten Städten Italiens und Neuseelands auf, sowie Paris, Berlin, New York, Philadelphia, Tel Aviv, Sarajevo, Belgrade, Smyrna, Durres, Hammamet, Alexandria, Cairo and Istanbul.

Er produzierte vier CDs seiner eigenen Kompositionen und widmete Giovanni Seneca ein Concerto for guitar, marimba and orchestra, welches von Seneca in Paris uraufgeführt wurde.



Donald Maurice is Professor at the New Zealand School of Music, violist with the NZ Piano Quartet and he performs regularly as a soloist, as a recording artist for Radio NZ and has ongoing projects with Naxos as violist in the Dominion String Quartet, whose recordings of the first three CDs of Alfred Hill's of 17 string quartets have been highly acclaimed.



In 2008 he gave the first performance outside the Ukraine of Boris Pigovat's 'Holocaust Requiem' and the recording of the performance was released on CD in 2010 by Atoll Records. He has presented at many international viola congresses and his publications include books on Béla Bartók and Alfred Hill, numerous articles, and editions of works by George Enescu, Ciprian

Porumbescu and Douglas Lilburn.

In 2001 he was awarded the Silver Alto Clef by the International Viola Society and in 2007 was made an Honorary Life Member of the American Viola Society.

Giovanni Seneca, Italian guitarist and composer, was born in Naples in 1967. He graduated from the G. Rossini Conservatorium in Pesaro in 1988 with full marks cum laude. In 1989 he continued guitar studies in Paris with Alberto Ponce, and at the Ravel Conservatorium he studied musical analysis and orchestration.

In 1993 he returned to Italy, performing as a solo guitarist as well as writing chamber and orchestral music and soundtracks for film, television and theater. He has performed in the most important cities in Italy and New Zealand as well as Paris, Berlin, New York, Philadelphia, Tel Aviv, Sarajevo, Belgrade, Smyrna, Durres, Hammamet, Alexandria, Cairo and Istanbul.

He has recorded four CDs with his own compositions. Renowned composer Ennio Morricone composed and dedicated to Giovanni Seneca his concerto for guitar, marimba and orchestra and this was premiered by Seneca in Paris.

He teaches at the Conservatorium Pergolesi in Ancona and is artistic director of the project Adriatico Mediterraneo, which organizes events in Italy and in the Mediterranean area.

39. Internationaler Viola-Kongress 2011 in Würzburg

Friday, October 14th

The **SOSHANGUVE VIOLA ENSEMBLE**, consisting of youth that were street children from Soshanguve (South Africa) have been invited by the German Viola Society (President : Karin Wolf) to attend the 39th International Viola Congress in Würzburg, Germany during October 2011. The group under tuition of Hester Wohltitz, has especially been invited to partake in the presentation on pedagogy on Viola Ensembles at the said 39th Congress on 14 October 2011.



These children started viola lessons with cellist Solomon Mokghatle in 1999 and were introduced to the Suzuki Viola method by Ms Hester Wohltitz, Suzuki String Specialist as from 2000. The Unisa Music Foundation with director Mr John Roos, also provided solid support to the Soshanguve Viola Ensemble by enabling them to attend classes every Saturday during school terms from 09h00 to 13h00 with Ms Hester Wohltitz. These classes include playing the viola and attending theory lessons. Practical as well as theoretical examinations have been played and passed from Grades 1 to 7 throughout the said time frame. UNISA also issued them each with an instrument in order for them to pursue their dream to become musicians instead of using drugs, being taken up in street fights and having to beg for food.

Between 2006 and 2009 the ensemble participated in the Pretoria Beeld Eisteddfods and Unisa Music Festivals and won A+ and A++ awards and prize money for their performances. In 2009 they were chosen by the South African Viola Society, Unisa and Miagi to perform at the official opening of the 37th International Viola congress in Stellenbosch where they were highly applauded. In January 2010 Mr John Roos, artistic director of the International Music Competitions invited them to perform at the Opening Ceremony of the 5th Unisa International String Competition at Unisa, Pretoria, which was again well accepted by local and international attendants, especially the International Board of Jurors.

39. Internationaler Viola-Kongress 2011 in Würzburg

Schirmherr des IVC 2011 in Würzburg, Deutschland

Avi Primor, geboren 1935 in Tel Aviv, studierte von 1952 bis 1955 Politikwissenschaft und Internationale Beziehungen an der Hebräischen Universität Jerusalem.

Von 1955 bis 1957 leistete Primor seinen Wehrdienst, danach studierte er weiter am City College New York (Master-Abschluss in Internationalen Beziehungen 1959) und an der Sorbonne in Paris.

Bereits 1961 ging er in den diplomatischen Dienst. Er war u.a. von 1993 bis 1999 israelischer Botschafter in Deutschland. Avi Primor ist Gründer des Zentrums für europäische Studien an der Universität Herzliya in Tel Aviv und leitet dort einen trilateralen Studiengang für israelische, palästinensische und jordanische Studenten.

Primor ist zudem Mitglied des Hochschulrates der Heinrich-Heine-Universität Düsseldorf.

Patron of the IVC 2011 in Würzburg, Germany



Avi Primor, born 8th of April, 1935 in Tel Aviv, is an Israeli publicist and former diplomat. From 1987 to 1993, he served as Ambassador to the European Union, and from 1993 to 1999 as Ambassador to Germany.

After leaving the diplomatic service, he was vice-president of the University of Tel Aviv until 2004. While Ambassador to Germany, Primor rose to national prominence as one of the most important promoters of the German-Israeli dialogue.

He has been awarded the Merite Européen Price, as well as the Great Cross of Merit of the Federal Republic of Germany.

Vize-Präsident der Hochschule für Musik Würzburg

Der Bratschist **Theodor Nüßlein** studierte im Anschluss an das Würzburger Hermann-Zilcher-Konservatorium (M. Speermann) und die Musikhochschule Karlsruhe (Abschlussdiplom) bei dem amerikanischen Bratschisten Eric Shumsky in Paris.

Ein Stipendium der amerikanischen A.-Kade-Foundation ermöglichte ihm ein Studium an der Juilliard School bei L. Fuchs und P. Doktor, welches er 1989 mit dem "Advanced Certificate Diplom" abschloss. Zu dieser Zeit hatte er darüber hinaus Unterricht bei H. Shapiro und dem Juilliard Quartett.

Theodor Nüßleins Konzerttätigkeit erstreckt sich auf Europa, die USA und andere Länder. Er nahm bei verschiedenen Rundfunkstationen auf und ist Mitglieder zahlreicher Ensembles.

Seine Lehrtätigkeit führte ihn über das Badische Konservatorium Karlsruhe, die Fachakademie für Musik Würzburg an die Hochschule für Musik Würzburg.



Viola tenore / Tenor viola Carlo IX The Ashmolean Museum

