

UTAH VIOLA SOCIETY
Sunday, October 16
7:00 p.m.

PATRICIA McCARTY, viola
ARAM ARAKELYAN, piano

Sonata in G minor, Op. 6, No. 12

Adagio cantabile

Allegro

Alla Siciliana

Allegro non troppo

Pietro Locatelli
(1693-1764)

Pieces from *Romeo & Juliet*, Ballet Op. 64

Introduction

Juliet as a young girl

Dance of the Knights

Mercutio

Death of Juliet

Sergei Prokofiev/Borisovsky
(1891-1953)

Intermission

Hebrew Melodies, Impressions of Byron's Poems, Op. 9

Sostenuto

Grave

Andante cantabile

Joseph Joachim
(1831-1907)

Sonata for Viola & Piano, (1942)

Elegy

Waltz

Toccata

Arthur Benjamin
(1893-1960)

ABOUT THE PERFORMERS

From Bach to Keith Jarrett, **PATRICIA McCARTY's** performances on five continents have been acclaimed for communicating "*a dark tone analogous to the quality of a fine tawny port*" [Strad], & "*the fine blue-flamed torch of her mind*" [Ottawa Citizen]. Her recordings featuring works by Clarke, Bach, Telemann, Schubert, Beethoven, Brahms, Schumann, Fuchs, Joachim, Jarrett, Bliss, Harrison and Benjamin have won international accolades, LShe has appeared as soloist with the Detroit, Houston, Kyoto and Shinsei Nihon symphonies, Boston Pops, Orchester der Beethovenhalle Bonn, l'Orchestre de la Suisse Romande, Turiae Camerata of Valencia, and in recitals including New York, San Francisco, Boston, Detroit, Valencia, Geneva, Caracas, five International Viola Congresses, and a debut at London's Wigmore Hall hailed by the *Times* to be "*an outstanding exhibition of string playing of the highest American class.*" Winner of the First Silver Medal and Radio Prize in the Geneva International Competition when she was eighteen, Ms. McCarty graduated the following year *magna cum laude* from the University of Michigan, where she studied with Francis Bundra. She has also been awarded two National Endowment for the Arts Solo Recitalist Grants and the John Knowles Paine Award for performance of new American music.

As chamber musician Ms. McCarty has performed at festivals including Aspen, Marlboro, Tanglewood, Sarasota, Bay Chamber Concerts, Bowdoin, Aria (Canada), Hokkaido (Japan), and the Australian String Academy. Former member of the Lenox Quartet, she has also toured with Music from Marlboro, Boston Chamber Music Society, and Boston Symphony Chamber Players, with whom she has recorded works by Brahms and Dvorak. Other collaborations include musicians as diverse as composer Lou Harrison and his gamelan ensemble, contralto Maureen Forrester, violinist Joseph Silverstein, and jazz pianist Keith Jarrett, whose work *Bridge of Light* for viola and orchestra Ms. McCarty commissioned, premiered and has recorded for ECM.

She has performed numerous world premieres, and her research of viola repertoire and pedagogy has been published in *Strad*, *Symphony Magazine*, *Strings*, *American Viola Society Journal*, *American String Teacher* and the book *Playing & Teaching Viola*, published in 2005 by American String Teachers Association. She has given master classes throughout the U.S., as well as in Canada, Venezuela, Australia and Spain, and her translated articles have appeared in Korean and Dutch string teaching publications. Former assistant principal violist of the Boston Symphony Orchestra, Patricia McCarty presently is faculty member of the Meadowmount School of Music, where she teaches viola, chamber music, and professional orchestral audition preparation. Her former students are employed in professional orchestras, chamber ensembles, university and pre-college faculties worldwide.

Armenian pianist, **ARAM ARAKELYAN** performs as a collaborator throughout the United States, Europe, and Asia. Aram wears many hats, from collaborative partner to a chamber musician, to an orchestral and choral keyboardist, an arranger, a class ballet pianist, and sometimes even a graphic designer.

Aram has been an official pianist for the 2014 Primrose International Viola Competition and the 2015 International Horn Symposium. He has also been on staff at the Colburn School in Los Angeles, and the Meadowmount School of Music in upstate New York. He has been one of the primary pianists in the viola studio of Donald McInnes. And for the past three years, Aram was the pianist for the USC Thornton Chamber Singers, under the direction of Jo-Michael Scheibe, with whom he performed at the 10th World Symposium on Choral Music in Seoul, Korea, and 12th China International Chorus Festival in Beijing, China. Among the conductors Aram has worked with are Gerhardt Zimmermann, Jerry Junkin, Larry Livingston, Barlow Bradford, Maria Guinand, In-Gi Min, Scott Yoo, Robert Spillman and Helmuth Rilling.

Aram holds degrees from the University of Utah, the University of Texas at Austin, and recently completed a Doctoral Degree in Musical Arts at the University of Southern California, where he held a teaching assistantship in the area of Keyboard Collaborative Arts. His mentors have included Susan Duehlmeier, Anne Epperson, Norman Krieger and Alan Smith. Aram is currently a member of the faculty of new Collaborative Piano program at the Indiana University Jacobs School of Music.

PROGRAM NOTES

After his early youth as a violinist and composition student in Rome, **PIETRO LOCATELLI** traveled through Italy and Germany from 1723 to 1728, composing most of his concert compositions during this period. A notice about one of Locatelli's performances at court describes the musician's self-assurance and his gorgeous, diamond-studded clothes. In 1729 Locatelli moved to Amsterdam, where he stayed until his death. His sparsely documented public and semi-public performances were open only to music lovers, not to professional musicians. An Englishman who heard him in 1741 wrote "he is so afraid of People Learning from him, that He won't admit a Professed Musician into his Concert". Some rich music lovers, who would play as amateurs with Locatelli, helped him to become affluent. In aristocratic circles he was a recognized, admired and supported virtuoso and composer. In 1741 he set up a business selling violin strings from his home, eventually earning the highest income of any musician from Amsterdam.

SERGEI PROKOFIEV composed his ballet adaptation of Shakespeare's *Romeo and Juliet* in 1935. These arrangements are among many by Russian violist Vadim Borisovsky (1900-1972), member of the Beethoven State Quartet for forty years as well as a prominent viola soloist and teacher.

Violinist, violist, conductor, composer, and one of the most widely respected musicians of the 19th century, **JOSEPH JOACHIM** was born near Bratislava in 1831 to a family of Hungarian and Jewish heritage. He studied in Budapest and Vienna, and at the age of twelve came to the attention of Mendelssohn in Leipzig, making an auspicious London debut the following year performing the Beethoven Violin Concerto conducted by Mendelssohn. It was a performance of this concerto when Joachim was sixteen that the fourteen year old Brahms heard in Hamburg, and later wrote to Joachim, "*I was certainly your most enraptured listener.*" A Beethoven Concerto performance in 1853 led to a close friendship with Robert and Clara Schumann, and during that same year Joachim and Brahms began a lifelong friendship and close collaboration. While many of Joachim's compositions reflect more internal intensity and seriousness than virtuosic display, he is best known for the monumental and difficult Hungarian Concerto for violin, op. 11, his virtuosic and idiomatic arrangements for violin and piano of the Brahms Hungarian Dances, and his cadenzas to the violin concerti of Mozart, Beethoven, Brahms and Viotti. Joachim's works for viola and piano include the *Hebrew Melodies*, op. 9, inspired by poems by Byron, and the *Variations on an Original Theme*, op. 10, composed in 1854-55. Both works might seem derivative of Brahms but for the fact they predate all extant Brahms chamber music, with the exceptions of his first version of the op. 8 piano trio, composed in 1854, and the *Scherzo* movement Schumann proposed Brahms contribute to the composite violin sonata by Schumann and Albert Dietrich, presented as a gift to Joachim in 1853.

Australian pianist and composer **ARTHUR BENJAMIN** traveled to England in 1911 to study with Charles Villiers Stanford at the Royal College of Music. At the outbreak of World War I in 1914, he enlisted to serve in the infantry, but later became a gunner with the Royal Flying Corps. Shot down over Germany in July, 1918, he was taken prisoner and held in the Rühleben camp until November of that year. Following the war Benjamin taught piano at the Sydney

Conservatorium and returned to London in 1921, developing a distinguished career as pianist. He conducted the CBC Vancouver Symphony from 1941-46, composing the Viola Sonata during this time for William Primrose. It was premiered in its alternative concerto version by Frederick Riddle and the Hallé Orchestra in 1948. Benjamin's works include a symphony, several operas, chamber music, vocal compositions, music for stage and films, the commercially successful *Jamaican Rumba*, and the *Romantic Fantasy* for violin, viola and orchestra, which was championed and recorded by Heifetz and Primrose.