

PROGRAM NOTES

***Passacaglia* by Heinrich Ignaz Franz Biber**

Heinrich Ignaz Franz Biber was one of the most influential composers of the seventeenth century, particularly in regard to his advancements in violin playing and writing. Kapellmeister at the court in Salzburg, Biber was at the forefront of German composers who embraced the Italian violin (still a relative newcomer) and writing style, heightening it with greater attention to counterpoint and increased virtuosity. His *Mystery Sonatas* of c. 1676 represent a high point, both for Biber and for 17th-century German instrumental music, comprising a set of 15 sonatas (most of which are in altered tunings, or *scordatura*) and a concluding *passacaglia*. One of the earliest such works for violin alone, it surely served as a model for later works by Bach, Telemann, and others. Biber's command of the violin is unmistakable, with extensive use of double stops and high positions which fully utilize the capabilities of the instrument. While the sonatas in the set are dedicated specifically to the *rosary* mysteries, the *passacaglia* transports us to its own, mystical sound-world that may come as a surprise to listeners more acquainted with later repertoires. (*notes by David Sariti, 2025*)

***Overlooks* (2016) by Brian Simalchik**

Overlooks comprises eight short movements, each named after a specific geographical location. An original set of three was written in the summer of 2009, and the following five were written in between other projects over the years, acting as a kind of journal of places I've been and memories I have of being in those places with specific people. Any number of movements may be played in any combination or order.

Though one can certainly be struck by the physical beauty of a certain landscape, our memory of place is much richer than just a recollection of physical attributes. In this way, *Overlooks* is not an attempt to represent or depict landscape literally: rather, it is an attempt to capture moods, emotions and the pace of passing time I experienced in these places, my interior life mapped onto the wider, indifferent geography.

***Elegy for Mippy II*(1959) by Leonard Bernstein**

American conductor and composer Leonard Bernstein is considered one of the most prodigiously talented and successful musicians in American history. Renowned for his notable compositions, such as *West Side Story* and *Candide*, he also wrote lesser-known works, including *Elegy for Mippy II*, a piece for solo, unaccompanied trombone. Leonard Bernstein published a set of five brief brass works commissioned by the Juilliard Musical Foundation. Bernstein called this suite *Brass Music*, and dedicated the works to his brother, Burton "Burtie" Bernstein, naming each of the five movements after Burtie's pets. *Elegy for Mippy II* is the third piece in the sequence. The score instructs the performer to provide a foot-tapping accompaniment. Mippy was a mongrel

belonging to Bernstein's brother. Bernstein also composed *Elegy for Mippy I* is written for horn and piano, and *Elegy for Mippy III* for tuba.

Trio by Maurice Emmanuel

Maurice Emmanuel, French composer of operas, symphonies, piano sonatinas and chamber music, was also an important musicologist. Though he was a product of a traditional musical education, his writing style exhibits much innovation and originality. Perhaps this was due to eclectic influences: his interest in modes and Eastern music, the impressionistic music of Debussy and Franck, the brass bands on the streets of Beaune, and songs of the grape pickers. He wrote the *Trio for Flute, Clarinet and Piano, Op. 11* in 1907. The first movement, *Allegro spirito*, presents a sprightly first theme and a sonorous second theme. These ideas are developed in a free-flowing style both spirited and lively. The slow second movement, *Adagio*, offers somewhat somber and meditative music; its dense harmonies and intermingling of parts are a rich tapestry of sound and timbre. The third movement, *molto allegro*, is light and breezy and features a unique hopping gesture; perhaps its suggestive of wind in tall grass alive with birds, insects and frogs.

26.2 by Kenji Bunch

Kenji Bunch is a composer, violist, and educator based in Portland, Oregon. In his own words, his goal as a composer is "the search for and celebration of shared emotional truths about the human experience from the profound to the absurd, to help facilitate connection and healing through entertainment, vulnerability, humor, and joy." His work 26.2, for horn, violin, viola, and cello, is one such celebration. Dedicated to "anyone who has gone the distance," this piece is a programmatic work depicting the running of a marathon. It is a single movement work divided into 12 sections: Prelude: Chorale of the Orange and Blue, Dawn, Mile 1, Mile 4, Mile 7, Mile 10, Mile 14, Mile 18, Mile 20, Mile 22: The Wall, Mile 24, and Mile 26! These sections vary greatly in style and virtuosity to follow the mental and physical hurdles of running an entire marathon, culminating in a joyous ending that celebrates such a momentous feat. Performing this work is about as close as the author of this note will ever get to participating in such a race themselves.

BIOS

Violist **Ayn Balija** leads a musically rich life performing and teaching throughout the country. She teaches at the University of Virginia and serves as the principal violist of the Charlottesville Symphony at the University of Virginia and violist of the Rivanna String Quartet. Dr. Balija performs solo, chamber, and orchestral works around the country including the Yachats Music Festival, Tennessee Governor's School for the Arts, ProMusica Chamber Orchestra of Columbus where as a member recorded two CDs of new works under the Summit label. Connecting holistically with her students and colleagues is an integral part to Dr. Balija's teaching philosophy. Dr. Balija created Violapalooza, an annual, all-violin day, featuring guest violin artists including Kim Kashkashian, George Taylor, and Paul Neubauer. In addition to giving masterclasses and recitals, Dr. Balija presented at the American String Teachers Association, American Viola Society's Viola Festival, International Viola Society's 44th Congress in Wellington, New Zealand and published on the American Viola Society's Teacher's Toolbox page. Dr. Balija holds degrees from Oberlin Conservatory of Music, The Cleveland Institute of Music and James Madison University.

Adam Carter is principal cellist of the Charlottesville Symphony, and an Associate Professor of Music at the University of Virginia. Prior to his appointment to these positions in 2009, Dr. Carter performed with the Madison Symphony, Winston-Salem Symphony, Erie Philharmonic, Wisconsin Chamber Orchestra, and taught at Ripon College in Wisconsin. A top prizewinner at the 1998 Fischhoff National Chamber Music Competition, Dr. Carter was also a founding member of the Tarab Cello Ensemble, which traveled the country playing new works for cello octet. The ensemble's accolades include grants from the Howard Hanson Institute for American Music for its accomplishments in the performance and creation of contemporary American music, the Foreman Institute for the Creative and Performing Arts, and the Fromm Foundation. Dr. Carter grew up in Winston-Salem, North Carolina, and attended high school at the North Carolina School of the Arts. He received his Bachelors degree and Masters degree with Distinction from the Eastman School of Music, and completed his Doctoral degree at the University of Wisconsin-Madison. His principal teachers were Charles Medlin, Robert Marsh, Steven Doane, and Uri Vardi. In his free time, Dr. Carter and his wife are passionate animal advocates, and foster kittens through the Charlottesville-Albemarle SPCA.

Jiyeon Choi is a lecturer in Clarinet and as principal clarinet with the Charlottesville Symphony Orchestra. She also holds the Co-Principal Clarinet position with the Sinfonia da Camera. Dr. Choi has previously served on the faculty for the Purdue University, Illinois Youth Summer Music, and Blue Lake Fine Arts Camp. She has performed with the several orchestras including the Virginia Symphony Orchestra, Richmond Symphony, Heartland Festival Orchestra, Wintergreen Music Festival Orchestra, Williamsburg Symphony Orchestra and Illinois Symphony Orchestra. She has been a resident artist at the Atlantic Music Festival in Maine and

the Orchestre de la Francophonie in Montreal, QC. Dr. Choi received a Doctor of Musical Arts degree in music performance from University of Illinois Urbana Champaign, a Master of Music degree from Eastman School of Music, and a Bachelor of Music degree from Ewha Womans University.

Described as an “intrepid percussionist” by Fanfare Magazine, **I-Jen Fang** has a career as a solo performer, chamber musician, orchestral player, and teacher. She joined the faculty of the Music Department at the University of Virginia in 2005 and serves as the Principal Timpanist and Percussionist for the Charlottesville Symphony. She has performed as a soloist in Taiwan, U.S., Austria, France, Hungary, Romania, and South Africa and with artists such as Keiko Abe, William Cahn, Christopher Deane, Mark Ford, Ed Smith, Ki Midiyanto, Muryanto, Nanik Wenton, Nyoman Wenton, Attacca Percussion Group, EcoSono Ensemble, Cantata Profana, and Da Capo Chamber Players. She is a founding member of the Piedmont Duo, which explores the sonic possibilities of viola and percussion. She has appeared in the Staunton Music Festival, Charlottesville Chamber Music Festival, Wintergreen Festival, SEAMUS, PASIC and PAS Day of Percussion. I-Jen is an Innovative Percussion, Sabian, and Marimba One artist.

Cody Halquist has served as the Lecturer in Horn at the University of Virginia and Principal Horn of the Charlottesville Symphony since fall 2021. Originally from Rochester, NY, Cody has worked for several years as an active freelancer both in the New York City area and Virginia, where he has frequently performed with the Richmond Symphony, New Haven Symphony, and is 3rd Horn of the Hudson Valley Philharmonic. He has also performed internationally as an orchestral musician in Germany and South Korea. Cody served as the Adjunct Instructor of Horn at Sacred Heart University in Connecticut from 2019-2021. A dedicated teacher for students of all levels, he was a teaching artist through the Yale Music in Schools Initiative and Morse Summer Academy for three years, which provides tuition free music lessons and mentorship for students in the New Haven public school system. Cody received his Bachelor of Music in Horn Performance at the University of Michigan School of Music, Theater & Dance where he was a student of Adam Unsworth. He earned both a Master of Music and Master of Musical Arts in Performance at the Yale School of Music studying under William Purvis.

John Mayhood has an active performance career across North America and Europe, specializing in solo and collaborative works from early English music to contemporary compositions. His concerts often focus on a single composer, featuring solo and chamber music. He has performed complete programs dedicated to Poulenc, Hindemith, Feldman, Schubert, and emerging composers. He has premiered works by Matthew Burtner, Daniel Kessner, James Sochinski, and Bruce Mather. His performances are featured on NPR, CBC, and SRC radio, with recordings on Ravello Records and EcoSono. As a scholar, he has presented research on transformational theory and the philosophy of music at the University of Chicago and Deutsche Gesellschaft für Musiktheorie. His interests lie in abstract music and performance philosophy. Mayhood holds a Master of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Ian Hobson, alongside training from Caio Pagano and Jean-Paul Sévilla. He has taught piano at the University of Illinois and philosophy at Brown University and the Rhode Island

School of Design. Currently, he leads the piano faculty at the University of Virginia in Charlottesville.

Nathaniel Lee is the Lecturer of Trombone at the University of Virginia and serves as Principal Trombone of the Charlottesville Symphony. In addition to his duties at UVa and the Charlottesville Symphony, Nathaniel maintains an active freelance career having performed with the Richmond Symphony, the Staunton Music Festival, the Roanoke Symphony, the Wintergreen Music Festival, the International Trombone Festival, the Lille Trombone Festival in France, Castleton Music Festival, and the Boston Philharmonic. Nathaniel earned his Master of Music from the New England Conservatory and a Bachelor of Music Performance from Virginia Commonwealth University.

Kelly Sulick teaches at the University of Virginia and at Longwood University, and serves as Principal Flute in the Charlottesville Symphony. Prior to her appointment, she served as Principal Flute with the Evansville Philharmonic Orchestra and as Consortium Instructor of Flute at the University of Evansville. She earned her Doctorate of Musical Arts from the Peabody Conservatory, her Master of Music degree in Flute Performance from the University of Southern California, and a Bachelor of Music degree in Flute Performance and a Bachelor of Arts degree in English Language and Literature from the University of Michigan, where she graduated with highest honors and was named a James B. Angell Scholar for her academic achievements. She can be heard on several compact discs, including William Bolcom's "Songs of Innocence and of Experience" under Leonard Slatkin, a Naxos release that received four Grammy awards including Best Classical Album. Her album *Duo* with pianist John Mayhood was released on Centaur Records in 2022. Additional recordings are available on the Equilibrium, Other Minds, and Ravello Records labels. Her principal teachers include Marina Piccinini, Amy Porter, and Jim Walker.

Violinist **Daniel Sender** has gained an international reputation as a performer, educator, and scholar. Recent concert tours in Europe have been met with high praise and Dr. Sender is increasingly in demand in both the classroom and the concert stage. Recently, Dr. Sender served as a Fulbright U.S. Scholar for the 2021-22 Academic Year and taught at both the Liszt Academy (Budapest) and the University of Pécs for the Fall 2021 semester. Dr. Sender was also previously awarded a Fulbright Student Scholar grant for his research in Budapest (2010-11) and attended the Liszt Academy as a student of Vilmos Szabadi.