

University of Washington  
THE SCHOOL OF MUSIC

C345

1997

presents a debut faculty recital:

2-18



# Helen Callus, *viola*

*with faculty guest artists*

Holly Herrmann, *piano*  
William McColl, *clarinet*  
Rajan Krishnaswami, *'cello*  
Kyung Sun Chee, *violin*

*and guest artists*

Yuriy Mikhlin, *violin*  
Vincent Comer, *viola*

8:00 PM  
February 18, 1997  
Meany Theater

School

of

Music

University

of

Washington

DAT 12,957

CASS 12,958

PROGRAM

DAT  
ID 2 Legenden, Op. 62.....5'53.....Heinrich von Herzogenberg  
Andantino (1834-1900)

Helen Callus, *viola*  
Holly Herrmann, *piano*

ID 3 Sonata for viola and piano, Op. 11, #4.....19'40.....Paul Hindemith  
Fantasie (1895-1963)  
Thema mit Variationen  
Finale mit Variationen

Helen Callus, *viola*  
Holly Herrmann, *piano*

ID 4 Pieces for Viola, Clarinet and Piano, Op. 83.....15'37.....Max Bruch  
No. 5, *Rumanische Melodie, Andante con moto* (1838-1920)  
No. 6, *Nachtgesang Andante*  
No. 7 *Allegro Vivace, ma non troppo*

Helen Callus, *viola*  
William McCoil, *clarinet*  
Holly Herrmann, *piano*

INTERMISSION

CASS SIDE A

SIDE B

ID 6 String Quintet, Op. 87 in B<sup>b</sup> major.....33'52.....Felix Mendelssohn  
*Allegro vivace* (1809-1847)  
*Andante scherzando*  
*Adagio e lento*  
*Allegro molto vivace*

Yuriy Mikhlin, *violin*  
Kyung Sun Chee, *violin*  
Helen Callus, *viola*  
Vincent Comer, *viola*  
Rajan Krishnaswami, *'cello*

HELEN CALLUS was born in England. She was a prize winning student at Trinity College of Music in London, and The Royal Academy of Music where she graduated with a First Honors degree. She is currently a candidate in the Artist Diploma program at The Peabody Institute—the only violist to be accepted into this program in recent history.

Performing in all the major concert halls in London, including The Royal Festival Hall, the Queen Elizabeth Hall and the Wigmore Hall, she has appeared with many of London's leading symphony orchestras, such as the Philharmonia Orchestra and the London Symphony Orchestra. Callus was principal and soloist with many chamber ensembles in London, including the Manson Ensemble and was also a founding member of the Salomon Ensemble. In her many highly acclaimed performances, she has appeared as a concerto soloist and as an honored chamber musician.

After leaving London she resumed her studies in the U.S. at The Peabody Institute, where she became a teaching assistant to Paul Coletti and teaching associate at the school, receiving her Graduate Performance Diploma in 1994. She has performed extensively throughout Maryland, with appearances on television and radio including the "Music in Maryland" series. In the 1994-95 season she held the position of principal and soloist with the Concerto Soloists Chamber Orchestra of Philadelphia.

Ms. Callus premiered Schnittke's *Trio Sonata* in the United Kingdom and gave the world premiere of Michael Brown's *Double Viola Concerto*, written for her and Paul Coletti.

As a recipient of numerous scholarships and awards, Callus has continued to perform both in the United States and Europe. In June 1992 she won the Countess of Munster Competition for viola, and in August 1994 she was a Special Prize winner at the Lionel Tertis International Viola Competition and Congress in England. In 1995 she was awarded the Memorial Prize and won the Greek Women's University Club Competition in Chicago.

Ms. Callus has worked with numerous artists from all over the world, and in that capacity has performed at many festivals throughout the U.S., including the Columbia Festival for the Arts in Maryland, and in 1994 was asked to replace one of the leading violists in America, Donald McInnes, at the Sunflower Music Festival in Topeka, Kansas.

At the age of 26 she was appointed Artist in Residence at the University of Washington. She will be performing in Seattle over the summer at the Seattle Chamber Music Festival and the Olympic Music Festival. She will also be performing with the University of Washington Wind Ensemble and Symphonic Band on May 29 in Meany Hall under the baton of Timothy Salzman, and with new faculty artist Rebecca Henderson, oboist, on April 17 in Meany Hall.

Heinrich von Herzogenberg began his education studying humanities at the Gymnasien in Feldkirch, extending then to philosophy and law at the University of Vienna. He began his studies in composition in 1862 under Felix Otto Dessoff, through whom a friendship with Brahms began. LEGENDEN, Op. 62 for viola and piano is written in three movements. The first movement, *Andantino*, is reminiscent of Brahms in its contrasts of sound and musical range. A romantic fantasy world that conjures up images of the Legend.

Paul Hindemith wrote music for every instrument in the orchestra. Besides being an excellent violist, he played violin, piano, clarinet and organ, but was most famous as a composer and conductor in his native Germany. When his friend Claude Debussy died in 1918, Hindemith said, "music is more than style, technique and expression of personal feelings. Music stretches beyond political boundaries, national hatreds and the horrors of war." It was in this mind frame and in homage to Debussy that Hindemith composed this piece. When Hindemith wrote the SONATA FOR VIOLA AND PIANO, Op. 11, #4 in 1919, it was clearly the most substantial part of his collection of five string sonatas. Today it stands as probably the most frequently performed piece of all his early works. It is divided into three movements. The first movement is marked *Fantasy*. The second movement opens with the *Theme* which Hindemith indicated "quiet and simple, like a folksong" followed by four variations. The third movement introduces a new theme and a second set of variations which acts as the *Finale*.

Max Bruch, born in Cologne, Germany, was known in his own time as a composer of choral works, but today is recognized for his various orchestral and chamber pieces. The eight PIECES FOR VIOLA, CLARINET AND PIANO, Op. 83, were inspired by Bruch's son, a gifted clarinetist who premiered the work in Cologne and Hamburg in 1909. Each piece is a self contained unit, and it was not intended for all eight to be performed together in one concert. Numbers V and VI are the only two given titles. Number V, *Rumanian Melody*, has a rhapsodic gypsy feel and contains a Rumanian folk tune within its lush sonorities. Number VI, *Nocturne*, has a dark and elegant quality. Number VII is the only piece in a major key and is more humorous and jovial in nature.

Felix Mendelssohn was a pianist, violist, organist, and, most notably, a composer. He began composing at a very early age and by age 12 was recognized as a prolific composer. It was not until he attended the Berlin University at age 15 that he decided to make music his profession. Today he is remembered for his craftsmanship, poetry, restraint, patience, and for his inventive orchestration and melodic freshness. The STRING QUINTET, Op. 87 in Bb has many references to other great works of his such as the Octet and Cello Concerto. The first movement is an energetic *Allegro vivace*. The second movement, *Andante scherzando*, is intricate and refined. The third has a feel almost like that of the tango, and the fourth returns to the technical precision of the opening, reaching a climactic development in the form of a fugue.

[Notes prepared by Lisa Killinger and Alexis Schultz,  
viola students at the University of Washington]

HOLLY HERRMANN began her undergraduate studies in the Resident Honors Program at the University of Southern California, a program designed to allow advanced or artistically gifted students to begin their college education early. Two years later she transferred to Indiana University to study with world-renowned pianist Jorge Bolet. At age 15 she embarked on a successful concert tour of Scandinavia and the Soviet Union, which was followed by numerous performances throughout the United States and Europe. Ms. Herrmann eventually settled in Seattle with her husband and two children and completed her Master's degree while studying with Béla Siki. An accomplished chamber musician, Ms. Herrmann was pianist of the Linden Piano Quartet, whose performance in the Artists' International Competition earned them an invitation to perform at Carnegie Recital Hall. She is a frequent collaborator in chamber performances with many of the finest musicians in the Northwest. Ms. Herrmann joined the keyboard faculty in the autumn of 1994, and has since enjoyed many successful performances with both faculty and guest artists, as well as the *Soni Ventorum*.

WILLIAM MCCOLL is Professor of Clarinet at the University of Washington in Seattle. As a founding member of the *Soni Ventorum Wind Quintet*, in residence at the same institution, he has made three tours of Latin America and two tours of Europe under the auspices of the U.S. Department of State. The group has also toured throughout this country and has twenty recordings in print. McColl has been a member of the Philharmonia Hungarica in Vienna, the Orquesta Filarmonica de las Americas in Mexico City, the Puerto Rico Symphony, and the Casals Festival Orchestra under Pablo Casals.

McColl is a founding member of the *Soni Ventorum Wind Quintet* and a professor of clarinet. He studied with Keith Stein, George Waln, and Herbert Blayman in the United States and with Leopold Wlach in Vienna. He has been a member of the Philharmonia Hungarica in Vienna, the Orquesta Filarmonica de las Americas in Mexico City, and the Puerto Rico Symphony and the Casals Festival under Pablo Casals. With the *Soni Ventorum*, he has made 19 recordings and toured the U.S.A., Europe, and Latin America. McColl is also a member of the *New World Basses Horn Trio*.

YURIY MIKHLIN earned his Masters degree at the Kiev Conservatory of Music and started his professional career as the Assistant Concertmaster of the Kiev Chamber Orchestra. Four years later he was appointed to the post of Assistant Concertmaster for the Kiev State Opera and Ballet. During those years he also maintained a professorship at the Glier Music college in Kiev, was the Music Director for the Bolshoi Theater of Ukrainian Soloists, and was the principal second violin of the virtuoso group Perpetum Mobile. As a highly active performer in Kiev, Mr. Mikhlin also toured throughout Europe and Japan. He recorded regularly for national radio broadcasts and has recorded on the label Melodiya. Mr. Mikhlin currently is a member of the Northwest Chamber Orchestra and has sat as Concertmaster for both the Pacific Chamber Orchestra and the Federal Way Philharmonic. He frequently performs with the Seattle Symphony, Pacific Northwest Ballet and the Seattle Opera.

KYUNG SUN CHEE is currently a Doctor of Musical Arts candidate at the University of Washington and is a senior student and teaching assistant of Professor Steven Staryk. She has been on the faculty of the Marrowstone Music Festival and the Seattle Youth Symphony Association. Chee is presently teaching at the University of Washington and working with violinists in the Seattle Public Schools as a grant recipient from the Seattle Arts Commission. She will be graduating at the end of this year.

VINCENT COMER began formal studies on the viola at age 12 on a scholarship provided by the Seattle Musicians Union, Local 76. He studied with Richard Ferrin of The Chicago Symphony at the 1973 Congress of Strings at the University of Southern California, Los Angeles.

At age 18 he auditioned for Milton Katims and became the youngest member of The Seattle Symphony. After playing for two seasons, he resumed studies at Indiana University. Studying with Jerry Horner and Abraham Kernick, former principal of the Cleveland Orchestra, he served as principal violist of the Indiana University Philharmonic and also appeared as concerto soloist.

Comer returned to Seattle in 1978 and won the position of Assistant Principal Viola. That same year he was one of eighteen violists invited to compete at the first William Primrose International Viola Competition held in Snowbird, Utah. In addition to playing as Principal and Assistant in the Seattle Symphony Orchestra, he has also played for Pacific Northwest Ballet and Seattle Opera, with a long association as assistant principal of The Wagner Ring cycle.

Active also in chamber music, Comer as appeared with the Seattle Symphony Orchestra Chamber Music Series, and as a member of the Emerald String Quartet and Emerald Cello Quintet, performing at the Parnassus Festival, the Camerata Music Society, and the Spokane Chamber Music Society. He also recently played with The Beijing Consort. Mr. Comer is now violist with the newly-formed Petrus Quartet—the string quartet of The Seattle Symphony.

Equally devoted to the arts of teaching and performing, RAJAN KRISHNASWAMI maintains an active schedule of solo and chamber music concerts as well as master classes which have taken him across the United States, Canada and China, collaborating with many of those countries' finest artists. As soloist he has appeared with a number of orchestras at home and abroad including the Northwest Chamber Orchestra, the Hunan and Symphonies in China, the Greater Bridgeport, Eastern Connecticut, Port Angeles and Olympia Symphonies, and the Federal Way Philharmonic and others. Recital engagements include appearances in New York City, Connecticut, New Jersey, Cleveland, Massachusetts, California, Ontario, St. Louis, Germany and throughout Washington state. He is the recipient of numerous awards, prizes and grants, including a Fulbright Fellowship, and in 1992, performed a critically-acclaimed New York debut recital at Merkin Hall. Also sought after for his orchestral experience, Krishnaswami has been Assistant Principal Cellist of the New Jersey Symphony, has played in the Berlin Philharmonic, and appears regularly with the Seattle Symphony and Opera. He is on the cello faculty of the University of Washington, Cornish College of the Arts, and chairs the cello faculty of the Seattle Conservatory of Music. He received his Bachelor and Master of Music degrees from The Juilliard School.