

as Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School, while also teaching as an assistant to the Juilliard String Quartet. In 2004 she was appointed Assistant Professor of Viola at the University of Washington School of Music, where she teaches viola and chamber music. For more information on Melia Watras, please visit www.meliawatras.com.

KIMBERLY RUSS

Seattle Symphony Orchestra Pianist, Kimberly Russ, is recognized as an extremely accomplished ensemble player and collaborative pianist. Ms. Russ has performed with musicians of the nation's finest orchestras as well as many other world-renowned artists. Continually in demand as a collaborative pianist, she appears frequently in concert throughout the Puget Sound region in recitals, festivals, and master classes. Ms. Russ can also be heard on several television, radio, and film recordings as well as video game soundtracks.

After moving to Seattle from New York, where she studied at the Juilliard School, Ms. Russ has appeared with the Seattle Opera Orchestra, the Bellevue Philharmonic, the Seattle Choral Company, and Choral Arts Northwest. She has been invited to perform for the Ladies Musical Club, the Belle Arte, Barry and Friends, and the Sherman Clay Music for Lunch Series. Ms. Russ is the rehearsal pianist for both the Seattle Choral Company and the Seattle Symphony Chorale, Seattle's premiere orchestral choirs.

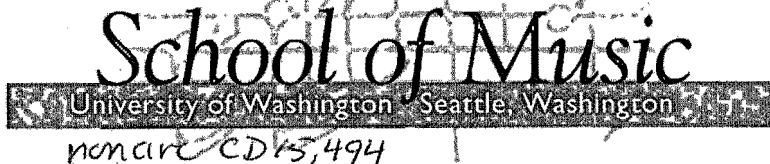
At the Seattle Symphony, Ms. Russ particularly enjoys assisting the conductors and soloists in preparation of their performances with the Orchestra. She also collaborates with many members of the orchestra in various chamber music concerts. While performing with the orchestra, Ms. Russ plays a variety of keyboard instruments including piano, celesta, harpsichord, synthesizer, and occasionally, organ.

Ms. Russ is a member of the Music Teachers National Association, Washington State Music Teachers Association, Seattle Music Teachers Association and maintains a select private teaching studio at her Shoreline home where she resides with her husband, Christopher Olka, (Principal Tuba, Seattle Symphony) son, James, and their cat, Berlioz.

CLASSICAL

KING FM 98.1

W39
2007
10-30



Presents a Faculty and Guest Artist Recital:

MELIA WATRAS, viola
KIMBERLY RUSS, piano

October 30, 2007 7:30 PM MEANY THEATER

PROGRAM

CD 15,495

1 TRAVELER'S JAM 3:23 DAN VISCONTI (b. 1982)

SUITE NO. 6, BMV 1012 18:29 J. S. BACH (1685-1750)

- 2 Prelude
- 3 Allemande
- 4 Courante
- 5 Sarabande
- 6 Gavotte I and II
- 7 Gigue

8 RECITATIVO AND SCHERZO 4:56 FRITZ KREISLER (1875-1962)

INTERMISSION

SONATA FOR VIOLA AND PIANO, Op. 147 30:02 DMITRI SHOSTAKOVICH
9 Moderato (1906-1975)

- 10 Allegretto
- 11 Adagio

12 REVERIE 6:01 HENRYK WIENIAWSKI (1835-1880)

DAN VISCONTI: *TRAVELER'S JAM*

I met Dan Visconti a number of years ago at the Cleveland Institute of Music. My quartet, the Corigliano Quartet, was giving a master class there, and Dan, then a student at CIM, was having a piece of his played by a student quartet. I was drawn by the soulfulness and grittiness of his style, which draws inspiration from jazz, blues and rock. *Traveler's Jam* is no exception, with its bluesy tone and propulsive rhythms. Dan has recently had pieces commissioned by the Kronos Quartet, the Minnesota Orchestra, the Cleveland Museum of Art, and my own quartet, the Corigliano.

J. S. BACH: *SUITE NO. 6, BMV 1012*

Bach wrote the six suites for unaccompanied cello most likely during his service as Cappelmeister for the court of Prince Leopold in Cothen. Bach described his time in Cothen as one of the happiest periods of his life. The suites, Bach's only works for unaccompanied cello, have also become a staple of the viola literature. The sixth suite was written originally for a five-string instrument. It is unclear whether it was written for a standard-sized cello with an additional, higher string, or for the viola pomposa, an instrument Bach is reputed to have invented. The viola pomposa was halfway between a cello and a viola in size, and it was held on the arm in front of the chest, with a supporting strap.

FRITZ KREISLER: *RECITATIVO AND SCHERZO*

Legendary violinist Fritz Kreisler was among the most distinguished performers of his time. Kreisler's enormous popularity was buoyed by his numerous short compositions for the violin. These virtuosic gems have become a beloved part of the violin repertoire. *Recitativo and Scherzo*, performed tonight on the viola, is a bit of a departure from the usual salon pieces Kreisler wrote for violin and piano. This work is darker and more somber in tone, and written for a solitary violin.

DMITRI SHOSTAKOVICH: *SONATA FOR VIOLA AND PIANO, OP. 147*

Shostakovich's Sonata for Viola and Piano is one of the great works for viola, perhaps all the more meaningful because it was the final piece by the composer, completed only a month before his death. It was written for Fyodor Druzhinin (born 1934), Soviet violist and member of the Beethoven Quartet, which had premiered most of Shostakovich's string quartets. In a phone call to Druzhinin, Shostakovich said of the sonata: "The first movement is a novella, the second a scherzo, and the Finale is an adagio in memory of Beethoven; but don't let that inhibit you. The music is bright, bright and clear." A monumental work, the sonata is

described by biographer Elizabeth Wilson as "a fitting requiem for a man who had lived through and chronicled the scourges of a cruel age."

HENRYK WIENIAWSKI: *REVERIE*

Henryk Wieniawski was one of the greatest violinists of his time. Following in the virtuoso violinist/composer tradition of Paganini, Wieniawski wrote numerous pieces (concertos and virtuoso pieces) for the violin. He was also a brilliant violist, and wrote only one work for viola, *Reverie*. Like the viola sonata was for Shostakovich, *Reverie* was the last piece written by Wieniawski, composed only a few days before his death.

Program notes by Melia Watras

MELIA WATRAS

Described as "staggeringly virtuosic" by *The Strad*, violist Melia Watras has been hailed by audiences and critics alike for her electrifying and vibrant performances. She has long been at the forefront of the American new music scene, performing numerous commissions and world premieres as a soloist and co-founder of the award-winning Corigliano Quartet (www.coriglianoquartet.com). Ms. Watras has performed in Carnegie Hall, Weill Recital Hall, Alice Tully Hall and the Kennedy Center and at festivals such as Aspen and Ravinia. As the violist of the Corigliano Quartet, she has received awards such as the Grand Prize at the Fischhoff Competition and the ASCAP/CMA Award for Adventurous Programming.

Ms. Watras's debut solo CD, *Viola Solo*, was released by Fleur De Son (www.fleurdeson.com) and earned high praise from the media. *Strings* remarked, "Watras is a young player in possession of stunning virtuosic talent and deserving of the growing acclaim." *The Strad* called her "excellent" and "authoritative," while the *American Record Guide* proclaimed, "Watras is a terrific violist." For the CD, Watras adapted John Corigliano's *Fancy on a Bach Air* for viola. Her edition of this work is published by G. Schirmer, Inc. With the Corigliano Quartet, she has recorded for Naxos, Albany, Bayer, CRI, Riax, and Aguava and has appeared on NPR's *All Things Considered* and *Performance Today* and WFMT-Chicago's *Live from Studio One*.

Watras attended Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's Certificate. While at Indiana, she served