

50TH

INTERNATIONAL VIOLA CONGRESS



NEW HORIZONS CELEBRATING LEGACY AND DIVERSITY

CONCERTS • MASTERCLASSES • WORKSHOPS • LECTURES • EXHIBITIONS

PARIS

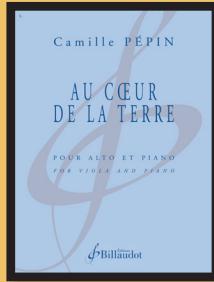
JANUARY 19 > 23, 2026



Methods, studies, repertoires
From Baroque to contemporary music
From beginner to professional



Constellation de la
couronne boréale
Guillaume Connesson



Au coeur de la terre
Camille Pépin

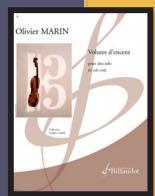


Showcase

Salto

Garth KNOX, Alex NANTE,
Stéphane MAGNIN,
Philippe RÉGANA

23/01/2025 à 9H00
amphithéâtre Opéra Bastille



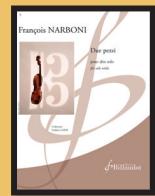
Volutes d'encens
MARIN Olivier



Notturno e scherzino
BORYS LYATOSHYNKY



Le Petit Altorama
Bruno PASQUIER,
Bruno GARLEJ,
Dominique LE GUERN



Due pezzi
NARBONI François

Bienvenue !

SFA SOCIÉTÉ FRANÇAISE DE L'ALTO

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SFA MISSION STATEMENT

To promote networking among viola enthusiasts in France and worldwide through its connections with foreign counterparts; to contribute to the visibility and recognition of the instrument by organizing various activities aimed at achieving this goal, such as congresses, masterclasses, conferences, article publications, concerts, and more.

INIMITI PRODUCTION

Maxime Combes — producer
Simon Besse — producer
Yann-Luca Favetto Bon — production manager
Baptiste Maerten — production manager

CREATIVE TEAM

Grégoire Vecchioni — Graphic Design Coordinator
Philippe Caubut — Graphist
Cécile Pruvot — Illustrator

IVS

INTERNATIONAL VIOLA SOCIETY

Jutta Puchhammer-Sébillot — President
Karin Dolman — Vice-President
Carlos Maria Solare — Past-President
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Emyln Stam — Treasurer
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IVS

MISSION STATEMENT

The International Viola Society (the "IVS" or "the Society") is the umbrella organization that governs and supports existing and future national and regional organized groups or "National Sections" of violists. The Society is a non-profit organization that promotes and supports activities that serve the common good for all friends of the viola.

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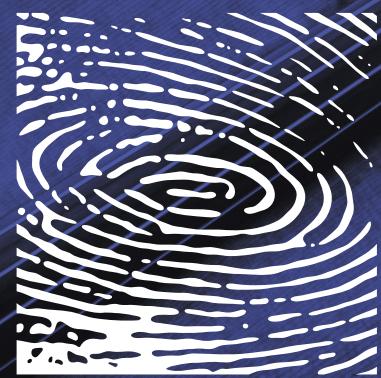
178 Participating Artists

180 Guest Soloists

202 The Toolbox

210 Places

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We design events

Concerts - Music Tours - Sound and Light Shows - Festivals

SFA President's Message

I owe my discovery of all the beauties of the viola to my teacher André Jolivet (who had just composed his *Cinq Élogues* for Serge Collot). I followed in his footsteps by dedicating a large number of works to this magnificent instrument.

The viola will be honored and celebrated in Paris at this 50th International Congress, and I am delighted to see that it now holds such an important place in the hearts of music lovers.

Philippe Hersant
President, Société Française de l'Alto



© Cathy Bistour



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Congress IVS President's Message

It is with great joy that I welcome you to the
50th International Viola Congress in Paris!

My deepest thanks go to our Congress host **Françoise Gnéri** and the Association Française de l'Alto, and to her extraordinary organizing team with **Maxime Combes, Léa Hennino, Olivier Marin, Grégoire Vecchioni, Emmanuel François** and many others. Their energy, imagination, and tireless dedication have shaped this anniversary Congress into something truly exceptional. What they have created is not just an event, but a celebration—a daily feast for violists, shared with generosity and enthusiasm.

This will be a Congress you will remember for many years to come. Each evening, a leading soloist will take the stage in a variety of beautiful and inspiring venues. You will discover a remarkable diversity of projects by violists and viola classes from around the world, an award ceremony honoring our former Congress hosts, and a newly composed theatrical work by our IVS Vice-President Karin Dolman, created especially for this occasion and bringing everyone together on the final day. An inventive and festive gala dinner I would not want to miss,

a film retracing the history of our Congresses, and many tributes to our viola heroes will complete this unique anniversary week.

I have been more closely involved than usual in the planning of this 50th Congress, which will also be my final one as President of the International Viola Society. I feel deep admiration and gratitude as I see what is about to unfold. The sparkle, creativity, and vision of this young host team have become reality, and their energy fills me with confidence and hope for the future of our art. The viola clearly is in wonderful hands!

I cannot wait to welcome you and to share with you everything that has been prepared with such care, in the magnificent and world-class city of Paris.

I wish you a truly wonderful Congress, one where new friendships are formed, bonds are strengthened, and where we come together to celebrate the music we love through our beloved instrument, the viola.

With my warmest wishes,

Jutta Puchhammer-Sédillot
President, International Viola Society

Introduction

It is an immense joy to see this project come to fruition.

When I agreed to embark on this adventure, after ten years of hesitation, I never expected to be accompanied by such an exceptional team. Born of my friendship with Jutta Puchhammer, President of the IVS, this congress naturally placed itself under the sign of **heritage** and **diversity**.

Heritage first, because we would be nothing without our elders and our teachers. We are all shaped by our experiences and by the lessons we have received.

Diversity next, because in the face of a sometimes unsettling world, where the temptation to withdraw is strong, we artists have a duty to remain open and curious—curious about the richness of cultures and aesthetics, ready to meet others and to allow ourselves to be transformed by these exchanges.

Paris, the City of Light, could only be a source of inspiration to carry this vision forward.

This adventure has shown us just how essential teamwork is: knowing how to recognize each person's strengths and to draw our collective power from them. If I was able to contribute to this achievement, it was by bringing together wills and energies.

The rest was accomplished by young, passionate violists whose talents extend far beyond the musical sphere—production, new technologies, design, creation—in short, artists fully rooted in our time.

Here are those who brought this project to life:

- **Maxime Combes**, violist and producer (coordinator) since August 2025, and his team: Simon Besse, Yann-Lucas Favetto Bon, and Baptiste Maerten
- **Lea Hennino**, concert violist and producer throughout the entire initial phase of the project
- **Grégoire Vecchioni**, principal viola of the Paris Opera, concert performer, and web designer (program development)
- **Oliver Marin**, concert violist and composer, and **Emmanuel François**, concert performer and professor of viola at the CNSMD of Lyon, who contributed their ideas for the lutherie and bow-making exhibition as well as for the educational day
- Illustrator **Cécile Pruvot**, who designed the poster, and graphic designer **Philippe Caubit**

I would also like to acknowledge the strengthening of the SFA through its union with the Association des Amis de l'Alto, whose steadfast commitment has made possible so many wonderful events centered around our instrument over the years.

This project has grown beyond anything I could have imagined:

- exceptional participation from violists around the world (210 applications, 153 selected, 47 nationalities),
- four commissioned works by composers: Joan Magrané, Suzanne Giraud, Benoit Sitzia, and Pascale Jakubovski,
- partnerships with highly symbolic institutions.

Thanks to **CNSAD, CNSMDP, the Paris Conservatory (CRR), CMA 9 and 19**, as well as the **Paris Opera**.

Thanks also to **Philippe Hersant**, who composed such beautiful works for the viola, for agreeing to serve as our president.

And of course, thanks to all the soloists and great educators who came to share their passion and experience in our capital: it is you who make this congress so rich, you who carry everywhere the unique voice of the viola.

An instrument of humility, sharing, and human warmth, may the viola bring us together and further strengthen the precious bonds of our wonderful community during these five days in Paris.

I wish each and every one of you a wonderful congress, full of encounters, experiences, and inspiration.



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Françoise Gnéri
Artistic Director & Honorary member, Société Française de l'Alto

**Contemporary
creations**

creation

01

Joan Magrané Figuera

19/01 - 20H30

Two Meditations for Viola and Harp (7')

Odile Auboin, viola
Ghislaine Petit-Volta, harp

These two short pieces, as the title suggests, are reflective and calm in character. Moreover, speaking of the musical material that shapes them, each gesture seems as if the music were meditating on itself—thinking slowly about what should come next—and presenting structures that unfold through accumulation. The first piece (Calmo, pensieroso), essentially a long melodic line, also passes through moments of expressiveness and agitation. The second has a more contrasted structure, alternating a lyrical section (Poco andante) with another that is more animated and nervous (Moso). Yet both share a final ascent, as a culminating point, toward a music stripped of all technical artifice—a song.

creation

02

Garth Knox

21/01 - 17H30

The Ancient Mariner (15')

Lawrence Power, viola
Ostinato Orchestra

Inspired by Samuel Coleridge's great epic poem of the same name, this concerto evokes in music the tale of the old mariner and his fatal act—the killing of the albatross that had saved their ship in the hostile seas off Cape Horn. Yet, as he alone bears witness to this tragedy, how can we be sure that what he tells is true? Could he not have invented it all? Lawrence Power, the incomparable violist, will try to convince us...

Creation

03

Pascale Jakubowski

21/01 - 20H30

Les points du tout (5')

Françoise Gnéri, Emmanuel François et Maxime Combes, violas

From the ultimate, indivisible element—the point—to the whole, made up of a multiplicity of irreducible fragments, a kind of vertigo arises, through a mirror effect of irresistible attractions and feedbacks. In this trio, drawing from a fragment of sound—an harmonic—the violists' fingers glide lightly along the strings, unfolding clouds of echoing partials. The interfering vibrations diffract and gradually dissipate. The gesture then transforms, exploring new paths, new colors, timbres, and playing techniques, until it once again reveals the individual voices and their playful, sometimes even bucolic, counterpoints. A final murmuration momentarily isolates one protagonist, who calls upon the others to join in a profound unity—one streaked with enigmatic reminiscences and shared complicity.

creation

04

Suzanne Giraud

22/01 - 20H30

For solo viola (5')

John Stulz, viola

Suzanne Giraud was a violist, and it was from this deeply personal experience that she conceived a capricious piece for the instrument. Inspired by the spirit of a sarabande, the work intersperses fleeting episodes of hummed melodies evoking solitude, dreamy ascents into ethereal high notes like drifting clouds, and sudden, earthy outbursts.

The performer is invited to make these diverse episodes their own, inhabiting each with their unique interpretation and recreating their distinct atmospheres.

Creation

05

Benoît Sitzia

23/01 - 17H30

Rast (5')

Povilas Syrrist-Gelgota, viola

In "Rast" — a piece drawn from a cycle of compositions centered on the maqams of classical Arabic music — I sought to explore an image of balance and perfection that animates the structure of this mode, also known as Al-Mustaqeem, which can be translated as "the balanced one."

My desire to work with the sonic and poetic substance of this maqam first arose from the physical sensation its listening evoked in me: a feeling of self-evidence, rooted in a mystery that draws the listener in.

Later, an exchange with the composer and performer Christine Zayed allowed me to gain a deeper understanding of this mode: a maqam built from an initial pentachord whose center contains a first quarter-tone that perfectly balances its intervallic structure, articulated with a tetrachord — incorporating a second quarter-tone — which calls for the same balance when the maqam is extended to its upper octave.

"Rast" was thus composed in resonance with these elements, like a prayer. A prayer for the balance of our world. A prayer for peace. A prayer that rises like a song, toward the upper octave of our humanity.

Les éditions Archipel

Maison d'édition musicale
fondée en 2007, spécialisée
dans la création contemporaine,
Archipel propose un catalogue
varié : du solo au grand
orchestre.

*Vous retrouverez des œuvres
pour alto de G. Finzi
S. Giraud, P. Hersant
S. Lacaze, K. Mařatka
B. Menut, M. Petrossian
P. Schaeffer, B. Sitzia et bien
d'autres...*



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Exhibition

January 19, 20 & 21

Admire, try, listen!

Nearly 100 violas and 40 exceptional bows, crafted by luthiers and bow makers renowned for the quality of their work.

A large-scale exhibition spread across four dedicated rooms: Touchard, Vitez, Cazares, and Stratz.

Public trials

Each evening from Monday to Wednesday at 6:30 p.m., experience a full-scale test: a concert performer reveals the potential of a selection of instruments before an audience, in the Jouvet Hall.

Exhibition hours

Mon.–Tue.–Wed.: 10:00 – 18:30

Stratz Room

Niv. 3

Friedrich ALBER
Roland BELLEGUIC
Benoit BONTEN
Appoline CATALAN
Victor CHALONS
Charles COQUET
Agathe DARFEUILLE
Camille DE TREDEM
Olivier GOLLIN
Louis GORD
Andreas HAMPEL
Éric LOURME
Laurent ZAKOWSKY

Cazares Room

Niv. 3

Nicolas BRUNEL
Marco COPPIARDI
Baptiste DIONNET
Aleksandra FIET
Lucie GIRARD
Juliette JOANNY
Marcus KLIMKE
Mylène LASSALLE
Philippe MAHU
Jürgen MANTHEY
Carsten NIGGEMANN
Fabien PEYRUC
Yann POULAIN
Pauline RITEAU
Damien SAINMONT
Robin SZOMBATH

Touchard Room

Niv. 0

Maëlle ANNÉZO
Marion BENNARDO
Benjamin BEUGNIES
Valentin BRIDOUX
Savine DELAPORTE
Jeanne GASCON
Benoit GERMAIN
Georg GSCHAIDER
Barbara GSCHAIDER
Joël KLEPAL
Rémi LACASSAGNE
Aurélien LEBLANC
Luis Claudio MANFIO
Gisela Borgès Garnier MANFIO
Douglas MACARTHUR
Sophie NICOLLEAU BARBAULT
Paul NOULET
Virginie PEZET BERTON
Marianne ROUILLON
Sébastien SEIXAS
José Antonio TAVIRA
Vera WILLEMYNS

Vitez Room

Niv. 2

ASSOCIATION CLAC
Samuel BARREAU
Antoine CAUCHE
Emmanuel CARLIER
Théo CHARRY
Lucas COQUELET
Marie-Flore DUBOST
Daniel FORMIGONI
Laure GREVY
Katia LOUIS
Juliette NEHR
Viateur ROY
Émilie SABATHIER
Magdalena SAPETA
Jean-Yves TANGUY



BIOGRAPHIES



50th INTERNATIONAL
VIOLA
CONGRESS

PARIS • JANUARY 19 > 23, 2026

Workshop

Public Bow Making

by the CLAC – Collective of Contemporary Luthiers and Bow Makers

The Collective of Contemporary Luthiers and Bow Makers aims to contribute to the vitality and promotion of modern instrument making.

Marie Chastagnol, Clémence de Lartigue, and Jean-Pascal Nehr invite the public to observe a bow-making session. They will present the essential stages of this demanding craft of precision: selection of materials, shaping, the search for balance, and fine adjustments—key elements that determine playability and sound quality.

This creative session offers a privileged insight into the bow and the artisanal gesture that brings it to life.



News on pernambuco wood following CITES CoP20.

All the parties of the music sector present in Samarkand for CITES CoP20

From left to right: Lucineide Nery Estrela Cordeiro (lawyer, Brazil) Eugênio Estrela Cordeiro (lawyer Brazil), Yoko Fujikura (Japan), Pierre Guillaume (bow maker, Belgium), Edda Starck (Univesitaire, Germany/UK), Anke Gerbeth & Thomas Gerbeth (bow makers, Vienna, president of IPCI Germany), great-niece daughter of Ana Cristina de Siqueira Lima, Ana Cristina de Siqueira Lima (president of FUNBRASIL, Brazil), Edwin Clément (bow maker, France, Secretary General IPCI France -Europe), kneeling Jacques Carbonneaux (France, CSFI), Paul Sadka (bow maker, UK, IPCI France -Europe), Arthur Dubroca (bow maker, France, President IPCI France -Europe), Heather-Noonan (League of American Orchestras, USA), John Bennet (Alliance, EILA, IPCI USA)

CITES* CoP 20 1 was held in Samarkand from 24 November to 05 December 2025.

Pernambuco (*Paubrasilia echinata*) was on the agenda at the request of Brazil, who called for a drastic tightening of the rules for trade in this species. Brazil wanted to place pernambuco in Appendix I of CITES, which would have ultimately eliminated the profession of bow making and hindered the free movement of musicians during their concerts abroad from March 2026. After two weeks of intense negotiations to find a compromise allowing the free movement of bows and musicians, it was with great relief that a consensus text was adopted in plenary session on December 5 (see in the appendix the revised text of Annotation #10). The discussions were led by an international team of bow makers, heads of instrument-making organizations and the music sector, addressing the delegated representatives from 185 countries. New regulatory provisions will be applicable to pernambuco from March 2026, in order to ensure the best

possible preservation while allowing musical life to continue its course.

The situation was tense when the CITES Conference of the Parties began. Indeed, if the initial text had been adopted, bow makers would not have been able to rehair or restore existing bows without a permit that the musician would need to request from their local CITES office, with a delay of several weeks in the best case. The manufacture of new bows would have been wiped out due to a lack of supply of pernambuco wood.

The musician would have had to provide a certificate issued by CITES at each customs clearance proving that the pernambuco of their bow had been harvested before 2007. Certificates of authenticity from bow makers or luthiers are not always sufficient, even for bows prior to 2007.

*CITES: Convention on International Trade in Endangered Species of Wild Fauna and Flora

What needs to be remembered:

Musicians, ensembles and orchestras continue to be exempt from CITES permits for pernambuco bows for international travel. It is therefore not necessary to be in possession of a MIC (Musical Instrument certificate, issued by the CITES Management Authorities) for pernambuco, but one is required if material from a CITES-listed species of fauna or flora is present on the bow. Nevertheless, musicians must be able to demonstrate during possible customs check that the movement of their bow corresponds to one of the cases of exemption provided for («paid and unpaid performance, personal use, display, loan, competition, teaching, appraisal, or repair purposes»).

We draw attention to the need to properly document your bow, in particular by a declaration of materials stating the date of manufacture of the bow in order to be able to prove its legality at any time, or to obtain a CITES permit when necessary (i.e., presence of materials listed in the CITES Appendices).

Bows circulating within the EU and internationally will be able to be repaired/restored/appraised without a CITES permit. The purchase and sale of new or old bows internationally (outside the EU) will now be systematically subject to CITES certification; however, buying and selling within the EU remains subject to the same rules as prior to CoP20.

It is thanks to our collective determination and the unwavering commitment of a handful of people that the worst has been avoided a third time, for musicians as well as for bow makers and luthiers.

We are all on borrowed time because CITES meets every three years to take major decisions on trade in endangered species. A new request for tougher rules on the use and trade of pernambuco could be submitted again for CoP21 in 2028.

However, neither bow makers nor musicians are responsible for deforestation in Brazil. On the contrary, they work for the conservation and preservation of pernambuco. Brought together within the IPCI (International Pernambuco Conservation Initiative), bow makers and violin makers have been participating in the conservation of the species in Brazil for 25 years in partnership with local organizations and institutions. In particular, they have made it possible to plant 340,000 seedlings of this species and save tens of thousands of seedlings thanks to the support provided to the FUNBRASIL Foundation. All the actions carried out by the IPCI and its partners for more than 25 years require a lot of energy and financial resources.

We encourage you to join IPCI France Europe for the following reasons:

With more members, we will have more financial resources.

With more financial resources :

- We will be able to establish a plan in Brazil to monitor plantations that have been created over the last 50 years and we will thus be able to ensure the sustainability of future wood supplies so that you, musicians, can continue to play pernambuco bows.
- We will be able to continue research partnerships on *Paubrasilia echinata*, in particular with the Federal University of Southern Bahia.
- We will be able to finance and enable the monitoring of the first seed bank of *Paubrasilia echinata*, one of the aims of which is to preserve all the genotypes of the species.
- We will be able to continue research on the use of *Paubrasilia echinata* in agroforestry with the APNE (Associação Plantas do Nordeste).
- We will be able to accompany the Pataxó Hää-Hää-Häe community and help them restore the Atlantic Forest on their territory degraded by decades of illegal and destructive occupation and exploitation.

• We will be able to support owners of *Paubrasilia echinata* plantations in having the legality of their farms recognized by the Brazilian federal authorities.

• We will be able to promote the use of alternative woods to pernambuco for entry-level student bows.

• We will continue to follow the discussions at the various CITES meetings (Plants Committee, Standing Committee, CoP) as closely as possible in order to keep you informed of the evolution of regulations and to make the voice of the music sector heard in these bodies.

• We will be able to approach the next CoP with more people to make our voices heard in unison and to prove to our detractors that music is universal, has no borders and that it must continue to live.

More than ever, all pernambuco users must be aware of the fragility of the status of this emblematic species of Brazil and the vulnerability of music on bowed string instruments.

We must all be proactive in the conservation of pernambuco in order to allow its reasonable and equitable use by future generations of musicians around the world.

IPCI FRANCE
EUROPE
International Pernambuco Conservation Initiative



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Personality test

What Kind of Congress Attendee Are You?

Answer each question spontaneously. For every question, choose the symbol that fits you best, and discover a special program designed just for you.

We design it to help you make the most of the 50th International Viola Congress, we've created a set of personalized pathways tailored to different types of participants. By answering this short personality test, you'll discover which profile matches you best, and unlock a curated program designed especially for your interests, your rhythm, and your way of experiencing the Congress.

Let the Congress carry you, and enjoy a program that truly resonates with who you are.

What are you most looking for at the 50th International Viola Congress?

- Discover engaging musical projects, original contemporary creations, and explore the role of the viola in today's world.
- Immerse yourself in the history, heritage, and traditions of the viola — instruments, early repertoire, lutherie, and transmission.
- Enjoy unforgettable moments: prestigious concerts, masterclasses with renowned artists, and experiencing the best of the viola and of Paris.
- Let yourself be carried along by the 50th-anniversary edition and be surprised by all the experiences it has to offer.

Which of the following Congress activities interest you most?

- Artisan exhibitions (luthiers, bow makers...) featuring historic instrument demonstrations and talks on the viola's evolution.
- Original workshops that offer a fresh perspective on the viola, with new practices, approaches, and insights.
- Concerts and masterclasses with the greatest violists of our time.
- All of them — I want to take part in as many diverse activities as possible.

If you were presenting a project at the Congress, it would focus on:

- A new approach to make your audience reflect on the role of music and the viola in today's society.
- An artistic performance designed to impress your audience and leave a lasting impression.
- A story that brings your audience together around shared memory and collective heritage.
- Multidisciplinarity — combining multiple skills and approaches.

Which character do you identify with the most?

- Geppetto — Pinocchio's father, whose craftsmanship brings a wooden puppet to life and creates a wonderful story.
- Daenerys Targaryen — the dragon queen from Game of Thrones, with a natural flair for spectacle and the ability to inspire crowds.
- Wall-E — the little robot with a strong environmental conscience, who marvels at everything and goes on adventures in space.
- Myself — I'm already a complex person and don't want to fit into a single category.

If you had to describe the Congress in two keywords, which would they be?

- "Experience" / "Emotion"
- "Heritage" / "Transmission"
- "Inspiration" / "Openness"
- "Diversity" / "Mix"

What kind of souvenir would you like to bring home from the Congress?

- A photo or autograph of your favorite soloist.
- An inspiring idea that could become a collective project.
- A beautiful instrument, bow, or an old sheet of music.
- All of that, and more.

Results

Mostly



The Engaged Explorer

You're here to discover new perspectives that combine social and cultural dimensions. You seek meaningful experiences, openness, and transformation in practice.

Mostly



The Experiences Collector

You're drawn to memorable moments, concerts, encounters, and iconic locations. You love experiencing and sharing unforgettable events.

Mostly



The Guardian of Memory

You value history, traditions, lutherie, and passing knowledge on. You want the viola and its roots to be respected, shared, and celebrated.

Mostly



The Present-Moment Chameleon

You love everything and want to try it all, but rarely stick to one choice. You naturally move between different experiences, guided by the energy of the moment.



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 ÉDITIONS
LEMOINE

Schedule at a Glance

Your personality is represented by a distinctive symbol. As you browse through the schedule, look for it to discover the events that might resonate most with you—whether conferences, recitals, or concerts. Let your symbol guide you through the congress.



Places	CNSAD		
Rooms	THÉÂTRE (350 SEATS)	JOUVET (100 SEATS)	BOUQUET (50 SEATS)
08:30 - 10:00	WELCOME		
10:00 - 11:00			
11:00 - 12:00		VIOLA ORCHESTRA	
LUNCH			
13:00 - 14:00	ARABIAN TALES	MUSIC BY WOMEN	TRADITIONAL PEDAGOGY
14:00 - 15:00	◊		△
BREAK			
15:30 - 16:30	LEIPZIG TO VIENNA	WESTERN MUSIC	LUTHERIE
16:30 - 17:30		GÉRARD CAUSSÉ CONVERSATION	AFRICA
17:30 - 18:30	YOUNG EMERGING VIOLISTS		
DINNER		VIOLA TEST	DINNER
20:30	LAWRENCE POWER RECITAL		

Places	CRR de Paris - Ida Rubinstein	CMA 9
Rooms	AUDITORIUM (300 SEATS)	AUDITORIUM (100 SEATS)
08:30 - 10:00		
10:00 - 11:00		
11:00 - 12:00		
LUNCH		
13:00 - 14:00	WESTERN MUSIC	ELECTRONIC
14:00 - 15:00	◊	ASIAN MUSIC
BREAK		
15:30 - 16:30	FOCUS ON POVILAS SYRIST-GELGOTA	CONTEMPORARY CREATION
16:30 - 17:30	◊	
17:30 - 18:30		
DINNER		

20th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Places	CNSAD			
Rooms	THÉÂTRE (350 SEATS)	JOUVET (100 SEATS)	BOUQUET (50 SEATS)	GIROD (50 SEATS)
09:00 - 10:00		KAREN TUTTLE ROUND TABLE		
10:00 - 11:00		□		TRADITIONAL PEDAGOGY
11:00 - 12:00		SOUTH AMERICAN MUSIC	△	LEMOINE SHOWCASE
LUNCH				
13:00 - 14:00		JOINT STUDENT CONCERT		TRADITIONAL PEDAGOGY & VIOLAVIVA
14:00 - 15:00	IVS & PIANO TRIO	LAWRENCE POWER MASTERCLASS		BREAK
BREAK				
15:30 - 16:30	IVS ROUND TABLE	□	△	LUTHERIE
16:30 - 17:30	TRIBUTE TO PATRICK ROBIN	△		RELAXATION
17:30 - 18:30		△	○	HISTORY - LATE 19TH CENTURY
DINNER		VIOLA TEST		INNOVATION & NEW HORIZON
20:30	◆ ELECTRONIC ○			ARTCHIPEL SHOWCASE

Places	CRR de Paris - Ida Rubinstein	CMA 9	THÉÂTRE DES CHAMPS-ÉLYSÉES
Rooms	AUDITORIUM (300 SEATS)	FAURÉ (80 SEATS)	AUDITORIUM (100 SEATS)
09:00 - 10:00	BRITISH MUSIC ○		VIOLA ORCHESTRA
10:00 - 11:00	BRITISH MUSIC ○		MUSIC BY WOMEN □
11:00 - 12:00	BRITISH MUSIC ○	◆	FORGOTTEN ROMANTIC REPERTOIRE □
LUNCH			
13:00 - 14:00	BRITISH MUSIC ◆	MUSIC BY WOMEN ○	GERMAN MUSIC △
14:00 - 15:00		○	WESTERN MUSIC △
BREAK			
15:30 - 16:30		○	MUSIC BY WOMEN ○
16:30 - 17:30			JENNIFER STUMM MASTERCLASS □
17:30 - 18:30			WESTERN MUSIC △
DINNER			
20:00			TABEA ZIMMERMANN CONCERT

21st January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Places	CNSAD			
Rooms	THÉÂTRE (350 SEATS)	JOUET (100 SEATS)	BOUQUET (50 SEATS)	GIROD (50 SEATS)
09:00 - 10:00			◆ RELAXATION	
10:00 - 11:00		TABEA ZIMMERMANN MASTERCLASS	PEDAGOGY & INNOVATION	THOMASTIK SHOWCASE
11:00 - 12:00	GENERAL REHEARSAL KNOX/POWER			
12:00 - 13:00				
LUNCH				
14:00 - 15:00	PEDAGOGICAL DAY	THE PAGANINI CAPRICES PROJECT		BAROQUE & ROMANTIC
15:00 - 16:00		PHILIPPE HERSENT & THE SFA		
16:00 - 17:00		LEIPZIG	PEDAGOGY & INNOVATION	
BREAK				
17:30 - 19:00	KNOX/POWER/ KASHKASHIAN	MUSIC AND TALES		
DINNER		VIOLA TEST	DINNER	
20:30	TATJANA MASURENKO RECITAL			

Places	CNSMDP			CMA 9
Rooms	VINTEUIL (50 SEATS)	DUKAS (50 SEATS)	RAVEL (50 SEATS)	AUDITORIUM (100 SEATS)
09:00 - 10:00				
10:00 - 11:00	KIM KASHKASHIAN MASTERCLASS		VIOLA ORCHESTRA	
11:00 - 12:00	WESTERN MUSIC	TRADITIONNAL PEDAGOGY		
12:00 - 13:00	BERIO & FORGOTTEN REPERTOIRE	ENGAGED MUSIC		
LUNCH				
14:00 - 15:00	▲ CNSMDP INSTRUMENT COLLECTION	◆ WORLDWIDE MUSIC	MUSIC FROM EASTERN EUROPE	ELECTRONIC
15:00 - 16:00	▲ AMERICAN MUSIC	◆ HEALTH & WELLNESS	□	CLIMATE
16:00 - 17:00				○

22nd January

50th INTERNATIONAL VIOLA CONGRESS

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*I : déplacé dans la hall d'accueil

Places	CNSMDP		
Rooms	SALLE D'ORGUE (230 SEATS)	VINTEUIL (50 SEATS)	DUKAS (50 SEATS)
09:00 - 10:00		○ RELAXATION *I	
10:00 - 11:00	△ PRESENTATION VS		
11:00 - 12:00	TRADITIONAL MUSIC	TRANSRIPTIONS & ARRANGEMENTS	TIMOTHY RIDOUT MASTERCLASS
LUNCH			
13:00 - 14:00	WOMEN COMPOSERS	△ HISTORY	◊ AFRICAN WORLD MUSIC
14:00 - 15:00	○	△ FORGOTTEN REPERTOIRE	
BREAK			
15:30 - 16:30	WESTERN MUSIC	△ HISTORY & TRANSCRIPTIONS	EAST FORGOTTEN REPERTOIRE
16:30 - 17:30		○ OPERA FANTASY	MUSIC BY WOMEN
17:30 - 18:30	VIOLA ENSEMBLE CNSMDP		
DINNER			

Places	CNSMDP	CNSAD	CMA 19
Rooms	RAVEL (50 SEATS)	PLATEAU 5	THÉÂTRE (350 SEATS)
09:00 - 10:00	PAULINE SACHSE MASTERCLASS	VIOLA ORCHESTRA	
10:00 - 11:00			IVS GENERAL ASSEMBLY
11:00 - 12:00	□		
LUNCH			
13:00 - 14:00	GERMAN COMPOSERS		JUTTA PUCHHAMMER MASTERCLASS
14:00 - 15:00	AMERICAN MUSIC		□
BREAK			
15:30 - 16:30	○ SUD AMERICAN MUSIC		LENA ECKELS MASTERCLASS
16:30 - 17:30	△ TRANSCRIPTIONS & ARRANGEMENTS		□
17:30 - 18:30		GARTH KNOX MASTERCLASS	□
DINNER			
20:30		KIM KASHKASHIAN RECITAL	

23rd January

Place	OPÉRA NATIONAL DE PARIS BASTILLE	
Rooms	AMPHITHÉÂTRE (500 SEATS)	STUDIO (230 SEATS)
09:00 - 10:00	BILLAUDOT SHOWCASE	VIOLA ORCHESTRA
10:00 - 11:00		
11:00 - 12:00	JOHN STULZ MASTERCLASS ON CONTEMPORARY REPERTOIRE	CAROL RODLAND MASTERCLASS
	LUNCH	
13:00 - 14:00		HISTORY & VIOLA D'AMORE
14:00 - 15:00	VIOLA ORCHESTRA GENERAL REHEARSAL	AMERICAN MUSIC
BREAK		BREAK
15:30 - 17:00	RAIDERS OF THE LOST TONE VIOLA ORCHESTRA	
	BREAK	
17:30	JENNIFER STUMM & ILUMINA CLOSING CONCERT	



19th January

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50th INTERNATIONAL VIOLA CONGRESS

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THÉATRE (350 seats)

08:30 - 10:30 WELCOME

IVC Event FRENCH BREAKFAST

A traditional French breakfast will be offered on the first morning to welcome the participants.

IVC Event PARTICIPANTS' WELCOME

A warm welcome awaits all participants upon arrival in Paris!

Our team will be on hand to assist with registration, provide information about the venues and schedule, and answer any practical questions. It's also a great opportunity to meet fellow musicians and start the congress in a friendly atmosphere.

IVC Event WELCOME RECITAL

Welcome Viola Ensemble

The Congress opens in music with a special performance by the viola ensemble formed by the organizing team and staff members. This welcoming concert offers a joyful and symbolic moment to greet participants from around the world and to launch a week of celebration dedicated to the viola.

12:00 - 13:00 LUNCH

13:00 - 15:00 ARABIAN TALES

Project I50 RECITAL RECITAL

France/Algeria

Plural Approaches to Viola Practice through Contemporary Arab and Eastern Music

Nadine Oussaad, John Stulz, violas
Yannis Loussikoulou, Oud
Steven Downing, percussions

Kareem Roustom (2023) — Reflections & Refractions, for viola duet
Traditional Algerian music, Mediterranean Music and Arabic Music
Improvisations

Based on a lecture-recital exploring the multiple pedagogical approaches of the Western classical viola and the Mediterranean, Arab, and Eastern viola, the musicians of the MENAT Modern Music Ensemble (founded by Nadine Oussaad in 2025) will present a musical program highlighting the multicultural dimension of the viola repertoire in today's music: contemporary Mediterranean Arab-Oriental music.

Project 206 RECITAL

Turkey

2 Turkish Violists in Paris

Beste Tıknaz Modırı, viola
Barış Kerem Bahar, viola
Evrim Demirel, piano

Melisa Uzunarslan — «Sacred Equilibrium» For 2 Violas and Piano, 2025 (World Premier)

Recep Güli — Twilight and Dance, 2025 (Europe Premier)

Gizem Alever — «Radices Figere» for viola duo 2025, (Europe Premier)

I. On the road, II. İnvartita, III. Tbilisi, IV. Ağır roman, V. Rooting

Evrim Demirel — «Uzaklar» for 2 violas and piano, 2025 (World premier)

This project is to support new repertoire for 2 violas and extend the culture of viola music by Turkish composers. The Concert Program includes a new repertoire for 2 violas composed by Turkish composers of the 21st century. All pieces are composed for Barış Kerem Bahar and Beste Tıknaz Modırı who have been playing together for more than a decade. Premiered many pieces written for them and also Starters of Turkish Viola Society. In this concert there will be a World Premiere of 3 Composers.

Project I15 LECTURE RECITAL

Iran/US

The Persian Viola — A Recital of Viola Music from the Iranian Diaspora

Daniel Reza Sabzghabaei, composer
Daphne Gerling, viola & voice
Wendy Richman, viola & voice

Daniel Reza Sabzghabaei — ...under the blue of my land (2019)

-setting a poem by an anonymous Persian woman

Golfram Khayyam — Roja Ritornellos (2018) [excerpts]

Bahar Royaei — Tombstone [excerpts] (2021)

-based on poetry by Yadollah Royaei

Reza Vali — Calligraphy No. 5 (2005)

Alireza Khodayari — Belonging (2025)

-setting parts of a poem by Mehdi Akhavan-Sales

Composer Daniel Reza Sabzghabaei will partner with violist/vocalists Daphne Gerling (University of North Texas) and Wendy Richman (University of California, Los Angeles) to explore viola works by composers of Iranian heritage across the stylistic spectrum. Sabzghabaei will give an introduction and overview to the repertoire, which will be followed by performances of various works and excerpts from a curated set of composers from the Iranian diaspora. Before each work, a short video from each composer will be shown that will connect attendees directly with the creators, giving small glimpses into the background of each piece and artist on the program.

15:00 - 15:30 BREAK

19th January

CNSAD

THÉATRE (350 seats)

15:30 - 17:30 **LEIPZIG TO VIENNA**

Project 93

LECTURE

USA

Rethinking Bach's Cello Suites

Edward Klorman, musicologist and viola professor

Although the Bach Cello Suites are central to the training repertoire of the viola, much misleading information about them continues to circulate, and many basic questions resist straightforward answers. Edward Klorman, violist, musicologist, and author of the New Cambridge Music Handbook entitled *Bach: The Cello Suites*, will share the latest scholarly discoveries about how and why Bach composed the suites, about the manuscript sources, and about the earliest performances on both cello and viola.

Project 208

RECITAL

Austria

Thomas Riebl recital on his five string tenor viola

Thomas Riebl, five string tenor viola
N.N, piano

G. Knox — Toccata pour Thomas
J. S. Bach — sa version pour luth de sa 5e suite pour violoncelle, BWV 995
F. Schubert — Sonate Arpeggione

Thomas Riebl will perform this programme on his five string tenor viola, made by luthier Bernd Hiller. The pieces by G.Knox and J.S.Bach (g minor) will be played in the tuning G - c - g - d - g, enabling the performer to play all the five voiced cords in this wonderful version of the fifth cello suite. For the Arpeggione sonata the tuning will be E - c - g - d - a. As the low E is the bass note of the arpeggione, the sonata can be performed as written by Schubert, without need of escaping into the wrong octave many times.



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17:30 - 18:30 **YOUNG EMERGING VIOLISTS**

IVC Event RECITAL

France/Switzerland

Paul Zientara, viola
Sarah Strohm, viola
Yung-Yang Lee, piano

Igor Stravinsky — Elegy for Solo Viola
George Enescu — Konzertstück
Dobrinka Tabakova — Suite for Solo Viola "Pirin", 2nd Movement
Frank Bridge — Lament for Two Violas (1912)
Henri Büsser — Allegro Appassionato
Johannes Brahms — Sonata "F-A-E" in C minor, II. Scherzo
Johannes Brahms — Contemplation
Kenji Bunch — The 3 G's

This concert highlights the new generation of French violists, reflecting the vitality and renewal of the French viola school. Talented young performers from conservatories and higher music institutions will present a varied program showcasing the richness and diversity of the viola repertoire, balancing tradition and modernity.



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THÉATRE (350 seats)

18:30 DINNER

20:30 **LAWRENCE POWER**

IVC Event RECITAL

United Kingdom

Lawrence Power, viola
Simon Crawford Philips, piano

Dmitri Shostakovich
Suite from Gadfly, Op.97 (arr.
Borisovsky)

Henry Purcell
Full fathom five from The
Tempest arr. Thomas Adès

Thomas Adès
Berceuse No. 2

Benjamin Britten
Waltz Op. 6 (arr. Vlal)

Mark-Anthony Turnage
'Powerplay'

INTERVAL

Hector Berlioz
'Death of Ophelia'

Sergueï Prokofiev
8 Pieces from Romeo and
Juliet



OPENING ACT

IVC CREATION 01

Joan Magrané Figuera, composer
Two Meditations for Viola and
Harp

Odile Auboin, viola
Ghislaine Petit-Volta, harp

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50th INTERNATIONAL VIOLA CONGRESS

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Salle JOUVET (100 seats)

10:30 - 12:00 VIOLA ORCHESTRA

IVS / IVC Project A COLLABORATIVE PROJECT

World

Program

A large viola orchestra bringing together amateur and professional musicians from around the world. This collective project embodies the spirit of sharing and togetherness that lies at the heart of the congress, where everyone can take part in the viola's unique sound.

12:00 - 13:00 LUNCH

13:00 - 14:30 MUSIC BY WOMEN

Project 200 RECITAL

Poland

Polish music for solo viola

Kinga Wojdalska, viola

Johann Paul von Westhoff (1656–1705) — Imitazione delle campane (c. 2')
Grażyna Bacewicz (1909–1969) — Sonata No. 2 for Solo Viola (1949) (c. 12')
Anna Dobrucka (b. 1989) — World Premiere (c. 5')
Grażyna Bacewicz (1909–1969) — Four Caprices for Solo Viola (c. 12')
Nicola Matteis (c. 1670–1713) — Passagio Rotto (c. 2.5')
Grażyna Bacewicz (1909–1969) — Polish Capriccio for Solo Viola (c. 2.5')

In this recital, Kinga Wojdalska continues her artistic mission to promote Polish music on the international stage. As a Polish violist living and performing abroad, she feels a profound connection to sharing the distinctive musical heritage of her homeland with wider audiences. The program centers around the music of Grażyna Bacewicz—one of the most remarkable Polish composers of the 20th century—whose solo viola works form the emotional and structural core of the evening. Her bold, virtuosic writing is juxtaposed with the world premiere of a new piece by Anna Dobrucka, representing the vibrant voice of a younger generation of Polish women composers. Interwoven between these modern Polish works are Baroque interludes by Johann Paul von Westhoff and Nicola Matteis, whose imaginative, improvisatory idioms offer moments of reflection and dialogue across centuries.

Through this program, Wojdalska explores the expressive range of the viola—from the resonance of Baroque imitation to the daring modernity of Bacewicz and Dobrucka—revealing the instrument as both timeless and ever-evolving. Closely tied to her debut album dedicated to Bacewicz's solo viola music, this recital is not only an artistic statement but also an act of cultural storytelling: an homage to the creativity, resilience, and voice of Polish women in music.

Project 66 SHARED RECITAL

USA

Forgotten Women Composers: The Music of Francesca Caccini

Dr. Alicia M. Valoti, viola
Sherry Cheng, piano

Francesca Caccini (1587–1640) — Lasciatevi qui solo, arr. Dr. Alicia M. Valoti
Francesca Caccini (1587–1640) — Romanesca, arr. Dr. Alicia M. Valoti

Although a talented composer, musician, and pedagogue, Francesca Caccini (1587–1640) often lived in the shadow of her renowned father, Giulio Caccini. A court musician for the Medici family in Florence, Italy, she composed numerous works and was among the first women to see her music published. Her output spans richly ornamented vocal pieces with explicit notation, instrumental works, and an opera. While most of her compositions are lost, these arrangements of a vocal and baroque piece for viola reflect Caccini's emotional connection to music. The vocal work highlights expressive melody and themes of despair, while the instrumental piece radiates joy and virtuosity.

Project 205 RECITAL

Turkey

Women in Turkish Music for Viola

Füsun Naz Altinel, Viola
İşil Giray Uysal, Piano

Melisa Uzunarslan (1985-) — Sonata for Viola and Piano
I. Sana
II. Onlara
III. Bana
IV. Hasta

The composition written in 2012 consists of four movements. The aim of the work is for the violin and piano to tell a wordless story together. The movement titles are «bana» (to me), «sana» (to you), «onlara» (to them), and «hasta» (sick), with the composer intending to express the inner struggles she was experiencing at the time. The piece was first performed on February 7, 2013, at the İstanbul Borusan Music House, with the composer herself and pianist Prof. Ayça Aytuğ as performers. The recording of the composition for viola and piano was made in 2021 by Prof. Beste Tıknaz Modırı and pianist Andrés Anasco, and it was released by MC Records. This project, which will be performed at the 50th International Viola Days, features composer lecturer Dr. Melisa Uzunarslan, viola artist Assoc. Prof. Dr. Füsun Naz Altinel, and pianist lecturer Dr. İşil Giray Uysal, all of whom currently live in Turkey, continue their academic and musical careers.

15:00 - 15:30 BREAK

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Salle JOUVET (100 seats)

15:30 - 16:30 **WESTERN MUSIC**

Project 154 LECTURE RECITAL

France/Colombia

Fleurs et autres objets sonores

Lucia Peralta, viola and program conception
Nicolas Fromontiel, Axelle Varron, Ines Ferreira, CNSMDP viola students

Béla Bartók — duos for two violas
Hanne Litt — Leçon de vol for two violas, world premiere

Kaija Saariaho — Danse des Flocons, world premiere of the version for two violas
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Cañadas Onaran* — Canévas for two violas, world premiere
Luciano Berio — duos for two violas
Davide Wang* — Trois modalités de lecture d'une séquence, for two violas, world premiere
Kaija Saariaho — Botanique, world premiere of the version for two violas
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Garth Knox — Viola Spaces for two violas

Fleurs et autres objets sonores revolves around the world premiere of the viola version of Kaija Saariaho's duos La Danse des Flocons and Botanique, originally composed for violin. It also features three new viola duos by young composers. The duo for two performers playing the same instrument is perhaps one of the most fundamental and most intimate form of chamber music. It has also been used for centuries as a pedagogical tool in instrumental training, notably in the countless method books published for this purpose. In the 20th century, Béla Bartók gave new life to the genre with his 44 Duos for Two Violins, drawing on traditional melodies from Eastern Europe. Since then, many composers have enriched the repertoire in their own ways. Luciano Berio, for instance, turned the form into a space for tribute, to friends, colleagues, and mentors. More recently, Garth Knox has transformed it into a playful sound laboratory, humorously and inventively exploring extended techniques on the viola. The great composer Kaija Saariaho also embraced this format, with an approach that is both intimate and poetic. She wrote several duos for her daughter, violinist Aliisa Neige Barrière, when she was a child. La Danse des flocons (2002) was followed by Botanique (2021), published in 2024. This collection brings together four duos, four "flowers", the last of which remained unfinished. Following the project's pedagogical spirit, I've invited students from the Conservatoire de Paris - CNSMDP to take part, both as violists and as composers, to contribute to the ongoing life of this repertoire. Special thanks to : Jean-Baptiste Barrière and the Saariaho Estate, CNSMDP, Stefano Gervasoni

Project 39 SHARED RECITAL

USA

A Marriage of Musical Worlds: A Performance of Jamie Leigh Sampson's Threw and Through and Andrew Martin Smith's My Garden, My World

Andrea Houde, viola

Andrew Martin Smith (b. 1984) — My Garden...My World for solo viola (2019)
Jamie Leigh Sampson (b. 1984) — Threw and Through (2022)

- I. Flight
- II. Collisions
- III. Mantras
- IV. Brush

This concert offers the rare opportunity to hear recent solo viola works by a married composer duo. Each piece features advanced techniques that explore the full range of the instrument's color and capabilities, while providing listeners with a unique glimpse into the composers' inner worlds and personalities.

16:30 - 17:30 **GÉRARD CAUSSÉ**

IVC Event LECTURE

France

Conversation with Gérard Causse

This encounter offers a moment of dialogue and reflection around the artistic journey of violist Gérard Causse. Through conversation and musical exchange, the session explores his experience as a performer, his relationship to the repertoire, and his perspective on interpretation and transmission. Students are invited to engage with his insights, gaining a deeper understanding of the artistic path of a musician whose career has shaped generations of violists.



18:30 - 19:15 **VIOLA TEST**

IVC Event EXHIBITION

World

Public trials

Experience a full-scale test: a concert performer reveals the potential of a selection of instruments before an audience, in the Jouvet Hall.

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13:00 - 15:00

TRADITIONAL PEDAGOGY

Project 67

LECTURE RECITAL

USA

Building Community and Ensemble Skills through the Viola Ensemble

Java Jane Henager, Aurimar Hernandez, Carlos Rada, Angel Rosario, Eva Ruiz, Anderson Vallecillo, Summer Wojtczack, violas
Katrín Meidell, Artistic Director

Works by Astor Piazzolla, Ian Gammie, and, Kenneth Harding

In most conservatories, violists spend much of their time practicing alone—working on solo repertoire, orchestral excerpts, or inner voices in quartets and chamber groups. While essential, these experiences often limit opportunities for community and shared artistic growth. This presentation highlights the pedagogical and interpersonal benefits of viola ensembles within studio programs. At a U.S. conservatory, students rehearse and perform regularly in a dedicated viola ensemble, exploring repertoire from historical transcriptions to original and newly commissioned works. Such collaboration fosters camaraderie, mutual support, and musical growth. The ensemble model accommodates varying skill levels, allowing beginners to participate while offering advanced players challenging roles. Musically, ensemble work enhances balance, blend, phrasing, and unified tone—skills directly transferable to orchestral and chamber performance. Selected students will perform and reflect on how ensemble playing has shaped their musicianship, confidence, and studio community. Viola ensembles cultivate both technical mastery and social connection, preparing students for collaborative professional careers.

Project 42

RECITAL

USA

Eclectic Viola Quartets for Various Levels

Linda Kline, viola
KeAndra Harris, viola
Emily Jones, viola
Allen Skirvin, viola

Max von Weinzierl (1841–1898) — Nachtstück, Op. 34 for 4 violas
Claude Le Jeune (1529–1600), arr. Kline — Fantasie I
Kenji Bunch (b. 1973) — Rise (and Shine) for Viola Quartet
Alessandro Rolla (1757–1841), arr. Kline — Divertissement in FM, BI 330
Freddie Mercury (1946–1991), Queen, arr. Queen Music Ltd. — Bohemian Rhapsody

This session explores the unique and underused viola quartet as a platform for accessible, engaging, and cross-disciplinary chamber music. Designed for teachers, performers, and students, it presents a selection of original and arranged works suitable for beginner to advanced levels. Emphasis is placed on a transhistorical repertoire blending classical and popular styles, from Renaissance music to Queen's Bohemian Rhapsody. The session includes live performances of five short works by Le Jeune, Rolla, Weinzierl, Queen, and Bunch. Highlighting the quartet's versatility and rich sonic potential, the presentation aims to inspire new directions in viola pedagogy and performance, promote group learning at all levels, and expand the literature for this distinctive ensemble.

Project 12

WORKSHOP

USA

Beyond Suzuki: Pop and Inclusivity in the Beginner Viola Studio

Johanna Beaver, presenter
Greg Thomas, co-arranger

Introduction
The Problem — What's Missing?
The Solution — Connection
Performance of 5 Short Pop Arrangements
Teaching Strategies and Alignment with Established Methods
Resources and ideas for teachers seeking fresh, student-centered material
Brief Audience Survey

Today's young violists crave music that reflects their world. This session presents beginner viola-friendly pop, jazz, and contemporary arrangements by women and underrepresented composers, each tied to a clear technical goal. Modeled on the Suzuki Book I sequence, these pieces complement traditional methods with inclusive, engaging repertoire. Attendees will hear sample works, learn teaching strategies, and explore how relevant, joyful music can inspire practice and build skills.

15:00 - 15:30 BREAK

Did you know?

The CNSAD, this Italian-style theatre, hosted the premieres of Harold in Italy and Berlioz's Symphonie fantastique.

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BOUQUET (50 seats)

15:30 - 16:30 **LUTHERIE**

Project I48 LECTURE

France

Must One Suffer to Be a Violist?

Laurent Zakowsky, viola maker
Coralie Cousin, physiotherapist

Until quite recently, the viola was used mainly as an accompanying instrument, not requiring the kind of virtuosity expected of the violin. Over the past few decades, however, its repertoire, technique, and the level of violists have risen considerably, now demanding performances comparable to those of violinists. Yet, because of its size and length, the viola creates non-optimal biomechanical conditions, leading to muscular tension and overuse injuries. When persistent, these musculoskeletal issues often result in injury. This physical handicap also carries psychological and artistic consequences. Within the classical music world, disability remains a taboo—partly due to the Romantic-era cult of pain and sacrifice, where complaining was frowned upon. Furthermore, the orchestra is a collective in which showing weakness can be perceived as resignation or even betrayal. Added to this is the professional rivalry among musicians, making it risky to admit to a handicap.

Coralie Cousin, a physiotherapist specializing in musicians (especially violists), and Laurent Zakowsky, a viola maker, draw on their research and experience to propose solutions for improving violists' health—through better posture and body use as well as through technical innovation toward a lighter instrument.

16:30 - 17:30 **AFRICA**

Project I79 LECTURE

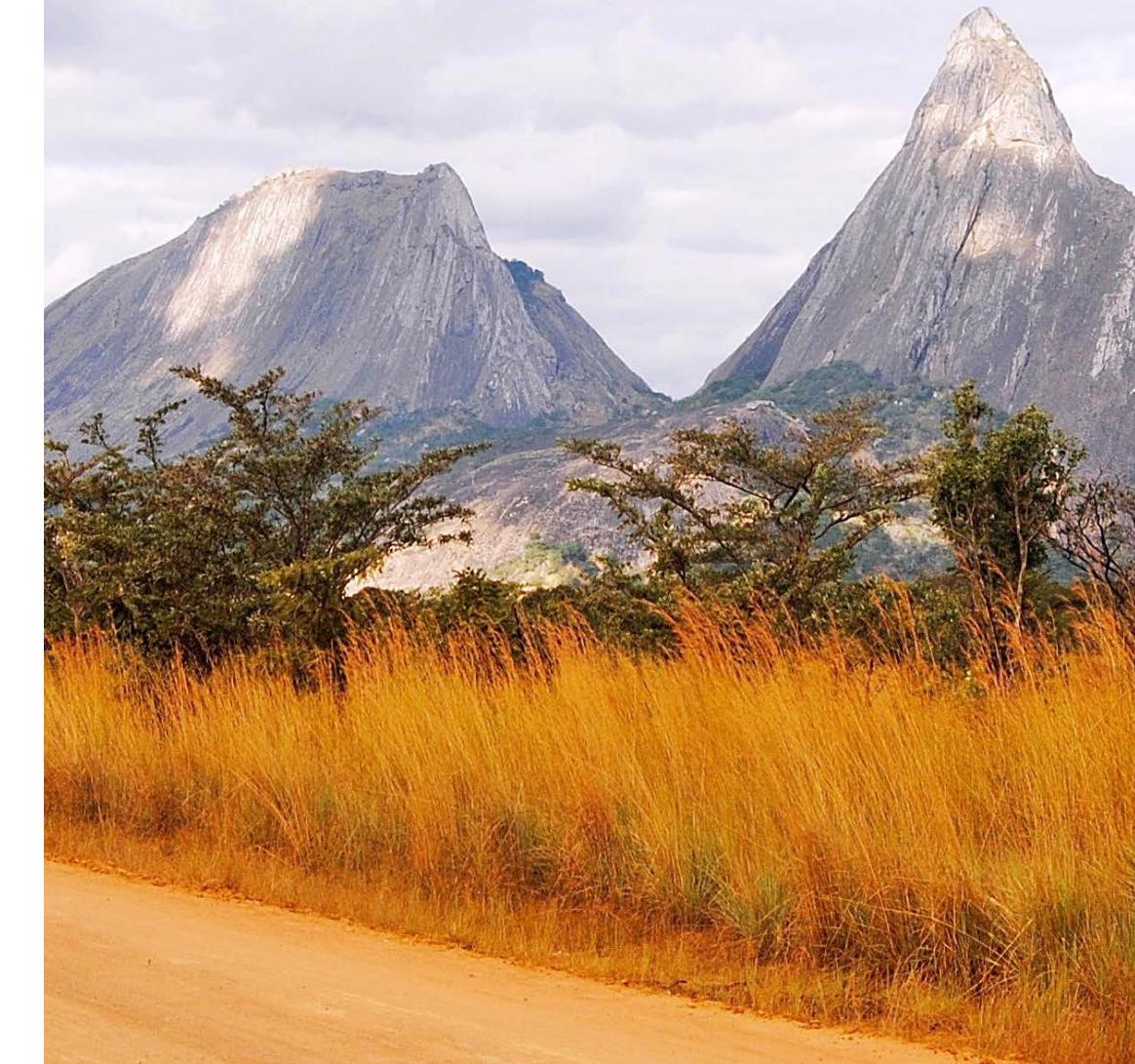
Mozambique

From Mozambique to the World: Stories of a Classical Music Journey

Blandina Dimande, viola
Inérzio Macome, cello

Ntlangano (meeting) — Estevão Chissano (Mozambique, 1994-)

This presentation highlights the history of classical music in Mozambique after the country's independence from Portuguese colonial rule in 1975, from the first generation of students trained in the Soviet Union to today's growing community of professional musicians. It explores the challenges and achievements of building a young tradition—from the creation of institutions and projects to the emergence of international careers. These experiences reflect the journey of a new generation of Mozambican musicians. The session concludes with the performance of a new work for viola and cello by Estevão Chissano, performed jointly with Inérzio Macome, offering a glimpse into the future of Mozambican classical music. The work is titled "Ntlangano" translates to «meeting» in Changana, one of the languages spoken in Mozambique. The title expresses not only the character of this event, but also the dialogue between two traditions: the European, through its instruments and writing, and the African, through the use of the local language, rhythmic particularities and other typical effects. The other aspect is the need to find ourselves in great ideals, transcending our political/ideological differences — which often result in discrimination, violence, and even war — in pursuit of the essential: the well-being and dignity of human beings and the world.



13:00 - 15:00 **WESTERN MUSIC**

Project II3 WORKSHOP **USA**

Sound-Inspired Technique: Creative Methods for Training Young Violists

Jennifer Stumm, Stephen Upshaw, Marilyn Seelman, violas

Training young violists in both healthy technique and expressive playing from an early age is a particular art. Dr. Marilyn Seelman founded her studio for young violists in Atlanta, USA, over 30 years ago, and has since guided an exceptional number of students toward successful careers worldwide. In a city without a dedicated music school for young musicians, she regularly prepares students to enter the world's top conservatories within just a few years.

Sound-Inspired Technique explores Dr. Seelman's holistic approach to training young violists as complete individuals, combining healthy posture, creative feedback, empathy, and absolute efficiency in teaching students to connect deep listening with physical response. Developing a personal and deeply expressive sound is essential to a violist's training and artistic identity, and this process can — and should — be integrated from the very beginning.

Led by former students Jennifer Stumm, professor at the University of Music and Performing Arts Vienna and Primrose Competition laureate, and Stephen Upshaw, professor at Trinity Laban in London and at the Lucerne Festival Academy, this lecture-demonstration explores creative methods for training healthy, inspired young violists from the outset, showing how an extraordinary legacy of musical excellence can be built anywhere.

Project I3 LECTURE RECITAL **USA**

The Voice of the Viola: Betsy Jolas's Works for Viola

Andrew Braddock, viola

Betsy Jolas (b. 1926)
Quatre Duos for viola and piano (1979)
Épisode Sixième for solo viola (1984)

French composer Betsy Jolas (b. 1926) has created a fascinating body of work for the viola, combining Messiaen-like expressivity and Boulezian complexity with her own lyrical voice. Though she once described herself as "marginal," Jolas is now regarded as a major French woman composer whose music defies simple classification.

This lecture recital explores her style through two works: Quatre Duos for viola and piano (1979), and Épisode Sixième for solo viola (1984). Central themes include her rich lyricism, flexible rhythmic approach, and varied timbral palette. Her French/American background, early ties with major modernists, and collaboration with violist Serge Collot also inform her music.

Quatre Duos presents expressive portraits of women, allowing the viola to reveal subtle, fresh sounds throughout its twelve-minute span. Épisode Sixième is essentially a vocal work for viola, with lyricism threading through capricious gestures and shifting timbres. In both, Jolas balances melody with inventive rhythms and textures.

Both works have been recorded and are available online. By performing and discussing these pieces, this recital aims to highlight Jolas's unique writing for the viola—lyrical, elusive, and imaginative—and to encourage greater recognition of her trailblazing artistry.

Project II4 RECITAL **USA**

Portmanteau

Julie Michael, violist and composer

Portmanteau

1. A word blending the sounds and combining the meanings of two other words, for example, spork [spoon + fork] or Spanglish [Spanish + English].
2. A concert for solo viola, exploring the use of household objects on the instrument: knitting needles, clothespins, rubber bands, thimbles — these simple objects transform the viola into a hybrid entity capable of new sounds and gestures.

In Portmanteau, violist and composer Julie Michael explores prepared viola, augmenting the instrument with ordinary objects. It began with absurd chance encounters between items in her home: the viola — a precious instrument, a thing of beauty in its own right — and a knitting needle — a humble tool for humble work, a means to an end. In addition to showcasing astonishing sounds — from ear-tickling textures to gong-like resonance — the concert shines unexpected light on everyday objects and the sounds hidden within, leading to reflections on sensory experience, consumption, and play.

15:00 - 15:30 **BREAK**

Did you know?

There are five replicas of the Statue of Liberty in Paris. The largest one is located at the end of the île aux Cygnes and faces the United States, while the others are displayed in various museums and gardens around the capital.

19th January

CRR - Ida Rubinstein

AUDITORIUM (300 seats)

15:30 - 17:30

FOCUS ON POVILAS SYRRIST-GELGOTA

Project I76

RECITAL

Lithuania

The Musical World of Singing Violist and Composer Povilas Syrrist-Gelgota

Povilas Syrrist-Gelgota, viola
Sherry Grant, piano

Composition by Povilas Syrrist-Gelgota
Best wishes
Reflections
Vocalise
Peace
Fantasy over Norwegian folk song
4 minutes
First snow

Step into the Music World of Povilas Syrrist-Gelgota, a modern-day troubadour whose singing viola and compositions create a unique blend of folk romantic, ethereal, minimalist, and meditative soundscapes. This richly varied program features original works for viola and singing viola, along with chamber music that reflects Povilas's deep connection to nature, cultural heritage, and personal stories.

Through music and storytelling, Povilas invites audiences on an intimate journey that bridges tradition and contemporary expression, offering a soulful and evocative experience.

Project I75

WORKSHOP

Lithuania

Stage communication

Povilas Syrrist-Gelgota, speaker

Participants will play compositions of their choice

This workshop, led by violist and chamber musician Povilas Syrrist-Gelgota, focuses on the essential elements of stage communication for solo performers. Drawing on his experience of more than 1,000 concerts, Povilas shares practical tools and strategies to help violists engage their audience from the very first moment on stage and sustain their attention throughout the performance. The session emphasizes how stage presence, program planning, and non-verbal communication can transform a recital into a powerful artistic experience.

Objectives include developing a confident stage presence, understanding how body language, eye contact, and timing influence the listener's perception, and exploring the use of pacing and vocal introductions to create narrative flow in a concert program. These skills aim to help solo violists establish a stronger emotional connection with their audience and elevate their performances beyond technique alone.

The structure of the workshop will combine explanation, demonstration, and interactive exercises. Topics include: establishing confidence from the stage entrance; maintaining musical and personal connection through eye contact and physical expression; planning programs that balance intensity and variety; and using pauses, timing, and spoken introductions to guide the audience through the performance.

By the end of the session, participants will take away practical insights into how to make their stage presence more engaging, how to communicate beyond the notes, and how to craft performances that resonate emotionally and remain memorable. This workshop complements the Congress's focus on musical artistry by addressing the often-overlooked dimension of audience communication.



19th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

CMA 9 - Conservatoire Municipal Nadia et Lili Boulanger >

AUDITORIUM (100 seats)

13:00 - 14:00 ELECTRONIC

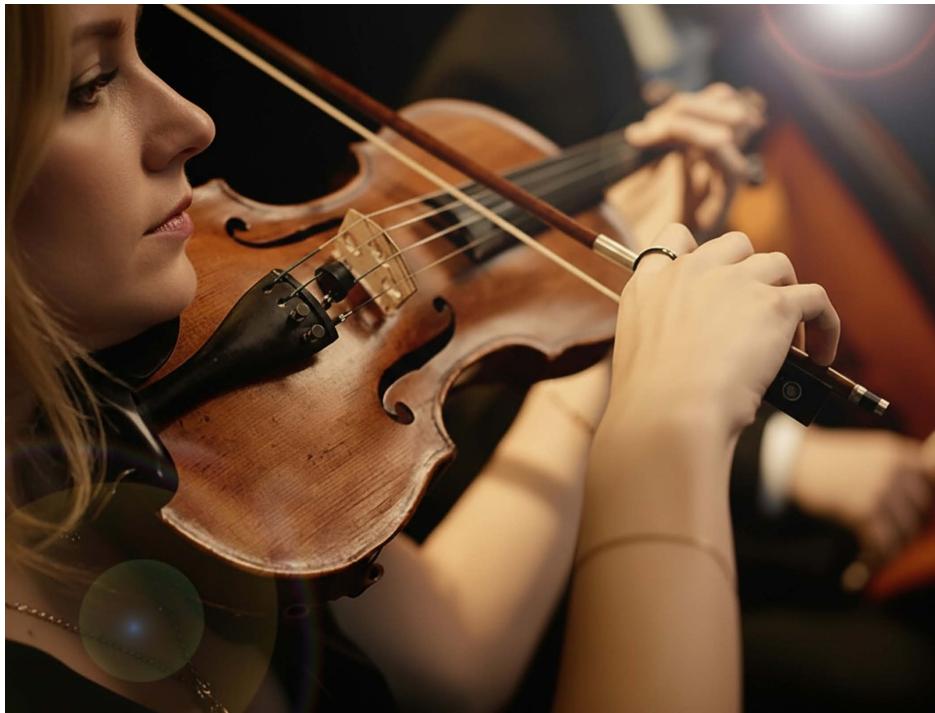
Project 2 RECITAL

South Africa

Myths in the making: Sonic fictions for Viola, Uhadi, and electronics

Jeanne-Louise Moolman, viola
Anthonie Jansen van Rensburg, uhadi, live electronics
Antoni Schonken, voice and found-object instrumentation
Arthur Feder, found-object instrumentation

Myths in the Making presents three new works by South African composers Antoni Schonken, Arthur Feder, and Anthonie Jansen van Rensburg, exploring postmodern mythmaking through viola, uhadi, electronics, found objects and voice. It interrogates identity and memory through sonic ritual and hybrid musicking, reimagining the viola via the cultural and technical sensibilities of the uhadi. The programme challenges inherited structures and offers fragile, transformative futures for performance.



14:00 - 15:00 ASIAN MUSIC

Project 187 LECTURE RECITAL

Netherlands

Traditional Javanese Gamelan Sounds on the Contemporary Viola

Sylvén van Sasse van Yselt, viola
Arrangements/adaptations of traditional Javanese gamelan pieces and new repertoire

This lecture recital offers an immersive exploration of traditional Indonesian Gamelan music and its surprising connections to Debussy's compositions. The lecture examines gamelan's distinct tonal systems, layered rhythms, and interlocking textures, illustrating how these techniques inspire new works for the viola. Live examples on the viola, alongside video and audio, introduce the unique sound world of the Javanese gamelan. The presentation highlights gamelan's influence on Western composers, particularly Debussy, whose exposure at the 1889 Paris Exposition led him to prioritize timbre and rhythmic freedom. The recital features new arrangements and adaptations of gamelan pieces for viola ensemble, as well as contemporary compositions that blend layered textures, rhythmic complexity, and Western harmony. Audiences are invited to discover how gamelan continues to inspire today's viola repertoire.

Project 25 LECTURE RECITAL

USA

Laktawan at Tumalon: Filipinx Music for Viola

Daniel Doña, viola
Susie Ibarra, kulintang
Michelle LaCourse, viola
Victor Cayres de Mendonça, piano

Nicanor Abelardo (1893-1934) — Mutya ng Pasig (1926) / Cavatina Op. 7 / Romanza Op. 8 / Sonata for Violin and Piano (1931), trans. Doña (II. Andante)
Susie Ibarra (b. 1970) — Pasig River from CHAN: Sonnets and Devotions in the Wilderness (2025) / Fragility Etude for Viola (2021) / Laktawan at Tumalon (2022)

Violist Daniel Doña presents a program featuring repertoire written by Filipinx composers Nicanor Abelardo and 2025 Pulitzer Prize-winner Susie Ibarra. Abelardo is best known for his kundiman, a genre that is best described as Filipino art song and that informed his musical output throughout his life. Susie Ibarra's modern take on kundiman is highlighted in "Pasig River," excerpted from Ibarra's new song cycle, CHAN: Sonnets and Devotions in the Wilderness, commissioned and premiered in Berlin by MaerzMusik Berliner Festspiele and produced with her fellowship in music and sound with the DAAD Deutscher Akademischer Austauschdienst. Originally for voice and viola this program features the premiere of the viola duo version. To highlight musical influences taken from the southern regions of the Philippines the composer will join Doña on the kulintang for Laktawan at Tumalon (Skip and Jump), a piece that recalls the feeling and lightness felt by the young Ibarra, moving from stone to stone across streams in the river systems of Houston bayous.

15:00 - 15:30 BREAK

19th January

CMA 9 - Nadia et Lili Boulanger

AUDITORIUM (100 seats)

15:30 - 16:30 CONTEMPORARY CREATION

Project 177 SHARED RECITAL

Malaysia

Proudly Loaned: The Viola and Musical Borrowings

Andrew Filmer, violin
Benjamin Hoffman, violin
Irene Kim, piano

Wilfred D'Indy (1821-1921) — Piano Trio, op. 15 with viola part transcribed by the composer
Benjamin Britten's proposed anthem for the then newly-formed Federation of Malaysia.
Joel Hoffmann's — Derivatives: a violin-piano recital interlude, that borrows notes and rhythms of Schönberg's Phantasy.
Kenneth Tam — creation for viola, violin, and piano, using elements of the Malay percussion instrument kompong.
The Singaporean Malay folk song Di Tanjong Katong, translated to At Cape Katong (place) first arranged by Kelly Tang and rescored by Sulwyn Lok for the viola, violin, and piano.
Malaysian patriotic song Tanah Pusaka translated to Land of Our Heritage, arranged by Andrew Filmer for violin and viola.

The legacy of musical borrowings is a part of our musical heritage, whether it's Bach reinventing his own music, or living composers reinventing music of past giants. This recital celebrates this, in a compilation of works that have been arranged or rearranged to bring the viola into the fold. While Lionel Tertis said that the viola is "Cinderella... no more!", perhaps it is in our past as Cinderella that violists learned the art of transformation and reinvention, so that we, too, could go to the ball.

This performance carries the diversity of genre and national heritage of two Southeast Asian countries, Malaysia and Singapore who were once the same single country when several of these tunes were first heard. It also features a 'lost' proposed Malaysian national anthem composed by Benjamin Britten, a lesser known trio by French composer Wilfred D'Indy, and new music by Hong Kong composer Kenneth Tam. In this recital, Malaysian violist Andrew Filmer is joined by collaborative partners from across three continents.

Project 95 LECTURE RECITAL

Canada

On Cultivating a Climate for New Music

Emily Hiemstra, viola

Robin Haigh (United Kingdom) — Nasubi
Zachary James Ritter (United States) — Just A Moment

This session explores the process of creating a call for scores, from planning to realization. Violist and composer Emily Hiemstra launched a call in 2020 during the COVID-19 pandemic to promote new music for solo viola when ensemble concerts were impossible. The project resulted in eight new works by composers from around the world, including three Canadian women. Working intensively on these contemporary pieces allowed her to develop skills in marketing, digital creation, fundraising, and advanced performance techniques—insights valuable to violists pursuing post-graduate careers. In the lecture portion, she will share reflections on the challenges, alternative approaches, and benefits of commissioning new works, highlighting how the project fostered new collaborations, musical styles, and opportunities. During the recital, she will perform several of the commissioned pieces, emphasizing the diversity of contemporary styles and giving new life to these works, with particular attention to compositions by women.



20th January

20.01

20th January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

THÉATRE (350 seats)

14:00 - 15:30 **IVS PROJECT & PIANO TRIO**

Project 76 SHARED RECITAL

Austria-Canada

Sinfonia Concertante: It Doesn't Always Need to Be Mozart!
Rediscovery and Renewal of Walter Braunfels' Forgotten Masterwork in the First-Ever Realization of a Piano Reduction

Annette-Barbara Vogel, violin
Jutta Puchhammer-Sédillot, viola
Brett Kingsbury, piano

Walter Braunfels (1882–1954) — Sinfonia Concertante op. 68 for violin, viola, and orchestra (performed with piano)

Adagio – Allegro
Lebhaft
Adagio – Più Presto – Andante
Allegro di molto

This presentation brings to light a powerful yet forgotten work of the viola repertoire: Sinfonia Concertante for Violin, Viola and Orchestra by Walter Braunfels (1882–1954), now accessible through a newly created piano reduction of the full orchestra score, the only available resource. Once suppressed by the Nazis as Entartete Musik, Braunfels' music is now re-emerging as a vital part of the 20th-century musical landscape. This rare double concerto offers a vibrant and expressive role for both the violin and the viola and has long remained outside the standard repertoire due to the political branding. Braunfels' music — lyrical, deeply rooted in late-Romantic language, and richly scored — offers a significant opportunity to re-contextualize his legacy through performance and pedagogy and offers a substantial and dynamic role for the violin – viola duo. This session marks the first performance of a newly commissioned piano reduction of the original orchestral score — a critical new performance and educational resource that makes this large-scale work accessible to a broader community of musicians and institutions. Its late-Romantic idiom and refined contrapuntal writing make it both a joy to perform and a valuable pedagogical tool. This presentation includes a live performance of the concerto with piano reduction, created by Canadian composer and pianist Rashaan Allwood, following extensive work from the original full orchestral score.

Project 61 SHARED RECITAL

Brazil

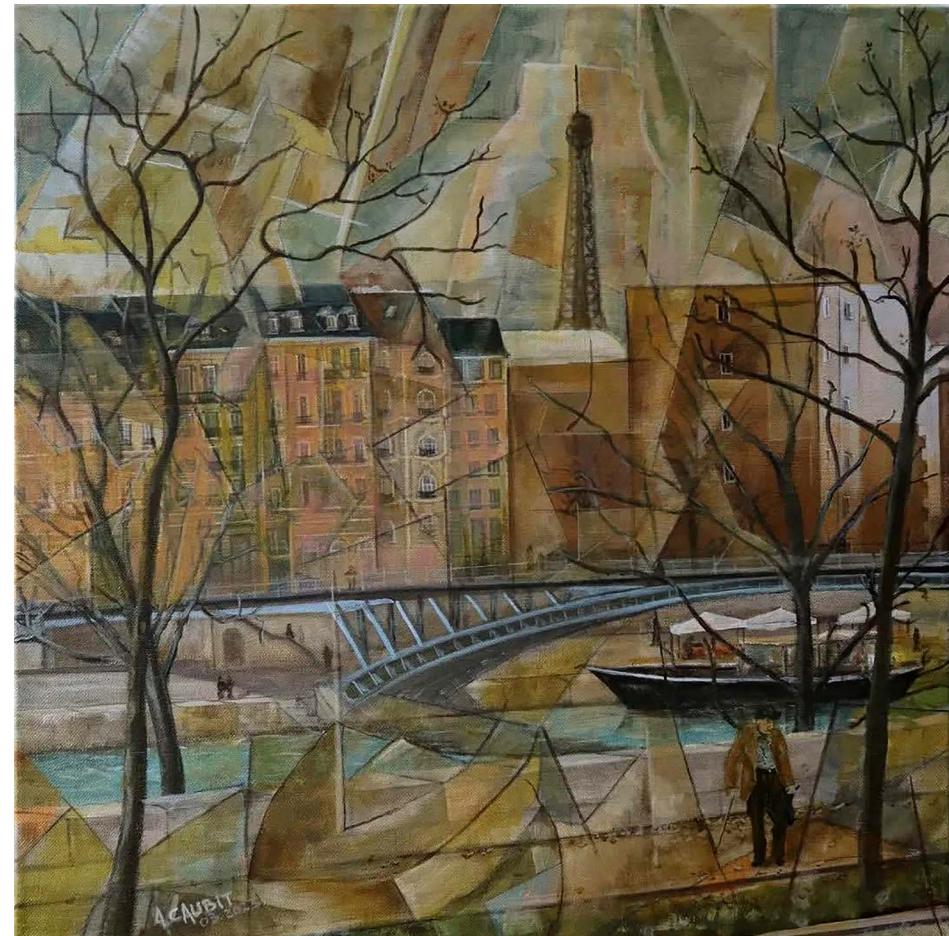
Music for Violin, Viola, and Piano

Kathryn Steely, viola
Eka Gogichashvili, violin
Kae Hosoda-Ayer, piano

Philip Scharwenka (1847 – 1917) — Piano Trio in E minor für Klavier, Violine und Viola, Opus 121
I. Andantino tranquillo
III. Finale: allegretto con spirito

Henrique de Curitiba Morozowicz (1934 – 2008) — Trio 93 para Violin, Viola, e Piano
I. Allegro de batuque
II. Lento e Cantábil de Toada
III. Vivace de Xaxado

Chamber works for violin, viola, and piano comprise a relatively small portion of the string chamber music genre. Faculty of the Baylor University School of Music, Dr. Kathryn Steely, Professor Emeritus of Viola; Dr. Eka Gogichashvili, Associate Professor of Violin; and Dr. Kae Hosoda-Ayer, Associate Professor of Piano, are each avid chamber musicians and perform frequently as collaborators across a variety of instrumental combinations. This performance provides a glimpse into a beautiful and diverse repertoire that deserves a more frequent place on the concert stage and will showcase the potential for this combination, reflecting the unique compositional style of each composer.



Did you know?

The CNSAD theater is nicknamed the "Stradivarius of concert halls" for its unmatched acoustics.

20th January

CNSAD

THÉATRE (350 seats)

15:30 - 16:30 **IVS ROUND TABLE**

Project 77

IVS BOARD

World

Roundtable former hosts: The celebration of the viola in 50 congresses

Marcus Thompson (1985, Boston) Peter Slowik (1993, Evanston, IL) Ann Frederking (1999, Guelph, CA) Emile Cantor/ Ludwig Hampe (2003, Würzburg, D) Jutta Puchhammer-Sédillot, (2006, Montréal, CA) Nancy Buck (2008, Tempe, AZ, USA) Catherine Carol-Lee (2010, Cincinnati, OH, USA) Sibylle Hoedt-Schmidt (2011 Würzburg,D) George Taylor/Carol Rodland (Rochester, NY, USA) Bogusława Hubisz-Sielska (2013 Kraków, 2019 Poznań, PL) Jorge Alves (2014, Porto, P) Dorotea Vismara (2016, Cremona, IT) Krystofer Skaug (2018, Rotterdam, NL) Katrin Meidell (2022, Columbus, GA, USA) Emerson di Biaggi (2024, Campinas, BR) Ulrich Drüner (1982, Stuttgart, D). Ludwig Hampe (2003, Kronberg,D)

Join us in celebrating fifty remarkable International Viola Congresses for a special roundtable bringing together our past hosts, moderated by IVS Treasurer Emlyn Stam. They will share their stories, highlights, and challenges from past congresses, and reflect on how the Viola Congress has evolved—and where it might go next.

The event also features the premiere screening of a new documentary film tracing the history of all fifty congresses, created and produced by IVS Vice-President Karin Dolman.

16:30 - 17:30 **TRIBUTE TO PATRICK ROBIN**

IVC Event

LECTURE

France

Laurent Joffrion, filmmaker
Saskia, Patrick's wife and many guests

Recognized as one of the greatest French luthiers of his generation, Patrick Robin dedicated his life to the pursuit of the perfect sound — one that is pure, vibrant, and profoundly human. His instruments, the result of exceptional craftsmanship and an uncompromising artistic vision, have accompanied musicians across the world.

This tribute honors not only the master craftsman himself, but also the spirit of passion, precision, and generosity he so deeply embodied. Through music and remembrance, we celebrate his enduring legacy — a sound that continues to resonate with life and emotion.



18:30 - 20:00 **DINNER**

20th January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

THÉATRE (350 seats)

20:30 - 22:00 **ELECTRONIC**

Project 201 AUDIOVISUAL PROJECT

Sweden

Sandhamn – Suite for electric violas, electronics and moving images

Henrik Frendin, electric viola and 5-string electric bass viola
Fredrik Emilson, grand piano, live electronics, and fixed media

Cinematography – Marcus Möller
Technical supervisor – Daniel Bruno
Director – Fredrik Emilson

«Sandhamn – Suite for electric violas, electronics and moving images» is an audiovisual performance by Swedish violist, conductor and composer Henrik Frendin and Swedish composer Fredrik Emilson. This multidimensional composition is created especially for the IVC 50th anniversary. Two artists on stage accompanied by a large-scale cinematic projection capturing the intriguing interplay of light and darkness and the enthralling horizons of the Swedish archipelago.

The music, both written and improvised, is derived from the soundtrack of the Swedish TV drama series «The Sandhamn Murders» («Morden i Sandhamn»), «Meurtres à Sandhamn»), «Mord im Mittsommer»). It's one of the most successful Swedish drama series of all time with over 100 million views across Europe in countries such as France, Germany, Denmark, Norway, Finland, the Netherlands, Belgium, Poland, Switzerland, and Sweden over the last decade. Fredrik Emilson has written and produced the score for the series. Henrik Frendin has conducted the orchestra and has also contributed to the score as a solo violist.

In this performance, Henrik Frendin will expand the sound palette using his electric viola and 5-string electric bass viola, both unique custom-made instruments constructed by luthier Richard Rolf. The moving images of the Swedish archipelago come from Marcus Möller, an award-winning cinematographer and drone operator. His nature films, shown at festivals globally, reflect his passion for nature through heightened reality with a naturalistic aesthetic and experimental use of colors and light.

Project 15 SHARED RECITAL

USA

The Rhythm of New Life: Two Works for Amplified Viola and Electronics by Stephen Andrew Taylor

Brian Buckstead, viola

Pulse Aria / Achoo Lullaby – Stephen Andrew Taylor (b. 1965)

Pulse Aria was inspired by the moment composer Stephen Andrew Taylor and his wife, Chinese-born artist Hua Nian, first heard their unborn child's heartbeat—a sound at once immense and intimate, like a distant ocean wave carrying a solitary spark of life. Moved by its strange beauty, Taylor sampled the heartbeat to form the foundation of the piece's rhythmic groove, drawing influence from Björk's Homogenic. To deepen the otherworldly atmosphere, he added a reversed and pitch-shifted sample of a Chinese singing bowl. Floating above this textured soundscape, the viola's rubato line evokes the fragile yet fierce presence of life on the verge of beginning. Achoo Lullaby, composed after the birth of their son Lincoln, captures the wonder of new life. Taylor recorded the baby's sneezes and hiccups, which were sampled into a playful percussion track. The viola alternates between plucking and bowing, eventually revealing a dreamlike version of a Chinese lullaby that Hua had taught him. Both pieces blend acoustic and electronic elements, pushing performers to balance technical precision with lyrical expressiveness. Together, they explore the intersection of technology, nature, and human emotion in sound.

Project 90 RECITAL

United Kingdom

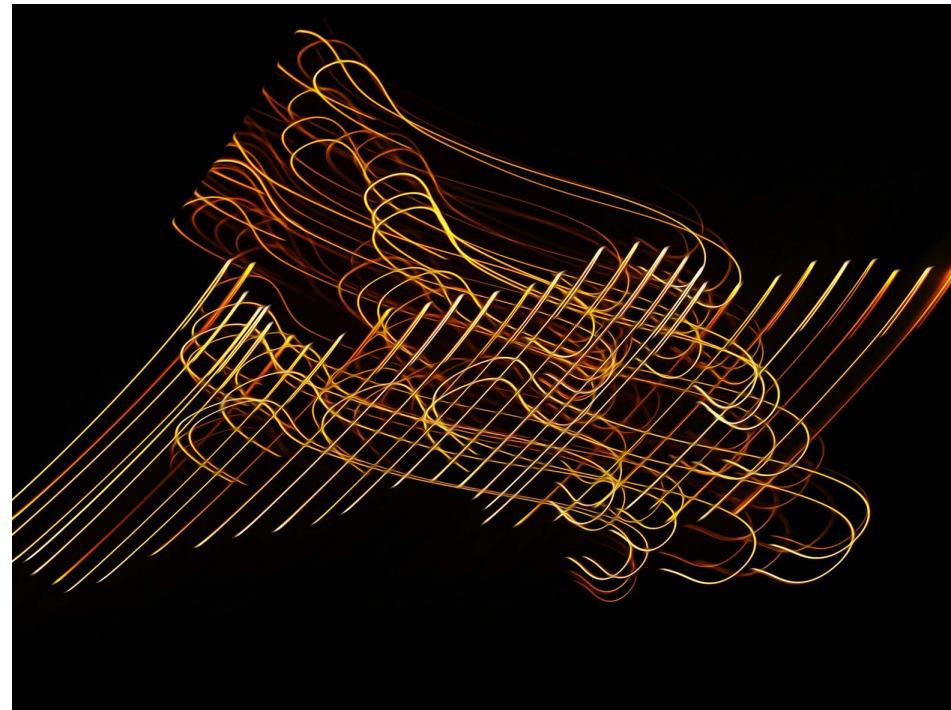
Tessellatum — ambient music for short attention spans.

Dominic Stokes – viola
Maria Andrews – filmmaker
Donnacha Dennehy – composer

Donnacha Dennehy — Tessellatum (2015, new version for solo viola 2025)

"I set down a beautiful chord on paper and suddenly it rusts" — Alfred Schnittke Motion is something inherent to music; it is essential to our survival as animals, and from the polyphony of Thomas Tallis up to Schnittke, Steve Reich, and Donnacha Dennehy, movement, repetition, and refraction have been an artistic obsessions of ours for hundreds of years.

"Tessellatum" is an exploration of space, providence, and a reflection on how the soil we stand on affects our views, and the art we create. In a hypnotic 45-minute meditation, I combine a new version of 'Tessellatum' for solo viola and playback, by the prolific Irish composer Donnacha Dennehy, with a commissioned visual response by Maria Andrews, to create an otherworldly, immersive atmosphere; eliding musical and visual lines, one shape from a 1000 different angles.



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50th INTERNATIONAL VIOLA CONGRESS

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Conservatoire National Supérieur d'Art Dramatique >

Salle JOUVET (100 seats)

09:00 - 11:00 KAREN TUTTLE ROUND TABLE

Project I8/52/I43 LECTURE AND WORKSHOP

USA/France

Karen Tuttle's Legacy Beyond Coordination

Brenton Caldwell, moderator
Vinciane Beranger, Kim Kashkashian, Michelle LaCourse, Carol Rodland, Jennifer Stumm
Second Generation Students: Daphné Gerling, Katherine Lewis, Katrin Meidell, Emmanuella Reiter

Welcome attendees

Discussion: The Human/The Artist/The Teacher/Preserving Karen Tuttle's Legacy

American violist and teacher Karen Tuttle (1920–2010) was one of the most influential pedagogues of our time, remembered for her revolutionary teaching system known as coordination. Behind this system was an extraordinary artist and exemplary human being whose teaching embodied generosity, kindness, and a deep humanity. This discussion brings together six former students from various stages of her teaching career to reflect on their time with Tuttle, offering moments of empowerment, revelation, and inspiration. To demonstrate the ongoing reach of her influence, second-generation violists—students of her students—will also share how Tuttle's ideas continue to shape their musical and pedagogical lives today. Emmanuella Reiter will demonstrate the application of Coordination concepts to orchestral excerpts. Many musicians are unaware that Karen Tuttle was also an exceptional performer. Short excerpts from her rarely heard recordings will be shared, illuminating the unique qualities of her artistry and her deep musical insight. From a pedagogical standpoint, Tuttle's legacy remains vibrant, studied and celebrated in publications, workshops, and classrooms around the world. Through this discussion, the panelists will share with congress attendees who did not have the good fortune of knowing Karen Tuttle her deeper legacy of great humanity and artistry.

11:00 - 11:30 SOUTH AMERICAN MUSIC

Project 79 SHARED RECITAL

Brazil

Brazilian Music for Viola Inspired by Popular Music

Fábio Saggin, viola
Cenira Schreiber, piano

Radamés Gnattali (1906–1988) — Sonata for Viola and Piano (I. Allegro — II. Adagio — III. Con Spirito)
César Guerra-Peixe (1914–1993) — Bilhete de um Jogral
Achille Guido Picchi (1952–2024) — Gaiato

This recital offers a musical journey through Brazil, beginning with Radamés Gnattali's significant Sonata for Viola and Piano. Known for blending classical and popular traditions, Gnattali's sonata reflects this synthesis: the first movement evokes the lively Marchinha de Carnaval, the second combines classical and popular styles in an ABA song-like form reminiscent of urban Brazilian Seresta with touches of French Impressionism, and the final movement is a spirited rondo-sonata with shifting rhythms and the lightness of a divertimento. César Guerra-Peixe's Bilhete de um Jogral for solo viola follows, challenging the performer to imitate the rabeca, a rustic violin from northeastern Brazil, and to evoke the distinctive altered mixolydian Modo nordestino. The program concludes with Achille Picchi's Gaiato, a playful and slightly mischievous work, full of humor and wit, perfectly capturing the composer's spirited style.



12:00 - 13:00 LUNCH

13:00 - 14:00 JOINT STUDENT CONCERT

Project I82 SHARED RECITAL

Germany

French-German Partner Concert

Kirill Volkov, Viola
Prof. Lena Eckels, Viola

The viola class from Lübeck/Germany meets students from Paris. They will form in various chamber groups to celebrate the long collaboration of French-German viola exchange.

Matthias Durst — Adagio for 4 violas
Carlos Campos Medina — Capriccio No.1 for 10 violas «The adventure begins»(2025) (French First Performance)
Philipp Wallis Nicolai — «The Silence» for viola solo (2025) (French first performance)
Astor Piazzolla — «Oblivion» for 8 violas
Rico Gubler — «Brahms gewidmet» for Viola solo (French First Performance)
Gordon Jacob — Suite for 8 violas
Zdenek Fibich — Poeme for 8 violas

For many years, a strong musical connection has flourished between Lübeck, Paris, and Lyon, with numerous students benefiting from exchanges that allowed them to deepen their studies in France and Germany. This program celebrates the artistic ties initiated years ago by Professors Barbara Westphal, Françoise Gnéri, and Jean Sulem, highlighting the enduring importance of dialogue and inspiration, particularly in times of global challenges and reduced cultural funding.

The performance will feature a vibrant selection of chamber music for viola, presented by students from these institutions, along with three French premieres of new works for solo viola performed by Kirill Volkov and Professor Lena Eckels (Lübeck) and for 10 violas presented by the Lübeck Viola class.

20th January

CNSAD

Salle JOUVET (100 seats)

14:00 - 16:30 **LAWRENCE POWER**

IVC Event **MASTERCLASS**

United Kingdom

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

16:30 - 17:30 **BREAK**

17:30 - 18:30 **HISTORY – LATE 19TH CENTURY**

Project I3I **LECTURE**

France

Viola Players in France from Casimir-Ney to Théophile Laforge (1850–1918): Portraits, Lineages, and Legacy

Frédéric Lainé, viola
Jean Sauterau, viola
Philippe Hattat, piano

While in 19th-century France the practice of violin and viola remained closely linked, from around 1850 a new category of musicians began to emerge, devoted primarily to the viola. This lecture will focus on some of the most significant figures — Casimir-Ney, Pierre Adam, Alfred Viguier, Louis van Waefelghem, Pierre Monteux, Théophile Laforge and his student Maurice Vieux — by examining their careers, repertoire, and musical publications. From the virtuosic boldness of Casimir-Ney's 24 Preludes to the founding of the viola class at the Paris Conservatoire under Théophile Laforge, these were decisive years for the instrument's recognition, the development of its pedagogy, and the establishment of its autonomy.

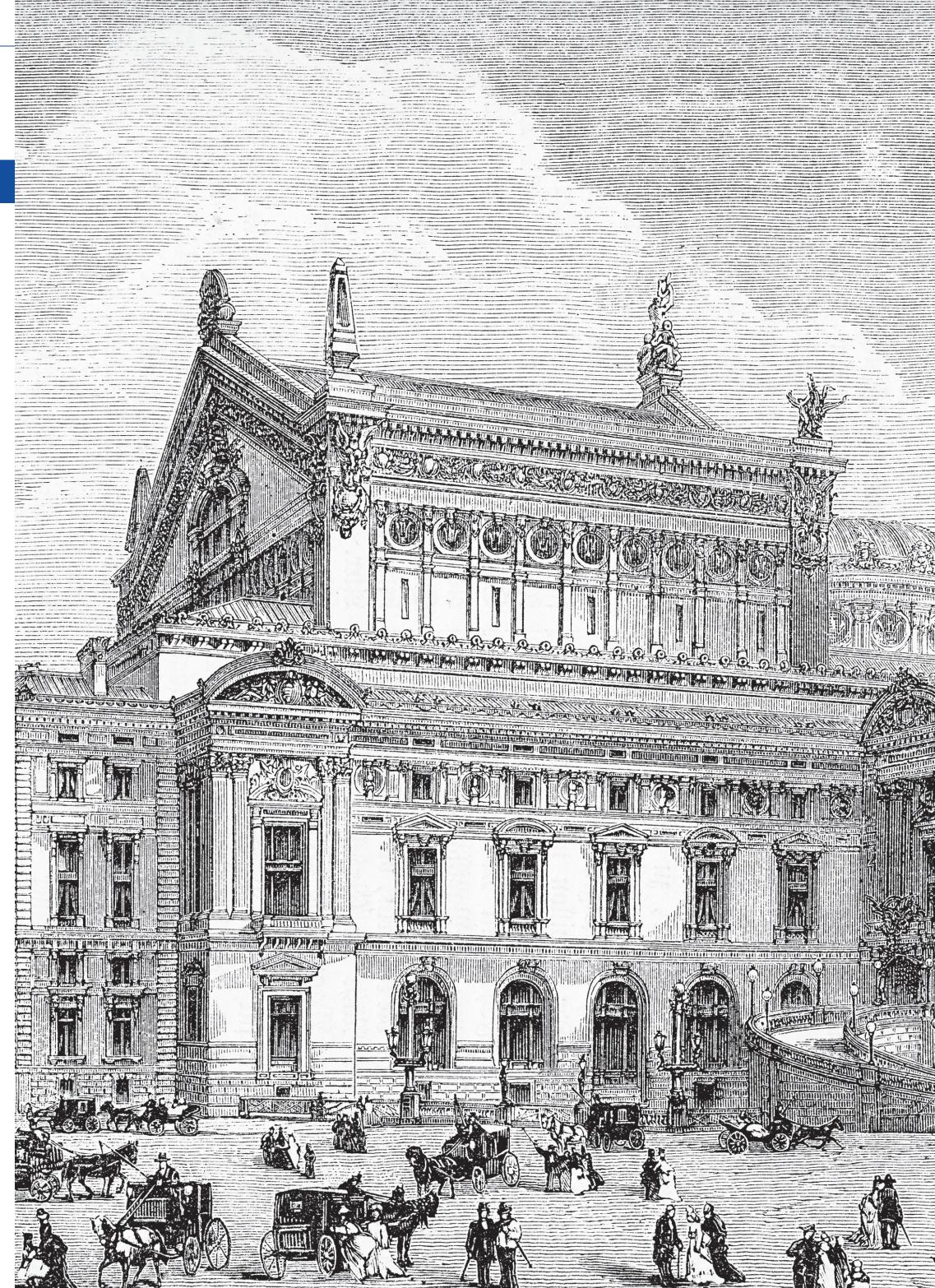
18:30 - 19:15 **VIOLA TEST**

IVC Event **EXHIBITION**

World

Public trials

Experience a full-scale test: a concert performer reveals the potential of a selection of instruments before an audience, in the Jouvet Hall.



10:00 - 12:00 **TRADITIONAL PEDAGOGY**

Project 4I WORKSHOP

USA

Palaschko vs. Mahler

Danny Keasler, viola

Johannes Palaschko — Selected studies from Op. 86 and 92, Volumes I & 2, with orchestral excerpts by Mahler, Brahms, and Strauss

In the mood to play some orchestral excerpts for fun? Ever wondered how Palaschko etudes might complement the orchestral excerpts? Join «Palaschko versus Mahler» to discover what's the best étude to prepare alongside selected orchestral excerpts. Bring your instruments and let's discover together one of the most fun ways to prepare for an orchestral audition.



Project 102

WORKSHOP

Colombia

Viola in colors: "Strengthening Classical Technique through Latin American Rhythms" — Exploring Latin American Rhythms through Viola Ensemble

Astrid Lucia Jerez Rodríguez, viola

Jesus A. Rey (1956–2009) — Suite of Colombian Dances, arranged for viola ensemble by Adolfo Hernández (1972)

This workshop highlights the pedagogical value of Latin American rhythms—especially those from Colombia, such as bambuco, pasillo, porro, danza, and cumbia—in the formation of classical violists. By stepping beyond symmetrical rhythmic patterns, participants develop a stronger internal pulse, greater musical flexibility, and enhanced ensemble awareness. These vibrant traditions not only strengthen classical technique and phrasing, but also encourage deeper musical expression and cultural connection. Through original viola ensemble arrangements, the workshop offers a joyful and dynamic pathway to expand technical mastery while embracing the richness of Latin American identity.

Project 116

WORKSHOP

Finland

Scale Duets for Viola

Lauri Hamalainen, viola

Franz Wohlfahrt (1875) — Elementary Method for Beginners, Op. 38

Jacques Férol Mazas (1832) — Violin Method

Charles de Bériot (1857) — Violin Method, Op. 102

Carlo Dancia (1852) — Elementary and Progressive Method for Violin, Op. 55

Ferdinand Küchler (1910) — Violin Method

Otakar Ševčík (1903) — Violin School for Beginners, Op. 6

Baillot, Rode, and Kreutzer (ca. 1835) — Violin Method

Bartolomeo Campagnoli (1827) — New Method of the Progressive Mechanics of Violin Playing

"Let's Play Scale Duets for Viola" is a collection of scales compiled from some of the most important violin methods, written by renowned violinists and teachers from France, Germany, Italy, Belgium, and the Czech Republic. These scales motivate young viola students while providing teachers with an excellent tool to teach chamber music, intonation, tone production, and phrasing. During the workshop, participants will play examples of these scales together and explore how they can be used to encourage students to practice and to play more with their peers. The scales will be approached with the same stylistic principles as in the original methods: singing lines, continuous vibrato, and legato in both hands. Scale Duets was published on May 7, 2024, for violin, viola, and cello by Violin Friends. Participants are encouraged to bring their own instruments.

12:00 - 13:00 LUNCH

20th January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

13:00 - 15:00 TRADITIONAL PEDAGOGY & VIOLAVIVA

Project 169 SHARED RECITAL

Italy

Enriching an entire viola studio through empowering international students

Enhancing student's participation and learning effectiveness through the inclusion of music from their background in the curriculum.

Dorotea Vismara, viola (professor)

Michela Caloro, viola

Simone Donato, viola

Mehrdad Faghiri, viola

Zeno Oberkofler, viola

Virginia Rigotti, viola

Ji Si, viola

Francesca Zanghellini, viola

Antonio Vivaldi (1678-1741) — Concerto in sol minore RV531 I. Allegro

Mongolian Traditional — arr. Guan, Swan Goose

Kurdish Traditional — arr. Faghiri, Kabouki

Franz Schubert (1797-1828) — Erlkönig

Professor Dorotea Vismara will illustrate the social, instructional, musical and technical advantages of including repertoire of the different cultures represented in the studio, in the students' curriculum. The talk will be intertwined with musical examples performed by members of the Monteverdi Viola Ensemble.

Project 209 LECTURE

United Kingdom

ViolaViva's New Educational Catalogue

Sarah Boothroyd, violin and viola

Karin Dolman, viola

Austin Boothroyd, presenter and piano

Hansruedi Gräf, publisher ViolaViva

By Laugherne Brook for viola and piano — My First Playlist, Austin Boothroyd, ViolaViva, 2022
Sekunde for solo viola — Die Intervalle, Michael Bönsdorf, ViolaViva, 2022

Spring Welcome for viola and piano — Viola Fun Time, Robert Saxton, ViolaViva, 2025

Allemande aus Partita I for violin and viola — Aus den Sechs Klavierpartiten, J S Bach arr. Austin Boothroyd, ViolaViva, 2025

An introduction to new repertoire, studies and exercises written specifically for viola students of all ages, published by ViolaViva. The music publisher ViolaViva, located in Winterthur, Switzerland, specialises in chamber music for viola, with a particular focus on works where the viola plays a significant and sometimes novel role. In 2022 the publisher initiated an educational catalogue for viola, with new publications grouped into four series and categorised, where helpful, in terms of their difficulty from grade 1 (very easy) to grade 8 (advanced). Following a brief spoken introduction, examples from the new educational catalogue will be performed live by Sarah Boothroyd, Karin Dolman and Austin Boothroyd. The publisher is keen to engage with students, teachers and composers to help shape the future of the new catalogue. The performers and the publisher, Hansruedi Gräf, will be available for questions and discussion.

Project 85 LECTURE

Brazil/Germany

The role of teachers in fostering student autonomy, also known as self-regulated learning

Hella Frank, viola

Teaching in the 21st-century.

Student-centered pedagogy and autonomy-supporting teaching in higher music education. Research findings in self-regulated learning and educational psychology.

Collaboration possibilities between teacher and student and among students.

What if we could transform music students from passive recipients into empowered, self-directed learners?

Revolutionary insights from neuroscience and educational psychology are reshaping how we understand learning and motivation in the 21st century. The traditional teacher-centered model is giving way to a collaborative approach, where educators serve as guides rather than gatekeepers. This student-centered pedagogy recognizes that every musician learns differently. By adopting an autonomy-supportive teaching style that values students' perspectives, needs, and interests, teachers can foster deeper engagement and sustained motivation. The magic happens when instructor and student work as partners, starting from the student's current abilities and collaboratively charting the path forward. Rather than simply instructing, this approach creates conditions for discovery—helping students explore what they know, feel, and experience while identifying their next steps toward musical mastery.

Join me as I share research findings, practical experiences, and tangible results from implementing student-centered pedagogy and self-regulated learning in higher music education. Discover how this transformative approach enhances not only technical skills, but also overall well-being and lifelong musical growth.

Project 94 LECTURE

Canada

Chamber Music Pedagogy Across Borders: Insights from the U.S. and Canada

Leslie Ashworth, viola

Canadian violist Leslie Ashworth presents on chamber music pedagogy through a cross-cultural lens, drawing on interviews, observations, and research across North America. While chamber music is central to musical training, its teaching methods often remain informal and under-documented. Alongside a brief historical look at chamber music pedagogy, this presentation shares preliminary insights from Leslie's doctoral dissertation, comparing rehearsal strategies and ensemble-building practices in different contexts. Practical tools and key findings aim to spark dialogue on how we might reimagine chamber music education today—honouring its traditions while adapting to the needs of future generations. Currently pursuing her Doctor of Musical Arts under Misha Amory at The Juilliard School, Leslie was awarded Juilliard's Spring 2025 George J. Jakab Global Enrichment Grant to support this research.

20th January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle BOUQUET (50 seats)

15:00 - 15:30 BREAK

15:30 - 16:30 LUTHERIE

Project 173 LECTURE

Brazil/Italy

Viola making - classic schools, models, sound, challenges for luthiers in the past and now

Luis Claudio Manfio, viola maker

When a luthier decides to make a violin, he has two basic models: Stradivari and Guarneri Del Gesù. But if the instrument is a viola it is not all that simple. First there is the question of size (from 15.5 to 18 inches), then the model, that can be Cremonese (Amati, Guarneri, Stradivari), Brescian (Gasparo da Salò, Maggini, Zanetto), Venetian (Busan), or personal.

Depending on the choices of the maker the resulting viola can vary a lot in terms of sound, playability, the way you feel the viola under the chin and appearance. Then comes the sound, dark or bright. All these possibilities will affect violinist's decisions when they are looking for a viola too.

The viola is tuned one octave above the cello so, ideally, it should be half of the size of cello, but that would make it unplayable.

A viola maker will try to solve some of the "viola problems": a too narrow dynamic range (you change your bowing and nothing happens in terms of volume and sound color), slow response, a dead C string, lack of clarity (notes will mingle in quick passages) and unfocused and hollow sound.

Project 178 LECTURE

Mexico

Reconstructing and Modeling a 41 cm Viola in the Style of Nicolas Lupot

Amaury Meza-Pérez – Doctoral candidate in Acoustical Engineering at Sorbonne Université, Laboratoire d'Alembert

Ik Arellano – Master's student in restoration of musical and scientific instruments.

Adam Łapiński – Doctoral candidate at Laboratoire d'Alembert, Sorbonne Université.

Construction of a 41 cm viola using early 19th-century templates – Ik Arellano

Geometric adaptation for FEM simulation – Adam Łapiński

Material testing and acoustic modeling (FEM) – Amaury Meza-Pérez

We present the reconstruction and acoustic modeling of a 41 cm viola inspired by an 1803 violin by Nicolas Lupot. Because original Lupot violas are extremely rare, the model is based on detailed photographs of a preserved violin. The geometry was adapted through segmented scaling (body 1:15, f-holes 1:25, scroll 1:17) to preserve Lupot's visual identity while achieving balanced viola proportions, with manual adjustments guided by early-19th-century templates. Wood offcuts from the plates and ribs were tested to obtain real mechanical properties, enabling a high-fidelity FEM including solid mechanics and acoustics coupled through an air domain. This allows realistic predictions of modes, radiation, and Helmholtz resonance. We investigate how vibrational behavior changes when violas of different sizes are built from the same wood—an impossible task in traditional making due to natural variability. By fixing measured material parameters and varying only geometry, this historically informed reconstruction becomes a virtual laboratory to explore design choices inaccessible to craftsmanship alone.

17:30 - 18:30 INNOVATION & NEW HORIZON

Project 60 WORKSHOP

USA

Conductivity: Strengthening the Connection Between Performer and Audience

Peter Slowik, viola

Lecture with demonstrations

This masterclass/demonstration summarizes principles learned over 45 years of university teaching. Selected performers will put these concepts into practice in a lecture-demonstration format. The violist serves as a vital link between the composer's creative vision and the audience's ear and heart. Ideally, the performer communicates every aspect of the composer's intention while maintaining the work's integrity, acting as a "superconductor" of its creative energy. A grounded, free performer can also bring a unique perspective, giving the work new life.

To achieve this, a violist must master technique, body fluidity, spatial awareness, historical styles, and more. Building on Karen Tuttle's coordination approach, I have developed a system called "Conductivity" guiding performers to combine technical, intellectual, and emotional mastery to fully serve the score. This workshop explores the physics of the viola, body awareness, optimized practice sequencing, and managing intellectual and emotional energy to achieve expressive freedom and maximum fluidity.

Project 203 WORKSHOP

Turkey

Improviola Jazz

Nehir Akansu, viola

SWING In a Mellow Tone, Duke Ellington

BEBOP

Now's the time, Charlie Parker

FUNK

Chameleon, Herbie Hancock

Improviola Jazz is an interactive workshop, designed for violists from all levels. To learn the three most common jazz styles: swing, bebop, and funk with the well-known compositions of the jazz repertoire. Play them on the viola with quick memorising types and improvising on with their backing tracks. This workshop aims to make any violist closer to improvise and discover their own music phrases, motifs or rhythmic patterns which will occur in the moment. As Miles Davis said "Do not fear the mistakes. There are none"

20th January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle GIROD (50 seats)

11:30 - 12:00 **LEMOINE SHOWCASE**

IVC Event SHOWCASE

France

Caroline Simonnot, New Viola Method

Caroline Simonnot

Caroline Simonnot is pleased to welcome you to a workshop built around her new viola method, the result of a lifetime as a concert artist and teacher. She has designed this approach to combine solid technical grounding with body awareness, proprioception, mental focus and creativity, ensuring that progress is both logical and motivating. By encouraging inner singing, limiting fingerings at first, using clear visual diagrams and drawing on familiar melodies, the method helps students develop a natural relationship to pitch, sound and gesture. Multiple duos and varied musical styles foster imitation, cultural curiosity and the joy of playing, making this innovative viola method adaptable to a wide range of students and teachers.

12:00 - 13:00 **LUNCH**

15:30 - 16:30 **RELAXATION**

Project I59 QI GONG WORKSHOP

USA

From Crane Step to Butterfly Palm: Integrating Qigong into Viola Playing by Practicing Heidi Castleman's 'Strings with Qigong'

Netanel Pollak, viola & presenter
Heidi Castleman, co-instructor

Introduction by N. Pollak
Video demonstration by Heidi
Warm-up and Qigong sequences with the audience
Final words and Q&A's

In this presentation, I will explore the profound benefits of Qigong for viola players, emphasizing physical wellness and enhanced performance. Qigong, an ancient Chinese practice involving gentle movements and breath control, fosters relaxation and improves posture. It observes nature for models of movement and sound, particularly inspired by animals like tigers, bears, birds, dragons, and butterflies. It acts like rocket fuel for a musician, as both Qigong and playing a string instrument are centered around the vibration and flow of movement—one through sound, and the other through physical motion. I will introduce Heidi Castleman's 'Strings with Qigong' project, which integrates Qigong principles into viola playing, and other instruments' practice. Heidi Castleman will join the session remotely to demonstrate key movements and discuss their application. Attendees will gain practical insights on how to incorporate Qigong into their routines, promote holistic musicianship and address common physical challenges. Comfortable clothing and footwear are preferred, but any other casual attire should not be of a problem as long as it allows one to move freely.

17:30 - 18:30 **ARTCHIPEL SHOWCASE**

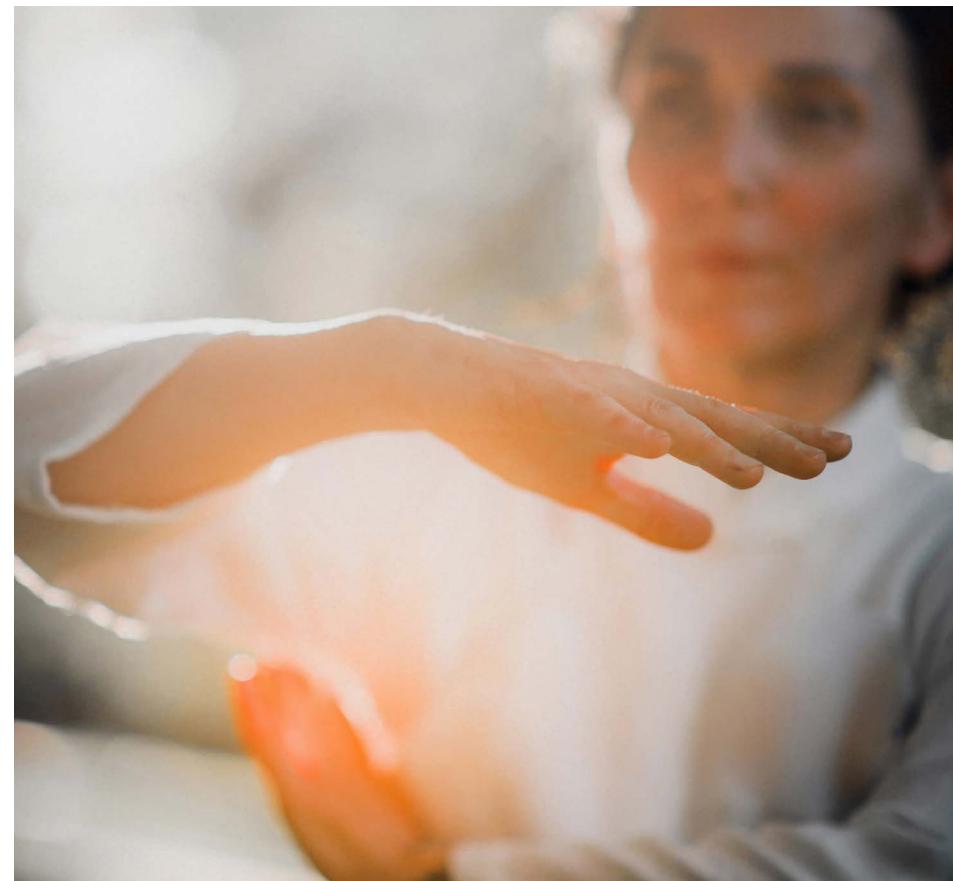
IVC Event SHOWCASE

France

Presentation of the Artchipel Catalogue

Jean-Paul Secher, Karine Lethiec and several composers

The publisher will present the Artchipel catalogue, featuring a wide selection of contemporary music alongside other original works for various instruments and ensembles.



20th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Conservatoire à Rayonnement Régional de Paris - Ida Rubinstein >

AUDITORIUM (300 seats)

09:30 - 10:30 BRITISH MUSIC

Project 74 LECTURE RECITAL Australia/United Kingdom

British Violists of the Late 19th Century: Spotlight on Emil Kreuz and His Viola Concerto

Valerie Tate, viola
Kerry Yong, piano

Emil Kreuz (1867-1932) — Viola Concerto in C minor, op.20 (1892)

At the turn of the 20th century, violists such as Emil Kreuz, Simon Speelman, Émile Féris, Alfred Hobday, Waldo Warner, and Ernest Tomlinson shaped the viola's role as a solo instrument. Emil Kreuz, known for his pedagogical works, which are still published today, also composed a technically demanding viola concerto reminiscent of Vlotti's violin concertos. This presentation highlights these pioneering violists and includes excerpts from Kreuz's concerto.

Project 75 LECTURE RECITAL Australia/United Kingdom

Granville Bantock (1868 - 1946), Sonata in F major for Viola and Piano «Colleen» (1918)

Valerie Tate, viola
Kerry Yong, piano

A talk about the composer, his viola sonata and a performance of excerpts from the sonata.

A colourful character, innovative and charismatic, Granville Bantock promoted the music of his contemporaries and worked tirelessly for the development of music in the Midlands and the North of England at the beginning of the twentieth century. His rhapsodic and deeply romantic viola sonata reflects his fascination with the orient, his love of opera and his Celtic heritage. This presentation will include a performance of excerpts from the sonata demonstrating his use of thematic material.

10:30 - 12:00 BRITISH MUSIC

Project 88 RECITAL United Kingdom

The British Viola Ensemble: Bowen, Dale, Beamish, Werner, Jacob, Bridge, Knox, Ireland and Benjamin.

Yehudi Menuhin School

Benjamin Dale — Introduction and Andante for six violas
Jaeyun Han, Bobbie Chen, Victoria Stolte, Shan Ga Mak, Kit Ross, Jackson Kou
Bridge — Lament and Caprice for two violas
Jaeyun Han, Rodrigo Agudelo Celda
Sally Beamish — Prelude and Canon for two violas
Bobbie Chen, Shan Ga Mak
Gordon Jacob — Sonatine for two violas
Jackson Kou, Kit Ross
York Edwin Bowen — Fantasie for four violas
Rodrigo Agudelo Celda, Bobbie Chen, Victoria Stolte, Jackson Kou

Royal Northern College of Music

George Benjamin — Viola Viola
Susie He, Jeanette Szeto
Hélène Werner — Incantation in 4-parts
Xueer Wu, Estelle Gonzalez, Maria Morris, Emily O'Dell
Garth Knox — Marin Marais Variations for four violas
Matthew Hayes, Celeste Meisel, Rory Africa, Kirin Howat
Sally Beamish — A Farewell for six violas
Susie He, Jeanette Szeto, Paula Bowes, Sophie Combes, Steph Roberts, Peter Whitehead
Robin Ireland — Mosaic
Susie He, Jeanette Szeto, Paula Bowes, Maria Morris, Xueer Wu, Celeste Meisel, Kiara Kim, Peter Whitehead, Rory Africa, Steph Roberts, Xavier Williams, Di Wu, Matthew Hayes, Utility Wong, Ilana Tapper, Emily O'Dell, Kirin Howat, Alexandra Harrison, Sophie Combes, Kezia Elliott, Eadaoin Drumgoole.

Dr Louise Lansdown from the Royal Northern College of Music (22 students) and the Yehudi Menuhin School (7 students). Other staff members includes Catherine Yates and Lucy Nolan from the RNCM and Rosalind Ventris and Robin Harskin from the Yehudi Menuhin School.

This project presents a unique double event: performances by students aged 14-18 from the renowned Yehudi Menuhin School, alongside students, faculty, and alumni of the Royal Northern College of Music in Manchester. Directed by Dr. Louise Lansdown (President of the British Viola Society, Deputy Head of Strings at RNCM, and Professor of Viola at YMS) and Lucy Nolan (RNCM), the program showcases the richness of the British viola tradition, inspired by the great Lionel Tertis. Works include music by Benjamin Dale, York Bowen, Sally Beamish, George Benjamin, and a new arrangement of Hélène Werner's Incantation in 4 Parts for four violas, specially prepared for this congress. Also featured is Mosaic by Robin Ireland, premiered in 2025 and presented here under the composer's direction.

12:00 - 13:00 LUNCH

20th January

CRR - Ida Rubinstein

AUDITORIUM (300 seats)

13:00 - 14:00

BRITISH MUSIC

Project 92

LECTURE

United Kingdom

Creating An Accessible Future for the Viola

Ilana Tapper, viola

Comparison of original Betts 1786 viola to a modernised instrument made on commission by Helen Michetschläger using the Betts as a model

Features of violas and how variation can be utilised to minimise risk - includes scrolls, necks, shoulders, back length

Adaptations that can be made by a player or non-specialist

Adaptations that require a luthier

The stereotypical expectation of viola players and the technical demands of the repertoire have developed significantly over the last century. "Creating An Accessible Future for the Viola" is a collation of my efforts to make the viola accessible for my disabilities, adapted so that it can be applied by and for the rest of the viola playing community. These ideas range from DIY strategies to case studies where traditional instrument models have been altered to produce an instrument ergonomically suited to an individual.

Project 87

RECITAL

United Kingdom

French Premieres of rarely performed Solo Viola Gems by Per Nørgård and Hilary Tann

Matthew Jones, viola

Per Nørgård — Sonata: The Secret Melody (from "Libro per Nobuko")

Hilary Tann — The Cresset Stone: A meditation for solo viola

Described as the 'finest violist since Primrose' by 'Strings' magazine, celebrated Welsh violist and pedagogue Matthew Jones presents two little-known highlights from the repertoire for solo viola - Welsh/American Hilary Tann's poetic meditation on Brecon Cathedral, and Nørgaard's strikingly ingenious set of 'variations' on a melody inspired by a Vietnamese astrophysicist, written for Nobuko Imai. Both works were given critically acclaimed UK premieres by Jones.



20th January

CRR - Ida Rubinstein

Salle FAURÉ (80 seats)

11:00 - 12:00 **MUSIC BY WOMEN**

Project 7 LECTURE

USA

Rediscovering Charlotte Hampe: Composer, Performer, and Educator

Ames Asbell, viola

Charlotte Hampe (1910–1983) — Excerpts from: Sieben Kleine Barock-Tänze for solo viola, Variations on a Chorale by J.S. Bach for violin and viola, 20 Petits Airs for viola and cello

German violinist/violist, pedagogue, and composer Charlotte Hampe (1910–1983) has gained renewed international recognition through her *Sieben Kleine Barock-Tänze* (1937), recently reprinted and embraced by students and scholars exploring women composers. These seven charming dances offer accessible movements for young learners and more complex challenges for advanced performers. Born in Heidelberg, Hampe studied violin from age nine and became protégée and sister-in-law of early music specialist Hermann Diener. She performed and recorded as second violinist and violist with Diener's Collegium Musicum Instrumentale, co-editing Bärenreiter's 1956 edition of Bach's *Art of the Fugue*. An active teacher at the Berlin Conservatory, she instructed notable students including Christian Stadelmann and Christian Thielemann. Hampe's compositions, performances, and recordings — including works for solo viola, violin and viola, and viola and cello — continue to inspire performers and educators worldwide, offering rich material for study and interpretation.

Project 69 RECITAL

USA

Her Secret Life

Rose Wollman, viola
Anne Slovin, soprano

Gilda Lyons (b. 1975) — Charms and Blessings

I. A Charm for the Night-Fire

Rose Wollman (b. 1982) — Her Secret Life

I. Mayn Mame

2. The Buck

Joni Mitchell (arr. Liam Wade) — A Case of You

Jessica Meyer (b. 1974) — The Last Rose

Through the interplay of the viola and the soprano voice, our recital program titled *Her Secret Life* explores themes of subversiveness, activism, and counterculturalism in women's historical fight for equality. The music is all composed by women, and the text includes poetry from the Abbasid Caliphate in the 10th century, Ireland in the mid-19th century, a Jewish Brooklyn neighborhood in the mid-20th century, and the singer-songwriter tradition of the early 21st century. Violist Rose Wollman and soprano Anne Slovin designed this program to look to the past through a contemporary lens and explore the timbral possibilities of this unique combination of instruments. Their repertoire choices also celebrate and amplify the voices of women who fought, both overtly and secretly, for their rights.



12:00 - 13:00 **LUNCH**

20th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Conservatoire à Rayonnement Régional de Paris - Ida Rubinstein >

Salle FAURÉ (80 seats)

13:00 - 15:00

MUSIC BY WOMEN

Project 51

LECTURE RECITAL

USA

Lillian Fuchs's Sonata Pastorale and the Evolution of Her Compositional Voice

Katrin Meidell, viola

Lillian Fuchs (1902–1995) — Sonata Pastorale

Lillian Fuchs (1902–1995) is a central figure in the development of modern viola repertoire. Celebrated equally for her artistry as a performer and skill as a pedagogue, Fuchs left behind a body of work that continues to shape how violists train, perform, and teach. Her Twelve Caprices laid the groundwork for a technical and expressive approach to the instrument, but it is her Sonata Pastorale—composed shortly thereafter—that reveals her compositional voice at its most expansive and personal. This presentation centers on the Sonata Pastorale as a pivotal work in Fuchs's output: a concert piece that bridges her virtuosic early writing with the pedagogical refinement found in her later Sixteen Fantasy Etudes and Fifteen Characteristic Studies. Written for solo viola, the Sonata Pastorale is a richly expressive work featuring modal colors, contrapuntal texture, and idiomatic writing. Without departing from her pedagogical focus, it reflects her core musical values—expressiveness, clear phrasing, and solid technique.

Though often overshadowed by her études, the Sonata Pastorale can be understood as a compositional turning point: a fully realized artistic statement that would go on to inform and inspire the design of her later teaching materials. This session will examine connections between the sonata and her pedagogical works, highlighting recurring technical motifs (such as intervallic shaping, double stops, and modal inflections) and shared expressive aims.

The presentation will culminate in a complete performance of the Sonata Pastorale, offering audiences a chance to hear Fuchs's musical voice in full bloom. In re-evaluating this work within the broader context of her compositional timeline, we gain not only a deeper appreciation for the sonata itself, but also a richer understanding of the artistic foundation beneath her enduring pedagogical legacy.

Project 118

LECTURE RECITAL

France

Composers Manuscripts as a Resource for Interpretation: Rebecca Clarke's Sonata for Viola and Piano

Vinciane Béranger, viola
Viola Paço, piano

Rebecca Clarke — Sonata for Viola and piano (excerpts from the manuscript, the 1921 Chester edition corrected by Clarke, and her annotated concert scores)

This presentation explores the interpretive resources found in the manuscripts and editions of Rebecca Clarke's Sonata for viola and piano.

Written in 1919 for the Coolidge Competition, where Clarke was a finalist, the Sonata quickly gained attention and was published by Chester Editions. However, significant discrepancies remain between the viola and piano parts, despite Clarke's involvement in the editing. The manuscript given to the competition and Clarke's own annotated performance scores reveal important insights into her compositional process and musical world. Particular attention is given to interpretive markings such as tempo, rubato, breathing, ruptures, and dynamics.

Through analysis and performance excerpts, this lecture-recital aims to provide performers with tools to better understand Clarke's artistic vision for the viola and to inspire informed, personal interpretations.

Project 24

SHARED RECITAL

USA

Women of Character: Music by Lillian Fuchs and Melia Watras

Anthony Devroye, viola

Lillian Fuchs (1901–1995) — Preludio, No. I from 16 Fantasy Etudes
Watras (b. 1969) — Gigli Melia
Lillian Fuchs (1901–1995) — Amabile, No. XII from 15 Characteristic Studies
Watras (b. 1969) — Fucsia
Watras (b. 1969) — Fresia
Lillian Fuchs (1901–1995) — Alla Marcia, No. IX from 12 Caprices

In her three volumes of studies for solo viola, the 20th-century American violist Lillian Fuchs defines colorful and distinctive musical characters not often explored in our repertoire. Intriguing descriptions abound, such as *frescamente*, *morbidezza*, and *amorevole*. The contemporary violist-composer Melia Watras also works at the extreme edges of musical character, uncovering nuance and defying expectations in how the viola creates expression and drama. Violist Anthony Devroye has asked Watras to create companion pieces to three of Fuchs's études in a call and response manner. The resulting "suite" opens with a Preludio (by Fuchs) of defiant energy, followed by Gigli, a hypnotic dance (Watras). Fuchs's gentle Amabile in the singing high register is answered *con fuoco* and *precipitando* by Watras in Fucsia. In the final pairing, a free-flowing fantasy, Fresia, by Watras is snapped to attention by the vigorous and joyful Alla marcia from Fuchs's Caprices.

The three Watras works (Gigli, Fucsia and Fresia) also form the movements for the viola sonata, *I fiori*.

Project 4

SHARED RECITAL

USA

Lamentation for Viola and Piano by Jeanne Behrend

Jacob Adams, viola
N.N, piano

Jeanne Behrend — Lamentation for Viola and Piano

This intense and powerful work, composed in 1944, was dedicated to Behrend's cousin, Edward Epstein, who was killed while serving in the U.S. Army during World War II. Behrend soon abandoned composition altogether, believing that, as noted in her 1988 New York Times obituary, "the possibilities available to women in composition were too limited." In this sense, the work also serves as a lament for the compositions that were collectively denied to us due to the unequal treatment of women composers.

The performer has championed this piece for several years, including recording it for the American Viola Society on their 2023 album *Works by Underrepresented Composers*, which was reviewed in the June 2024 issue of *The Strad*, praising his performance of Lamentation as "packing an emotional punch." The piece is also available on Adams' recording *"Voices from the Homefront"* showcasing viola works by American composers from the 1940s.

20th January

Conservatoire à Rayonnement Régional de Paris - Ida Rubinstein >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle FAURÉ (80 seats)

15:00 - 15:30 BREAK

15:30 - 16:30 MUSIC BY WOMEN

Project 84 LECTURE RECITAL

Brazil/USA/Germany/Italy

The Viola Works of Marcelle Soulage: Exploring Her Masterpieces and Legacy

Daphné Gerling, viola
Hillary Herndon, viola
Tomoko Kashiwagi, piano
Bernadette Lo, piano

Marcelle Soulage — Sonata for Viola and Piano, Op. 25
Marcelle Soulage — Sonata for Viola, Op. 43

This lecture-recital presents the music and legacy of French composer Marcelle Fanny Henriette Soulage (1894–1970), with a focus on her works for viola. Born in Peru to French parents, Soulage moved to France at age four and studied at the Paris Conservatory with Georges Caussade, Paul Vidal, Vincent d'Indy, and Nadia Boulanger. Her close relationship with Boulanger and her sister Lilli is illuminated through archival correspondence at the Bibliothèque nationale de France. The recital features her Sonata for Viola and Piano (1919), awarded second prize at the 1921 Salon des Musiciens Français and published in 1925, alongside her solo Viola Sonata, Op. 43 (1921/1930), both in four contrasting movements. Additional works explored include the Pastorale for oboe, viola, and harp, Op. 15, and the Suite in C minor for violin, viola, and piano, Op. 16, with discussion of possible transcriptions for viola. Excerpts will be performed by Daphné Gerling and Tomoko Kashiwagi, as well as Hillary Herndon and Bernadette Lo, highlighting Soulage's expressive and pioneering contributions to the viola repertoire.

Project 45 LECTURE RECITAL

USA

Interwoven Voices: Contemporary Chamber Works by Women Composers

Dr. Borisilava Iltcheva, violin
Dr. Hsiao-pei Lee, viola
Dr. Michael Bunchman, piano

Victoria Bond — Woven
Dobrinka Tabakova — Dancing on Cobble Streets

This lecture recital investigates two compelling contemporary chamber works that explore texture, dialogue, and identity through the nuanced collaboration of strings and piano. Woven (2005) by Victoria Bond is a lyrical and intricately structured duo for violin and viola, where intertwining musical lines mirror the tension and interdependence of woven fibers—a potent metaphor for the instruments' dynamic relationship. Complementing Bond's duo is Dobrinka Tabakova's Dancing on Cobble Streets, a newly arranged trio for violin, viola, and piano. Inspired by the unpredictable rhythms of urban life, the work unites vibrant harmonic language with propulsive rhythmic drive, celebrating the expressive and cultural intersections of contemporary chamber music. The lecture will illuminate how both composers—utilizing contrasting stylistic languages—redefine and assert women's evolving contributions to the contemporary chamber repertoire.

16:30 - 18:30 JENNIFER STUMM

IVC Event MASTERCLASS

USA

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.



20th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

CMA 9 - Conservatoire Municipal Nadia et Lili Boulanger >

AUDITORIUM (100 seats)

09:30 - 11:00 VIOLA ORCHESTRA

IVS / IVC Project A COLLABORATIVE PROJECT

World

Program

A large viola orchestra bringing together amateur and professional musicians from around the world. This collective project embodies the spirit of sharing and togetherness that lies at the heart of the congress, where everyone can take part in the viola's unique sound.



11:00 - 12:00 FORGOTTEN ROMANTIC REPERTOIRE

Project 65 RECITAL

USA

The Great Belgian Viola Concerto of 1915

Bryan Tyler, viola
N/N, piano

Joseph Jongen — Suite for Viola and Orchestra (1915)
I. Poème élégiaque
II. Finale

After winning Belgium's Prix de Rome in 1897, Belgian composer Joseph Jongen studied briefly with Strauss before fleeing to London at the start of World War I. There he formed the Belgian quartet with Lionel Tertis. One of Jongen's first compositions from this period was the Suite for Viola and Orchestra, Op. 48. Though originally dedicated to Tertis, when Tertis declined the premiere, Maurice Vieux (one of the fathers of the French Viola School) stepped in. Set in two movements, the suite opens with a poignant elegy containing pentatonic writing, a falling 5th sigh motif, and lush harmonies reminiscent of the opening of Tchaikovsky's Symphony No. 6. The first movement culminates in soaring passages for the viola and angelic arpeggiated accompaniment before fading to darkness. The charming and sprightly second movement is filled with bravura, vibrant colors, grand orchestration, and a lively coda. The Suite, Op. 48 stands as a significant contribution to the viola concerto repertoire of the late romantic period. Jongen's prolific viola writing reveals a lyrical style gleaming with rich harmonies and an understanding of character writing for the viola that is deserving of a place in the standard repertoire.

Project 128 LECTURE RECITAL

France

Memory and Invention: Trowell's Sonata dedicated to Tertis (& the music of Nigel Keay)

Nigel Keay, viola
Isabelle Dutel, piano
François Veilhan, flute
Frédérique Moine, clarinet

Arnold Trowell — Sonata for viola, Op. 21 (ca. 1920)
Nigel Keay — Adagietto Antique, trio for clarinet, viola, and piano (2009)
Nigel Keay — Labyrinthe, duo for flute and viola (2018)

The Viola Sonata Op. 21 by Arnold Trowell, composed around 1920 and dedicated to his friend Lionel Tertis, remained unpublished until 2023. A post-Romantic work in three movements, it illustrates the growing importance of the viola in chamber music at the turn of the 20th century. Recently revived, the sonata reveals an expressive, lyrical voice that deserves to be heard on stage again. Nigel Keay, as composer and viola player, will present his Duo for flute and viola, an unexpectedly rare combination despite its remarkable richness. The two instruments explore dialogue through contrast or timbral fusion, creating a unique sound world. This work contributes to expanding the repertoire, as well as adding to Keay's own series of duos for viola with another instrument. The ensemble Traces d'Aujourd'hui also performs Keay's Trio for clarinet, viola, and piano, a formation with works by Mozart, Schumann, Bruch, Kurtág, and Jean-Claude Wolff. Its balance and warmth make it an ideal setting for refined chamber writing, where colors blend and enrich one another. From Trowell to today's creations, this project traces a singular journey that places the viola at the heart of a dialogue between memory and invention.

20th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

CMA 9 - Conservatoire Municipal Nadia et Lili Boulanger >

12:00 - 13:00 LUNCH

13:00 - 14:00 GERMAN MUSIC

Project I26 LECTURE

France

Paul Hindemith and His Work

Nitya Isoard, viola

Lecture on Paul Hindemith (1895–1963)

Every violist knows the name Paul Hindemith — the Sonata Op. II No. 4, Der Schwanendreher, Sonata Op. 25 No. ... These works, often required in competitions and auditions, challenge us both technically and musically. Yet beyond their demands, how well do we truly understand Hindemith's musical language?

A pivotal figure in 20th-century Western music, Hindemith was not only an internationally acclaimed violist but also a respected teacher, conductor, and theorist. His distinctive musical voice continues to intrigue us. This lecture draws on the research project *Synthesis of a Style and a Phenomenological Approach: The Case of the Sonata for Solo Viola* (1937), offering new insights into Hindemith's music from a perspective beyond pure instrumental technique.

It is an invitation to rediscover his work in a new light—or, for the more reluctant, to be reconciled with a composer whose influence on the viola repertoire remains fundamental.

Project 89 LECTURE RECITAL

United Kingdom

Brahms Sonatas Op. 120 — Revelations from the Manuscript

Paul Silverthorne, viola
Flore Merlin, piano

Excerpts from Brahms's Sonatas Op. 120 Nos. 1 and 2 (1894)

Did Brahms write the viola part?
Did you know Brahms wrote too much music for the clarinettist to breathe and had to cut some out?
Did you know that we violas can put it back and play what Brahms really wanted?
Let me share with you the discoveries I have made while studying the manuscripts and other sources of these wonderful works.

14:00 - 15:00 WESTERN MUSIC

Project I72 LECTURE

Italy

The Humor of Harold in Italy: Navigating Comic Irony from Score to Stage

Luca Trombetta, viola
Marianna Ritchey, musicologist / writer

A conversation that brings together scholarly perspectives and performative realities about *Harold en Italie* by Hector Berlioz (1803–1869)

This lecture reimagines Berlioz's *Harold en Italie* as an ironic commentary rather than a heroic Romantic narrative. Far from Byron's earnest Childe Harold, Berlioz casts his viola protagonist as a figure of wandering detachment—more comic than sublime. Drawing on the spirit of 1830s Paris, where artists like Théophile Gautier challenged old conventions with wit and theatricality, this presentation uncovers how Berlioz uses shifting structures, tonal surprises, and orchestral contrasts to question the very ideal of the alienated genius. Through score analysis, literary parallels, and brief live demonstrations, we show how Harold's voice reflects Berlioz's satirical edge, inviting performers to emphasize irony, hesitation, and playful contrast. Interpreting Harold through this lens deepens both scholarship and performance practice, encouraging violists and conductors to explore the work not simply as Romantic drama, but as Berlioz's clever critique of Romanticism itself.

Project I83 RECITAL

Netherlands

The Composers in my life

Anna Jurriaanse, viola

The program consists of a selection of solo viola miniatures, written by the following composers: Eden Lonsdale (UK/Germany), Yuheng Chen (China), Mattia Aisemberg-Pham (Germany/Vietnam), Lucas Altaba (Basque Country), Amarante Nat (Netherlands), Eneko Lacalle (Basque Country), Joshua Herwig (Netherlands), Sohui Jeong (Korea), Lukas Mertin (Germany), Raimonda Žiukaitė (Lithuania), Aline Sarah Müller (Switzerland), Petra Cini (Italy), Kristóf Siklósi (Hungary), Doğukan Pahsa (Turkey), Kaja Majoor (Poland/Netherlands).

For her master's graduation at the Universität der Künste in Berlin, Anna Jurriaanse conceived the project *composers in my life* (inspired from the title of Morton Feldman's *The Viola in My Life*). She aims to create a recital that expresses her personal taste and approach to music and performance. The recital presents a collection of solo viola miniatures written by composers Anna encountered during her studies in The Hague and Berlin. Together, these miniatures create a musical portrait of 15 diverse artistic voices from all over the world. Some composers created their miniatures freely, others in close collaboration, and some drew inspiration from a simple exchange of ideas. As "just" an instrumentalist, Anna states, it is very exciting to see these miniatures come to life so close by and I am very happy to share them with you.

20th January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

CMA 9 - Conservatoire Municipal Nadia et Lili Boulanger >

AUDITORIUM (100 seats)

15:00 - 15:30 BREAK

15:30 - 17:30 WESTERN MUSIC

Project I49 LECTURE RECITAL

United Kingdom

Exile and Memory: The Viola as a Voice for Women Composers

Yona Zekri, viola
Guilhem Fabre, piano

Ruth Schönthal — Sonata Concertante for Viola and Piano
Ursula Mamlok — From My Garden for Solo Viola

This program highlights two major 20th-century composers who long remained in the shadows despite the strength of their work. Both Ruth Schönthal and Ursula Mamlok were forced into exile by Nazi persecution.

Schönthal's Sonata Concertante unfolds with a rich, expressive, and virtuosic writing style—where lyricism, rhythmic vitality, and echoes of displacement intertwine. In contrast, Mamlok's From My Garden opens a more intimate world: a series of poetic miniatures inspired by the contemplation of her New York garden, where memory and nature engage in quiet dialogue through striking simplicity.

Through these two works, the program restores voice to women whose artistic paths were interrupted by exile, yet whose music shines today with vitality and depth.

Project 59 LECTURE

USA

Rhythm as the Musical Soul in Thomas Adès "Three Berceuses from The Exterminating Angel" for Viola and Piano

Brightin Rose Schlumpf, viola

Analysis of Thomas Adès (2018) — Three Berceuses from The Exterminating Angel for viola and piano.

This presentation examines the rhythmic complexity of Thomas Adès' Three Berceuses from The Exterminating Angel for viola and piano, focusing on how irregular meters, particularly the unusual 1/6 time signature, shape the work's expressive power. Drawing connections between the Berceuses and their operatic source material, the study highlights how rhythm mirrors the psychological turmoil of Adès' characters. Performance insights and contextual background reveal how understanding both the opera's libretto and Adès' metric notations enrich interpretative choices. Ultimately, rhythm emerges as the structural and emotional core of the piece, uniting drama, surrealism, and sound.

Project I66

RECITAL

Italy

Viola! Viola!!

Luca Sanzò, viola
Michela Marchiana, viola

Gerard Pesson — Paraphernalia (2009) for two violas
Lucia Ronchetti — Requiem (1982) for viola solo
George Benjamin — Viola viola (1997) for two violas

The concert represents the parallel of Italian music for solo viola with French and English music for two violas. Particularly noteworthy is the rarely performed piece «REQUIEM» by Lucia Ronchetti, dedicated to Luca Sanzò's brother, who passed away prematurely. Luca Sanzò has recently recorded Requiem, for the first time, for the label Stradivarius.

The program opens and closes with two very famous viola duos. PARAPHERNALIA, a French piece by Gerard Pesson, and VIOLA, VIOLA by the English composer George Benjamin. Luca Sanzò and Michela Marchiana are two important Italian players, they teach in Italy and are members of PMCE, Parco della Musica Contemporanea Ensemble, resident ensemble of the important Roman auditorium.

Project I85

RECITAL

Netherlands

Singing Violist

Yanna Pelser, viola

6 pieces for singing violist performed and composed by Yanna Pelser

What happens when you sing while playing the viola? This has been the curiosity of violist Yanna Pelser for the past years. By blending her vocals into her viola playing she noticed a new richness and expression. While improvising freely she discovered a great joy which led her to compose music especially for singing violist. During this recital she will showcase her own compositions in which her voice intertwines with the viola's voice. In the words of OOR magazine: «Mesmerizing viola music by a singing angel».

Did you know?

Paris has over 200 miles of underground tunnels, including the famous Catacombs, which hold the remains of over six million people.

20th January

Théâtre des Champs-Élysées

50th INTERNATIONAL
VIOLA
CONGRESS

PARIS • JANUARY 19 > 23, 2026

20:00 **TABEA ZIMMERMANN**

Orchestre de
Chambre Paris
Production

CONCERT

Germany



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Orchestre de chambre de Paris

Gábor Káli, direction

Tabea Zimmermann, viola

Beethoven

Symphony No. 4 in B flat major, Op. 60

Kurtág

Movement for viola and orchestra
Signs, Games & Messages, excerpts

Bartók

Divertimento, first movement

Schubert

Symphony No. 8 « Unfinished », D. 759

Movement for Viola and Orchestra is a youthful work by Kurtág, and in 2026 we will celebrate the centenary of his birth. It is heavily influenced by his compatriot and predecessor Bartók, but also has slight undertones of Beethoven and Brahms. This "Romantic ballad" (to quote the composer) blends powerful orchestral passages and virtuoso interventions by a soloist who must take up the not inconsiderable challenge of playing in a high register. Tabea Zimmermann is a dream performer for this score: Kurtág dedicated Signs, Games & Messages to her with the words "... eine Blume für Tabea...". The conductor is another Hungarian, Gábor Káli, who has already conducted a Slav programme at the helm of the Orchestre de chambre de Paris in 2024. The other works by Schubert, Bartók and Beethoven which he conducts are also an extension of the homage to Kurtág. The discovery of Schubert's "Unfinished" Symphony was the first musical shock experienced by the young Kurtág and he confesses: "this is the reason why I became a musician. My ideal of beauty is the slow movement of Schubert's 'Unfinished' Symphony". Composers from the past play a key role in the aesthetic of this composer who used to say: "my mother tongue is Bartók, and Bartók's mother tongue is Beethoven".

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21.01

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Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

THÉATRE (350 seats)

12:00 - 13:00 **GENERAL REHEARSAL**
LAWRENCE POWER / GARTH KNOX

IVC Event RECITAL REHEARSAL

World

Program

Garth Knox, viola and composer
Lawrence Power, viola
Ostinato Orchestra, with 14 musicians
Garth Knox — The Ancient Mariner: World premier of the viola concerto by Lawrence Power

13:00 - 14:00 LUNCH

14:00 - 17:00 **PEDAGOGICAL DAY**

SFA Project RECITAL

France

Program

The Pedagogical Day brings together viola classes and ensembles from across France to share their work in a variety of creative formats. Throughout the day, students and teachers will present the outcome of their collective projects — through performances, ensemble showcases, workshops, and original presentations — celebrating the richness, diversity, and collaborative spirit of viola education today.



17:00 - 17:30 BREAK

Did you know?

2026 is also an anniversary year for the CNSAD — it's celebrating its 240th birthday!

21st January

Conservatoire National Supérieur d'Art Dramatique >

17:30 - 19:00

GARTH KNOX LAWRENCE POWER / KIM KASHKASHIAN

IVC Event

RECITAL

Irish/UK/USA

Garth Knox, viola and composer
Lawrence Power, viola
Kim Kashkashian, viola
Agnès Vesterman, cello
Ostinato Orchestra, with 14 musicians

Garth Knox
New Spaces for solo viola

Luciano Berio
Duos for two violas

Garth Knox
Three Little Entropies

Garth Knox
Stranger for viola and viola d'amore

Erik Satie
Three pieces arranged for two violas and cello

INTERVAL

IVC CREATION 02

Garth Knox, composer
The Ancient Mariner for Solo Viola and String Orchestra

Lawrence Power, viola
Ostinato Orchestra, with 14 musicians



19:00 - 20:00 DINNER

50th INTERNATIONAL
VIOLA
CONGRESS

PARIS • JANUARY 19 > 23, 2026

THÉATRE (350 seats)

20:30

TATJANA MASURENKO

IVC Event

RECITAL

Germany

Tatjana Masurenko, viola and viola d'amore
Roustem Saitkoulov, piano
Trio Syniewski, string trio
Luka Ispir, violin
Samuel Glicklich, piano

«Scene in the Azure Winds»

Joaquín Turina
Scène andalouse, Op. 7, for Viola Solo, Piano and string Quartet

W.A. Mozart
Six Variations in G major on the French song "Au bord d'une fontaine"

Peter Tchaikovsky
5 Miniatures for Viola and Piano (arranged by V.Borissowski)

INTERMISSION

Olga Lockenkopf (1979)
"Samarkand. Shah-i-Zinda. Reflections" for Viola d'amore Solo (2025)

Sergei Rachmaninoff
Sonata for Cello and Piano in G minor, Op. 19, arranged for Viola and Piano by Vadim Borissowski



OPENING ACT

IVC CREATION 03

Pascale Jakubowski, composer
Les points du tout for Three Violas

Françoise Gnéri, Emmanuel François, Maxime Combes, violas

21st January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle JOUVET (100 seats)

10:00 - 13:00 **TABEA ZIMMERMANN**

IVC Event MASTERCLASS Germany

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

15:00 - 16:00 **PHILIPPE HERSENT & THE SFA**

IVC Event LECTURE France

Conversation with Philippe Hersant

Philippe Hersant, composer & SFA President
Inès Ferreira, violist

Conversation with composer Philippe Hersant about his creative process, featuring violist Inès Ferreira performing Archaios by Philippe Hersant.

13:00 - 14:00 **LUNCH**

14:00 - 15:00 **THE PAGANINI CAPRICES PROJECT**

Project 133 RECITAL France

Niccolò Paganini's Caprices on the Viola, performed by Pierre Lenert

Pierre Lenert, Premier alto Solo de l'Orchestre de l'Opéra National de Paris & Professeur d'alto à l'École Normale de Musique de Paris Alfred Cortot
Etsuko Hirose, piano

Niccolò Paganini (1782–1840)

Caprice No. 2 – Moderato
Caprice No. 5 – Agitato
Caprice No. 9 – Allegretto
Caprice No. 13 – Allegro
Caprice No. 14 – Moderato
Caprice No. 15 – Posato
Caprice No. 18 Corrente – Allegro
Caprice No. 19 – Lento – Allegro Assai
Caprice No. 20 – Allegretto
Caprice No. 21 – Amoroso – Presto
Caprice No. 23 – Posato
Caprice No. 24 – Theme with Variations

Selected Caprices will be accompanied on piano in Robert Schumann's version.

Recording the complete Paganini Caprices on the viola, as I have done, only makes sense to me in connection with a working method and with the edition of the score that I have developed. It is a kind of large-scale "Paganini Project" that I wish to bring to life. In making this recording, I thought of future generations, of giving violists the opportunity to make these extraordinarily rich pieces their own—pieces that are both jubilant in their blend of brilliance and depth, of dazzling vitality and emotion, and sometimes even anxiety. Paganini not only surpassed, and by far, all his predecessors, but he also invented and achieved on his own technical challenges that were previously unknown. If the high register represents for him Paradise in contrast with the Hell of the low register, one can understand why Franz Schubert could say that he had heard an angel play. And indeed, Paganini profoundly influenced all the great Romantic musicians of his time—Schumann, Liszt, Brahms, and Rachmaninov among them.

 Billaudot
PARIS



21st January

Conservatoire National Supérieur d'Art Dramatique >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle JOUVET (100 seats)

16:00 - 17:00 **LEIPZIG**

Project 210 SHARED RECITAL

Germany

Viola journey through space and time

Pauline Sachse (Viola Professor at HMT Leipzig)
Sophie Kiening, Momoka Okada, Johanna Kegel, Arian Cázares, Livia Paté, Marie-Anne Allegre, Gesine Hadulla, viola students of Pauline Sachse

J.S. Bach — Goldberg Variationen (Aria, Var 5, 6, 19) arranged for three Violas by Pauline Sachse
Transition

P. Sachse — Shadows for Viola Solo

P. Sachse — Secret for Viola Solo

R. Schumann — Märchenbild Nr.3 arranged for four Violas by Pauline Sachse

P. Sachse — Hidden Spaces for Viola Solo

P. Sachse — Dance for 8 Violas

Pauline Sachse, professor for viola at the HMT Leipzig, presents her new compositions and arrangements with her viola class. The concert explores the magic sound world and possibilities of viola playing with a focus on pieces related to Leipzig for solo viola and viola ensemble. Join us on a journey through space and time.

17:00 - 17:30 **BREAK**

17:30 - 18:30 **MUSIC AND TALES**

Project 139 SHARED RECITAL

France

King Arthur

Angèle Pungier, viola
Inès Gabillet, récitante

Angèle Pungier — Compositions (2024 / 2025)

Scène I, dans la forêt de Brocéliande
Scène II, la complainte du roi Arthur

Scène III, Excalibur

Scène IV, la bête

Scène V, à la conquête du Graal

This recital offers a musical tale for audiences of all ages, inspired by the celebrated Breton legend of King Arthur and the Knights of the Round Table. Specially composed for solo viola, the music draws upon both the classical tradition and traditional Celtic melodies of Brittany, weaving them into a soundscape at once enchanting and mysterious. Through the interplay of narration and performance, the recital invites listeners on a journey into a world where myth and music meet, giving renewed voice to ancient legends.



Project 120 SHOW

France

L'Arbre qui chantait le monde

Flavie Jeandel — flute
Anne Caloustian — viola
Nathalie Labbé — harp

Narrator : Graine de Perle

Text and conception : Trio FAH

English translation : Anne Caloustian

Production : Artevox Production

The performance draws inspiration from composers such as — Todd Mason, Adrienne Albert, Dan Locklair, Mel Bonis, Kaija Saariaho, Lili Boulanger, and World Music.

In the heart of Paris, in a small square in the 9th arrondissement, a magical tree shelters the soul of all instruments. In this musical tale, three young musicians discover: The Breath of Wind (flute), The Dance of Fire (viola), The Water of Memory (harp), The Earth of Roots (ensemble), and The Ether, or the Breath of the World (finale).

Traveling across the five continents and the five elements, this tale evokes the magic of instrument-making, ecology, and the beauty of universal music.

19:00 - 19:30 **VIOLA TEST**

IVC Event EXHIBITION

World

Public trials

Experience a full-scale test: a concert performer reveals the potential of a selection of instruments before an audience, in the Jouvet Hall.

09:30 - 10:00 **RELAXATION**

Project I21 WORKSHOP

France

The Body... a Tuning Fork

Anne Caloustian, violist and workshop leader

The Body... a Tuning Fork invites participants to explore the musician's inner resonance through a living approach to breath, movement, and sound. Through simple somatic exercises, breathing work, and awareness of bodily resonators and posture, participants discover how the body itself becomes a true tuning fork — a vibrant space that amplifies the color, accuracy, and expressive freedom of the viola's sound.

Combining guided practice, individual and collective exploration, and moments of improvisation, this workshop encourages a free, joyful, and mindful approach to playing. Open to all levels, it offers practical tools to enrich one's tone, prevent physical tension, and rediscover the pleasure of musical movement.

Learning objectives:

- Connect breath, movement, and sound vibration
- Sense and activate the body's natural resonators
- Find balance between grounding and freedom of motion
- Cultivate a more intuitive and joyful relationship with the instrument

11:00 - 13:00 **PEDAGOGY AND INNOVATION**

Project 48 WORKSHOP

USA

Simple Solutions: A New Look at Old Problems in Viola Pedagogy

Dr. Alice Lindsay, viola
Carol Gimbel, viola

The workshop will use technical excerpts from Mazas, Sevick, Paganini, and others.

A practical and engaging workshop for teachers, students, and professionals exploring fresh, research-informed approaches to common technical challenges. Topics include shifting, intonation, bow control, and ergonomic comfort—all grounded in pedagogical heritage and enriched by contemporary insights. Participants will leave with studio-ready tools to improve fluency, ease, and artistic fulfillment.

Project 184 WORKSHOP

USA/France

Decoding your Performance Profile: Understanding your Unique Stress Profile and Brave Antidotes

Sarah Niblack, The Practice Professor / SPARK Practice School

Not all stress is the same
Performance Profiles each have a dark side - but a Brave side as well
Confidence is a skill we can learn
Brave Antidotes are expert strategies adapted to unique Performance Profiles
Understanding our differences and similarities helps everyone be Brave on Stage

Neuroscience and Performance Science research shows that stress and performance anxiety manifest in different ways. Each performance profile has its own triggers and expressions. The encouraging news is that each also has tailored strategies and Brave Antidotes designed to build resilience, train the brain and nervous system, and ease performance anxiety—regardless of how stress appears.

By understanding these unique Performance Archetypes, performers can develop their nervous system for greater resilience while benefiting from specific Brave Antidotes that help them feel safe, confident, and authentic when it matters most.

In this workshop, the speaker presents eight Brave Performance Archetypes supported by current research, along with practical exercises to apply these strategies. Participants gain insight into their own profile, learn how to interact with other types, and leave with three actionable tools to feel confident when it counts.

Project 184 WORKSHOP

Netherlands

Resonanzlehre - Sound/Body practice for violists

Animated by violist and certified Resonance trainer Yanna Pelser

The Resonanzlehre (or 'Resonance Training') is a sound-oriented movement practice for musicians. In this workshop we'll practice the basic balance exercises of this training, exercises that intensify the connection between hearing and moving.

Since all movements of the body are balanced via the balance organs, which are located in the inner ear, the balance organs connect the ears to all muscles in the body. This is an important connection for musicians. By truly listening to the full spectrum and resonance of the sound and allowing the body to balance, our muscles are optimally able to influence and change the sound as desired at any time.

This makes that unnecessary tensions and blocks don't arise, the musician is physically free to fully express into sound.

Before starting with some exercises, there will be a short introduction on:

- the relation between sound waves, space, the human body and the musical instrument
- the connection between hearing and moving (audio-motorics)
- the fundamentals of physical balance

Special attention goes to a resonant way of bowing, allowing all vibrations of the oscillating string to enter the balancing body and evoke a rich and expressive sound.

21st January

CNSAD

Salle BOUQUET (50 seats)

13:00 - 14:00 LUNCH

16:00 - 17:00 PEDAGOGY AND INNOVATION

Project 47 LECTURE USA

Reimagining the Bow Arm: ViolaXR and the Future of Viola Pedagogy in Virtual Reality

Katherine Lewis, viola

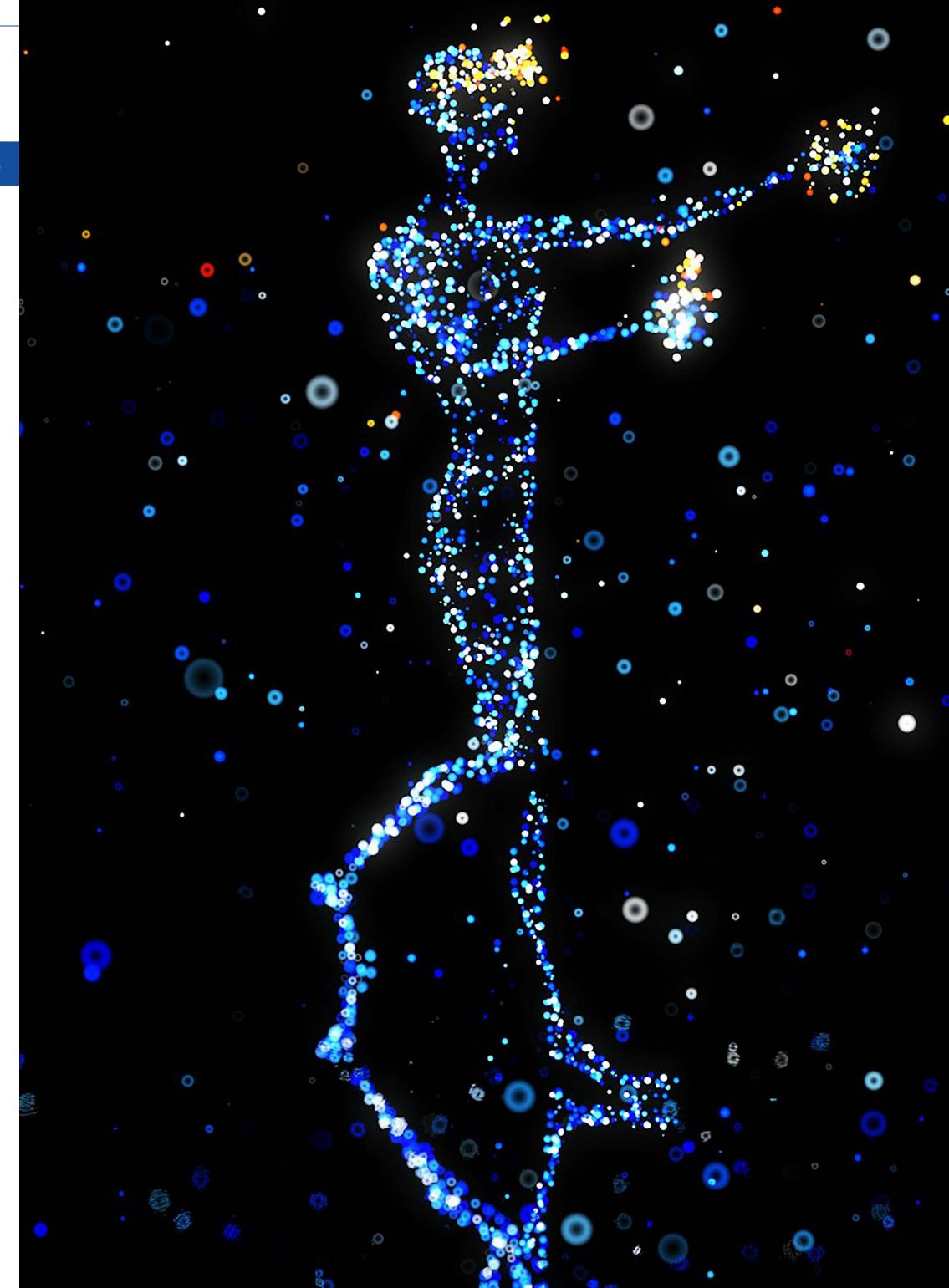
Percival Hodgson's landmark Motion Study and Violin Bowing (1958) remains one of the most thorough analyses of the bow arm ever published. Nearly fifty years later, advances in virtual reality make it possible to bring his work to life in three-dimensional space. This session introduces ViolaXR, a VR app designed to analyze and visualize bow mechanics for both pedagogy and research. Attendees will see side-by-side comparisons of Hodgson's original line drawings with 3D visualizations created in VR, illustrating how immersive technology can expand upon earlier scholarship. Demonstrations will highlight ViolaXR's motion-tracking capabilities—capturing bow speed, placement, distribution, rotation, and bounce height—along with a built-in spectrogram that connects movement to sound in real time. Preliminary results from an ongoing research study with student and professional violists will also be shared, pointing toward applications in lessons, repertoire preparation, and individualized practice. The session concludes with a look at current challenges and the broader potential of VR in string pedagogy and performance research.

Project 34 LECTURE USA

Finding Center - Principles of Left Hand Balance and Alignment

Daniel Gee Cordova, viola

As violists we have to approach many different proportions in our bodies and our instruments in order to play in an ergonomically healthy way. In this session, we will discuss how finding the center of balance of the hand and using different formulas of fingerings can allow students to rebalance the Left Hand for ease, fluency, and intonation accuracy. We will discuss and apply these concepts for foundational set up but also apply this concept to artistic mastery of finger action, intonation accuracy, vibrato, shifting and double stops.



11:00 - 12:00 **THOMASTIK SHOWCASE**

IVC Event	SHOWCASE	France
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From Material to Music: How Strings can solve Sound and Response Challenges

Dr. Philip Zupancic, Thomastik-Infeld

Expanding the range of musical expression is the quest of every musician. Strings play an important role in this: They can liberate or limit the sound, they can cure or cause problems. In this presentation we will share advice and background knowledge for optimizing and taking care of your string setup, based on our 100+ years of pioneering work in the field.

13:00 - 14:00 **LUNCH**

14:00 - 16:00 **BAROQUE & ROMANTIC TRANSCRIPTIONS**

Project I03	WORKSHOP	Colombia
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The First Complete Transcription for Viola and Basso Continuo of the Mystery (Rosary) Sonatas by H.I.F. Biber

Gabriel Mateo Forero Villamizar, viola

Heinrich Ignaz Franz Biber (1644–1704) – The Mystery (Rosary) Sonatas for Viola and Basso Continuo (transcribed by Gabriel Forero Villamizar)

This lecture approaches the origin of the first complete edition for viola and basso continuo of the Mystery (Rosary) Sonatas by H.I.F. Biber. It discusses elements ranging from the mythical name of the work and its meaning, the process of thoroughly understanding the original manuscript, the use of its multiple scordaturas, the analysis of its different violin editions throughout history and their editorial choices, its extra musical elements, and the construction of this first complete edition for viola. It will also present some of the technical challenges of constructing this transcription, the interpretation of the work as a complete cycle, and the projects and ideas for continuing to develop and perform this work as a living and evolving art form. Finally, this space seeks to be an invitation to the viola community to study and interpret the work.

Project 50 SHARED RECITAL

USA

Niels Gade's Viola Sonatas: Romantic Expression Reimagined

Katrin Meidell, viola
N.N. piano

Niels Gade (1817–1890) — Sonata No. 2 in D minor, Op. 21a
I. Adagio, Allegro di molto
II. Larghetto
III. Adagio, Allegro moderato

Viola repertoire from the Romantic era is limited, but the music of Danish composer Niels Gade (1817–1890) offers a rewarding and under-explored addition. Best known for his orchestral and choral works, Gade composed two violin sonatas—Op. 6 in A major and Op. 21 in D minor—that translate beautifully to the viola, both musically and emotionally. This lecture-recital will introduce both sonatas, but will focus on Gade's Sonata No. 2 in D minor, a work that resonates deeply with the viola's natural lyricism, dark timbre, and expressive power. Originally written for violin and piano in 1849, Sonata No. 2 reflects the influence of Gade's mentors and colleagues in Leipzig, particularly Felix Mendelssohn and Robert Schumann, to whom the sonata is dedicated. Yet Gade's own voice emerges clearly in his use of Nordic-inflected melodic lines and a restrained but elegant Romanticism. Transcribed for viola by Heinrich Dessauer, the sonata takes on new dimensions—phrases feel more grounded, textures deepen, and the emotional arc of the piece shifts in compelling ways. This presentation will introduce Gade's musical background and the historical context of the sonata, and will explore how the piece adapts to the viola. A complete performance of Sonata No. 2 in D minor will follow. Listeners will hear how the sonata—while idiomatically composed for violin—finds a natural resonance on the viola, bringing out the instrument's uniquely expressive qualities without compromising the integrity of the original. Gade's sonatas deserve a more prominent place in the viola's Romantic canon. This presentation encourages violists to explore transcriptions not simply as substitutes, but as interpretive expansions—tools for deepening musical connection, discovering new colors, and reclaiming expressive space in a repertoire that still has room to grow.

Project I89 RECITAL

Norway

Celebrating Franco-Romanian Friendship

Elias Goldstein, Viola
Angela Draghicescu, Piano

Paul Constantinescu — Cantece Vechi (Old Song) arr. E. Goldstein (2024)
Andante con passione, Andantino poco mosso (tempo di hora)
Cesar Franck — Sonata in A major, arr. E. Goldstein (2025) for viola and piano
Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso
George Enescu — Aubade, for viola and Piano, arr. E. Goldstein (world Premiere arrangement 2025)
Allegretto grazioso

The program celebrates the Franco-Romanian diplomatic relationships and influence with a new arrangement of Cesar Franck's sonata in A major arranged by E. Goldstein, and Enescu's Piece de Concert, which was used as an exam piece written in 1906 for the class of Theophile LaForge at the Paris Conservatory, combining elements of French impressionism with hints of Romanian folk music. The Program is completed with a world premiere arrangement for viola and piano of Aubade by Enescu, and Paul Constantinescu's Cantece Vechi, which is influenced by byzantine modal harmony, and traditional romanian folk elements including the hora.

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Conservatoire National Supérieur de Musique et de Danse de Paris >

50th INTERNATIONAL VIOLA CONGRESS

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10:00 - 13:00 **KIM KASHKASHIAN**

IVC Event CHAMBER MUSIC MASTERCLASS United Kingdom

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

13:00 - 14:00 **LUNCH**

14:00 - 15:00 **THE CNSMDP INSTRUMENT COLLECTION**

IVC Event PRESENTATION France

A journey through the history, craftsmanship, and stories behind the conservatory's remarkable instruments

Julien Dubois, Jean-Christophe Bernard et Nicolas Fromonteil

The instrument collection offers a journey through the Conservatoire's instruments, highlighting various restorations, recent acquisitions, remarkable pieces, as well as research on bows and set-ups. This lively exhibition will trace the history of the viola from 1690 to today and let visitors hear these instruments.

Copy instruments

Tenor violin "Medici" Stradivarius (+ Strad "Medici" quintet)

Guarneri viola

Amati viola

Guadagnini viola (+ Guadagnini quartet)

"Paganini" viola, 19th-century set-up

New / original instruments

Anonymous viola, second half of the 18th century, France, in original condition

Fleury viola

Jean-Louis Prochasson viola

Stephan von Baerh viola

Philippe Mahu viola

Bows

17th-century bows

Cramer bows

Tourte bows

15:00 - 16:00 **AMERICAN MUSIC**

Project 21 RECITAL USA

Air and Resonance: New Music for Viola d'Amore and Flute

Matthew Dane, viola d'amore
Christina Jennings, flute

Reena Esmail — Nishani (2014)
Marcus Maroney — First movement from The Seven Selves (2016)
Dianna Link — Wind Whispers for flute and viola d'amore (2021)
Jonah Sirota — Entanglement for flute and viola d'amore (2020)
Conor Abbott Brown — Four movements from Suite (2017)

This program features recent works for the viola d'amore, including solo pieces and duets with flute. All compositions were commissioned or specially arranged by the performers, highlighting the instrument's rich expressive potential. Through these works, the unique voice of the viola d'amore is brought to the forefront, offering new perspectives and possibilities in today's musical landscape.

Project 43 SHARED RECITAL USA

Nostalgia & Laments (New music for unaccompanied viola and viola duo)

Michelle LaCourse, viola
Daniel Doña, viola

Martin Amlin (b. 1953) — Ephemeroptera Redux (2025)
M. Amlin — Lullaby (for two violas) (2025)
Elena Ruehr (b. 1963) — Nostalgia (for two violas) (2025)
John Steinmetz (b. 1951) — Lament: Chaconne (2020)
(Arranged for viola by M. LaCourse)

In «Nostalgia & Laments,» violist Michelle LaCourse presents a selection of wonderfully moody, richly eclectic, and evocative short pieces for solo viola and for viola duo joined by violist Daniel Doña. Each piece was written for LaCourse since 2020.

Did you know?

The current director of the CNSMDP is the first woman to hold this position since the conservatory was founded in 1795.

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Salle DUKAS (50 seats)

11:00 - 12:00 **WESTERN MUSIC**

Project I07 LECTURE RECITAL

Spain

Contemporary Spanish Viola

Cecilia Bercovich, viola

Teresa Catalán — Ezinbesteko Muga for solo viola

Gustavo Díaz Jerez — El libro de arena for solo viola

Joan Magrané — Dos Aiguaforts for solo viola

Cesar Viana — Sonata for solo viola (première)

Alicia Díaz de la Fuente — "Petite fantaisie pour alto" New commission for IVC 2026 - première

«Neither the book nor the sand has a beginning or an end» (Borges).

The same can be said for the viola repertoire — fortunately! In this presentation, we will explore the latest creations for viola by Spanish composers. The program includes works by Catalán, Díaz-Jerez, Magrané, and many others... To conclude, we will have the pleasure of hearing a world premiere specially commissioned for the Congress.

Project II2 LECTURE RECITAL

Spain

El libro de las nubes (The Book of Clouds)

Dúo Pole:

Santiago Velo, viola

Roberto Marina, guitar

Sebastián Wise, composer

Sebastián Wise — Excerpts from The Book of Clouds (2008–) Nube homopatocílico [duckman-cycle cloud] (2019)

Prelude "in statu nascenti" (2024)

Nube de los nudos [Cloud of knots] (2018)

Tríptico sobre un campo de cebada [Triptych about a barley field] (2025)

Cauce de espuma [Foam channel] (2025)

Nube griscálida [Grey-warm cloud] (2025)

Sebastián Wise presents the complete series of pieces for viola and guitar from his work El libro de las nubes (2008–), a project that explores the irruption of the fragmentary into the continuity of silence. The works were written for Duo Pole, formed by Iago Velo and Roberto Marina, who will premiere some of them at this Congress.



Did you know?

It's a gigantic elephant statue that was meant to stand proudly on Place de la Bastille... But Napoleon I's project never went beyond the scale model, and in the end it was the column commemorating the July Revolution of 1830 that was built there.

12:00 - 13:00 BÉRIO & FORGOTTEN REPERTOIRE

Project I68 SHARED RECITAL

Italy

Luciano Berio: Sicilian Folk Songs

Alessio Toro, viola
Alessandro Di Giulio, percussion

Luciano Berio — Naturale (1985) for viola, percussion and recorded voice

Naturale is a work for viola, percussion (tam-tam with sleigh bells, three roto-toms, marimba), and recorded voice, composed by Luciano Berio in 1985. The year 2025 marks the centenary of Berio's birth, providing a fitting occasion to revisit this singular piece, which also carries deep cultural significance. Closely linked to Sicilian heritage, Naturale integrates traditional folk elements into Berio's distinctive avant-garde language.

The work reuses themes from Sicilian folk songs previously employed in Voci (1984), filtering them into a more intimate and chamber-like texture. Its structure is built on three layers: the viola, which assumes the central expressive voice; the percussion, offering a subtle commentary that frames and supports; and the recorded voice of Sicilian storyteller-singer Peppino (Giuseppe) Celano, captured by Berio in Palermo in 1968. This striking vocal presence interrupts and punctuates the instrumental flow with seven traditional street vendor songs, raw and direct in expression, transporting listeners into the vibrant soundscape of Sicily.

As Berio himself observed, these works aimed to bring greater awareness to folk music as one of the most fervent and authentic forms of human expression. In Naturale, popular music and avant-garde idioms are combined through extended instrumental techniques and mosaic-like construction, reflecting the multifaceted cultural influences of Sicily and the broader Mediterranean world.

Project 10 SHARED RECITAL

USA

Charles Martin Loeffler's Unpublished Songs for Viola, Voice, and Piano: A Rediscovery

Ruben Balboa, alto
Samantha Balboa, voice
Jeanne Hourez, piano

Charles Martin Loeffler (1861–1935)
La chanson des Ingénues
Rêverie en sourdine
La lune blanche
Harmonie du soir
Le rossignol

This recital presents five unpublished chamber works by Charles Martin Loeffler (1861–1935) for viola, voice, and piano — a rare opportunity to hear music that bridges French Symbolist poetry and post-Romantic harmonic color. Uniting lyrical poetry by Verlaine and Baudelaire with Loeffler's distinctive timbral imagination, these works highlight the viola as an equal, expressive partner in vocal chamber music.

Loeffler, the Prussian-born American composer and former assistant concertmaster of the Boston Symphony Orchestra, was celebrated for his refined harmonic language and literary sensibility. While his Two Rhapsodies and Quatre Poèmes, Op. 5 are well known, these five songs—long forgotten and unpublished during his lifetime—were only made available posthumously through the work of musicologist Ellen Knight (Library of Congress, 1988).

Aligned with the 2026 Congress theme New Horizons: Celebrating Legacy and Diversity, this program revives neglected repertoire and honors the complex cultural identity of Loeffler—German-born, French-influenced, and American-based. Through these rediscovered works, the recital celebrates the viola's lyrical voice and reclaims Loeffler's rightful place within the chamber music tradition.

Project 63 SHARED RECITAL

USA

Scharwenka "Fantasia" Sonata for Viola and Piano: A Forgotten Masterpiece

Daniel Sweeney, viola
Lynn Kompass, piano

Philipp Scharwenka (1847–1917) — Sonata "Fantasia" for Viola and Piano, Op. 106 (1899) Moderato — Allegretto — Allegro

Philipp Scharwenka's Sonata "Fantasia" for viola and piano in G minor, Op. 106, is a richly expressive and underperformed work that deserves renewed attention from violists and concert audiences alike. With its emotional depth, idiomatic writing for both viola and piano, and tonal clarity, this sonata is a compelling addition to the Romantic viola repertoire—particularly for performers seeking to expand beyond the standard sonatas. Although the work was first published in 1905, it has received limited performances despite being both rewarding and accessible for advanced students and professional performers alike. The first movement, Fantasia, presents rhapsodic, free, gypsy-like motivic material that showcases the viola's ability to be lyrical, intense, and virtuosic. The second movement, by contrast, is an elegant Allegretto, marked by repose and introspection; its long melodic lines and harmonic nuance highlight the instrument's unique character. The sonata concludes with a robust and rhythmically vital third movement, displaying Scharwenka's command of structure and contrast.

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Salle DUKAS (50 seats)

13:00 - 14:00 LUNCH

14:00 - 15:00 WORLDWIDE MUSIC

Project I RECITAL

South Africa

Sidlala, siyamamela ("we play, we listen")

Jan-Hendrik Harley, Daphne Gerling, Louise Lansdown, Jeanne-Louise Moolman, violas

Three Preludes, for viola quartet — Traditional, arranged by Jan-Hendrik Harley (b. 1980)
Prelude I - ingoma yomntwana / Prelude II - berceuse / Prelude III - cantiga de ninar

Sidlala Siyamamela, for solo viola and shadow trio — Jan-Hendrik Harley (world premiere)
I Shukuma (Move) / II Chukumisa (Touch) / III Imvakalelo (Experience) / IV Gubungela (Envelop)

The programme Sidlala, Siyamamela explores performance as a collaborative act of creation and interpretation. Opening with three evocative lullabies — one South African, one French and one Brazilian — these preludes weave together threads of heritage, invention, and shared musical intimacy that prepares the audience for the central work. The four-movement composition Sidlala, Siyamamela (isiXhosa for "We play, we listen") refracts elements of traditional Xhosa uhadi bow music — not through direct quotation but as a conceptual impulse. Rather than attempting to replicate the sound of the uhadi, the piece lets its gestures resonate in transformed ways, allowing traditional ideas to be reinterpreted across instruments, contexts, and temporalities. The ensemble is divided into a solo viola and a viola trio. The viola or 'shadow' trio acts as both acoustic frame and dialogic partner, echoing, interrupting, and reconfiguring the soloist's material in ways that evoke ritual, play, and attentive reciprocity. Sidlala, Siyamamela presents a performance in which sound is always in dialogue — with space, with history, with other voices. It resists the idea of tradition as static, instead exploring how cultural memory can be re-voiced in unfamiliar registers. In doing so, it asks what it means to listen across difference — not only between performers and audiences, or between instruments and idioms, but across the porous line between past and present, gesture and resonance, self and other.

15:00 - 16:00 HEALTH AND WELLNESS

Project 2II WORKSHOP

USA

A Holistic Daily Warm-Up Routine for the Healthy and Happy Violist

Carol Rodland, viola

In this workshop, we will explore together some mindful and dynamic ways to get ourselves ready for a beautiful day of music-making, including warm-ups for our bodies and minds, as well as some viola-specific postural, left-hand, and right-hand concepts and exercises which can help us to stay in the best possible shape for our daily lives as performing violists.

This approach to life as a "Healthy and Happy Violist" is an amalgamation of my many years of study of the Feldenkrais Method, Alexander Technique, Pilates, Yoga, and meditation, as well as my close work with my beloved mentors Karen Tuttle and Kim Kashkashian, and my wonderful "Tuttle Family" of colleagues. I will demonstrate in this workshop some of the skills discussed in "The Karen Tuttle Legacy" (a book I co-wrote with Jeffrey Irvine, Kim Kashkashian, Michele LaCourse, Lynne Ramsey, and Karen Ritscher, which was published by Carl Fischer in 2020 and is available wherever you purchase your books) and I will share with you some specific approaches to my favorite Dounis exercises, "slow fast practice", inchworm shifts, Squeegie Bows, and more! Please feel free to bring your violas so that we can try some of these skills out together!

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Conservatoire National Supérieur de Musique et de Danse de Paris >

Salle RAVEL (50 seats)

09:30 - 11:00 VIOLA ORCHESTRA

IVS / IVC Project A COLLABORATIVE PROJECT

World

Program

A large viola orchestra bringing together amateur and professional musicians from around the world. This collective project embodies the spirit of sharing and togetherness that lies at the heart of the congress, where everyone can take part in the viola's unique sound.

11:00 - 12:00 TRADITIONAL PEDAGOGY

Project II7 LECTURE RECITAL

Finland

Presentation of Ellen's Viola Album for Young Violists

Harri Wessman, presenter, composer
Ellen Herler, viola
Ella Gardini, piano

Harri Wessman — Visegrád, Carita's Song, Dorian March, Third Avenue, Clumsy, The Slide, Karelian Dance, Let Us Remember Johannes, and Perpetuum Mobile

In this presentation, Finnish composer Harri Wessman will personally introduce his Viola Album, consisting of nine moderately difficult pieces for viola and piano, intended for young musicians, published by Fennica Gehrman Oy. Wessman will provide context for this fluid and melodic music, highlighting its particular pedagogical features—unusual meters, glissandi, effects, and harmonies not often found in standard teaching practice.

12:00 - 13:00 ENGAGED MUSIC

Project I91

SHARED RECITAL

Netherlands

Paradise Lost, Voices Rising: Music and Poetry from Ukraine and Taiwan

Alto Nova
Emlyn Stam viola
Sherry Grant, piano

Valentine Silvestrov (b.1937) - Kitsch Music (1977) (worlds premiere arr. Stam/Grant, 2025)

- I. Allegro vivace (bright and translucent, free, trembling but tranquil)
- II. Moderato (bright and translucent, flowing)
- III. Allegretto (free, very soft and translucent, distant (extremely soft))
- IV. Moderato (free, bright and translucent, introspective)
- V. Allegretto (soft, bright and translucent with circumspection)

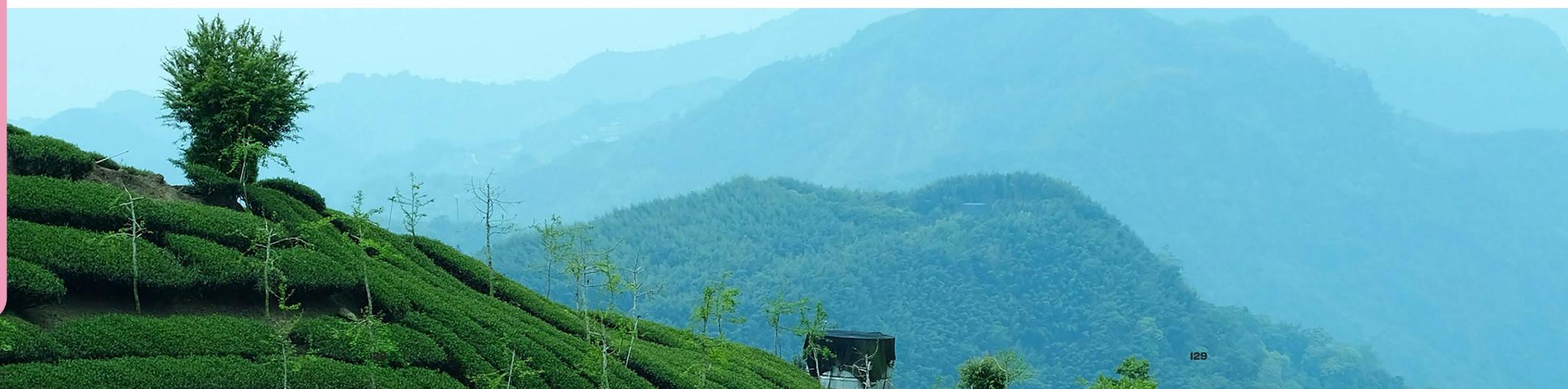
Fu Tong Wong (b.1948) — Taiwanese Aboriginal Suite (world premiere arr. Stam/Grant, 2025)

- I. Cradle
- II. Proposal of Marriage
- III. Farewell
- IV. Celebration

Paradise Lost, Voices Rising — a recital by Alto Nova (violist Emlyn Stam and pianist Sherry Grant) — interweaves music, poetry, and photography in an exploration of identity, memory, and resilience. The program features two world premieres from Ukraine and Taiwan, reimagined for the 2026 International Viola Congress.

At its heart is Kitsch Music (1977) by Valentin Silvestrov, newly arranged for viola and piano, whose five delicate movements reflect his luminous "metamusic" style—balancing nostalgia, irony, and quiet introspection.

Also premiering, Fu Tong Wong's Taiwanese Aboriginal Suite evokes indigenous rituals of life and love through lyrical and rhythmic interplay. Projected poetry and photography from both cultures create a multisensory experience, expressing Alto Nova's mission to expand the viola–piano repertoire through cross-cultural collaboration.



Project 202 SHARED RECITAL

Taiwan

Tides of Memory: Music Echoing Taiwan's Historical Silence

Taiwan Radiant Ensemble
Shu-Ching HSU, viola
Sabina Shu-Chun CHIANG, flute
Chao-Pei CHEN, harp

Yi-Cheng CHIANG — LE.FT, Trio for viola, flute and harp (2025)
Yuan-Chen LI — Compassion in Motion - The Heart Sutra and Hakka Resonance, Trio for viola, flute and harp (2025)
Ching-Yu HSIAU — Breeze - Trio for Flute, Viola and Harp (2025)

This 25-minute shared recital presents chamber works for flute, viola, and harp by three Taiwanese women composers, each offering a unique reflection on Taiwan's historical and spiritual landscapes. Yi-Cheng Chiang — Tides of Memory explores Taiwan's cultural pluralism and its dialogue with France's ideals of liberty and unity. Blending past and present, the trio embodies diversity and expressive freedom.

Yuan-Chen Li — Compassion in Motion draws inspiration from the Buddhist Heart Sutra and Hakka heritage, reimagining spiritual depth and migration history through meditative textures and echoes of traditional bayin instruments.

Ching-Yu Hsiau — Breeze opens and closes with harp sounds like a gentle wind, weaving motifs from Hakka folksongs into layered harmonies that merge folk resonance with Western timbres.

Project 196 RECITAL

Poland

Poland meet Chile

Wojciech Kołaczyk, viola
Carola Fredes, viola

Jean Daniel Barahona Z. (1986)/Chile — Suite chilena a dos violas - by the Chilean composer
Piotr Klimek (1973)/Poland — Jare Gody (eng. Vigorous Feast) for viola duo
Przemysław Pujańek (1992)/Poland — El mar llora a lo lejos

The program combines musical traditions, the aim being to unite two nations in the field of musical interpretation. The violists Wojciech Kołaczyk (Poland) and Carola Fredes (Chile) will be responsible for carrying out this musical union between both nations. The history of each country has played a fundamental role in the development of the musical scene. Both Chile and Poland have undergone significant cultural, political, and economic changes, leading each of them to develop a diverse and multifaceted musical style. Both countries have managed to carve out a path and achieve their own voice in the field of music.

Throughout the history of both countries, economic, political, and cultural cooperation has existed intermittently, leaving a trail of instability in the bilateral relationship. However, since 1990, with the onset of democracy in Chile, international relations between Chile and Poland have been maintained to this day. We will celebrate and commemorate this intercultural union, and in this case, musical, by performing works created by Chilean and Polish composers during the 50th congress of the "International Viola Society."

Project 195 SHARED RECITAL

Poland

Farewell

Bogusława Hubisz-Sielska — Viola
Mariusz Sielski — Piano

Ernest Bloch — Meditation and Processional for Viola and Piano (1951)
Marcel Chyrzyński — Farewell (2013) *World premiere version for Viola (2025) and Piano
Witold Lutosławski — Preludia taneczne (1954)

The year 1951 saw the birth of five works for viola and piano by Ernest Bloch. Three of these were included in the Suite hébraïque. The remaining two pieces were combined into a Diptych, containing Meditation and Processional. (In 1959, the still unfinished Suite for solo viola was composed.) Marcel Chyrzyński (1971) has already established himself as one of Poland's leading composers. Farewell for cello and piano was written in 2013. The composition was inspired by the poem «Wakare» («Separation») by the Japanese poet Nakano Shigeharu (1902-1979). In 2025, a version for viola and piano was written, which will have its premiere at the 50th IVC.

The transcription of Witold Lutosławski's Dance Preludes for clarinet and piano, commissioned by PWM Edition in 1954 and prepared with the composer's consent and in accordance with his instructions, was first performed by us in 1992 in Munich, and in 2004 — ten years after the composer's death — it was published by PWM Edition in accordance with his wishes.

13:00 - 14:00 LUNCH

14:00 - 16:00 MUSIC FROM EASTERN EUROPE

Project 194 LECTURE RECITAL

Poland

How fascinating is violist's life with flute and harp - or piano. 30 years of playing with friends.

Aleksandra Batog, viola
Zofia Antes, piano



Paul Hindemith — Sonata for viola and piano op.II nr. 4
Johannes Brahms — Sonata op.120 Nr. I for piano and viola (II. Andante un poco adagio)

A concert combined with a lecture. Trio — viola, flute, and harp — and viola and piano duo. Stories related to the ensembles and repertoire, as well as the artistic journey from the very beginning to the present day. Friends, masterpieces, commissions — how they transform us and make our journey richer and happier. In the trio — a wonderful repertoire from the very first piece — Dubois' Terzettino, through Debussy's masterpiece, which was written shortly afterwards, to the blossoming of contemporary works! Pieces written for our ensemble, exploring such different areas. And great joy — when you play with active and talented people, you can not only add up your achievements but also have a great time — the potential resulting from the diversity of personalities, talents, and repertoires often exceeds your own. Added to this is the uniqueness of the viola's sound in these ensembles — in a trio with flute and harp, it takes on a new life, and with the piano, it gains a powerful exposition of its voice! These reflections will be accompanied by Hindemith's Sonata and Brahms' beloved Andante — interpreted again — after 30 years.

21st January

CMA 9 - Nadia et Lili Boulanger

AUDITORIUM (100 seats)

14:00 - 15:00 **ELECTRONIC**

Project 197

LECTURE RECITAL

Poland

VIOLAND - Polish heritage for viola solo and electronics

Krzysztof Komendarek-Tymendorf, viola, electronics, samples, objects
Dariusz Mazurowski, electronics, synthesizers (analog and digital, hardware and VST), effects, soundprocessing, computer

Dariusz Mazurowski, Krzysztof Komendarek-Tymendorf
Waveless Storm for viola and tape
(ALTOTRONICA Album, Centaur Records, 2025, USA) / world premiere

Krzysztof Wolek

Shadowings for viola and live electronics
(ALTOTRONICA Album, Centaur Records, 2025, USA)

Dariusz Mazurowski, Krzysztof Komendarek-Tymendorf
Extreme Dissonant Alchemy for viola and electronics
(EXTRÉMUS Album, 2026) / world premiere

Paweł Kwapinski

Music for Viola (2025) / world premiere

Zuzanna Ossowska, Krzysztof Komendarek-Tymendorf

MonoTony / The beginning for viola, FX piano and soundscapes
(VIOLAND Album, Polish Radio Music Agency, 2025, PL / Hungaroton Records 2026) / world premiere

za'KS
inspiring imagination

An oral presentation dedicated to the Polish musical heritage for viola and electronics, along with the presentation of the speaker's latest albums, published by prestigious international labels: Centaur Records (USA), Odradek Records (USA), Hungaroton Records (Hungary), and Polish Radio Music Agency (Poland).

This concert presents selected works from the albums VIOLAND, ALTOTRONICA, EXTRÉMUS, NORTH WAVES GDAŃSK CONTEMPORARY MUSIC, and LANDING PLACE. Each explores the meeting point between the viola and electronic sound—a groundbreaking field in Polish music.

In these works, the viola moves beyond its melodic role to become a percussive, experimental instrument, shaped by contemporary techniques such as tapping, Bartók pizzicato, bow pressure, scordatura, and electronically processed timbres that often evoke the sonority of a synthesizer. Blending contemporary, experimental, electronic, and neoclassical styles, these compositions challenge traditional boundaries, revealing new sonic landscapes where raw energy, emotion, and innovative sound design combine in a strikingly original artistic vision.

Did you know?

There are no stop signs in Paris.

21st January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

CMA 9 - Conservatoire Municipal Nadia et Lili Boulanger >

AUDITORIUM (100 seats)

15:00 - 17:00

CLIMATE

Project 99 LECTURE RECITAL

Canada

Sounding Tornadoes

Sharon Wei, viola
Emily Hiemstra, viola, composer
Cian Diamond, viola
Lincoln St John, viola

Emily Hiemstra — Didsbury for viola quartet (2024)

Ian Cusson — La Pieta after Monkman

Emily Hiemstra — La Malbaie for viola quartet (2026)

This program will present music inspired by the Northern Tornadoes Project (NTP) and other climate-related music. We will perform Emily Hiemstra's Didsbury for Viola quartet. Didsbury was one of the strongest tornadoes recorded in Alberta's history. Short score-studies with audio examples from three 2025 String quartets inspired by NTP will be discussed as well as excerpts from Saman Shahi's new viola concerto which Sharon Wei will premiere in Montreal in January 2026 after the Congress. Cian Diamond will talk about their summer internship project researching viola repertoire themed on Water. Cian will perform Metis-Canadian composer Ian Cusson's work for solo viola "La Pieta after Monkman". The lecture recital will culminate in a world premiere of a new viola quartet by Emily Hiemstra «Ruisseau for Viola Quartet»

Project 98 LECTURE RECITAL

Canada

Canadian Landscapes: A Multimedia Journey for Solo, Duo, and Trio Viola

Ryan Vis, viola
Marina Akamatsu, viola
Michael Tan, composer
Zachary Greer, composer
Leo Purich, composer and viola
Anika-France Forget, composer
Scott Forsyth, photographer
Yuli Chouinard, fashion designer

Zachary Greer
Michael Tan
Leo Purich
Anika-France Forget

This immersive performance for solo, duo, and trio viola, presented by Ryan Vis, explores the vastness and beauty of the Canadian landscape through music, photography, and fashion. Four new works by Canadian composers Zachary Greer, Michael Tan, Leo Purich, and Anika-France Forget are inspired by projected photographs of award-winning landscape photographer Scott Forsyth. This multidisciplinary collaboration transforms Canada's geography into an evocative dialogue of sound and image. Fashion designer Yuli Chouinard creates a bespoke outfit for the performance, designed specifically for classical musicians, adding a distinctive visual and conceptual dimension to the experience.

Project 96

LECTURE RECITAL

Canada

«Northwest Passage, Thirteen Climate Alarms From the Arctic» for thirteen violas

Joanna Hood, Julien Haynes, Clayton Leung, Rae Gallimore, Isabelle Roland, Jessica Pickersgill, Farrah O'Shea, Andrew Loe, Guyonne Le Louarn, Kathryn Wiebe, Calvin Yang, Natasha Galitzine, Joshua Gomberoff, violas
Ajtony Osaba, conductor

David A. Jaffe (1955)

Shrinking Ice Sheets / Sea Level Rise / Warming Oceans / Narwhal / Global Temperature Rise / Polar Bear / Caribou / Extreme Events / Beluga / Melting Sea Ice / Feedback Loop / Glacial Retreat / One Planet

Sought for five centuries by European explorers as a sea route to China, the Northwest Passage was finally achieved by Roland Amundsen in 1906 and represented both a triumph of navigation and a shrinking of the globe. Today's situation is more ominous, with melting ice gouging unprecedented new «passages» through the Arctic, threatening ancient ways of life and signaling a global crisis. «Northwest Passages, thirteen alarms from the Arctic» is a musical soundscape that invokes the Arctic panorama and its contemporary disruption. Its thirteen diverse sections, presented as one continuous movement, represent the composer's latest exploration of same-instrument orchestration (along with works for 5 double basses, 8 cellos, 8 guitars and 10 flutes). The unique timbre of thirteen distinct viola parts enables massive textures suggesting glacial layering, sliding, splitting, melting and deformation. In addition, the instruments merge in various combinations, with solo passages from the 13th viola providing a lone personal voice. This work was commissioned by Joanna Hood.

Project 100

LECTURE RECITAL

China

A fusion of East and West: Marco Polo Suite for Viola, Erhu and Orchestra

Zi Ye, viola
Enjott Schneider (b. 1950) — Marco Polo Suite for viola, erhu, and orchestra
Crossing the taklamakan
Mongolian horses
Tea house in hangzhou
Homesickness and farewell

Inspired by the legendary Silk Road journey of Venetian explorer Marco Polo, who traveled from Italy to China during the Yuan Dynasty, this compelling suite bridges East and West through a unique dialogue between viola and erhu. Drawing from the composer's acclaimed 2018 opera Marco Polo, the suite reimagines key musical themes in a vibrant, purely instrumental form. Each movement traces a phase of Polo's journey — from Venice to the court of Kublai Khan — blending Western harmonies with Eastern modal melodies and rhythms. Rich in cultural resonance and sonic color, the Marco Polo Suite is a moving tribute to exploration, transformation and the timeless power of cultural exchange.

22nd January

22.01

22nd January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Conservatoire National Supérieur de Musique et de Danse de Paris >

Salle d'orgue (230 seats)

10:00 - 11:00 PRESENTATION OF VIOLA SOCIETIES

Project I55 RECITAL

World

IVS presents: International Viola Society Iuventus

Sylven van Sasse van Ysselt, viola

The International Viola Society Iuventus is proud to present a diverse group of talented young violists from around the world. In this special recital, we invite you to join us on a journey of musical discovery and cultural exchange.

Featuring solo and ensemble performances, our concert will take you on tour through various countries and styles. Through this project, we aim to highlight the importance of cultural exchange. We believe that we can learn so much by sharing our stories, traditions, and passions through music and art. We strive to inspire a new generation of violists and audiences alike to appreciate the beauty of diversity.

To complement the music, we have also curated a selection of visual art and dance pieces that reflect the diversity and creativity of our performers. This eclectic mix will not only enhance your musical experience but also provide a fascinating glimpse into the richness of global cultures.

Join us for an unforgettable recital of music, art, and cultural exchange as we celebrate the Iuventus diverse members.

Project I86 LECTURE RECITAL

Netherlands

Introducing the Historical Viola & Violin Society (HVVS)

Antoinette Lohmann, viola

Roald van Os, viola

Jörn Boysen, harpsichord

A very short introduction of mission and vision of the Historical Viola & Violin Society (HVVS)

A short lecture/recital on HIP and rhetoric with Powerpoint

A HIP performance played by 3 Dutch musicians on historical instruments, with prof. Jörn Boysen on harpsichord

The recently established Historical Viola & Violin Society (HVVS), based in the Netherlands, offers valuable perspectives for violists and audiences worldwide. The Society promotes the understanding of repertoire through its original historical and cultural context, demonstrating how this approach can enrich both performance and interpretation. Relevant to amateurs and professionals alike, historically informed playing is not limited to early instruments; its principles can also be applied to modern violas, broadening artistic and professional opportunities.

The HVVS also highlights the wealth of forgotten viola repertoire from earlier centuries—music that not only expands the known repertoire but often provides an ideal platform for developing new interpretive insights. Furthermore, the Society explores the distinctive sound aesthetics of historical violas: their construction, period bows, and gut strings create a timbre and response as unique as the difference between the harpsichord and the modern piano.

In this presentation, the founders and core members of the HVVS introduce the society's mission and showcase the expressive possibilities of the viola within the context of historical performance practice.

11:00 - 12:00 TRADITIONAL MUSIC

Project I74 RECITAL

Lithuania

Troubadour - New Norwegian Folk Romantic Music for Singing Violist

Povilas Syrrist-Gelgota, viola and sing

Kjell Marcussen — La Via

Vidar Kristensen — Land of rain and songs

Tirill Mohn — Nightscapes

Vidar Kristensen — Mountain people

Trad / Povilas Syrrist-Gelgota — Greensleeves

Povilas Syrrist-Gelgota — Hope

Povilas Syrrist-Gelgota presents Troubadour, a unique solo recital in which he combines viola performance, singing, and whistling to create an innovative and deeply personal musical language. Often described as a modern troubadour, he transforms the stage into a space for stories as much as for music, establishing a vivid connection with his audience.

The program features newly composed Norwegian works written specifically for him, enriched by inspirations from folk traditions across the globe. With this repertoire, he has performed more than a hundred concerts in twelve countries, captivating audiences through a musical journey that blends cultures, emotions, and expressions. The Paris performance will showcase works by Norwegian composers alongside his own compositions, offering listeners a singular and immersive artistic experience.

12:00 - 13:00 LUNCH

Did you know?

For years, couples attached padlocks to the Pont des Arts bridge as a symbol of love—but the city removed them in 2015 because the weight was damaging the bridge.

Conservatoire National Supérieur de Musique et de Danse de Paris >

13:00 - 15:00

WOMEN COMPOSERS

Project II RECITAL USA/Canada

Resonance: Women Create Sound

Ayn Balija, alto
I-Jen Fang, percussions

Elise Winkler (b. 2001) — The Allegory of the Cave
Judith Shatin (b. 1949) — Mariola
Caroline Shaw (b. 1982) — Limestone and Felt
JoVia Armstrong (b. 1976) — Entre Nous

The Piedmont Duo's recital entitled Resonance: Women Creating Sound, features the innovative and creative spirit of American women composers and performers Ayn Balija, viola and I-Jen Fang, percussion. Each of these pieces highlights the boundless creativity and resilience of women while also showing a deeper connection. In Entre Nous for viola and marimba, JoVia Armstrong depicts the unbreakable bonds with certain people in our lives and how they shape us. Judith Shatin pairs the marimba and viola to describe the resilient and almost defiant life and spirit of the mariola, a Southwest desert plant, in Mariola for viola and marimba. Conversation Piece by Victoria Bond and an arrangement of Caroline Shaw's Limestone and Felt who challenges the listener to consider the two materials in the title as two opposing ways we experience history and design our own present completes the recital's program. This recital reflects the human experience that we all share.

Project 3I SHARED RECITAL

USA

Frondescence

Christiana Fortune-Reader, viola
Wendy Richman, viola

Phyllis Chen (b. 1978) — Resonant Echoes (2021) for two violas and music box
Jessie Cox (b. 1995) — Dark, Light (2017) for two violas
Leilehua Lanzilotti (b. 1983) — Silhouette, Mirror from With Eyes the Color of Time (2020) for two violas
Caroline Mallonée (b. 1975) — Wavefield from Suite Storm King (2017) for two violas

This collaborative recital features unusual works for viola by underrepresented contemporary composers, highlighting music as a tool of social resistance that amplifies marginalized voices, challenges oppressive systems, and fosters solidarity. Focusing primarily on American composers or those active in the US, the program traces the evolution of viola repertoire in recent decades, incorporating unconventional instruments, electronics, and alto voice. Works include pieces by Pulitzer nominees such as Leilehua Lanzilotti, alongside compositions and arrangements created specifically for the performers by composers Phyllis Chen, Jessie Cox, and Caroline Mallonée. Guided by a commitment to illuminate lesser-known works and tell compelling stories, the performers present a bold viola duo program that also reflects on climate change, global perspectives, and humanity's place in the Anthropocene. The title, Frondescence evokes the unfolding of a leaf, symbolizing growth and transformation.

Project II0 LECTURE RECITAL

Spain

Eira Duo — The Viola as a Voice for Modern Women Composers

Eira Duo
Iryna Neporozhnya, viola
Celia Cortes Manzanares, piano

Laura Vega — De un lejano amor
Elena Kats — Butterflying

Eira Duo is a musical project that intertwines neoclassical music by women composers with their own creative voice and original works. Their performances transcend traditional concerts, blending viola, piano, and electronic. At the core of their project lie their compositions, inspired by the works and composers that they perform, connecting generations through sound. By sharing the cultural context of each piece and insights into their creative journey, they build a dialogue with the audience through reflections, creating an immersive experience. Eira Duo opens a space for representation, reinterpretation, and innovation in contemporary classical music.

15:00 - 15:30 BREAK

22nd January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Conservatoire National Supérieur de Musique et de Danse de Paris >

Salle d'orgue (230 seats)

15:30 - 17:30 **WESTERN MUSIC**

Project I35 RECITAL WORKSHOP

France

Contemporary French Solo Viola (2021–2025)

Karine Lethiec, viola

Pascale Jakubowski — Sefar for viola (2023)
Inspired by the rock painting «The Great God of Sefar» – North Africa, Tassili n'Ajjer
Archipel Music Editions

Elise Bertrand — Transes-51 for viola (2023)
Inspired by a rock painting in West Papua, Indonesia
Billaudot Editions

Benoit Menut — Ar Men for viola – excerpt, VI. Landudal (2021)
A journey in 5 movements – A tribute to the engraved slab of Saint-Bélec, the first topographic map (2000 BCE)
Archipel Music Editions

Michel Petrossian, Venus de Lespugue for viola (2024)
Inspired by the eponymous statuette (29,000 BCE) / Archipel Music Editions

Kryštof Mařatka — Altotem, version for solo viola (2025) – world premiere
Archaic Nocturnal Music, a tribute to the MAN – National Archaeology Museum
Archipel Music Editions

Contemporary creation for the viola in resonance with the arts of origins and archaeology: from traces and signs to the imaginary.

A contemporary musical program for solo viola, in the form of a bridge between origins-heritage and modernity-innovation, with works that question the origin of the creative musical gesture and propose to link it to its roots, to the most distant artistic gesture.

Concert performer and researcher, violist Karine Lethiec presents works for viola that she has inspired and created between 2021 and 2025, part of the basis of her current doctoral research, which explores the resonance between the origins of art and contemporary expression, a dialogue between ancestral imprints and creation, through the prism of the world of sound.

Her project invites today's composers and cultural venues to perpetuate this sense of wonder at the great universal narrative common to humanity, to build bridges between the past, present, and future, and to continue to nourish musical artistic creation, particularly the viola repertoire, which, through its specificity and originality of color and timbre, opens up innovative paths of experimentation.

Project I90 SHARED RECITAL

Netherlands

Ma vie en couleurs

New European Ensemble:
Emlyn Stam, viola
Felicia van den End, flute
James Meldrum, clarinet
Ryan Linham, trumpet
Coen Kaptein, trombone
Porter Ellerman, percussion
Astrid Haring, harp
Rada Ovcharova, violin
Willem Stam, cello

Martijn Padding (b.1956) — Ma vie en couleurs (2025) for viola solo and ensemble
I. Rouge foncé
II. Bleu (Trois Emlyns en bleu)
III. Jaune puis violet

Ma vie en couleurs is a new viola concerto by Dutch composer Martijn Padding, composed in 2025 for Emlyn Stam and the New European Ensemble. Lasting about 25 minutes, it has three contrasting movements: Rouge foncé, Bleu (Trois Emlyns en bleu), and Jaune puis violet. This refined and imaginative work expands the contemporary viola repertoire through wit, intimacy, and dynamic interplay. Padding (b. 1956), a leading Dutch composer, is known for structural clarity, sharp textures, and subtle humour, balancing logic with playfulness. Each movement has its own character: the bold and extroverted Rouge foncé; the introspective Bleu, built on a musical cryptogram of the soloist's name; and Jaune puis violet, shifting from jazzy energy to a restrained, ironic chorale. Written for eight instrumentalists, the concerto creates theatrical dialogues between viola and ensemble. Premiered in April 2025, it was praised by critics and aligns closely with the 2026 International Viola Congress theme New Horizons.

NEUE
NEW
EUROPEAN
ENSEMBLE

FONDS
PODIUM
KUNSTEN
PERFORMING
ARTS FUND
NL

Project I7 RECITAL

USA

Edge of a Dream: Evocative Works by Living Composers

Tonya Burton, viola
Tingting Yao, piano

Ben Morris — Aromatic (2015)
Alice Hong — Sonata for solo viola (2014)
Lingbo Ma — In a Maze, in a Daze (2023)
Carlos Carillo — Cantata para Solo Viola (2022)
Nicky Sohn — Cynthia for viola and piano (2024)

Edge of a Dream features evocative new works for the viola by living composers. Each piece explores the rich, expressive depth of the viola, drawing on a wide spectrum of stylistic influences — including jazz, contemporary classical techniques, and East Asian harmonies. While these works showcase virtuosic extended techniques, at their core lies the viola's poetic voice: a medium for reflection on identity, lived experience, and loss.

22nd January

CNSMDP

Salle d'orgue (230 seats)

17:30 - 18:30 **PARIS & LYON CNSMD VIOLA ENSEMBLE**

IVC Event

RECITAL

France

CNSMD of Lyon
Baptiste Athanassiadis / Aliona Barth / Antoine Bonnet-Bellom / Laure Declerck / Carla Fratini / Ruben Galindez / Samantha Garcia / Paula Giordanengo / Lisa Grégoire / Capucine Petit / Lénaëlle Planat / Alice Valogné / Louis-Victor Wipf

CNSMD of Paris
Maya-Rose Drdak / Inès Ferreira / Soazig Grall / Léonard Guillery / Bénédicte Leclerc / Timothée Lecoq / Angèle Pungier / Axelle Varron

Bowen, Dale, Biber, Morley, Weinzerl and some surprises...

09:00 - 09:30 **RELAXATION**

Project I2I

WORKSHOP

France

The Body... a Tuning Fork

Anne Caloustian, violist and workshop leader

The Body... a Tuning Fork invites participants to explore the musician's inner resonance through a living approach to breath, movement, and sound. Through simple somatic exercises, breathing work, and awareness of bodily resonators and posture, participants discover how the body itself becomes a true tuning fork — a vibrant space that amplifies the color, accuracy, and expressive freedom of the viola's sound.

Combining guided practice, individual and collective exploration, and moments of improvisation, this workshop encourages a free, joyful, and mindful approach to playing. Open to all levels, it offers practical tools to enrich one's tone, prevent physical tension, and rediscover the pleasure of musical movement.

Learning objectives:

- Connect breath, movement, and sound vibration
- Sense and activate the body's natural resonators
- Find balance between grounding and freedom of motion
- Cultivate a more intuitive and joyful relationship with the instrument



10:00 - 12:00 **TRANSCRIPTIONS AND ARRANGEMENTS**

Project 78 LECTURE

Brazil

Transcriptio/Translatio: A Rhetorical Approach to the Art of Transcription

Marcus Held, musicologist, violist, violinist

Sonata sopra "Allein Gott in der Höh' sei Ehr" for viola and obbligato keyboard
Based on works by Johann Sebastian Bach (1685–1750) and Friedrich Wilhelm Zachow (1663–1712).

Transcribed by Marcus Held.

- I. Allegro (based on BWV 664)
- II. Andante – Fuga (based on BWV 716)
- III. Largo (based on LV 46)
- IV. Allegro (based on BWV 717)

A significant portion of the pre-20th-century viola repertoire originates from transcriptions of works originally composed for other instruments, especially violin and cello. In the 17th and 18th centuries, transcription was not merely a technical adaptation but a rhetorical art, guided by principles similar to those of linguistic translation. Drawing on classical rhetorical theories from authors such as Cicero and Quintilian, this lecture examines transcription as an interpretive, historically grounded practice that reimagines the original work rather than simply replicating it. The presentation will be illustrated with a newly arranged sonata for viola and obbligato keyboard, based on works by Johann Sebastian Bach and Friedrich Wilhelm Zachow. By recontextualizing overlooked works, performers and scholars gain access to neglected musical materials, enriching both interpretation and understanding. Approached rhetorically, transcription emerges not as a secondary task, but as a central, inventive, and historically legitimate mode of musical engagement.

Project 101 LECTURE RECITAL

Colombia

The Rhythm of New Life: Two Works for Amplified Viola and Electronics by Stephen Andrew Taylor

Maria Fernanda Rubiano Pulido, viola
Pierre Venissac, piano

Luis Antonio Escobar — Sonata No. 3 for Violin and Piano, arr. for Viola and Piano by Maria Fernanda Rubiano Pulido

This lecture-recital explores Luis Antonio Escobar's Sonata No. 3 through a transcription for viola and piano. The sonata, rooted in Colombian traditional music, integrates folkloric rhythms like the bambuco and other characteristic regional dances enriched by authentic traditional harmonies. I will present a detailed analysis of these elements and their significance within Escobar's work, emphasizing their potential to enrich the viola repertoire. As a Colombian violist, my goal is to elevate this sonata's recognition internationally, offering a unique fusion of classical and Colombian folk traditions. This transcription aims to contribute a valuable addition to both Latin American and global viola literature.

Project 80 SHARED RECITAL

Brazil

ABRAV Ensemble: Brazilian Music for Viola

Adriana Schincariol, Bruna Gomes, Carlos Aleixo dos Reis, Daphne Gerling, Denise Freitas, Emerson De Biaggi, Fabio Saggin, Hella Frank, Laís Guimarães, Leonardo Piermartiri, Marco Antônio Catto and Murilo Frias, violas Arthur Barbosa, conductor

Arthur Barbosa (b. 1965) — Violanas Brasileiras, four short Brazilian dances

I. Lundu, 2. Jequibau, 3. Bossa, and 4. Catereté

Ernst Mahle (1929–2025) — Quatuor ao cair da tarde

I. Poco largo, 2. Andantino, 3. Allegro

Flausino Vale (1894–1954) — Ao Pé da Fogueira

The ABRAV Ensemble is formed by professional violists and advanced students, all members of the Brazilian Viola Society. It brings together violists from across the country to explore the rich Brazilian repertoire for viola ensemble, in a program that includes works from different styles and periods. For the 50th IVC in Paris, we commissioned a new work from composer Arthur Barbosa, written especially for this occasion, which was premiered in Brasília at the VIII ENVIO (National Viola Festival) in September 2025.

Barbosa's piece, «Violanas Brasileiras», is a collection of four short dances representing different regions of Brazil. We also pay tribute to the recently deceased German-Brazilian composer Ernst Mahle, who made great contributions to the development of the Brazilian viola repertoire, with a performance of his «Quarteto ao cair da tarde» (1981). The program will conclude with an arrangement of the famous «Ao pé da fogueira», by Flausino Vale, composer who gained international recognition through Jascha Heifetz's performances following his visit to Brazil.

Project 81 RECITAL

Brazil

Two Violas, One Brazil

Murilo Frias, Carlos Tavares, viola
Álvaro Carriello, Ivan Parpaguerius, Rodrigo D'Ávila, Nayara Tamarozi, Diego Silva, composer

Álvaro Carriello — Duo para Violas (2025) — 7'30"

I. Allegro Vivace – 2'

II. Adagio Expressivo – 3'

III. Allegro Energético – 2'30"

Ivan Parpaguerius — Galope Tocata (2025) — 4'

Rodrigo D'Ávila — Duo para Violas (2025) — 4'

Nayara Tamarozi — Fragmento 3 (2025) — 3'30"

Diego Silva — Duo para Violas (2025) — 5'

Brazilian violists Murilo Frias and Carlos Tavares present Two Violas, One Brazil, an ambitious initiative to enrich the contemporary repertoire for viola duo through today's Brazilian musical creation. Five original works have been commissioned from composers Ivan Parpaguerius, Álvaro Carriello, Rodrigo D'Ávila, Diego Silva, and composer Nayara Tamarozi — representatives of a new generation committed to writing that is both innovative and rooted in Brazilian musical traditions. These duos will be premiered at the 50th International Viola Congress in January 2026 in Paris, offering an international platform for these emerging voices and encouraging greater integration of Latin American music into global programming. By combining cultural heritage with contemporary exploration, Two Violas, One Brazil celebrates the richness of Brazil's musical landscape and fosters dialogue between performers and composers.

22nd January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Conservatoire National Supérieur de Musique et de Danse de Paris >

12:00 - 13:00 LUNCH

13:00 - 14:00 HISTORY

Project I09 LECTURE RECITAL

France

The Solo Viola Repertoire up to 1795: From Artistic Issues to Pedagogical Tools

Jean-Christophe Bernard, baroque viola & composer
Louis Alix, harpsichordist & fortepianist
Robin De Talhouët, baroque cello

Giorgio Antoniotto — Sonata in F major for viola and basso continuo
Michel Corrette — Sonata in B-flat major for viola and basso continuo
William Flackton — Sonata in G major No. 6, Op. 2 for viola and basso continuo
Telemann — Sonata in B-flat major for viola and basso continuo —or Handel — Sonata in C major for viola and obbligato harpsichord, HWV Anh. B 417
Vanhal — Sonata in E-flat major No. 5 for fortepiano and viola
Phelipe de los Rios — Sonata for viola and basso continuo (to be specified)
Wilhelm Friedemann Bach — Sonata in C minor for viola and obbligato harpsichord

This lecture-recital, created by Jean-Christophe Bernard, reflects a viola pedagogy and master's thesis completed in 2025 at the CNSMDP. It explores concertos and sonatas for viola with basso continuo, harpsichord, or fortepiano, and recounts a pedagogical project carried out in two Paris conservatories, where five students experimented with historical bows and performed works from this little-known repertoire. After tracing the viola's evolution through treatises up to the late 18th century, the thesis centers on a graded classification of more than 125 sonatas and concertos according to technical and musical difficulty. This corpus illustrates the viola's emancipation—from inner voice to solo instrument. The lecture-recital highlights the often-overlooked solo viola repertoire of the Enlightenment, supported by score excerpts, historical and modern editions, recordings, and contextual insights into the 18th-century European courts where certain composers expanded the instrument's technical and expressive scope.

Project I09 LECTURE

Poland

J.S. Bach - Toccata and Fugue in D BWV 565 - an original piece for viola solo?

Marcin Murawski, viola

The Toccata and Fugue in D minor, BWV 565, is a composition for organ by, according to the oldest sources, German composer Johann Sebastian Bach. It is one of the most widely recognisable works in the organ repertoire.[1] Although the date of its origin is unknown, scholars have suggested between 1704 and the 1740s (if by Bach).[2] The piece opens with a toccata section followed by a fugue that ends in a coda, and is largely typical of the north German organ school of the Baroque era. The piece has been subject to a wide, and often conflicting, variety of analyses. It is often described as a type of program music depicting a storm, while its depiction in Fantasia is suggestive of non-representational or absolute music. Scholars such as Peter Williams and Rolf Dietrich Claus argued against its authenticity, while Christopher Wolff defended the attribution to Bach. Other commentators ignored the doubts over its authenticity, or considered the attribution issue undecided. The other hypothesis elaborated by Williams is that BWV 565 may have been a transcription of a lost solo violin piece. Okay – but how about this: this is an original piece written by J.S. Bach for viola. Controversial thesis? crazy? absurd? Then fasten your seatbelts, I will prove that I am right.

14:00 - 15:00 FORGOTTEN REPERTOIRE

Project I09

LECTURE

Spain

Rediscovering Spanish classical and romantic music written for viola

María José Fueyo Muñiz, Viola teacher, PhD in Education

In this presentation I will explain 16 Spanish works composed for viola of the Classical and Romantic periods, emphasizing their origin and reasons for composition (some of them as significant «opposition sonatas» to enter the Royal Chapel Orchestra in Madrid), and their possible use in teaching, with brief audio examples of the most representative works.

This conference spotlights original Spanish viola music from the Classical and Romantic periods, especially works linked to the Royal Chapel in the 18th and 19th centuries and into the early 20th century, when Romantic style persisted. It presents sixteen rarely performed pieces—sonatas, viola and piano works, solos, and études—which are largely absent from teaching and concerts in Spain. A 2024 doctoral thesis reveals that only 4% of repertoire used in Spanish conservatories is original for viola, with Spanish works barely represented despite their cultural and historical significance. This session offers a focused historical and musical overview of this overlooked repertoire, including works by Brunetti, Balado, Llidón, Sancho, and others. Its goal is to encourage violists worldwide to rediscover, perform, and teach these valuable Spanish pieces, restoring them to the recognition they deserve.

Project I32 RECITAL

France

Viola Echoes on the Shores of Lake Geneva

Antonin Le Faure, viola
Josquin Otal, piano

Alfred Pochon (1878–1959) — Passacaglia for solo viola (c. 1945)
Arthur Honegger (1892–1955) — Sonata for Viola and Piano (1920)
Ernest Bloch (1880–1959) — Suite for Solo Viola (1919)
Ernest Templeton Strong (1868–1952) — Suite à trois voix for viola and piano (1930) (1st World Performance)
Richard Dubugnon (b. 1968) — Die Laune Aiolos for viola and piano, Op. 90 (2020)

Conceived by violist Antonin Le Faure during his studies at HEMU Lausanne, this programme highlights a lesser-known aspect of French-speaking Switzerland's musical heritage, especially from the Vaud region, while celebrating the expressive richness of the viola. It features rare and unpublished works by Swiss composers linked to the Lake Geneva area, spanning the early twentieth century to today.

Both solo and ensemble formats showcase the viola's many voices — lyrical, dramatic, and virtuosic. With rediscovery at its heart, the project also forms part of an ongoing discographical initiative to promote these works.

The recital includes Ernest Templeton's Suite à trois voix for viola and piano (1930), performed for the first time, Alfred Pochon's Passacaglia for solo viola, Arthur Honegger's dense and expressive Sonata for Viola and Piano, Ernest Bloch's emotionally charged Unfinished Suite for solo viola, and Richard Dubugnon's energetic Die Laune Aiolos. This programme is a tribute to local heritage and artistic innovation, offering the viola a vibrant stage.

15:00 - 15:30 BREAK

15:30 - 16:30 HISTORY & TRANSCRIPTIONS

Project I38 LECTURE

France

What repertoire for the Baroque viola?

Lomane Perrier, viola

Repertoire from the 17th and early 18th centuries

The role of the violin in early music repertoire is fairly well defined, and many composers have written treatises on how to approach it. The viola, however, has very few such documents dedicated to it. Yet today, as violists are increasingly capable of tackling highly technical repertoire that demands full-time dedication, what is the true place of the viola and the violist within early music? Must violists necessarily turn to the violin in order to access the early repertoire?

Project 33 LECTURE RECITAL

USA

Telemann's 12 Fantasies for Viola da Gamba Solo on Viola — Pleasures, Benefits, and Uses for Performance and Technique

Misha Galaganov, viola

Georg Philipp Telemann (1681–1767) — 12 Fantasias for Viola da Gamba Bass on Viola

This short lecture-recital focuses on ways of utilizing the recently-rediscovered Fantasies for Bass Viol (Viola da Gamba) by Georg Philipp Telemann not only as performance pieces, but also as technical studies that can be used towards many different goals. These works are almost perfectly suited for the modern viola in sound, range, and character. Brief overview of methodical and musical considerations includes polyphony and its techniques on viola; embellishments, ornaments, and improvisation; Baroque dances and their relevance in Telemann's Fantasies; fingerings and bowings; and double stops. The presentation aims to inspire viola colleagues in including the Viola da Gamba Fantasies in their concert and pedagogical repertoire.

16:30 - 17:30 OPERA FANTASY

Project I65 RECITAL

Italy

Opera(s) fo(u)r Viola(s)

Simona Ruisi, Mara Badalamenti, Michela Marchiana, Daniela Vinci, violas
N.N, Piano

Giacomo Bignami (1810–1888) — "Fantasia" for viola and piano on Oronte's cavatina from the opera *I Lombardi* by Giuseppe Verdi

Francesco Fiore (2000) — Introduction, Theme and Variations on motifs from Bellini's *Norma* for viola quartet

New commission for viola quartet (2025) — Giona Mason - «L'Ossario» («The Ossuary»)

The project aims to enhance the existing Italian repertoire for viola and, at the same time, propose new compositions for this instrument. Specifically, what will be offered is a concert that will bring to the stage musical rarities and pieces in absolute first performance. Thus, an inextricably link between tradition and innovation.

The program opens with a "Fantasia" for viola and piano on the cavatina of Oronte in the opera "I Lombardi" by Giuseppe Verdi composed by Giacomo Bignami (1810–1888). It is a semi-unknown piece for some mysterious reason that afflicts the history of music, yet no less wonderful and worthy of being proposed again in a concert. The second piece will be a transcription by the Italian composer Francesco Fiore for viola quartet on the themes of "Norma" by Vincenzo Bellini. Although it is not a premiere, it is nevertheless a little-known piece because it is relatively new. The last piece is an absolute premiere for viola quartet. This composition has been chosen from among the various works arrived from a "call for scores": «L'Ossario» («The Ossuary») by the young Giona Mason is a composition for viola quartet in four short movements. The piece takes inspiration from the idea of a visit to a common charnel house of a cemetery, a chamber that displays skeletal remains, stacked promiscuously in piles after having been exhumed from older graves to make room for new burials.

It is therefore precisely the relationship we have with the past (musical and otherwise) that is the common thread that links the pieces in the program. How can we propose the past today? And is the past really the past? These were the important questions that guided us in drafting this program. The internal evolution in the succession of the pieces is therefore very clear: from a rediscovered piece, to a "transfigured" work and finally to a new one. In this sense too, a type of relationship with tradition is highlighted. This also highlights the internal dynamism of the program itself.



22nd January

CNSMDP

Salle DUKAS (50 seats)

10:00 - 12:00 **TIMOTHY RIDOUT**

IVC Event

MASTERCLASS

United Kingdom

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

12:00 - 13:00 **LUNCH**

13:00 - 14:00 **AFRICAN WORLD MUSIC**

Project 104

WORKSHOP

Egypt

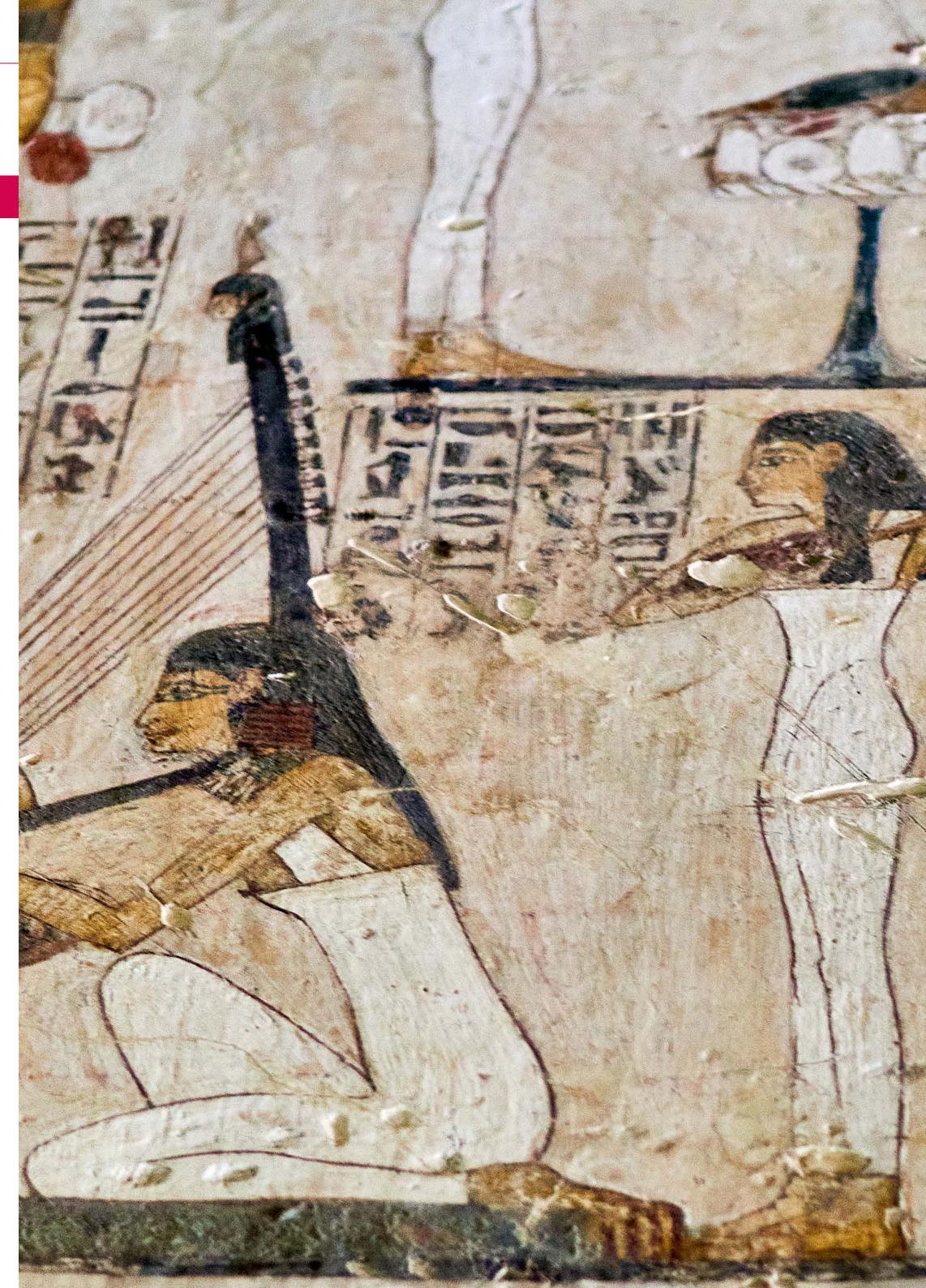
The Viola and the Maqam: A Practical Introduction to Middle Eastern Performance Techniques

Joseph Alfred, viola/violin

Working on knowledge of the Oriental Musical scales (Moods) - named in Arabic as Maqam - and combining the Related Maqam with the Western international musical scales.

Practical performance of the Moods using Traditional Oriental Egyptian Songs from Heritage.

This interactive workshop invites violists to explore the vibrant musical traditions of the Middle East through a combination of theory and practical exercises. Led by Middle Eastern string specialist Joseph Alfred, participants will discover how elements of Arabic, Turkish, and Persian music can enrich viola playing and expand expressive possibilities beyond Western classical techniques. The session introduces fundamental concepts of the maqam modal system, iqa'at rhythmic cycles, and the improvisatory taqsim form, along with microtonal intervals, characteristic ornamentation, and modal phrasing. Participants will apply these techniques directly on their instruments through guided exercises, call-and-response patterns, and short solo and ensemble passages. Emphasis is placed on bowing, vibrato, left-hand ornamentation, improvisation strategies, and modal intonation. Accessible to all levels, the workshop combines cultural context, historical insight, and hands-on practice, offering violists practical tools, fresh perspectives, and inspiration to integrate non-Western idioms into performance, pedagogy, and composition.



15:30 - 16:30 EAST FORGOTTEN REPERTOIRE

Project I98 LECTURE RECITAL

Poland

Wojciech Gawroński - forgotten Polish romantic

Marcin Murawski, viola
N.N, piano

1. Berceuse op. 2 no. 3
2. Kolysanka op. II no. 5
3. Sonata for viola and piano op. 22
 - I Allegro moderato
 - II Adagio sostenuto (con molto sentimentale)
 - III Rondo. Allegro risoluto
4. Pieśń miłości op. 24 no. 3
5. Pieśń wieczorną op. 25 no. 1
6. Nocturno w noc księzcową op. 26 no. I

Wojciech Gawroński was born in 1868 in Sejmany near Vilnius, and died in Kowanówek near Poznań. He was a pianist and a composer, and his musical education took him through schools in Vilnius, Simferopol, Warsaw, Berlin and Vienna. He studied at the Music Institute in Warsaw in classes of Rudolf Strobi (piano), Gustaw Rogulski (music theory) and Zygmunt Noskowski (composition), and received his diploma in 1891. Moreover, he was a private pupil of Adam Münchheimer and Maurycy Moszkowski in Berlin. In 1902 he settled in Warsaw, where he took to composing and teaching, and travelled to Łódź, where he taught piano in the local music school. His works, fairly diverse in terms of instruments but very few in numbers -containing only 29 opuses- received noted awards at national and foreign competitions. Amongst his works we find: Strings quartet in F major op. 16, Variations op. 9 no. 2 for piano, Ballade op. 10 no. I and Legend op. 13 no. 2, Quartet in F minor op. 17. Gawroński also took part in a competition for an opera based on the story Maria by A. Malczewski. Other than the dominating piano works, Gawroński also composed for various string instruments with piano, amongst them the Sonata for viola and piano op. 22, which is one of the oldest (if not the oldest) of its genre in the Polish literature. The entirety of this project is crowned by a few beautiful miniatures originally written for piano solo, viola and piano, or transcriptions of violin, cello and vocal works.

16:30 - 17:30 MUSIC BY WOMEN

Project 55 SHARED RECITAL

USA / Canada

Portrait de Femme: Globetrotting with Women Composers

Diane Phoenix-Neal, viola
Jutta Puchhammer Sédillot, viola
Sherry Grant, piano

Modesta Bor (1926–1998) — Sonata for Viola and Piano, III. Allegro Moderato
Jessie Montgomery (b. 1981) — Rhapsody No. 2 for Solo Viola
Rachel Eubanks (1922–2006) — Vietnamese Love Song by Rachel Eubanks
Chihchun Chi-sun Lee (b. 1970) — Multicultural Songs
Dorothea Franchi (1920–2003) — Rhapsody for Viola and Orchestra, piano reduction by Sherry Grant

Portrait de femme: Globetrotting with Women Composers explores the theme of music by women composers while adding transcriptions to expand the current viola repertoire. This recital includes unique works by five female composers of the 19th through to the 21st century, from four different countries around the world: New Zealand, Taiwan, United States and Venezuela. Two of the composers, Chihchun Chi-sun Lee and Jessie Montgomery, are living composers. This program invokes cultural traditions such as dance, songs and poetry and is curated in the form of a multimedia presentation, where portraits of each composer and matching poems with English translation are woven into the music. The dance-like 3rd movement of the Sonata para viola y piano by Modesta Bor opens the program and is playful in nature. Two rhapsodies are selected: The first is Rhapsody No. 2 for solo viola by the 2024 Grammy award-winning composer Jessie Montgomery. Chihchun Chi-sun Lee's Multi-Cultural Songs, originally for mid-range voice and piano, "Incorporates folk tunes from Korea, Russia, Japan, China and Indonesia. This music travels from country to country within a seamless path regardless of the language." A Vietnamese Folk Song by Rachel Eubanks uses the melody of the popular 1958 song Kìp nào có yêu nhau (In Which Lifetime Did We Love Each Other?) by Phm Duy. New Zealand composer Dorothea Franchi's Rhapsody for Viola and Orchestra (winner of the 1950 Lionel Tertis Prize), a relatively unknown work, ends the program, complete with a new piano reduction by Sherry Grant (2025). The entire program takes the audience on a global journey, promoting a message of unity and intercultural collaboration.

Project I58 LECTURE

Israël-Lithuania

The Viola Behind the Iron Curtain: Unknown Original Viola Works from the Soviet Era

Netanel Pollak, viola

B. Asafiev — Sonata for Solo Viola (1938)
Sh. Kallosh — Three Ricercars for Solo Viola (1971)

After completing a pioneering study of the Soviet viola school, arising from the urgent need to preserve more than three hundred original viola works, and the fascinating story of the viola community in the USSR, DMA Netanel Pollak presents a solo program of two unknown masterpieces. The first is a solo sonata by the important composer and musicologist Boris Asafiev, composed in the horrifying year of 1938, and dedicated to Alexander Ryvkin, a leading violist from Leningrad, whose important contribution was forgotten. The other piece, 'Three Ricercars for Solo Viola' (1971) by the Soviet-Ukrainian composer Shandor Kallosh, speaks the language of the late Soviet avant-garde, and was dedicated to Mikhail Tolpygo, another lesser-known, yet incredibly significant violist. While demonstrating completely different musical styles, both works deal with the musical idea of neo-old, with the representation of multiple identities (agencies), and with extending the expressive and virtuosic range of the viola.

22nd January

Conservatoire National Supérieur de Musique et de Danse de Paris >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle RAVEL (50 seats)

09:30 - 11:00 VIOLA ORCHESTRA

IVS / IVC Project A COLLABORATIVE PROJECT

World

Program

A large viola orchestra bringing together amateur and professional musicians from around the world. This collective project embodies the spirit of sharing and togetherness that lies at the heart of the congress, where everyone can take part in the viola's unique sound.

13:00 - 14:00 GERMAN COMPOSERS

Project I60

LECTURE

Italy

The genesis of Max Bruch's Romance op. 85

Giulio Baraldi, speaker

This conference presents previously unknown historical material that sheds new light on the origins of Max Bruch's Romance op. 85 for viola and orchestra. In 2019, shortly before his passing, Jean-Claude Vieux, the last surviving son of the renowned violist and pedagogue Maurice Vieux, entrusted a set of personal objects and documents belonging to his father. Among them was an original letter written by Max Bruch in 1911, addressed to Maurice Vieux. In this letter, the aging German composer evokes the idea of writing a work for viola—perhaps not a concerto, but rather a piece of a more intimate and lyrical nature, described as an "Adagio." By presenting this discovery, the conference aims to highlight a unique chapter of musical history and to illuminate the connections between Bruch and Maurice Vieux. It is also an opportunity to honor the legacy of Maurice Vieux in Paris, where he taught for many years, and to contribute to a broader understanding of the viola repertoire.

Project 70 SHARED RECITAL

USA

The Voice of the Viola: Transcriptions of Beethoven's Violin Sonatas

Eric Wong, viola
John-Paul Younes, viola
Hyunsoo Kim, piano

Ludwig van Beethoven (1770-1827)
Sonata for Viola and Piano in D Major, Op. 12, No. 1 (transcribed by Eric Wong)
Allegro con brio
Sonata for Viola and Piano in A Major, Op. 30, No. 1 (transcribed by Eric Wong)
Adagio molto espressivo
Sonata for Viola and Piano in A Major, Op. 47 "Kreutzer" (transcribed by Eric Wong)
Presto

This recital features a performance of three varied selections from my viola transcriptions of Ludwig van Beethoven's Piano and Viola Sonatas. The idea to present these works on viola stems from a long-standing artistic and pedagogical goal: to make Beethoven's revolutionary music more accessible to violists. Unlike violinists and cellists, violists lack dedicated sonata repertoire by Beethoven that provides the immersive experience necessary for a nuanced understanding of the composer's style. I have too often heard students complain that they find his music «boring» or emotionally inaccessible, struggling to grasp sudden character changes, humor, and raw expression, hallmarks of the Beethovenian style. These sonatas, intimately scored for a single instrument and piano, contain all the stylistic and technical challenges essential for a comprehensive study of Beethoven's musical voice. My approach aligns with many other successful repertoire additions for viola including Schubert's Arpeggione Sonata, the Brahms clarinet sonatas, and the Franck Violin Sonata, all originally conceived for other instruments yet now integral to the viola repertoire. It has been a joy to introduce this music to a budding generation of violists and I hope listeners will agree that this music transcends instrumentation and shines on the viola.

09:00 - 11:30 PAULINE SACHSE

IVC Event MASTERCLASS

Germany

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

12:00 - 13:00 LUNCH

22nd January

Conservatoire National Supérieur de Musique et de Danse de Paris >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Salle RAVEL (50 seats)

14:00 - 15:00 **AMERICAN MUSIC**

Project 6 LECTURE RECITAL

USA

A Unique Voice: The Viola Music of Alvin Etler

Ames Asbell, viola
Ian Davidson, oboe
Michelle Schumann, harpsichord

Alvin Etler (1913–1973) — Duo for Viola and Oboe (1954)

Eight = 76
Quarter = 108–112
Quarter = 66
Quarter = 104–108

Alvin Etler (1913–1973) — Sonata for Viola and Harpsichord (1959)

Allegro moderato
Allegro
Adagio espressivo
Vivace

Composer Alvin Etler (1913–1973) began his career as a professional oboist before dedicating himself to composition, earning consecutive Guggenheim Fellowships in the early 1940s. He studied with Paul Hindemith at Yale, developing a compositional style marked by rhythmic energy, angular melodies, complex harmonies, and Jazz-influenced accents – with a particular affinity for the viola. In his early works, Etler often exploited the timbre of the viola by placing it as the only string instrument within a woodwind ensemble, as in Five Speeds Forward (1940) and the Sonata for Oboe, Clarinet, and Viola (1945). Later works, including the Duo for Oboe and Viola (1954) and Sonata for Viola and Harpsichord (1959), highlight the viola as a solo instrument, perhaps influenced by Etler's friendship with violist Louise Rood, his faculty colleague at Smith College. Live performances with Dr. Ian Davidson (oboe) and Dr. Michelle Schumann (harpsichord) explore these rarely heard works, offering a fresh introduction to Etler's distinctive use of the viola's voice.

Project 207 SHARED RECITAL

Venezuela/USA

Dialogues in Timbre: Meléndez and Pool - Viola and Bassoon Duet

Melissa Meléndez, viola
Scott Pool, bassoon

Philippe Hersant (b. 1948) — Huit duos
Alexandre Ouzounoff (b. 1955) — Nuages de Feu
Gernot Wolfgang (b. 1957) — Three Short Stories

Melissa Meléndez and Scott Pool share their passion for providing harmonic complexity as inner voices in both orchestral and chamber music settings. In 2017, they decided to highlight the expressive potential of the viola and bassoon as solo voices, and began exploring repertoire for this combination of instruments. From works by C.P.E. Bach to those by modern American and French composers, they have discovered that the combination of timbres resulting from this collaboration creates a unique experience for both the performers and the audience.

15:00 - 15:30 **BREAK**

15:30 - 16:30 **SUD AMERICAN MUSIC**

Project 83 RECITAL

Brazil

Brazilian Composers from Minas Gerais: Works for Viola and Piano

Carlos Aleixo dos Reis, viola
Cenira Schreiber, piano

Suzy Magalhães (b. 1965) — Tango para Viola e Piano
Andersen Viana (b. 1962) — Fantasieta para Viola e Piano
Francisca Aquino (1953 - 2019) — Santa Tereza
Liduino Pitombeira (1962) — Seresta No 3 for viola and piano Opus 60a (2001)
I Aboio
II Batuque

This recital, presented as part of the International Viola Congress in Paris, showcases works by composers from Minas Gerais and Brasília DF, highlighting the richness and diversity of contemporary viola music from these regions. The program explores the expressive possibilities of the viola through solo and chamber works, emphasizing the dialogue between classical traditions and the cultural and sonic heritage of Minas Gerais, revealing the region's creative vitality in Brazil's musical landscape.

Project 73 RECITAL

Australia

Australian works for viola and voice

Jasmine Smith, viola
Harriet Dykes, viola/voice
Jasmine Kaye, voice

Emily Sheppard — Aftermath (2016) for singing violist
Nava Ryan — Shadows (2025) for two violas and voice
Ross Edwards — Prelude and White Cockatoo Spirit Dance (1994) for solo viola

This recital celebrates the expressive versatility of the viola through contemporary Australian compositions that explore the intersection between instrumental and vocal performance. The program traverses both established works and new creations, opening with Emily Sheppard's Aftermath, written for a singing violist. This work challenges the boundaries of traditional performance by blending voice and instrument into a unified, deeply expressive sound world. At the heart of the recital is a newly commissioned work by emerging Australian composer Nava Ryan, written specifically for the 2026 International Viola Congress. In this work, two violas and alto voice interweave through tender harmonies and flowing melodic lines. It is a meditation on beauty and loss. The program concludes with Ross Edwards' Prelude and White Cockatoo Spirit Dance, a two-movement solo work that contrasts lyrical contemplation with rhythmic vitality inspired by the Australian landscape and birdlife.

Together, these works form a cohesive journey through Australian soundscapes, moving from contemporary reflections and vocal resonance to spiritual energy and ecstatic rhythm, all unified by the distinctive, warm voice of the viola.

22nd January

CNSMDP

Salle RAVEL (50 seats)

16:30 - 17:30 TRANSCRIPTIONS AND ARRANGEMENTS

Project 49 LECTURE

USA

Orchestration of Marco Anzoletti's Viola Concertos

Kenneth Martinson, lecturer
Marco Misiagni, viola (recorded)

Marco Anzoletti (1867-1925)
Viola Concerto No. 1 in F minor (1900)
Viola Concerto No. 2 in B major (1915)
Violin/Viola Concerto in C major (1915)
Double Concerto for Violin, Viola, and Orchestra in D major (1904)

This lecture will explore four solo viola concertos by Marco Anzoletti (1867-1929), a violin/viola professor at the Milan Conservatory and a significant composer. The works include Viola Concerto No. 1 in F minor (1900), Viola Concerto No. 2 in B major (1915), the Violin/Viola Concerto (1915), and the Double Concerto for Violin, Viola, and Orchestra in D major (1904). Originally written with piano accompaniment, these works were intended for orchestration but were never orchestrated. Kenneth Martinson has already orchestrated two of them (Viola Concerto No. 1 and the Violin/Viola Concerto in C), with Viola Concerto No. 2 currently in progress. The lecture will include a brief introduction and biography of Anzoletti, an overview of his works for viola, and an in-depth discussion of the orchestration process. Attendees will also watch and listen to live global performances by violist Marco Misiagni.

Project 162 RECITAL

Italy

M. Anzoletti (1867-1929), Seven compositions, for viola and piano

Federica Cardinali, viola
Lisa Redorici, piano

Due Tombe (Two Graves)
Quel che si narra (What is Told)
Idillio d'amore (Love Idyll)
Giovinezza (Youth)
Primo Incontro (First Encounter)
Felicità d'amanti (Lovers' Happiness)
Serenata Maligna (Malignant Serenade)

This recital is dedicated to Marco Anzoletti, an exceptionally talented yet little-known Italian composer and violinist from Trento. A graduate and later professor at the Milan Conservatory, he was admired in Italy and abroad, even by Brahms, and wrote over 300 works, mostly instrumental and chamber music. The program features seven recently published but rarely performed pieces for viola and piano. Each offers a distinct character: Due Tombe opens solemnly before turning lyrical; Quel che si narra is dramatic and agitated. The third piece evokes dreamy love, followed by a joyful, youthful movement. The fifth stands out for its clear, singing line, while Felicità d'amanti recalls a classical minuet. The cycle closes with Serenata Maligna, where pizzicato, glissando, and dynamic contrasts reveal Anzoletti's inventive and atmospheric style.



22nd January

Conservatoire National Supérieur d'Art Dramatique >

16:30 - 18:30 **GARTH KNOX**

IVC Event MASTERCLASS

Ireland

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

18:30 - 20:30 **DINNER**

Did you know?

In the librarian's office once occupied by Hector Berlioz, one can still see the famous fireplace where, according to legend, the composer burned his own archives two years before his death in 1869, in despair after the loss of his son.

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

THÉATRE (350 seats)

20:30 **KIM KASHKASHIAN RECITAL**

IVC Event RECITAL

USA

Kim Kashkashian, viola
Garth Knox, viola

Béla Bartók
Duo

György Kurtág
Signs, Games and Messages

György Kurtág
Unknown Pieces for solo viola

Béla Bartók
Duo



22nd January

CMA I9 - Conservatoire Municipal Jacques Ibert

AUDITORIUM (100 seats)

10:00 - 12:00 **IVS GENERAL ASSEMBLY**

12:00 - 13:00 **LUNCH**

13:00 - 15:00 **JUTTA PUCHHAMMER - SEDILLOT**

IVC Event MASTERCLASS

Canada

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

15:00 - 15:30 **BREAK**

15:30 - 17:30 **LENA ECKELS**

IVC Event MASTERCLASS

Germany

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.



23rd January

23.01

23rd January

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

Opéra National de Paris - Bastille >

STUDIO (230 seats)

08:30 - 10:00 VIOLA ORCHESTRA

IVS / IVC Project A COLLABORATIVE PROJECT

World

Program

A large viola orchestra bringing together amateur and professional musicians from around the world. This collective project embodies the spirit of sharing and togetherness that lies at the heart of the congress, where everyone can take part in the viola's unique sound.

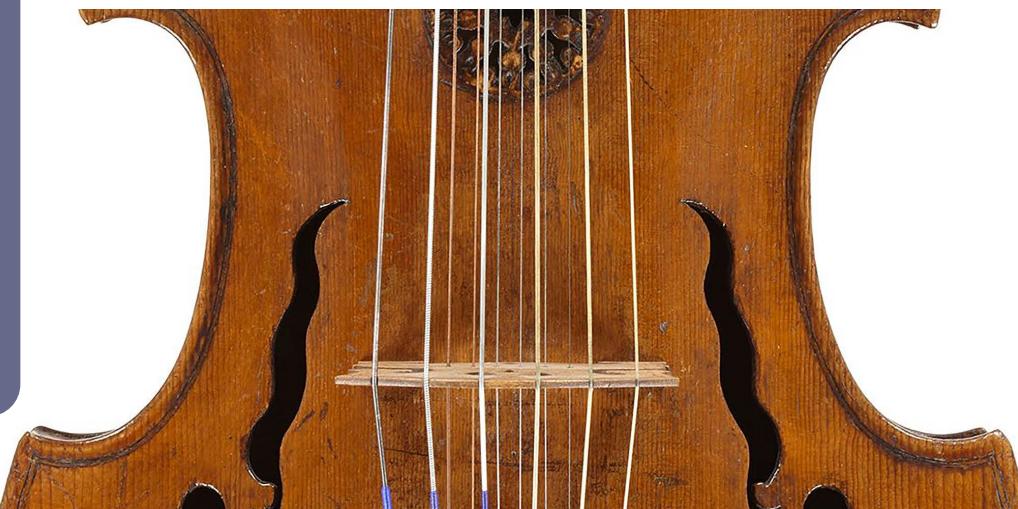
10:00 - 12:00 CAROL RODLAND

IVC Event MASTERCLASS

USA

A key moment of exchange and transmission, the masterclasses offer students the invaluable opportunity to work with renowned artists and teachers. Each session invites participants to refine their technique, deepen their musical understanding, and explore new artistic perspectives under the guidance of exceptional violists.

12:00 - 13:00 LUNCH



13:00 - 14:00 HISTORY / VIOLA D'AMORE

Project 145

RECITAL

France

Connections between the Viola d'Amore and the Viola Through the Centuries

Pierre Henri Xuereb, viola d'amore
Ruixin Niu, viola
Thibaud Verbe, cello
Simon Debierre, guqin

Johann Sebastian Bach — Andante in trio from Sonata No. 4, BWV 528 for viola d'amore, viola, and cello
Karl Stamitz — Theme and Variations from the Sonata for viola d'amore and viola «Malbrough s'en va-t-en guerre»
Joseph Haydn — Trio for viola d'amore, viola, and cello No. II3 in D major
Florentine Mulsant — Chant Op. II7 for viola d'amore and viola
Maurice Ravel — Pavane and Laideronnette for viola d'amore, viola, and guqin

This program explores the interplay between the viola and the viola d'amore from the Baroque period to today. All the composers featured have shown a close or indirect interest in the viola d'amore. Joseph Haydn composed over 120 trios for baryton (the viola d'amore's "big brother"), viola, and cello. The trio presented here is performed in its original version, published by Henle. Maurice Ravel supported Henri Casadesus' petition to include viola d'amore in the symphony orchestra.

Karl Stamitz, a virtuoso of the viola d'amore, clearly wrote his D major concerto for viola with technical possibilities specific to the viola d'amore in mind. Johann Sebastian Bach enchants us with his personal use of the instrument in several cantatas and in his two-violin d'amore solos in the St. John Passion. Florentine Mulsant has written several works for viola d'amore dedicated to me: Prelude and Dance, Op. I01, this Chant Op. II7, and more recently, a trio for viola d'amore, viola, and percussion. The last two works in the program (Mulsant and Ravel) appear on the CD The Silk Roads (Indesens-Calliope, September 2025), featuring violist Ruixin Niu.

The inclusion of the guqin, one of China's oldest instruments, allows us to hear rich intercultural interactions, reflecting the symbolic role of the viola d'amore across centuries.

Project 167 LECTURE

Germany

The viola d'amore at the Belle Époque: Renaissance or Continuity?

Carlos María Solare, viola d'amore

Original music and arrangements by Louis van Waefelghem and Henri Casadesus (performed live and from historical recordings)

The viola d'amore experienced its first golden age in the 18th century, with composers like Vivaldi, Graupner and Stamitz writing extensively for it. The instrument existed in multiple forms and tunings, before standardizing at seven playing strings and seven sympathetic strings tuned in D major. As music moved to larger venues, its delicate sound faded from use but survived mainly in Paris, thanks to Meyerbeer's opera, *Les Huguenots* (1836). Around 1900, two Parisian ensembles, both called Société des Instruments Anciens, set out to revive early music while featuring the viola d'amore. Louis van Waefelghem and Henri-Gustave Casadesus performed both early works and original compositions. Casadesus, known to violists as the true composer of the "J. C. Bach" and "Handel" viola concertos, also wrote 24 *Viola d'amore Préludes* in all keys, challenging the limitations of the instrument's D-major tuning. This lecture will explore the viola d'amore's evolution and its revival during the Belle Époque, focusing on repertoire shaped by van Waefelghem and Casadesus.

23rd January

Opéra National de Paris - Bastille

STUDIO (230 seats)

14:00 - 15:00 **AMERICAN MUSIC**

Project 20

RECITAL

France

Errs and Dances for Viola Quartet by Richard Auldon Clark

Manhattan Contemporary Chamber Ensemble

Richard Auldon Clark, viola I

Colette Abel, viola II

Melinda Benzell, viola III

Cassandra Tosh, viola IV

Errs and Dances for Viola Quartet — Richard Auldon Clark (b. 1964)

- I. Carol (for M.R.)
- II. Musette (for R.W.)
- III. Pavanne (for G.F.)
- IV. Canarios (for G.S.)
- V. Hymn (for A.H.)
- VI. Rigadoun (for B.B.)

Performance by the Manhattan Contemporary Chamber Ensemble of a new work by Richard Auldon Clark. Errs and Dances for Viola Quartet was premiered in 2024 in Indianapolis and performed in New York City that same year. The six movements are each inspired by a different composer whose initials follow each movement (similar to the idea of Enigma Variations by Elgar). Familiar motifs are quoted or distorted to present a vigorous new work that should be an important addition to the Viola repertoire. Presenting a new Viola Quartet for the International Viola Congress will be an intriguing and engaging addition to the conference, performed by an ensemble specializing in new music.

Project 37

LECTURE RECITAL

USA

Mosaic: Viola Ensembles by Black and Latino Composers

Hillary Herndon, viola

Students from the University of Tennessee Viola Studio: Jackson Howard, Libby Gibson, Ian Skelly, Emily Wankerl, Anna Robertson, Michael Pasto, Violet van Gyzen, Violet Peterson, Cole Taylor Filip

Works will be selected from Book I of the Mosaic anthology

- Ignatius Sancho (1729–1780) — Minuet #1
- Jose Bernardo Alzedo (1788–1878) — La Chicha
- Thomas Wiggins (1849–1908) — Water in the Moonlight
- Teresa Carreño (1853–1917) — Le Sommeil de l'Enfant
- Brasílio Itiberê da Cunha (1846–1913) — Gavotte
- James Herbert "Eubie" Blake (1887–1983) — The Chevy Chase
- Francis Johnson (1792–1844) — Victoria Gallop
- Nora Douglas Holt (c. 1884–1974) — Negro Dance

This lecture performance will feature works by Black and Latino composers from throughout history, arranged for Viola Ensemble. A brief description of how the project came about, along with introductions to each composer performed will be shared.



23rd January

Opéra National de Paris - Bastille >

50th INTERNATIONAL VIOLA CONGRESS

PARIS • JANUARY 19 > 23, 2026

09:15 - 09:45 BILLAUDOT SHOWCASE

IVC Event SHOWCASE France

Éditions Billaudot, new viola method : SALTO, volumes I & 2

Elsa Balas, Élodie Gaudet et Claire Merlet

Published by Éditions Billaudot, SALTO volumes I & 2 offer a range of original and very accessible compositions, intended for viola students from the first cycle onwards and beyond. These nine pieces for solo viola provide an introduction to contemporary musical language, allow the exploration of various sound worlds, and help discover a wide diversity of playing techniques.

10:00 - 12:00 JOHN STULZ MASTERCLASS ON CONTEMPORARY REPERTOIRE

IVC Event MASTERCLASS USA

Teaching Blindly : Pedagogy of Contemporary Music

John Stulz, Viola / presenter

An exploration of applying student-centered teaching techniques to contemporary music.
Works to be determined.

How does one teach novelty? Contemporary music constantly seeks the new - new works, new techniques, new languages, new composers. The instrumental teacher, in contrast, is a creature of the past, passing along traditions and hard-earned learned experience. How can educators resolve this paradox, particularly when confronted with an eager student wishing to study a new work of which the teacher is ignorant? By exploring a set of core interpretive principles pulled from over a decade of experience performing with the Ensemble Intercontemporain, this workshop aims to help students and teachers alike navigate the unknown of tomorrow's music.

12:00 - 13:00 LUNCH

14:00 - 15:30 VIOLA ORCHESTRA GENERAL REHEARSAL

IVS/IVC Project A COLLABORATIVE PROJECT World

Program

A large viola orchestra bringing together amateur and professional musicians from around the world. This collective project embodies the spirit of sharing and togetherness that lies at the heart of the congress, where everyone can take part in the viola's unique sound.



23rd January

Opéra National de Paris - Bastille >

50th INTERNATIONAL
VIOLA
CONGRESS

PARIS • JANUARY 19 > 23, 2026

AMPHITHEÂTRE (500 seats)

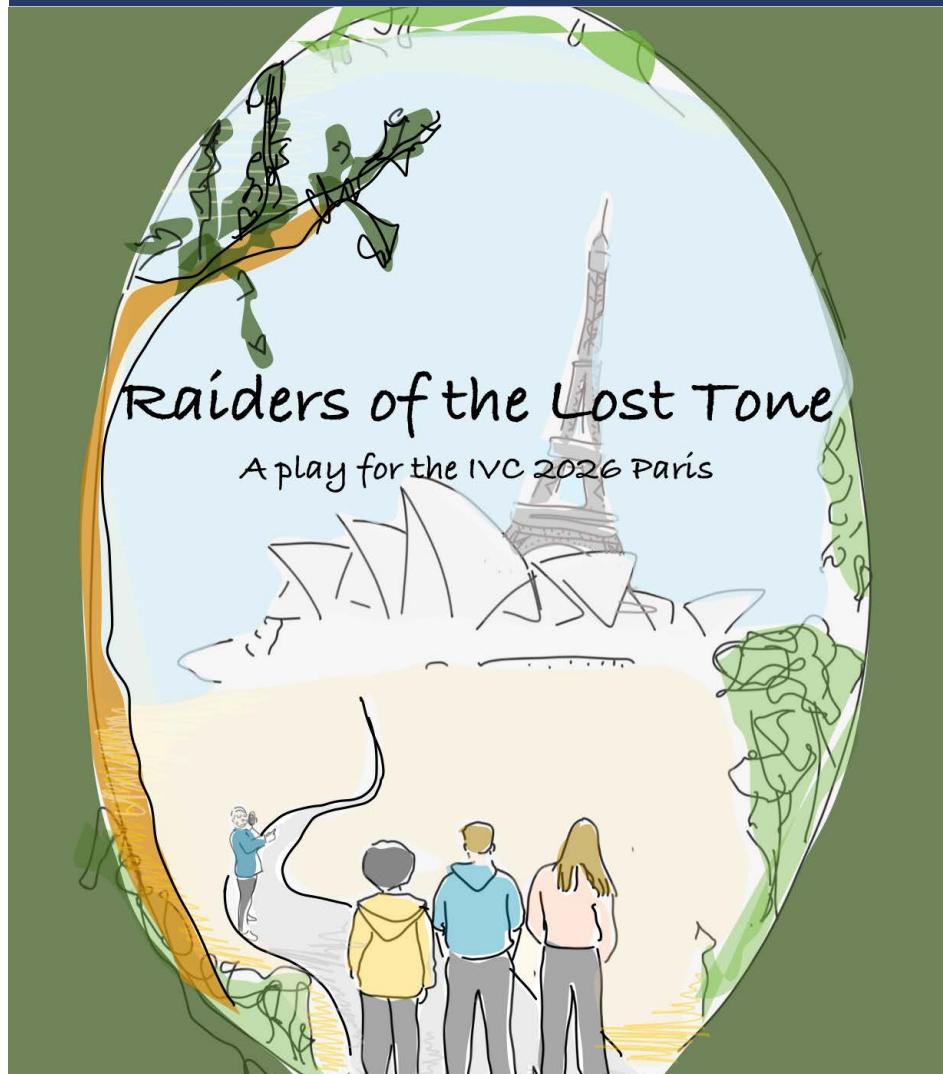
15:30 - 17:00

RAIDERS OF THE LOST TONE

IVS / IVC Project

CONCERT / VIOLA ORCHESTRA

World



Raiders of the The Lost Tone - An epic hunt through 50 Years of congresses

Soloists: Paultje Klerk (Netherlands), Blandina Dimande (Mozambique) & Kirin Howat (England)

Journalist: Emlyn Stam

Viola ensembles from a variety of students of University's global wide

Viola Orchestra: participants of the daily morning orchestra sessions

Soloists: participating viola soloists from the congress

Audience participation

Written and conducted by Karin Dolman

- A Musical Journey through 50 Viola Congresses -

To celebrate the 50th International Viola Congress, Raiders of the Lost Tone takes the audience on an imaginative adventure through five decades of viola history, rediscovery, and community. This playful musical theatre production blends fact and fantasy, weaving together scenes inspired by the great gatherings, personalities, and ideas that have shaped the viola world.

The story unfolds through the eyes of young violists who set out to uncover the Lost Tone, a mysterious symbol of the viola's soul and heritage. Guided by a journalist, they travel across time and continents, visiting legendary congresses, meeting iconic violists, and encountering forgotten composers and rediscovered repertoire. Along the way, they learn that the real treasure is not a single sound, but the global community of musicians who have kept the viola's voice alive for fifty years.

Music, theatre, narration, and visual storytelling merge in ten lively scenes connected by the Participatory Viola Orchestra, which unites players of all ages and levels on stage. The orchestra acts as both a musical thread and a collective character, giving voice to the spirit of the congress movement.

More than a performance, Raiders of the Lost Tone is a celebration of history, imagination, and human connection through music. It pays tribute to fifty years of the International Viola Society while looking forward to the next fifty: inspiring, educating, and uniting the generations of violists yet to come.

17:00 - 17:30 BREAK

23rd January

Opéra National de Paris - Bastille

AMPHITHEÂTRE (500 seats)

17:30

JENNIFER STUMM / ILUMINA CONGRESS CLOSING CONCERT

IVC Event

FINAL CONCERT

USA

OPENING ACT

IVC CREATION 05

Benoît Sitzia, composer
Rast

Povilas Syrrist-Gelgota, viola

Jennifer Stumm, viola
Ilumina, orchestra

«THE END»

Franz Schubert
Doppelgänger, from
Schwanengesang D957, arr Bruno
Lima

Heitor Villa Lobos
Bacchianas Brasileiras No. 4:
Preludio

Improvisation on Little Tears
(*Chorinho*)

Jacob do Bandolim
Migalhas de Amor (Crumbs of Love)

Clarice Assad
Ancient Traces, from The Lost
Continent (European Premiere)

György Kurtág
Panaszós nótá (Wailing Song)

Benjamin Britten
Lachrymae, op 48a



IVC Event

20:00

CLOSING GALA DINNER

IVC Event

DINNER

World

La Compagnie 1837

1 Cour de Rome 75008 Paris

Participating Artists'



BIOGRAPHIES

Jacob Adams
Nehir Akansu
Joseph Alfred
Füsun Naz Altinel
Odile Auboin
Ames Asbell
Leslie Ashworth
Lech Balaban
Ruben Balboa
Ayn Balija
Giulio Baraldi
Aleksandra Batog
Johanna Beaver
Vinciane Béranger
Cecilia Bercovich
Jean-Christophe Bernard
Austin Boothroyd
Andrew Braddock
Brian Buckstead
Tonya Burton
Brenton Caldwell
Anne Caloustian
Federica Cardinali
Richard Auldon Clark
Maximes Combes
Matthew Dane
Emerson De Biaggi
Anthony Devroye
Blandina Dimande
Karin Dolman
Daniel Doña
Julien Dubois
Christina Ebersohl-Van Scyoc
Lena Eckels
Eira Duo
Andrew Filmer
Gabriel Mateo Forero Villamizar
Christianne Fortune-Reader
Emmanuel François

Hella Frank
Carola Fredes
Henrik Frendin
Murilo Frias
María José Fueyo Muñiz
Misha Galaganov
Eva Garnet
Daniel Gee Cordova
Daphné Gerling
Carol Gimbel
Françoise Gnéri
Elias Goldstein
Lauri Hamalainen
Jan-Hendrik Harley
Marcus Held
Ellen Herler
Hillary Herndon
Emily Hiemstra
Joanna Hood
Andrea Houde
Shu-Ching Hsu
Bogusława Hubisz-Sielska
Nitya Isoard
Astrid Lucía Jerez Rodríguez
Laurent Joffrion
Matthew Jones
Anna Jurriaanse
Danny Keasler
Nigel Keay
Baris Kerem Bahar
Linda Kline
Edward Klorman
Wojciech Kołaczyk
Krzysztof Komendarek-Tymendorf
Michelle LaCourse
Frédéric Lainé
Louise Lansdown
Hsiao-pei Lee
Antonin Le Faure

Pierre Lenert
Karine Lethiec
Katherine Lewis
Alice Lindsay
Luis Claudio Manfio
Manhattan Contemporary Chamber
Orchestra
Kenneth Martinson
Katrín Meidell
Melissa Melendez
Amaury Meza-Pérez
Julie Michael
Sindy Mohamed
Jeanne-Louise Moolman
Marcin Murawski
Sarah Niblack
Nadine Oussaad
Lucia Peralta
Yanna Pelser
Lomane Perrier
Diane Phoenix-Neal
Leonardo Piermartiri
Nethanel Pollak
Pole Duo
Jutta Puchhammer-Sédillot
Angèle Pungier
Carlos Aleixo dos Reis
Emmanuella Reiter
Wendy Richman
Thomas Riebl
Carol Rodland
Ann Roggen
Brightin Rose Schlumpf
Viateur Roy
María Fernanda Rubiano
Simona Ruisi
Daniel Reza Sabzghabaei
Pauline Sachse
Fábio Saggin

Luca Sanzo
Paul Silverthorne
Peter Slowik
Jasmine Smith
Carlos María Solare
Emlyn Stam
Kathryn Steely
Dominic Stokes
John Stulz
Daniel Sweeney
Povilas Syrrist-Gelgota
Ilana Tapper
Valerie Tate
Carlos Tavares
Beste Tiknaz Modiri
Alessio Toro
Luca Trombetta
Bryan Tyler
Alicia Marie Valoti
Sylvén Van Sasse Van Yssett
Roald Van Os
Ryan Vis
Dorotea Vismara
Annette-Barbara Vogel
Sharon Wei
Harri Wessman
Kinga Wojdalska
Summer Wojtczack
Rose Wollman
Eric Wong
Pierre-Henri Xuereb
Zi Ye
Laurent Zakowsky
Yona Zekri
And more than 20 viola classes from all
over France

Guest Soloists



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50th INTERNATIONAL
VIOLA
CONGRESS

PARIS • JANUARY 19 > 23, 2026

Gérard Caussé

An undisputed leading figure of the viola in France and worldwide, Gérard Caussé has, alongside a distinguished career as a soloist, recitalist, and concerto performer with the greatest conductors and most prestigious ensembles, developed a chamber music activity universally acclaimed for the musical generosity of an artist who, since Mozart, sees himself as a "bridge" between the low and high voices of the string quartet.

A sought-after partner of the finest musicians—Gidon Kremer (The Seven Last Words of Christ by Haydn), Dmitry Sitkovetsky (world premiere of Sitkovetsky's transcription of Bach's Goldberg Variations), Mischa Maisky, Michel Portal, Paul Meyer, François-René Duchâble, Renaud Capuçon, Franck Braley, and Nicholas Angelich—Gérard Caussé has, through his unique playing and personal charisma, influenced several generations of musicians, many of whom were inspired to take up the viola as a vocation in his wake.

An instrument with an intimate voice and a discreet repertoire, the viola is by nature little inclined to attract attention; yet Gérard Caussé has succeeded in making this highly distinctive voice instantly recognizable, inspiring many of the leading composers of his time, including Henri Dutilleux, Philippe Hersant, Michaël Lévinas, Pascal Dusapin, Hugues Dufourt, Betsy Jolas, Wolfgang Rihm, and Gérard Pesson.

His advocacy of contemporary repertoire, dating back to the founding of the Ensemble Intercontemporain, where Pierre Boulez appointed him principal viola, has gone hand in hand with a widely recognized and innovative pedagogical activity, from the Paris Conservatoire to the Escuela Superior de Música Reina Sofía in Madrid, as well as numerous masterclasses in Verbier, Salzburg, Siena, Villecroze, Lisbon, Havana, and Caracas.

As conductor and music director of the Orchestre de Chambre de Toulouse and the Camerata of the Caja Duero Foundation in Salamanca, Gérard Caussé embodies all the facets of an exceptional and singular life as a violist. This is reflected in a discography of more than sixty recordings released on major labels and acclaimed by both public and critics alike, including the recent transcription of Bach's Cello Suites for viola, interwoven with poems by Rilke recited by Laurent Terzieff, released on Erato.

He shares the stage with his magnificent Gasparo da Salò viola, dated 1560.

Kim Kashkashian

Hailed as "an artist who combines a probing, restless intellect with enormous beauty of tone," Ms. Kashkashian's work as performing and recording artist and pedagogue has been recognized worldwide. She won the coveted Grammy Award for her recording of Ligeti and Kurtág solo viola works in 2013, and received the George Peabody Medal and Switzerland's Golden Bow Award for her contributions to music. In 2016, she was elected a Fellow of the American Academy of Arts and Sciences, and in 2020, was named an Honorary member of the Royal Academy of Music.

As soloist Kashkashian has appeared with the orchestras of Berlin, London, Vienna, Milan, New York and Cleveland in collaboration with Eschenbach, Mehta, Welser-Moest, Kocsis, Dennis Russel Davies, Blomstedt, and Holliger.

Recital appearances include the great halls of Vienna, Rome, Paris, Berlin, Munich, Tokyo, Athens, London, New York, Boston, Chicago, San Francisco and Philadelphia where Ms. Kashkashian appears with the Trio Tre Voce, and in duo partnerships with pianist Robert Levin and percussionist Robyn Schulkowsky.

She is also a regular participant at the Verbier, Salzburg, Lockenhaus, Marlboro, and Ravinia festivals. Pursuing her lifelong search for new directions in music making, Ms. Kashkashian has forged creative relationships with the world's leading composers—including György Kurtág, Krzysztof Penderecki, Alfred Schnittke, Giya Kancheli, and Arvo Pärt and commissioned

compositions from Eötvös, Ken Ueno, Betty Olivero, Thomas Larcher, Lera Auerbach, Tigran Mansurian, and Toshio Hosokawa.

Ms. Kashkashian's long association with the ECM label has yielded a discography that has garnered an abundance of praise and international awards—including a Grammy in 2013 for her solo recording of works by György Ligeti and György Kurtág, a Cannes Classical Award in 2001 for her recording of the viola concertos of Kurtág, Béla Bartók, and Péter Eötvös, and an Edison Prize in 1999 for her recording with pianist Robert Levin of the sonatas of Johannes Brahms. Ms. Kashkashian's most recent recording of the six unaccompanied suites of J.S. Bach, was released to critical acclaim in October 2018 and garnered the Opus Klassik Prize.

Ms. Kashkashian, who studied with Karen Tuttle and Walter Trampler at Baltimore's Peabody Conservatory and Felix Galimir at Vermont's Marlboro Festival has held teaching positions at Indiana University, the Freiburg Hochschule für Musik, and the Hans Eisler Hochschule of Berlin. Currently, Ms. Kashkashian makes her home in Boston where she coaches chamber music and viola at New England Conservatory of Music.

Ms. Kashkashian is Founder and Artistic Director of "Music for Food" a musician-led hunger relief initiative that to date has presented hundreds of artists in concert which have created more than one and a half million free meals for people in need.

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Garth Knox

Garth Knox was born in Ireland and spent his childhood in Scotland. Being the youngest of four children who all played string instruments, he was encouraged to take up the viola and quickly decided to make this his career. He studied with Frederic Riddle at the Royal College of Music in London where he won several prizes for viola and for chamber music. Thereafter he played with most of the leading groups in London in a mixture of all repertoires, from baroque to contemporary music. In 1983 he was invited by Pierre Boulez to become a member of the Ensemble InterContemporain in Paris, which involved regular solo playing, including concertos directed by Pierre Boulez, and chamber music, touring widely and playing in international festivals. In 1990 Garth Knox joined the Arditti String Quartet, which led him to play in all the major concert halls of the world, working closely with and giving first performances of pieces by most of today's leading composers including Ligeti, Kurtág, Berio, Xenakis, Lachenmann, Cage, Feldman and Stockhausen (the famous "Helicopter Quartet"). Since leaving the quartet in 1998, to concentrate

on his solo career, he has given premieres by Ligeti, Schnittke, George Benjamin and many others, including pieces which were especially written for him by composers like Henze, Haas, Saariaho, James Dillon. He also collaborates regularly in theatre and dance projects, and has written and performed a one-man show for children.

He has recently become a pioneer of the viola d'amore, exploring its possibilities in new music, with and without electronics, and is in the process of creating a new repertoire for this instrument.

Garth Knox now lives in Paris, where he enjoys a full time solo career, giving recitals, concertos and chamber music concerts all over Europe, the USA and Japan. He is also an active composer, and his «Viola Spaces», the first phase of an on-going series of concert studies for strings (published in 2010 by Schott) combines ground-breaking innovation in string technique with joyous pleasure in the act of music making. The pieces have been adopted and performed by young string players all over the world.

Garth Knox is Visiting Professor of viola at the Royal Academy of Music in London.

Tatjana Masurenko

Tatjana Masurenko is one of the leading viola players of our time. Her distinctive style is shaped by her expressive playing and her thorough and intensive musical studies. Her charisma and natural stage presence are captivating. Alongside the great viola concertos by Walton, Bartók and Hindemith, Tatjana's wide-ranging concert repertoire also includes modern classical works such as Schnittke, Gubaidulina and Kancheli and the rarely performed viola concertos by Hartmann and Bartel.

Tatjana Masurenko has made solo appearances with orchestras including the Gewandhausorchester Leipzig, the Radio Symphonie Orchester Berlin, the NDR Radiophilharmonie and other leading orchestras in Europe and Asia. She has been a welcome guest at major international festivals as both soloist and chamber musician for many years. She grew up in a family of Russian academics and jazz musicians. Her musical path began in St Petersburg where she was able to benefit from the traditional St Petersburg school with the best teachers of her time. She continued her musical studies in Germany with Kim Kashkashian and Nobuko Imai. Her search for new forms of expression on the viola and new techniques and tonal concepts were encouraged and influenced by encounters with figures including Boris Pergamenschikow, György Kurtág, Brigitte Fassbaender and Herbert Blomstedt.

For some years now, Tatjana Masurenko's major objective in her musical career has been the further development of the viola as a solo instrument which also explains her commitment to contemporary music. She has given numerous first performances of new compositions, many of which are dedicated to her and originated on her initiative. She has worked with composers such as the recently deceased Gladys Krenek, Moritz von Gagern, Dimitri Terzakis, Wolfgang Rihm, Hans-Christian Bartel, Luca Lombardi and Nejat Başeğmezler. Tatjana Masurenko's discography reflects the musician's high artistic standards. Right from the start, she compiles the programmes of her CDs meticulously and with great deliberation.

Tatjana Masurenko plays the music of Ernst Krenek with enthusiasm, supports the Ernst Krenek Institute in Krems, Austria, and has recorded all his works for solo viola. Several of her CD recordings (for example the concerto by K. A. Hartmann and British Viola Concertos featuring concertos by Walton, Beamish and Britten) received awards including the Preis der deutschen Schallplattenkritik and international accolades such as the Supersonic Award (Luxemburg) and the Diapason découverte (France). Her 3-CD box set "White Nights – Music from St. Petersburg", which she recorded with pianist Roglit Ishay, is one of the most important recordings of this repertoire.

At present, Tatjana Masurenko is intensively dedicated to historical performance practice and especially to 19th century playing and the romantic repertoire. For several years she has been engaged in playing the viola d'amore: thus, she interprets baroque and classical repertoire with passion, but at the same time she develops modern music on this baroque instrument with much interest in an experimental and innovative way with new sound ideas. She plays a viola d'amore by Charles Jacquot, Paris 1849.

Tatjana Masurenko is dedicated to promoting young musicians. From 2002 to 2022 she was professor of viola at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig with an international reputation and she teaches since 2019 in the same position at the Haute Ecole de Musique de Lausanne in Sion, Switzerland. In June 2022 she was appointed by the famous Colburn Conservatory of Music in Los Angeles, USA, as Professor of Viola and Chamber

Music (Richard Colburn Chair for Viola and Chamber Music) and now teaches there as well. She gives master classes in Europe and America and is artistic director of the International Viola Camp in Iznik (Turkey) as well as of a master class in Leipzig.

Many of her students have built successful careers and travel the world as soloists, professors, principal violists in major orchestras and as chamber musicians.

Her teaching style is built on the St. Petersburg tradition of the 19th/early 20th century and merges with the new ideas and sensibilities of the 20th/21st century, especially in the interpretation of Baroque and Classical music. Tatjana Masurenko plays a viola by P. Testore, Milan 1756 and a specially built instrument by Jürgen Manthey, Leipzig 2017, who has developed new acoustic and tonal construction methods that clearly distinguish his instruments from others. She changes the bows to match the style.



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Lawrence Power

Internationally-acclaimed viola player Lawrence Power is widely praised for his richness of sound, technical mastery and his passionate advocacy for new music. Heralded by the New York Times as 'a musician on a mission to make us pay attention to the viola', Lawrence has advanced the cause of the viola both through the excellence of his performances, whether in recitals, chamber music or concertos and the creation of the Viola Commissioning Circle (VCC), which has led to a substantial body of fresh repertoire for the instrument by today's finest composers. Lawrence has premiered concertos by leading composers such as James MacMillan, Mark-Anthony Turnage, Julian Anderson, Alexander Goer, and through the VCC has commissioned works by Anders Hillborg, Thomas Adès, Gerald Barry, Cassandra Miller and Magnus Lindberg.

Lawrence opens the season with Finnish Radio Symphony Orchestra (Nicholas Collon) performing Berlioz Harold in Italy and appears again under the baton of Collon alongside violinist Vilde Frang for the Britten Double Concerto with the City of Birmingham Symphony Orchestra. Concerto highlights include performances of the critically acclaimed Magnus Lindberg Viola Concerto with Orquestra Simfònica de Barcelona (Matthias Pintscher), Royal Stockholm Philharmonic (Ryan Bancroft), Trondheim Symphony (Adam Hickox), and play directing the concerto with the Scottish Chamber Orchestra.

Further engagements include performances of Cassandra Miller I cannot love without trembling with NDR Elbphilharmonie Orchester (James Gaffigan), the BBC Philharmonic (Ludovic Morlot) and the Montréal Symphony Orchestra (Elim Chan) and a three-week play direct tour with the Australian Chamber Orchestra to include the world premiere of Garth Knox's Viola Concerto.

Lawrence is a strong collaborator, and this season will perform alongside Ryan Wigglesworth, Simon Crawford-Phillips, Nicholas Alstaedt and Ilya Gringolts, at venues including the Wigmore Hall, Palau de la Música Catalana and LSO St Luke's. Lawrence and videographer Jessie Roger will join

forces again for a newly commissioned project from creative studio Âme at the Barbican Centre, and make their debut in Paris with a performance of 'Reflections' at Théâtre de l'Athénée, Paris. Over the past decade, Lawrence has become a regular guest performer with orchestras of the highest calibre, from Chicago Symphony, Boston Symphony, Royal Concertgebouw, Bayerischer Rundfunk, Stockholm, Bergen and Warsaw Philharmonic orchestras to the Chamber Orchestra of Europe, BBC Symphony, Philharmonia, BBC Scottish Symphony and Royal Liverpool Philharmonic orchestras, with conductors such as Osmo Vänska, Lahav Shani, Parvo Järvi, Vladimir Jurowski, Andrew Manze, Edward Gardner, Nicholas Collon, Ilan Volkov and Esa-Pekka Salonen. Lawrence enjoys play-directing orchestras from both violin and viola, including at the Edinburgh International Festival with Scottish Ensemble, Australian National Academy of Music and with Norwegian Chamber Orchestra and leads his own orchestra, Collegium, made up of fine young musicians from across Europe. He is on the faculty at Zurich's Hochschule der Kunst and gives masterclasses around the world, including at the Verbier Festival. He has enjoyed residencies at Turner Sims Southampton and with Aalborg Symphony Orchestra, served as Artist in Residence at Southbank Centre and with the Bergen Philharmonic Orchestra. He is founder and Artistic Director of West Wycombe Chamber Music Festival, which celebrated its tenth anniversary in 2021. As a chamber musician he is in much demand and regularly performs at Verbier, Salzburg, Aspen, Oslo and other festivals with artists such as Steven Isserlis, Nicholas Alstaedt, Simon Crawford-Phillips, Vilde Frang, Maxim Vengerov and Joshua Bell. Lawrence was announced in 2021 as an Associate Artist at the Wigmore Hall, a position lasting for five years, with artists performing at least once each season.

Lawrence plays a viola made in Bologna in 1590 by Antonio Brenzi and also a Brothers Amati viola from 1580 on loan from the Karolina Blaberg Stiftung.

Timothy Ridout

Timothy Ridout's 2025/26 season features appearances with many top international orchestras including BBC Symphony Orchestra/Hannu Lintu, Orchestre de Paris/Lorenza Borrani, Die Deutsche Kammerphilharmonie Bremen/Ed Gardner, Nederlands Philharmonisch Orkest/Sir Mark Elder and Dresden Philharmonic Orchestra/Donald Runnicles.

A popular soloist for many conductors Richard Egarr takes him to the Residentie Orkest, Roberto Abbado to the Orchestra Filarmonica di Bologna, Mark Wigglesworth to the Bournemouth Symphony Orchestra, and Anthony Hermus to the Ulster Orchestra. In addition, he continues his close relationship with Sir Simon Rattle for Berlioz' Harold in Italy on gut strings with Orchestra of the Age of Enlightenment for concerts in London and Dublin.

Following the successful world premiere last season of Mark Simpson's Viola Concerto 'Hold Your Heart in Your Teeth' with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati, Ridout brings the work to Royal Liverpool Philharmonic with Andrew Manze, Musikkollegium Winterthur with Alexandre Bloch and Philharmonie Zuidnederland with Duncard Ward.

A highly respected chamber musician, Ridout continues to present both solo and ensemble programmes across major venues and festivals. In summer 2025, he appeared at Verbier, Lanaudière, Salzburg, Rosendal, Festspiele Mecklenburg-Vorpommern and Ryedale festival where he was Artist in Residence. This season, he plays around the UK with Federico Colli, with Leonkoros Quartet at the Amsterdam Concertgebouw, and with his regular quartet partners – Benjamin Grosvenor, Hyeyoon Park, Kian Soltani – at Vienna Musikverein.

In March 2026, he is Guest Artistic Director at Festspiele Frühling Mecklenburg Vorpommern presenting 17 programmes. He also continues his three-year residency at Junge Wilde in Dortmund and performs three different programmes at Wigmore Hall. In Asia, he plays at the very first edition of the Verbier Festival in Shenzhen, at Beare's Premiere Music Festival in Hong Kong and at the NSO International Chamber Music Festival in Taipei. His other chamber partners include Janine Jansen, Frank Dupree, Isabelle Faust, Vilde Frang, Pablo Ferrández, Denis Kozhukhin and Klaus Mäkelä.

Recent orchestral highlights include concerts with Tonhalle-Orchester Zürich, Bavarian Radio Symphony Orchestra, Philharmonia Orchestra, Tokyo Metropolitan Symphony Orchestra, hr-Sinfonieorchester, Hamburger Symphoniker, WDR Sinfonieorchester, Mozarteum Orchester Salzburg and Chamber Orchestra of Europe. Across his engagements, he has worked with conductors such as Sakari Oramo, Jonathan Darlington, Martyn Brabbins, Riccardo Minasi, Sir András Schiff, Lionel Bringuier, Sylvain Cambreling, Nicholas Collon, David Zinman, and Kazuki Yamada.

Known for his wide-ranging discography, Ridout regularly records for Harmonia Mundi and his next album features 20th century French music with pianist Jonathan Ware and is coming out in May 2026.

In 2025, he won the Opus Klassik award in the 'Young Instrumentalist of the Year' category for his first solo viola album featuring works by Telemann, Bach, Britten and Shaw, and in 2024 he released an album which paid tribute to the great violist Lionel Tertis. Ridout also won a Gramophone Award for his recording of Elgar's Cello Concerto, arranged for viola by Lionel Tertis, in the Concerto Category in 2023.

© Jiyang Chen

Previous recordings include works by Prokofiev, Schumann, Britten, Vaughan-Williams, Hindemith, Martinu and see Ridout collaborating with BBC Symphony Orchestra, Orchestre Philharmonique de Strasbourg, Orchestre de Chambre de Lausanne as well as with pianists Frank Dupree and James Baillieu.

A graduate of the Royal Academy of Music and Kronberg Academy, Ridout has earned accolades such as First Prize at both the Lionel Tertis and Cecil Aronowitz International Viola Competitions.

As well as being a former BBC New Generation Artist, he is also a recipient of the Borletti Buitoni Trust Fellowship and was awarded the Royal Philharmonic Society 2023 Award for Young Artist. He was the inaugural recipient of Hamburger Symphoniker's Sir Jeffrey Tate Prize and took part in the Chamber Music Society of Lincoln Center's Bowers Program. Timothy Ridout performs on a 1565-75 viola by Peregrino di Zanetto, generously on loan from a patron of the Beare's International Violin Society.



Sarah Strohm

Sarah Strohm stands out as one of the most promising violists of her generation: captivating with her dynamic and expressive playing, she "shines with her stage presence" and "her rich and sustained tone" (Crescendo Magazine).

Born in Geneva in 2005, Sarah received her first lessons from Noémie Bialobroda and is now continuing her studies in Jean Sulem's class at the Conservatoire National Supérieur de Musique et de Danse de Paris.

Her participation in numerous international competitions from a young age has earned her recognition on several occasions. In 2025, she won joint first prize at the Geneva Competition (as well as the audience prize, the OSR musicians' prize, the Société des Arts prize and several other special prizes). Her palmarès also includes second prize at the Johannes Brahms Competition (2021) and the prize for the best interpretation of Oskar Nedbal's piece, as well as an honourable mention at the Oskar Nedbal International Viola Competition (2023). She was also awarded 1st prize in the Aims Foundation competition for soloist with symphony orchestra (2019). At national level, she won 1st prize in the Valiant Forum competition as part of the Murten Classics festival (2023) and is also a multiple winner of the Swiss Youth Music Competition (2016; 2018; 2022; 2024).

Alongside her studies, Sarah regularly takes part in top-level international academies such as the Verbier Festival Soloists Academy, the Seiji Ozawa International Academy, the Gstaad String Academy, the IMS Prussia Cove masterclasses, the Lac Leman Music Masterclasses, the Keshet Eilon String Mastercourse, the Geneva International String Academy and the Kronberg

Academy Workshops. She has thus been able to perfect her skills with renowned artists such as Ettore Causa, Nobuko Imai, Tatjana Masurenko, Lawrence Power, Thomas Riebl, Antoine Tamestit and Tabea Zimmermann.

Her 2026 season promises to be rich in events: she will make her debut at the Radio France Montpellier and Lavaux Classic festivals, and at the Estivales de musique en Médoc. Furthermore, she will perform at the Viola Congress in Paris, Générations France Musique and the Concerts d'été à Saint-Germain.

In recent years, she has performed at festivals such as the Vevey Spring Classic 2025, the Puplinge Classique 2025 festival, the Murten Classics Festival 2024 and the Herbst in der Helferei Festival 2022 alongside established musicians such as Corina Belcea, Peter Bruns, Veronika Eberle, Paul Handschke, Garth Knox, Svetlana Makarova, Joël Marosi, Sergey Ostrovsky, Maxim Rysanov, Antje Weithaas, Robin Wilson and Sarina Zickgraf.

Her previous appearances as a soloist include Telemann's viola concerto with the Boho Strings, Hoffmeister's viola concerto with the Collegium Musicum Basel, Bruch's double concerto for viola and clarinet, Bruch's Romance, and Hummel's Potpourri for viola and orchestra. She has had the opportunity to perform in venues such as the Tonhalle in Zurich, the Victoria Hall (Geneva), the Bar-Uryan Concert Hall (Israel), the Salle Del Castillo (Vevey) and the Salle Franz Liszt (Geneva).

Sarah plays a beautiful viola by Lorenzo Storioni, generously loaned to her by a private patron via the Atelier Pierre Barthel (Paris).

© Christian Meuwly





Jennifer Stumm

Violist and director Jennifer Stumm blazes a courageous creative path with diverse projects mixing sheer musical enthusiasm with boundary-breaking artistic direction and committed advocacy for social equity. Known for the "opal-like beauty" (Washington Post) of her sound, Jennifer appears on the world's great stages like Carnegie Hall, Berliner Philharmonie, Kennedy Center, and the Concertgebouw Amsterdam. She is winner of the William Primrose, Geneva and Concert Artist Guild competitions (and the first violist ever to win first prize.) The 2022-23 season brings appearances at festivals around the world, Jennifer's debut in the large hall of the Concertgebouw Amsterdam, solo tours of Ireland and the UK and a new album with São Paulo Chamber Soloists. She also makes her Lucerne Festival debut, as both director and violist in a new staged program from Ilumina called "The Nature of Light". Jennifer is founder and director of Ilumina, the São Paulo-based artist collective and social equity initiative, which has ascended rapidly to prominence as a modern model for 21st century creativity and the advancement of diverse talent. Ilumina unites leading international soloists with the best rising talent from Latin America, working and performing side-by-side at the Ilumina festival and on tour around the world, with the goal that worthy talent receives an equal chance to shine. Ilumina young artists regularly study at leading international universities and have entered the highest echelons of the field. Jennifer's flair for curation and stage direction has received much attention, and Ilumina concerts invite listeners to be immersed in dynamic musical worlds, steadfastly committed to interpretation, powered by the freshness and energy of cultural exchange. Jennifer is in much demand as a speaker about diversity, talent development and the future. She regularly interacts with the innovation and technology sector about how artistic thinking can impact progress, productivity and the world

of ideas. She was invited to speak at NASA's Cross Industry Innovation Summit in Houston and is a member of the Ecosystems 2030 collective, working with global thinkers on what the future will look like. Her viral TEDx talk about the viola and the blessings of being different, "The Imperfect Instrument" was named an editor's pick of all TED talks and led to a solo debut at the Berlin Philharmonie.

Jennifer has released two celebrated solo albums. Her debut recording for Naxos' Laureate Series featured works by Italian composer/violist Alessandro Rolla, hailed as «an absolutely phenomenal display of virtuoso viola playing» (The New Recordings.) She next released her album of Berlioz's Harold In Italy and performed the work in her unique staging and characterization almost fifty times. A recipient of the prestigious BBC New Generation artist and Borletti Buitoni Trust awards for her work in chamber music, she appears at major festivals such as Verbier, Marlboro, Stavanger, Spoleto, Aldeburgh, Delft and IMS Prussia Cove and regularly appears with Spectrum Concerts Berlin and as a trio with cellist Jens-Peter Maintz and Kolja Blacher.

Jennifer Stumm is Professor of Viola at the Music and Arts University of the City of Vienna, International Chair of Viola Studies at the Royal College of Music, London and gives masterclasses around the world. Since her school days teaching strings in the Atlanta inner city, she has devoted considerable time to supporting young musicians from culturally and economically diverse backgrounds, both in person and online.

Born in Atlanta, Jennifer first heard the viola when she was eight and, enchanted by its sound, began playing in her school's orchestra. She studied with Karen Tuttle at the Curtis Institute of Music and the Juilliard School, with Nobuko Imai in Amsterdam as well as with Steven Isserlis at IMS Prussia Cove, and also pursued interests in politics at the University of Pennsylvania.

Jennifer plays a Gasparo da Salò viola, 1589, generously on loan from a private trust.

Paul Zientara

Paul Zientara is a French violist who stands out on both French and international stages as a soloist and chamber musician.

Nominated for the 2025 Victoires de la Musique Classique in the category Instrumental Solo Revelation, Paul Zientara is a prizewinner of several international competitions: 3rd Prize at the Lionel Tertis Competition on the Isle of Man, laureate of the Banque Populaire Foundation, Grand Prize of the Safran Foundation, and Adami Revelation, among others.

Born in 2000, he began studying the viola at the age of 7 with Yves Pruvot at the Conservatoire of Yerres. After two years at the CRR of Paris in the class of Françoise Gnéri, he was admitted at the age of 16 to the Conservatoire National Supérieur de Musique de Paris in the class of Sabine Toutain. He also pursued a Master Soloist degree with Lawrence Power at the ZHdk in Zurich. He has received guidance from such masters as Tabea Zimmermann, Gérard Caussé, Tatjana Masurenko, the Quatuor Ebène, and Laurent Korcia.

In 2022, he performed Mozart's Sinfonia Concertante for violin and viola alongside Renaud Capuçon and the Orchestre National du Capitole de Toulouse. His solo debut was marked by Bartók's Viola Concerto with the Orchestre Pasdeloup at the age of 16, followed by numerous solo appearances with orchestras such as the Strasbourg Philharmonic Orchestra, Le Cercle de l'Harmonie, and the Orchestre de la Garde Républicaine. Paul Zientara also performs regularly as a chamber musician alongside Renaud Capuçon, Emmanuel Pahud, Nelson Goerner, Alexandre Kantorow, Valeriy Sokolov, Bertrand Chamayou, Vincent Warnier, Julia Hagen, Marc Coppey, and others, at major festivals and venues including the Auditorium of the Maison de la Radio, the Philharmonie de Paris, the Pierre Boulez Saal in Berlin, the Festival de La Roque d'Anthéron, the Aix-en-Provence and Deauville

Easter Festivals, the Rencontres Musicales d'Evian, and the Sommets Musicaux de Gstaad.

Deeply engaged with contemporary repertoire, he is the dedicatee of several works by composers such as Vincent Warnier, Graciane Finzi, and Diana Soh.

He has been part of Beau Soir Productions since its creation, enabling him to collaborate with Renaud Capuçon and his teams, and to record Mozart's piano quartets in 2023, as well as Strauss's String Quartet in 2025, both under the Deutsche Grammophon label.

In 2025, he also records a duo album with pianist Arthur Hinnewinkel, featuring Brahms and the Sonatas for Viola and Piano, Op.120, released on Naïve in partnership with Beau Soir Productions. Paul Zientara is assistant professor in Gérard Caussé's class at the École Normale de Musique de Paris as well as a professor at the CRR of Saint-Maur-des-Fossés.

He plays a 1757 viola by Carlo Ferdinando Landolfi, generously loaned by private patrons, as well as a modern viola by Patrick Robin.

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Tabea Zimmermann

Tabea Zimmermann is a musician of captivating versatility. As a soloist and chamber musician, she performs worldwide, teaches, nurtures talent and fosters collaboration. She is president of several foundations and consistently initiates and commissions new works. While her instrument, the viola, remains central to her activities, Zimmermann's responsibilities have grown more diverse over the years, allowing her to contribute her entire personality: with her extensive concert experience, her interest in promoting young talent, and her social responsibility. "For me, a long-standing wish is now being fulfilled: that I can help shape content," she summarizes. Zimmermann owes her fame to the viola. At eleven years old, Zimmermann made her debut on the stage of the Berlin Philharmonic. Competition successes in Geneva, Paris, and Budapest between 1982 and 1984 catapulted her to prominence. Shortly after, she made a distinctive move by accepting a position at the University of Music Saarland, where at 21, she became the youngest professor in Germany. Her commitment to teaching remains strong; after tenures in Frankfurt and Berlin, she returned to the Frankfurt University of Music and Performing Arts in the summer of 2023. She also shares her passion for music at the Kronberg Academy and in a few masterclasses. She maintains close ties with many of her former students, often performing alongside them. Zimmermann's emphasis on contemporary music was perhaps spurred by the limited traditional solo repertoire for the viola. In 1994, she premiered a solo sonata dedicated to her by György Ligeti. Composers such as Heinz Holliger, Wolfgang Rihm, and Georges Lentz wrote pieces for her. In recent times she presented solo concerti by Enno Poppe and Michael Jarrell in acclaimed CD recordings. She passionately advocates for stylistic diversity, arguing that engaging with contemporary music

also influences interpretations of the classical repertoire: "It makes one interpret these pieces much more consciously."

Quality over quantity — adhering to this principle, Zimmermann has for some time now limited her annual performances to around 50. Alongside her solo presentations, she places high importance on chamber music, collaborating with artists like Jörg Widmann, Javier Perianes, the Belcea Quartet, and long-time colleagues from the Arcanto Quartet, which existed until 2016. For Zimmermann, the attraction of small ensembles lies not just in their clarity but in their egalitarian nature — flat hierarchies that model societal interactions. She extends this approach to orchestral projects, leading symphonic pieces from her central voice, emphasizing communication and listening. She has collaborated in this manner with Ensemble Resonanz, the Bavarian Radio Symphony Orchestra, and the National Youth Orchestra of Germany.

Zimmermann remains a sought-after partner for many orchestras and festivals. She has held residencies with the Royal Concertgebouw Orchestra, the Berlin Philharmonic, and the Bavarian Radio Symphony Orchestra, to name a few. The Saint Paul Chamber Orchestra named her Artistic Partner in 2022, and she's set to curate several concerts for the Schwetzingen SWR Festival in 2024. Her expertise is also recognized in other fields: she was president of the Beethoven-Haus Bonn for seven years and is currently the president of the Swiss Hindemith Foundation. This position reflects Zimmermann's versatility; she has always revered Hindemith, with the recording of his complete works for viola in 2013 being a long-held desire. Now, as foundation president, she has even more opportunities to elevate the composer's profile among musicians, promoters, and audiences. In October 2023, she was awarded honorary membership, the highest honour of the German

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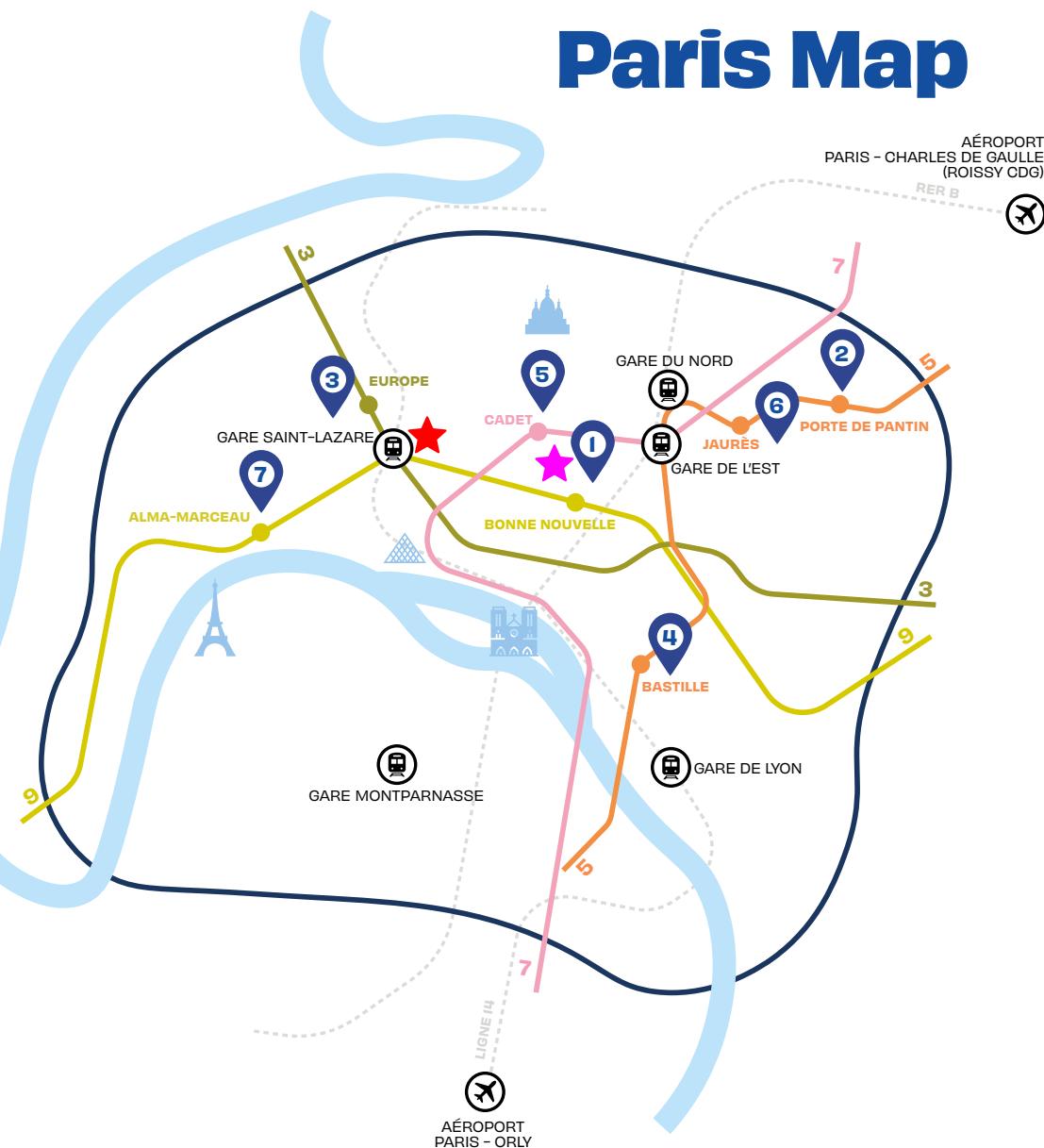
Music Council, in tribute to her passionate and dedicated commitment to musical life. Tabea Zimmermann will be seen more often at such crossroads between music and society. Since July 2023, she chairs the board of the Ernst von Siemens Music Foundation, which is dedicated to promoting contemporary music through an award she herself won in 2020. Zimmermann firmly believes that musicians' roles in society need strengthening, especially after the challenges of the pandemic. Conversely, she notes, "We all need to reconsider what we hope to achieve through music." She has also established her own foundation, named after her late first

husband, David Shallon. The David Shallon Foundation supports unique, intercultural music projects such as the "Lebensmelodien" of clarinetist Nur Ben Shalom, which revives Jewish music from the Holocaust era. For Zimmermann, it's all about making an impact, not just in music but beyond. For her extensive contributions, she's been honored with numerous musical awards and societal recognitions, including the Order of Merit of the Federal Republic of Germany. This biography is to be reproduced without any changes, omissions, or additions, unless expressly authorized by the artist management.

A series of useful tips to help make
your stay in Paris and your congress
experience as pleasant as possible.

The toolbox

Paris Map



CNSAD - Conservatoire National Supérieur d'Art Dramatique
2 bis Rue du Conservatoire, 75009 Paris

M 9 Bonne Nouvelle



CNSMDP - Conservatoire National Supérieur de Musique et de Danse de Paris
209 Avenue Jean Jaurès, 75019 Paris

M 5 Porte de Pantin



CRR - Conservatoire à Rayonnement Régional de Paris - Ida Rubinstein
14 Rue de Madrid, 75008 Paris

M 3 Europe



Opéra Bastille
Place de la Bastille, 75012 Paris

M 5 Bastille



CMA 9 - Conservatoire Municipal Nadia et Lili Boulanger
9th arrondissement
17 Rue Marguerite de Rochechouart, 75009 Paris

M 7 Cadet



CMA 19 - Conservatoire Municipal Jacques Ibert de Paris
19th arrondissement
81 Rue Armand Carrel, 75019 Paris

M 5 Jaurès



TCE - Théâtre des Champs-Elysées
15 Avenue Montaigne, 75008 Paris

M 9 Alma-Marceau



Viola's Café : Le Royal Bergère
24 Rue Bergère, 75009 Paris

M 9 Bonne Nouvelle



La Compagnie 1837 (Gala Dinner)
1 Cours de Rome 75008 Paris
(Inside the Saint Lazare train station)

M 3 Gare Saint-Lazare

Add the locations
of the 50th IVC directly
on Google Maps!





Tips for getting around

Paris Transport Essentials (2026)

Single metro/RER ticket	2,50€
Weekly Pass	31,60€
Airport Paris ticket	13,00€
Vélib' (City bikes)	Day pass from 5€ Single ride from 3€

Vélib stations are available everywhere, and bikes can be picked up/ dropped off at any docking point. The €2.50 ticket works for any metro or RER trip inside the Paris network (except airport routes). The weekly pass is ideal for you. Always buy a dedicated airport ticket for Charles De Gaulle or Orly. You will need to buy a rechargeable card to load your metro tickets onto it.



Download the "Bonjour RATP" app to easily plan all your public transport journeys.

Tips for enjoying your stay

Take advantage of this Congress to discover the City of Light!

You'll find many guides and maps to explore Paris's must-see attractions on the Official Tourist Office website.



Download the "Paris je t'aime" app, the official app of the tourist office.

Tips for enjoying your Congress

Appreciate the Viola's café: Your Congress Meeting Spot

Located at the Royal Bergère (200m from the CNSAD, 24 rue Bergère 75009), the Viola Café is the official gathering place for all congress participants. It's where you can meet colleagues, relax, enjoy a drink, or grab a bite in a friendly atmosphere.

For the 50th IVC, we've arranged exclusive perks for all of you : Happy Hour prices all day long
A complimentary coffee with any lunch ordered



Add the location of the Viola's café directly on Google Maps by scanning this QR code and look at the star!

Come and share a French breakfast during the General Welcome

Starting Monday morning, January 19, 2026, from 8:30 AM at the CNSAD, join us at the general welcome to meet all the other conference attendees. Enjoy a typical French breakfast featuring baguettes and croissants.

> This is also the perfect opportunity to pick up your conference badge, printed program, and a few other surprises.

Get your tickets at the main venues

The main venue is where you can ask all your administrative questions, where the IVC teams will be available to assist you, and where the Lost and Found desk and the merchandise stand will be located. The main venue will be CNSAD from January 19 to 21, then CNSMDP on January 22, and Opéra Bastille on January 23.

Overall, all passes and tickets can be collected at the main venues ideally Monday morning at the CNSAD.

More specifically:

Five-day passes can be collected starting Monday morning at CNSAD.

One-day passes can be collected at any Congress venue (main and secondary venue). Tickets for Tabea Zimmermann's concert can be collected on Monday morning at CNSAD, as well as at the Théâtre des Champs-Élysées before the concert.

Tickets for the Gala Dinner can be collected either at CNSAD on Monday morning or at La Compagnie 1837 on Friday, January 23.

Celebrate the grand finale of the 50th IVC by joining all the other participants at the Gala Dinner

The dinner will be held at Compagnie 1837 in Paris (I Cours de Rome, 75008) within the majestic Saint-Lazare station starting Friday evening at 7:30 PM, and will mark the final official event of this special anniversary edition of the 50th IVC. It will be a unique opportunity to end the week in a warm, relaxed, and friendly atmosphere, celebrating the many artistic and human connections made throughout the Congress. It is the perfect occasion to reflect on the week, exchange final thoughts, and close the 50th IVC in a memorable and elegant way.

In addition, the International Viola Society will present an awards ceremony during the gala dinner.

To bring this 50th edition of the IVC to a fitting close, the week will end with a traditional ball.

Please note that the Gala Dinner is not included in the Congress pass. A separate ticket is required, and we kindly encourage you to purchase your place to ensure your participation.



Get your tickets for the Gala Dinner just here

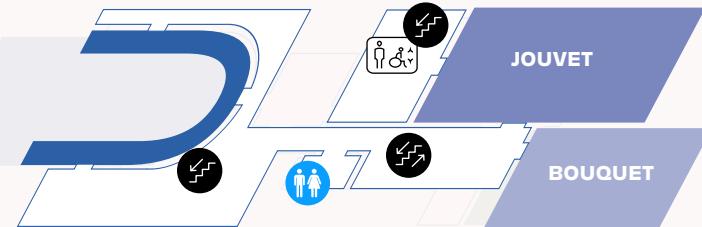


CNSAD

Conservatoire National Supérieur
d'Art Dramatique
2 bis Rue du Conservatoire, 75009 Paris

9 Bonne Nouvelle

Niv. 1



Niv. 0



Niv. -1



Niv. 3



Niv. 2



① Commercial Showcase



② Photocall

③ Information desk

CNSMDP

Conservatoire National Supérieur
de Musique et de Danse de Paris
209 Avenue Jean Jaurès, 75019 Paris

5 Porte de Pantin

Niv. -1

RAVEL

Dressing Room

DUKAS

SALON VINETUIL

PLATEAU 5

SALLE D'ORGUE

Niv. -2

Niv. 0

21th January
Entrance

SALLE D'ORGUE

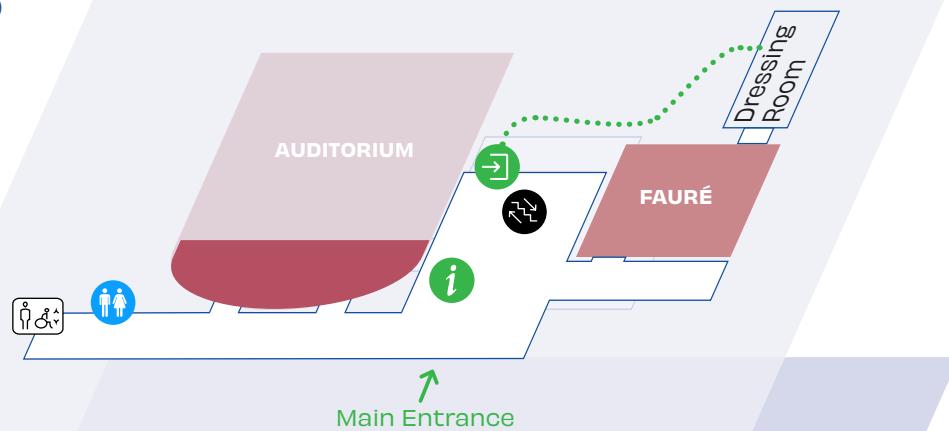
22th January
Entrance

CRR Ida Rubinstein

Conservatoire à Rayonnement
Régional de Paris - Ida Rubinstein
14 Rue de Madrid, 75008 Paris

3 Europe

Niv. 0



Niv. -1



Opéra Bastille

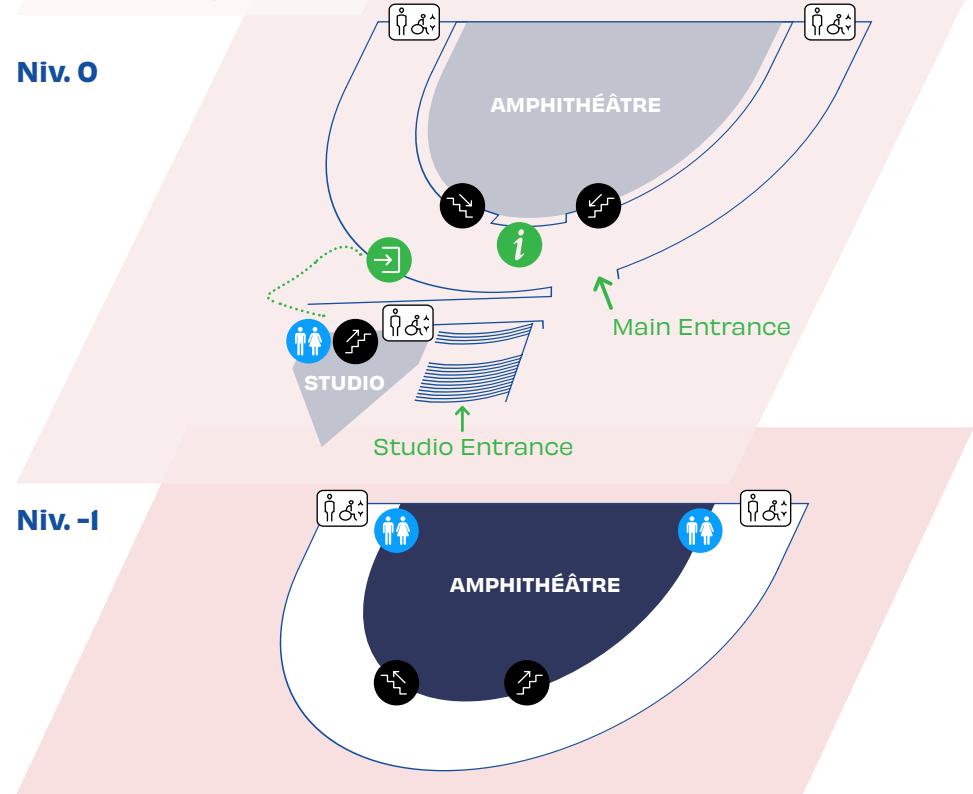
Place de la Bastille, 75012 Paris

5 Bastille

Niv. I

Niv. 0

Niv. -1



Nom	Prénom	Nom du projet	Dates	Lieu	Salle
1 HARLEY	Jan-Hendrik	Sidlala, siyamamela ("we play, we listen")	21 January	CNSMDP	Salon Dukas
2 MOOLMAN	Jeanne-Louise	Myths in the making	19 January	CMA 9	Auditorium
4 ADAMS	Jacob	Lamentation for Viola and Piano by Jeanne Behrend	20 January	CRR de Paris	Fauré
6 ASBELL	Ames	A Unique Voice: The Viola Music of Alvin Etler	22 January	CNSMDP	Salon Ravel
7 ASBELL	Ames	Rediscovering Charlotte Hampe: Composer, Performer, and Educator	20 January	CRR de Paris	Fauré
10 BALBOA	Ruben	Charles Martin Loeffler's Unpublished Songs for Viola, Voice, and Piano: A Rediscovery	21 January	CNSMDP	Salon Dukas
II BALJA	Ayn	Resonance: Women Create Sound	22 January	CNSMDP	Salon Dukas
12 BEAVER	Johanna	Beyond Suzuki: Pop and Inclusivity in the Beginner Viola Studio	19 January	CNSAD	Bouquet
13 BRADDOCK	Andrew	The Voice of the Viola: Betsy Jolas's Works for Viola	19 January	CRR de Paris	Auditorium
15 BUCKSTEAD	Brian	The Rhythm of New Life: Two Works for Amplified Viola and Electronics by Stephen Andrew Taylor	20 January	CNSAD	Théâtre
17 BURTON	Tonya	Edge of a Dream: Evocative Works by Living Composers	22 January	CNSMDP	Salle d'Orgue
18 CALDWELL	Brenton	Karen Tuttle's Legacy Beyond Coordination	20 January	CNSAD	Jouvet
20 CLARK	Richard	Errs and Dances for Viola Quartet by Richard Auldon Clark	23 January	Opera Bastille	Studio
21 DANE	Matthew	Air and Resonance: New Music for Viola d'Amore and Flute	21 January	CNSMDP	Salon Vinteuil
24 DEVROYE	Anthony	Women of Character: Music by Lillian Fuchs and Melia Watras	20 January	CRR de Paris	Fauré
25 DONA	Daniel	Laktawan at Tumalon: Filipinx Music for Viola	19 January	CMA 9	Auditorium
31 FORTUNE-READER	Christiana	Frondescence	22 January	CNSMDP	Salon Dukas
33 GALAGANOV	Micha	Telemann's 12 Fantasies for Viola da Gamba Solo on Viola — Pleasures, Benefits, and Uses for Performance and Technique	22 January	CNSMDP	Salon Vinteuil
34 GEE CORDOVA	Daniel	Finding Center - Principles of Left Hand Balance and Alignment	21 January	CNSAD	Bouquet
37 HERNDON	Hillary	Mosaic: Viola Ensembles by Black and Latino Composers	23 January	Opera Bastille	Studio
39 HOUDE	Andrea	A Marriage of Musical Worlds: A Performance of Jamie Leigh Sampson's Throw and Through and Andrew Martin Smith's My Garden, My World	19 January	CNSAD	Jouvet
41 KEASLER	Daniel	Palaschko versus Mahler	20 January	CNSAD	Bouquet
42 KLINE	Linda	Eclectic Viola Quartets for Various Levels	19 January	CNSAD	Bouquet
43 LACOURSE	Michelle	Nostalgia & Laments (New music for unaccompanied viola and viola duo)	21 January	CNSMDP	Salon Vinteuil
45 LEE	Hsiaopei	Interwoven Voices: Contemporary Chamber Works by Women Composers	20 January	CRR de Paris	Fauré
47 LEWIS	Katherine	Reimagining the Bow Arm: ViolaXR and the Future of Viola Pedagogy in Virtual Reality	21 January	CNSAD	Bouquet
48 LINDSAY / GIMBEL	Alice / Carol	Simple Solutions: A New Look at Old Problems in Viola Pedagogy	21 January	CNSAD	Bouquet
49 MARTINSON	Kenneth	Orchestration of Marco Anzolelli's Viola Concertos	22 January	CNSMDP	Salon Ravel
50 MEIDELL	Katrin	Niels Gade's Viola Sonatas: Romantic Expression Reimagined	21 January	CNSAD	Bouquet
51 MEIDELL	Katrin	Lillian Fuchs's Sonata Pastorale and the Evolution of Her Compositional Voice	20 January	CRR de Paris	Fauré

Nom	Prénom	Nom du projet	Dates	Lieu	Salle
52 MEIDELL	Katrin	Karen Tuttle: The Legacy of Coordination	20 January	CNSAD	Jouvet
54 NIBLACK	Sarah	Decoding your Performance Profile: Understanding your Unique Stress Profile and Brave Antidotes	21 January	CNSAD	Bouquet
55 PHOENIX-NEAL	Diane	Portrait de Femme: Globetrotting with Women Composers	22 January	CNSMDP	Salon Dukas
59 SCHLUMPF	Brightin	Rhythm as the Musical Soul in Thomas Adès "Three Berceuses from The Exterminating Angel" for Viola and Piano	20 January	CMA 9	Auditorium
60 SLOWIK	Peter	Conductivity: Strengthening the Connection Between Performer and Audience	20 January	CNSAD	Bouquet
61 STEELY	Kathryn	Music for Violin, Viola, and Piano	20 January	CNSAD	Théâtre
63 SWEANEY	Daniel	Scharwenka "Fantasia" Sonata for Viola and Piano: A Forgotten Masterpiece	21 January	CNSMDP	Salon Dukas
65 TYLER	Bryan	The Great Belgian Viola Concerto of 1915	20 January	CMA 9	Auditorium
66 VALOTI	Alicia	Forgotten Women Composers: The Music of Francesca Caccini	19 January	CNSAD	Jouvet
67 WOJTCZACK	Summer	Building Community and Ensemble Skills through the Viola Ensemble	19 January	CNSAD	Bouquet
69 WOLLMAN	Rose	Her Secret Life	20 January	CRR de Paris	Fauré
70 WONG	Eric	The Voice of the Viola: Transcriptions of Beethoven's Violin Sonatas	22 January	CNSMDP	Salon Ravel
73 SMITH	Jasmine	Australian works for viola and voice	22 January	CNSMDP	Salon Ravel
74 TATE	Valerie	British Violists of the Late 19th Century: Spotlight on Emil Kreuz and His Viola Concerto	20 January	CRR de Paris	Auditorium
75 TATE	Valerie	Granville Bantock (1868 - 1946), Sonata in F major for Viola and Piano «Collector» (1918)	20 January	CRR de Paris	Auditorium
76 VOGEL / PUCHHAMMER-SEIDLITZ / KINGSBURY	Annette-Barbara / Jutta / Brett	Sinfonia Concertante: It Doesn't Always Need to Be Mozart! Rediscovery and Renewal of Walter Braunfels' Forgotten Masterwork in the First-Ever Realization of a Piano Reduction	20 January	CNSAD	Théâtre
77 IVS board	IVS board	Roundtable former hosts: The celebration of the viola in 50 congresses	20 January	CNSAD	Théâtre
78 HELD	Marcus	Transcriptio/Translatio: A Rhetorical Approach to the Art of Transcription	22 January	CNSMDP	Salon Vinteuil
79 SAGGIN	Fabio	Brazilian Music for Viola Inspired by Popular Music	20 January	CNSAD	Jouvet
80 DE BIAGGI	Emerson	ABRAV Ensemble: Brazilian Music for Viola	22 January	CNSMDP	Salon Vinteuil
81 FRIAS	Murilo	Two Violas, One Brazil	22 January	CNSMDP	Salon Vinteuil
83 ALEIXO DOS REIS	Carlos	Brazilian Composers from Minas Gerais: Works for Viola and Piano	22 January	CNSMDP	Salon Ravel
84 CAPPARELLI GERLING	Daphne	The Viola Works of Marcelle Soulage: Exploring Her Masterpieces and Legacy	20 January	CRR de Paris	Fauré
85 FRANK	Hella	The role of teachers in fostering student autonomy, also known as self-regulated learning	20 January	CNSAD	Bouquet
87 JONES	Matthew	French Premieres of rarely performed Solo Viola Gems by Per Nørgård and Hilary Tann	20 January	CRR de Paris	Auditorium
88 LANSDOWN	Louise	The British Viola Ensemble: Bowen, Dale, Beamish, Werner, Jacob, Bridge, Knox, Ireland and Benjamin.	20 January	CRR de Paris	Auditorium
89 SILVERTHORNE	Paul	Brahms Sonatas Op.120 — Revelations from the Manuscript	20 January	CMA 9	Auditorium
90 STOKES	Dominic	Tessellatum — ambient music for short attention spans.	20 January	CNSAD	Théâtre
92 TAPPER	Ilana	Creating An Accessible Future for the Viola	20 January	CRR de Paris	Auditorium

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93	KLORMAN	Edward	Rethinking Bach's Cello Suites	19 January	CNSAD	Théâtre
94	ASHWORTH	Leslie	Chamber Music Pedagogy Across Borders: Insights from the U.S. and Canada	20 January	CNSAD	Bouquet
95	HIEMSTRA	Emily	On Cultivating A Climate for New Music	19 January	CMA 9	Auditorium
96	HOOD	Joanna	«Northwest Passage, Thirteen Climate Alarms From the Arctic» for thirteen violas	21 January	CMA 9	Auditorium
97	ROY	Viateur	What to Consider When It's Time to Choose a Viola	19 January	CNSAD	Bouquet
98	VIS	Ryan	Canadian Landscapes: A Multimedia Journey for Solo, Duo, and Trio Viola.	21 January	CMA 9	Auditorium
99	WEI	Sharon	Sounding Tornadoes	21 January	CMA 9	Auditorium
100	YE	Zi	A fusion of East and West: Marco Polo Suite for Viola, Erhu and Orchestra	21 January	CMA 9	Auditorium
101	RUBIANO PULIDO	Maria Fernanda	The Rhythm of New Life: Two Works for Amplified Viola and Electronics by Stephen Andrew Taylor	22 January	CNSMDP	Salon Vinteuil
102	JEREZ	Astrid	Viola in colors: "Strengthening Classical Technique through Latin American Rhythms" — Exploring Latin American Rhythms through Viola Ensemble	20 January	CNSAD	Bouquet
103	FORERO VILLAMIZAR	Gabriel Mateo	The First Complete Transcription for Viola and Basso Continuo of the Mystery (Rosary) Sonatas by H.I.F. Biber	21 January	CNSAD	Bouquet
104	ALFRED	Joseph	The Viola and the Maqam: A Practical Introduction to Middle Eastern Performance Techniques	22 January	CNSMDP	Salle d'Orgue
107	BERCOVICH	Cecilia	Contemporary Spanish Viola	21 January	CNSMDP	Salon Dukas
109	FUEYO MUÑIZ	Maria José	Rediscovering spanish classical and romantic music written for viola	22 January	CNSMDP	Salon Vinteuil
110	NEPOROZHNIA OSNACH	Iryna	Eira Duo — The Viola as a Voice for Modern Women Composers	22 January	CNSMDP	Salon Dukas
112	VELO QUINTAIROS	Santiago	El libro de las nubes (The Book of Clouds)	21 January	CNSMDP	Salon Dukas
113	STUMM	Jennifer	Sound-Inspired Technique: Creative Methods for Training Young Violists	19 January	CRR de Paris	Auditorium
114	MICHAEL	Julie	Portmanteau	19 January	CRR de Paris	Auditorium
115	REZA SABZGHABAEI	Daniel	The Persian Viola — A Recital of Viola Music from the Iranian Diaspora	19 January	CNSAD	Théâtre
116	HAMALAINEN	Lauri	Scale Duets for Viola	20 January	CNSAD	Bouquet
117	WESSMAN	Harri	Presentation of Ellen's Viola Album for Young Violists	21 January	CNSMDP	Salon Ravel
118	BÉRANGER	Vinciane	Composers Manuscripts as a Resource for Interpretation: Rebecca Clarke's Sonata for Viola and Piano	20 January	CRR de Paris	Fauré
119	BERNARD	Jean-Christophe	The Solo Viola Repertoire up to 1795: From Artistic Issues to Pedagogical Tools	22 January	CNSMDP	Salon Vinteuil
120	CALoustian	Anne	L'Arbre qui chantait le monde	21 January	CNSAD	Jouvet
121	CALoustian	Anne	Le corps... ce diapason	21 January	CNSAD	Bouquet
121	CALoustian	Anne	Le corps... ce diapason	22 January	CNSMDP	Salon Vinteuil
126	ISOARD	Nitya	Paul Hindemith and his Work	20 January	CMA 9	Auditorium
128	KEAY	Nigel	Memory and Invention: Trowell's Sonata dedicated to Tertis (& the music of Nigel Keay)	20 January	CMA 9	Auditorium
131	LAINÉ	Frédéric	Viola Players in France from Casimir-Ney to Théophile Laforge (1850-1918): Portraits, Lineage, and Legacy.	20 January	CNSAD	Jouvet
132	LE FAURE	Antonin	Viola Echoes on the Shores of Lake Geneva	22 January	CNSMDP	Salon Vinteuil
133	LENERT	Pierre	Niccolò Paganini's Caprices on the Viola, performed by Pierre Lenert	21 January	CNSAD	Jouvet

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135	LETHIEC	Karine	Contemporary French Solo Viola (2021-2025)	22 January	CNSMDP	Salle d'Orgue
138	PERRIER	Lomane	What repertoire for the Baroque viola ?	22 January	CNSMDP	Salon Vinteuil
139	PUNGIER	Angèle	King Arthur	21 January	CNSAD	Jouvet
143	REITER	Emmanuella	Karen Tuttle: The Legacy of Coordination	20 January	CNSAD	Jouvet
145	XUEREB	Pierre-Henri	Connections between the Viola d'Amore and the Viola Through the Centuries	23 January	Opera Bastille	Studio
148	ZAKOWSKY	Laurent	Must One Suffer to Be a Violist?	19 January	CNSAD	Bouquet
149	ZEKRI	Yona	Exile and Memory: The Viola as a Voice for Women Composers	20 January	CMA 9	Auditorium
150	OUSSAAD	Nadine	Plural Approaches to Viola Practice through Contemporary Arab and Eastern Music	19 January	CNSAD	Théâtre
154	PERALTA	Lucía	Fleurs et autres objets sonores	19 January	CNSAD	Jouvet
155	VAN SASSE VAN VSSELT	Sylvén	IVS presents: International Viola Society Iuventus	22 January	CNSMDP	Salle d'Orgue
158	POLLAK	Nethanel	The Viola Behind the Iron Curtain: Unknown Original Viola Works from the Soviet Era	22 January	CNSMDP	Salon Dukas
159	POLLAK	Nethanel	From Crane Step to Butterfly Palm: Integrating Qigong into Viola Playing by Practicing Heidi Castleman's 'Strings with Qigong'	20 January	CNSAD	Girod
160	BARALDI	Giulio	The genesis of Max Bruch's Romance op. 85	22 January	CNSMDP	Salon Ravel
162	CARDINALI	Federica	M. Anzolelli (1867-1929), Seven compositions, for viola and piano	22 January	CNSMDP	Salon Ravel
165	RUISI	Simona	Opera(s) fol(u)r Viola(s)	22 January	CNSMDP	Salon Vinteuil
166	SANZO	Luca	Violal Viola!	20 January	CMA 9	Auditorium
167	SOLARE	Carlos María	The viola d'amore at the Belle Époque: Renaissance or Continuity?	23 January	Opera Bastille	Studio
168	TORO	Alessio	Luciano Berio: Sicilian Folk Songs	21 January	CNSMDP	Salon Dukas
169	VISMARA	Dorotea	Enriching an entire viola studio through empowering international students	20 January	CNSAD	Bouquet
172	TROMBETTA	Luca	The Humor of Harold in Italy: Navigating Comic Irony from Score to Stage	20 January	CMA 9	Auditorium
173	MANFIO	Luis Claudio	Viola making - classic schools, models, sound, challenges for luthiers in the past and now	20 January	CNSAD	Bouquet
174	SYRRIST-GELGOTA	Povilas	"Troubadour" - New Norwegian Folk Romantic Music by Singing Violist Povilas Syrrist-Gelgota	22 January	CNSMDP	Salle d'orgue
175	SYRRIST-GELGOTA	Povilas	Stage communication	19 January	CRR de Paris	Auditorium
176	SYRRIST-GELGOTA	Povilas	The Musical World of Singing Violist and Composer Povilas Syrrist-Gelgota	19 January	CRR de Paris	Auditorium
177	FILMER	Andrew	Proudly Loaned: The Viola and Musical Borrowings	19 January	CMA 9	Auditorium
178	MEZA PEREZ	Amaury Jamir	Reconstructing and Modeling a 41 cm Viola in the Style of Nicolas Lupot	20 January	CNSAD	Bouquet
179	DIMANDE	Blandina	From Mozambique to the World: Stories of a Classical Music Journey	19 January	CNSAD	Jouvet
182	ECKELS	Lena	French-German Partner Concert	20 January	CNSAD	Jouvet
183	JURRIAANSE	Anna	The Composers in my life	20 January	CMA 9	Auditorium
184	PELSE	Yanna	Résonanzlehre - Sound/Body practice for violists	21 January	CNSAD	Bouquet
185	PELSE	Yanna	Singing Violist	20 January	CMA 9	Auditorium
186	VAN OS	Roald	Introducing the Historical Viola & Society (HVS)	22 January	CNSMDP	Salle d'Orgue

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187	VAN SASSE VAN VSELT	Sylvén	Traditional Javanese Gamelan Sounds on the Contemporary Viola	19 January	CMA 9	Auditorium
189	GOLDSTEIN	Elias	Celebrating Franco-Romanian Friendship	21 January	CNSAD	Bouquet
190	STAM	Emlyn	Ma vie en couleurs	22 January	CNSMDP	Salle d'Orgue
191	STAM	Emlyn	Paradise Lost, Voices Rising: Music and Poetry from Ukraine and Taiwan	21 January	CNSMDP	Salon Ravel
194	BATOG	Aleksandra	How fascinating is violist's life with flute and harp - or piano. 30 years of playing with friends.	21 January	CNSMDP	Salon Ravel
195	HUBISZ-SIELSKA	Bogusława	Farewell	21 January	CNSMDP	Salon Ravel
196	KOLACZYK	Wojciech	Poland meet Chile	21 January	CNSMDP	Salon Ravel
197	KOMENDAREK-TYMENDORF	Krzysztof	VIOLAND - Polish heritage for viola solo and electronics	21 January	CMA 9	Auditorium
198	MURAWSKI	Marcin	Wojciech Gawroński - forgotten Polish romantic	22 January	CNSMDP	Salon Dukas
199	MURAWSKI	Marcin	J.S. Bach - Toccata and Fugue in D BWV 565 - an original piece for viola solo?	22 January	CNSMDP	Salon Vinteuil
200	WOJDALSKA	Kinga	Polish music for solo viola	19 January	CNSAD	Jouvet
201	FRENDIN	Henrik	Sandhamn – Suite for electric violas, electronics and moving images	20 January	CNSAD	Théâtre
202	HSU	Shu-Ching	Tides of Memory: Music Echoing Taiwan's Historical Silence	21 January	CNSMDP	Salon Ravel
203	AKANSU	Nehir	Improviola Jazz	20 January	CNSAD	Bouquet
205	ALTINEL	Fusun Naz	Women in Turkish Music for Viola	19 January	CNSAD	Jouvet
206	TIKNAZ MODIRI, BAHAR	Beste, Baris Kerem	2 Turkish Violists in Paris	19 January	CNSAD	Théâtre
207	MELENDEZ	Melissa	Dialogues in Timbre: Meléndez and Pool - Viola and Bassoon Duet	22 January	CNSMDP	Salon Ravel
208	RIEBL	Thomas	Thomas Riebl recital on his five string tenor viola	19 January	CNSAD	Théâtre
209	BOOTHROYD	Austin	ViolaViva's New Educational Catalogue	20 January	CNSAD	Bouquet
210	SACHSE	Pauline	Viola journey through space and time	21 January	CNSAD	Jouvet
211	RODLAND	Carol	A Holistic Daily Warm-Up Routine for the Healthy and Happy Violist	21 January	CNSMDP	Salon Dukas

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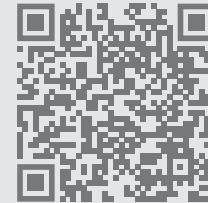


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