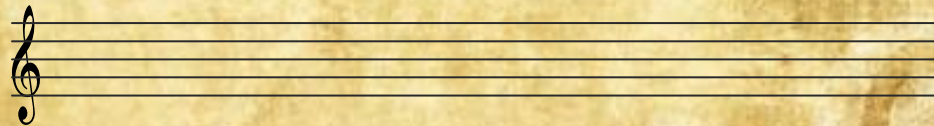




The Alba Rosa Viëtor Concert Series Presents...

The Instrumental Voice:

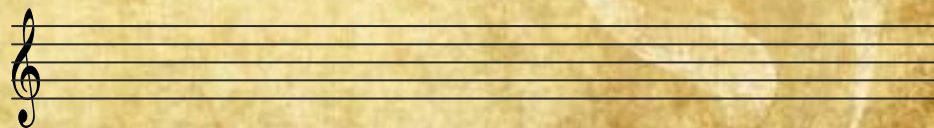
A Showcase of Vocal Works by
Alba Rosa Viëtor



Friday, April 1

1:25 PM

Clarke Hall



The Alba Rosa Viëtor Concert Series Presents...

The Instrumental Voice:

A Showcase of Vocal Works by
Alba Rosa Viëtor

Friday, April 1, 2011
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Program

Invocation (1945)
Forget Me Not (1956)

Esther Jane Hardenbergh, soprano
Geoff Loff, piano

Goodbye to Naples (1967)

Kathryn Kupchik, soprano
Geoff Loff, piano

Dies Irae (1979)

Esther Jane Hardenbergh, soprano
David Tayloe, piano

Little Refrain (1960)

Adam Cahill, baritone
Esther Jane Hardenbergh, piano

Malia (1955)

Jennifer Tipton, soprano
Esther Jane Hardenbergh, piano

Nostalgia (1959)

Theresa Smith, soprano
Esther Jane Hardenbergh, piano

Two Poems (1973)

Charlotte Woolley, mezzo soprano
Geoff Loff, piano

Virgilian Spring (1941)

Cody Parrott, tenor
Geoff Loff, piano

My Birthday Song (1962)

Esther Jane Hardenbergh, soprano
Geoff Loff, piano

Six Degrees of Alba Rosa Viëtor

How Alba Rosa Viëtor was connected to popular figures in classical music

- Youngest student, at age 9, to be admitted into the Conservatorio Giuseppe Verdi
- Studied under famed violinist, Cesar Thomson, and the creator of the Sevcik violin method, Otokar Sevcik
- Viëtor dedicated the solo violin piece, *Elegie*, to her teacher and mentor, reknowned violinist, Jan Kubelik, father of conductor, Rafael Kubelik
- Played violin alongside Camille Saint-Saens on piano during a tour in Argentina in 1916
- Regularly performed at the residence of Donna Cima della Scala, whose ancestors built La Scala Opera House
- Viëtor's compositions were performed in the same program as Charles Ives, Aaron Copland, and John Philip Sousa by the National Gallery Orchestra in 1950

*Source: *The Story of Alba Rosa Viëtor: Violinist and Composer 1889 – 1979*

Alba Rosa Viëtor (1889-1979)

Alba Rosa Viëtor was born in Milan, Italy, in 1889 showing a unique and extraordinary talent at a very early age. She studied under some of the most distinguished teachers throughout Europe, including Otokar Ševčík, author of Ševčík Violin Studies, a technique book standard among budding violinists. This would lead to a marvelous career as a professional violinist, playing in concert halls throughout Europe and South America, alongside the great classical artists of her day. After years of traveling and adventure as a concert violinist, Alba Rosa accepted a prestigious teaching position at the Conservatorio Argentino in Buenos Aires.

After a few years at the Conservatorio, with a desire to go on a vacation to the United States, Alba Rosa boarded a ship headed to New York, met a Dutchman named Jan Viëtor, and never returned to Buenos Aires. She and Mr. Viëtor fell in love, started a family in Montclair, New Jersey, and Alba Rosa began building the classical music scene in their community.

Wanting a greater international schooling for the children, and tensions of the Great Depression exerting themselves on the couple, Jan and Alba Rosa decided it would be best for her to relocate to Neuchatel, Switzerland where the children could receive the finest education, while Jan remained in New York to work. Now in her 40s, it was in Neuchatel that Alba Rosa began intensive study of composition. Not long afterwards, and in her 50s, Alba Rosa would move back to Washington, D.C., where her son was attending college, and finally settled down to concentrate on composing.

As a member of the highly esteemed Washington Composers Club, Alba Rosa's works were performed in many noteworthy venues, including The Phillips Gallery, on the same program with composers such as Charles Ives, Aaron Copland, and John Philip Sousa.

Alba Rosa continued to compose until her passing in 1979 at the age of 90. Since then, her compositions have remained in obscurity from the public. To change this, her son, Hendrik, reached out to the Frost School of Music at the University of Miami. Hendrik unfortunately passed away on Tuesday, May 4, 2010, and fulfilling his greatest wishes through the Alba Rosa Viëtor Concert Series, Alba Rosa's music is being revitalized, her fascinating story introduced to new audiences, and her legacy continued.

Thank You

A sincere thank you to everyone who made this program possible:

Hendrik Viëtor, Mary van Veen-Viëtor, Dean Shelly Berg, Esther Jane Hardenbergh, Nilda Pradera, the Frost School of Music Staff, and the extraordinary musicians at the Frost School of Music.

Viëtor Music

For more Alba Rosa Viëtor music, the following items are available in the Frost School of Music library:

Recordings

- Ensemble Illuminations
- Keys Through the Millennium
- The Volume of the Violin

Folios

- Vocal
- Piano
- Violin
- Violin Accompaniment

*For more information about Alba Rosa Viëtor, please visit
www.albarosaviëtor.com!*