



# Mean Fiddle Summer

**Modern American Violin Works**

**ADLER • CHAMBERS • FELDER • FITCH  
KELLOGG • KERNIS • MUMFORD • SILVERMAN**

**Lina Bahn, Violin**



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## Modern American Violin Works

<b>Samuel ADLER (b. 1928)</b>		<b>Jeffrey MUMFORD (b. 1955)</b>	
<b>1</b> Canto III	8:34	an expanding distance of multiple voices	11:32
<b>Aaron Jay KERNIS (b. 1960)</b>		<b>8</b> I. Estatico e molto appassionato	2:27
<b>2</b> Dance of Life	4:30	<b>9</b> II. Sparso ed espansivo	3:40
<b>David FELDER (b. 1953)</b>		<b>10</b> III. Molto delicatissimo ed etereo possibile	1:15
<b>3</b> Another Face	10:32	<b>11</b> IV. Molto appassionato	2:12
<b>Adam SILVERMAN (b. 1973)</b>		<b>12</b> V. Maestoso	1:58
<b>4</b> Lina's Hornpipe*	3:35	<b>Daniel KELLOGG (b. 1976)</b>	
<b>Keith FITCH (b. 1966)</b>		Sizzle	2:18
Mean Fiddle Summer*	11:10	<b>Adam SILVERMAN</b>	
<b>5</b> I. Twilight Airs	5:22	The viol, the violet and the vine*	9:03
<b>6</b> II. 'Bela's Blues'	5:48	<b>14</b> I. Lively	2:29
<b>Aaron Jay KERNIS</b>		<b>15</b> II. Sarabande	3:41
<b>7</b> Aria-Lament	10:30	<b>16</b> III. Music box	2:53
		<b>Evan CHAMBERS (b. 1963)</b>	
		<b>17</b> Last Night at Yaddo*	3:35

\* WORLD PREMIÈRE RECORDINGS  
Lina Bahn, Violin

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#### Modern American Violin Works

It's difficult to pinpoint how and where collaboration starts. This project crystallized out of friendships, and out of my deep admiration for all the composers whose works I have recorded on this album. Like many artistic collaborations, ideas for these pieces were born over meals, drinks, and in living rooms. Some pieces were buried treasure, gems I found strewn in hidden places on the internet. Another work, written by a friend, was found in a box by the front door of a D.C. music store! All have one thing in common: they probe the depths of what the solo acoustic violin can do. This exploration is a feat inherited from composers such as J.P. van Westhoff (1656–1705) and J.S. Bach, and each of these living American composers bounds effortlessly through the varied challenges of polyphony and violin technique. They do this while fully maintaining their intensely personal styles. This recording spans from Celtic fiddling to an homage to the great 20th-century Hungarian composer, Béla Bartók. Ghosts flutter, literary horrors jump to life, shards of glass fly, and camp fires conjure nostalgia. This is a collection of pieces, which I hope will sprinkle its magic on the audience as much as it did to its performer.

Lina Bahn

### Canto III

#### Samuel Adler

Since 1970, I have written a series of 24 'Concert Etudes' for orchestral instruments. I have always thought that contemporary composers haven't written enough solo works for various instruments to introduce audiences to the newer sounds of our time. Some are composed to show extended techniques – I have tried to rather show off the great strengths of the performers on the instrument without using too many extended techniques. *Canto III* was written for my good friend, Zvi Zeitlin. The work is in one continuous movement with four sections. It begins with a slow expressive recitative, followed by a fast wild contrast. The first section is repeated in the third section as an expanded variation within the same spirit. The fourth section demands great virtuosity and brings the work to a brilliant conclusion.

Samuel Adler

### Dance of Life

#### Aaron Jay Kernis

*Dance of Life* (2012) is inspired by Edvard Munch's vivid painting of the same name, and was written for Norwegian violinist Henning Kraggerud's première performance in front of 15 Munch paintings. The ghostly drama and circular motion of the canvas fundamentally affected the whirling and ethereal tone in this brief work.

Aaron Jay Kernis

**Another Face**  
**David Felder**

*Another Face* (1987), written for violinist János Négyesi, was commissioned by the National Endowment for the Arts. It is a musical response to the extraordinary novel, *The Face of Another*, by Japanese writer, Kobo Abe. Abe created circumstances which ask profound questions concerning identity; these questions prompted a composition which proposes small musical modules. Each module consists of a pair of two pitches and two distinct rhythmic values. Yet, the entire focus of the work is the emergence of an unnamed third force – something lyrical that is contained within the fiercely deterministic materials. The transformed reconciling materials appear very prominently at the end.

**David Felder**

**Lina's Hornpipe**  
**Adam Silverman**

*Lina's Hornpipe*, originally composed as a closing movement for *The viol, the violet and the vine*, is now a stand-alone concert piece, composed in a vigorous Irish fiddle folk style.

**Adam Silverman**

**Mean Fiddle Summer**  
**Keith Fitch**

Many years ago, at the Manhattan Children's Museum, I saw a board upon which a child had spelled the words "Mean Fiddle Summer" in magnetic letters. That evocative phrase stayed with me for years, until it came time to write a work for my dear friend, Lina Bahn. The work is cast in two movements. *Twilight Airls* is a lyric, aria-like movement which builds to a passionate climax before receding back into calm. *Béla's Blues* is a virtuoso romp inspired by the fugue of the Bartók solo sonata. *Mean Fiddle Summer* was composed during the winter of 2010.

**Keith Fitch**

**Aria-Lament**  
**Aaron Jay Kernis**

*Aria-Lament* was the source work from which flowed the cycle of war pieces I composed in the early-to-mid 1990s which includes *Hymn*, *Colored Field*, *Still Movement with Hymn*, and, closing the cycle, *Lament and Prayer* for violin and strings. *Aria-Lament* alternates between ideas essentially influenced by Hebraic cantillation and more angular shapes, and both are transformed through developing variations and intensification. It was written for New York violinist Kate Light in 1990.

**Aaron Jay Kernis**

**an expanding distance of multiple voices**  
**Jeffrey Mumford**

*an expanding distance of multiple voices* is a set of variations, celebrating the virtuosity and intelligence of Lina Bahn. It was commissioned by a Washington, D.C.-based consortium: Pamela Johnson, Kathryn Judd, Philip Berlin and Otho Eskin, to whom I am tremendously grateful. Cast in five movements, it displays many changes of mood, tempo and timbre. Much of the harmonic material is based on the letters of its dedicatee (in this case linA BAHn). The title for me suggests a layered space suspended and vast, in which many sources and gradations of light radiate from the continually shifting pockets of its interior.

**Jeffrey Mumford**

**Sizzle**  
**Dan Kellogg**

*Sizzle* is a punctuated tour de force for solo violin built on riffs, trills, brazen arpeggios, and runs. The music borrows from both Bach and electric guitar solos, and the opening tempo mark encourages, "as fast as possible – with flash and passion".

**Dan Kellogg**

**The viol, the violet and the vine**  
**Adam Silverman**

*The viol, the violet and the vine*, composed for Lina Bahn in 2005, was inspired by works of Ysaÿe and Bartók. The first movement, *Music box*, is a folksy tune marked by wild fluctuations in tempo and extreme use of multiple stopped notes. *Sarabande* is modelled on Ysaÿe's fourth *Sonata*. *Lively* is mostly single-lined writing, with a jagged melody and strings plucked with the left hand.

**Adam Silverman**

**Last Night at Yaddo**  
**Evan Chambers**

Parting moves us toward a greater sense of our connections to each other and to a specific place, toward a fullness of feeling we might normally keep at bay. Music can carry that flow, or give us some ritual so we don't get swept away. I wrote this tune for a friend's last night at the artist's colony Yaddo. I had just met her, but she was kind to me, and she was having a hard time. The music is an offering; a small comfort, I hope, for all those times when we have to step out of our temporary retreats and face the hard world.

**Evan Chambers**

## Lina Bahn, Violin



Described as 'brilliant' and 'lyrical' by *The Washington Post*, Lina Bahn is a violinist with a keen interest in collaborative and innovative repertoire. From 1998-2010, Lina Bahn was a member of the award-winning Corigliano Quartet, which held residency posts at Indiana University, Juilliard, and Dickinson College. They performed in venues including Alice Tully Hall, Ravinia, the Corcoran Gallery, Phillips Collection, Carnegie Hall, and the Library of Congress, earning the ASCAP/CMA Award for Adventurous Programming. In 2007, their Naxos recording of quartets by John Corigliano and Jefferson Friedman (8.559180) was selected by *New Yorker* magazine as one of the year's 'Best 10 Recordings.' *The Strad* magazine lauded them for their "abundant commitment and mastery", and *The New York Times* praised them as "musicians who seem to say 'listen to this!'"

Lina Bahn was the Executive Director and violinist with the VERGE Ensemble, which was the resident ensemble of the Corcoran Gallery of Art. She was a member of the National Gallery New Music Ensemble of the Smithsonian, which gave its inaugural performance in the East Wing in 2010, and which also participated in the 2012 Washington D.C. John Cage Centennial Festival. She is currently a member of MoVE (Modern Violin Ensemble), a violin quartet commissioning works to bring awareness to global issues.

A committed educator, Bahn was appointed to the staff of the University of Colorado Boulder from 2008-2015, and has taught masterclasses and lessons throughout the world. She was on the faculty at the Sierra Summer Academy of Music from 2000-2013, the Institute of the Palazzo Rucellai in Florence, Italy, and is on the faculty at Green Mountain Chamber Music Festival. She currently teaches at the Thornton School of Music at the University of Southern California in Los Angeles.

This recording grew out of violinist Lina Bahn's friendships with and admiration for the composers represented, collaborating in their creativity or seeking out their work as 'buried treasure'. These works explore the depths and possibilities of the solo violin, effortlessly surmounting challenges of polyphony and virtuoso technique while maintaining intensely personal styles that range from Celtic fiddling to an homage to Bartók. Lina Bahn's accomplished violin playing has been described as 'brilliant' and 'lyrical' by *The Washington Post*.

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<b>5-6</b>	<b>Keith FITCH (b. 1966)</b> Mean Fiddle Summer*	11:10			
<b>7</b>	<b>Aaron Jay KERNIS</b> Aria-Lament	10:30			

**\*WORLD PREMIÈRE RECORDINGS**

**Lina Bahn, Violin**

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