

Johann Sebastian BACH (1685 - 1750)
Sonata in e minor BWV1023
for violin and continuo
(Unmarked)
Adagio ma non tanto
Allemanda
Gigue

Karen Bentley POLLICK (b. 1963)
Gracious JoAn
Improvised variations

Ludmila YURINA (b.1962)
DUMA for violin (2022)

Duma is one of the genres of Ukrainian folklore, a purely Ukrainian recitative folk and heroic epic, which was performed by traveling singer-musicians - kobzars, bandurists, lyre players in Central and Left Bank Ukraine. Later, this term began to define the genre of an epic poetic work, an epic song of a heroic plan. Fables and plots of thoughts, as a rule, are connected with the historical past of the people. DUMA for solo violin is written using narrative-recitative motifs and intonations close to original Ukrainian dumas. The construction of explosive climaxes makes it more emotional, designed to excite the listener, to touch the thinnest strings of the soul. Taking into account that I am writing a piece for solo violin for a modern performer and audience, I wrote this duma to be more expressive and dramatic. DUMA is dedicated to the defenders of Azov and all defenders of Ukraine, living and those who have left. DUMA was premiered at Stanford University’s CCRMA on September 29, 2022.

Karen Bentley POLLICK
Für HELEN{G}A
for solo violin (January 2018)
Praeludium
for solo violin (June 2024)
world premiere
Gemini Funk
for solo violin (June 2021)
In memoriam: Nan Breiseth Bentley

The initial spark that led to the composition of Für HELEN{G}A occurred in the Chapel of Good Shepherd Performance Space while enjoying an inspiring concert by Iranian musician Sahba Sizdahkhani performing on santour and drums. I was seated behind Helena Hillinga, who elicited a moment of laughter and transcendence after the concert in honor of the ephemeral nature of life and the creative spirit. The opening musical material derives from the division of the middle of the piano keyboard, which resides between E & F above middle C, vying to be as close as possible beyond the half step distance imposed by the keyboard. The flutter tones achieved on the violin depict the desire for proximity and harmonic expansion. The left hand pizzicati on the open E string mimic the perpetual four syllable proclamations of the hens that reside around my new home in San Pancho, Mexico. The bass line is created from the solfège note names H E L E N A (B E A E G [French system for N] A) with double stop trills à la Caprice #6 by Niccolò Paganini, harmonics and rhythms, a waltz, and a concluding flourish of arpeggios in a final crescendo as an homage to Arvo Pärt’s Fratres with a nod to Beethoven en route, before retreating into the primordial E & F via gossamer harmonics.

PRAELUDIUM was composed in Ramona, California when Karen was reunited with her grand piano after a decade of living abroad. Beginning and ending in C minor, Praeludium traverses through all 30 keys alternating between major and minor by descending thirds as an homage to the harmonic system of Karen’s longtime collaborator Ivan Sokolov, a prominent pianist and composer residing in Moscow. Sokolov’s own oeuvre 31 Preludes for solo piano, based on Evangelical Images by Russian artist Konstantin Sutyagin, is cast in the same harmonic scheme with a variety of moods, timbres and motives inspired by the story of the cross. Sokolov means ‘falcon’ in Russian and his music is replete with avian tweets in the higher registers.

GEMINI FUNK was composed in San Pancho, Nayarit in 2021 and premiered on September 5, 2021 at the First Presbyterian Church of Palo Alto, one block away from our longtime family home on Cowper Street. The melody and bass line comprise a musical cryptogram derived from my beloved mother’s name NAN BENTLEY. The solo violin

composition channels Nan’s creative, curious and funky spirit through a variety of idiomatic virtuoso techniques including double stops, wide dynamic and pitch range, arpeggiation, Paganiniesque double stop trills, sul ponticello, sul tasto, chopping & comping bow strokes forged with rhythmic verve and contemporary rock/pop influences.

Brief intermission

Jan Pieterszoon SWEELINCK (1562 - 1621)
Psalm 140
from The Fitzwilliam Virginal Book

- 1 Deliver me, O Lord, from evil men;
Preserve me from violent men,
- 2 Who plan evil things in their hearts;
They continually gather together for war.
- 3 They sharpen their tongues like a serpent;
The poison of asps is under their lips.
- 4 Keep me, O Lord, from the hands of the wicked;
Preserve me from violent men,
Who have purposed to make my steps stumble.
- 5 The proud have hidden a snare for me,
and cords;
They have spread a net by the wayside;
They have set traps for me.

- 6 I said to the Lord: “You are my God;
Hear the voice of my supplications, O Lord.
- 7 O God the Lord, the strength of my salvation,
You have covered my head in the day of battle.
- 8 Do not grant, O Lord, the desires of the wicked;
Do not further his wicked scheme,
Lest they be exalted.

- 9 As for the head of those who surround me,
Let the evil of their lips cover them;
- 10 Let burning coals fall upon them;
Let them be cast into the fire,
Into deep pits, that they rise not up again.
- 11 Let not a slanderer be established
in the earth;
Let evil hunt the violent man
to overthrow him.”

- 12 I know that the Lord will maintain
The cause of the afflicted,
And justice for the poor.

13 Surely the righteous shall give thanks
to Your name;
The upright shall dwell in Your presence.

John Henry KREITLER (1948 - 2024)
Danc?
a micro suite for violin & harpsichord (2021)
Le Faux Valse
Entangoment
Hopak (Kazak dansi)

Danc? draws inspiration from and explores three dances styles: waltz, tango and Hopak, the Cossack military dance. Danc? was composed for Karen Bentley Pollick and Jonathan Salzedo and was premiered at the First United Presbyterian Church in Palo Alto on September 5, 2021.

Charles Norman MASON (b. 1955)
Bach Scratch
for solo violin (2024)
world premiere
Go, Dog. Go!
for violin & harpsichord (2021)

With Bach Scratch, the composer has reinterpreted the chord progressions of the last forty-five measures of Bach’s Chromatic Fantasy in a "Mason" style to create a frenetic, American sounding exciting work for solo violin. It was especially written for Karen Bentley Pollick, an extraordinary violinist having the versatility to cross genres from classical to bluegrass. Mason is celebrating his 70th year by composing pieces for a dozen of his favorite collaborators around the world.

Go, Dog. Go! was written for Karen Bentley Pollick and Jonathan Salzedo and is a fast driving, exciting piece for violin and harpsichord. The title, “Go, Dog. Go!” comes from a children’s book that goes through pages of dogs racing somewhere. By the end of the book you find that they were all racing to get to a party that is being held in a treehouse. The piece was first performed at the Inferno Lux Grotto in Bonny Doon, California for the Treehouse Kulture Klub, then premiered at First United Presbyterian Church in Palo Alto on September 5, 2021.

A native of Palo Alto, California **Karen Bentley POLLICK** studied with Camilla Wicks in San Francisco and with Josef Gingold at Indiana University, earning BM and MM degrees with a cognate field in Choral Conducting. She joined the Paul Drescher ElectroAcoustic Band in 1999 and performs with Seattle based Joy Street Orchestra. Her multimedia project ‘Solo Violin and Alternating Currents’ received a grant from the NEA and evolved into ‘Violin, Viola & Video Virtuosity’. Karen received a Seed Money Grant for Disseminated Performances from New York Women Composers. While residing in Vilnius she performed ‘Resonances from Vilna’ with pianist Jascha Nemtsov and premiered David A. Jaffe’s violin concerto *How Did It Get So Late So Soon?* with the Lithuanian National Opera & Ballet Theatre Orchestra.

Karen’s debut recording for Toccata Classics presents Hermann Graedener’s two violin concertos with the National Symphony Orchestra of Ukraine. Her recordings garnered top recognition in the Global Music Awards: *Graedener Violin Concertos*, *Chamber Music of Ivan Sokolov*, and *Orchestral Music of Ole Saxe*, featuring the premiere recording of his violin concerto *My Manchu Princess & Dance Suite*. *Music for Emily Dickinson* includes *Ten Songs without Words* by Ukrainian-American composer Virko Baley, and was awarded the 2024 American Prize Ernst Bacon Memorial Award for the Performance of American Music.

A founding member of Virtuosos de Cámara, Karen presented chamber music concerts in Puerto Vallarta and Nayarit and collaborated with Resonance Jazz Trio. Concert highlights include the Seattle premiere of *Pietà* by Jerry Mader alongside *ROMANTARCTICA* by Henning Kraggerud, plus live video of *MAQA VIOLIN* by Yitzhak Yedid. Karen tracked the hardangerfele solos in her San Pancho home studio for New Zealand composer Stephen Gallagher’s score for *Lord of the Rings: War of the Rohirrim*, released in December 2024.

Karen recorded *Concertos from the Caucasus*, featuring violin concertos by Georgian composer Alexi Machavariani, and Azerbaijan composers Azer Rzayev and Rauf Gadjiev with the Lithuanian

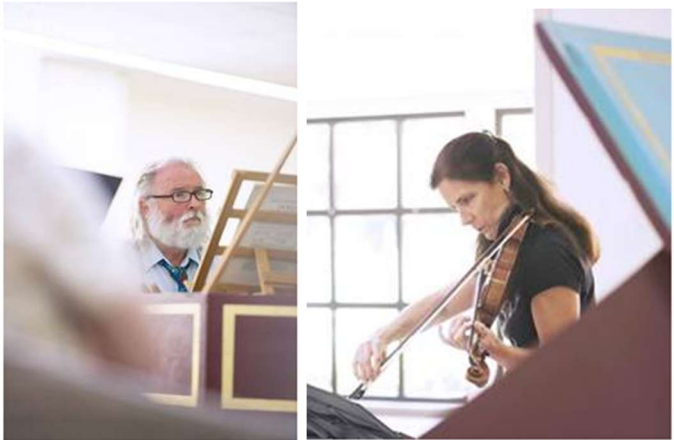
National Symphony Orchestra in October 2024 to be released on Toccata Classics in 2025.

Since moving to California in 1981, British-born harpsichordist **Jonathan SALZEDO** has become a popular Freeway Philharmonic collaborator with Jubilate Orchestra, San Francisco Symphony, Symphony San Jose, Black Box Baroque, and many other organizations and individuals. With his wife Marion Rubinstein, he co-directs The Albany Consort, now in its 51st year, which tackles the entire spectrum of baroque music from duos to opera. He performs new music with violinist Karen Bentley Pollick, sometimes using the harpsichord in unusual contexts. He can also be heard from time to time in Anchorage and San Diego.

Once a maker of instruments, Jonathan still enjoys voicing and repair work. He also considers moving harpsichords (generally single-handedly) and tuning them (he is an expert on early tuning systems) to be cherished parts of a harpsichordist's life. Jonathan has two grown-up children who are both fine musicians. In his spare time, he sings at Congregation Etz Chayim, Palo Alto and teaches Alexander Technique.

Stay in touch:
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Karen Bentley POLLICK
violin
Jonathan SALZEDO
harpsichord



Fri April 11
LOS ALTOS Lutheran

Sun April 13
First Presbyterian PALO ALTO