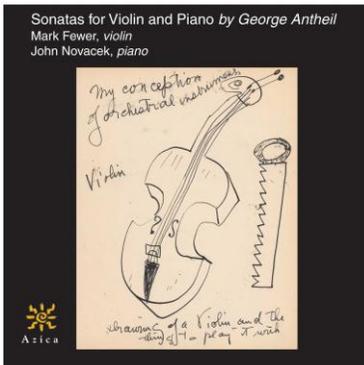


"Mark Fewer is one of Canada's finest violinists and is possessed with a profound and open musical mind. It's rare to find a player as comfortable in such a wide variety of musical styles as Fewer is." – The WholeNote (Toronto)

MARK FEWER performs the *World Premiere Recording*

of **GEORGE ANTHEIL's** *Sonata for Violin Solo* (1927)

ANTHEIL Sonatas 1, 2 & 4 for Violin & Piano with JOHN NOVACEK, piano



For Immediate Release, February 28, 2011 ... "Dazzling" and "brilliant" (Toronto Star, Jan 2011) violinist **Mark Fewer** explores the fascinating and arresting music of American composer and self-designated "Bad Boy of Music", **George Antheil** (1900-1959), including his never-before recorded *Sonata for Violin Solo*, written for violinist and muse Olga Rudge and, until now, concealed among her personal papers at Yale. Antheil met Rudge along with poet Ezra Pound in Paris in 1923 and the three would go on to influence each other's work tremendously. Fewer is also joined by pianist **John Novacek** for Antheil's *Sonatas 1, 2 and 4* for this new release on Azica records.

In 1925, the New Jersey-born Antheil was the latest rage in the Parisian salons and among the most publicized figures in that scandal-seeking Anglo-Saxon world. He was ready to stage his own death in Africa – eaten alive by lions! – in order to promote his latest daring composition, the *Violin Sonata No. 1*. Percussive in style, the work is influenced by Stravinsky and by Arabian rhythms, inspired by Antheil's travels to Tunisia. With *Sonata No. 2*, Antheil uses the range limits of both instruments, adding strange effects like *col legno* (playing with the wood of the bow), and others. "Antheil give us a phonographic snapshot of his times," comments writer Mauro Piccinini, "It is as if we could now tune in a radio of the Twenties and go on wildly and rapidly switching the frequency knob."

In Budapest in 1927, Antheil began an unfinished work for solo violin, likely influenced by his Hungarian friend Zoltán Székely, a friend of Bartók. Antheil presented Olga Rudge with the manuscript of the *Sonata for Violin Solo* later that year. The sonata is rhapsodic, with an exceptional understanding of the violin's most virtuosic possibilities. Guy Livingston, a close friend of the Antheil Estate, suggested Mark Fewer be given the opportunity to be the first to record the work after hearing his concert of Antheil's *Sonatas* with John Novacek at New York City's Le Poisson Rouge last year.

The last work on this recording, the *Sonata for Violin and Piano No. 4 (2)* shows Antheil in denial of his avant-garde period, dismissing his *Violin and Piano Sonata No. 2* and naming this fourth work the *New Second Violin Sonata* (1947-48). Full of a Parisian *joie de vivre*, this was Antheil's last work for violin and piano and a crowning achievement. "Antheil's aesthetic seems very contemporary, comments Novacek, "The music rarely stays with one idea for more than a few bars – an approach very relevant to the internet age." Fewer enthuses, "It's *all* fun to play ... Antheil infused so much humor into these works!"

MARK FEWER's recent recordings include the complete **Pandolfi Violin Sonatas** from the The Smithsonian Chamber Music Society *Friends of Music* label, a rare recording of the mysterious Baroque composer's only surviving works. "Brilliant, blazing work," says The Toronto Star, praising "Fewer's dazzling bowmanship." Released last fall on Azica Records is the complete **Brahms Violin Sonatas** with pianist Peter Longworth: "These performances are a pleasure" - ClassicsToday. Upcoming projects include new jazz arrangements inspired by Stéphane Grappelli and Stuff Smith, a concert of Italian music with the Smithsonian Chamber Players where Fewer will play the famous "Ole Bull" Stradivarius (April 17), a world premiere concerto with by Serge Arcuri with Montreal's ECM+ (May 4), a duo violin concert with Edwin Huizinga for Los Angeles' Da Camera Society (May 15) and concerts in California and Germany with the St. Lawrence String Quartet.

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