

HELEN CALLUS VIOLA

“Helen Callus again shows that she is one of the world’s greatest violists. Her playing is so deeply felt that the music’s message goes straight to the heart.”

-American Record Guide

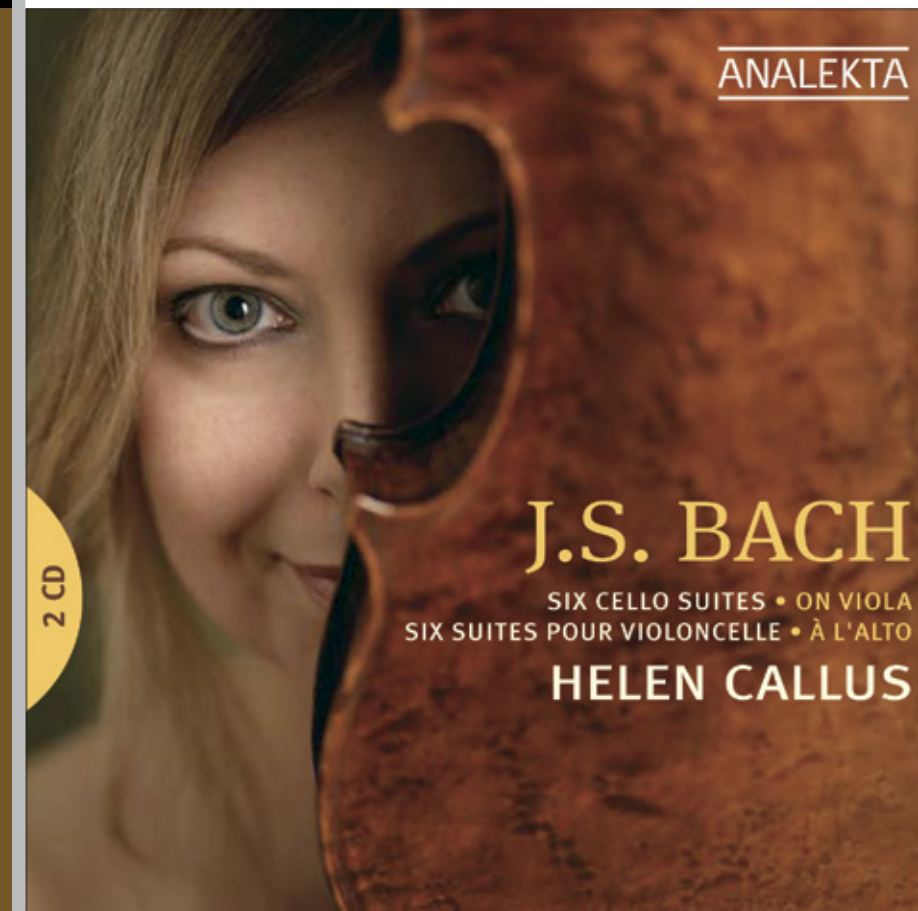
“With her **trademark voluptuous tone** kept within discrete stylistic bounds, she characterizes each movement eloquently. I **enormously** enjoy Callus’s **musicality and fluency**. More than a worthy addition.”

-The STRAD Magazine
Carlos Maria Solare

“What I think most listeners will be struck by on putting on this recording of the Bach cello suites played on viola is the intensity of the playing and the **hugeness** of the recorded sound. Helen Callus has a **beautiful** tone, and she plays vigorously and appealingly.”

-Michael Ullman,
Fanfare Magazine

RECORDINGS



J.S. BACH cello suites

“Callus’s playing should be considered **exhibit A** for anyone with remaining doubts about the viola’s ability to stand alongside the other strings as a viable solo instrument. This is among **the very best** of recordings of the suites on any instrument, and considering the overwhelming number of competitors, this is **high praise indeed**.”

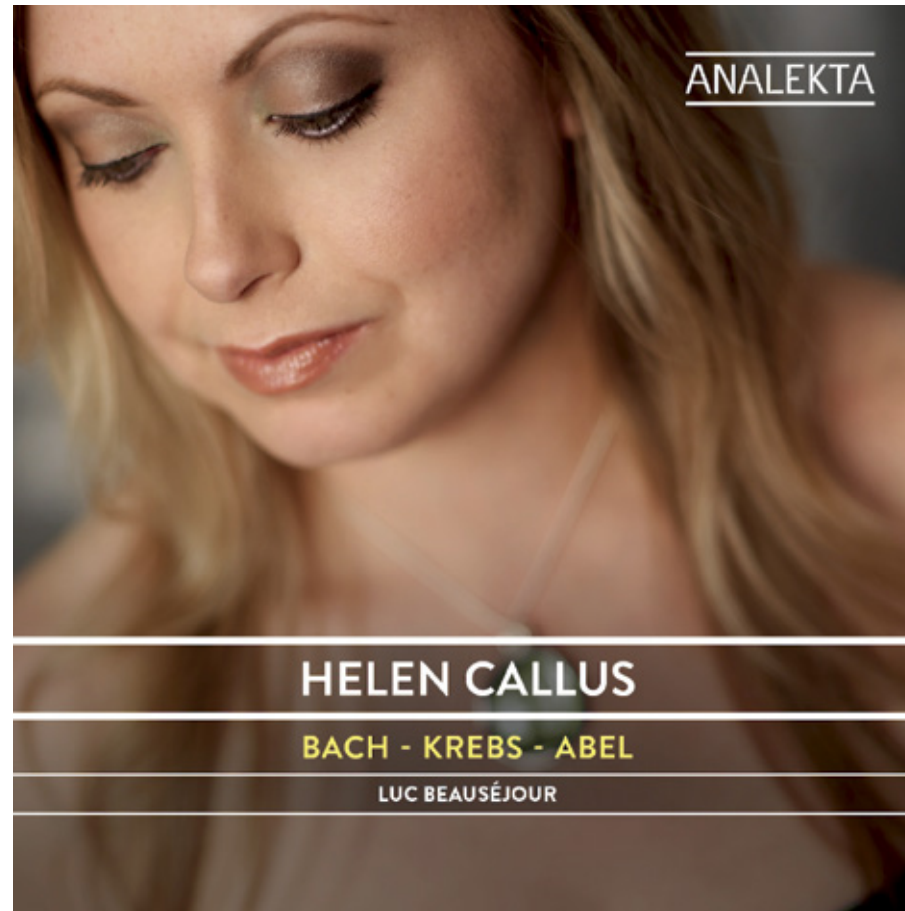
-Michael Cameron, Fanfare Magazine

“This 2011 Analekta disc featuring violist Helen Callus is among the **few truly exceptional** examples [of the cello suites performed on viola]. Her playing is marvelously simple, straightforward, and unfettered, **qualities** that are **lacking** even in **most cellists**.”

-Mike D. Brownell,
AllMusic.com

RECORDINGS

BACH - KREBS - ABEL



ANALEKTA

HELEN CALLUS

BACH - KREBS - ABEL

LUC BEAUSÉJOUR

“Helen Callus casts a new light on these wonderful works, and with great skill.”

-CBC - ICI Musique Review

“The most beautiful Walton on disc.”

-2006 Penguin Guide to Compact Discs

RECORDINGS

WALTON viola concerto



ASW

WALTON

VIOLA CONCERTO IN A MINOR

VAUGHAN WILLIAMS
SUITE FOR VIOLA AND ORCHESTRA

HOWELLS
ELEGY

BOWEN
VIOLA CONCERTO IN C MINOR

HELEN CALLUS

NEW ZEALAND SYMPHONY ORCHESTRA
MARC TADDEI

“From the **opening plaintive notes** of this beautiful recording, violist Callus’ **rich and gorgeous tone** announces that these will be performances of a high standard.”

-thewholenote.com

“Beautiful playing”

-The Strad

“Helen Callus is perfectly attuned to the lyrical, elegiac mood of the Howells.”

-Classic FM Magazine (UK)

“Helen Callus plays with a **sumptuous tone** matched by **flawless technique** to give the **most beautiful account** I have ever heard of the Walton Concerto.”

-Gramophone Magazine

“The **“spiritual bond”** between **“fathers and sons”** persists through time and space... This is how Helen Callus sends a special nod to all artists like her, composers and performers who, out of respect and admiration, and thanks to their amazing talent, contribute to this conversation between generations.”

-Analekta

“The **clarity and sensitivity** of Callus’ playing is so compelling that one is drawn past the instrument directly to the music.”

-thewholenote.com

Orchestral Disc of the Month 2008

-Classic FM Magazine (UK)

“Callus plays with **great conviction** and **sensitivity**...She has a lovely lightness of touch when required and can summon up great power and gravitas in the dramatic passages.”

-Geoff Ogram, Music Web International

RECORDINGS

GORDON JACOB viola concerti



“In all four works Helen Callus shows herself to be one of the **foremost violists of her generation**. Her **effortlessly expressive** playing is ably abetted by the versatile BBC Concert Orchestra, under Stephen Bell.”

-Paul A. Snook,
Fanfare Magazine

“Helen Callus is a **first-rate soloist**, skittishly **virtuosic** when the score requires it of her but more often **tapping the elusive vein** of understated **melancholy** that gives these works their subtle poetry.”

-Martin Anderson, Fanfare Magazine

“The names of these pieces’ dedicatees and premiere performance players are a veritable **Who’s Who** of 20th-century British viola playing. **Helen Callus now joins their ranks**, presenting Jacob’s most agreeable music with a **seductively sensuous tone**, a rock-solid technique (even in some arduous octave passages) and a good eye for the music’s meandering structures.”

-Carlos Maria Solare, The STRAD

“In Helen Callus we have an **outstanding** player clearly dedicated to these works. I have to repeat my admiration for Callus...she plays **superbly** throughout – she **excels** herself.”

-Robert Matthew-Walker,
International Record Guide

“A fine collection, **superbly performed**, very well recorded and sensitively accompanied.”

-Edward Greenfield,
Gramophone Magazine

“Immediately distinguishing this recital is the **distinctive timbre** that Helen Callus elicits from her instrument – this is neither a darker-toned violin nor an anaemic-sounding cello.”

-International Record Review

RECORDINGS

PROKOFIEV

PROKOFIEV

ROMEO AND JULIET

– Five Pieces (arr. Borrisovsky)

Romantic works for viola by Bridge, Chopin, Schumann, Tchaikovsky and more

HELEN CALLUS – viola
PHILLIP BUSH – piano



“Callus again shows that she is one of the **world’s greatest** violists. Her playing is so deeply felt the music’s message goes straight to the heart. Her playing is alternately **delicately nuanced and bold** with a rich, sweet tone with apparently limitless reserves.”

-Magil, American Record Guide

“Callus’s virtuosity in Prokofiev’s Young Juliet and Mercutio is admirable, with **every note clearly in place** in spite of the breakneck tempo. I enjoyed this lovingly produced CD immensely, and hope there’s more of the same to come.”

-The Strad Magazine

RECORDINGS

A Portrait of the Viola



“Her recording of the sonata and several other short pieces by Clarke reveals two virtues a soloist must have to become a real artist; an **analytical mind** and the **imagination to express the wisdom gained from analysis.**”

-American Record Guide

“Callus has more to say as the movement progresses, knowing how to make the more reflective passages more interesting. She navigates the **dreamlike currents of melody** with much **greater understanding**. Callus doesn’t need brilliant passages to keep the music interesting.”

-American Record Guide

“Helen Callus now gives a **startling vivid and compelling account**....with an energetic and impassioned reading....the dashing scherzo proving the mettle of her partnership with McDonald.”

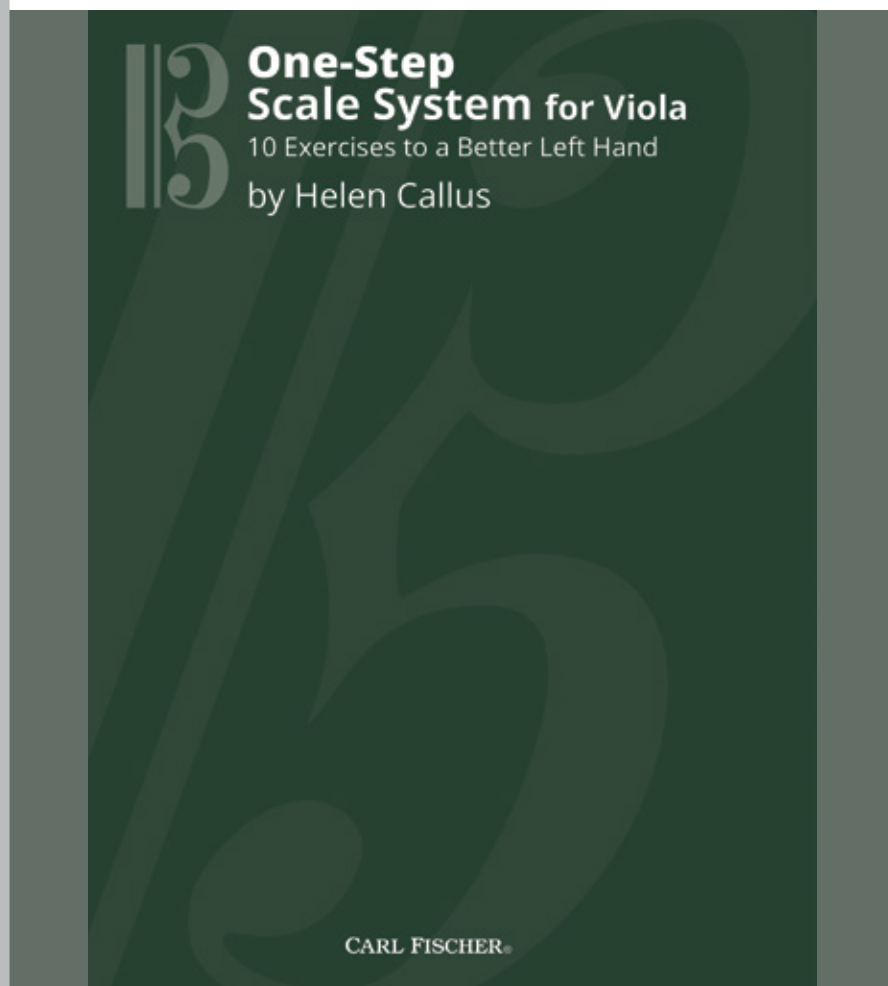
-BBC Music Magazine

“The night I wrote this review, I found her performance so **moving**, so **addicting**, that I kept listening to it over and over before I could bring myself to finish the review and go to bed. Very **rarely** have I felt a need to listen to a recording over and over. Only really **great artistry** can hold a listener **in thrall** like that, and that is the **artistry of Helen Callus.**”

-American Record Guide

PUBLICATIONS

One-Step Scale System for Viola



“A wonderful and exceedingly practical method to help facilitate a good hand frame in order to develop better intonation. **This book by Helen Callus should be an important part of every violists music library.**”

-Ivo van der Werff,
Professor of Viola,
The Shepherd School of Music, Rice University

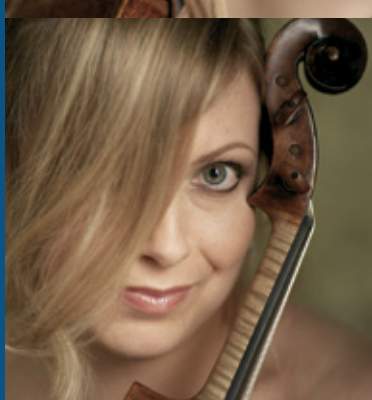
“Every teacher, student and professional should know about and use this book.”

-Roberto Diaz
President and CEO of
The Curtis Institute of Music
Former Principal Viola of the
Philadelphia Orchestra

“World-renowned soloist and Professor of Viola at The Bienen School of Music, Northwestern University, Helen Callus presents her comprehensive, multi-point system of creating a solid foundation for left-hand technique. One-Step Scale System for Viola contains insights that Callus has used with her students for the past twenty years. The thorough system has been refined and rewritten to create a trim but thorough program for all ages - from the early student to the advanced. Scales, double-stops, intervals and other musical aspects are examined with the goal of achieving mechanical/technical flexibility one needs before studying a piece. A welcome addition to the study of viola that will remain with each student as they grow.”

“Helen Callus is a modern-day Sevcik! The insightful practice suggestions for these exercises should be required reading for every string player at every level. This is an important addition to our technique arsenal.”

-Peter Slowik
Robert H Wheeler Professor of Viola
Oberlin College & Conservatory of Music



“Hers is *a beautiful sound*,
one that seems infinitely malleable
into all kinds of musical subtleties.

**BOLD,
TRUE,
CONFIDENT,**

this is the sound that warmed up the
Schumann, launched the triumphant
opening of the Clarke and negotiated
the acerbic heights of the Shostakovitch
with equal success. ”

-The Seattle Times

“Impeccable sensibilities
and a sumptuous tone.”

-The Seattle Times

“Callus showed off her instrument
and playing to perfection.”

-Seattle Post-Intelligencer

“Helen Callus is a violist
of the highest caliber.”

-Strings Magazine



IN CONCERT



“Callus made a **grand
entrance** in her opening
phrase, **soaring and
arresting**, a mezzo
soprano in full voice.”

-Seattle Weekly



“Callus’s **technical finesse was
equally impressive**; with a bow
control that exhibited most clearly
the **other worldly subtleties** of the
opening of the Shostakovitch to the
attenuated soliloquies of the third.”

-The Seattle Times

“Callus played with **impeccable baroque
sensibilities**....the resulting sound floated out,
soft-edged, rich, gorgeous and relaxed.”

-Seattle Post-Intelligencer

BIOGRAPHY

HELEN CALLUS



“Remarkable tonal beauty.
Callus is a first rate player.”

-The Seattle Times

Helen Callus, hailed as “one of the world’s greatest violinists” (*American Record Guide*), “a violinist of the highest caliber” (*Strings* magazine), and “one of the foremost violinists of her generation” (*Fanfare* magazine), continues to captivate audiences with her lyrical tone, technical command, and profound artistry. Sought after as a recitalist, chamber musician, and concerto soloist, Ms. Callus has performed with such world-class ensembles as the Tokyo and Juilliard String Quartets and the BBC Concert Orchestra. She is described by *The Seattle Times* as “a player with impeccable sensibilities and a beautiful sound, infinitely malleable into all kinds of musical subtleties.” The *American Record Guide* observed that “her playing is so deeply felt [that] the music’s message goes straight to the heart.”

While maintaining an international concert calendar, Ms. Callus’s career also includes distinguished work as a recording artist. Her 2002 debut recording for ASV Records, “Portrait of the Viola,” was met with highest critical acclaim. Recorded in New York’s Academy of Arts and Letters with famed pianist Robert McDonald, the disc was produced by the legendary Max Wilcox. In reviewing the recording, *Gramophone* magazine declared, “No previous recording surpasses this newcomer in

terms of sweep or communicative ardour.” The *American Record Guide* concurred, with the reviewer noting, “The night I wrote this review, I found her performance so moving, so addicting, that I kept listening to it over and over before I could bring myself to finish the review. Very rarely have I felt a need to listen to a recording over and over. Only really great artistry can hold a listener in thrall like that, and that is the artistry of Helen Callus.”

Her second recording, “Walton,” was released by ASV in 2006 and featured Ms. Callus with the New Zealand Symphony Orchestra, conducted by Marc Taddei. *Gramophone* wrote, “Helen Callus plays with a sumptuous tone matched by flawless intonation to give the most beautiful account I have ever heard of the Walton Concerto,” and gave the disc its highest recommendation. The recording was named Orchestral Disc of the Month by Britain’s *Classic FM Magazine*, and “the most beautiful Walton on disc” by the *2006 Penguin Guide to Compact Discs*. Of her third ASV release, “Prokofiev: Romeo and Juliet,” recorded in Frankfurt in 2006 with pianist Phillip Bush, *The Strad* magazine commented, “Callus’s virtuosity...is admirable, with every note clearly in place in spite of the breakneck tempo.” The *International Record Review* noted, “Immediately distinguishing this recital is the distinctive timbre that Helen Callus elicits from her instrument.”

In the summer of 2010 she was invited by Dutton Epoch to record with the BBC Concert Orchestra in London. This disc of previously unrecorded works features Ms. Callus as soloist in three concertos and small pieces by 20th-century British composer Gordon Jacob. In the same year, she embarked on a new collaboration with the award-winning independent Canadian record company Analekta to produce a multiple disc set of Bach, starting with the Cello Suites and most recently, the Bach Gamba Sonatas. Again, all three recordings were met with widespread critical acclaim. In reviewing the Jacobs’ CD, *Fanfare* magazine noted that Ms. Callus “is a first-rate soloist, skittishly virtuosic when the score requires it.” Of the Bach Suites, *Fanfare* declared, “These are top drawer recordings in every way. Callus’ playing should be considered exhibit A for anyone with remaining doubts about the viola’s ability to stand alongside the other strings as a viable solo instrument.”

Ms. Callus’s award-winning recording with the Bridge Ensemble of Giya Kancheli’s Piano Quartet “In Listessto Tempo” for ECM’s New Series, was selected by *BBC Music Magazine* as Best Choice for Chamber Music Recording in April 2005. Of another recording, “Is But A Dream” for Boston Records, the *American Record Guide* lauded her performance, observing, “The reading of the Loeffler Rhapsodies is the best I have ever heard. Part of that reason is the superlative viola playing by Helen Callus with a romantic sound that just blisters in crescendos.”

In live performances, Ms. Callus has delighted audiences in major cities around the world, including those of Russia, Europe, New Zealand, Australia, Canada, and extensively throughout the US. Much in demand as a performer at international chamber music festivals, including, among others, the Seattle Chamber Music Festival, the Palaces of St. Petersburg Chamber Music Festival (Russia), and the Dilijan Chamber Music Series at Zipper Hall, Los Angeles, Ms. Callus has also served as the Artistic Director of the Centrum Chamber Music Festival, situated on the Olympic Peninsula in Port Townsend.

In 2003, as a guest at Brigham Young University for the Primrose Memorial Recital, Ms. Callus performed with the world-renowned Mormon Tabernacle Choir in Salt Lake City to an audience of 4,000, which was broadcast to over 2,000 television stations around the world. Ms. Callus has also been invited to perform at numerous major international viola congresses, including those of New Zealand, Seattle (which she host-chaired), Germany, Minnesota, Australia and Portugal.

Ms. Callus can be heard regularly on American Public Media's Performance Today, the most-listened-to classical music radio program in America, and in interviews on National Public Radio and Public Radio International. In 2005, Ms. Callus was invited to perform as solo guest with pianist Phillip Bush in American Public Media's Peabody Award-winning radio show, Saint Paul Sunday, in a program of previously unknown works for viola and piano. Both shows were broadcast to an audience of over 1 million listeners round the globe.

Ms. Callus currently holds the appointment of Professor of Viola in the Bienen School of Music at Northwestern University. She has held multiple positions including as faculty at the Colburn Young Artists Academy in Los Angeles for exceptionally talented pre-college students and her first teaching appointment, at the age of 26, was at the University of Washington, where she taught for seven years. She then accepted a position at the University of California, Santa Barbara where she continued to teach for 13 years. A tireless advocate for the viola and for student musicians, Ms. Callus is in high demand across the country as a visiting professor. She has taught over 100 master classes around the world, at the Royal Academy of Music in London, The Royal Danish Academy in Copenhagen, The Norwegian Academy of Music, Oslo and the Royal College of Music in Stockholm, to name only a few. She has also given residencies at some of the nation's leading schools of music such as the Juilliard School, Indiana University School of Music, The Cleveland Institute, The Manhattan School of Music, New England Conservatory, Rice School of Music, Oberlin College and Conservatory of Music, The Colburn School and the University of Michigan, as well as for organizations such as the

American String Teachers Association National Conference and the Suzuki Association of the Americas. In 2005 Ms. Callus was invited as the guest of honor for the Australian Teaching Association and Australian National Youth Orchestra's "Year of the Viola" Festival held outside of Sydney. A prize winner at several major competitions, including the Tertis International Viola Competition, Ms. Callus has adjudicated for the American String Teachers Association and the Coleman Chamber Ensemble Festival, and served as Chair of the jury for the renowned Primrose International Viola Competition in 2003.

Her multi-faced career also includes laudable work as an arts administrator. Ms. Callus has served as the President of the American Viola Society, honored as the first woman elected to that title, and as the Viola Forum Editor for the *American String Teachers Association Journal*. She was the founder of the educational outreach organization BRATS (Bratsche Resources And Teaching in the Schools), first brought to national attention in the February 2002 issue of *The Strad*. Now under the auspices of the American Viola Society, the program provides a valuable resource for teachers in local schools to assist with recruitment and retention of young viola students.

The subject of numerous feature articles, Ms. Callus has embraced arts journalism herself, contributing numerous articles for both *The Strad* and *Strings*. Most recently she released a book of technique "One Step Scale System for Viola-10 Exercises to a Better Left Hand" published by Carl Fischer in New York that is a culmination of 20 years of experience teaching advanced level students. As *Strings* stated in a 2005 article entitled "The Advocate," "Helen Callus might just be the best friend the viola world ever had."

Born in Orpington, Kent, Ms. Callus began her music studies at six. A student of Ian Jewel, she graduated from London's Royal Academy of Music, and was bestowed an Honorary ARAM (Associate of the RAM) and FRAM (Fellow) for her achievements in the field. She continued her graduate studies at the Peabody Conservatory in Maryland, where she served as teaching assistant to the prominent violist Paul Coletti.

Ms. Callus plays on a viola made for her by Gabrielle Kundert which is a copy of the ex-Primrose Amati.

For more information please visit www.helencallus.com.

Ms. Callus might just be "the best friend the viola world ever had."

-*Strings Magazine*

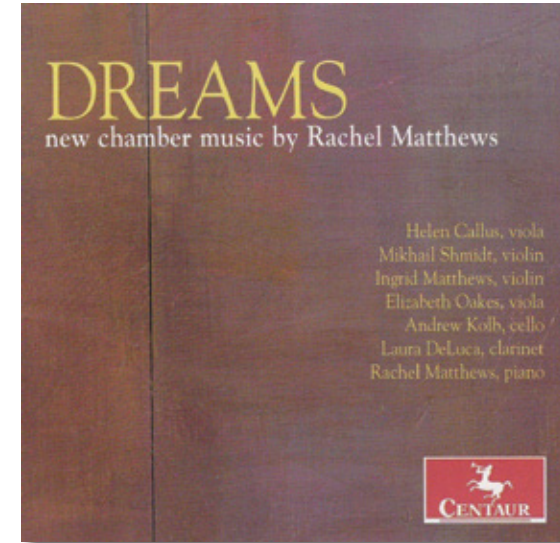


CHAMBER MUSIC RECORDINGS



“The reading of the Loeffler Rhapsodies is the best I have ever heard. Part of the reason is the superlative viola playing by Helen Callus with a romantic sound that just blisters in crescendos.”

American Record Guide,
“Is But A Dream”



“At the opening of Rachel Matthews exquisite 11 minute sonata for viola and piano called “Dreams”, violist Helen Callus realizes one of those miracles in which a new musical vision is defined - in this case, its a sequence of exquisitely ethereal poetry in the violas upper reaches.”

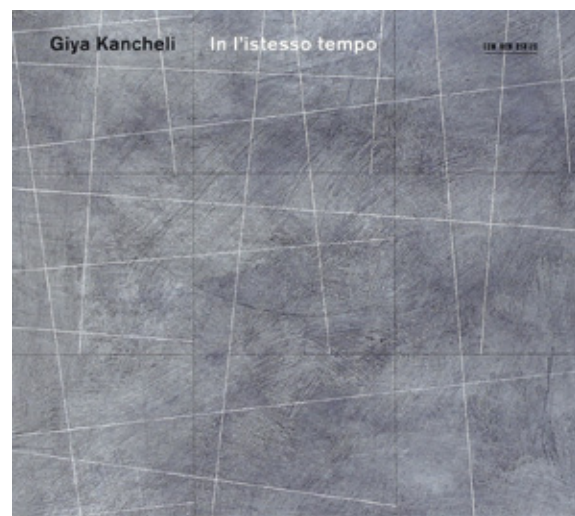
STRINGS Magazine



“The Henry and Leigh Bienen School of Music at Northwestern University is pleased to welcome

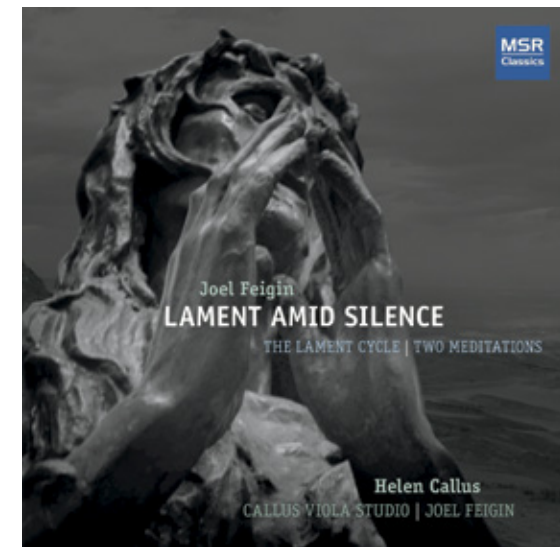
Helen Callus

as Professor of Viola to our distinguished faculty.”



“In l'istesso tempo is thoughtful, provocative, and highly enjoyable late-night music that would be close to ideal for painting, reading, listening, or even just thinking.”

AllMusic.com



“It must be said that violin Helen Callus is an extraordinary musician, able to elicit every mood and change of mood that Feigin has written into his score, and this opening movement is, for her, a real tour de force.”

Fanfare Magazine



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TEACHING

PRESS



Fanfare
FEATURE ARTICLE:
"Violist Helen Callus builds a cathedral of Bach"



e one
FEATURE ARTICLE:
"Release of the Month"



Strings
BY HELEN CALLUS:
"Forgotten Masterpiece - Rebecca Clarke's music speaks for all times."



Strings
AN INTERVIEW WITH HELEN CALLUS:
"6 ways to improve viola tone."



STRAD
BY HELEN CALLUS:
"Navigating the Fingerboard"



Strings
FEATURE ARTICLE:
"Helen Callus might just be the best friend the viola world ever had."



Classical FM
ORCHESTRAL DISC OF THE MONTH:
"Pastoral Pleasures"



STRAD
FEATURED REVIEW:
"Dreams and Pastorals - English String Concertos."



Strings
BY HELEN CALLUS:
"There is always room for cello, even on a violist's music stand."



Strings
"Living in Alto Clef - 11 top players pick their all time favorites."

PRESS

www.HelenCallus.com
<http://www.facebook.com/HelenCallus>

Visit Helen's website, www.HelenCallus.com,
where you will find more pictures, reviews, sound clips,
teaching and background information
about her life and career.

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