

DEAN'S NIGHT

AT THE PREBYS

JANUARY 15, 2014

CONRAD PREBYS CONCERT HALL

Wednesdays @ 7

radnofsky
QUARTET

PRESENTS

THE RADNOFSKY QUARTET

PROGRAM

J.S. Bach
Contrapunctus 1

Rand Steiger
Maxine

Franco Donatoni
Rasch

Charles Wuorinen
A Reliquary for Igor Stravinsky

intermission

Lei Liang
Yuan

J.S. Bach
Contrapunctus 15

The Quartets of Wuorinen and Donatoni are ‘Masterworks’ for saxophone, and were the most important part of our repertoire in the first years of the Radnofsky Quartet. Although we performed and recorded a number of later commissions, including Lei Liang’s quartet (one of which we are very proud), we spent the greatest number of hours, in the beginning, on these two works along with the complete *Art of Fugue* of J.S. Bach. The first and last contrapuncti are arranged by J. Michael Leonard, and edited by members of the Radnofsky Quartet.

The program notes enclosed for Donatoni and Wuorinen were provided by Geoffrey Landman, a saxophonist and DMA candidate at New England Conservatory.

- Ken Radnofsky

MAXINE

Maxine was written in 2007 for the Prism Quartet, which gave the premiere performance in New York City, and then recorded the piece for their CD, *Beneath Breath*, on the New Dynamic label. My mother, Maxine Steiger, died while I was writing the piece, and she was in my thoughts constantly as I completed it. Maxine Goodman was born on the Lower East Side of Manhattan in 1922, the daughter of Jewish immigrants from Romania. She was a kind, loving, supportive parent, with a great love for music and dancing that stayed with her through her final days. Among the many things I am grateful to her for are my earliest musical experiences and her unequivocal support as I became more serious about composing. This piece is dedicated to her memory.

- Rand Steiger

YUAN

In Chinese, the syllable *yuan* encompasses a multitude of meanings, including the three words that inspired this composition: injustice [冤], grievance or lamentation [怨] and pledge or prayer [願]. I began working on the piece while contemplating a tragic story that happened during the Chinese Cultural Revolution in Hunan province. A woman’s husband was tortured and killed by the local village official. Without the means to seek justice, she sought revenge by wailing like a ghost in the woods behind the official’s home every night until months later, both herself and the official went insane.

This modern story of injustice echoes a recurring theme throughout Chinese history and literature, and is a universal experience. The Chinese playwright Guan Hanqing (fl. 14th) tragic story in his classic play *Injustice to Dou-E*. I interpret the play to unfold in three stages - injustice, lamentation and prayer, linked together by the rich meanings of a single syllable *yuan*.

The principal materials of the opening and ending sections of *Yuan* are based on an excerpt from *Injustice to Dou-E*, more specifically, the intonations and melodic contours of the sound of Chinese text. The fast running notes granularize the tonal gestures of the text, while maintaining its overall melodic contours. A repeated four-note pattern often found in the *lamento* of Baroque music appears in this piece in various disguises, sometimes in a slowly descending *ostinato* in the background, sometimes hidden in the interwoven multiphonics. This tetrachord also functions as a building block for the fast passages. A folk song of the Yao minority people in Hunan province is quoted in the middle of the composition. Near the end, the players use detached mouthpieces to create mournful gestures, as if the tormented souls could only find comfort in the company of each another.

Yuan is commissioned by World-Wide Concurrent Premieres and Commissioning Fund, Inc., and made possible with a grant from the Fromm Music Foundation. It was completed during a residency at La Mortella in Ischia, Italy, courtesy of Fondazione William Walton.

- Lei Liang

RASCH

Born in Verona, Italy on June 9, 1927, Franco Donatoni did not have an easy career path into music. His beginning study on violin resulted in little significant progress and failed to pass his first solfeggio examination at the Verona Liceo Musicale. Yet despite these setbacks, Donatoni was determined. Beginning in 1942 he studied at the Liceo Musicale and managed to pass the entrance examination for composition at the Bolzano Conservatory. Yet the final years of World War II interrupted Donatoni's study, when in 1945 the Americans liberated Verona, Donatoni was able to complete his school diploma and commit himself to studying composition. Bruno Maderna then impressed on him the importance of the second Viennese school composers, Schoenberg and Webern. Studies and teaching at the Darmstadt summer courses made him well acquainted with his contemporaries, Boulez, Stockhausen, etc., but though influenced by them he nevertheless maintained a highly personal style of composition.

Written in 1990 for the Sigurd Rascher quartet, *Rasch* was a significant addition to the literature for saxophone quartet. While the word *rasch* means quick or quickly in German, the Italian composer clearly titled his work as homage to the ensemble's founder, Sigurd Rascheir. Donatoni's superb craftsmanship yields a work that is at the same time intriguing, exciting, foreign, and emotionally evocative. Complex writing that uses a variety of additive and subtractive techniques to continually transform the musical material generates shifting textures that explore the extremes of dynamic range, articulation, and rhythm. In *Rasch*, the four voices of the saxophone quartet work independently as melodic lines and through these melodic fragments a harmonic pattern emerges. This music embodies the contradiction that it is fiercely rhythmic while working to obscure a comfortable perception of rhythm.

A RELIQUARY FOR IGOR STRAVINSKY

Born in New York City on June 9, 1938, Charles Wuorinen began composing at the age of five, even before starting piano lessons. By the age of 12, despite fierce family opposition, he had chosen composition as his career. While a graduate student at Columbia University, Wuorinen co-founded the Group for Contemporary Music in 1962, one of America's most prestigious ensembles dedicated to performance of new chamber music. Stefan Wolpe's Trio for Flute, Cello and Piano and the *Piece for Two Instrumental Units* were both written for and first performed by the Group, a collaboration that was largely responsible for bringing Wolpe's music to international attention. In 1968 Wuorinen began work on his major electronic work, *Time's Encomium*, for which he would win a Pulitzer in 1970, becoming the youngest composer to win such Prize.

An important modern orchestral composer, in 1984 Wuorinen was the first composer commissioned by the Cleveland Orchestra under its new Music Director, Christoph von Dohnanyi (Movers and Shakers); and likewise in 1996 the first to compose for Michael Tilson Thomas' New World Symphony (Bamboula Beach) which the Miami herald described as "An exhilarating, festive, six minute tour-de-force for large orchestra." In 1975 Stravinsky's widow gave Wuorinen the composer's last sketches for use in his homage *A Reliquary for Igor Stravinsky*, premiered by Tilson Thomas in Buffalo and Ojai. The *Reliquary* received its first recording under the baton of Oliver Knussen and the London Sinfonietta on a Deutsche Grammophon CD, and was choreographed by Peter Martins for the New York City Ballet in 1995.

*Rand Steiger**Lei Liang**Franco Donatoni**Charles Wuorinen*



KENNETH RADNOFSKY

Saxophonist Kenneth Radnofsky has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra and New York Philharmonic under the direction of Maestro Kurt Masur (Debussy Rhapsody), Dresden Staatskapelle, Boston Pops, Jerusalem, Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, Oregon Symphony, Marlboro Festival, Portland String Quartet, and Moscow Autumn, a

Russian new music festival. Mr. Radnofsky made his Carnegie Hall debut some years earlier with the New York premiere of Gunther Schuller's Concerto with the National Orchestral Association. The world premiere of the Schuller was also given by Radnofsky, with the Pittsburgh Symphony, with both of the highly acclaimed performances conducted by the composer. David Amram's *Ode to Lord Buckley*, dedicated to Radnofsky, was premiered with the Portland Symphony under Bruce Hangen's direction. Radnofsky has also performed on numerous occasions for the Boston Symphony.

With over 90 works written for him, Radnofsky has premiered the concerti of Michael Colgrass, Donald Martino, Michael Gandolfi, Betty Olivero, James Yannatos, Baris Perker, Elliott Schwartz, Yang Yong, and Allen Johnson, and has also commissioned Larry Bell, Milton Babbitt, Ezra Sims, Pasquale Tassone, Armand Qualliotine, Roger Bourland, Michael Horvit, John McDonald, Christian Yufra, Juan Ruiz, Armand Qualliotine, Jaime Fatas, Pasquale Tassone, Shih-Hui Chen, Lei Liang, Jakov Jakoulov, and an innovative commission of John Harbison for a Sonata, premiered by 43 saxophonists world-wide in an effort founded/organized by Radnofsky entitled World-Wide Concurrent Premieres (WWCP), Inc. He is President of the Boston Woodwind Society, providing assistance to woodwind students, succeeding its late founder Matthew Ruggiero. He is partner with Michael Couper in RCEditions (woodwind music publishing house).

Kenneth Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson, and Duncan Hale. He teaches at Boston and New England Conservatories, Longy School of Bard College, Boston University, as well as China, Taiwan and South America (including Venezuela, where he helped found the saxophone program with colleague Claudio Diouguardi). He performs on Buffet Gold Plated 400 Series Alto and Tenor Saxophones.

Please visit his website at: www.KenRadnofsky.com



PHILIPP STÄUDLIN

Philipp A. Stäudlin, a native of Friedrichshafen, Germany has appeared as a soloist with numerous orchestras and ensembles, including the Basel Symphony, the Niederrheinische Synphoniker, Longy Chamber Orchestra, Tufts University Orchestra, Bielefeld Orchestra, Providence Singers, and the Harvard University Choir. He has performed hundreds of concerts as a chamber musician in Germany, Switzerland, Russia, Austria, Sweden, France, Italy, Japan, and in

the U.S., as well as performing at major music festivals in Schleswig-Holstein, Tanglewood, and at Gidon Kremer's Lockenhaus Festival.

He has performed with new music groups and orchestras, such as Soundicon, Steamboat Switzerland, Boston Modern Orchestra Project, eq ensemble, Pro Arte Chamber Orchestra of Boston, Parma Recordings, Alea III, Callithumpian Consort, IGNM International Society of Contemporary Music Basel, Dinosaur Anex, and many others. As a solo-performer, Stäudlin performed at numerous institutions, such as Harvard University, Brandeis University, New England Conservatory, University of Miami, Boston Conservatory, Eastern Nazarene College, Boston College, Bowdoin College, Brown University, University of New Mexico, University of Richmond, Musikhochschule Freiburg, Musikhochschule Zürich, Goethe Institute Boston. Mr. Stäudlin has won many awards as both a saxophone soloist and chamber musician. As the youngest competitor, Stäudlin won First Prize and Audience Prize in the Gustav Bumcke International Saxophone Competition.

As a former member of the New Art Saxophone Quartet he received First Prize in the Chamber Music Competition of the German Music Foundation and the Artist in Residence newcomer's award with German Radio, in which Jessye Norman received the main award. The New Art Saxophone Quartet was invited to be the representative of German musical culture on a visit to South Korea and Mongolia with Bundespresident Roman Herzog.

Graduated from Basel Musikhochschule in 1999, Stäudlin received a Soloist Diploma with Honors, having studied with Marcus Weiss and Iwan Roth. Philipp A. Stäudlin has been funded by a full scholarship from the German Academic Exchange Service (DAAD) to study with Kenneth Radnofsky at Longy School of Music, where he received the Artist Diploma and the Victor Rosenbaum Medal as the most outstanding student in 2002. Mr. Stäudlin teaches as the applied faculty at Tufts University and at MIT. He is the soprano saxophonist of the Radnofsky Quartet. Current CD releases on the Ars Musici, Enja, Newport Classics, Albany, Innova, Navona, New World Records, New Focus Recordings labels.

Thanks to Buffet, Longy School of Bard College, and UCSD for helping make this appearance possible.



ELIOT GATTEGNO

Eliot Gattegno was born in South Florida and studied at the Interlochen Arts Academy, New England Conservatory (BM, MM), University of California (DMA) and Harvard University (Fellow). In 2008, he became the first saxophonist and one of the few Americans to ever win the “Kranichsteiner Musikpreis” of the International Music Institute Darmstadt, widely considered the most prestigious prize for the interpretation of new music. He is a founding member of the Radnofsky Quartet and has served as Co-

Executive Director of World-Wide Concurrent Premieres and Commissioning Fund, Inc, President/Co-Founder of Second Instrumental Unit, Inc., and Associate Director of Ensemble Sospeso. He has taught at UC San Diego, New England Conservatory Preparatory School, and the Sichuan Conservatory of Music. He has also been an artist-in-residence at Harvard, Stanford, and Columbia Universities. Eliot has recorded two albums as a soloist with the Boston Modern Orchestra Project and regularly performs with leading orchestras and ensembles of Boston, New York, Los Angeles, Miami, Paris, Vienna, Hanover, Heidelberg, and Slovenia, working with conductors including James Levine, Michael Tilson Thomas, Kurt Masur and Matthias Pintscher. In recital, he has appeared in major halls across the world including Carnegie Hall’s Weill Recital Hall, Merkin Concert Hall, Miller Theatre, Jordan Hall, Aichi Arts Center Concert Hall in Nagoya, Japan and Zipper Concert Hall in Los Angeles on the Monday Evening Concert Series. He is also regularly invited to perform at festivals including Marlboro Music Festival, Tanglewood Music Festival, Yellow Barn Music Festival, Darmstadt Fesval, Domaine Forget, Shanghai Modern and Contempuls Prague. Eliot Gattegno is a Conn-Selmer and Rico Reeds Artist.

RADNOFSKY QUARTET

A standing ovation by a generous and appreciative audience Jordan Hall (New England Conservatory, Boston) following a magical 2003 debut; this new quartet represented the development of thirty years of performance and teaching (all members were/are his former students) for founder Kenneth Radnofsky. Said Radnofsky, “This is the finest quartet with which I’ve ever performed. I don’t believe we could have put together a better quartet, anywhere. It’s the closest to a matched set that I could have imagined, while still leaving plenty of room for individual personalities.” The Radnofsky Quartet has commissioned or premiered works by Lei Liang, Armand Qualliotine, John McDonald, Eric Sawyer, John Morrison, Felipe Lara, Lansing McCloskey, Margaret McAllister, Howard Frazin and Fran Trester. Their recordings of Elliott Schwartz’s *Hall of Mirrors*, for saxophone quartet and piano, with the composer at the piano, and Armand Qualliotine’s *Fantasia on B.A.C.H.*, have been released on Albany Records, as well as Lei Liang’s Quartet *Yuan* on New World Records and Glazounov, Bach, Warren and Pierne on Newport Classic.



ERIC HEWITT

Eric Hewitt is a saxophonist, conductor, composer, arranger and educator who enjoys an active and diverse musical career that has taken him throughout the world. Based in Boston, MA, he is the chair of The Boston Conservatory woodwind department and is the music director and conductor of The Boston Conservatory Wind Ensemble, Sinfonietta, Composer’s Orchestra and New Music Festival. In recent years he has served as the music director and conductor of White Rabbit, an avant-garde ensemble-in residence at Harvard University with the Harvard

Group for New Music from 2005–2010. He also serves presently as the Director of the Symphonia Orchestra at Phillips Exeter Academy, the Rhode Island Philharmonic Youth Wind Ensembles, and the Director of the Boston College High School Big Band. Hewitt is a founding member of the Yesaroun’ Duo (with percussionist Samuel Z.Solomon). He has performed as soloist or guest artist with the Boston Pops, The New World Symphony, The Ryles Jazz Orchestra, The FROMM Players at Harvard and The Tanglewood Music Center. As a jazz musician, he is the baritone saxophonist of the Ryles Jazz Orchestra and has performed with jazz greats Arturo Sandoval, John Faddis, Gerry Bergonzi, George Garzone, Marvin Stam, Slide Hampton and Phil Wilson. Hewitt can be heard with the Boston Modern Orchestra Project (BMOP) on several BMOP sound recordings, as well as on the Albany, Troy, Vee Records, GM Recordings and Innova labels. He has presented more than 75 premieres by dozens of composers from around the world. He holds BM and MM degrees from the New England Conservatory, a B.M. in saxophone performance (2001) both with a distinction in performance and academic honors. From NEC he has also received the George W. Chadwick Medal as the single outstanding undergraduate candidate, the Gunther Schuller Medal as the single outstanding graduate candidate, the Toujeé Alumni Award and the John Cage Award for commitment to the music of our time.



*This concert is dedicated to the memory of
János Négyesy,
who passed away last month.*

Please join us for a memorial concert in János' honor:
To János, With Love - The 80th Soirée for Music Lovers
Friday, February 14, 2014 - 8pm

U P C O M I N G W E D @ 7 C O N C E R T S

Radnofsky Saxophone Quartet

January 15, 2014

Mark Dresser

February 12, 2014

Palimpsest

February 19, 2014

Takae Ohnishi and Che-Yen "Brian" Chen

February 26, 2014

Shackle: Anne La Barge and Robert van Heumen

April 16, 2014

Aleck Karis

April 23, 2014

Chamber Opera

May 7, 2014

red fish blue fish

May 14, 2014

Palimpsest

May 28, 2014

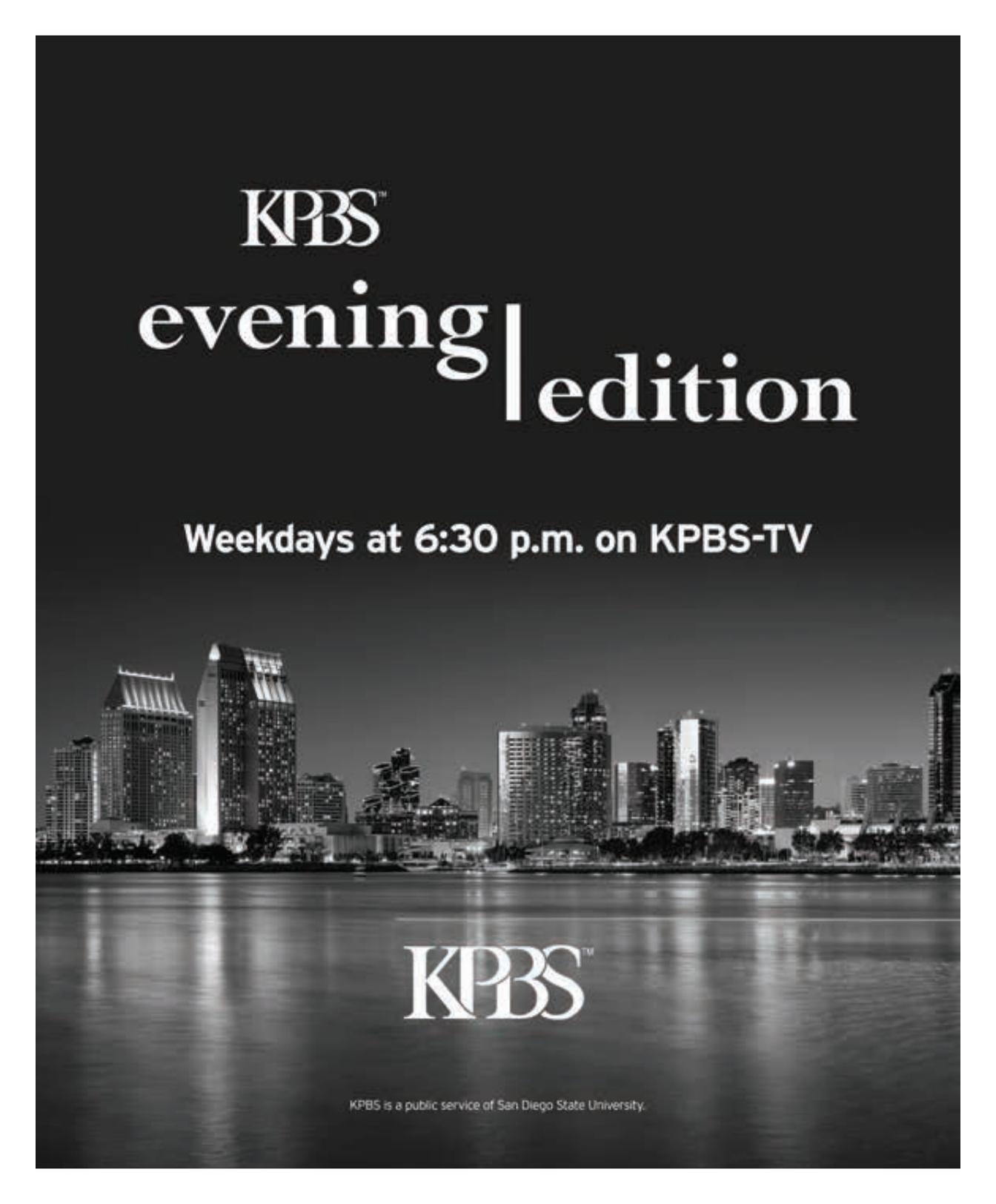
C O N T A C T U S

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A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on a body of water in the foreground. The sky is dark, and the overall mood is serene and urban.

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