
Thirtieth Season
2007 - 2008

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

**Celebrating Gunther,
a Great Master**

**TSAI Performance Center
April 30, 2008, 8:00 pm**

Sponsored by Boston University.

ALEA III

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and individual contributions.

ALEA III

Theodore Antoniou, Music Director

Celebrating Gunther, a Great Master

Wednesday, April 30, 2008, 8:00 p.m.
Tsai Performance Center, Boston

Gunther Schuller, conducting

PROGRAM

Paradigm Exchanges (1990-1991)

Gunther Schuller

- I Fanfare
- II Courante
- III Romanza I
- IV Caprice
- V Meditation
- VI Romanza II
- VII Chorale
- VIII Impromptu
- IX Soliloquy I
- X Scherzo
- XI Passacaglia
- XII Soliloquy II
- XIII Canon
- XIV Da Capo - Fanfare - Finale

Duo Sonata (1946-1948)

Gunther Schuller

- I Adagio
- II
- III Allegro

Chester Brezniak, *clarinet*
Katherine Matasy, *bass clarinet*

- - - *Intermission* - - -

Duologue (1983)

Threnody
Parody
Fantasia
Fiddle Music

Gunther Schuller

Irina Muresanu, *violin*
Jon Sakata, *piano*

Impromptus and Cadenzas (1990)

I Allegro precipitando
II Adagio lamentoso
III Scherzo capriccioso
IV Romanza - Adagio semplice
V Allegro ironico
VI Epilogue - Adagio lamentoso

Gunther Schuller

Tonight's event is sponsored by Boston University.

As the 2007 - 2008 season comes to its end, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still need the support of its audience. At this point we are short a few thousand dollars for the 30th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
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Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

We hope you enjoyed tonight's program and we look forward seeing you in our future events.

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Philharmonic, Greensboro Festival Orchestra, and Boston Philharmonic among others. Following his debut in 2006 on the Bank of America Marquee Celebrity Series, Richard Dyer of the *Boston Globe* wrote “Emmanuel Feldman was superb in the Bach Solo Suites”.

An avid chamber player, Mr. Feldman has collaborated with pianists, Joy Cline Phinney, Robert Levin, Gilbert Kalish, Jorge Bolet, Yehudi Wyner, Randall Hodgkinson; instrumentalists Richard Stoltzman, Karen Gomyo, Lynn Chang, the Borromeo String Quartet, members of the Lydian String Quartet and was invited to participate in the Marlboro Music Festival. He is a resident artist at the Chappaquiddick Music Festival and recently performed with pianist Judith Gordon as part of the Rockport Music Festival. As co-founder of Cello e Basso (formerly the Axiom Duo) with bassist Pascale Delache-Feldman, they have concertized at such distinguished venues as the Phillips Collection, Jordan Hall, Sanders Theater, Franz Liszt Museum, Radio France Paris, commissioned more than a dozen new works and released their first CD on Synergy Classics in 2002. He has also recorded chamber works for the Naxos, Arsis and Zimbel labels.

Mr. Feldman has appeared frequently on radio and television broadcasts including WQXR New York, WCRB and WGBH Boston, Radio France and local cable television. His discography includes a solo album with pianist Mariann Abraham with music by Kodaly, Gershwin and Ligeti on ZenCD and a CD of the music of Pamela Marshall with mezzo-soprano D'Anna Fortunato on Clique Track. His solo album “Rider on the Plains” released this fall on Albany Records featuring Virgil Thomson's cello concerto was hailed as an “excellent new recording...the concerto sounds exhilarating in this bracing and confident performance” by the New York Times (Anthony Tommasini).

A consummate advocate of new music, he has given the premieres and first recordings of cello works by composers Aaron Kernis, Gunther Schuller, Charles Fussell, David Diamond, Jan Swafford, Andrew List, Yakov Yakoulov, John McDonald, Gilbert Trout and others. Emmanuel's own musical compositions have been performed by Cello e Basso, the New England String Ensemble, and the Warebrook Contemporary Music Festival.

Mr. Feldman is on the cello faculty at Tufts University, Brown University and New England Conservatory. He has taught at the Yellow Barn Music Festival, Summit Music Festival, Hartwick Music Festival and Killington Music Festival and is often a guest artist for cello and chamber music master classes.

Emmanuel Feldman was born to a large musical family and began studying the cello at age 12 and gave his first solo performances with orchestra at age 14. Later he won the Minnie Rose Award honoring the wife of the distinguished cellist, Leonard Rose. He studied the cello with Orlando Cole at the Curtis Institute and chamber music with Felix Galimir, Karen Tuttle and Jascha Brodsky. After graduating from Curtis he received the Sarah Ann Leinbach and Lillian Norton Tanglewood Music Center Fellowship and attended the Paris Conservatoire Supérieur on scholarship. He has also studied with cellists Bernard Greenhouse, David Finckel, William Stokking, Stephen Geber, Igor Gavrytch and Amy Camus.

ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed more than 1,160 works by 677 composers---most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

-Theodore Antoniou, *Music Director*

Theodore Antoniou, *Music Director*

Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition at Boston University. He studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition and since 1989 the president of the National Greek Composers' Association and director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and about two hundred of his works have been published by Baerenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky

Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Greek National Radio Broadcast Corporation awarded him the Dimitris Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University conferred upon him an honorary doctorate. In 2004 the University of Vienna and the Alfred Toepfer Foundation of Hamburg, Germany, awarded him the prestigious 2004 Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe. Kodaly, Lutoslawski and Penderecki, are among the personalities, awarded this Prize. In January 2005 the Ionian University conferred upon him a second honorary doctorate, while in December 2005 the CFA faculty of Boston University awarded him with "The Distinguished Faculty Award", an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a hundred and fifty compositions. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he was the first to receive the "Karolos Koun" award in 1988 and the "Dimitris Mitropoulos" award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards (a prize usually awarded to stage artists), in appreciation of his prominence in the theatrical arena. His most recent distinction is the "Commander of the Order of Honour", presented by the President of the Hellenic Republic (March 2007).

-Eftychia Papanikolaou

Tonight's Musicians

Sue-Ellen Hershman-Tcherepnin, *flute*, Peggy Pearson, *oboe*,
Chester Brezniak, *clarinet*, Katherine Matasy, *bass clarinet*,
Janet Underhill, *bassoon*, Ellen M. Martins, *horn*
Jon Sakata and Yukiko Shimazaki, *piano*,
Irina Muresanu and Yevgeny Kutik, *violin*,
Emmanuel Feldman, *cello*

as the 2006 Tanglewood Music Center Jules Reiner Violin Prize. His upcoming concert season includes a number of important concerto and recital appearances both nationally and abroad. Highlights of which include appearances with the Wyoming Symphony, and Bozeman (MO) Symphony Orchestras as well as the NY premiere of the award winning Violin Concerto No.2 by George Tsontakis with the Riverside Symphony at the 92nd St Y. Additionally Mr. Kutik is presented in recital by the Colonial Theatre (MA) on their classical series and also performs in Michigan, California, Texas, Washington, and New York. Yevgeny will also continue his work with the United Jewish Communities' (UJC) Speakers Bureau as a part of which he travels across the country performing programs that promote their goodwill work with refugees from around the world.

Mr. Kutik is an active recitalist, performing widely varied programs with repertoire encompassing composers from Bach to Brahms to Prokofiev and Martino. Mr. Kutik has in past months been invited to perform by Apollo Arts, the Longy School of Music, the Friends of Switzerland (Boston), the Boston Symphony's Tanglewood Ushers and Programmers, and the celebrated modern music groups Alea III and Calithumpian Consort. Mr. Kutik's experience also includes recitals for the Boston Symphony Association of Volunteers, College Club of Boston, and the Lenox 'Afghanistan Project' to raise money for Afghan children. In addition he has performed solo at the Juilliard School of Music, Symphony Hall (Boston), Vassar College, Merkin Concert Hall, and Seiji Ozawa Hall.

Mr. Kutik was born in Russia and came to the United States at the age of five. Shortly afterward he began to study with his mother Alla Zernitskaya followed by four years of study with the late Zinaida Gilels. He has also studied with Marylou Speaker-Churchill, Shirley Givens, and Eugene Drucker, and played for Ida Haendel, and Pamela Frank. Mr. Kutik has attended pre-college programs at the Juilliard School and the New England Conservatory. Having graduated from Boston University (cum laude) where he was a student of Professor Emeritus Roman Totenberg, Yevgeny is now pursuing a Master's degree at the New England Conservatory of Music working with Donald Weilerstein.

Hailed by John Williams, Grammy award winning composer and conductor as "an outstanding cellist and truly dedicated artist", American cellist **Emmanuel Feldman** has emerged as one of the most innovative cellists of his generation. Known for his intense soulful playing and a broad range of repertoire and styles, he enjoys an active career as a soloist, chamber musician, recording artist, champion of new music and educator.

From newly commissioned premieres to collaborations with dance and poetry to performing the classic cello repertoire, Mr. Feldman has joined forces with such artists as the Mark Morris Dance Group, Rebecca Rice Dance, Aurea Ensemble and renowned pop and jazz artist, Bobby McFerrin creating a new and unexpected concert experience. He has performed throughout Europe and North America in concerts at the Franz Liszt Academy, Vienna's Altes Rathaus, Pablo Casals Festival (Prades), Sarlat Festival, Schlesswig Holstein Musik Festival and has appeared as soloist with the Boston Pops, Nashville Chamber Orchestra, New England String Ensemble, Boston Modern Orchestra Project, Merrimack Valley

Phelps, Sharon Robinson, Ronald Thomas, Andres Cardenes, Ilya Kaler, and Nathaniel Rosen. Irina Muresanu's performances have been frequently cited as among the "Best of" classical music performances by the *Boston Globe*, and her recital in the Emerging Artist BankBoston Celebrity Series was named one of the Top 10 musical events by *TAB Magazine*. She often can be heard on Boston's WGBH and other NPR radio stations.

An active chamber musician, Ms. Muresanu has appeared in such festivals and venues as Bargemusic in New York; the Rockport Festival in Massachusetts; Bay Chambers concert series and Bowdoin Festival in Maine; the Strings in the Mountains festival in Colorado; Maui Chamber Music Festival in Hawaii, Reizend Music festival in Netherlands; Festival van de Leie in Belgium; and the Renncontres des Musiciennes festival in France.

Ms. Muresanu's discography includes the recently released Guillaume Lekeu and Alberic Magnard late Romantic violin and piano sonatas (with the pianist Dana Ciocarlie) for the **AR RE-SE** French label. The artist has also recorded the **world premiere recording** of Marion Bauer's Sonata for Violin and Piano (with pianist Virginia Eskin) on Albany Records, a **CD with works of Andy Vores**, and a CD featuring chamber works of Erich Korngold released by the VPRO Radio Amsterdam. The 2005 Copland Fund Recording Grant will enable the artist, along with pianist Michael Lewin, to record the integrale of Willam Bolcom's violin and piano sonatas for the Centaur label. Adding to her other competition laurels, Ms. Muresanu has been granted a Special Commendation award for her recording of Schoenberg's Fantasy for violin and piano at the 3rd International Vienna Modern Masters Performers Recording Competition.

Irina Muresanu currently serves on both the faculties of the Boston Conservatory and the Music Department at MIT. She was appointed Artist-in-Residence as a member of the Lewin-Muresanu Duo at the Boston Conservatory, as well as at the New England Conservatory's Preparatory Division as a member of the Boston Trio. A native of Bucharest, Romania, she received the prestigious Artist Diploma from the New England Conservatory in 1999, where she is currently a candidate for her Doctorate in Musical Arts.

Irina Muresanu plays an 1856 Joseph Rocca violin and a Charles Peccat bow, courtesy of Mr. Mark Ptashne.

Yevgeny Kutik is at age twenty-two rapidly gaining attention as a highly significant and sought-after young artist on the concert stage today. His most recent performances have included highly successful appearances in Munich, Montreal, Miami, Sacramento, San Francisco, and Boston; the premiere of the violin concerto *Versus* by Ron Ford with the Tanglewood Music Center Orchestra, a performance that received praise from both The New York Times and The Boston Globe; a return appearance with the Boston Pops Orchestra and Keith Lockhart; and an impressive NYC recital debut for the Salon de Virtuosi series. Mr. Kutik first made his debut with the Boston Pops and Maestro Lockhart in 2003 playing the Sibelius Concerto as 1st prize winner of the Boston Symphony's Young Artists Competition. Since then he has also been awarded the 2006 Salon de Virtuosi Grant as well

Gunther Schuller

Born in 1925, the composer **Gunther Schuller** is, famously, a man of many musical pursuits. He began his professional life as a horn player in both the jazz and classical worlds, working as readily with Miles Davis and Gil Evans as with Toscanini; he was principal horn of the Cincinnati Symphony from age sixteen and later of the Metropolitan Opera Orchestra until 1959.

In the 1950s he began a conducting career focusing largely on contemporary music, and thereafter conducted most of the major orchestras of the world in a wide range of works, including his own. He was central in precipitating a new stylistic marriage between progressive factions of jazz and classical, coining the term "Third Stream" and collaborating in the development of the style with John Lewis, the Modern Jazz Quartet, and others.

An educator of extraordinary influence, he has been on the faculties of the Manhattan School of Music and Yale University; he was, for many years, head of contemporary music activities (succeeding Aaron Copland) as well as a director of the Tanglewood Music Center, and served as President of the New England Conservatory. He has published several books and recently embarked on the writing of his memoirs.

In the late 1970s he started the GunMar and Margun music publishing companies and later the GM Recordings label. (The GunMar/ Margun catalogs are now part of G. Schirmer/Music Sales/AMP.) Composition has had a continual central presence in Schuller's musical life: he has written more than 180 works dating back to the beginning of his career when, at age nineteen, he was soloist in his own Horn Concerto with the Cincinnati Symphony Orchestra under Eugene Goosens. His works range from solo works to concertos, symphonies, and opera, and many fall outside of any genre (for which reason there can be no such thing as a brief and comprehensive overview of his output).

Gunther Schuller's orchestral works include some of the classics of the modern repertoire written for the major orchestras of the world. Prominent among these are several masterful examples in the "Concerto for Orchestra" genre, though not all of them take that title. An early example is *Spectra* (1958), commissioned by the New York Philharmonic for the orchestra's departing music director Dimitri Mitropoulos. Schuller reconfigured musical space by organizing the ensemble onstage into smaller chamber groups within the larger orchestra, and also concentrated on instrumental timbre as a defining aspect of the piece's form and expression; both of these aspects were cutting-edge for the time, foreshadowing concerns of later composers. *Spectra* remains a compelling orchestral essay alongside such other works as the *Concerto for Orchestra No. 1: Gala Music* (1966), written for the Chicago Symphony Orchestra; *Concerto for Orchestra No. 2* (1976) for the National Symphony Orchestra; and *Farbenspiel (Concerto for Orchestra No. 3)* (1985), written for the Berlin Philharmonic. The title of the latter, translatable as "play of colors," echoes the visual metaphor of *Spectra*.

Many of Schuller's other purely orchestral works draw explicitly on visual influences while invoking the Impressionist and late Romantic tone poems of Debussy and Schoenberg. These include one of his most popular pieces, *Seven Studies on Themes of Paul Klee* (1959), which Schuller describes as a "translation" into musical terms of several paintings which were Klee's own translations of musical themes into the visual realm. *Seven Studies* was written for and premiered by the Minneapolis Orchestra. A later work, *An Arc Ascending* (1996), was inspired by photographs by Alice Weston. Orchestral works of similar origin are his *Four Soundscapes (Hudson River Reminiscences)* and *Shapes and Designs*.

Only one of Schuller's large orchestral pieces takes the generic title of "symphony": his colorful *Symphony 1965*, written for the Dallas Symphony Orchestra and premiered that year. Schuller himself, however, has described his *Of Reminiscences and Reflections* (1993) as a "symphony for large orchestra." Written for the Louisville Orchestra and winner of the 1994 Pulitzer Prize in Music, *Of Reminiscences and Reflections* is Schuller's large-scale memorial to his wife of 49 years, Marjorie Black. (Another orchestral tribute to Marjorie is *The Past Is the Present*, written for the centennial of the Cincinnati Symphony and premiered in May 1994.) One of his first works performed by a major orchestra was his *Symphony for Brass and Percussion*, played in 1949 by Mitropoulos and the New York Philharmonic; his *Symphony No. 3, In Praise of Winds* (1981) is also for wind ensemble. He has also written a *Chamber Symphony* and a work for solo organ titled, simply, *Symphony*.

Concertos and concertante works for solo or small ensemble with orchestra form a large subgroup within Schuller's output. To go along with the two piano concertos (1962 and 1981), two violin concertos (1976 and 1991), two horn concertos (1943 and 1976), and concertos for trumpet, for flute, and for viola, Schuller has championed as soloists unusual but deserving instruments including alto saxophone, bassoon, contrabassoon, organ, and double bass. He has shown a predilection for works combining small ensemble and orchestra in his classic *Contrasts for Wind Quintet and Orchestra* (1961), *Concerto Festivo for Brass Quintet and Orchestra*, and the *Concerto for String Quartet and Orchestra*, to name a few. For concert band are *Diptych for Brass Quintet and Concert Band* (1967), *Eine Kleine Posaunemusik* for trombone and band (1980), and *Song and Dance* for violin and band (1990). He added notably to the percussion ensemble repertoire with his *Grand Concerto for Percussion and Keyboards*, featuring more than 100 percussion instruments, written for the New England Conservatory Percussion Ensemble. The Grand Concerto was premiered at Tanglewood in July 2005 by Tanglewood Music Center Fellows under the composer's direction.

Schuller's two operas date from the early-middle of his compositional career. *The Visitation* (1966), a full-evening work in three acts based on a Kafka story, was produced by the Hamburg State Opera and the San Francisco Opera and was produced for television by the BBC in 1969. His hour-long 1970 children's opera *The Fisherman and His Wife* features a libretto by John Updike drawn from the Grimm fairy tale.

As in his concertos, Schuller's chamber music is for a range of both traditional and non-

Sonneck Society - to name but a few), especially memorable for him was when he was invited by the Japanese-American Cultural Center (Japan America Theater - Los Angeles) to perform a solo recital in commemoration of the 50th anniversary of the closing of the WWII-internment camps (performing Hindemith's landmark piano cycle *Ludus Tonalis*).

Mr. Sakata currently teaches piano, harpsichord, composition at Phillips Exeter Academy in Exeter, New Hampshire (where he began his tenure in 1994). From 1997-2004, Mr. Sakata served on the faculty of both Piano and Theoretical Studies departments at New England Conservatory; directing graduate seminars on Bach's *Well-tempered Clavier*, Mozart's piano sonatas, keyboard literature from 14th-21st centuries, and co-directing, with Veronica Jochum, the *Piano Performance Seminar*. He received his DMA in Piano Performance and Double MM in Piano/Harpsichord Performance from New England Conservatory as well as BM in Piano Performance from California State University/Northridge, where he was recipient of the *Bronislaw Gimpel Memorial Award*. Mr. Sakata studied piano with Veronica Jochum and Charles Fierro; harpsichord/fortepiano with John Gibbons; theory/composition with Robert Cogan, Beverly Grisby, and Daniel Kessner.

Yukiko Shimazaki, piano, is a regular player with ALEA III. Ms. Shimazaki received a Bachelor of Music with a major in Piano Performance and a minor in Organ Performance from Oberlin Conservatory in Ohio, and a Master of Music in Piano Performance from Boston University. Piano studies were with Victor Rosenbaum, Peter Takacs, Jonathan Shames and Benjamin Pasternack. She currently maintains her own private piano studio and as a certified MusikGarten instructor, teacher music and movement classes at Winchester Community Music School. Ms. Shimazaki is an active freelance pianist and organist and accompanies choral groups and soloists in Greater Boston area.

Irina Muresanu has won international acclaim as an outstanding young soloist, recitalist and chamber musician having already achieved top prizes in numerous international violin competitions. These include the Montreal International, Queen Elizabeth Violin, UNISA International String, Washington International, and the Schadt String Competitions. She is the winner of the Pro Musicis International Award, the Presser Music Award and the Arthur Foote Award from the Harvard Musical Association. The *Boston Globe* has come to praise her as "...not just a virtuoso, but an artist", and the *Los Angeles Times* has written that her "musical luster, melting lyricism and colorful conception made Irina Muresanu's performance especially admirable," while *Strad Magazine* called her Carnegie/Weill Hall performance a "...a first-rate recital."

Recent engagements as soloist include concerts with the Boston Pops, the Orchestre de la Suisse Romande (Geneva), the Syracuse Symphony, the Metropolitan Orchestra (Montreal), the Transvaal Philharmonic (Pretoria), the Orchestre de la Radio Flamande (Brussels), the Boston Philharmonic, the Pro Arte Chamber Orchestra, the Romanian National Radio Orchestra, and the Miami Symphony Orchestra among others. Irina Muresanu's talents have been sought out for collaboration with such noted performers as Kim Kashkashian, Cynthia

City, CrossSounds in Alaska and Soundwaves in St. Petersburg, Russia. She is a member of Alea III, with whom she has been on five Greek tours and St. Petersburg, Russia. Solo and chamber music works written for Ms. Underhill are included on CDs of composers Julian Wachner, Stefan Hakenberg, John Holland, Timothy Melbinger and Neil Leonard. Also interested in archival projects, she has developed a cataloguing system for ethnic recordings with composer Martin Bartlett, and has organized Gunther Schuller's personal collection.

Ellen Michaud Martins, french horn, received her Bachelor of Music from the University of Lowell and a Masters of Music with Distinction from the New England Conservatory. She is a member of the New Hampshire Symphony Orchestra, and the contemporary ensemble Dinosaur Annex and performs frequently with the Springfield Symphony Orchestra, Boston Ballet Orchestra, Pro Arte Chamber Orchestra, Cantata Singers Orchestra, and Portland Symphony Orchestra. She has performed six tours throughout Greece and Russia as soloist and member of the contemporary chamber ensemble Alea III. Ms. Michaud Martins is on the music faculty as horn professor, Brass Coordinator, and ensemble Coordinator at University of Massachusetts Lowell, Department of Music. She can be heard in orchestral & chamber music recordings on the Koch International, CRI, Titanic and Albany labels.

Pianist **Jon Sakata** is active in North America, South America, Europe, and Asia. From his world premiere of Robert DiDomenica's *Second Piano Concerto* with conductor Paul Lustig Dunkel and the Westchester Philharmonic to critically acclaimed renditions of Beethoven's "*Hammerklavier*" *Sonata*; international performances and premieres with soprano Joan Heller in Robert Cogan's multi-folio song-cycles *Celanportrait/Celanporträt* and *William Bronk Songs* to an unprecedented concert tour of six of the most prominent institutions in the People's Republic of China (conservatories of Beijing Central, Shanghai, China National, Xi'an, Wuhan and Tsinghua University); from ecstatic receptions at the inaugural Premiere Week of Contemporary Music at the Universidade Federal do Rio Grande do Sul (Porto Alegre - Brazil), performing Donatoni, Holliger, Cage, Cogan, Escot (all South-American premieres) with duo piano partner and wife Jung Mi Lee to their all-Mozart performances in Germany, Austria, Hungary, Slovakia in tours celebrating the composer's 250th anniversary co-sponsored by Spoleto Music Festival (USA), Metropolitan Museum of Art, Carnegie Museums of Pittsburgh, National Trust for Historic Preservation: Mr. Sakata enjoys the opportunity to present a rich spectrum of repertoires (16th century-present) and follow the diverse trajectories of projects which bring him together to collaborate with noted composers, performers, artists around the world. He has worked with John Cage, Gunther Schuller (recording on GM his *Sonata for Horn and Piano* with Richard Todd), Robert Cogan, Robert DiDomenica, Ralph Shapey and has recorded on Centaur, Neuma, Gunmar, Vogt, Encounter, Sachimay labels. While he has been a featured guest artist at a range of universities, colleges, cultural institutions, events throughout North America (including Observatoire international de la création musicale and the Faculty of music at University of Montréal, Williams College Multicultural Center, Harvard University, 33rd Annual John Donald Robb's Composer's Symposium - University New Mexico, Goethe Institut-Boston,

traditional forces, from the four string quartets, brass and woodwind quintets, to works for solo instrument or voice with piano and mixed-ensemble pieces. These works appear frequently on the programs of local and internationally known ensembles throughout the US, Europe, and Japan. His *String Quartet No. 3* (1986) is prominent in the repertoire of, and has been recorded by, the Emerson String Quartet, and the Juilliard Quartet has championed his *String Quartet No. 4* (2002). The outstanding, exotic mixed-media work *Symbiosis* (1957) for violin, piano, and percussion, written for a Metropolitan Opera Orchestra violinist and his wife, a dancer, is but one example of Schuller's embrace of unusual performance opportunities and instrumental combinations.

Not to be overlooked are Schuller's original jazz compositions such as *Teardrop* and *Jumpin' in the Future*, works that epitomize the composer's Third Stream approach combining the total-chromatic language of Schoenberg and the structural sophistication of the contemporary classical composer with the ensemble fluidity and swing of jazz. Schuller's realizations and orchestrations of music by composers from Tallis and Monteverdi to John Knowles Paine and Charles Ives coexist with his concert ensemble arrangements of classic jazz, standards, and ragtime music by Jelly Roll Morton, Dizzy Gillespie, Duke Ellington, and many others. Of special importance is his work with the music of Scott Joplin. His performances and arrangements of Joplin's music resulted directly in an immense resurgence of interest in the composer and in ragtime music generally in the 1970s.

Schuller's advocacy of other composers through performance, publishing, recording, teaching and administration has been as unflagging in its energy and scope as his pursuit of his own musical expression as performer, conductor, and composer.

Tonight's Program

Paradigm Exchanges is a work in fourteen brief movements, structured in such a way as to feature each of the five instrumentalists of the ensemble in an a capella solo as well as in a series of exchanges of duets, trios, quartets, and quintets. All fourteen movements are played without interruption, either eliding directly into one another or continuing with only the tiniest "breathing" pause. Each movement represents a musical form or character study, hence paradigm, highly contrasting in tempo, texture and mood.

The work was composed in the late months of 1990 and early 1991. It is dedicated to the Da Capo Chamber Players to celebrate their many years of brilliant and devoted service to contemporary music and to American composers. The world premiere took place on March 7, 1991.

- - *Gunther Schuller*

The stylistic/linguistic disparity between the *Duo Sonata's* first movement and the other two movements might puzzle listeners, and thus may require some explication.

Although a relatively short three-movement work, my *Duo Sonata* for clarinet and bass clarinet was composed over a period of three years, 1946 to 1948. In those days I was still quite unknown as a composer and wrote all my music, not on commission (as has been the case ever since the mid 1950s) but *gratis*, for performer friends and colleagues. That's what you do as a young not yet established composer, because that way there is at least a chance that you might get to hear what you have composed and learn from that experience - both good and bad. In the case of the *Duo Sonata* I had to wait a rather long time for its first performance: six years.

Since I was both a high school dropout (at age sixteen) and self-taught as a composer, learning about composing from the study of the great masters' scores and from recordings, I felt that I had to express creatively, overtly, what I learned *in my own works* -not just in exercises and sketches- even at the risk of showing the influence upon me of a particular composer that I happened to be fascinated with at the time.

And thus the three movements evolved as follows. The first movement, written last (in 1948), reveals my growing interest in atonality-I prefer to call it "full chromaticism"-inspired by the music of Schoenberg and Berg; the second movement (written in 1946) shows my lingering fascination with some of Poulenc's early works, including a deliciously

the former Ariel Chamber Ensemble under late Harvard professor/ composer Earl Kim. Performed with the Vermeer and Muir String Quartets, and Composers in Red Sneakers.

Appearances in Boston's Symphony Hall, Merkin Hall (NYC), Jordan Hall, Sanders Theatre, Pickman Hall at Longy School of Music, Sully Hall at The Boston Conservatory, Kresge Auditorium (M.I.T.) Paine Hall and Sanders Theater at Harvard University, Baruch College, Boston College, Berklee College of Music, Tsai Center at Boston University, UMass/Boston, Allegheny College, Bates and Bowdoin Colleges as well as many others.

Recordings include recent Centaur Records release of "Clarinet Now," and Zemlinsky's Trio in D Minor, Op.3 on Northeastern Records. Faculty, UMass/Boston since 1996 and the New School of Music since 1990.

One of the area's most versatile musicians, **Katherine Matasy** has been described by The Boston Globe as "a musician of depth and refinement" with "technique to burn" and her playing praised as "riveting," "ravishing," "brilliant" and "a rare feat." Most frequently heard as a clarinetist and bass clarinetist in chamber music and orchestra settings, she has performed with most of the region's major musical organizations. Highly regarded as an interpreter of new music, she is a founding member of Dinosaur Annex and a frequent performer with Boston's many new-music groups. In addition to "doubling" on flute, piccolo and saxophone in musical theater, she is highly reputed as an accordionist, and has appeared in that capacity with the Boston Symphony Orchestra, Boston Pops, Mark Morris Dance Group, and in many other classical music venues. After training at the New England Conservatory of Music (BM, MM in clarinet performance), she now teaches at Wellesley College, New England Conservatory Preparatory School, and the Community Music Center of Boston (where she co-chairs the wind department). She has recordings on CRI, Bridge, Newport Classic, Centaur, Northeastern, Erato and RCA.

Janet Underhill, a native of British Columbia, Canada, is a bassoonist, teacher and arts administrator in the Boston area. For her ten years of managing and developing the chamber music program for Greater Boston Youth Symphony Orchestras (GBYSO), Janet was the recipient of the 2001 Kay Logan Award, a national award for excellence in chamber music teaching. Currently she is the Director of Chamber Music and Private Lesson for St. Mark's School of Southborough, MA as well as serving as a bassoon instructor at the Boston College South Shore Conservatory, Community Music Center and New England Conservatory, Prep Division. Janet is a founding member of Arcadian Winds, a woodwind quintet specializing in contemporary music, that has_ commissioned and premiered more than 50 works. Solo performances include concertos with The Pittsburgh Symphony, Harvard University Mozart Society Orchestra, Greater Boston Youth Symphony Orchestras and the Little Orchestra of Victoria, as well as solo performances at the International Double Reed Conference in Minneapolis, The Fromm Series at Harvard University, the Gaudeamus Competition in Rotterdam, Holland, The Women_s Avant Festival in Chicago, The Warebrook Contemporary Music Festival in Vermont, The Outoftowners series in New York

Maryland's Eastern Shore Chamber Music Festival, and the Union College Series in Schenectady, New York. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Music from Marlboro.

In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music. She was a Fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt (Archetype Records). She has premiered and recorded *Quartetto for oboe and strings* by Mario Davidovsky (Bridge Records), John Harbison's *Snow Country* (Archetype Records), Peter Child's *Sonatina* (CRI), and Ivan Tcherepnin's *Flores Musicales* (CRI). As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium (a project to commission works for oboe) and in 2000, premiered its first commissioned work, *Quartet for Oboe and String Trio*, by Yehudi Wyner. She was a founding member of the Emmanuel Wind Quintet, an ensemble formed to study and perform the Schoenberg *Wind Quintet*, and winner of the Naumburg Award in 1981. The Emmanuel Quintet collaborated with the Guild of Composers, and worked with other composers including Milton Babbitt, Mario Davidovsky, Gunther Schuller, John Harbison, Fred Lerdahl and John Heiss.

She has been on the faculties at The Tanglewood Music Center (Bach Institute), the Conservatory of Music (University of Cincinnati), the Tanglewood Institute, the Boston Conservatory, Wellesley College, the Composers Conference and the Longy School of Music.

Chester Brezniak is an active professional clarinetist in Boston, greater New England, and New York since 1971. B.A., Bard College. M.M., New England Conservatory. Clarinet studies with Gino Cioffi, Attilio Poto, Charles Russo, and Harold Wright. Masterclasses with Robert Marcellus and Stanley Drucker.

Former orchestral positions include Atlanta Ballet Orchestra (member), utility clarinet with Atlanta Symphony, principal clarinet with Sao Paulo Symphony under Eleazar de Carvalho, principal and utility with Harvard Chamber Orchestra under Leon Kirchner, Czech Radio Symphony (guest artist), principal with Bridgeport Symphony, principal with Green Mountain Opera Festival Orchestra, principal with Hanover Chamber Orchestra (Dartmouth College), (present) principal with Massachusetts Symphony, (present) and Orchestra of Emmanuel Music with the Spectrum Singers and Harvard University Chorus.

Guest artist with Alea III under Theodore Antoniou as well as soloist with Boston's Zamir Chorale. Founding member of the Cambridge Chamber Players (critically acclaimed by the New York Times and Boston Globe). Member of the Blackstone Trio and Trio Capriccio; premieres of many new works for these groups and others, including the Atlanta Virtuosi and

playful and clever-and rarely performed- *Sonata for Two Clarinets*; the third movement (composed in 1947) reveals my fascination with Stravinsky's 'neo-classic' works of the late 1930s, early 1940s.

You the listener are, of course, free to judge and evaluate the results. (By the way, I have long since found my own style and language.)

The two players for whom the work was written and who were able to premiere the work only in 1954 - they were obviously very patient fellows- were Jack Kreiselman, clarinet, one of New York's premiere freelance clarinetists, and Sidney Keil, for some twenty years the stellar bass clarinetist of the Metropolitan Opera Orchestra.

- - G. S.

In 1980 I received a commission from the McKim Fund in the library of Congress for a violin and piano duo. That work, completed in early 1983, became *Duologue (4 Characteristic Pieces)*. It was premiered by Rafael Druian and Benjamin Pasternack in the Coolidge Auditorium of the Library of Congress on May 18, 1984.

The titles of the work's four sections are sufficient clues to the character of each movement (*Threnody; Parody; Fantasia; Fiddle Music*) as to require little further comment or introduction. One might add only that, in terms of emotional or characterological states, the first movement is somber, quietly paced - except for a furiously abandoned, climactic middle section. Movement two is pixyish and quirky, until the final whimsical, wispy coda. *Fantasia* fluctuates between lyricism and violinistically brilliant passages, ending in an incantory, finally quieting coda. The last movement is 'country fiddle' music, plain and simple (except for the 'changes'), both in the older 'Irish reel' manner and the jazzier later 'western swing' variety. The rhythmic momentum unwinds twice, relaxing to reposeful cadences, but an attempt at the third 'chorus' is thwarted by an unexpectedly abrupt ending.

- - G. S.

I was commissioned to write *Impromptus and Cadenzas* during my second year as Composer-in-Residence at the Chamber Music Society, where I hold the Elise L. Stoeger Composer's Chair. I wish to dedicate this piece to the memory of Elise L. Stoeger.

Impromptus and Cadenzas is composed for a sextet of four winds and two strings: oboe, clarinet, bassoon, horn, violin, and cello, essentially three upper register instruments and three middle-low instruments. I have used these distinctions to both isolate each of these instruments in solo (or in one case duo) cadenzas, and alternately in various combinations of

mixed ensembles. Thus the instrumental, i.e. sonoric, and registral textures are constantly in kaleidoscopic flux.

The work is in five movements plus an epilogue, all played virtually without pause. The *Impromptus*-sections in a somewhat free, almost improvisatory manner-alternate with the solo *Cadenza* passages. The mood of the *Impromptus* also varies from a *Lament* in the second movement, to a *Capriccio* in the third, and a *Romanza* (for the horn) in the fourth, to cite but three examples.

The first *Impromptu*, marked *Allegro precipitando*, starts with a burst of fortissimo rhythmic energy evolving within seconds into a *cadenza accompagnato* for the clarinet: mercurial, flashy, virtuosic in character. But as the tempo and intensity of the music subside, it leads directly to Movement II, *Adagio lamentoso*. Here the cello and English horn sing their sorrowful song, later to emerge into a duo *Cadenza* for these two instruments. It is at first an erratic, complex, angry music which suddenly quiets down to leave the cello alone in a soulful, at times passionately singing solo *Cadenza*.

Movement III is a *Scherzo Impromptu*, marked *Capriccioso*, dominated by the winds of the ensemble. Now the bassoon has its *Cadenza* showing mostly its lesser-known lyrical side.

The horn *Romanza* follows. Here in effect *Impromptu and Cadenza* are combined, rolled into one as it were. Soft singing multiphonics in the horn provide an almost prayer-like ending.

In Movement V, marked *Allegro ironico*, it is the violin's turn to display its wares. Its *Cadenza* is all parody until the wispy ending.

A short *Epilogue* for the entire ensemble recapitulates briefly the five previous movements, gradually moving from serenity and quiescence to animated agitation, ending with the same burst of *precipitando* energy with which the work began.

-- G. S.

The musicians

Sue-Ellen Hershman-Tcherepnin first appeared with the Boston Symphony Orchestra as flute soloist at the age of 16, and has subsequently performed throughout Europe, Mexico, South America, Russia, and the United States as both soloist and recitalist. With pianist David Witten, she frequently performs as a member of Duo Clasico. Since 1986 the Duo has represented the US on State Department-sponsored foreign tours.

Hershman-Tcherepnin is both founding member and flutist of Pro Arte Chamber Orchestra of Boston. Other local activities include performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Lyric Opera Company, New England Ragtime Ensemble, Portland (Maine) and Springfield (Mass.) Symphonies, and Broadway productions in the musical theaters of Boston.

Deeply committed to new music, Sue-Ellen has given many world premieres, including California composer Tom Flaherty's Flute Concerto and a flute concerto by Massachusetts composer William Eldridge, written for her in memory of her late husband, Ivan Tcherepnin. Since 1985 she has been flutist with Dinosaur Annex Contemporary Music Ensemble. She was also appointed Co-Artistic Director of Dinosaur Annex in 2002.

Sue-Ellen was raised in Norwood, Massachusetts (USA), received her Bachelor of Music degree from Boston University and Master of Music degree from the State University of New York at Stony Brook. Her principal teachers were Phillip Kaplan, Jean-Pierre Rampal and Samuel Baron. Hershman-Tcherepnin also served as President of the 1800-member American Federation of Musicians Local 9-535-Boston from 1995-1999. She has taught at conservatories and music schools throughout the Boston area, and at the Massachusetts Institute of Technology since 1991.

Peggy Pearson is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Lloyd Schwartz, who received the 1994 Pulitzer Prize for Criticism, called her "my favorite living oboist." Ms. Pearson gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premiere of John Harbison's *Chorale Cantata* which was written specifically for them. She has performed solo, chamber and orchestral music throughout the United States and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. According to Richard Dyer of the *Boston Globe*, "Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace." Ms. Pearson is Director of Winsor Music, Inc.; she is also Artistic Director of, and oboist with the Winsor Music Chamber Series in Lexington, Massachusetts, and the Greenleaf Chamber Players, currently in residence at Purchase College, NY. She is a founding member of the chamber group, La Fenice, with performances at Winsor Music, the Skaneateles Festival in New York,
