are "loaded" with sounds, many recorded by myself in New York City. These different non-musical sounds also suggest certain instrumental responses. Thus woodwinds for car horns, bass drums for door slams, cymbal for air brakes, clarinets for boat horns, and several different instrumental doublings for speech melodies. Like several earlier works, the work is an arch form A-B-C-B-A.

### Wednesday, June 14

**The Slee Sinfonietta and Guest Soloists**

**Slee Concert Hall, 8pm**

**Bernard Rands**

**Interlude (2000)**

- Patti Monson, flute
- Adrienne Elisha, viola
- Bridget Kibbey, harp

**Roger Reynolds**

**...brain ablaze...she howled aloud (2000)**

- Jon Fonville, piccolo
- Rachel Rudich, piccolo
- Chris Mercer, computer spatialization and processing

**Augusta Read Thomas**

**Spirit Musings (1996)**

- I: Spirited, clear and energetic
- II: Resonant and elegant
- III: Majestic and lyric
  - Movses Pogossian, violin
  - Magnus Mårtensson, conductor

**Intermission**

**Augusta Read Thomas**

**Blizzard in Paradise (2000)**

- Members of the Cassatt String Quartet

**Bernard Rands**

**Concertino (1996)**

- Jacqueline Leclair, oboe
- Patti Monson, flute
- Michael Lowenstein, clarinet
- Karen Bentley, violin
- Mark Menzies, violin
- Adrienne Elisha, viola
- Jonathan Golove, cello
- Bridget Kibbey, harp
- Bradley Lubman, conductor

**Roger Reynolds**

**Transfigured Wind III (1984)**

- Rachel Rudich, flute
- Harvey Sollberger, conductor

* world premiere  ● commissioned by June in Buffalo

There will be a reception in the lobby immediately following tonight's performance.

Support for this concert generously provided through a contribution to the Slee Sinfonietta by Mr. Robert Morris.