

Tuesday, June 3, 2003

Double Feature: music by Charles Wuorinen

Slee Sinfonietta

David Felder, Artistic Director

Magnus Mårtensson, conductor

Slee Concert Hall, 7pm

PROGRAM

The Dante Trilogy

Charles Wuorinen (b. 1938)

The Mission of Virgil (1993)

Prelude

I. Flight from the Three Beasts

II. The Mission of Virgil

III. Limbo

They enter limbo

a. poets

b. warriors

c. philosophers

Leaving limbo segue to

IV. Paolo and Francesca

a. arrival

b. the story

c. departure

V. Monsters of the Prime

a. Geryon

b. Nimrod

c. Anateus

VI. Satan

VII. Journey through the Center

Stephen Gosling and Ian Pace, pianos

The Great Procession (1995)

I. The Seven Nights

Refrain

II. The Elders

III. The Chariot

Refrain

IV. The Griffin

Refrain

V. The Seven Virtues

VI. The Departure

Refrain

VII. The Unveiling

*New York New Music Ensemble: Jayn Rosenfeld, flute; Jean Kopperud, clarinet; Linda Quan, violin;
Chris Finckel, cello; Matthew Gold and Tom Kolor, percussion; Stephen Gosling, piano;
James Baker, conductor*

The River of Light (1996)

*Jayn Rosenfeld, flute (piccolo); Jacqueline Leclair, oboe; Jean Kopperud, clarinet (bass clarinet);
Moses Pogossian, violin; Linda Quan, viola; Ted Mook, cello; Christopher Butler, bass;
Matthew Gold, Tom Kolor and Rin Ozaki, percussion; Mario Falcao, harp;
Stephen Gosling, celeste; Ian Pace, piano*

Double Feature: music by John Corigliano

Slee Sinfonietta

David Felder, Artistic Director

Magnus Mårtensson, conductor

Slee Concert Hall, 8:30pm

PROGRAM

Chiaroscuro, a soundscape for two pianos tuned a quarter-tone apart (1997)
Corigliano

John

(b.

1938)

Stephen Gosling and Ian Pace, pianos

Troubadours: Variations for Guitar and Chamber Orchestra (1993)
Corigliano

John

Kevin Gallagher, guitar

Slee Sinfonietta

Violin I

Moses Pogossian
Clemens Merkel
Linda Quan
Caleb Burhans
Orhan Ahiskal

Cello

Mary Artmann
Jonathan Golove
Ted Mook
Isabelle Bozzini

Clarinet

John Fullam
Jean Kopperud

Violin II

Nadia Francavilla
Courtney Orlando
Yuki Numata
Chris Otto

Bass

Christopher Butler
Steve Gilewski

Bassoon

John Hunt
Lynn Hileman

Flute

Jayn Rosenfeld
Cheryl Gobbetti Hoffman

Horn

Dan Sweeley
Jay Matthews

Viola

Stéphanie Bozzini
Justin Caulley
Adrienne Elisha
Maria Boncaldo

Oboe

Jacqueline Leclair
Bethany Slater

Piano

Stephen Gosling

Percussion

Matthew Gold
Tom Kolor
Rin Ozaki

ARTIST BIOGRAPHIES

John Corigliano, winner of the 2001 Pulitzer Prize in Music for his *Symphony No. 2*, is internationally celebrated as one of the leading composers of his generation. In orchestral, chamber, opera and film work, he has won global acclaim for his highly expressive and compelling compositions as well as his kaleidoscopic, ever-expanding technique.

Corigliano's Pulitzer Prize-winning *Symphony No. 2*, an expansion and rewriting of his *String Quartet* (1995), was premiered in November 2000 with the Boston Symphony Orchestra and Seiji Ozawa conducting; a tour the following month included a performance in Carnegie Hall. In March 2000, Corigliano had won another coveted prize: the Academy Award for *The Red Violin*, his third film score. He was the second classical composer, after Aaron Copland, to be so honored. Esa-Pekka Salonen leads soloist Joshua Bell and the strings of the London Philharmonia in Sony Classical's recording of the soundtrack, which also features the first recording of *The Red Violin: Chaconne for Violin and Orchestra*, an 18-minute movement for violin and full orchestra introduced in 1997 by Bell with the San Francisco and Boston symphonies. *The Red Violin* soundtrack received numerous awards including: the Canadian Genie Award for best film score (an Oscar equivalent) and the Quebec Jutra Award, as well as the German Critic's Prize. In September 1998, the Venice Film Festival opened its festivities with *The Red Violin*. Corigliano's first film score, for *Altered States*, was nominated for an Academy Award in 1981; his second, for the British *Revolution*, received that country's equivalent — the 1985 Anthony Asquith Award for distinguished achievement in film composition.

Corigliano's revised *A Dylan Thomas Trilogy* (1999) takes his three earlier Thomas settings — *Fern Hill*, *Poem in October*, and *Poem on his Birthday* — and integrates them into a new setting for boy soprano, tenor, baritone, chorus and orchestra; the result is an evening-length “memory play in the form of an oratorio,” as the composer describes it. Leonard Slatkin led the work's March 1999 premiere with the National Symphony, at the Kennedy Center and on tour at Carnegie Hall — continuing a long and fruitful collaboration which in 1997 brought the National Symphony its first-ever Grammy award, for Classical CD of the Year, for its BMG Classics release of Corigliano's *Of Rage and Remembrance* and *Symphony No. 1*.

In April 1999, Corigliano's *The Ghosts of Versailles* received its European premiere, in a new production directed and designed by Jerome Sirlin for the opening of the new opera house in Hannover, Germany; Andreas Delfs conducted. This production was awarded the Hannover Opera's GFO Wanderpreis for Best New Production of the 1998-1999 Season, cited for its “scenic and musical integrity and its high artistic standards.” Commissioned by the Metropolitan Opera, where it premiered in December 1991, the immensely popular *Ghosts* sold out two engagements at the Metropolitan (1991 and 1994) as well as its 1995 production at the Chicago Lyric Opera. The nationwide telecast of the Metropolitan's premiere production was released on videocassette and laser disk by Deutsche Grammophon. Following its premiere, *The Ghosts of Versailles* collected the Composition of the Year award from the first International Classic Music Awards.

Commissioned by the Chicago Symphony Orchestra when he was composer-in-residence there, from 1987-90, Corigliano's *Symphony No. 1*, an impassioned response to the AIDS crisis, captured the 1991 Grawemeyer Award for Best New Orchestral Composition; Chicago's recording of the piece, on the Erato label, won the Grammy awards for both Best New Composition and Best Orchestral Performance. The Symphony has already been played by nearly 125 different orchestras worldwide, and continues to be scheduled by virtually all of the leading U.S. orchestras.

Corigliano first came to prominence after winning the chamber music prize at the 1964 Spoleto Festival for his *Sonata for Violin and Piano*. Other important commissions have come from the New York Philharmonic (*Concerto for Clarinet and Orchestra*, *Fantasia on an Ostinato*), Chamber Music Society of Lincoln Center (*Poem in October*), New York State Council on the Arts (*Oboe Concerto*), flutist James Galway (*Pied Piper Fantasy*), and the Boston Symphony Orchestra (*Promenade Overture*). Recent premieres include *Chiaroscuro* (1997), a soundscape for two pianos tuned a quarter-tone apart; *DC Fanfare* (1997), written for Slatkin and the National Symphony; *Dodecaphonia* (1997), a whimsical song about serialism with a text by Mark Adamo, premiered by Joan Morris and William Bolcom; and the 40-minute *String Quartet* (1995), commissioned by Lincoln Center for the

Cleveland Quartet's valedictory performance. In 1996, the Quartet's recording, like that of the Symphony before it, won Grammy Awards both for Best Performance and again for Best New Composition, making Corigliano the first composer to win twice in the history of that award. His newest recording is an all-Corigliano disk on Sony Classical entitled *Phantasmagoria*, on which cellist Yo Yo Ma and pianists Emanuel Ax and James Tocco offer the premiere recordings of *Fancy on a Bach Air*, for solo cello; the titular *Phantasmagoria*, for cello and piano, based on themes from *The Ghosts of Versailles*; as well as new interpretations of the solo piano pieces *Etude Fantasy* and *Fantasia on an Ostinato*.

Born in New York in 1938, Corigliano comes from a musical family. His father was concertmaster of the New York Philharmonic from 1943 to 1966 and his mother was an accomplished pianist. Corigliano holds the position of Distinguished Professor of Music at Lehman College, City University of New York and, in 1991, was named to the faculty of the Juilliard School. Also in 1991 he was elected to the American Academy and Institute of Arts and Letters, an organization of 250 of America's most prominent artists, sculptors, architects, writers, and composers. In 1992, Musical America named him their first "Composer of the Year."

John Corigliano has received grants from Meet the Composer, the National Endowment for the Arts, and the Guggenheim Foundation. His music is recorded on Sony, RCA, BMG, Telarc, Erato, New World, and CRI, and published exclusively by G. Schirmer.

Charles Wuorinen has been composing since he was five and he has been a forceful presence on the American musical scene for more than four decades.

In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music, the specific work being *Time's Encomium*, an electronic composition written on commission from Nonesuch Records. The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 200 compositions to date. His newest works include *Cyclops* (2000) for the London Sinfonietta, *Symphony Seven*, *Fourth String Quartet*, for the Brentano Quartet, *September 11, 2001*, a setting of W.H. Auden for tenor and piano, premiered at the Cooper Union in March 2002. He has recently completed work on an opera based on Salman Rushdie's *Haroun and the Sea of Stories* (premiere date to be announced). He is presently writing his Fourth Piano Concerto for pianist Peter Serkin, commissioned by the Boston Symphony Orchestra for James Levine's first season as Music Director

An indication of Wuorinen's historical importance can be seen in the fact that in 1975 Stravinsky's widow gave Wuorinen the composer's last sketches for use in *A Reliquary for Igor Stravinsky*. Wuorinen was the first composer commissioned by the Cleveland Orchestra under Christoph von Dohnanyi (*Movers and Shakers*); and likewise the first to compose for Michael Tilson Thomas' New World Symphony (*Bamboula Beach*). Fractal geometry and the pioneering work of Benoit Mandelbrot have played a crucial role in several of his works including *Bamboula Squared* and the *Natural Fantasy*, a work for organ.

His works have been recorded on nearly a dozen labels including a recent CD on the Tzadik label, *Lepton*.

Wuorinen's works are published exclusively by C.F. Peters Corporation. He is the author of *Simple Composition*, used by composition students throughout the world.

An eloquent writer and speaker, Wuorinen has lectured at universities throughout the United States and abroad, and has served on the faculties of Columbia, Princeton, and Yale Universities, the University of Iowa, University of California (San Diego), Manhattan School of Music, New England

Conservatory, State University of New York at Buffalo, and is presently Professor of Composition at Rutgers University.

Wuorinen has also been active as performer, an excellent pianist and a distinguished conductor of his own works as well as other twentieth century repertoire. His orchestral appearances have included the Cleveland Orchestra, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, and the American Composers Orchestra.

In 1962 he co-founded the Group for Contemporary Music, one of America's most prestigious ensembles dedicated to performance of new chamber music. In addition to cultivating a new generation of performers, commissioning and premiering hundreds of new works, the Group has been a model for many similar organizations which have appeared in the United States since its founding.

Wuorinen is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

The Slee Sinfonietta was formed in 1996 by composer David Felder and conductor Magnus Mårtensson. This ensemble, the professional chamber orchestra in residence at UB, performs a series of concerts each year devoted to lesser known repertoire, particularly that of the pre-classic era and the most recent contemporary music. Advanced students in performance are invited to participate along with faculty artists, soloists, and regional professionals in the production of these unique concerts designed to contribute new possibilities for concertgoers within the University and the Western New York region. We hope to introduce new repertoire to audiences of all kinds performed at the highest level, and we invite listeners to join with us in the exploration of these newer musical worlds available to us at the beginning of the twenty-first Century.

Magnus Mårtensson, born in 1966, studied piano, voice, conducting and composition at Malmö Musikhögskola and conducting at the Cleveland Institute of Music. Between 1989 and 1992 he was conductor of Opera Semplice in Malmö as well as the Santa Cecilia Oratorio Society of Lund. During this time he also founded and conducted, in numerous performances, the Malmö Chamber Orchestra. From 1995 to 1996 he held the position as conductor of the Contemporary Music Ensemble at the Cleveland Institute of Music and has since 1996 served as conductor at SUNY Buffalo. Mårtensson also appears with orchestras and ensembles in Europe and South America, and has made several recordings, among others, with works by David Felder. A champion of new music, Mårtensson has premiered over 200 works.

Also active as a composer, his numerous commissions have included incidental music for theater plays, chamber music and songs. His latest work, *Before the Law*, a chamber opera in one act with libretto by Henry Sussman after Franz Kafka's *The Trial*, was premiered at UB in December of 1997