

The UB Department of Music
Presents

Slee Sinfonietta

Slee Sinfonietta Series • Concert III

Magnus Mårtensson, conductor

with Jason Vieaux, guitar and Tony Arnold, soprano

Tuesday, March 1, 2005

8pm

Lippes Concert Hall

PROGRAM

Concerto for guitar in A Major, RV 82

Allegro non molto

Larghetto

Allegro

Antonio Vivaldi
(1678-1741)

Song Offerings

First song

Second song

Third song

Fourth song

Jonathan Harvey
(b. 1939)

INTERMISSION

Concerto for guitar in D Major, RV 93

Allegro

Largo

Allegro

Antonio Vivaldi

King in Yellow

Adagio

Allegro

Adagio

Allegro

Jonathan Golove
(b. 1966)

*The Slee Sinfonietta gratefully acknowledges financial support from
the Cameron Baird Fund, Robert E. Morris & Carol L. Morris.*

PROGRAM NOTES

Annotated by Susan Halpern, except where noted

Concerto for Guitar or Lute in A Major, RV 82 ... Antonio Vivaldi

Vivaldi originally composed his *Concerto in A* as a *Trio* for violins and lute, and it, too, is inscribed with the name of Count Johann Joseph von Wrtby. It was later transcribed for lute. It is especially notable for its brisk themes. The first movement, *Allegro con molto*, is sunny with the lute first developing the melody and then the accompanying strings echoing with a simplified version of the lute's line. This echo idea is a novel one that Vivaldi developed, and it highlights the contrasting textures of the instrumentation. Sometimes the string accompaniment has a legato note over which the soloist elaborates stunning ornamentation.

The second movement, *Larghetto*, in the minor mode, is very lyrical, with many sustained notes on muted strings. Its melodic line is made up of small, downward steps and features dotted rhythms. The final, charming *Allegro*, is more vigorous than the opening movement, but although brisk, is also full of good spirits, and again, the soloist and the accompanying string body develop the concise themes.

Song Offerings for Soprano and Chamber Orchestra ... Jonathan Harvey

Harvey describes his transcendental music: "In a metaphysical sense music never changes: it always portrays the play of the Relative against the ground of the Absolute." In his book, *In Quest of Spirit*, he says that although electronic music was the most important technical breakthrough in music of the 20th century, spectralism was a breakthrough of spiritual significance for him. He feels his spectralism deals more directly with the physical nature of musical sound, and thus of our understanding of time and space, than was hitherto possible. He includes as "proto-spectralists" Messiaen and Wagner as his models. What distinguishes Harvey's music is that it brings the insights of abstract computer research into play with formal concerns that have traditional links.

Harvey was educated at St. John's College, Cambridge, where he studied with Erwin Stein and Hans Keller and became preoccupied with mystical ideas while gaining knowledge of procedures in medieval and Renaissance music that later influenced his works. During postgraduate study at Glasgow University, he played cello with the BBC Scottish Orchestra. In the mid-1960's when he joined the Music Department of Southampton University, he came under the influence of Stockhausen's music and found it aided him in exploring and developing his own complex and personal musical language. During the same time, he responded to a wide variety of musical and religious experiences in his settings of medieval texts. Schoenberg, Berg, Messiaen and Britten were also early influences on Harvey.

As a Harkness Fellow at Princeton (1969-70), he was introduced to the music of Milton Babbitt. In the early 1980s, Pierre Boulez invited Harvey to work at IRCAM, a connection that has resulted in many new commissions for him in recent years. Harvey holds honorary doctorates from the universities of Southampton and Bristol and is a Member of Academia Europaea. He is currently Visiting Professor of Music at the Imperial College, London and is Honorary Professor at Sussex University.

Song Offerings was commissioned by Spectrum for a soprano and chamber ensemble of eight players: a flute, a clarinet, a piano and a string quintet. Its first performance was in Queen Elizabeth Hall in London. Jonathan Harvey writes of his work:

"The poems from Tagore's *Gitanjali* that have been chosen for *Song Offerings* are amongst the most intimate that I know. In them a woman is heard finding a secret voice, a secret communication expressing through her love for a man, a 'lord', a god (each of these) something so deeply personal it has been hidden from all. It is her essence and its dissolution into the divine, the One beyond duality. This 'beyond' calls to her in the form of an adorable figure with all the features of a lover. In the first Song she is drowsy with sleep, having waited for him all night, yet wishes for sleep so that he alone may be the one to awaken her – the dream, the unconscious connecting with his appearance, an appearance befitting a manifestation of another world. In the second Song she sees him reflected in the ecstatic beauty of light, flowers, butterflies and laughter. In the third Song she sees him in her own soul, the mirror of his

delight. In the 'union of two' his love and hers become one: the erotic image is a classic mystical metaphor. But beyond this, in the fourth Song, she acknowledges the half-hidden truth that only complete loss of self, figured in the awesome invocation of Death, can unite her totally with her enlightenment. The journey is followed in the music by a steady rise in the first Song, an upbeat to the other Songs, leading to C above middle C. From the focal place, which occurs at the beginning of the second Song, the music expands outwards either side. In the last (fourth) Song this is especially clear as the lulling strings gradually mirror symmetrically out to the highest and lowest possible notes, to dissolve into the edges of space. The words of Song Offerings are translations from the original Bengali by Tagore himself."

Concerto in D Major, RV 93, P. 209 ... Antonio Vivaldi

In Vivaldi's original score for this concerto, the solo instrument is not the guitar but the lute, an earlier, rather cumbersome plucked string instrument. The work was originally scored for the lute as soloist with two violins to accompany it. Although the lute had been popular for three hundred years it was then being replaced in the public's favor by such keyboard instruments as the harpsichord, which was, in effect, a mechanized lute. In recent years, some classical guitarists have begun again to study this predecessor of their instrument, but most frequently, lute music is still performed on the guitar, and this work and the second concerto you will hear tonight both provide a valuable addition to the guitar repertory.

In 1703, Vivaldi became a teacher at the famous school for orphan girls, the Seminario musicale dell' Ospedale della Pietà in Venice. He assumed the position of director of concerts at the Ospedale in 1709 and remained director until 1740. It is unlikely that the girls of Vivaldi's *conservatorio* for whom he generally composed his works were still being taught the already then nearly obsolete lute.

Vivaldi composed his few lute pieces for an older musician, a Count whose name is scrawled illegibly in the manuscript. It is presumed to be Count Johann Joseph von Wrtby, who was a royal governor and hereditary treasurer of Bohemia. Musicologists think that Vivaldi may have met the Count when he was in Prague in the early 1730's when he was attending Czech revivals of his operas.

In recent years, some classical guitarists have begun again to study the lute, the predecessor of their instrument, but most frequently, lute music is still played on the guitar. The bulk of Vivaldi's concertos feature one or more violins, but he also wrote dozens of works for flute, oboe, bassoon and cello, a few for guitar or mandolin, horns and trumpets, and several with odd combinations of solo instruments.

In this work, the lute soloist is accompanied by strings (without violas) and by continuo, a keyboard part that fills in the harmony implied by the bass line, sometimes from a musical shorthand written in numbers that composers of the Baroque era used. This agreeable work is quite brief and is divided into the conventional three movements in the traditional fast-slow-fast sequence, *Allegro giusto*, *Largo*, and *Allegro*. The slow movement is particularly famous.

King in Yellow ... Jonathan Golove

The King in Yellow is loosely based on the novella of the same title by Raymond Chandler. This early work by the master of American detective fiction tells the story of trombonist/jazz bandleader King Leopardi, who is found murdered in yellow silk pajamas. My concerto was originally cast as a concerto for bass trombone with the accompaniment of UB's Concert Band, and was commissioned by band director Jon Nelson. At the suggestion of Maestro Mårtensson, I reworked the *tutti* part for chamber orchestra, and in the present version, it was premiered in Gothenburg, Sweden in 2002. The work's three movements depict early episodes in the story. In the first, we hear the King's band at the Club Shallotte in Los Angeles. In the second, the story's protagonist, the hotel detective Steve Grayce takes a perch on the couch in the lobby, listening to an after hours broadcast of the King's group in a reflective mood ("Listen to that trumpet tone—smooth as an angel's wing"). In the work's finale, Steve is sent up to the 12th floor to calm the chaos which prevails as the King and several of his musicians are performing in the hallway at 3 AM! (Jonathan Golove)

ARTIST BIOGRAPHIES

Clarity, depth, imagination, and vocal beauty mark the performances of soprano **Tony Arnold**, who is internationally recognized for her interpretation of the contemporary repertoire. In 2001 she became the first vocalist ever to win the prestigious Gaudeamus International Interpreters Competition, and later that year took top honors at the McMahan International Music Competition. Since those triumphs she has been widely sought as both a concert and recording artist.

Ms. Arnold has received critical acclaim for both her vocal artistry and barrier-breaking performance style. "Blessed with an impressive range and a voice as smooth as cognac, Arnold can handle leaps and challenging harmonic progressions with ease... Arnold seems to embrace whatever she sings – she can make a listener love a work, just because she does," (*Buffalo News*). "Tony Arnold was spellbinding, whether reciting the text in an urgent, ghostly whisper or sending forth the deliberate, wide-ranging vocal line with laser-like clarity," (*Chicago Sun-Times*). "Tony Arnold was the soloist, technically sensational. Her intonation and emotional commitment to this extremely wide-stepping music were stunning, creating in the huge leaping or falling intervals a sense of spontaneity not often captured in such lurching atonal scores," (*American Record Guide*).

From Aperghis to Zuidam, Tony Arnold's work has focused on the most innovative composers of our time, including György Ligeti, Thomas Adés, György Kurtág, George Crumb, Bernard Rands, Elliott Carter, Vache Sharafyan, and Oliver Knussen. Her wide repertoire includes masterworks of Olivier Messiaen and Arnold Schoenberg. She is also deeply committed to the creation of new vocal music, working closely with both established and emerging composers including those at the University at Buffalo, where she joined the faculty in 2003.

Ms. Arnold's highly anticipated debut recordings were issued in 2003. They include Elliott Carter's *Of Challenge and of Love* with Jacob Greenberg at the piano, and Milton Babbitt's *Quatrains* (both on Bridge Records). 2005 will see releases of George Crumb's *Ancient Voices of Children and Madrigals* (Bridge), and Luciano Berio's *Sequenza III* (Naxos). Bridge Records will also release György Kurtág's *Kafka Fragments*, a collaboration between Ms. Arnold and the violin virtuoso Movses Pogossian.

Ms. Arnold has appeared with leading new music ensembles across the nation, including eighth blackbird, Boston Modern Orchestra Project, New York New Music Ensemble, The Furious Band, Chicago Symphony Orchestra's MusicNOW, Fulcrum Point, Contempo, Chicago Chamber Musicians, Callisto Ensemble, New Fromm Players, Pocket Opera Players, International Contemporary Ensemble, Cincinnati Symphony Chamber Players, and the Slee Sinfonietta at June in Buffalo. She has performed at the Lucerne Festival. In 2004 she was invited to perform a solo recital at the First International Festival of Contemporary Music in Morelia, Mexico; she was also the featured artist in an all Berio program for the festival Nuova Consonanza in Rome, Italy. She also toured the United States with the George Crumb Ensemble, in celebration of the composer's 75th birthday.

Tony Arnold's early musical training included piano, woodwind, and composition studies at the Peabody Preparatory Institute and the Maryland Center for the Arts. She received a bachelor's degree in voice from Oberlin College in 1990, and a masters degree in orchestral conducting from Northwestern University in 1993. Her diverse musical background includes several music directorships at the collegiate level. She has received fellowships to the Aspen Music Festival, both as a conductor and a vocalist.

Future performances will include Brian Ferneyhough's *Etudes Transcendantales* with Ensemble 21 at the Miller Theater, and return engagements with Contempo, International Contemporary Ensemble, and at June in Buffalo.

Jason Vieaux is one of the most highly acclaimed and sought after guitarists of his generation. His virtuosity, expressive music-making and exciting concert programs continue to earn him an active schedule of solo, chamber and concerto appearances around the US and abroad. Recent highlights include a tour of Taiwan and Japan, a return engagement with the Auckland Philharmonia, and performances at the Kimmel Center in Philadelphia, Spivey Hall in Atlanta and New York's Merkin Hall. Traveling across North America, Jason Vieaux's 2004-05 season includes return engagements with the Philadelphia Chamber Music Series and Santa Fe Symphony, as well as a series of solo

recitals in Toronto, Miami, Kansas City, Cleveland, Columbus, Richmond, Norfolk, Buffalo and the Grand Teton Music Festival.

Jason Vieaux has seven recordings to his credit and many more to come with his multi-record deal with Azica Records. Vieaux's CDs have attracted worldwide critical acclaim in newspapers and magazines around the world. His latest Azica release, "Sevilla: The Music of Isaac Albeniz," reached number two on the Amazon.com Classical Bestseller List last summer, and was rated one of the Top Ten Classical CDs of 2003 by *The Philadelphia Inquirer* and Cleveland's *Plain Dealer*. Vieaux's Azica Records disc of Manuel Ponce sonatas was described by *American Record Guide* as "...a stunning reading...beautifully restrained...a marvelous release." Vieaux recorded his first CD when he was just 19; two years later this was followed by *Laureate Series Guitar Recital* on Naxos, which went on to sell over 30,000 copies internationally. An active chamber player, Mr. Vieaux also has two duo CDs with flutist Gary Schocker, including the October 2004 release *Arioso*, featuring music of Bach, Vivaldi and LeClair.

Mr. Vieaux's recordings and live performances are broadcast nationally on the radio and worldwide via the Internet. Since NPR's "Performance Today" program selected him as a 2002 Young Artist-in-Residence, Vieaux has been regularly aired on the top-rated show. He has also appeared on other NPR programs across the country, including "All Things Considered" and "Morning Edition".

Jason Vieaux began guitar studies at age eight in Buffalo, New York. He first gained international recognition in 1992 when he became the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition. This culminated with a 53-city solo tour throughout the U.S. with numerous return invitations. He is a Naumburg International Guitar Competition prizewinner and a recipient of The Cleveland Institute of Music's Alumni Achievement Award. In 1995, Mr. Vieaux was honored as an Artistic Ambassador of the United States to Southeast Asia, concertizing in Cambodia, Thailand, Laos, India, Nepal, Bangladesh, and Myanmar (Burma). He has also toured Spain, France, Mexico, Canada and New Zealand.

Mr. Vieaux is a regularly featured guest artist with orchestras across the United States. He has performed concertos with the Cleveland Orchestra, Cleveland Pops, the Chamber Orchestra of Philadelphia, the Auckland Philharmonia, the Ars Nova Chamber Orchestra and Orchestra 2001. He has worked with conductors Miguel Harth-Bedoya, Luis Biava, Jahja Ling, Gareth Morrell, Steven Smith and Carl Topilow. As a passionate advocate of new music, Vieaux has premiered works by José Luis Merlin, Eric Sessler, Arthur Hernandez and Fazil Say, and has performed concertos by Allen Krantz, Augusta Read Thomas and John Corigliano.

Aside from his duties as a performer, Mr. Vieaux is highly dedicated to the art of teaching. He currently resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department, making him the youngest Department Head to serve at the prestigious conservatory. He has also been affiliated with Philadelphia-based Astral Artistic Services since 1996.

Cellist and composer **Jonathan Golove** is a native of Los Angeles, California and a resident of Buffalo, New York, where he serves as Assistant Professor in the University at Buffalo's Music Department. Mr. Golove is a member of the Baird Trio, artists-in-residence at UB, and has been featured as soloist with the Buffalo Philharmonic Orchestra and the Slee Sinfonietta. He is currently on the faculty at the Rocky Ridge Music Center, and is a former member of the Eastman School of Music faculty. He is also active as an electric cellist, both as a recitalist and in the field of creative improvised music. Mr. Golove received his Ph.D. as a composer, and his works have been performed in a variety of locations in the North America and Europe, by such ensembles as VOXNOVA, the Ensemble Court Circuit, the Amherst Saxophone Quartet, Maelstrom Percussion Ensemble, and The Instrumental Factor. This season will feature two world premieres of his chamber works at Weill Hall. He has received commissions, awards and grants for his works from organizations including ASCAP, the Yvar Mikhashoff Trust for New Music, Meet the Composer, and the Darius Milhaud Society. His opera (in progress) *Red Harvest* was commissioned by the European Academy of Music and received its premiere in Festival of Lyric Art of Aix-en-Provence in 1998.

Magnus Mårtensson studied at Malmö Musikhögskola and 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 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 60 works.

Also active as a composer, his numerous commissions have included incidental music for theater plays, chamber music and songs. Among his latest works are the opera *Before the Law*, the *Ognat Quartet*, and *OHM*.

Originally from Willoughby, Ohio, Jim Daniels is a 1975 graduate of the Eastman School of Music. Jim has been working as a freelance bass trombonist and tubist in New York City and the Pocono Mountains region of Pennsylvania, where he currently resides. The term “freelance” truly applies to his career, because he has been fortunate enough to perform in settings that cover a wide spectrum of musical styles: from jazz to classical to Broadway. He has performed as a member of Woody Herman’s Young Thundering Herd, Gerry Mulligan’s Concert Jazz Band, the Chuck Mangione Orchestra, and the Thad Jones-Mel Lewis Jazz Orchestra. In the past year, he has appeared with the American Composers Orchestra, the Westchester Philharmonic, the Brooklyn Philharmonic, the New York City Ballet Orchestra, the Vanguard Jazz Orchestra (the resident Monday night ensemble at New York’s famous Village Vanguard jazz club), and in the pit orchestras of *The Lion King* and *Wicked*. Of all his accomplishments, Jim is proudest of his family: his wife Nancy, son Ben, and daughter Kate.

The Slee Sinfonietta was formed in 1997 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 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.

Violin Movses Pogossian, <i>Concertmaster</i> Antoine Lefebvre Dmitry Gerikh Nadejda Nigrin	Bassoon Glenn Einschlag
Viola Janz Castelo Ben Harris Brian Walnicki	Alto Saxophone Chisato Eda
Cello Jonathan Golove Mary Artmann	Tenor Saxophone Yevgeniy Dokshitskiy
Bass/Crotale Eric Polenik	Baritone Saxophone Harry Fackelman
Flute/Alto Flute/Piccolo Cheryl Gobbetti Hoffman	Trumpet David Kosmyna
Oboe Carolyn Banham	Horn Jacek Muzyk
Clarinet John Fullam	Trombone Toby Oft
Bass Clarinet Amron Chodos	Harpsichord Roland E. Martin
	Piano Jacob Greenberg
	Percussion David Pinchoff Matt Felski