

UB Department of Music and
The Center for 21st Century Music Present

Slee Sinfonietta

Harvey Sollberger, conductor
Daniel Druckman, vibraphone
Jean Kopperud, clarinet
The Baird Trio
Moses Pogossian, violin
Jonathan Golove, cello
Stephen Manes, piano

Tuesday, October 17, 2006
8:00 pm
Lippes Concert Hall in Slee Hall

Program

Concerto (1968)

Jean Barraqué
(1928-1973)

Jean Kopperud, clarinet solo, Daniel Druckman, vibraphone solo

Triple Concerto, Op. 56 (1804)

Ludwig von Beethoven
(1770-1827)

Allegro

Largo

Rondo alla Polacca

The Baird Trio

Moses Pogossian, violin, Jonathan Golove, cello, Stephen Manes, piano

Artist Biographies

Harvey Sollberger, M.A Columbia University. Composer, Conductor, Flautist. Sollberger is the conductor for SONOR, the faculty new music ensemble, and for SIRIUS, the graduate student new music ensemble at the University of California, San Diego. He co-founded (with Charles Wuorinen) the Group for Contemporary Music in New York and directed that ensemble for 27 years. He has been Composer-in-Residence at both the American Academy in Rome and with the San Francisco Contemporary Music Players. Sollberger's work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the San Francisco Symphony, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council for the Arts. Before joining the UCSD faculty, Sollberger has taught at Columbia University, the Manhattan School of Music, and Indiana University.

James Baker is Principal Percussionist for the New York City Ballet Orchestra and the American Composers Orchestra. Mr. Baker appears regularly with the Orpheus Chamber Orchestra, the New York New Music Ensemble and Speculum Musicae. He frequently conducts contemporary music and has been a conductor for several Broadway musicals. Also a composer, he has written extensively for the theater and for dance. His most recent commission was for the Opera Ballet of Lyon for the opening of this year's dance biennial of Dance.

Jean Kopperud is one of the most versatile and innovative clarinetists appearing before the public today, known for her virtuoso performances both in the concert hall and in music theater. A graduate of the Juilliard School and former pupil of Nadia Boulanger, Ms. Kopperud has toured internationally as a concert soloist and chamber musician. National acclaim for her performances of Karlheinz Stockhausen's HARLEKIN, a tour-de-force for dancing clarinetist, resulted in her Avery Fisher Hall debut, presented by the New York Philharmonic. Ms. Kopperud is currently a member of the New York New Music Ensemble, the Chamber Players of the League of Composers/ISCM, Washington Square Chamber Players, Ensemble 21 and the Omega Ensemble. She is on the faculty of the Juilliard School and the adjunct faculty of Sarah Lawrence College and Columbia University. At Juilliard she teaches a class called "On the Edge" as well as private and class clarinet in the Music Advancement Program. "On the Edge" is a course to practice performing that is also done in workshop around the country.

The **Baird Trio**, acclaimed by critics and audiences alike, performs a wide range of repertoire, devoting particular attention to recent and rarely heard works for the medium. The Trio actively seeks new music in an effort to extend the vitality of the genre for the future. Its members have given numerous world premieres by living composers, and believe that the piano trio has a significant role to play in the music of the 21st century. In addition, the Trio sees education as a crucial part of its creative activity, and offers programs geared to students at a variety of levels, including concert performances, workshops, and master classes.

A faculty ensemble in residence at UB, the Baird Trio is named in honor of the late Cameron Baird, the founder of the UB Department of Music, and his wife Jane Baird, a long-time benefactor of the Department. In addition to its recital programs in Lippes Hall, the Trio performs on subscription series and summer festivals at a variety of locations in the United States and Canada.

Movses Pogossian is a Prize winner in the 1986 Tchaikovsky International Competition and the youngest-ever First Prize winner of the USSR National Violin Competition, previous winners of which include David Oistrakh and Gidon Kremer. Having performed with major Russian orchestras including the Moscow Philharmonic, Mr. Pogossian made his acclaimed American debut performing the Tchaikovsky Violin Concerto with the Boston Pops in 1990. He has since performed with orchestras such as Brandenburger Symphoniker and Halle Philharmonic in Germany, the Sudety Philharmonic in Poland, the Tucson Symphony, Arlington Symphony, El Paso Symphony, and the Pittsburgh New Music Ensemble, among others. An active Chamber musician, Mr. Pogossian has performed with members of the Tokyo, Kronos, Brentano, Borromeo and Audubon string quartets, and frequently collaborates with the Apple Hill Chamber Players, performing with the group worldwide on "Playing for Peace" tours and teaching at their summer music festival in New Hampshire. He actively promotes music of Armenian composers such as A. Arutunian, T. Mansuryan, V. Sharafyan, A. Khoudoyan. Mr. Pogossian is a Founder of the Shady Side Chamber Music Festival in Pittsburgh, and a regular participant at several music festivals. He has recorded for the Summit, Melodia and Albany labels. Movses Pogossian is Visiting Artist Teacher at SUNY Buffalo and is also on the faculty at Wayne State University.

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 Department of Music. Mr. Golove has been featured as soloist with the Buffalo Philharmonic Orchestra and the Slee Sinfonietta, and made summer festival appearances at the Sebago-Long Lake and Roycroft Chamber Music Festivals, as well as the Pacific, Rome, and Sarasota Festivals. He is currently on the summer 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, and has performed and recorded with such figures as Vinny Golia, Michael Blatkovich, David Mott, and Rashied Ali. Mr. Golove received his Ph.D. as a composer, and his works have been performed in a variety of locations in North America and Europe by such ensembles as VOXNOVA, the Ensemble Court Circuit, the Amherst Saxophone Quartet and the Maelstrom Percussion Ensemble. Recent seasons have featured performances of his chamber works at Weill Hall, the Kitchen (NYC), and the Encuentro Internacional de Músicos de Jazz (Monterrey, Mexico). He has received 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.

Pianist **Stephen Manes** is equally distinguished for his formidable technique and interpretive refinement. A native of Vermont, where he received his early training with Lionel Nowak, he has appeared numerous times with the Buffalo Philharmonic Orchestra over the last 30 years and has performed with the Pittsburgh, National, Detroit, Baltimore and Denver Symphonies and at the Boston Esplanade, under conductors including Michael Tilson Thomas, Sergiu Comissiona, Brian Priestman, Neville Marriner, Arthur Fiedler, Christopher Keene, Semyon Bychkov and Maximiano Valdes. Mr. Manes has concertized in most major U.S. cities as well as in such European centers as London, West Berlin, Amsterdam, the Hague and Vienna. He is Professor of Music and Chair of the Music Department at the University at Buffalo, where he has twice presented the complete cycle of Beethoven Piano Sonatas in a series of eight recitals.

His affinity for chamber music has led to performances with the Cleveland, Tokyo, Kronos, Rowe and Cassatt String Quartets, and to appearances at the Marlboro and Chautauqua Music Festivals. He is on the faculty of the Chamber Music Conference and Composers Forum of the East held each summer on the campus of Bennington College in Vermont, and he is a resident pianist at the Sebago-Long Lake Region Chamber Music Festival in Maine where he also served as co-Music Director from 1982-1985. A graduate of the Juilliard School where he was a student of Irwin Freundlich, Mr. Manes has been a prize winner in the Leventritt, Kosciuszko and Michaels Competitions. He has recorded works of Tchaikovsky and Busoni for Orion Master Recordings and has made frequent radio appearances both in this country and abroad. With his wife, pianist Frieda Manes, he also performs regularly in programs of four-hand and two-piano music. Together, they have performed throughout the United States including Puerto Rico. They recorded the complete piano, four hand music of Beethoven for Spectrum Records. In the spring of 1995, they gave their first concert tour in Australia.

Program Notes

Barraqué was born in Puteaux. He studied in Paris with Jean Langlais and Olivier Messiaen and, through Messiaen, became interested in serialism. It is thought that Barraqué destroyed many of his early works, leaving his piano sonata, for which he gave the date 1952, as his earliest acknowledged work. It is a large piece, lasting over forty minutes, and is divided into two connected sections, roughly equal in length. The densely dissonant polyphonic texture of the work is often compared to the Second Piano Sonata of Pierre Boulez, a work he knew well. In performance, however, the overall impact is quite different from anything of Boulez, being more akin in spirit to the late sonatas of Ludwig van Beethoven. The sonata was recorded commercially by Yvonne Loriod in the late fifties, but it was not given its first performance in public until 1967, when the Danish pianist Elisabeth Klein played it in a recital in Copenhagen, seemingly unaware that she was in fact giving the world première.

Barraqué then produced his only electronic piece, the *Etude* (1954), made at Pierre Schaeffer's studio. He planned a large-scale piece, or rather collection of pieces, based on Hermann Broch's novel *The Death of Virgil*, a book which Barraqué's friend and sometime lover Michel Foucault recommended to him. He completed two of the projected parts: *Chant après chant* (1966), and *Le temps restitué* (1957/68 before his death. Fragments of the other parts exist.

Barraqué also wrote *... au delà du hasard* (1959) for three female voices and ensemble, and a concerto for clarinet, vibraphone and ensemble in 1968, which are related to *The Death of Virgil*, but not actually part of that cycle. The only other extant piece by Barraqué is *Sequence* (1955-6), a setting of Nietzsche for soprano and ensemble which is

partly a re-working of three unpublished songs for soprano and piano from the early fifties.

A book published by the French music critic André Hodeir, titled "Since Debussy" 1962, created controversy around Barraqué by claiming his piano sonata as perhaps the finest since Beethoven. As the work had still not been publicly performed, and only two other works by him had at this time, the extravagant claims made for Barraqué in this book were treated with some scepticism by the musical community at large. Whilst with hindsight it is clear that Hodeir had accurately perceived the exceptional features of Barraqué's music - notably its searing Romantic intensity, which distinguishes it from the contemporaneous works of Boulez or Stockhausen - it could be said that at the time the tone of "Since Debussy" did the young composer some harm and did not improve his prospects for the serious and sustained public exposure which eluded his music throughout his lifetime. Nor can the fact that Hodeir explicitly pitched the work of Barraqué much higher than the extensive achievements of his much better known contemporary Pierre Boulez have eased relations between the two, at a time when Boulez was arguably the most powerful advocate for new music in France.

Barraqué was involved in a car accident in 1964, and his apartment was destroyed by fire in the late sixties. He suffered from bad health for much of his life. Nevertheless his death in Paris in August 1973, at the age of 45, was sudden and unexpected, and he appeared to have resumed serious work on a number of larger compositions from the 'Death of Virgil' cycle. His relatively small output has left him as a somewhat obscure figure, although his work is often praised, and the sonata is seen as one of the great pianistic challenges of the 20th century. In 1995 the record company CPO issued his entire output on CD, in fine performances by the Austrian ensemble 'Klangforum', and since then performances of his work have been increasingly frequent. Leaving aside the more excessive claims a few specialists have occasionally made on his behalf, Barraqué is now recognised as one of the most important and distinctive French composers since 1945; the lyrical passion and explosiveness of his finest music - notably "...au delà" and "le temps restitué" - is steadily finding the wider, non-specialist audience it deserves.

- excerpts from wikipedia

Beethoven's Triple Concerto is a hybrid of the rich harmonies of the early Romantic Era and the delicate precision of the Baroque concerto grosso. In the latter genre, an eighteenth century composer such as Bach or Handel would produce a work for orchestra with several soloists, and would structure the piece so that the melodies alternated between the orchestra and the solo group, known as the "concertino." The orchestra would introduce a theme, and the concertino group would elaborate upon it. This is exactly what happens in Bach's Brandenburg Concerti.

Yet in the Classical Era of the late eighteenth century, the concerto grosso fell out of favor, and though hundreds of concerti emerged from this time, nearly all were for a single solo instrument. Beethoven, too, wrote mostly solo concerti, with this one exception, in which he seems to flash back to his early studies of Handel's compositions. He does not trouble himself to retrieve the instrumental delicacy of his model. Beethoven had little use for Baroque-style airiness, but the interplay of multiple soloists and orchestra seems to have held his interest, and though his concertino writing is far more expansive than Handel would have allowed, it gives modern listeners an intriguing glimpse of how a master may choose to combine the best elements of different eras.

The solo group in the Triple Concerto is comprised of a piano, a violin, and a cello. This exact combination of instruments is known, in chamber music circles, as a piano trio. It is a highly popular genre, used to good effect by Haydn, Mozart, and numerous other composers. By 1803, when Beethoven began the Triple Concerto, he had already completed several piano trios, as well as sonatas for violin and piano, and sonatas for cello and piano. He had learned to balance the different timbres of the three solo instruments, and now set himself the task of combining those timbres with a full orchestra. This familiarity with the three instruments no doubt served him well, as in the extensive concertino sections, he fully exploits the various instruments' distinct personalities.

It is often said that this concerto was intended for Beethoven's young piano student, the Archduke Rudolf, youngest brother of the Austrian emperor. According to the composer's sometime friend, Anton Schindler, the piano part was kept simple so as to suit the limits of the twenty-year-old Archduke's abilities. However, the piano part is not, in fact, a particularly easy one, and it has always seemed unlikely that the young nobleman would have been able to wrap his fingers around it. Moreover, recent research has indicated that Beethoven and Rudolf may have not become associated until shortly before the work's premiere in May of 1808. Yet on August 26, 1804, Beethoven included the Triple Concerto on a list of compositions, including the Waldstein Sonata and the Eroica Symphony, that he offered to the publisher Breitkopf and Härtel. If the concerto was in a publishable condition four years before the two men became acquainted, any intention that Rudolf might play the piece could only have been an afterthought. Since Schindler has been shown in other instances to possess a somewhat creative memory, and since no documentary evidence, such as a program from the premiere, has survived, the story must be regarded as an interesting possibility that cannot be proven.