

UB The UB Department of Music
and
The Robert and Carol Morris Center for 21st Century Music
present

The Slee Sinfonietta

Tuesday, September 9, 2008 • 8pm
Lippes Concert Hall in Slee Hall

Program

Canzone XXXI	David Felder
Rabbi Akiba	Morton Feldman
Concerto for Harpsichord and Strings	Henryk Gorecki
Piano Concerto No. 23 in A Major, K 488 Allegro Adagio Allegro Assai	W.A. Mozart

Slee Sinfonietta Personnel

Jesse Levine, conductor
Lucy Shelton, soprano soloist (Feldman)
Jessica Osborne, harpsichord soloist (Gorecki)
Robert Levin, piano soloist (Mozart)

Sabatino Scirri, flute (Feldman, Mozart)
Anna Mattix, english horn (Feldman)
Jean Kopperud, clarinet (Mozart)
Sarah Finer, clarinet (Mozart)
John Hunt, bassoon (Mozart)
Jennifer Hostler, bassoon (Mozart)
Adam Unsworth, horn (Felder, Feldman, Mozart)
Jason Majchrzak, horn (Mozart)
Jon Nelson, trumpet (Felder, Feldman, Mozart)
Sycil Mathai, trumpet (Felder)
Benjamin Herrington, trombone (Felder, Feldman)
Jim Daniels, bass trombone (Felder, Feldman)
Catarina Domenici, celeste/piano (Feldman)
Tom Kolor, percussion (Feldman)

Violin I

Charles Haupt (Gorecki, Mozart)
David Leung (Gorecki, Mozart)
Maureen Yuen (Gorecki, Mozart)

Anayango Davenport (Gorecki, Mozart)
Karine Stone (Gorecki, Mozart)
Semyin Ziskind (Gorecki, Mozart)

Violin II

Matthew Zerweck (Gorecki, Mozart)
Natasha Makhijani (Gorecki, Mozart)
Nadejda Nedeltcheva-Nigrin (Gorecki, Mozart)
Lazara Nelson (Gorecki, Mozart)
Mary Ramsey (Gorecki, Mozart)
Jeanne Bourgeois (Gorecki, Mozart)

Viola

Janz Castelo (Gorecki, Mozart)
Adrienne Elisha (Gorecki, Mozart)
Jonathan Larson (Gorecki, Mozart)
Maria Hardcastle (Gorecki, Mozart)

Cello

Jonathan Golove (Feldman, Gorecki, Mozart)
Paul Widner (Gorecki, Mozart)
Natasha Farny (Gorecki, Mozart)
Sung-Bin Choi (Gorecki, Mozart)

Bass

James Vandemark (Feldman, Gorecki, Mozart)
Eric Polenik (Gorecki, Mozart)

Program Notes

Canzone XXXI

In the decade or so from 1290 to 1300, Dante occupied himself with the study of philosophy and theology as well as writing a collection of poetic works accompanied by prose commentary entitled "La Vita Nuova". In this collection of sonnets, ballads and canzoni, there are five in the latter form, two of those unfinished. I became interested in these, particularly in terms of poetic structure and emotional content.

As well, my longstanding love for the Canzone, and Ricercare of the Venetian composer Giovanni Gabrielli (c. 1600) infuses the work with its sonorous radiance. The work *Canzone XXXI*, was commissioned by the Fromm Foundation for the American Brass Quintet and is dedicated to these extraordinary musicians. It was premiered at the opening of the Harris Concert Hall at the Aspen Music Festival in August 1983 and was released on CD by Bridge Records. (- Note by David Felder)

Rabbi Akiba (subtitled *Vocalise*) was first performed at the Theresa L. Kaufman Concert Hall at the New York YM-YWHA, by soprano Nancy Kilmer and the Contemporary Chamber Ensemble, on February 23, 1964.

This is one of many stories that the Talmud relate about the great sage Rabbi Akiba, who lived in the second century of the common era. It happened once when Rabbi Gamliel, Rabbi Eleazer, Rabbi Judah were walking together, they heard the shouts and laughter and joyous tone of a multitude of people at a distance. Three of the Rabbis wept; but Akiba laughed aloud.

"Akiba," said the other to him "wherefore laugh? These heathens who worship idols live in peace, and are merry, while our holy city lies in ruins; weep, do not laugh."

For that very reason I laugh, and am glad," answered Rabbi Akiba. "If God allows those who transgress His will to live happily on earth, how infinitely great must be the happiness which He has stored up in the world to come for those who observe His commands. (Note by Peter Laki)

Artist Biographies

Robert Levin has performed throughout the United States, Europe, Australia and in Asia, appearing with the orchestras of Atlanta, Berlin, Birmingham, Boston, Chicago, Cleveland, Detroit, Los Angeles, Montreal, Utah and Vienna on the Steinway and with the Academy of Ancient Music, the English Baroque Soloists, the Handel & Haydn Society, the London Classical Players, the Orchestra of the Age of Enlightenment and the Orchestre Révolutionnaire et Romantique on period pianos. Renowned for his improvised cadenzas in Classical period repertoire, Robert Levin has made recordings of a wide range of repertoire for DG Archiv, Decca/London, Deutsche Harmonia Mundi, ECM, Hänssler, New York Philomusica, Philips and SONY Classical. His recordings include Bach's complete keyboard concertos, the six English Suites and both books of the Well-Tempered Clavier (Hänssler *Edition Bachakademie*); a Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music for Decca/Oiseau Lyre; and the Beethoven concertos with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique for DG Archiv. A passionate advocate of new music, Robert Levin has commissioned and premiered a large number of works, including Joshua Fineberg's *Veils* (2001), John Harbison's Second Sonata (2003), Yehudi Wyner's piano concerto *Chiavi in mano* (Pulitzer Prize, 2006), Bernard Rands' Preludes (2007) and Thomas Oboe Lee's Piano Concerto (2007).

Robert Levin appears frequently with his wife, pianist Ya-Fei Chuang, in duo recitals and with orchestra, and with violist Kim Kashkashian. A noted Mozart scholar, Mr. Levin's completions of Mozart's Requiem and other unfinished works have been recorded and performed throughout the world. In 2005, his completion of the Mozart C-minor Mass, commissioned by Carnegie Hall, was premiered there and has since been widely heard in the United States and Europe. After more than a quarter century as an artist teacher at the Sarasota Music Festival, he succeeded Paul Wolfe as Artistic Director in 2007. A member of the American Academy of Arts and Sciences and the Akademie für Mozartforschung, he is President of the International Johann Sebastian Bach Competition (Leipzig, Germany) and Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University.

Jessica Xylina Osborne is a critically acclaimed collaborator and soloist who has concertized throughout the U.S. and Europe. She has won numerous prizes in both national and international competitions, including 1st prize in the 2000 International Bartok-Kabalevsky-Prokofiev Competition, 1st prize in the 1999 Indiana University Concerto Competition, 1st prize in the 1998 National Symphony Orchestra Young

Soloists Competition, and 1st prize in the 1997 MTNA Yamaha Competition, National Division. She is also a laureate of the New Orleans and Hilton Head International Piano Competitions.

Jessica's 1998 performance of Prokofiev's *Piano Concerto No. 3* with the National Symphony Orchestra at the Kennedy Center under the baton of guest conductor Anthony Aibel garnered praise from critic Joe Banno of the *Washington Post* (November, 1998) "Jessica Osborne found the French Impressionist strain in the Prokofiev, playing with refreshing mellowness and poetic touch."

Jessica is beginning her Master of Musical Arts in piano performance at Yale University under the tutelage of Claude Frank, having recently finished her Artist Diploma at Yale.

She received her Master of Music degree at Rice University's Shepherd School of Music as a student of Jon Kimura Parker, and her undergraduate degree from Indiana University and the Juilliard School. Her former teachers include Emile Naoumoff, Seymour Lipkin, Martin Canin, Marjorie Lee and Patricia Osborne.

In addition to giving numerous solo and chamber performances of the standard repertoire Jessica is an avid fan of new music. She is a frequent performer at New Music New Haven concerts, where she has premiered many works by current composers.

Winner of two Walter W. Naumburg Awards—as chamber musician as well as solo recitalist - soprano **Lucy Shelton** continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. Notable among her numerous world premieres are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin and James Yannatos; chamber works by Carter, Joseph Schwantner, Mari Davidovsky, Augusta Read Thomas, Bruce Adolphé, Alexander Goehr, Poul Ruders, Anne Le Baron, Thomas Flaherty, Warren Benson, Stephen Albert, Lewis Spratlan and Charles Wuorinen; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley and Ned Rorem; and an opera by Robert Zuidam. An avid chamber musician, Shelton has been a guest artist with ensembles such as the Emerson, Mendelssohn and Guarneri string quartets, the Lincoln Center Chamber Music Society, 21st Century Consort, Speculum Musicae, Da Capo Chamber Players, Sospeso, New York New Music Ensemble, Boston Musica Viva, D Camera of Houston, eighth blackbird, the Nash Ensemble, Klangform Wien, Schoenberg Asko, Ensemble Moderne and Ensemble Intercontemporain. Shelton has participated in numerous festivals including those of Aspen, Santa Fe, Tanglewood, Chamber Music Northwest, BBC Proms, Aldeburgh, Caen, Kuhmo, Togo and Salzburg. Highlights of recent seasons include her Zankel Hall debut with the Met Chamber Orchestra and Maestro James Levine in Carter's *A Mirror On Which To Dwell*, numerous performances of *Pierrot Lunaire*; A Cabaret Opera in collaboration with the eighth blackbird ensemble and Blair Thomas Puppets, participation in various composers' birthday celebrations (Sir Peter Maxwell Davies' 70th in Turin, Italy; James Primosch's 50th in Philadelphia; Olive Knussen's 50th in London; George Perle's 90th and Milton Babbitt's 90th in Princeton and New York), and five new CD releases with works by Anne Le Baron, Virko Baley, Louis Karchin, Chinariy Ung and Charles Wuorinen.

Shelton has appeared with leading conductors such as Alsop, Barenboim, Boulez

Gilbert, Knussen, Rattle, Rilling, Rostropovich, Salonen, Slatkin and Spano with major orchestras worldwide. Her extensive discography is on the Deutsche Grammophon, Koch International, Naxos, Nonesuch, NMC, Bridge, Albany and Innova labels. She has taught at the Third Street Settlement School in Manhattan, Eastman School, New England Conservatory, Britten-Pears School and the Cleveland Institute. She joined the faculty of the Tanglewood Music Center in 1996. In the fall of 2007 she joined the Manhattan School of Music faculty for a new degree program in the performance of contemporary music.