



# Slee Sinfonietta

Tuesday, October 29, 2013

UB Music  
Department

2013-14 Concert  
Season

The UB Music Department and  
The Robert & Carol Morris Center for 21<sup>st</sup> Century Music present

## Slee Sinfonietta

Robert Treviño, conductor  
Garrick Zoeter, clarinet  
Jean Kopperud, bass clarinet  
Ken Thomson, contrabass clarinet

Tuesday, October 29, 2013  
7:30pm  
Lippes Concert Hall in Slee Hall

### PROGRAM

Triple Concerto for clarinet, bass clarinet  
and contrabass clarinet (1977) Donald Martino  
(1931-2005)

### Intermission

Ocho por radio (1933) Silvestre Revueltas  
(1899-1940)

Octet for wind instruments (1923) Igor Stravinsky  
*Sinfonia (Lento-Allegro moderato)* (1882-1971)  
*Tema con variazioni (Andantino)*  
*Finale (Sempre ♩ =116, Tempo giusto)*

La creation du monde, Op. 81a (1923)

*Overture*

*The Chaos Before Creation*

*The slowly lifting darkness, the creation of  
trees, plants, insects, birds and beasts*

*Man and woman created*

*The desire of man and woman*

*The man and woman kiss (Coda)*

Darius Milhaud

(1892-1974)

### Slee Sinfonietta

Yuki Numata Resnick, violin

Maureen Yuen, violin

Virginia Barron, viola

Lauren Radnofsky, cello

Daniel Pendley, bass

Emi Ferguson, flute

Alex Sopp, flute

Megan Kyle, oboe

Jean Kopperud, clarinet

Garrick Zoeter, clarinet

Glenn Einschlag, bassoon

Jessica Wooldridge, bassoon

Ken Radnofsky, saxophone

Adam Unsworth, horn

Jon Nelson, trumpet

Tim Leopold, trumpet

Ben Herrington, trombone

Steven Parker, trombone

Tom Kolor, percussion

Jason Bauers, percussion

Ross Aftel, percussion

Eric Huebner, piano

## Meet the Artists

Since his professional debut in 2003 at the age of 20, **Robert Treviño** has become an emerging force on the international music scene. The 2013/2014 season marks the third season as Associate Conductor of the Cincinnati Symphony Orchestra. Further engagements this season include debuts with the China Philharmonic, Guangzhou Symphony Orchestra, Orquestra de Cámara de Bellas Artes, National Orchestra of Guatemala, California Symphony Orchestra, Tallahassee Symphony, St. Petersburg Philharmonic, Santa Fe Symphony, Alabama Symphony, Cincinnati Opera, and re-engagements with the Bolshoi Theatre, Slee Sinfonietta, and Cincinnati Symphony. Maestro Treviño steps into his role this season as the Principal Conductor of the Shippensburg Music Festival following his acclaimed debut last summer.

Treviño's past symphonic and instrumental work includes numerous engagements with orchestras, festivals, and ensembles across North America, Europe, and Asia including the Symphonies of Cincinnati, Boston, St. Louis, Tallahassee, Napa Valley, New World, California, the Philharmonics of Los Angeles, Chicago, Louisiana, Tanglewood Music Center Orchestra, Aspen Music Festival Orchestra, Suwon Philharmonic of South Korea, Wuppertal Symphony of Germany, Montpellier National Orchestra of France, Universidad Nacional Autonoma De Mexico Philharmonic of Mexico, the Millennium Chamber Players, and the Jusqu'aux Oreilles Festival of Canada. Of particular note was Treviño's month-long residency with the Helsinki Philharmonic where he has assisted Music Director Leif Segerstam on the complete symphonies of Sibelius.

In addition to his great volume of work in the instrumental realm, an important component of Treviño's career has been his work in opera. Treviño made an acclaimed debut with the Bolshoi Theatre in Moscow, Russia conducting Puccini's *Tosca* in the 2011/2012 season. His success with this production led to the orchestra bestowing upon him the title of 'Honorary Maestro of the Bolshoi.' He was also immediately reengaged for two more seasons by the Bolshoi to conduct performances of Puccini's *Tosca* as well as a new production and residency in the 2013/14 season for a new production of Verdi's *Don Carlos*. Treviño served as Associate Conductor and Guest Conductor for the New York City Opera at Lincoln Center from 2009 - 2011, where he led the company in world premieres of five operas as part of the annual *VOX: American Opera Series*, in addition to his work on productions: Bernstein's *A Quiet Place* and Mozart's *Don Giovanni*. Additionally, In 2011 Robert conducted the Tanglewood Music Festival Opera Center's production of Milhaud's *Trios Operas Minutes*, directed by Mark Morris.

An avid advocate and performer of contemporary music, Maestro Treviño has commissioned, premiered, and worked closely with many leading composers of today such as: Augusta Read Thomas, Jennifer Higdon, Charles Wuorinen, Bernard Rands, Shulamit Ran, George Walker, David Felder, and John Zorn among others. He has been the recipient of numerous grants and awards from the Foundation for Contemporary Art, Gene Gutche Foundation, Soli Deo Gloria, the Renaissance Society, the Canadian Consular General to the USA, and the University of Chicago. Treviño has conducted the Ensemble Modern Academy Orchestra at the Klangspuren Festival (Schwaz, Austria), the Jusqu'aux Oreilles Festival, as well as the Slee Sinfonietta at the Robert and Carol Morris Center for 21st Century Music.

Robert Treviño is a laureate of the 2010 Evgeny Svetlanov International Conducting Competition and was awarded the 2009 James Conlon Prize for Excellence in Conducting at the Aspen Music Festival and School by David Zinman. He also won a 2010 Career Assistance Award and the 2012 Career Development Award from the Sir George Solti Foundation, and was a featured conductor at the 2011 Bruno Walter National Conductor Preview. In summer 2011, Mr. Treviño was selected by James Levine to be one of three conducting fellows at the Tanglewood Music Festival as the Seiji Ozawa Conducting Fellow where he worked with artists such as Mark Morris, Kurt Masur, and Emanuel Ax.

Mr. Treviño has studied with Maestros David Zinman, Leif Segerstam, Michael Tilson Thomas, and Kurt Masur. Further information can be found at his website: [roberttrevino.org](http://roberttrevino.org)

American clarinetist **Garrick Zoeter's** passionate and exciting way with the clarinet has been acknowledged around the world. The Clarinet (March 2011) described his playing as "remarkable, his tone is beautiful and he shows complete mastery of all the technical demands and effects that are required of this piece, His artistry and virtuosity are compelling. This is one of the finest clarinet performances I have reviewed." The Washington Post recently described a recent performance of his with Antares as "an utterly commanding performance, technically superb and radiant with otherworldly majesty. All played with exceptional insight."

Mr. Zoeter's received his bachelor's degree from the Juilliard School as a student of Charles Neidich and his master's degree from Yale University as a student of David Shifrin. He made his solo debut at the age of seventeen in Weber's Concerto #1 with the National Symphony Orchestra at the Kennedy

Center in Washington, D.C. He has won numerous competitions including first prize in the 2002 Concert Artists Guild Competition and the 1991 International Clarinet Society International Clarinet Competition.

Zoeter is the founding member of the acclaimed multi-award-winning clarinet, violin, cello, piano quartet Antares. With Antares, he annually gives performances around the United States at such prestigious venues as The Kennedy Center, La Jolla Chamber Music Society, Aspen Music Festival, Strathmore, Ensemble Music Society of Indianapolis, and Cincinnati Chamber Music Society. His work with Antares has also resulted in the commissioning and premiering of over 20 new quartets from several of North America's top young composers including Mason Bates, John Mackey, James Matheson, Dan Visconti and Carter Pann. Zoeter also performs extensively with his wife, soprano Mariana Mihai-Zoeter, in concerts featuring a wide repertoire for soprano, piano and clarinet.

A committed teacher as well as performer, Zoeter currently serves as the AnnaLee Van Buren Associate Professor of Clarinet at the Shenandoah Conservatory and served on the clarinet and chamber music faculty of Wesleyan University (2002-2007).

Zoeter has recorded for the CRI, Newport Classics, Bridge, Innova, MSR Classics, and New Focus Recordings CD labels. His most recent CD release with Antares of quartets by Lieberson and Reynolds was selected as the U.S. release of the month in the January 2012 edition of BBC Music Magazine.

"The American clarinetist **Jean Kopperud** was absolutely smashing" (New York Post). Reviewers have called Kopperud "superhuman," "magnificent," "unforgettably visual," "staggering," "sensational," "dazzling," "wonderful," "the total clarinetist" and the list goes on. But possibly Allan Kozinn of the New York Times says it best. "It began brilliantly, with an overdriven, virtuosic clarinet line that Jean Kopperud played with the power, texture and coloration that have become her trademark. . . Ms. Kopperud has the technique and imagination to make nearly anything sound interesting."

A graduate of The Juilliard School and former student of Nadia Boulanger in France, Kopperud has toured the United States, Canada, Europe, Japan, China, the Caribbean and Australia as concert soloist and chamber musician. Presently she is performing with The New York New Music Ensemble, Omega, Ensemble 21, Washington Square Chamber Players and University at Buffalo's Sinfonietta. She has recorded for Deutsche Grammophon, Bridge Records, CRI, Albany

Records, Mode, G M Recording, Koch, Musical Heritage, New World Records and Centaur Records.

Kopperud is also a performer on the cutting edge of the Music-Theater genre. National acclaim for her presentations of Karlheinz Stockhausen's "Harlekin," the demanding performance work for dancing clarinetist, resulted in her Avery Fisher Hall debut presented by the New York Philharmonic. Each holiday season, she takes part in the Twelfth Night Festival in Westerly, Rhode Island, where she is seen starring in unusual performance art roles. Working with Broadway director, Tom O'Horgan, Jean Kopperud developed "Cloud Walking" a music-theater work that previewed at ClarFest in 1988 and toured for three years. "Cloud Walking" is a reference to Kopperud's passion for skydiving. She found a way to include even that in her show, which amused and amazed audiences with her very special combination of musical and athletic abilities.

Currently Ms. Kopperud is a tenured Professor of Music at the University at Buffalo. (Formerly on the New York University and Columbia faculties and 18 years with Juilliard's Music Advancement Program.) She also teaches a class called "On the Edge" in the Evening Division at the Juilliard School. "On the Edge" is a course to practice performing that is also done in workshop around the country.

The Winnipeg Free Press reviewed a past project that Kopperud toured, which might describe her newest adventure called "Rated X" which premiered last fall on the West coast. "You can expect to have your head bent a little. You will stay awake. You will be fascinated and infuriated . . . and exhilarated by what you have heard." "Rated X" is seven clarinet and piano works written for Kopperud asking composers to dare to stretch the medium. Rated X II for clarinet and percussion premiered in the fall of 2010.

**Ken Thomson** is a Brooklyn-based clarinetist, saxophonist, and composer. In demand as a composer and freelancer in many settings, he moves quickly between genres and scenes, bringing a fiery intensity and emotional commitment to every musical situation; *Time Out NY* called him "the hardest-working saxophonist in new-music show business."

His latest project of exclusively his music, called **Slow/Fast**, released its debut CD "It Would Be Easier If" internationally on Intuition Records in 2010, garnering a feature review in *The New York Times* highlighting the "intricately wrought and incident-steeped" compositions and "gutsy precision of the playing." A followup disc, *Settle*, will be released in 2014.

He plays clarinet for the **Bang on a Can All-Stars**, one of the world's preeminent new music ensembles. He leads the **Asphalt Orchestra** - a 12-piece next-generation avant-garde marching band, called "cooly brilliant, infectious... top notch players" by *The New York Times*. He plays saxophone and is one of the 3 composers in the punk/jazz band **Gutbucket**, with whom he has toured internationally to nineteen countries and 32 states over fourteen years, and released CDs for Knitting Factory, Enja, NRW, Cantaloupe and Cuneiform Records. He is on faculty at the **Bang on a Can Summer Music Festival**.

As a composer, he has been commissioned by the **American Composers Orchestra**, **Bang on a Can**, the **True/False Film Festival**, and others, and has received awards from **New Music USA**, **ASCAP** and **Meet the Composer**. *The New York Times* wrote of his work "Wait Your Turn" for the American Composers Orchestra upon its debut at Carnegie Hall: "The concert ended on a high note.... the music offered a density worthy of the closing bars of a Led Zeppelin epic;" and of his work "seasonal.disorder" for the Bang on a Can All-Stars, "a virtuoso piece... a texture laced with power chords, screaming clarinet lines and cluster-laden piano writing. In the end it is sheer madness, in a good, thrillingly visceral way." *The Philadelphia Inquirer* also noted: "Thomson's Wait Your Turn is as visceral as music can be."

He has recently completed a CD of his compositions with the heralded JACK Quartet, entitled "Thaw," to be released in 2013 on Cantaloupe Music.

His 2009 saxophone nonet, "Rut," was featured on the Bang on a Can Marathon NYC; his 2012 work "Incoming" premiered at the Bang on a Can Summer Marathon at Mass MoCA, North Adams, MA. His through-composed rescoring of the 22-minute 1936 British film "Night Mail" was called "a masterful re-imagining of an old classic" by [Indiewire.com](http://Indiewire.com) upon its debut at the True/False Film Festival. His clarinet quintet "How to Play" has been played in the US and Australia by multiple ensembles. The *San Francisco Weekly* writes about his music, "Thomson's original compositions are as complex as a beehive, filled with amber-hued nooks and crannies that bear traces of jazz, world music, and classical, without succumbing to any of them."

As a saxophonist and clarinetist, he is a member of the next-generation chamber orchestra **Signal** (conducted by Brad Lubman), working directly with composers from Steve Reich to Helmut Lachenmann and a performer on CDs for Mode, Orange Mountain, and Cantaloupe Records. He is a frequent collaborator with many new-composed music groups including Alarm Will Sound (on their Nonesuch Records debut, "A/rhythmia"), International Contemporary Ensemble (ICE), So Percussion, and more. He has also worked as a music director, notably, directing composer Julia Wolfe's "Traveling Music" at

the Bordeaux Conservatory, France, 2009. In 2012, he conducted a 24-person ensemble from Melbourne Conservatorium with the Bang on a Can All-Stars in Brian Eno's Music for Airports in Melbourne, Australia.

He has performed extensively across the US and Europe at major jazz festivals including Jazz a Vienne, San Sebastian Jazz Festival, London Jazz Festival, Warsaw Summer Jazz Days, Rotterdam Jazz, Jazz Saalfelden, Copenhagen Jazz Festival, Belgrade Jazz Festival, etc. He is a Conn-Selmer Artist, and endorses Sibelius software.

The **Slee Sinfonietta** is the professional chamber orchestra in residence at the University at Buffalo and the flagship ensemble of the Robert and Carol Morris Center for 21st Century Music. The Sinfonietta presents a series of concerts each year that feature performances of challenging new works by contemporary composers and lesser-known works from the chamber orchestra repertoire. Founded in 1997 by composer David Felder, and comprised of a core group including UB faculty performance artists, visiting artists, national and regional professionals and advanced performance students, the group is conducted by leading conductors and composers. This ensemble has produced world-class performances of important repertoire for more than 15 years, and its activities include touring, professionally produced recordings, and unique concert experiences for listeners of all levels of experience.

## Notes on the Program

### ***Triple Concerto (1977)* – Donald Martino**

For chamber ensemble and soprano, bass, contrabass clarinets

Since the Summer of 1973 I had been toying with the idea of presenting a clarinet concerto to Milton Babbitt on his forthcoming 60th birthday. When, the following year, Charles Wuorinen and Harvey Sollberger, co-directors of the Group for Contemporary Music, asked me to write a piece for the Group, my eager acceptance included a promise to compose such a concerto. I was only able to begin the project late in the spring of 1976. After some months of unproductive effort and frustration, I realized that I was being hindered by a conception of the work which prescribed, if not a full orchestra, at least a substantial string section. Since it was impractical to enlarge the ensemble, I

decided to enlarge the soloist. Only then did the drama of the work reveal itself to me and its execution become clear.

My plan was to transform the three separate clarinets into "Superclarinet," a six octave gargantuan who would use the concerto as a world in which to romp and play with the "Superfriends." I thought to effect this transformation not by altering the innate personalities of the elegant Soprano, the poetic Bass, or the obstreperous Contrabass instruments, but by sequentially bringing them together, even within the smallest phrase particle, in such fashion that the naturalness of their interaction would melt their differences.

The moods of *Triple Concerto* are manifold. And, as with all my works in large form, I have the sense when hearing it, that I have created an evolving narrative somewhat akin to the spiritual journey of one's life.

© Donald Martino

### ***Ocho por radio (1933)* – Silvestre Revueltas**

For clarinet, bassoon, trumpet, 2 violins, violoncello, keyboard, percussion

Why the title *Ocho por radio*? The title literally means "eight by radius." Revueltas enjoyed wordplay, and the title of the piece is both a mathematical reference and a nod to those for whom the piece was scored: eight musicians, performing live on the radio. (One should note that Revueltas didn't mind doubling the size of the ensemble.) Revueltas, who had little interest in the European classical tradition, had the gift of appropriating musical materials from Mexican folk and popular traditions, investing them with strong rhythmic impetus (hence his sobriquet, "the Mexican Stravinsky"). *Ocho por radio* is laid out in A-B-A form, the outer sections fast and syncopated with a strong maracas accompaniment, and a laidback rustic middle part. The fast sections focus on a solo trumpet, recalling that instrument's use in mariachi music, while winds predominate in the wistful central episode. A brief upbeat coda ends the piece.

© Stephen Lowe

### ***Octet (1923)* – Igor Stravinsky**

For flute, clarinet, two bassoons, trumpets in A and C, tenor and bass trombones

The *Octuor* began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing

some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity – in the dream – to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the *Octour* – a piece I had not so much as thought of the day before (though I had wanted for some time to write a chamber ensemble piece – not incidental music like *L'Histoire du Soldat*, but an instrumental sonata).

The *Octour* was quickly composed. The first movement came first, and then the waltz in the second movement. The theme of the beginning of the second movement was derived from the waltz. As soon as I had discovered it, I recognized it as an ideal theme for variations. I then wrote the “rubans des gammes” (“ribbons of scales”) variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole *Octour*. The point of the fugato is that the theme is played in rotation by the instrumental pairs (flute-clarinet, bassoons, trumpets, trombones) which is the combination idea at the root of the *Octour* (and of my dream). The third movement grew out of the fugato and was intended as a contrast to the high tension point of the entire piece. [As to the work's final chord,] the first inversion seemed to me sufficient to indicate finis, and it had more flavor than the tonic, which, in any case, would have been heavy-footed.

I conducted the first performance of the *Octour* myself, and I was extremely nervous about doing it: it was the first work of mine I did introduce myself. The *Octour* is dedicated to Vera de Bosset [who was shortly to become the composer's second and last wife].

© Igor Stravinsky

### **La création du monde (1923) – Darius Milhaud** For small (jazz-influenced) orchestra

Milhaud first heard jazz in London in 1920. Two years later, in New York, he heard the Paul Whiteman and Leo Reisman bands. Then he went to Harlem, where “the music I heard was absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms.” The effect on Milhaud was immediate. “More than ever I was resolved to use jazz for a chamber work,” he said.

His chance came at once. The Swedish producer Rolf de Maré commissioned a ballet based on African legends titled *The Creation of the World*. “At last I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study,” Milhaud recalled. “I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.”

The first performance of *The Creation of the World* took place at the Théâtre des Champs-Élysées in Paris on October 25, 1923. “The critics decreed that my music was frivolous and more suitable for a restaurant or a dance hall than for the concert hall,” said Milhaud. “Ten years later the selfsame critics were discussing the philosophy of jazz and learnedly demonstrating that *The Creation* was the best of my works.”

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The UB Music Department's next concert:

**Nathan Laube, organ**

Friday, November 1, 2013

7:30pm

Lippes Concert Hall in Slee Hall

#### PROGRAM

Widor: Allegro from Symphonie pour Grand Orgue, Op. 42, No. 6

Mendelssohn: Variations Serieuses, Op. 54

Bach: Partita diversa sopra “Sei gegrüßet, Jesu gütig,” BWV 768

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Rameau: Chaconne from Les Indes Galantes

Liszt: Phantasia und Fuge, S. 259

*Co-presented with the Buffalo Chapter of the American Guild of Organists.*

Tickets/info: (716) 645-2921