

SCP PRESENTS

**IN DEPTH:
THREE CONTINENTS, THREE COMPOSERS**

Toshio Hosokawa (Japan)
Alexander Raskatov (Russia)
Henry Brant (USA)

THE SINGING GARDEN OF TOSHIO HOSOKAWA

Friday, February 23, 2007 • 8 pm
Nordstrom Recital Hall, Benaroya Hall

ALEXANDER RASKATOV: VOICES OF THE FROZEN LAND

Saturday, February 24, 2007 • 8 pm
PONCHO Concert Hall, Cornish College of the Arts

HENRY BRANT: ANTIPHONY AND AUTHENTICITY

Sunday, February 25, 2007 • 7 pm
Town Hall, Seattle
This concert co-presented by Town Hall Seattle and Nonsequitur

SCP

Laura DeLuca, clarinet
David Sabee, cello/conductor
Mikhail Shmidt, violin
Paul Taub, flute
Elena Dubinets, artistic advisor/piano

WITH

Ivan Sokolov, piano

AND

Dan Williams, oboe
Jennifer Nelson, clarinet
Seth Krinsky, bassoon
Michael Brockmann, saxophone
Geoffrey Bergler, Brian Chin,
Justin Emerich, David Gordon,
and Steve Mostovoy, trumpets
Stuart Dempster, trombone
Naomi Kato, harp

Valerie Muzzolini, harp
Matthew Kocmierski and
Rob Tucker, percussion
Michael Partington, guitar
Joseph Adam, organ
Jennifer Caine, violin
Laura Renz, viola/violin
Mara Finkelstein, Walter Gray, and
Richard Treat, cello

Additional violins: Adrianna
Hulscher, Simon James,
Lauren Roth, Matt Wu
The Northwest Boychoir and the
women of Vocalpoint! Seattle
Joseph Crnko, Ben Kromholtz,
Markdavin Obenza, Nathaniel
Papadakis, and Jacob Winkler,
conductors

POST-CONCERT INSIDE-OUT

Join us after each concert for a discussion with SCP and guest artists.

CONTENTS

PROGRAMS

The Singing Garden of Toshio Hosokawa	3
Alexander Raskatov: Voices of the Frozen Land	4
Henry Brant: Antiphony and Authenticity	5

COMPOSER BIOGRAPHIES & PROGRAM NOTES

Toshio Hosokawa	6
Alexander Raskatov	9
Henry Brant	12
SCP Bios	18
Guest Artist Bios	21
Chorus and Section Members	34
Acknowledgements	38
Many Thanks	39
SCP Board of Directors	40

SCP PRESENTS

THE SINGING GARDEN OF TOSHIO HOSOKAWA

Friday, February 23, 2007 • 8 pm
Nordstrom Recital Hall, Benaroya Hall

PROGRAM

TOSHIO HOSOKAWA
(b. 1955)

Singing Garden (2003)*

Paul Taub, flute • Dan Williams, oboe
Mikhail Shmidt, violin • Walter Gray,
cello • Naomi Kato, harp • Ivan
Sokolov, piano • David Sabee,
conductor

Étude (2006)*

Laura DeLuca, bass clarinet

Fragmente II (1989)

Paul Taub, alto flute • Mikhail Shmidt
and Jennifer Caine, violins • Laura Renz,
viola • Walter Gray, cello

Serenade (2003)*

In the Moonlight
Dream Path

Michael Partington, guitar

Drawing (2004)*

Paul Taub, flute • Dan Williams, oboe
Laura DeLuca, clarinet • Mikhail
Shmidt, violin • Laura Renz, viola
Walter Gray, cello • Matthew
Kocmierski, percussion • Ivan Sokolov,
piano • David Sabee, conductor

*American premiere

Tonight's program will be performed without intermission.

Program notes begin on page 6.

SCP PRESENTS

ALEXANDER RASKATOV: VOICES OF THE FROZEN LAND
Saturday, February 24, 2007 • 8 pm
PONCHO Concert Hall, Cornish College of the Arts

PROGRAM

ALEXANDER RASKATOV
(b. 1953)

Consolation (1989)
Ivan Sokolov, piano

Vor Deinen Thron (1999)
Mikhail Shmidt, violin
Matthew Kocmierski, percussion

Abgesang (2002)
Matthew Kocmierski, marimba

Path (1987)
Mara Finkelstein and Richard Treat,
celli • Ivan Sokolov, harpsichord

– *intermission* –

Misteria-brevis (1995)
Matthew Kocmierski, percussion
Ivan Sokolov, piano

Dolce far niente (1991)
Mara Finkelstein, cello • Ivan Sokolov, piano

Time of Falling Flowers (2006)‡
quasi vacuum
quasi “pendulum”
... sussarando ... mormorando ...
quasi inno

Paul Taub, alto flute • Laura DeLuca,
bass clarinet • Mikhail Shmidt, violin
Mara Finkelstein, cello • Matthew
Kocmierski, percussion • Ivan Sokolov,
piano

‡ World premiere, commissioned by SCP

Program notes begin on page 9.

SCP, NONSEQUITUR, AND TOWN HALL SEATTLE PRESENT

HENRY BRANT: ANTIPHONY AND AUTHENTICITY

Sunday, February 25, 2007 • 7 pm
Town Hall, Seattle

PROGRAM

HENRY BRANT
(b. 1913)

Crossing the Bridge Before You Come To It
(1959, revised 1982)

Mikhail Shmidt, violin • Walter Gray, cello
Valerie Muzzolini, harp • Paul Taub flute
Laura DeLuca, clarinet

Partita (1932, revised 1954)

Madrigal - Allegro grazioso
Minuet - Allegro animato
Saraband - Andante con moto
Toccata - Allegro con brio

Paul Taub, flute • Ivan Sokolov, piano

Headhunt (1961)

for solo trombone (Stuart Dempster)
sequestered “special panel” (Seth Krinsky,
bassoon; Laura DeLuca, bass clarinet;
Walter Gray, cello), and a solitary percussionist
(Matthew Kocmierski, timpani/chimes)
who acts in a “parliamentary” capacity

– *intermission* –

Wind, Water, Clouds & Fire (2004)

Joseph Crnko, conductor • Northwest Boychoir • the women of Vocalpoint!
Seattle • Paul Taub, flute • Dan Williams, oboe • Laura DeLuca, clarinet
Michael Brockmann, saxophone • Geoffrey Bergler, Brian Chin, Justin
Emerich, David Gordon, and Steve Mostovoy, trumpets • Matthew
Kocmierski and Rob Tucker, percussion • Valerie Muzzolini, harp • Elena
Dubinets, piano • Ivan Sokolov, piano and harpsichord • Joseph Adam, organ
Jennifer Caine, Adrianna Hulscher, Simon James, Laura Renz, Lauren Roth,
Mikhail Shmidt and Matt Wu, violins • Ben Kromholtz, Markdavin Obenza,
Nathaniel Papadakis, and Jacob Winkler, assistant conductors

Support for this program comes from the Washington Composers Forum.

Program notes begin on page 12; vocal text begins on page 16.

PROGRAM NOTES

All program notes are by the composers.

TOSHIO HOSOKAWA

Toshio Hosokawa was born in Hiroshima on October 23, 1955. He went to West Berlin to study composition with Isang Yun at the Hochschule der Künste in 1976. From 1983 to 1986, he studied with Klaus Huber at the Staatliche Hochschule für Musik in Freiburg. In 1980, Hosokawa participated for the first time in the Internationale Ferienkurse für Neue Musik in Darmstadt, where one of his works was performed. Since then, he has presented works in both Europe and Japan, gaining an international reputation and winning numerous awards and prizes, including First Prize in the Composition Competition on the occasion of the 100th Anniversary of the Berliner Philharmonisches Orchester (1982), as well as prizes at Rheingau Musikpreis (1998), Duisburger Musikpreis (1998) and musica viva-Preises der ARD und BMW AG (2001). Hosokawa became a member of Akademie der Künste, Berlin, in 2001.

Hosokawa has been invited to nearly all of the major contemporary music festivals in Europe as composer in residence, guest composer or lecturer, including the Internationale Ferienkurse für Neue Musik in Darmstadt (first in 1990), La Biennale di Venezia (1995, 2001), Münchener Biennale (1998), Internationale Sommerakademie der Hochschule "Mozarteum" Salzburg (1998), Internationale Musikfestwochen Luzern (2000), musica viva in Munich (2001), Klangspuren in Schwaz (2002), Musica nova Helsinki (2003), Centre Acanthes in Villeneuve-lez-Avignon (2003) and Warsaw Autumn (2005). At the Münchener Biennale in 1998, his first opera, *Vision of Lear*, commissioned by the City of Munich for the festival, was premiered and highly acclaimed as "a work inspired by the encounter of East and West which has opened up a new musical world."

Since 1998, Hosokawa has served as Composer-in-Residence at the Tokyo Symphony Orchestra. He is also Composer-in-Residence with the Deutsches Symphonie Orchester Berlin in the 2006-2007 season and with WDR Rundfunkchor Köln for seasons 2006-2007 and 2007-2008. He has served as Music Director for the Takefu International

Music Festival since 2001. In 2004, he became a guest professor at the Tokyo College of Music. He is now resident in Berlin as one of the invited 2006-2007 Fellows at Wissenschaftskolleg zu Berlin.

***Singing Garden* (2003) for six players**

Many of my works take singing and gardens as their theme, including *Singing Trees—Requiem for Toru Takemitsu* for children's chorus, and *Garden at First Light* for gagaku ensemble, as well as others. They were all inspired by Japanese composer Toru Takemitsu, a pioneer in the music I wish to realize.

The way the natural energy flowing through the bottom of the garden quickens in secret and then begins to sing stimulates my musical imagination strongly. Sounds first wriggle in a vegetative state and then grow. They are born from within stillness and they return into stillness. In that stillness is the hushed and mysterious movement of nature. I hope to express through music their subtle movements and the effect they have on one another.

This work was commissioned by Kajimoto Concert Management for the Boulez Soloists. This is its American premiere performance.

***Étude* (2006) for bass clarinet solo**

This work is an etude for bass clarinet: a calligraphy for describing space and time.

Étude was commissioned by Casa da Música. This is its American premiere performance.

***Fragmente II* (1989) for alto flute and string quartet**

Fragmente is a series of chamber music compositions which is strongly influenced by the poems of the German romantic poet Novalis. It conveys my conception of cutting a single fragment from an eternally echoing musical time and making it into a musical work. F-sharp resounds throughout this piece from beginning to end,

functioning as an axis around which sound images in a variety of forms are turned out. The eight fragments are performed as a whole without interruption.

Fragmente II was commissioned by the Kuhmo Chamber Music Festival in 1989, and is dedicated to Seppo Kimanen, organizer of the Festival.

Serenade (2003) for guitar solo

Serenade is night music, and it falls in two parts. In the first movement, which is like a song for lovers, the guitar is treated as the traditional Japanese instrument koto. I wish to evoke the depth of the night in one single note.

The second movement continues in the nocturnal atmosphere. The simple harmonic sequences change little by little by every repetition, trying to bring you to the world of dream.

This work was commissioned by the Finnish Radio Broadcasting Corporation and Timo Korhonen, and dedicated to Timo Korhonen. This is its American premiere performance.

Drawing (2004) for eight players

This work originated in one of my dreams. In the dream I was a fetus asleep in my mother's womb. From the first happiness of being submerged in the amniotic fluid, I gradually felt a great pressure to be born, and in the end I went through an intense process of what is called birth into this world. Then, born into this world, I entered once again the realm of happiness. I have tried to express the experience of this dream in music. *Reminiscence for Marimba* was also a work in which I tried to express the resonances heard in the womb, and *Drawing* is a sketch with sound of the expulsion and release from the world of reminiscence.

I tend to look back at my own past, and as that tendency grows increasingly stronger, imagination seems to make its way to the source of my birth or the world before I was born.

This work was commissioned by the Internationales Musikinstitut Darmstadt in 2004 and composed for the ensemble recherche. This is its American premiere performance.

ALEXANDER RASKATOV

Alexander Raskatov was born in Moscow in 1953 and graduated from the Moscow Conservatory in 1978. In 1990 he joined the Russian Contemporary Music Association. Among his awards and distinctions are a term as composer in residence at RK Stetson University (USA, 1990) and one at the Lockenhaus festival (Austria, 1998); travel grants to Germany from the Arno Schmidt and M.P. Belaieff foundations (1994); and two artist-in-residence fellowships at the international La Napoule Art Foundation (France, 1996 and 1998). In 1997 he was invited to take part in the Cité de la Musique Masterclass (Paris). He received the composition prize at the Salzburg Easter Festival in 1998. Raskatov has received commissions for new works from world-renowned artists Gidon Kremer, Valery Gergiev, Yuri Bashmet, the Sabine Meyer Wind Ensemble, the Netherlands Wind Ensemble, the Hilliard Ensemble, the Schönberg Ensemble, and the Beautiful Mountain Ensemble, among others. Alfred Schnittke has called him “one of the most interesting composers of his generation.”

Currently composer-in-residence at the Cité des Arts in Paris, Raskatov is one of today's most respected Russian composers. Raskatov brings an exquisite craftsmanship to his inventive and resonant musical statements. His music is built on the convergence of two main strands: the thorough compositional grounding of the Russian classical model and the ultra-new, postmodern approach, which seeks to engage head on with global issues. Raskatov expresses himself with extreme candor, touching the strings of pain and hope, sorrow and expectation. Exploring the inner qualities of the spoken word and frequently referencing the Orthodoxy of his native Russia as well as the Jewish melos of his forefathers, he often includes unforgettable treatments of the human voice and of the extended instrumental techniques in his compositions. Raskatov received a Grammy in 2002, and in 2004, a film about him including performances and commentary by Yuri Bashmet and Valery Gergiev appeared on Dutch television.

This program features several of Raskatov's mysterious and compelling instrumental works as well as a world premiere written for SCP.

***Consolation* (1989) for piano**

The piece consists of two contrasting parts. The first is based on only two chords: “quasi” C-minor triad and “quasi” E-flat-major triad. The development of this part is an accumulation of little changes which lead to a sudden explosion in the second part of the piece. The second part destroys completely the syntax of the first one. In the end of the piece, the elements of the first and the second parts are combined together; the pianist sings the main motif of the first part and plays an echo of the second part.

Consolation was commissioned by the Buffalo Arts Gallery.

***Vor Deinen Thron* (1999) for violin and percussion**

The piece consists of 250 bars which – according to the idea of the commission – correspond to 250 years from J.S. Bach’s death. The spirit of this piece had to be very severe, that’s why only a very few percussion instruments were selected:

Thai gongs play the role of basso-continuo; musical saw is used for a “duetto” with the violin (two string instruments!), playing a quotation from Bach’s last choral; and

Flexatone – in the very end – appears when, in bar 250, the soul goes to our Lord.

Vor Deinen Thron was commissioned by the Vevey festival.

***Abgesang* (2002) for marimba**

“Abgesang” (aftersong) means latter portion of a song in a Bar form. This short piece was written as an homage to my professor Yuri Kholopov. In his class in the Moscow Conservatory I studied analysis of the musical forms. In 2002, the Moscow Conservatory celebrated his 70th Anniversary (he was the leading music theory professor in our country), so I was asked to write a piece in his honor. The piece consists of 70 bars played with metronome marking ♩ = 70. In the second half of *Abgesang* the soloist has to sing at the same time as playing.

***Path* (1987) for two celli and harpsichord**

The line of the piece goes from “up” to “down;” that line is a symbol of the human life – from birth to the grave. The end of the piece (cello playing “bisshero” tuning) has to clarify the title.

***Misteria-brevis* (1995) for percussion and piano**

This is a quasi-ritual piece. It must have a very internal aspect without any kind of instrumental theater. I tried to find here the so-called “proto-language,” which is based on alive speech and certain rhythmical patterns.

Misteria-brevis was commissioned by Japanese pianist Tomoko Mukaiyama.

***Dolce far niente* (1991) for cello and piano**

...This work is intended to be a carefree piece of music that awakens memories of the peaceful dreams of childhood. The music emerges from obscurity and is gradually organized out of intonations and motifs of an intentionally naïve and childlike character. The mood and the images are emphasized by the sound of small bells (played by both performers) and by a written *fischio* (whistled) part to be performed by the pianist.

***Time of Falling Flowers* (2006) for flute, bass clarinet, violin, cello, percussion and piano (world premiere performance)**

The title refers to Japanese medieval allegories: the falling flowers are symbols of nighttime anxiety. The piece itself is, in a way, a sound commentary to “Poems written at night during the insomnia” by Alexander Pushkin. This is a four-movement cycle, and each movement reflects a certain “stage” of night: I – a symbol of the night emptiness; II – the clock pendulum in different versions; III – muttering and whispering as if a material is decomposing; IV – illusionary hymn to the morning (Pushkin’s original doesn’t have it).

The structure of the work is based on the usage of brief modal formulae which are distributed between the instruments so that they gain an impression of lightness and weightlessness.

Time of Falling Flowers was commissioned by the Seattle Chamber Players.

HENRY BRANT

Born in Montreal of American parents in 1913, Henry Brant began composing at the age of eight. After moving to New York in 1929, he composed and conducted for radio, film, ballet, and jazz groups, while also composing experimental works for the concert hall. Starting in the late 1940s, he taught both at Columbia University and The Juilliard School. For 24 years (1957–1980), he taught composition at Bennington College. Since 1981, he has made his home in Santa Barbara, California.

Henry Brant is America's foremost composer of acoustic spatial music. The planned positioning of performers throughout the hall, as well as on stage, is an essential factor in his composing scheme and a point of departure for a radically expanded range and intensity of musical expression. In the early 1950s, Brant came to feel that "single-style music ... could no longer evoke the new stresses, layered insanities, and multi-directional assaults of contemporary life on the spirit." At this juncture Brant began to explore spatial music, and his principal large-scale works and chamber music since 1950 are all spatial. In keeping with Brant's belief that music can be as complex and contradictory as everyday life, his larger works often employ multiple, contrasting performing forces. Brant's spatial experiments have convinced him that space exerts specific influences on harmony, polyphony, texture and timbre. He regards space as music's "fourth dimension" (after pitch, time and timbre). His mastery of spatial composing techniques gives him access to textures of unprecedented polyphonic and/or polystylistic complexity, providing maximum resonance in the hall and increased clarity of musical detail for the listener. His catalogue now comprises over 100 spatial works. Brant does not use electronic materials or permit amplification in his music.

Over the last decade Brant has enjoyed a lively career with many premieres of his spatial music at home and abroad. Three Brant works were completed and premiered in the year 2000, in Amsterdam (*Prophets*), in Santa Cruz, California (*Glossary*), and in Austria at the Festival Klangspuren 2000 (*Crystal Antiphonies*). *Ice Field*, for large orchestral groups and organ, was commissioned by Other Minds for a December 2001 premiere by the San Francisco Symphony under

the direction of Michael Tilson Thomas and assisting conductor Brad Lubman. *Ghosts & Gargoyles*, a concerto for flute solo with flute orchestra, had its Toronto premiere in May 2002. *Tremors*, a Getty Research Institute commission, for 4 singers and 16 instrumentalists, was premiered on June 4, 2004 at the Getty Center in Los Angeles, with a repeat performance in a Green Umbrella concert at LA's new Disney Hall on November 1, 2004. On November 19, 2004, Brant's *Wind, Water, Clouds & Fire* was premiered in Milwaukee's St. John's Cathedral, with a repeat performance on November 21, 2004 (see notes below).

Brant's spatial music has been widely performed and recorded in the U.S. and Europe, and his long career has been recognized by numerous awards and honors, including the 2002 Pulitzer Prize in Music for *Ice Field* (2001). Other honors include two Guggenheim Fellowships, the Prix Italia (which he was the first American composer to win in 1955), and the American Music Center's Letter of Distinction in 1982: "A pioneer of spatial and antiphonal music and a continuing influence on succeeding generations." He was elected to the American Academy of Arts and Letters in 1979. The Paul Sacher Foundation in Basel has acquired Brant's complete archive of original manuscripts including over 300 works. Brant received the honorary degree of Doctor of Fine Arts from Wesleyan University in 1998. Currently Brant is completing his textbook on orchestration: *Textures & Timbres*, a project started in 1950.

Crossing The Bridge Before You Come To It (1959, revised 1982)
for violin/cello duo, isolated harp, isolated flute, isolated clarinet

Scenario: The two companions seek a bridge for an imaginary pre-crossing, but they know neither what bridge to seek nor would they recognize it if they saw it. Three times they are thrown off course and compelled to proceed in disguised identities, and three times they return to their original quest, but each time in a more tangled fashion than before. Oracle I is nearly always present with irrelevant counsel and Oracle II shows up occasionally, offering persistent obstruction. The companions continue ...

Partita for Flute and Piano (1932, revised 1954)

Henry Brant's *Partita for Flute and Piano* was written in 1932 and extensively revised in 1954. The Partita is a non-spatial work. It is a piece of neoclassical chamber music, characterized by a strong rhythmic profile, beautiful melodic writing, and a unique harmonic style. The composer devised a specific harmonic palate for this piece and never used it again.

Headhunt (1961) for solo trombone, sequestered "special panel" of bassoon, bass clarinet and cello, and a solitary percussionist (timpani/chimes), who acts in a "parliamentary" capacity

The piece deals in a general way with committee work, contemplated on several levels. One perhaps promising line of research is suggested in the composer's opening report.

Wind, Water, Clouds & Fire (2004)

Wind, Water, Clouds & Fire may be described as an extraplanetary, environmental oratorio. Generally speaking, the action of *Wind Water, Clouds & Fire* is concerned with a contemplation of the workings of the natural world, and of the extent to which the increasing complexity of human affairs may conflict with basic planetary processes. With the aim of suggesting distances far beyond the planet Earth, the entire musical texture of this work is expressed in pitches above middle C.

Following is a description of the vocal and instrumental forces involved.

Three women's choruses, each with its own conductor, each singing music independent of the other choruses. One children's chorus, with its own conductor, singing music independent of the other choruses. All the choruses are widely separated and sing text adapted from notebooks of Leonardo da Vinci.

To each women's chorus is assigned the text of one of Leonardo's philosophic-scientific reflections, as follows:

Chorus 1—Wind, Chorus 2—Water, Chorus 3—Clouds.

The text of Leonardo's observations and analyses of the properties of Fire is given to the children's chorus (Chorus 4).

The four choruses are placed strategically around the hall.

A solo wind player is stationed with each choral group and takes the role of obbligato commentator: oboe, soprano saxophone, flute, and two unison clarinets.

A unison group of violins is led by its own conductor. Each choral conductor maintains accurate rhythmic coordination within his/her group, the violin conductor likewise, but the groups make no effort to "stay together." All entrances and exits are signaled to the group conductors by the principal conductor.

Placed around the principal conductor are two separated instrumental groups:

Two percussionists (playing chimes, glockenspiel, vibraphone, xylophone, cowbells, woodblocks, steel-drums).

Two keyboard players (pianos, celesta, harpsichord)—plus harp.

The organ has a complex improvised part.

The trumpets, again placed strategically around the hall, complete the instrumentation. Four of them are located in the four corners of the area and play facing in toward the audience. A jazz trumpeter plays riffs and blues, and a piccolo trumpet intones obbligati in alternation with the children's chorus's Gregorian-like chanting.

Wind, Water, Clouds & Fire was commissioned by Present Music for performance on November 19 and 21, 2004, at St. John's Cathedral in Milwaukee. This oratorio for three women's choruses, a children's chorus, woodwinds, six trumpets, percussion, harp, piano, ten violins and organ was conducted by Kevin Stalheim with the composer playing pipe organ. *Wind, Water, Clouds & Fire* was released on Innova Recordings' Volume 3 of *The Henry Brant Collection* in January 2006.

The vocal text for this piece may be found on pages 16 and 17.

WIND, WATER, CLOUDS & FIRE

Text

Chorus I

When many ocean winds collide waves have no space to travel but crash and sometimes sink ships.

Strongest winds then will win by being less tangled up with the other winds.

With winds of great force that one with greater spatial volume will exceed all the others in strength.

All winds that attach the earth come down from above making violent rebounding motions which incessantly are grazing the earth.

Wind is much more forceful high up.

Wind has much less power low down.

When the wind starts with fury it will only last a short time.

Wind which has a more furious origin will also have a shorter duration.

Wind itself is invisible. Only various objects and substances carried by the wind are visible in the air.

Wind is very dense on mountain tops and in valleys when the mountains which enclose them are very high.

Wind Spaces. Wind Spaces. Wind Spaces. Wind Spaces.

When 2 clouds meet driven by the same wind the larger one covers the smaller taking over some of the wind's power.

The 2 clouds then combine that way producing rain.

Leonardo da Vinci, Leonardo da Vinci Vinci, Vinci. Vinci, Leonardo da Vinci.

Chorus II

Water moves in the same ways as wind.

Water wears away the tops of mountains.

Water drives the sea away from old shores and the sea has gone back to the sea many times.

Movement of water inside water that is much like movement of air inside air.

Water is sometimes acid sometimes bitter. Water is sometimes thick, sometimes thin. Without stopping, water is always consuming and capturing whatever it touches.

Wet wind found in caverns that have both exit and entrance can produce water.

Water is what keeps this dry planet alive and without it nothing among us can survive.

Water Spaces. Water Spaces. Water Spaces.

Water rages trubulently with furious violence at others it is clear, peaceful and playful. Water helps keep this dry planet alive.

Leonardo da Vinci, Leonardo da Vinci, Vinci, Vinci. Leonardo da Vinci.

Chorus III

Clouds often descend to earth and are instantly cut right off becoming invisible

when the air is still and a large group of clouds has risen to a high level and then these clouds are pressed close together. They squeeze out so much air that you can see this compression transferred to other smaller clouds.

When 2 contrary winds force 2 clouds to collide both clouds merge and being unable to descend because of the wind moving under them they are forced to extend upwards.

To create a cloud a great quantity of air needs to rush together. When a cloud is created it also generates wind and then it dissolves and changes into air increasing its size and shape.

Clouds are formed with different round shapes which are separated in different spaces.

Concentrations of humidity scattered throughout the air cause formations of clouds and change both their actual size and their shape.

Clouds Spaces. Clouds Spaces. Clouds Spaces.

The more furious the wind is when it starts the shorter will be its duration. Wind is itself invisible. Only those things carried by the wind can be seen.

Leonardo da Vinci, Leonardo da Vinci, Vinci, Vinci. Vinci, Leonardo da Vinci.

Chorus IV

Fire begins and ends in smoke.

No animal that breathes can live in a place where fire can't burn.

Medium wind makes a fire bigger. Too much wind puts it out.

Smoke in which fire begins is much hotter than smoke in which it ends.

If more and more wood is piled up, your fire will get bigger and bigger.

Young dry wood will make a much brighter blue smoke than old damp wood.

If you put your candle in a cold place the light will get dim.

Fire gets bigger and bigger if fuel keeps piling on.

Smoke is fast when it starts and slow as it rises because rising makes it colder and heavier.

Fire begins at the top of a round blue flame then stretches and becomes a heart pointing up to the sky.

Fire Spaces. Fire Spaces. Fire Spaces. Fire Spaces.

No animal can live where fire cannot burn.

Fire begins and ends in smoke.

Leonardo da Vinci, Leonardo da Vinci, Vinci, Vinci. Leonardo da Vinci.

THE SEATTLE CHAMBER PLAYERS

Laura DeLuca, clarinet, joined the Seattle Symphony in 1986, and is a co-founding member of SCP. She has appeared as soloist in Seattle Symphony performances of Copland's Clarinet Concerto and Robert Starer's *Rikudim* (Dances) movement from his concerto *Kli Zemer*. Laura has performed extensively on dozens of recordings including more than 70 compact discs with the Seattle Symphony. She is also featured on many movie soundtracks, including the solo clarinet work on the Academy Award-winning feature-length documentaries *The Long Way Home* and *Into the Arms of Strangers: Stories of the Kindertransport*. Other chamber music activities have included a filmscore premiere by Wayne Horvitz, performances in Portugal with the Moscow Piano Quartet, and Seattle-area appearances in Music of Remembrance, Icicle Creek Festival and Methow Music Festival.

Laura received her formal training at Northwestern University where she studied with the celebrated Robert Marcellus. A committed teacher, she has taught at University of Puget Sound, Marrowstone Music Festival and MidSummer Music Retreat.

David Sabee, cello/conductor, began his studies at age five as a pianist, later studying with Miriam Blair and Frank Mannheimer. From the respective pedagogical lineages of Rudolf Ganz and Tobias Matthay, he gained an invaluable musical foundation and a great love for the classical and romantic piano repertoire. David's cello studies began at age seventeen with Johan Lingeman, former solo cellist of the Concertgebouw Orkest, and continued with Paul Olefsky, a dynamic pupil of Feuerman, Piatigorsky and Casals. After three years as principal cellist of the Austin Symphony, David moved to New York to join the cello studio of Harvey Shapiro. While in New York, he joined the American Composers Orchestra under Dennis Russell Davies, performing world premieres of works by composers ranging from Ralph Shapey and David Del Tredici to Laurie Anderson and Keith Jarrett. A founding member of the Naumburg finalist Tafelmusik, which juxtaposed contemporary and early music, he worked with such composers as Lukas Foss, Frederic Rzewski, Charles Wuorinen, Meyer Kupferman and Elliot Carter (coaching his *Sonata 1953*).

Appointed by Lukas Foss to the Milwaukee Symphony, he performed with them in many of the major European concert halls, including the Concertgebouw and Vienna's Grosser Musikvereinsaal. Since 2004 he has served as principal cellist of the Northwest Sinfonia. As the founder of Seattlemusic, a music production and recording company, he has produced the soundtrack recording sessions of hundreds of motion pictures. In 2005, he collaborated with composer Gustavo Santaolalla and director Ang Lee on the score to *Brokeback Mountain*, winner of the Golden Lion (Venice Film Festival), several Golden Globes, and three Oscars including Best Director and Best Original Score. Sabee has been called "confident and colorful" by *The New Yorker*, while *La Nacion*, in San Jose, Costa Rica, characterized his Rachmaninov Cello Sonata performance with pianist Yakov Kasman as "infused with insight and passion."

Mikhail Shmidt, violin, was born in Moscow, Russia. He began his musical education at the age of five, and at fourteen became the winner of the International Chamber Music Competition "Concertino Prague." He graduated cum laude from Gnessin Institute of Music in 1987. His major teachers were Halida Akhtiamova and Valentin Berlinsky of the celebrated Borodin Quartet. While still at college, Mikhail participated in the highly successful Gnessin String Quartet, winner of several national competitions. He also played in the State Symphony Orchestra, Moscow Radio String Quartet and was concertmaster of "Camerata Boccherini" Baroque Orchestra. One of the highlights of Mikhail's Russian career was collaborating with Alfred Schnittke, one of the greatest composers of our time.

Since immigrating to the United States in 1989, Mikhail Shmidt has established himself as a leading chamber musician. He was a founding member of the Bridge Ensemble which recorded and toured successfully in the U.S. and Europe. As a guest violinist of the Moscow Piano Quartet he tours Europe annually, and his "remarkable musicianship" was hailed by Lisbon newspaper *Tempo*. Among the highlights of Mikhail's chamber music activities are his collaborations with such diverse and distinguished composers and musicians as Steve Reich, John Zorn, Bill Frisell, Wayne Horvitz, Giya Kancheli, Paul Schoenfield, Dmitri Sitkovetsky, Vadim Repin, and many others.

Paul Taub, flute, has been a leading performer of chamber and contemporary music in the Northwest since his arrival in Seattle in 1979. Professor of Music at Cornish College of the Arts, Paul was trained at Rutgers University and the California Institute of the Arts; his teachers include Marcel Moyse, Samuel Baron, Michel Debost and Robert Aitken. He is a founding member and Executive Director of the Seattle Chamber Players.

Paul is also an active soloist and recitalist, with extensive work in American, Soviet/Russian, and international contemporary repertoire. He has appeared in venues throughout the U.S. Northwest and Southeast, Western Canada, Southern France, Greece, Costa Rica, and Russia, Ukraine and Estonia. He has given world and U.S. premieres of music by Henry Brant, John Cage, George Crumb, Janice Giteck, Sofia Gubaidulina, Toru Takemitsu, Peteris Vasks and many others. Paul's program of twelve solo pieces commissioned for his twentieth anniversary in Seattle (1999) was performed in Seattle in Benaroya Hall's first flute recital and reprised in Atlanta and New York. *Oo-ee*, the CD of this repertoire, is available on the Periplum label. He has also recorded for New Albion, New World, Mode, CRI and other labels. Paul is the Chairman of the New Music Advisory Committee of the National Flute Association and a member of the Board of Directors of Chamber Music America.

Elena Dubinets, artistic advisor/piano, received her M.A. and Ph.D. (1996) from the Moscow State Tchaikovsky Conservatory, Russia. She is currently Artistic Advisor for the Seattle Chamber Players and Music Research Specialist for the Seattle Symphony Orchestra. Dr. Dubinets' primary research interest is in the theory, composition, and notation of twentieth-century music. Her book *Signs of Sounds: Contemporary Music Notation* (Kiev, 1999) received numerous favorable reviews. Her book on American experimental music, *Made in the USA: Music Is What Sounds Around*, was published by Kompozitor Publishing House in Moscow in December 1996.

As an authority on contemporary Russian and American music cultures, Dubinets is involved in promoting artistic exchanges between the Russian and American new music communities. She has co-produced several festivals of Russian music in the USA, including three of the Seattle Chamber Players' Icebreaker festivals, Wired Strings festival with the Paul Drescher Ensemble in San

Francisco, Festival of Contemporary Russian Music in Iowa City and two Alternativa festivals of American music in Russia. In 2002 Dr. Dubinets was as a Stipendiat at the Paul Sacher Stiftung in Basel.

WITH

Joseph Adam, organ

Joseph Adam is Resident Organist for the Seattle Symphony; Cathedral Organist at St. James Cathedral in Seattle since 1993; and a faculty member at the University of Puget Sound in Tacoma. He received undergraduate and graduate degrees in piano from the University of Iowa and the Performer's Certificate in Organ from the Eastman School of Music. In 1991, he received first prize in the St. Albans International Organ Competition. Joseph has performed extensively in Europe, including in Vienna and at Chartres Cathedral in Paris. U.S. performances include Grace Cathedral, San Francisco; St. Paul's Cathedral in Pittsburgh; and the National Shrine in Washington, D.C. He also presents the bi-monthly demonstration recitals on the Watjen Concert Organ in Benaroya Hall. In July 2004, he was one of three organists to take part in the inaugural performances of the Glatter-Götz/Rosales organ at Disney Hall in Los Angeles, as part of the National Convention of the American Guild of Organists. He will be the soloist in the Poulenc Organ Concerto with the Seattle Symphony under Gerard Schwarz in June 2007.

Geoffrey Bergler, trumpet

Since Geoffrey Bergler's first solo appearance at age seventeen with the Boston Symphony, he has appeared as trumpet soloist with numerous groups including the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Symphony, and the Tacoma Concert Band. Geoffrey is an active chamber music performer and has also written and arranged works for groups as diverse as the Canadian Brass, Chicago Pro Musica, the Pacific Northwest Ballet, and the Charlie Byrd Trio. His highly regarded works have been heard on PBS and CBC radio and television as well as CBS, Musical Heritage, and Antigua records, and many have been published by Cherry Classics, Warner Brothers, and the UNC Jazz Press. A graduate of The Juilliard School, Geoffrey has been a member of the Seattle Symphony trumpet section since 1989.

Michael Brockman, saxophone

Michael Brockman moved to Seattle from Washington D.C. in 1987 to join the School of Music Faculty at the University of Washington. He instructs concert and jazz saxophone performance, and instrumental arranging. He is an active recitalist and performs regularly with numerous Seattle ensembles, including the Seattle Symphony Orchestra, the Clarence Acox Sextet, and the Michael Brockman Quartet. He is co-director of the award-winning Seattle Repertory Jazz Orchestra and is a specialist in the transcription and reconstruction of rare and unpublished scores. Michael has appeared as a saxophone soloist in many music festivals throughout the U.S. and Europe, among them the Reims Music Festival, the Dubrovnik Music Festival, the World Saxophone Congress (Italy), the Stanford Computer Music Festival, and the New Music Across America Festival. He earned a Master of Music with Distinction from the New England Conservatory (Boston), and attended Lewis and Clark College (Portland), the Berklee College of Music (Boston), and the Musikhochschule Koln (Cologne, Germany).

Jennifer Caine, violin

Violinist Jennifer Caine completed graduate studies in England where she received master's degrees in Performance Studies from the Royal College of Music and in Musicology from Oxford University. She also holds an undergraduate degree from Harvard in Music and Slavic Languages and Literatures. Jennifer has performed throughout the U.K. as a founding member of the Knox Piano Trio and in orchestral concerts with the London Symphony Orchestra and the Oxford Philomusica. She has appeared as soloist with orchestras in the Washington, D.C., area, and won first prize at the 2004 Yamaha Music Foundation of Europe Competition. Jennifer is currently an active chamber musician in the Northwest, having performed with the Odeon Quartet, SansSouci Ensemble, and on the Simple Measures and Second City chamber music series. For the past two summers, she has also performed at the Olympic Music Festival. Jennifer plays regularly with the Seattle Symphony and Opera.

Brian Chin, trumpet

Brian Chin is Principal Trumpet of the Tacoma Symphony Orchestra and Affiliate Professor of Trumpet at Seattle Pacific University. He

earned a Doctorate of Musical Arts in Trumpet from the University of Washington and holds a master's degree in Orchestral Trumpet from the Mason Gross School of the Arts at Rutgers University, where he graduated with Highest Honors. He has studied under the tutelage of many world-class musicians, including soloist Allen Vizzutti, Peter Bond of the New York Metropolitan Opera Orchestra, and James Thompson of the Montreal and Atlanta Symphony orchestras. Brian performs frequently with many orchestras in the Northwest, including the Seattle Symphony, Seattle Opera and the Pacific Northwest Ballet, and has appeared as a soloist and guest clinician both domestically and abroad. He is a founding member of the Seattle Trumpet Consort (period instruments), has initiated the composition of many new works for trumpet, and is a sought after teacher and clinician in the Seattle area.

Joseph Crnko, conductor

Joseph Crnko regularly conducts orchestral and choral recording sessions for movie and video game soundtracks. He is also in his 23rd year as Music Director of the Northwest Choirs and Northwest Boychoir. During Joseph's tenure, the Northwest Choirs has established itself as a prominent member of the Pacific Northwest performing arts community and has earned a national reputation for artistic excellence. Once a small, 50-member group with several concerts a year, the Northwest Choirs now boasts more than 200 members in seven progressively graded ensembles, an annual schedule of more than 40 concerts, a biannual international tour program, and a schedule of professional studio recording engagements. The Northwest Boychoir performs regularly with the Seattle Symphony, in addition to collaborations with other area professional arts organizations. Prior to his work with the Northwest Choirs, Joseph taught at San Francisco State University and served for five seasons as Music Director and Conductor for Civic Light Opera in Seattle.

Stuart Dempster, trombone

Stuart Dempster—or Sound Gatherer—is a trombonist, composer, didjeriduiist (et al), and Professor Emeritus at the University of Washington. He has recorded for numerous labels including Columbia, Nonesuch, and New Albion. His New Albion recording

In the Great Abbey of Clement VI at Avignon has become, in the words of one reviewer, “a cult classic.” Also from New Albion, *Underground Overlays from the Cistern Chapel* consists of music sources for a 1995 Merce Cunningham Dance Company commission. A leading figure in the development of trombone technique and performance, Stuart published his landmark book *The Modern Trombone: A Definition of Its Idioms* in 1979. As a regular member of Cathedral Band and a founding member of Deep Listening Band, he both toured extensively and produced the first three DLB recordings including award-winning *Deep Listening* CD on New Albion. Stuart is also known for soothing aches, pains, and psychic sores with his healing, yet playful, *Sound Massage Parlor*. These and other environmental/site specific works, such as *SWAMI (State of Washington As a Musical Instrument)*, have earned him a reputation as a composer/performer whose work is at once deep, meditative, and amusing.

Justin Emerich, trumpet

Justin Emerich has just finished his tenure with the Canadian Brass and has quickly established himself as one of the most sought-after trumpeters in the U.S. After receiving his master’s degree from The Juilliard School, Justin performed on numerous New York City Broadway shows. While with Canadian Brass, he collaborated with the New York Philharmonic and Philadelphia Orchestra brass sections on multiple concerts. He has performed as an orchestral musician with the Metropolitan Opera Orchestra, Grant Park Symphony, New Jersey Symphony, and Buffalo Philharmonic. He has been a featured soloist with the Seattle Symphony and the Fulcrum Point New Music Ensemble in Chicago, Illinois. Justin is also an avid chamber musician and has toured all over the U.S., Europe, and Asia with such groups as Proteus 7, Burning River Brass, and Pink Martini. Justin resides in Seattle, Washington, with his wife, Erin, where he performs regularly with the Seattle Symphony and Opera.

Mara Finkelstein, cello

Mara Finkelstein studied at the Gnessin College of Music and the Tchaikovsky Conservatory in Moscow before coming to the United States in 1989. Her active musical life includes serving as principal cellist in the Northwest Sinfonietta Chamber Orchestra and the Federal Way Philharmonic. She has performed with the Seattle

Symphony, the Seattle Opera, the Cornish Chamber Series, the Silsbee Piano Trio, the Seattle International Music Festival, and the Fear No Music Twentieth Century Ensemble. She has appeared regularly with Music of Remembrance since its inaugural year, and is the cellist in Schulhoff's *Five Pieces for String Quartet* on MOR's recording *Art from Ashes*, Volume I.

David Gordon, trumpet

David Gordon is Principal Trumpet of the Seattle Symphony Orchestra and the Grant Park Symphony Orchestra, Chicago. Prior to his appointment in Seattle, he was Principal Trumpet of the Charleston Symphony Orchestra. As soloist, Gordon has appeared with the Seattle, Grant Park, and Charleston symphony orchestras, and the National Repertory and Lake George Chamber orchestras. He has performed with the Boston, New Jersey, and Savannah symphony orchestras, and has held the position of Principal Trumpet with the Jupiter Symphony, the Prometheus Chamber Orchestra, and the Moscow Chamber Orchestra. David has toured extensively in Europe, North America, and South America and has performed in such prestigious festivals as Tanglewood and Schleswig-Holstein, Germany. In addition to his performance activities, he records frequently for radio, television, and film. A committed educator, David is a former faculty member at Charleston Southern University, and regularly presents master classes. David is a native of Narragansett, Rhode Island, and was educated at Columbia University and the Juilliard School.

Walter Gray, cello

Walter Gray is in his 27th season as a member of the Seattle Symphony Orchestra. As soloist, *The Seattle Times* recently said that "Gray played with his usual intensity and flair ... the cello's lyrical possibilities are realized." Walter attended the Curtis Institute of Music. He has been on the faculty of Western Washington University, Cornish College of the Arts, and the University of North Texas. He has been Principal Cello with the New Hampshire Music Festival Orchestra for 22 years and recently premiered *Voice of the Wood*, a concerto for cello quartet and orchestra by Russell Peck. For the past three summers, he has been in residence at the Santa Barbara Chamber Music Festival. He has also participated in the Waterloo,

Mostly Mozart, Mt. Gretna, Olympic, Cabrillo, and Tidewater Music Festivals. As a founding member of the new music ensemble Quake, he produced and performed on the CD *Seven Mirrors*, music of Chinary Ung, which was released last spring on New World Records. Walter was also a founding member of the Kronos Quartet. He has recorded for Delos, CRI, New Albion, Klavier and Mode.

Naomi Kato, harp

Naomi Kato holds bachelor's and master's degrees in Music Education from the University of Washington, as well as a Bachelor of Music in harp performance. She studied harp with Pamela Vokolek and Lynne Palmer. Naomi worked with Toru Takemitsu and Murray Schafer at the Seattle Spring, an international festival of contemporary music, and has also played with various groups including Seattle Opera, Bellevue Philharmonic, Orchestra Seattle, Thalia Symphony, Tudor Choir, Seattle Men's Chorus, St. Mark's Cathedral Choir, Choral Arts Northwest, Marzena, Seattle Pro Musica, and Anchorage Civic Opera. She has performed recitals in both Seattle and Japan, including a concert tour with an organist in Japan. Naomi recently played with Japanese koto and shakuhachi players for the American Harp Society Conference in San Francisco.

Seth Krimsky, bassoon

Seth Krimsky has been Principal Bassoonist of the Seattle Symphony and Seattle Opera since 1990. He has also played Principal Bassoon for the Santa Monica Symphony, the Long Beach Symphony, and the Lincoln Center Mostly Mozart Festival orchestra. As a soloist, he has performed many times with the Seattle Symphony as well as the Northwest Chamber Orchestra, and also in Los Angeles, New York, Tokyo, Capetown (South Africa), and Tallahassee. He is the bassoonist with Amarcord (a woodwind quintet), and is a regular guest with the Seattle Chamber Players.

Matthew Kocmierski, percussion

Matthew Kocmierski is principal percussionist with the Pacific Northwest Ballet Orchestra. He regularly performs with the Seattle Symphony, Seattle Opera, and Northwest Chamber Orchestras and is on the faculty of the Cornish College of the Arts. He served for ten

years as artistic director and percussionist of the New Performance Group and was a founding member of both Taneko and Pacific Rims Percussion Quartet. He is also currently the president of the International Guild of Symphony, Opera and Ballet Musicians. In the Northwest he regularly performs with the Seattle Chamber Players, and has appeared at the Seattle Chamber Music Society Festivals, the Icicle Creek Music Festival, the Methow Music Festival, the Orcas Island Chamber Music Festival, the Seattle International Chamber Music Festival, the Seattle Spring Festival of Contemporary Music, and the Bellingham Festival of Music. Internationally, he has appeared at the Bergen, Moscow Autumn, Moscow Cold Alternativa, St. Petersburg's Sound Waves, Kiev MusicFest, and Warsaw Autumn festivals. One of Matt's greatest satisfactions is his work with numerous composers and the emergence of a number of new works and recordings from these collaborations. He may be heard on many recordings of chamber music, orchestral music, and on a wide variety of both Major and Independent motion picture soundtracks.

Ben Kromholtz, conductor

Ben Kromholtz is in his fifth year teaching in the Northshore School District, where he is the choral director for Skyview and Northshore Junior High Schools. He began his choral career as a member of the Northwest Boychoir from 1987–1993. He joined the staff in 1997, and has since become the Preparatory and Advanced Choir level director for the choir. An accomplished pianist, Ben studied music and music education at the University of Washington.

Steve Mostovoy, trumpet

Educated at Western Washington University and Indiana University, Steve holds a BA in Music and has spent the past 25 years performing for organizations such as the John F. Kennedy Center, the Washington State Arts Commission, Young Audiences, the Seattle Symphony, the Paramount and Fifth Avenue theaters, Bochincbe, and numerous Seattle-area groups in a wide range of musical styles. Currently the director of Bochincbe, Steve has led this Tropical Latin Music ensemble through more than 20 years of performances and workshops for national tours, TV and radio appearances, recordings, school assemblies, and countless public and private concerts which

have included his original compositions. Most recently, he has appeared on several occasions as a featured soloist and clinician in Brazil, blending U.S. and Latin American music styles.

Valerie Muzzolini, harp

Born in Nice, France, Valerie Muzzolini began to study harp at age seven and made her first national television appearance when she was nine years old. She studied at the Nice National Conservatory, where she graduated with top honors in 1994. After receiving her bachelor's degree from the Curtis Institute of Music, she went to Yale University for graduate studies with Nancy Allen. At age twenty-three, she became principal harpist of the Seattle Symphony under the direction of Gerard Schwarz. She was acting principal harpist for the Nice Philharmonic Orchestra in 1995, and performed with the Philadelphia Orchestra in 1997 and 1998. Valerie has been invited to perform at festivals around the world, including Tanglewood and Verbier, Switzerland, and has played under the baton of such renowned conductors as Sir Simon Rattle, Wolfgang Sawallisch, Kurt Mazur, Seiji Ozawa, and Bernard Haitink. She is also an active chamber musician.

Jennifer Nelson, clarinet

Jennifer Nelson, Dash Point native, is currently Principal Clarinet with the Pacific Northwest Ballet and the Auburn Symphony orchestras and is Affiliate Artist Faculty in Clarinet at the University of Puget Sound. She also has a very active freelance career, playing Broadway-style shows at the Fifth Avenue and Paramount theaters, appearing as occasional extra with the Seattle Symphony and Opera orchestras, and recording for various television and motion picture scores. Nelson has traveled throughout the United States with the national touring companies of *Phantom of the Opera* and New York City Opera. In addition to her stateside concerts, Jennifer's orchestral and recital performances have also taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and most recently, India.

Markdavin Obenza, conductor

Markdavin Obenza received his Master of Arts in Music Theory from the University of Washington in 2006. His choral training began at age 10 with the Northwest Boychoir. He also has trained with

Peter Phillips and the Tallis Scholars at the Tallis Scholars Summer Schools in Oakham, England. Markdavin is the Artistic Director of The Renaissance Singers and the former Assistant Choral Director at Seattle University. He has also taught music theory for the Northwest Choirs and coached University of Washington drama students in general vocal technique. Markdavin currently performs as a countertenor with the Tudor Choir and is section leader at Eastshore Unitarian Church.

Nathaniel Papadakis, conductor

Nathaniel Papadakis, at 35 years of age, has spent almost half his life as a professional musician in the Seattle area. In addition to his frequent work as a studio session vocalist/keyboardist, he produces, arranges, and composes music for applications ranging from video games to radio and television advertising. His many corporate clients include Microsoft, Sega of America, Amaze Entertainment and Submersible Music. Prior to his work in the commercial music field, he served for nearly ten years as Assistant Music Director and Staff Accompanist for the Northwest Choirs. Nathaniel attended the University of Washington and the New England Conservatory of Music, where he studied piano with Veronica Jochum. He is a published member of ASCAP.

Michael Partington, guitar

Praised by *Classical Guitar Magazine* for his “lyricism, intensity and clear technical command,” Michael Partington has performed internationally as a soloist and with ensembles to unanimous critical praise. His innate rhythmic understanding and sense for tonal color combine to form some of the most memorable phrasing to be heard on the guitar.

Michael began playing guitar at age 6 while growing up in Wales, gave his first public performance at age 7, and won his first competition at age 9. He has trained with many of the world’s greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel Barrueco and David Russell, who commented on his “exquisite good taste and fluid perfection.”

He has appeared throughout the U.S., U.K., and Scandinavia in solo recital, with orchestra and in chamber ensembles. He has

performed live on BBC Radio 3's In Tune, BBC Radio Bristol, BBC Wales and Great Western Radio in the UK, as well as *St. Paul Sunday* on National Public Radio in the U.S., KUOW, KING FM, KZAZ, and KAOS in Washington, JPR in Oregon, KUT in Texas, and cable television in California, Montana and Washington. He has released five solo CDs for Rosewood Recordings.

Laura Renz, viola

Laura Renz is currently a freelance musician in Seattle, Washington, where she performs regularly with the Seattle Symphony and Seattle Opera. She is a previous member of the San Antonio Symphony, the Austin Symphony, and the IRIS Chamber Orchestra. Laura attended the Juilliard School in New York City, where she received a Master of Music degree as a student of Samuel Rhodes. A native of Mt. Pleasant, Michigan, she completed her Bachelor of Music, summa cum laude, at the University of Michigan under the instruction of Yizhak Schotten.

Ivan Sokolov, piano

Ivan Sokolov graduated from the Moscow State Tchaikovsky Conservatory as a pianist and composer and has worked there as an assistant professor since 1984. He has appeared in recitals and as a soloist with many orchestras throughout Europe and in the U.S. He is an inspired performer of Baroque, Classical, and Romantic music, and is one of the major Russian artists committed to the performance of contemporary music. His extensive repertoire includes music by Prokofiev, Schönberg, Shostakovich, Hindemith, Bartók, Stravinsky, Karlheinz Stockhausen, Mauricio Kagel, George Crumb, Feldman, Cage, Pierre Boulez, and many other composers, especially by Soviet and contemporary Russian musicians.

Ivan has collaborated with leading musicians, including cellists Alexander Ivashkin and Natalia Gutman, pianists Marta Argerich and Alexei Lubimov, violinists Tatiana Grindenko and Kolya Blacher, and conductors Gennady Rozhdestvensky and Andrey Boreiko, as well as with many distinguished Russian and German orchestras. Since 1986, he has regularly appeared in festivals for contemporary music, including the Alternativa Festival in Moscow (of which he is one of the founders), the Schleswig-Holstein festival, the Almeida Festival

London, the Luzerner Festwochen, the Copenhagen Culture festival, and others. Ivan's own compositions include works for piano, violin, piano trio, and orchestra, as well as a mini-opera. Since 1995, he has divided his time between Cologne and Moscow and has toured all over the world.

Ivan made his debut in Seattle with the Seattle Chamber Players at the Icebreaker: Voices of New Russia festival in 2002, and was re-engaged by the ensemble for another appearance in Seattle at the Shostakovich Uncovered festival. He was a featured pianist in Icebreaker II: Baltic Voices in 2004, and in 2006 in Icebreaker III: The Caucasus.

Richard Treat, cello

Cellist Richard Treat earned bachelor's and master's degrees from California State University at Los Angeles, where he studied with Stephen De'ak, Eleonore Schoenfeld, and Lucien LaPorte. He has performed with the Los Angeles Philharmonic, Pacific Symphony, Hollywood Bowl Orchestra and the Pasadena, Long Beach, and Glendale Symphonies, and has been principal cellist of the Santa Barbara and South Coast Symphonies, the Mozart Camerata, and the Pasadena Chamber Orchestra. He played for many years with the Los Angeles Opera Orchestra and the Deodara String Quartet, and has recorded motion picture soundtracks including *The Lion King*, *Mission Impossible*, *Austin Powers*, and *The Thin Red Line*. He has taught at California State University, Los Angeles, and the University of California, Irvine, and was a long-time faculty member at Chapman University in Orange, California. Richard recently relocated to the Dash Point area of Tacoma. He is now a member of the Max Aronoff Institute faculty in Kenmore and is regularly featured in performances of solo and chamber music in the Northwest.

Rob Tucker, percussion

Rob Tucker performs frequently with the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet orchestras. He has also played for countless motion picture soundtracks and commercials. As a chamber musician, Rob is a founding member of the Pacific Rims Percussion Quartet and Quake. He is a graduate of the Peabody Conservatory and the University of Southern California. Rob currently teaches at Western Washington University in Bellingham.

Dan Williams, oboe

Dan Williams is one of Seattle's most sought-after performers, as soloist, orchestral musician, teacher, and recording artist. A native of Seattle, Dan received his musical training at The Juilliard School and Western Washington University. He is currently Principal Oboist with both the Northwest Sinfonietta and the Northwest Chamber Orchestra, and has also played principal oboe with the Seattle Symphony, the Seattle Opera, and the Pacific Northwest Ballet orchestras. He has previously served as Principal Oboist of the Honolulu Symphony Orchestra, the Harrisburg (Pennsylvania) Symphony, and the Binghamton (New York) Symphony. *The Seattle Times* has reported that "oboist Dan Williams poured out waves of beautiful tone with considerable musicality," and *The Bellingham Herald* described him as "a consummate player, in easy command of those subtle shades of color and phrase that can let the oboe approach the expressive range of the human voice." Dan has served on the faculty of the University of Washington School of Music and currently teaches oboe at Western Washington University.

Jacob Winkler, conductor

Jacob Winkler is a well-known soloist, pianist, and conductor in the Northwest. He holds a master's degree in conducting from the University of Washington, where he studied piano with Holly Herrmann and Marc Seales and conducting with Tim Salzman and Peter Erös. He has been a staff member of the Northwest Choirs since 1993, and currently holds the position of Associate Music Director. Jacob was the arranger and music director of the UW Opera production of John Gay's *The Beggar's Opera*. In January 2006, he served as music director for the Seattle Children's Theatre production of *Peter And The Wolf*.

Northwest Boychoir

The Northwest Boychoir's musical sophistication, rich tonal quality, dedication to exacting perfection, and extensive performance schedule have established its reputation as one of the nation's premier boychoirs. Its 175 members, ages 6–13, represent 80 diverse public and private schools in King County. Among the Northwest Boychoir's notable achievements is a long list of film and video game soundtrack

credits. The Northwest Boychoir has received national acclaim for its performances on the soundtrack for the movie *Millions*, by world-known director Danny Boyle. The choir is also featured prominently on the soundtrack for SeaWorld Florida's spectacular new show, *Blue Horizons*. The Northwest Boychoir's 2006 season was packed with exciting and rewarding performance opportunities, including an invitational performance at the American Choral Director's Association annual convention in Portland and a musical collaboration with the Music of Remembrance in the production of Hans Krasa's opera *Brundibár*, followed by a studio recording of the work, which was recently released on the Naxos label. Operatic tenor Carl Tanner invited the Northwest Boychoir to sing with him on his new Christmas recording, *Hear The Angel Voices*, which was released in November. In January, the Northwest Boychoir joined the Seattle Philharmonic for a performance of the Vaughn Williams *Magnificat*. The choir will appear with the Seattle Symphony in performances of Mahler's Symphony No. 3 in June 2007, and in Orff's *Carmina Burana* in July.

Vocalpoint! Seattle

Joining the Northwest Boychoir for tonight's performance are the female members of Vocalpoint! Seattle. A member of the Northwest Choirs organization, Vocalpoint is composed of 40 highly talented young men and women from throughout the Puget Sound region. In addition to maintaining a rigorous performance schedule, this ensemble is engaged in an ongoing educational process of equal importance. Regular rehearsals, retreats, and summer camps give each member the opportunity to develop as an individual performer. Ensemble members receive professional training in musicianship, voice and performance skills.

After graduating from Vocalpoint, members have continued their studies in the arts at such schools as the New England Conservatory of Music, Oberlin Conservatory, Manhattan School of Music, NYU Tisch School, and the Berklee School of Music. Graduates are making their mark in the Seattle professional arts community at The Village Theatre, Civic Light Opera, The Seattle Children's Theatre, The Esoterics, Choral Arts Northwest, and The Tudor Choir. Graduates have also performed in national tours and Broadway productions of *Hairspray*, *Footloose*, *Brigadoon*, *Hair* and with Cirque du Soleil.

In its 35 years, the Northwest Choirs, which comprises Northwest Boychoir and Vocalpoint! Seattle, has trained thousands of young singers and shaped the lives of our region's youth by teaching important lessons in personal commitment and the value of teamwork and diligence. Led by Joseph Crnko, now in his 23rd year as music director, Northwest Choirs' staff of professional musicians and educators engage in teaching a rigorous curriculum of music theory, voice production, sight-singing, and performance skills as well as the development of professional standards and artistic excellence.

THE NORTHWEST BOYCHOIR

Nicholas Abts-Olsen	Carson Fulmer	Michael Normal
Graeme Aegerter	David Gary	Jimmy Patterson
Ben Anderson	Caleb Grapes	Andrew Petersdorf
Ryan Anderson	Benjamin Goldstein	Teddy Pickard
Eric Betz	Daniel Goldstein	Bryce Pingul
Steven Braun	Blake Hartley	Brendan Pratt
Steven Chen	Martin Ho	Keith Schendel
George Chrisafis	Alexander Jones	Craig Simpson
William Coffin	Sam Kelly	Jordan Smith
Alex DeNova	Chris Koldukis	Logan Stillings
Adam Dopierala	Christian Kunz	Marshall Sweers
Spencer Feathers	Jonathan Lee	Jeremy Swingle
Chris Fertakis	Nathan May	Max Willis
Ben Flohr	Doug McCulloch	Will Woodward
	Drew Medak	

THE WOMEN OF VOCALPOINT! SEATTLE

Lindsey Avery	Alexa Jarvis	Sophi Obenza
Gennie Gebhart	Michele Klieman	Emily Percival
Aly Haeck	Amanda Kunz	Kirsten Ruddy
Abby Haggerty	Kate Lemly	Lauren Vanderpool
Jennifer Hoyt	Olivia Niesulowski	

Wind, Water, Clouds & Fire VIOLIN SECTION

Jennifer Caine	Simon James	Mikhail Shmidt
Adrianna Hulscher	Laura Renz	Matt Wu
	Lauren Roth	



UPCOMING EVENTS

SUNDAY, APRIL 22, 2007—7:00 PM

XENIA

SCP MEMBERS WITH THE XENIA STRING QUARTET
FROM TURIN, ITALY

*Enjoy an evening of music by composers from the land
of white truffles and Barbaresco.*

PONCHO Concert Hall, Cornish College of the Arts

Bruno Maderna	String Quartet
Salvatore Sciarrino	<i>Danse</i> for 2 violins and viola
Carla Magnan	<i>nuovo brano</i> for cello
Franco Donatoni	<i>Lame</i> for cello
Fabio Nieder	Quartet
Giulio Castagnoli	<i>Threnos</i> for string trio
Luciano Berio	Duet for 2 violins
Niccolò Castiglioni	<i>Romanza</i> for quartet
Giovanni Sollima	<i>Federico II</i> for quartet

SCP

Laura DeLuca, clarinet
David Sabee, cello
Mikhail Schmidt, violin
Paul Taub, flute

Elena Dubinets, artistic advisor

XENIA

Cynthia Treggor, violin
Eilis Cranitch, violin
Michèle Minne, viola
Elizabeth Wilson, cello

-AND MORE-

TICKETS & INFORMATION AVAILABLE IN THE LOBBY

For more information, call (206) 286-5052, or visit

www.seattlechamberplayers.org



UPCOMING EVENTS

SUNDAY, JUNE 3, 2007—7:00 PM

AFTER BARTÓK: WHAT'S NEXT?

Take a glimpse into music's future: Exceptional living voices from Central Europe converge with the impetuous soprano of young composer Agata Zubel in SCP's June program.

An Event of the Seattle Symphony Festival
"Bridging the 48th Parallel: Music of Central Europe"
Nordstrom Recital Hall

Jan Kapr	<i>Cvi eni pro Gydlí</i> for soprano, flute and harp
Ádám Kondor	Quartet for flute, clarinet, violin and cello
György Kurtág	<i>Hommage à R. Sch.</i> for clarinet, viola and piano
Stevan Kovacs Tickmayer	<i>Brettl Trio</i> for clarinet, violin and piano

**and featuring the world premiere of Agata Zubel's *Cascando*
for soprano, flute, clarinet, violin and cello
(commissioned by SCP)**

For more information, visit www.seattlechamberplayers.org



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TheSeattleChamberGroup

Janna Wächter mezzo
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Scott Granlund saxophonist

guest artists
Northstar Saxophone Quartet

February 27th Tuesday 8pm
Capitol Hill Presbyterian
1729 Harvard Avenue
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'Contemporary Contraptions'

including music of
Ivan Sokolov Henry Cowell

March 27th concert same time/place includes
Marion Anderson's Lincoln Memorial Concert

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ACKNOWLEDGEMENTS

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www.pipeorganfoundation.org

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Laura DeLuca, clarinet

David Sabee, cello

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