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A Faculty Recital by

Kenneth Radnofsky
soprano and alto saxophone

assisted by
Eliko Akahori, *piano*
and guest artists
Frank Kelley, *tenor*
and the
Around the World Saxophone Ensemble

Monday, February 20, 2012
8:00 PM
NEC's Jordan Hall

Program

Six Metamorphoses after Ovid, Op. 49

Benjamin Britten
(1913–1976)

I. PAN

who played upon the reed pipe which was Syrinx, his beloved

II. PHAETON

who rode upon the chariot of the sun for one day and was hurled into the
river Padus by a thunderbolt

III. NIOBE

who, lamenting the death of her fourteen children, was turned into a
mountain

IV. BACCHUS

at whose feasts is heard the noise of gaggling women's tattling tongues and
shouting of boys

V. NARCISSUS

who fell in love with his own image, and became a flower

VI. ARETHUSA

who, flying from the love of Alpheus the river god, was turned into a
fountain

Kenneth Radnofsky, *saxophone*

Romance, Op. 62

Edward Elgar
(1857–1934)

Virelai, Op. 4 No. 3

arr. Kenneth Radnofsky

Kenneth Radnofsky, *saxophone*
Eliko Akahori, *piano*

Intermission

Upcoming Contemporary Music at NEC

(continued)

Wednesday, February 29, 2012 at 8 PM, Brown Hall

The Callithumpian Consort

Elwood *Stanley Kubrick's Mountain Home* and *Under the Table*
Curran *Schtyx* and a premiere of a work by Brendan Murray

Tuesday, March 6, 2012 at 8 PM, Pierce Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers.

ALVIN LUCIER RESIDENCY:

Sunday, March 11, 2012 at 8 PM, Williams Hall

The Callithumpian Consort

6 PM Prelude: Lucier *Quasimodo the Great Lover*

Lucier *Still and Moving Lines of Silence in Families of Hyperbolas*, Part II (complete)

Monday, March 12, 2012 at 5 PM, Williams Hall

Monday, March 12, 2012 at 8 PM, Jordan Hall

Tuesday, March 13, 2012 at 5 PM, Williams Hall

Tuesday, March 13, 2012 at 8 PM, Jordan Hall

Monday, April 2, 2012 at 8 PM, Brown Hall

[nec]shivaree

John Cage *Etcetera*

Tuesday, April 3, 2012 at 8 PM, Williams Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers.

Thursday, April 5, 2012 at 8 PM, Brown Hall

ElectroAcooustic/Algorhythmic Music

Tuesday, April 10, 2012 at 8 PM, Jordan Hall

NEC Contemporary Ensemble

John Heiss, *director*

Upcoming Faculty Concerts at NEC

(continued)

Thursday, April 26, 2012 at 8:00 PM, Jordan Hall

"Leaves of Grass"

Settings of Walt Whitman's poetry for piano, two vocalists
and instrumental ensemble by NEC faculty, Fred Hersch
performers include Dominique Eade and Tommy Boynton, *voice*
Fred Hersh, *piano* and NEC instrumentalists Andrew Halchak, Wyatt Palmer,
Jake Baldwin, Tim Shneier, Valerie Thompson, Ehud Ettun
and Jun Young Song

Thursday, May 3, 2012 at 8:00 PM, Jordan Hall

Steve Drury, *piano*

Cage: *Etudes Australes, Book III* Monday, May 7, 2012 at 8 PM, Jordan Hall

First Monday at Jordan Hall

Mozart *Andante mit Variationen, K. 501*
Shostakovich *Seven Romances on Poems of Alexander Blok, Op. 127*
Loeffler *Two Rhapsodies*
Schubert *Introduction and Variations on an Original Theme, op. 82 No. 2*

Upcoming Contemporary Music at NEC

(all programs subject to change)

Wednesday, February 22, 2012 at 8 PM, Williams Hall

Cage.88@100

Works by Cage for piano performed by NEC piano students and faculty
including early pieces, *Winter Music* and
Bacchanale for Prepared Piano - danced by Helena Froelich

Monday, February 27, 2012 at 8 PM, Jordan Hall

Cage.88@100

Cage: *Sonatas and Interludes* and *Music for Piano*
performed by NEC piano students and faculty

Tuesday, February 28, 2012 at 8 PM, Pierce Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers.

Concerto in A minor

Rondo Pastorale
Minuet and Musette
Finale – Scherzo

Ralph Vaughan Williams
(1872–1958)

Kenneth Radnofsky, *saxophone*
Elika Akahori, *piano*

Ten Blake Songs

Infant Joy
A Poison Tree
The Piper
London
The Lamb
The Shepherd
Ah! Sun-flower
Cruelty has a Human Heart
The Divine Image
Eternity

Ralph Vaughan Williams

Frank Kelley, *tenor*
Kenneth Radnofsky, *saxophone*

Two Elegies Framing a Shout

for Soprano Saxophone and Piano
Elegy 1
Shout
Elegy 2

Mark-Anthony Turnage
(b. 1960)

Kenneth Radnofsky, *soprano saxophone*
Elika Akahori, *piano*

short pause

De 3 à 1000

pour ensemble de Saxophones a géométrie variable

Alain Crépin

(b. 1954)

Around the World Saxophone Ensemble

*students of Ken Radnofsky, representing the combined forces of New England Conservatory,
Longy Conservatory and Preparatory Department, Boston University Saxophone Quartets,
Boston Conservatory Saxophone Ensemble and
guest artists from around the world*

Kenneth Radnofsky, *conductor*

*Many thanks to Maria Jane Loizou at NEC Spaulding Library Library,
David Betts at The Ralph Vaughan Williams Society, Steven Sikorski at Music Espresso,
The British Library, Sally Millar, Jon Amon, Vitalijus Lisovskis and Juan Ruiz,
Marco Granados and especially Violet, for their invaluable help in preparing this program*

Upcoming Faculty Concerts at NEC

(continued)

Monday, March 5, 2012 at 8 PM, Jordan Hall

First Monday at Jordan Hall

Beethoven *Trio in G major, Op. 9 No. 1*

Cage *Music Walk*

Nancarrow *Studies for Player Piano No. 3a and No. 21 (Canon X) and Trio No. 1*

Mendelssohn *Trio in C minor, Op. 66*

Sunday, March 11, 2012 at 8:00 PM, Jordan Hall

Kim Kashkashian, *viola*

and guest artists Marina Piccinini, *flute* and Sivan Magen, *harp*

works by Colgrass, Debussy, Gubaidulina, Kurtág, Rameau and Taira

Tuesday, March 13, 2012 at 8:00 PM, Jordan Hall

The Borromeo Quartet, Ensemble-in-Residence

Schuller *String Quartet No. 1*

Wednesday, March 28, 2012 at 8:00 PM, Jordan Hall

Natasha Brofsky, *cello*

with guest Violaine Melançon, *violin*, Qing Jiang, *piano* and student cellists

works by Ravel, Françaix and Zadeh

Monday, April 2, 2012 at 8 PM, Jordan Hall

First Monday at Jordan Hall

Dahl *Music for Brass Instruments*

Bach *Cantata No. 4 "Christ lag in Todesbanden"*

Kirschner *Lily* for soprano and chamber ensemble

Thursday, April 5, 2012 at 8:00 PM, Jordan Hall

"Meredith Monk: Complete Piano Music"

Bruce Brubaker, *piano* and guest artist, Ursula Oppens

Next Wave Festival, Wexford Festival Opera, and the Boston Early Music Festival. He has recorded for London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, Arabesque, and Northeastern.

A resident of Boston, Mr. Kelley sings there regularly with Emmanuel Music, both in the ongoing series which presents the complete Bach cantatas and in special projects, including the complete piano/vocal works of Schumann and Brahms, Schubert lieder, *Don Giovanni*, *St. Matthew Passion*, *Alcina*, *The Magic Flute*, *St. John Passion*, and most recently *The Rake's Progress*.

Upcoming Faculty Concerts at NEC

(all programs subject to change)

Wednesday, February 22, 2012 at 8 PM, Jordan Hall

Dimitri Murrath, *piano* and guest artist Vincent Planès, *piano*
Schumann *Three Romances, Op. 94*
Shostakovich *Sonata for Viola and Piano, Op. 147*
Hindemith *Sonata for Viola and Piano, Op. 11 No. 4*

Sunday, February 26, 2012 at 8:00 PM, Jordan Hall

The Borromeo Quartet, Ensemble-in-Residence
with the winners of the 2012 Borromeo String Quartet Guest Artist Award:
Elizabeth O'Neil, *oboe* Emely Phelps, *piano*
Ari Isaacman-Beck, Rhiannon Banerdt, *violin*
Wenting Kang, *viola* Gwen Krosnick, *cello*
Fairouz *Chorale Fantasy (2010)* and works by
Britten, Dvořák & Mendelssohn

Wednesday, February 29, 2012 at 8:00 PM, Jordan Hall

Robert Labaree and the Dünya Ensemble

Sunday, March 4, 2012 at 8:00 PM, Williams Hall

Bob Nieske, *jazz bass*

A few thoughts

I have always wanted to play the finest music. The vehicle is/was relatively unimportant, whether it be saxophone, flute, guitar, cello, harp, violin, etc. But the delivery of the message in an artistic way, and recreating the thoughts and feeling of others from past and present, as a classical musician, and offering it to you is what gives meaning to my life as a performer. How could I not, for instance, play the music of Bach? I've recorded the *Art of Fugue* (written for unspecified instruments), which may be his greatest work, and the *A-Minor Flute Partita BWV 1013*, which I believe to be the greatest wind solo work ever written. In the same breath however, may be mentioned Stravinsky's *Three Pieces for Clarinet Solo*, and Benjamin Britten's *Six Metamorphoses after Ovid*. Britten's text painting is without peer. I can imagine Pan fashioning the pipes, Niobe's *piangendo* wail turned into 'taps' and played without vibrato, as she is turned into a mountain by the end of this short work, representing a lifetime. Every note of the *Six Metamorphoses* is wordless poetry.

The *Ten Blake Songs*, written at the end of Vaughan Williams life, are simple and reflect the soul of both Vaughan Williams and the character and beliefs of Blake, and his search for meaning in life. The *Oboe Concerto*, heard here on soprano saxophone, represents a sort of hybrid of the oboe, but just as one plays Mozart today on a modern piano, while remembering equally the singularly beautiful sound of the fortepiano, both are 'true' representations of the Art. And as Vaughan Williams wrote this work in the midst of World War 2's darkest moments, it portrays an English 'Keep Calm and Carry On' ability to create something memorable, lasting and, in this case, of immense beauty out of 'simple' folksong and in the midst of the most difficult times. The same strength of character and adaptability is reflected in Elgar's music; *Romance* was written for bassoon, but often played on cello. Interestingly Elgar played the bassoon and this short wonderful work was described to me by a bassoon student recently as their national anthem. The *Virelai* of Elgar takes a simple French form used in the 13th-15th centuries, in both poetry and music, and herein treated in wordless form ABBA by Elgar.

In addition to looking back, I've also felt a need to try to contribute something toward inching civilization ahead and for many years have commissioned new works. One of my favorite contemporary composers is Mark-Anthony Turnage, whom I first met at Tanglewood well over 20 years ago. *Two Elegies Framing a Shout* has been in my library for some time. And although I did not commission it (this work is dedicated to the notable English saxophonist Martin Robertson), it shares its emotions clearly and unapologetically. Turnage's love of jazz and ability to integrate it into classical composition, including using

bends, flutter tongue, buzz-tone and other emotive devices are pertinent to the music, rather than gratuitous use of effects for their own sake.

The program of my 'almost all-English' concert ends with a work by Alain Crépin, leader of the Belgian Air Force Band, and a statement of community first performed by over 1000 saxophonists in concert in Belgium, the birthplace of Adolphe Sax.

—Ken Radnofsky February, 2012

1. **Infant Joy**

"I have no name:
I am but two days old."
What shall I call thee?

"I happy am,
Joy is my name."
Sweet joy befall thee!

Pretty Joy!
Sweet Joy, but two days old.
Sweet Joy I call thee:
Thou dost smile,
I sing the while,
Sweet joy befall thee!

2. **A Poison Tree**

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night & morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

3. **The Piper**

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

"Pipe a song about a lamb."
So I piped with merry cheer.
"Piper, pipe that song again."
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer."
So I sang the same again,
While he wept with joy to hear.

"Piper, sit thee down and write
In a book, that all may read."
So he vanished from my sight;
And I pluck'd a hollow reed.

And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs
Every child may joy to hear.

Eliko Akahori has appeared as a recitalist, chamber musician, and collaborative pianist to great acclaim on four continents. Recent performances include Berg's *KammerKonzert* with violinist James Buswell, and a series of recitals in Austria with Vienna Philharmonic principal flutist Karl-Heinz Schütz. In 2003, Ms. Akahori received the first prize, Coleman-Barstow Award, in the 57th Coleman Chamber Ensemble Competition. Past collaborators in recitals, chamber music concerts, recordings, and radio and television broadcasts includes members of the Berlin, Chicago, Montreal, Boston and San Francisco Orchestras, among many others. She is currently the acting director of the music performance program and on the faculty at Wellesley College. She has performed in many festivals such as the Banff Centre in Canada, IMAI in Maine and Pacific Music Festival in Japan since 2004.

Ms. Akahori holds a Master of Music degree from New England Conservatory and a bachelor's degree from the Kunitachi Collage of Music in Japan, where she was the winner of both the Yamaha Young Artist's Award and the Yomiuri Musician's Award in the same year, graduating with Academic Honors and Highest Distinction in Performance. In 1996, Ms Akahori performed for the Japanese Emperor's Family in the Imperial Palace in Tokyo.

Frank Kelley sings a wide variety of music throughout North America and Europe. He has performed many roles with the Boston Lyric Opera, Opera Boston, Florentine Opera, Opera Theater of St. Louis, and the San Francisco Opera Company, has appeared at the Gran Teatre del Liceu in Barcelona, the Theatre de la Monnaie in Brussels, The Frankfurt Opera, Opera de Monte Carlo, and in the Peter Sellars productions of *Die Sieben Todsünden*, *Das Kleine Mahagonny*, *Così fan tutte*, and *Le nozze di Figaro*. The Mozart operas were recorded by Decca and Austrian Public Television, and were broadcast on PBS's "Great Performances". They are available on London DVD as is Weill's *Die Sieben Todsünden*. His most recent recording (*Elmer Gantry*, with the Florentine Opera Company and the Milwaukee Symphony for Naxos records) has been nominated for three Grammy awards. In concert performances Mr. Kelley has sung with the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the National Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, the Boston Camerata, and the Waverly Consort, and he performs baroque music with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque, and Aston Magna. Mr. Kelley has participated in the Blossom Festival, the Tanglewood Festival, Ravinia Festival, Marlboro Music Festival, Pepsico Summerfare, the Nakamichi Festival, the New England Bach Festival,

performs the works of Schwartz, Wuorinen and Donatoni, as well as vintage saxophone works by Glazounov and Pierne. His new 'Turina Trio,' (Marco Granados, John McDonald and Radnofsky) made its Jordan Hall debut in 2011, and may be heard playing multiple tracks on 'KenRadnofsky's YouTube Channel.'

2011/2012 include(d)s the premiere of James Yannatos' *Saxophone Concerto* with the Longy Orchestra in Sanders Theatre, Baris Perker's new *Concerto* with the Istanbul State Symphony in Turkey, Debussy *Rhapsody* with the Boston Conservatory Orchestra, and additional concerts as saxophonist for the Boston Symphony, Boston Ballet, Philadelphia Orchestra and Rhode Island Philharmonic. 2010-11 included birthday concerts for Gunther Schuller (85) and David Amram (80) as soloist at Seiji Ozawa Hall at Tanglewood with the BUTI Wind Ensemble, El Paso Symphony, and Boston's historic Jordan Hall, all with the composer(s) in attendance, in works specifically written for Radnofsky. Radnofsky was also featured playing Bach's *Brandenburg Concerto No. 2* with the Boston Classical Orchestra and Betty Olivero's *Concerto Kri'ot*, with the Jerusalem Symphony, during the 2010-11 concert season, with additional concerts with the Boston Symphony. 2009 included a Boston premiere of the original orchestration of Aaron Copland's *Quiet City* (saxophone, clarinet, trumpet and piano). 2008 included the premieres of new works written for Radnofsky by Israeli composers Gil Shohat and Betty Olivero (commissioned by David Keidan, for Harvard Judaica, in honor of the 60th Anniversary of the State of Israel), with performances at Harvard, with the Portland String Quartet, Boston Modern Orchestra Project, and a performance at Tanglewood as soloist with John Williams and the Boston Symphony in Franz Waxman's suite for saxophone, *A Place in the Sun*. Concurrent with his performing and 60 hour teaching week, Radnofsky has designed and implemented a saxophone program for Venezuela over the last 10 years with Claudio Dioguardi (he returns again in 2012), and in the summer of 2010 began teaching in Brazil. Radnofsky is committed to outreach on an international scale, nationally and locally; his editorial on such was published in the Christian Science Monitor. Radnofsky has given literally thousands of outreach performances. They include a teaching component and investment in community to which he is deeply committed.

Kenneth Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson and Duncan Hale. Kenneth Radnofsky is currently teaching at Boston's three conservatories—The Boston Conservatory, New England Conservatory and The Longy School—as well as students at Boston University. He performs on Buffet Gold Plated 400 Series Alto and Tenor Saxophones. **Please visit his website at: www.KenRadnofsky.com e-mail: ken@kenradnofsky.com**

4. London

I wander thro' each charter'd street,
Near where the charter'd Thames

does flow

And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets
I hear How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the marriage
hearse.

5. The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:

He is callèd by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild:
He became a little child.
I a child, and thou a lamb,
We are callèd by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

6. The Shepherd

How sweet is the Shepherd's sweet
lot!

From the morn to the evening he
strays;
He shall follow his sheep all the day,
And his tongue shall be fillèd with
praise.

For he hears the lamb's innocent call,
And he hears the ewe's tender reply;
He is watchful while they are in peace,
For they know when their Shepherd is
nigh.

7. Ah! Sunflower

Ah, Sun-flower! weary of time,
Who countest the steps of the Sun;
Seeking after that sweet golden clime,
Where the traveller's journey is done:

Where the Youth pined away with
desire,
And the pale Virgin shrouded in
snow,
Arise from their graves and aspire
Where my Sun-flower wishes to go.

8. Cruelty has a Human Heart

Cruelty has a human heart,
And Jealousy a human face,
Terror the human form divine,
And Secrecy the human dress.

The human dress is forgèd iron,
The human form a fiery forge,
The human face a furnace seal'd,
The human heart its hungry gorge.

9. The Divine Image

To Mercy, Pity, Peace and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace and Love
Is God, our Father dear,
And Mercy, Pity, Peace and Love
Is man, His child and care.

For Mercy has a human heart,
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.

Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk, or Jew;
When Mercy, Love and Pity dwell
There God is dwelling too.

10. Eternity

He who bends to himself a Joy
Doth the wingèd life destroy;
But he who kisses the Joy as it flies
Lives in Eternity's sunrise.

The look of love alarms
Because it's fill'd with fire;
But the look of soft deceit
Shall win the lover's hire.

Soft deceit and idleness
These are Beauty's sweetest dress.

– *William Blake (1757–1827)*

Saxophonist **Kenneth Radnofsky** has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra and New York Philharmonic under the direction of Maestro Kurt Masur, Dresden Staatskapelle, Boston Pops, Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, Oregon Symphony, Marlboro Festival, Portland String Quartet, and Moscow Autumn, a Russian new music festival. Mr. Radnofsky made his Carnegie Hall debut some years earlier with the NY premiere of Gunther Schuller's *Concerto* with the National. Orchestral Association. The world premiere of the Schuller was also given by Radnofsky, with the Pittsburgh Symphony, with both of the highly acclaimed performances conducted by the composer. David Amram's *Concerto, Ode to Lord Buckley*, is also dedicated to Radnofsky, who premiered the work with the Portland Symphony, under Bruce Hagen's direction. He has also performed on numerous occasions for the Boston Symphony over the last 30 years.

Other American composers commissioned by Radnofsky, have included Chris Theofanidis, Larry Bell, Donald Martino, Milton Babbitt, Ezra Sims, Roger Bourland, Michael Horvit, John McDonald, Allen Johnson and an innovative commission of Pulitzer Prize winning composer John Harbison for a *Sonata*, premiered Dec. 3, 1995 by 43 saxophonists in different locations around the globe in an effort organized by Radnofsky, entitled World-Wide Concurrent Premieres, Inc. (WWCP). Mr. Radnofsky is Founder of WWCP, and has created a network of musicians commissioning today's finest composers. Vincent Plush (Australia), and Georgy Dmitriev (Russia) have also written for Radnofsky.

Current solo CD releases include Debussy *Rhapsody* with the New York Philharmonic (Teldec 13133), 'Radnofsky. com' (Boston Records 1043, w/conductor Hagen), 'Fascinatin' Rhythms' (Boston Records 1044), Donald Martino's *Saxophone Concerto* (New World 80529-2), Michael Colgrass' Sax Concerto *Dream Dancer* (Mode 125), and Elliott Schwartz' *Mehitabel's Serenade* (Sax Concerto) on Albany-Troy 646. He is featured sax soloist with the Hollywood Bowl Orch, in Franz Waxman's *A Place in the Sun*, under John Mauceri's direction (Philips 4321092).

During the last few years, Kenneth Radnofsky has commissioned and premiered additional solo works by Schuller, Gandolfi, Yang Yong, David Amram, Michael Colgrass, Christian Yufra, Juan Ruiz, John McDonald, Armand Qualliotine, Jaime Fatas, Pasquale Tassone, Shih-Hui Chen, Andy Vores, Lei Liang, Jakov Jakoulov, Donald Martino, and Elliott Schwartz, all while celebrating over 30 years of teaching, with concerts in Rome, Taipei, Havana, Los Angeles, San Francisco, Boston, Mexico City, Montreal, Caracas, Manchester, UK, Beijing, Shanghai and elsewhere. His Radnofsky Saxophone Quartet