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A Faculty Recital by

Kenneth Radnofsky
alto saxophone

with Eliko Akahori, *piano*

and the
Around the World Saxophone Ensemble
(Students of Ken Radnofsky from NEC,
Longy School of Bard College,
Boston University Saxophone Quartets,
and Boston Conservatory Saxophone Ensemble)

*This program is presented in memory of Matthew Ruggiero
(1932–February 1, 2013)*

Monday, February 18, 2013
8:00 p.m.
NEC's Jordan Hall

PROGRAM

Sergei Rachmaninoff

(1873–1943)

arr. Radnofsky

In My Garden at Night, op. 38 no. 1

from **Six 'Romantic' Songs** (1916)

Sergei Prokofiev

(1891–1953)

arr. Radnofsky

written for and inspired by

soprano Nina Koshetz

(1891–1965)

Five Melodies without Words, op. 35

(1920)

Andante

Lento, ma non troppo

Animato, ma non allegro

Andantino, un poco scherzando

Andante non troppo

Edward Elgar

(1857–1934)

arr. Radnofsky

Romance, op. 62 (1910)

Kenneth Radnofsky, *alto saxophone*

Elika Akahori, *piano*

Performed in honor of Mr. Ruggiero;

no applause, please

Intermission

Upcoming College Faculty Concerts at NEC

–continued

First Monday at Jordan Hall

Beethoven: *Folksongs*; Gandolfi: *Plain Song, Fantastic Dances*; Smetana: *Piano Trio in G Minor, op. 15*.

Performers include D'Anna Fortunato, *mezzo-soprano*; Richard Svoboda, *bassoon*; Joanna Kurkowicz, Donald Weilerstein, *violin*; Laurence Lesser, Rafael Popper-Keiser, *cello*; Edwin Barker, *double bass*; Vivian Hornik Weilerstein, *piano*

Monday, April 1, 2013 at 8:00 p.m., Jordan Hall

First Monday at Jordan Hall

Copland: *Old American Songs (set 2)*; Janáček: *Quartet No. 2 ("Intimate Letters")*; Beethoven: *Trio in B-flat Major, op. 97 ("Archduke")*

Performers include James Buswell, Gabriela Díaz, *violin*; Kim Kashkashian, Dimitri Murrath, *viola*; Eliot Fisk, *guitar*; Carol Ou, Peter Stumpf, *cello*; Victor Rosenbaum, *piano*

Monday, May 6, 2013 at 8:00 p.m., Jordan Hall

Other Upcoming Concerts at NEC

(all programs subject to change)

From Third Stream to Contemporary Improvisation

co-curated by Gunther Schuller and Tanya Kalmanovitch;

pre-concert panel discussion at 6:15 p.m. Williams Hall; concert at 8:00 p.m., Jordan Hall

Tuesday, February 19, 2013 (see above for times and locations)

Callithumpian Consort, Stephen Drury, artistic director

Open For'm: Lei Liang

Wednesday, February 20, 2013 at 7:00 p.m., Brown Hall

Puerto Rico Nació en Mi: Tales from the Diaspora

Miguel Zenón and the NEC Jazz Orchestra, Ken Schaphorst, director

Friday, February 22, 2013 at 8:00 p.m., Jordan Hall – tickets required

Upcoming College Faculty Concerts at NEC

–continued

First Monday at Jordan Hall

Mozart: Duo No. 2 in B-flat Major, K. 424; Bartók: String Quartet No. 5;

Dvořák: Quintet in E-flat Major, op. 97

Performers include The Borromeo String Quartet, Roger Tapping, *viola*

Monday, March 4, 2013 at 8:00 p.m., Jordan Hall

Paul Katz, *cello* with Pei-Shan Lee, *piano*, Richard Stoltzman, *clarinet*, and Ian Swensen, *violin*

Works by Beethoven, Enescu, and Ravel

Thursday, March 7, 2013 at 8:00 p.m., Jordan Hall

Tanya Kalmanovitch, *viola* with Anthony Coleman, *piano* and Ted Reichman, *accordion*

Sunday, March 10, 2013 at 8:00 p.m., Jordan Hall

Fred Hersch, *jazz pianist and composer*

Tuesday, March 12, 2013 at 8:00 p.m., Jordan Hall

The Music of Dave Holland, performed by student ensembles

Thursday, March 14, 2013 at 8:00 p.m., Brown Hall

Laurence Lesser, *cello*

Program to be announced

Tuesday, March 26, 2013 at 8:00 p.m., Jordan Hall

Kim Kashkashian, *viola*

Thursday, March 28, 2012 at 8:00 p.m., Jordan Hall

Sergei Rachmaninoff

arr. Chien-Kwan Lin
ed. Radnofsky

*written for Anatoliy Brandukov
(1859–1930)*

Sonata, op. 19 (1901)

Lento – Allegro moderato
Allegro scherzando
Andante
Allegro mosso

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

Pavel Cheshnokov

(1877–1944)
arr. Adam Pelandini (2013)

***Salvation is Created* (1912)**

Around the World Saxophone Ensemble
Ken Radnofsky, conductor

The Ensemble:

Adam Pelandini, Kangyi Liu, Sean Mix, Brandon Valerino,
Xuchen Zhu, Mary Jo Running, Goran Daskalov, Brendan Stewart,
Eckbert Sierra, John Rabinowitz, Shawn Best,
Nat Peterson-Blankenship, Connor McLarrin,
Karen Cubides

A few thoughts on tonight's program:

This concert is dedicated to the memory of friend and colleague, artist bassoonist, teacher and founder of the Boston Woodwind Society, Matthew Ruggiero, who died on February 1, 2013. I had just succeeded him as President of the Society at our January, 27, 2013 meeting; at the end of the meeting Matt announced he was very ill, and thanked us for our dedication to the Society. He had not wanted any of us to know of his illness. He wanted us to help him because we shared his beliefs. And we do, and have established a Matthew Ruggiero Fund to help talented young woodwind players through the Boston Woodwind Society. His obituary may be seen at:

<http://www.legacy.com/obituaries/bostonglobe/obituary.aspx?pid=162799350#fbLoggedOut>

While this was originally intended as an All-Russian program, I just could not play my next program without referencing Matthew Ruggiero's influence, which no doubt many others will also be doing. Matt was a member of the Boston Symphony the first time I played, over thirty-five years ago. I remember the event well and have a photograph with both of us in it, from that day. He was a gentle and kind person, always smiling and friendly, curious and intelligent, and introduced me to the Elgar *Romance*- a work that I fell in love with later in my career, and played for the first time last year here at Jordan Hall. When I told Matt I had learned it and was programming it, he said, "It is our only piece! (for bassoon); and you are going to take it for the saxophone." The integrity of the work itself, as well as its composer (also a bassoonist!), simply reminds me of Matt, and it is played in his honor, accompanied by the great 'romantic' songs of Prokofiev and Rachmaninoff, inspired by Nina Koshetz. Also on tonight's program is Rachmaninoff's famous Sonata, op. 19, written for Russian cellist Anatoliy Brandukov who inspired works by both Tchaikovsky and Rachmaninoff, and gave the premiere with the composer at the piano.

The Russian Revolution drove artists, and flocks of humanity, away from Russia in 1917. And perhaps those were the lucky ones. Three – Rachmaninoff, Prokofiev, and soprano Nina Koshetz – left for America soon

Eliko Akahori has appeared as a recitalist, chamber musician, and collaborative pianist to great acclaim on four continents. Recent performances include a live broadcast of Brahms' Clarinet Trio on WGBH radio in Boston, and a series of recitals in Austria and Spain 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 include members of the Berlin Philharmonic and the Chicago, Montreal, Boston and San Francisco Symphony Orchestras and the Providence Quartet, among others. She is currently on the faculty at Wellesley College. Ms. Akahori has performed in many festivals including the Banff Centre in Canada, IMAI in Maine, and the Pacific Music Festival in Japan.

Ms. Akahori holds a Master of Music degree in Music Theory from New England Conservatory of Music, and a Bachelor of Music degree in Composition from the Kunitachi College 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.

Upcoming College Faculty Concerts at NEC

(all programs subject to change)

Visit necmusic.edu for complete and updated concert information:

Music of Mallia, Miljkovic, Minakakis, and Werntz

Monday, February 25, 2013 at 8:00 p.n., Brown Hall

The Borromeo String Quartet, NEC Ensemble-in-Residence

Guest Artist Award Concert

Monday, February 25, 2013 at 8:00 p.m., Jordan Hall

Robert Labaree and the DÜNYA ensemble

"Istanbul Sokakları" (Streets of Istanbul) – music of Turkey

Sunday, March 3, 2013 at 8:00 p.m., Jordan Hall

to *Kri'ot*, with the Jerusalem Symphony, during the 2010-11 concert season, with additional concerts with the Boston Symphony and Philadelphia Orchestra. 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 sixty-hour teaching week, Radnofsky has designed and implemented a saxophone program for Venezuela with Venezuelan saxophone professor Claudio Dioguardi over the last ten years. In the summer of 2010 he also taught 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. He is President of the Boston Woodwind Society, an organization dedicated to fostering the development of talented young woodwind players, succeeding its founder, the late Matthew Ruggiero.

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 at Boston University. He performs on Buffet Gold Plated 400 Series Alto and Tenor Saxophones.

thereafter. Rachmaninoff, the already legendary pianist composer, who defined Romanticism of the era and who taught the Czar's children, had his family estate burned by the Bolsheviks, with his piano thrown out the second floor window, literally fleeing for his life. Prokofiev left in 1918.

After reenrolling in the St. Petersburg Conservatory to avoid conscription into military service, he sought to leave and was granted permission by the government. A friend in the government, sympathetic to his desire to leave as well as to his music, viewed him (as he perhaps did himself) as the more experimental/revolutionary musician he was, at least compared to Rachmaninoff, and although telling Prokofiev that they preferred he stay, said the government would let him go. And in that light, Prokofiev arrived in America. Both Prokofiev and Rachmaninoff were extremely productive as performers, although Rachmaninoff was performing more than composing, to make ends meet. Prokofiev immediately began *Overture on Hebrew Themes*, commissioned by a New York Klezmer group, as well as writing his opera *The Love for Three Oranges* for the Chicago Opera, with and for soprano Nina Koshetz, the third émigré, who had a brief affair with Rachmaninoff in Russia several years before, and to whom the *Six 'Romantic' Songs*, op. 38 (one of which is heard tonight) were written. Prokofiev, in fact, helped arrange her visa, an introduction to his own American managers, and referred to her in letters with great fondness, and referenced Rachmaninoff in a friendly way, although, according to some, they were in a competitive professional atmosphere in the U.S. Prokofiev dedicated his own set of *Five Melodies without Words*, to Koshetz, written in America in 1920, and heard tonight. Koshetz certainly may be described as a 'muse' in one form or another, to both men. Both accompanied her in recitals during that time. Though little is written about the two composers' respect for each other, and whose music might be considered antithetical by some as old school vs. modernist, I am comforted to see that Prokofiev, who was less appreciated for his interpretations of others works, recorded one of the Rachmaninoff's Preludes, for piano roll in 1919, in America. The Rachmaninoff Sonata was written in Russia, for equal instrumental partners, cello and piano, and is a masterwork, heard in this case for saxophone and piano. It was overshadowed at the time by the second piano concerto, premiered just two months earlier, but it stands as the most important work by Rachmaninoff for an instrument other than piano. Composer/choral conductor Pavel Cheshnokov did not emigrate; and while he contin-

ued to compose, his prolific output of church music came to an almost complete stop following the Russian Revolution. He continued to write secular works and teach at the Moscow Conservatory, until the Soviets destroyed the Cathedral of Christ the Saviour in 1933 (where he had been choirmaster) to erect a Soviet skyscraper. Cheshnokov reportedly stopped writing music altogether, dying in 1944. – *Kenneth Radnofsky, Feb. 3, 2013*

Special thank-you to Secretary/Historian Stephanie Busby for her help with Boston Woodwind Society matters in preceding days, Geoff Landman for corroborating research in this program, and Adam Pelandini, principal saxophone in 'Around the World Saxophone Ensemble' for his arrangement.

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 (*Debussy Rhapsody*), 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 New York 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 thirty 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 forty-three 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 Hangen), *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 Orchestra, 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, Baris Perker, 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 thirty years of teaching, with concerts in Istanbul, Rome, Taipei, Havana, Los Angeles, San Francisco, Boston, Mexico City, Montreal, Caracas, Manchester, UK, Beijing, Shanghai, and elsewhere. His Radnofsky Saxophone Quartet 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.' 2012-13 includes concerts as soloist with the New England and Boston Conservatory Wind Ensembles (Husa and Perker, respectively) and concerts in South America, while 2011-12 included 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, 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 Second Brandenburg Concerto with the Boston Classical Orchestra and Betty Olivero's Concer-