

**Kenneth Radnofsky, *saxophone***

with guest artists

John McDonald, *piano*    Marco Granados, *flute*  
Diana Flores, *cello*    Juan Ruiz, *bombo leguero*  
Sharon Cohen, Shaw Pong Liu, *violin*    Sarah Darling, *viola*  
Michal Shein, *cello*

**Performing music of Spain, United States and South America**

Monday, February 21, 2011

8:00 PM

NEC's Jordan Hall

\**Flamenco sin Limites*, for solo saxophone

Jaime Fatás  
*Spain*

Kenneth Radnofsky, *saxophone*

\**Avenida la Playa*, for alto saxophone and cello

World premiere

Juan Ruiz  
*Colombia*

\**Lejanias*, for alto saxophone and cello

World premiere

Kenneth Radnofsky, *alto saxophone*

Diana Flores, *cello*

*Trio, Op. 35*

Prelude et Fugue

Thema et Variations

Sonate

Joaquin Turina  
*Spain*  
ed. Radnofsky

Marcos Granados, *flute*

Kenneth Radnofsky, *alto saxophone*

Juan Ruiz, *bomba leguero*

John McDonald, *piano*

*Intermission*

*Bachianas Brasileiras No. 1*, for soprano saxophone and string quartet  
Preludio (Modinha)

Heitor Villa-Lobos  
*Brazil*  
(1887–1959)  
arr. Jorge Hoyo

Kenneth Radnofsky, *soprano saxophone*  
Sharon Cohen, Shaw Pong Liu, *violin*  
Sarah Darling, *viola*  
Michal Shein, *cello*

\**Reunion in Solos and Duets, Op. 464* (Suite For Flute And Alto Saxophone)  
World Premiere

John McDonald  
*United States*

Duet: Agitato, affetuoso  
Solo: Melody for Marco  
Duet: Grazioso  
Solo: Melody for Ken  
Duet: Maestoso

Marco Granados, *flute*  
Kenneth Radnofsky, *alto saxophone*

\**Desesperacion*  
\**Ayelen*  
\**Huellas en el Camino*  
\**La Fresca*  
\**Amanecer*  
World Premieres

Cristian Yufra  
*Argentina*

Marco Granados, *flute*  
Kenneth Radnofsky, *soprano saxophone*  
Juan Ruiz, *bombo leguero*  
John McDonald, *piano*

\* composed for Kenneth Radnofsky

## NOTES ABOUT and BY THE COMPOSERS AND PERFORMERS

I taught last July in Brazil, for the first time, at the Conservatory in Tatui, one of the largest in the country. I heard such wonderful new music and met people that changed me, again reminding me of how much I didn't know, and how much more music I wished to, and needed, to learn. One of the most interesting and talented musicians I met was Cristian Yufra, shy and gracious, with a huge talent as a composer and pianist. He created five works heard for the first time on tonight's program. Indeed many of the works heard tonight were delivered within the last few weeks, if not days. Cristian is a young composer in his early twenties from Argentina, who makes music come alive through his improvisations and written works.

I heard Joaquin Turina's first Trio just a year ago, and fell in love with it. The music synthesizes and owes its influences to popular music of the time, Spanish culture, multiple complicated layered meters/rhythms and of course Ravel, with whom Turina was to study after writing this work. I just had to play the music, designed an arrangement/transcription, and asked Juan Ruiz to do the computer set, only to soon discover that Juan himself was a composer with talent equal to Cristian's. Since that time, Juan has written four works for saxophone, two of which we perform tonight with Diana Flores, who also plays 'percussion' written by Juan for the cello. Juan is a multi-talented composer/clarinetist, and tonight, *bombo leguero* performer. I believe he can play any instrument, much as the great South American composer, Heitor Villa-Lobos, whose music is also being heard, as arranged by Jorge Hoyo, features a string quartet of friends from Michal Shein's new concert series in Jamaica Plain, all members of 'A Far Cry and 'Discovery Ensemble.' Jorge, after obtaining his first prize in Paris, is now living in Spain, having graduated from Boston Conservatory. Jaime Fatas, also a former student, contributed a beautiful solo work in the spirit of a flamenco Cantor (male singer). The concert also features old and new friends, John McDonald and Marco Granados.

I am deeply appreciative for all of the talented people who have offered their combined gifts for this concert.  
– Ken Radnofsky

**Jaime Fatás Cabeza** is Assistant Professor of the Practice and Director of Translation and Interpretation at the Department of Spanish and Portuguese and the Mexican American Studies Department at the University of Arizona. He is a faculty member and researcher with the National Center for Interpretation, Testing, Research and Policy. Jaime has taught Translation and Interpretation at the School for Professional Studies at Boston University, and at Bentley College; Music and Spanish Language and Culture at Tufts University and the University of Massachusetts/Boston.

Recent translations include the books *El estudio de la orquestación* (*The Study of Orchestration* by S. Adler/Juilliard School of Music/Norton Publishing Co.); *La búsqueda de la seguridad* (*Seeking Safety: A Treatment Manual for PTSD and Substance Abuse* by L. Najavits/Harvard University); *Cave, City, and Eagle's Nest: An Interpretive Journey Through the Mapa de Cuauhtinchan No. 2*, by D. Carrasco and S. Sessions (Rockefeller Center for Latin American Studies at Harvard University; in print); *La cultura española tras las alambradas: memoria y representación de los campos de concentración franceses, 1939-1945* (*Spanish Culture Behind Barbed Wire. Memory and Representation of the French Concentration Camps, 1939-1945*, by F. Cate-Arries, Bucknell University Press; in print). Jaime translates regularly for *Quodlibet*, the music theory review of the Universidad de Alcalá (Madrid, Spain).

**Diana Flores** started playing cello at the age of ten in her hometown San Jose, Costa Rica. Diana has participated in orchestras all around Central, South and North America playing with conductors such as Kurt Masur, Valery Gergiev and Carlos Miguel Prieto, performing in venues such as Carnegie Hall,

Jordan Hall, Sala Sao Paulo (Brazil) and Costa Rican National Theatre. As a chamber musician Diana forms part of the Lidiv Piano Trio who recently won the University of Connecticut Chamber Music Competition and the Longy School of Music Honors Competition. Diana has participated in master classes for Antonio Meneses, Paul Katz and Colin Carr, among others and she is now pursuing an Undergraduate Diploma with a full scholarship at the Longy School of Music under Prof. Mihail Jojatu.

Composer and clarinetist **Juan Ruiz** began his musical studies when he was eleven, studying Latin American percussion in his hometown of Caldas Antioquia, Colombia. At fourteen, he began clarinet studies with Elizabeth Isaza at the University of Antioquia's preparatory music school. He left Colombia in 2006 with a scholarship to study English and music at Atlantic Union College. After one year he transferred to the Longy School of Music in Cambridge, MA, where he was awarded a full scholarship to study clarinet performance. Juan combines his Latin roots and classical training in his original compositions as well. He approaches music with a spirit of curiosity, and his compositions are informed by his childhood experiences, his home country, and the optimism he perceives among Colombians. Juan is currently pursuing an undergraduate diploma in composition at the Longy School and continuing his clarinet studies. In the future, he plans to form his own group, sharing his music and Colombian culture with audiences throughout the world.

*Avenida la Playa (Mitos y Leyendas)*

*Desfile que adorna una avenida  
de musica, disfraces, historias  
y alegrías.  
Con sus tambores y ritmos,  
que sin descanso bajan quitando  
los temores.  
Una tambora que alegra los corazones.  
Y a su golpe de chande despierta  
sus bailarinas.  
El saxofon empieza la fiesta,  
con su sonido despierta cada mito...  
y los hace realidad.*

Juan Ruiz

**Avenida la Playa (Mitos y Leyendas)**

Parade that adorns the avenue  
full of music, costumes, stories  
and joy.  
With its drums and rhythms,  
that without rest come taking away  
all our fears.  
A drum that fulfills our hearts.  
When it's struck the *chande* awakens  
its dancers.  
The saxophone starts the party,  
with its sound awakens each myth...  
and makes them a reality.

*Translated by Karen Cubides*

### *Lejanias*

*Lejanias de mi Tierra,  
envueltas en un bosque  
lleno de riquezas naturales.  
Donde se esconde una melodía,  
de esperanzas y alegrías.*

*Lejanias de mi gente,  
cuyas noches están llenas de murmullos.  
Y acompañadas de trompos y juegos callejeros.  
Son la lejanía que al dormir deseo.*

*Lejanias de mi Alma.  
Lejos de todo, lejos del mundo,  
pero siempre cerca de mi bosque,  
de mi trompo y de mi melodía  
que me hace feliz.*

Juan Ruiz

### **Distances**

The Distance of my Land,  
wrapped in a forest  
full of natural riches.  
A place where a melody is hidden,  
full of hope and joy.

The Distance of my People,  
where nights are full of murmurs.  
Accompanied by games and laughter.  
That is this distance that I dream about.

The Distance of my Soul.  
Distant from everything, distant from the world.  
But always close to my land,  
to the games and my melody  
which makes me live.

*Translated by Karen Cubides*

### ***Reunion in Solos and Duets, Op. 464***

Composed to celebrate the chance to play again with Marco Granados (my friend since we attended high school together at Western Reserve Academy in Hudson, Ohio in the 1970s) and Ken Radnofsky (my friend and irrepressible musical colleague with whom I've had the privilege to work since the 1980s), these duets and solos announce Marco and Ken's first collaboration and represent a paean to these two wonderful players. The first duet leads excitedly to a found object: a few phrases from the slow movement of Bach's *Brandenburg Concerto No. 5*, which Marco and I played several times as teenagers with violinist Paul Sniegowski (now a scientist and professor at University of Pennsylvania). The two solos are free mirror images of each other, and are essentially simple melodic effusions otherwise. The other two duets are elaborations of notebook sketches that exist also in piano solo versions. I dedicate these pieces to Marco and Ken as a harbinger of future musical collaborations as we form a new trio together.

—*John McDonald*

**John McDonald** is Professor of Music at Tufts University, where he served as Director of Graduate Music Studies from 2000 to 2010 and Department Chair from 2000 to 2003. He is a composer who tries to play the piano and a pianist who tries to compose. McDonald was named the 2007 MTNA—Shepherd Distinguished Composer of the Year by the Music Teachers National Association, and received the 2009 Lillian and Joseph Leibner Award for Distinguished Teaching and Advising from Tufts University. In 2010, he received the Waring Prize from Western Reserve Academy, the highest award given to alumni of that school. His recordings appear on the Albany, Archetype, Boston, Bridge, Capstone, Neuma, New Ariel, and New World labels, and he has concertized widely as composer, pianist, and collaborative performer. New releases include pianist Andrew Rangell's performance of McDonald's *Meditation Before A Sonata: Dew Cloth, Dream Drapery*, on Bridge Records. Recent performances at the Goethe Institut of Boston, at Tufts, and at many other venues have been

highly acclaimed. McDonald is a member of The Mockingbird Trio, directs the Tufts Composers Concert Series, and serves on the boards of several performance organizations in New England. He is currently (Winter 2011) fulfilling commissions from The Chamber Orchestra of Boston, pianist David Holzman, and the ANA Trio (Fredonia University; soprano, cello, and piano), among others. Upcoming performances and projects include a three-concert series with the Mockingbird Trio in Jamaica Plain, a performance of Schubert's *Winterreise* with saxophonist Philipp Staedlin at Harvard Musical Association, the formation of a new trio with flutist Marco Granados and saxophonist Kenneth Radnofsky, performing as keyboardist in Tod Machover's new opera *Death and the Powers*, and recordings of Hovhannes's *Song of the Sea* (with BMOP players on BMOP Sound), a retrospective of McDonald's violin and piano music with soloist Joanna Kurkowicz, and several other recording endeavors.

Flutist **Marco Granados**, a recent winner of the YouTube Symphony Orchestra 2011 competition, maintains an active international career as a soloist, chamber musician, and teacher. His diverse repertoire spans from classical to folk, with an emphasis on Latin-American music as his specialty. He has been a member of many critically acclaimed ensembles, among them the Quintet of the Americas and Triangulo (Latin American Chamber Trio). As a founding member of the Amerigo Ensemble, The Camerata Latinoamericana and the Granados/Abend Duo, Mr. Granados' collaborations also include those with The Cuarteto Latinoamericano, The Chamber Music Society of Lincoln Center and with such distinguished artists as Paquito D'Rivera, flutist Ransom Wilson, harpist Nancy Allen, oboist Heinz Holliger, flutist William Bennett, as well as with soprano Renée Fleming and baritone Dwayne Croft. Recent performances include recitals at Wigmore Hall in London, tours of the US, Slovenia and South Africa. He has also performed at many summer music festivals including Moab, Chautauqua and the Colorado Music Festival in addition to the Caramoor International Music Festival. Mr. Granados is Music Advisor to Caramoor's Latin American Music Initiative: Sonidos Latinos.

In his native country, Mr. Granados has performed with many of the leading symphony orchestras, premiering both the Jacques Ibert and Aram Khachaturian flute concerti with the Maracaibo and Venezuelan Symphony Orchestras, respectively. He also gave the South American premiere of the *Concerto for Flute and Orchestra* by Mexican composer Samuel Zyman with the Philharmonic Orchestra of Lima in Peru. Past solo engagements have included a special invitation in 1986 by the Mayor of New York City to perform for Placido Domingo at Gracie Mansion. In recital, he made his New York debut at Carnegie Hall's Weill Recital Hall in 1991. Since then, he has performed recitals in the United States, Canada, South America and the Caribbean. The first musician to have appeared as soloist for three consecutive seasons with the New York City Symphony at Alice Tully Hall and Merkin Concert Hall in New York City, Mr. Granados has also appeared as soloist with Philharmonia Virtuosi of New York, members of the Cleveland Orchestra, The Juilliard Chamber Orchestra, the Haydn Festival Orchestra of Maine and L'Orchestra in the Berkshires, among others.

On radio broadcasts, Mr. Granados was featured nationwide in 1996 on National Public Radio's *Performance Today* with Camerata Latinoamericana, and recently presented a program of Venezuelan and Latin-American music on *Around New York* with host Fred Child of WNYC. Other radio appearances include live performances on WQXR in New York City. As a recording artist, he has appeared on such labels as CRI, Chesky Records, MMC Records, Koch World and XLNT Records. Mr. Granados has toured the United States on several occasions with the Quintet of the Americas, with performances at Carnegie Hall, The Bermuda International Music Festival, Chamber Music Northwest, Alice Tully Hall in New York City, and in many university concert series. As an

artist-in-residence at Northwestern University in Chicago, he has given recitals and concerts with Elena Abend as well as with the Quintet of the Americas.

Recordings by Mr. Granados include *Music of Venezuela*, virtuoso flute music by living Venezuelan composers; *Luna*, a romantic serenade of songs from Venezuela and South America for flute and guitar; *Tango Dreams*, a compilation of works by Astor Piazzolla, and *Amanecer*, a collection of Venezuelan flute favorites. A devoted educator, he travels the world teaching children about the wonder of creation, through his composition workshops. Mr. Granados has just (2010-11) been appointed to the Faculty of the Longy School of Music in Boston.

### **Notes from Cristian Yufra**

*Amanecer*: Compositivamente consiste en un Tema con variaciones, por momentos con una fuerte influencia del folklore argentino, en el cuál reflejo una percepción de un amanecer, pero visto según como nos encontremos emocionalmente en ese momento, por eso es que siempre es el mismo tema que va variando.

*Ayelen*: Este tema fue dedicado a mi sobrina Ayelen, es una Zamba (Género del folklore argentino) con un carácter más dulce e inocente, como una niña.

*Desesperación*: Quise plasmar la sensación de lo que es la desesperación, por eso musicalmente, a pesar de tener una impronta folklórica argentina, fue compuesta contrapuntísticamente con la escala hexatonal que le dá ese carácter cíclico y desesperante.

*Huellas en el camino*: Huella es un género del folklore argentino, y se refiere a las huellas que vamos dejando en los demás al transitar nuestras vidas, no es una obra de carácter descriptiva, pero la compusimos con esa sensación de nostalgia.

*La fresca*: Musicalmente es una chacarera (uno de los géneros más representativos del folklore argentino) el desafío en esta obra es que fue compuesta en el modo frigio, que es un modo en el que no se había experimentado con la chacarera debido a sus características armónicas.

### **Cristian G. Yufra**

Comenzó estudiando música clásica en el piano a los siete años en el Conservatorio de música clásica “Handel” en Rosario (Santa Fe – Argentina) en donde obtuvo el título de “Maestro en Teoría y Solfeo” a los catorce años y a los diecisiete años en título de “Maestro de Piano”, a los diez años incursionó en el folklore argentino formando parte de “Raíces Norteñas”, un grupo vocal e instrumental en el cual se desempeñaba con el piano y la voz; fue en esta etapa que empezó con la música popular, formando parte, posteriormente, de un grupo de rock y blues llamado “La Visagra”.

A los diecisiete años comienza a estudiar en la Universidad Nacional de Villa María, Lic. En Composición Musical con orientación en música popular.

En el 2005 ingresa al Coro polifónico “Nonino” de dicha universidad recorriendo varios puntos del país, ganando el segundo premio en el Certamen Coral de Música Popular en Venado Tuerto y en el Quinto concurso de Interpretación coral de Música folklórica y popular sudamericana en La Plata. En el 2007 viajó a Brasil al Encuentro Internacional de Coros de Cabo Frío (Río de Janeiro) habiendo grabado dos CDs.

En el 2006 ingresa al Ensamble de vientos de la UNVM dirigido por el Compositor Luis Nani, obteniendo la titularidad como instrumentista de piano, recorriendo varios puntos del país, entre otros eventos participó del I Congreso de Música Popular en Villa María-CBA y del III Congreso Iberoamericano de directores, compositores, arregladores, e instrumentistas de bandas sinfónicas llevado a cabo en Córdoba durante el 2008.

En 2009 fue dirigido por grandes directores de América como: Darío Sotelo (Brasil), Pablo Dell'orca (Uruguay), y Matthew George (EEUU), además, con esta agrupación, presentó en la ciudad de Villa María su primer CD producido por Mario Breuer, uno de los productores más importante del rock argentino e ingeniero de grabación. Actualmente está por grabar un nuevo Cd con música argentina y a la espera de varios directores internacionales que dirigirán este ensamble durante 2011.

Fué miembro del equipo organizador en el I Congreso Latinoamericano de formación académica en Música Popular llevado a cabo en Villa María.

En 2009 forma su quinteto en el cual toca el piano, compone y se encarga de los arreglos musicales. Este quinteto instrumental llamado NINO's Project mezcla el funk, el rock, el jazz, con música latinoamericana en el que en sus obras dejan lugar a la improvisación. Con su quinteto participó de la preselección para hacer un concierto en el "II Congreso Latinoamericano de formación académica de Música Popular que se lleva a cabo entre el 21 y 24 de octubre, en el cual quedaron seleccionados para tocar el primer día, después de haber pasado por el tribunal evaluador de la universidad, además presentaron su primer material en algunos teatros de la ciudad.

La editorial de la universidad Nacional de Villa María le acaba de publicar su primer DVD en vivo titulado "Otro lugar", en el cuál contiene un concierto de piano con estrenos de obras propias y con obras de música popular de folklore, tango, y algunos géneros latinoamericanos. Actualmente a la espera de un segundo DVD, el cuál consiste en un concierto, tributo al pianista de jazz Chick Corea.

En Julio de 2010 ganó una beca del Conservatorio de Música en Tatuí, San Pablo (Brasil), con el objetivo de realizar cursos de especialización en "Orquestación y arreglos para banda sinfónica".

Es ayudante de alumno del Cursillo de Ingreso por tercer año y de la Cátedra de Música Argentina por segundo año consecutivo en dicha carrera donde está finalizando su tesis. Además está terminando una Suit Folklórica para Orquesta de Cuerdas.

Está componiendo la música para la banda sonora de un documental que se está grabando en Villa María sobre la toma de la fábrica de pólvora militar llamada "El Copamiento", que se dio en los ochenta (un documental muy importante para la ciudad).

Israeli-Mexican-American cellist **Michal Shein** resides in Boston. She is currently principal cellist of the highly acclaimed Discovery Ensemble and has played with the chamber orchestra since its first season in 2007. The orchestra has enjoyed many well received concerts as well as radio broadcasts. Michal is also a regular member of the Boston Philharmonic Orchestra and of the Harvard Baroque Chamber Orchestra. She is the founder and artistic director of "Dialogue," a chamber music series in Jamaica Plain. Outside of Boston, Michal recently played with the YouTube Symphony Orchestra, which brought 90 musicians selected via online auditions and voting to Carnegie Hall. Additionally, Michal played for the "YouTube PLAY" event at the Guggenheim museum in New York this October. Michal has performed worldwide in Israel, Mexico, Cuba, Costa Rica, Italy, and the US. In addition to her performing career, Michal is a very dedicated teacher. She teaches privately and holds a faculty position at the Sharon Music Academy. She also serves as the Director of Education of Discovery Ensemble. Michal has won multiple competitions and awards such as 1st Prize at the U.C. Berkeley Concerto Competition, the Harriet Woolley Scholarship in Paris, and was part of an honors chamber ensemble at New England Conservatory. Michal received her Masters in Music



from the New England Conservatory and a B.A. in Music from U.C. Berkeley.

Israeli violinist **Sharon Cohen** has decided to make Boston a home after receiving her Master of Music degree from the New England Conservatory in Boston, MA. A passionate chamber and orchestra musician, she has participated in many festivals around Israel, Europe and the United States. She has collaborated with artists including Yo Yo Ma, Pinchas Zukerman, members of the Berlin Philharmonic and members of the Jerusalem quartet. A recent principal second violin of Discovery Ensemble, Sharon has been joining the group for concerts throughout the years whenever possible. She is also a founding member of A Far Cry, Boston's self-conducted string orchestra, and is very much involved in the education departments of both organizations. Sharon is a violin teacher in Dorchester after-school programs, and coaches orchestra sectionals for several youth orchestras around Boston. Other groups you will find her playing with regularly are the Boston Philharmonic Orchestra, and the Harvard Baroque Chamber Orchestra. Since 2003 she is a member of the West Eastern Divan, which is an orchestra that brings together Israelis and Arabs under the Baton of Daniel Barenboim for the purpose of promoting dialogue and coexistence. The orchestra has performed all over the world in major venues such as Carnegie Hall in New York, the Salzburg Festival in Austria and the BBC Proms in London.

Violinist **Shaw Pong Liu** seeks to engage diverse communities with creative music and social dialogue by innovating the audience experience of live music. Collaborating with artists from a wide range of disciplines, Shaw Pong creates genre-defying performances which interplay written and improvised music with narration, storytelling and movement. Recent productions include *Soldiers' Tales Untold*, a musical-narrative production mixing veterans' stories, music, and audience dialogue about the long-term costs of war; *Of a River*, a live performance-installation transforming a three-story glass atrium with five dancers, six musicians, and 600 yards of silk in Dayton, OH; and *The Ligeti Project*, a series of performances with improvising string quartet unraveling the music of Hungarian composer György Ligeti. A native Californian, Shaw Pong is currently based in Boston, where she regularly appears as guest soloist with MIT's Ensemble Robot and Gamelan GalakTika. Her classical performances include Bang-on-a-Can All-Stars and the Boston Modern Orchestra Project. A graduate of U.C. Berkeley with a Masters in Performance from the New England Conservatory of Music, Shaw Pong is the recipient of the Eisner Prize, the Hertz Travelling Fellowship, and was 2008 Artist-in-Residence and 2010 Program Director at the Blue Sky Project ([www.blueskydayton.org](http://www.blueskydayton.org)). Visit her at: [www.shawpong.com](http://www.shawpong.com)

**Sarah Darling**, violist and baroque violinist, enjoys a diverse musical career that spans many centuries and styles. Sarah studied at Harvard, Juilliard, Amsterdam, and Freiburg (as a recipient of the Beebe, Paine, and DAAD grants) and is currently in the doctoral program at NEC with Kim Kashkashian. She is the director of the Arcturus Chamber Ensemble, concertmaster and assistant director of the Harvard Baroque Chamber Orchestra (winner of last year's Bodky prize), and a member of the Rosetta Trio, the Sanssouci Quartet, Musicians of the Old Post Road, and the uncondacted chamber orchestra A Far Cry. She also performs regularly with the BSO, Boston Baroque, Cambridge Concentus, La Donna Musicale, Les Bostonades, the Callithumpian Consort, Sarasa, Radius, and the Portland and Rhode Island Symphonies. Sarah has participated in the Carmel, Ravinia, Lucerne, Norfolk, Sarasota, and Yellow Barn festivals, and has collaborated with members of the Juilliard, Takacs, Borromeo, Ying, Orion, and Cleveland quartets. She is the winner of the NEC, Harvard Bach Society, Arlington, Marlboro, and Freiburg concerto competitions. A passionate advocate of new music, she has been involved in the premiere of more than 100 works, and just

released a critically acclaimed solo recording featuring American composer Leland Smith on the Naxos label.

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 Hangen'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 December 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 NY 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' saxophone 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, 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 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. 2010-11 includes 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. He is also featured playing Bach's *Brandenburg Concerto No. 2* with the Boston Classical Orchestra as well as Betty Olivero's concerto *Kri'ot*, with the Jerusalem Symphony. 2009 included the world premiere of the original orchestration of Aaron Copland's *Quiet City* (saxophone, clarinet, trumpet and piano), presented in Jordan Hall at New England Conservatory. 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, 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, 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](http://www.KenRadnofsky.com) e-mail: [ken@kenradnofsky.com](mailto:ken@kenradnofsky.com)