Monday Evening, May 5, 2008, at 7:30 p.m.
Judy and Arthur Zankel Hall

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director
Present

DISTINGUISHED CONCERTS ARTIST SERIES

THE AEROS QUINTET

AMY TORI, Flute
TESSA GROSS, Oboe
HEATHER THON, Clarinet
LAURA VINCENT, Bassoon
MICHELLE HAIM, French Horn

GYÖRGY LIGETI
“Sechs Bagatellen für Bläserquintett” (1953)
I. Allegro con spirto
II. Rubato Lamentoso
III. Allegro Grazioso
IV. Presto Ruvido
V. Adagio Mesto - Bela Bartók in memoriam
VI. Molto vivace. Capriccioso

STEVE COHEN
Wind Quintet (1983)**
I. Vivace
II. Andantino
III. Presto

EDVARD GRIEG
“Last Spring,” from Two Elegiac Melodies,
Accompanied by “Prologue to Five Songs”
Choreographed by Jacqulyn Buglisi
Sabrina Jaatar, Kile Hotchkiss, Alejandra Iannone,
Ezra Ezzard, and Jeremy McQueen, Dancers
Performing courtesy of The Alley School/Fordham B.F.A. Program

LUCIANO BERIO
“Opus No. Zoo” (1951, rev. 1971)
1. Barn Dance
2. The Fawn
3. The Grey Mouse
4. Tom Cats

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Notes on the Program

GYORGY LIGETI – “Sechs Bagatellen für Bläserquintett” (1953)
Born May 23, 1923, in Dicsoszentmarton, Hungary
Died June 12, 2006, in Vienna, Austria

In 1968 Ligeti’s music reached a global audience when his music was used alongside Also Sprach Zarathustra in Stanley Kubrik’s movie 2001: A Space Odyssey. An astoundingly innovative composer, Ligeti’s career began under Soviet oppression in post-World War II Hungary, and ended on June 12, 2006, when the Eastern European composer died in Vienna at the age of 83.

Like his fellow countrymen Bartók and Kodály, Ligeti pursued field research in folk music – and more specifically Romanian folk music. Six Bagatelles for Wind Quintet was written shortly prior to the Hungarian uprising and Ligeti’s subsequent fleeing of Hungary, while he was serving as Professor of Harmony, Counterpoint, and Formal Analysis at the Budapest Conservatory. The political climate at the time placed enormous restrictions on his compositional style, thus his published music during this time is largely within the folk idiom. Originally composed in 1951 as part of an 11-movement work for solo piano, Musica Ricercata, six of the movements were extracted to orchestrate for winds in 1953. The fifth bagatelle is a memorial to the memory of Bela Bartók; however, evidence of Bartók’s folk works and indeed Stravinsky, can be heard throughout the entire work. Though to today’s ears this music is hardly shocking, the Hungarian government banned a complete premiere in 1956, citing chromaticism as dangerous to the public. The work finally received its first complete performance in Stockholm 13 years after its composition.

Though we usually equate bagatelles with mere trifles, these six movements are diminutive in length only, the longest being three-and-a-half minutes, and most clocking in at just over 60 seconds. Each movement expresses a distinctive musical idea and the moods vary from playfulness, grief, and contentment to complete craziness – in fact, in the score, Ligeti marked the final climax “as though insane!”

—Note by Aeros Quintet
STEVIE COHEN - Wind Quintet (1983)
Born September 2, 1954, in Little Neck, New York

When I was at school and even afterwards, I found wind players much more approachable and willing to look at new music than string players, possibly because there is so much classic literature for strings and, comparatively, so little for winds. I quickly found myself writing transcriptions for friends who'd formed woodwind quintets. I wrote the Wind Quintet in 1982–1983 and revised it in 1992.

The Wind Quintet is in three movements and makes no claim to profundity of any kind. My main concern was to create an agreeable romp for a disparate cast of colorful characters, the five instruments of the quintet.

The first movement (Vivace) is more or less in the key of F major; it flirts with conforming to Sonata-Allegro form and is built on a motive of the first five notes of the scale (do, re, mi, fa, sol), played in a different inversion by each instrument.

The second movement, marked Andantino, hovers around the key of A flat and is an orchestration and expansion of a movement from a suite (written as a theory assignment) modeled after Bach's French and English Suites. Its original title was “Gavotte for a Drunken Archduke,” and very little else is needed to understand this music and its purpose.

The third and last movement, marked Presto, explores the world of the perpetuum mobile, and can't quite decide whether it wants to be a tarantella or a saltarello. It is tonally centered around C major, but extensive use is made of an eight-note scale, built on alternating half and whole-steps.

—Note by the Composer

EDVARD GRIEG - "The Last Spring" from Two Elegiac Melodies, Op. 34, No. 2 (1881)
Born June 15, 1843, Bergen, Norway
Died September 4, 1907, Bergen

When we further examine Grieg the songwriter - a side of Grieg most are unfamiliar with - we find the composer at his most intimate and personal. Married to Nina Hagerup, a soprano, Grieg seems to hold a special relationship with singing and song writing. In part, this is inextricably tied into language - Grieg was fluent in German and competent in several other languages, but his relationship to the Scandinavian tongues, particularly, of course, to his native Norwegian, was special. When Aasmund Olavsson Vinje created Nynorsk, a newly-invented language intended to offer an alternative to Danish, this resonated deeply with Grieg. The 12 songs on texts by Vinje that Grieg published as Opus 33, mostly dark in mood, are among his most eloquent achievements.

Composed in 1880, the year he became conductor of the Bergen Philharmonic, two of the most beautiful of the Vinje songs were quickly transcribed for string orchestra. Tonight you will hear the second of these, originally titled "Våren" (Spring). Grieg asked his publisher to give this one a new German title, "Letzter Frühling" (The Last Spring), so that conductors would not mistake
the mood and take it too fast. We will be playing a wind quintet transcription of the work. The singing nature of the wind instruments lends much to the original vocal lines.

—Note by Aeros Quintet


Born October 24, 1925, in Oneglia, Italy
Died May 26, 2003, in Rome, Italy

Luciano Berio’s “Opus No. Zoo” steps outside of traditional techniques, forcing performers to narrate as well as play, sometimes switching from words to notes in an instant. Set to four animal tales by Rhoda Levine, “Opus No. Zoo” is a gem of musical storytelling, deftly contrapuntal composing and writing. Berio dares his quintet to serve the narration and music equally well, and to time both with such perfection that it is almost hard to tell where the line of one breaks off and the other continues. Composed in 1951, soon after Berio had completed his studies at the Milan Conservatory, “Opus No. Zoo” is in many ways as daring as some of Berio’s later explorations of technique. Yet the sound world here is more akin to Francis Poulenc or Darius Milhaud. The piece comprises four brief scenes in which animals comment on such human foibles as cunning, war, aging, envy, and violence. The text, by opera director and children’s author Rhoda Levine, was originally recited by a single narrator; however in 1971, Berio revised the work so that the words are divided among the instrumentalists.

—Note by Aeros Quintet

JOHN STEINMETZ – Quintet (1984)

Born 1951, Oakland, California

Bassoonist, composer, writer, and educator John Steinmetz was born in Oakland, California, in 1951, eventually moving to southern California to attend California Institute of the Arts. Self described as a “worker bee in the great musical hive of Los Angeles,” he is principal bassoonist of Los Angeles Opera, and plays chamber music with XTET and Camerata Pacifica.

His Quintet, written in 1984, is a “continuous excursion of sonic diversity.” Throughout the entire work, there is a single underlying concert “A” pitch binding the work into a unified whole. Above this note the quintet continually changes and mutates; sometimes the “A” is barely perceptible underneath various melodic motifs and counterpoint, and at other times the instruments drop away, highlighting the single “A.” The piece, in seven continuous sections including a short prelude, begins imperceptibly out of the performer’s tuning pitches. The second movement pays homage to Gregorian chant; the fourth movement is a passacaglia initially stated in the horn; the penultimate movement is a tongue-in-cheek canon; and the final movement is a full-bodied chorale that resolves into a final solo “A.”

John Steinmetz’s Quintet has been released on CD by the Borealis Wind Quintet (Helicon HE 1030); a new recording of the same piece is forthcoming on Crystal.

—Note by Aeros Quintet
**ADRIENNE ALBERT – Animalogy (2006)**

Born 1941

Animalogy was commissioned in 2006 for the Continental Harmony Project, Alaska, generously funded by the National Endowment for the Arts and The American Composers Forum. It is the middle movement of *An Alaskan Symphony* that is scored for full orchestra, woodwind quintet, and choir. Animalogy was premiered at The Pratt Museum in Homer, Arkansas, on June 16, 2006. The complete *Alaskan Symphony* was premiered in Homer and Kenai, Alaska, in April of 2007 by the Kenai Peninsula Orchestra with choirs under the direction of Mark Robinson.

“Animalogy” (n.): The not-very-serious study of the many varieties of animals found in their natural habitats in and around the Kenai Peninsula in Alaska as viewed through the eyes and ears of this human animal/composer during her myriad adventures throughout the area.

A musical portrait of the various creatures living and procreating in the Kenai Peninsula including, but not limited to, the many varieties of birds, bald eagles, bears, moose(s), sheep, wolves, and sea life that inhabit this spectacular piece of real estate. It is up to you, the listener and performer, to catch glimpses of the various animals as they go about their daily tasks and pleasures.

—Note by the composer

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**MEET THE ARTISTS**

**THE AEROS QUINTET**

The Aeros Quintet performs a wide range of chamber music including classical, contemporary, jazz-inspired, and world music. Formed in 2005 at the Manhattan School of Music, the Aeros Quinter combines expert musicianship with intelligence and a keen sense of humor to delight and inspire their audiences. Deeply committed to arts education, Aeros was the winner of the 2006 92nd Street Y's Music Unlocked! Competition for emerging ensembles interested in outreach. In addition to performing in the 92nd Street Y's Musical Introduction Series, the group has brought programs into hospitals, churches, schools, and community centers throughout the tri-state area.

The Aeros Quintet has a strong interest in promoting new music and will be showcasing two winners of the 2007 Aeros Quintet Composers Competition this evening. The competition was a resounding success, and much to the astonishment of the quintet, attracted more than 150 entries from countries as far flung as Australia, Croatia, Sweden, The U.K., and Japan. As well as actively searching for new music to perform, the quintet enjoys collaborating with other artists' music and compositional ventures and will shortly be featured on the Hot Club of San Francisco's upcoming CD recording.

The group has had the privilege of working with a number of highly esteemed coaches and mentors including David Krakauer, Frank Morelli, and members of Music Unlocked! Members of the ensemble have participated in the Pacific Music Festival, International
Orchestral Institute Attergau, National Orchestral Institute, and the Brevard, Kent-Blossom, and Sarasota Chamber Music festivals. In addition to their work together as an ensemble, all five musicians have active freelance careers.

**AMY TORI, Flute**

Flutist Amy Tori is an active performer in New York where she has played in many of the major venues such as Carnegie Hall, Merkin Hall, and the 92nd Street Y. Amy has served as principal flute with the Debut Orchestra in Los Angeles and was invited to tour with the Eastman Wind Ensemble through Japan, Macau, and Taiwan. She was the recipient of the Howard Hanson Scholarship, Lucille McKinstry Scholarship, Henry Mancini Memorial Scholarship, and was a fellow for the Los Angeles Philharmonic Fund for Excellence in Diversity. She attended Aspen Music Festival, Eastern Music Festival, and Lake Placid Institute. She received her Bachelor of Music from the Eastman School of Music and her master’s degree from the Manhattan School of Music. Her principal teachers include Linda Chesis, Bonita Boyd, and Anne Diener Zentner. She currently teaches flute privately and at the Bronx Lab High School.

**TESSA GROSS, Oboe**

Oboist Tessa Gross, originally from Los Angeles, received both her bachelor’s and master’s degrees in orchestral performance from the Manhattan School of Music where she is now an associate oboe teacher. Some of her principal teachers have included David Weiss, Joseph Robinson, and Robert Botti. As an active freelance artist, Tessa has appeared with numerous orchestral and chamber ensembles including the New York City Opera, Distinguished Concerts Orchestra International, The Philharmonic Orchestra of the Americas, Lyric Chamber Society, Barge Music, Decapo Opera Theatre, and New York Theatre Ballet. She has also worked with prominent conductors including Kurt Masur, Lukas Foss, and Gunther Schuller and has had the opportunity to perform at The Music Festival of the Hamptons, Brevard Music Festival, and the Bang on a Can Marathon. She has performed in venues such as the
Dorothy Chandler Pavilion, Lincoln Center, and Carnegie Hall. Additional activities include performing outreach and educational concerts in the community and teaching at the Larchmont Music Academy.

HEATHER THON, Clarinet

Clarinetist Heather Thon grew up in a musical family and knew at an early age that she wanted to pursue music. She attended the Interlochen Arts Academy then went on to receive her bachelor’s degree from the University of Michigan and her master’s degree in orchestral performance at the Manhattan School of Music. Before coming to New York, she played with the Chicago Civic Orchestra, working with musicians such as Daniel Barenboim, Roberto Abaddo, and Larry Combs, and spent a semester in Japan playing with the Toho Orchestra Academy. In 2003, Heather was the grand prize winner of the International Clarinet Association Orchestral Excerpt Competition. As a freelance clarinetist in the New York City area, Heather is active as an orchestral and chamber musician as well as an educator. She has taught and given master classes throughout the country and is currently a faculty member at the Manhattan School of Music Summer Camp, Special Music School, and Lucy Moses Outreach Program. Her principal teachers have included Mark Nuccio, Fred Ormand, and Richard Hawkins.

LAURA VINCENT, Bassoon

Possessing a wide range of musical interests, bassoonist Laura Vincent has performed with an eclectic mix of musicians. She has played at BBC Proms Concerts under Mstislav Rostropovich and Sir Colin Davis, in a world premiere by the composer Arvo Part with the London Sinfonietta, at the Salzburg festival with Ricardo Muti, and on tour of the United Kingdom and United States with Elton John. Laura is also a recent addition to the substitute pool of The Philadelphia Orchestra. Deeply committed to arts education, she is on the Teaching Artist faculty of The New York Philharmonic and also teaches at Julliard School, and The Weill Institute. With the generous support of The Countess of Munster Musical Trust, she completed her master’s degree in orchestral performance at the
Manhattan School of Music under the tutelage of Frank Morelli. She also holds a bachelor’s degree from The Royal Academy of Music, graduating with the Florence Woodbridge Prize.

Her additional musical training has included the London Symphony Orchestra Wind Scheme, International Orchestral Institute Attergau, and the National Orchestral Institute.

MICHELLE HAIM, French Horn

Hornist Michelle Haim is an active orchestral and chamber musician in New York. As a freelance musician, she has played in the Florida West Coast Symphony, Hawthorne Symphony, Portland Symphony Orchestra, Brooklyn Philharmonic, and Hannover Chamber Orchestra. She has also performed in many of the country’s most prestigious venues including Carnegie Hall, on Broadway, Disney Hall in Los Angeles, Chicago’s Symphony Hall, and Meyerson Symphony Hall in Dallas as well as at major venues in Europe, Asia, Mexico, and Cuba. Michelle received her bachelor’s and master’s degrees from The Juilliard School where she studied with Jerome Ashby and Julie Landsman. She worked with the American Brass Quintet and was invited to perform with them at their 45th Anniversary Concert. Michelle performs and organizes outreach and educational concerts across New York and maintains a private studio of horn and piano students. She currently resides on Long Island with her daughter Celeste and husband Daniel, Vice President of Customer Acquisition at Innovation Ads.

JACQUILYN BUGLISI, Choreographer

The Artistic Director/Choreographer of Buglisi Dance Theatre, Jacquelyn Buglisi has more than 50 ballets to her credit, performed by such companies as the Martha Graham Dance Company, North Carolina Dance Theatre, Trisler Dancecompany of which she was a charter member, the Teatro Danza Contemporanea di Roma for which she was a co-founder, Ballet Theater Pennsylvania, American Repertory Ballet, the Alvin Ailey II Company, The NY Flamenco Festival, Coastal Carolina Chamber Music Festival, and Ice Theatre of New York. As a resident teacher in New York City, she is Chairperson of the Modern Department at the Alvin Ailey American Dance Center, guest teaches at the famed Performing Arts High School, and has served on the faculties of The Martha Graham School and The Juilliard School.
THE AILEY SCHOOL AND FORDHAM UNIVERSITY

The Ailey School and Fordham University are partners in a highly innovative Bachelor of Fine Arts (B.F.A.) degree program in dance. The B.F.A. in dance offers the best of two worlds: the artistic pre-eminence of the official school of the world-famous Alvin Ailey American Dance Theatre (AAADT), combined with an exceptional liberal arts education rooted in the Jesuit tradition of intellectual development and personal attention. Both institutions are located in the cultural heart of New York City — the epicenter of the dance world. The four-year B.F.A. program meets the complex needs of today's dance students, enabling them to develop as highly versatile dance technicians, artists and well-educated adults. Students complete a diverse curriculum with a minimum of 153 credits that includes a carefully designed sequence of dance and liberal arts courses, encouraging students to achieve their artistic and academic potential. B.F.A. candidates are full-time students at both institutions.

ADRIENNE ALBERT, Composer

Long a collaborator with other composers (Igor Stravinsky, Leonard Bernstein, Philip Glass, and Gunther Schuller among others), award-winning composer Adrienne Albert began composing her own music in the 1990s. In 1994, she received a Certificate in Film Scoring from the University of California at Los Angeles determined to write both instrumental and vocal music for the concert stage, not necessarily for film. In the following decade, her concert works have been performed throughout the United States, Europe, Thailand, and South Africa, and now, China. Among numerous commissions, awards and grants, Albert is the recipient of a 2006 National Endowment for the Arts grant in conjunction with the American Composers Forum for the Continental Harmony Project. Her An Alaskan Symphony, a work in three movements for choir and orchestra, was premiered in Alaska in April 2007.
STEVE COHEN, Composer

Steve Cohen received his training at the Manhattan, Eastman, and Juilliard Schools of Music, and has composed a large catalog of symphonic, chamber, liturgical, and musical-theater pieces, including the operas The Cop and The Anthem (libretto by Alison Hubbard after the O. Henry story), and La Pizza Del Destino (libretto by Joseph Renard). His Wind Quintet is included on a CD of American Music by the Pennsylvania Wind Quintet on the Centaur label, and his Saxophone Quartets Nos. 1 and 2 are available from To The Fore Publishers. His awards include first and second prizes in the 2006 Susan Galloway Sacred Song Award contest for vocal settings of Psalms 84 and 121, and the 2007 New York Treble Singers competition prize for Hashkiveinu.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

Distinguished Concerts International New York, was founded in early 2007 by Iris Derke, General Director; and Jonathan Griffith, Artistic Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at such venues as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, Jazz at Lincoln Center, Town Hall in New York City, and other major venues. A strong component of DCINY’s mission, as stated in the DCINY motto, “The Art of Performance – The Power of Education,” is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars. For information about appearing on DCINY’s Artist Series, contact Johanna Kodlick, Artist Liaison, at 212.707.8566 or Johanna@DCINY.org.
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The Aeros Quintet wishes to express their sincere gratitude to their friends, family, mentors, and DCINY for their help and support in making this concert possible.