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Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, appearing to read "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn
President

Gunther Schuller Legacy Concert

The seventh annual Gunther Schuller Legacy Concert;
Sponsored by New England Conservatory
and the Gunther Schuller Society

The Forever Musical Life of Gunther Schuller

performed by
NEC faculty, students, and guests

Friday, November 22, 2024
7:30 p.m.
NEC's Jordan Hall

Welcome to this Gunther Schuller Legacy Concert, a collaborative production of the New England Conservatory and the Gunther Schuller Society. Annually NEC and the Gunther Schuller Society produce this concert to promote the legacy of the most transformative figure in NEC's history - Gunther Schuller: former NEC President, composer, conductor, author, and renowned horn player. Tonight's concert celebrates the passion for curiosity and exploration and celebrates those qualities most highly prized by Gunther Schuller; those he instilled in NEC during his leadership.

This year's program has been conceived and executed through the work of long time NEC faculty member and co-founder of the Schuller Society, Kenneth Radnofsky. We all give him our great thanks for this extraordinary evening.

Charles Peltz
President, Gunther Schuller Society

The **Gunther Schuller Society** was created by colleagues of Gunther Schuller as a vehicle for perpetuating and enhancing the legacy of this complete musician: composer, author, conductor, horn player, educator and musical visionary. It was incorporated in 2017 in New York State and is registered with the IRS as a 501(C) 3 tax exempt, non-profit corporation.

The projects, listed below, represent some of the varied and vital work that the Society will engage in:

- Establishing an oral and video history
- Creating urtext editions for use by scholars and performers
- Editing and distributing archival recordings
- Promoting and supporting books and articles focusing on Schuller and his music
- Providing a platform for publicizing concerts and Schuller events

Our most valuable work will be creating a community of Schuller advocates coming from many places in society – musicians, writers, artists – who wish to contribute to a living legacy of this essential artist.

To learn more about the Society go to our website: Guntherschullersociety.org
Or contact: Charles Peltz, GSS president at: Charles.peltz@necmusic.edu

Gunther Schuller was born in New York on November 22, 1925. His professional music career began as a French horn player, performing with the American Ballet Theater as a teenager, as principal horn in the Cincinnati Symphony Orchestra (1943-1945), and with the Metropolitan Opera Orchestra (1945-1959). He performed under legendary maestros of the 20th century including Toscanini, Stokowski, Walter, Reiner, Szell, Mitropoulos, and Doráti.

Schuller also played French horn on Miles Davis' *Birth of the Cool* and *Porgy and Bess* recordings, and composed and/or conducted for jazz greats John Lewis, Dizzy Gillespie, Charles Mingus, J. J. Johnson, George Russell and Joe Lovano, among

others. He also had significant interactions with Duke Ellington, Ornette Coleman, and Eric Dolphy.

Schuller composed more than 200 works (and created dozens of arrangements), spanning many musical genres including solo works, orchestral and wind ensemble pieces, chamber music, opera, and jazz. Among Schuller's orchestral works are *Symphony* (1965), *Seven Studies on Themes of Paul Klee* (1959), and *An Arc Ascending* (1996). His large-scale work, *Of Reminiscences and Reflections*, was composed as a tribute to his wife of 44 years, Marjorie Black, and it was awarded the Pulitzer Prize in 1994. He wrote important concertos for frequently-neglected instruments such as saxophone, bassoon, contrabassoon, organ, and double bass. He composed maverick pieces such as *Concertino for Jazz Quartet and Orchestra* (1959) and *Variants on a Theme of Thelonious Monk* (1960), and he re-assembled, re-composed, arranged, and conducted Charles Mingus' magnum opus *Epitaph* (1962/1989).

Schuller conducted professional orchestras and various ensembles in wide-ranging repertoire around the globe for much of his career. His guest-conducting included leading such ensembles as the Boston Symphony Orchestra, Chicago Symphony Orchestra, New York Philharmonic, Cleveland, Philadelphia, and Minnesota Orchestras, San Francisco Symphony, Berlin Philharmonic, Radio Philharmonic of Hannover, Cologne Radio Symphony Orchestra, Hallé Orchestra, Royal Scottish National Orchestra, as well as the Mingus Orchestra and other American and European jazz orchestras. He co-founded the Smithsonian Jazz Masterworks Orchestra and held titled positions with the Spokane Symphony and the Pro Arte Chamber Orchestra of Boston. Schuller's discography as a conductor spans many classical and jazz genres and is unusually broad in repertoire and style.

As an educator, Schuller first taught at the Manhattan School of Music before moving to Yale University as Professor of Composition. He was also a central figure at the innovative School of Jazz in Lenox (1959-1960). Schuller began teaching at the Berkshire Music Center (at Tanglewood) in 1963 at the request of Aaron Copland, and subsequently served as its artistic director from 1969-1984. He served as the artistic director of The Festival at Sandpoint from 1985 to 1998. From 1967-1977, Schuller served as president of New England Conservatory where he formalized NEC's commitment to jazz by establishing the first degree-granting jazz program at a major classical conservatory, instituting the Third Stream department (he invented the concept of Third Stream music)—later named the Contemporary Improvisation department—to explore the musical genres where classical jazz and other music come together.

Schuller earned three Grammy Awards: Best Album Notes for *Footlifters: A Century of American Marches* (1976) and for *Smithsonian Collection of Big Band Jazz* (1985), and Best Chamber Music Performance (1974) for *Joplin: The Red Back Book*, his landmark recording with the New England Conservatory Ragtime Ensemble that helped launch a nationally popular Ragtime revival. Schuller was the recipient of the William Schuman Award (1988), the MacArthur Foundation Genius Award (1991), the Gold Medal for Music from the American Academy of Arts and Letters (1997), the Downbeat Lifetime Achievement Award, and an inaugural membership in the

American Classical Music Hall of Fame. He was named a National Endowment for the Arts Jazz Master in 2008 and was awarded the 2015 Edward MacDowell Medal.

Schuller wrote numerous articles and six books on the topics of horn playing, jazz (two essential histories), conducting, arts and aesthetics, and in 2011, volume one of his autobiography, *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Despite illness, he never stopped composing, conducting, writing, and being immersed in music. Schuller died at the age of 89 in Boston on June 21, 2015.

A Reminiscence by Dr. Frederick Harris, Jr.

It is hard to imagine another 20th century musician who gave so much of his mind, heart, and soul—with the truest and deepest possible devotion—to the breadth of classical and jazz music. In addition to his vast work as a composer, conductor, educator, and author/historian he founded and led a publishing company (Margun/Gunmar Music) and a recording label (GM Recordings); both enterprises dedicated to championing unsung composers and performers in classical and jazz music.

Gunther Alexander Schuller was an idealist in all of his endeavors. He supported everything and everyone he believed in. To many, he was the beacon of the possibilities of that seemingly humble word, “musician,” meant: unfailing devotion to art and artists, exalted levels of musicianship, a passion to share all that he knew, and humility in the face of the master musicians of the past and of his own lifetime.

It was poignant that he passed away on Father’s Day 2015 because he was not only a “musical father” to an unfathomable number of musicians all over the world, but also a Father of American Music in the 20th and 21st centuries.

The vastness of his contributions to American classical and jazz music in all its various forms is—without exaggeration—staggering. It is a legacy that the United States and indeed the world will continue to celebrate, study, reflect upon, and admire for generations.

—*Dr. Frederick Harris, Jr.*

He loved trees without their leaves
actually preferred them that way

The great composers were all
artists of observation

Seeing and hearing everything
A personal prism
through which his creative soul travelled

Myriad lessons taught though words
But day to day deeds
the real post-graduate seminars

We take much from music
What are we prepared to give back?

We revel in the communicative powers of 'the greats'
But will we give voice to the 'greats in the wings' or to those whose time has passed?

We savor opportunities that come our way
Are we prepared to provide chances for those more in need?

We champion the new and shiny, worthy as they are
Do we remember all the past sounds and spirits who led the way?

A father of American music?
Indeed, in all its pluralities

A beacon for idealism
without apology

Courage, even when it meant fewer opportunities

Musical integrity
at a cost?

No. Any perceived deficit
rises above those rows of magic, leafless trees

Seared in our minds
and hearts

—*Dr. Frederick Harris, Jr.*

PROGRAM

Gunther Schuller
(1925–2014)

Early Songs – in honor of the 100th birthday
year of pianist and soprano Marjorie Black
Schuller, wife of Gunther Schuller, who sang
them

Der Silberreiherr
Der Blumenstrauß

Maria Bozich, soprano
Ziang Yin, piano

Charles Ives
(1874–1954)

Three Songs

Duty
At the River
Slugging a Vampire

Maria Bozich, soprano
Ziang Yin, piano
Kenneth Radnofsky, saxophone

Duke Ellington
(1899–1974)
transcr. Gunther Schuller

Blue Light

Members of NEC Jazz Orchestra
Ken Schaphorst, coach
Gabriel Nieves, Matt Wessner, Jake Wise,
clarinet
Charlie Watson, trumpet
Jack English, trombone
Kazuki Tsubakida, piano
Peikun Liu, guitar
Itay Goldstein, bass
Carlo Kind, drums

Duke Ellington
arr. Roger Jannotta

Prelude to a Kiss

NEC Saxophone Quartet
Xinyi Liao, Megan Dillon, Zhikang Chen,
Vladyslav Dovhan

Mehmet Ali Sanlikol
(b. 1974)

***Songs of the Conjuror* (2024)**
World premiere; commissioned by Kenneth
Radnofsky and the Gunther Schuller Society
Longa "1850"
Şarkı "1900"
Bolero "1950"

Kenneth Radnofsky, saxophone
Ziang Yin, piano

Intermission

Thelonious Monk
(1917–1982)

Pannonica

Charles Mingus
(1922–1979)

Goodbye Porkpie Hat

Jerry Bergonzi

On Again Off Again

Tablestakes

Jerry Bergonzi Quartet
Jerry Bergonzi, tenor saxophone
Planen Karadonev, piano
Matt Stavrakas, bass
Austin McMahan, drums

Gunther Schuller used the score to preserve, create and recreate from the unwritten as well as the written. The composers, artists, authors, and poets represented here tonight – layers and generations of history and creativity – stood for those same principles which Gunther embodied and embraced. That is the Schuller Legacy: exploration, curiosity, preservation of the continuum and moving forward; honoring the past while both imagining and forging our future.

I remember Gunther telling me, that on evenings (late) after playing horn with the Metropolitan Opera, beginning early in his career, he would nightly go to Harlem with a few friends from the Met (Opera Orch) and hear the wonderful musicians and bands which became such an integral part of his complete musical life. Tonight's concert, in a small way, beginning with his own early songs (which were sung by his beloved wife Margie who celebrates her 100th birthday), classical performances, a world premiere, transcriptions and arrangements of works Gunther heard and wrote, and ending with the endlessly creative force of the Jerry Bergonzi Quartet, are all a metaphor for Every Day in the Forever Musical Life of Gunther Schuller.

Kenneth Radnofsky

Schuller *Early Songs*

Der Silberreiher

*Im Herbst kreist einsam über grauen Weiher
von Schnee bereift ein alter Silberreiher.*

*Ich stehe einsam an des Weihers Strand,
Die Hand am Blick, und äuge stumm ins Land.*

Li-Tai-Pe; German Paraphrase by Klabund

Der Blumenstrauß

*Ich wünsche Dir Glück.
Ich bringe Dir die Sonn' in meinem Blick.
Ich wünsche Dir Glück.
Ich wünsch' Dir Kraft die aus Winter sich
Frühling schafft und täglich scheint durch
Dein Haus der liebe Blumenstrauß.*

Author unknown

The Silver Heron

In autumn, above the grey pond, circles
An old snow-ripened silver heron.

I stand lonely on the pond's shore,
Hand shading eye, and peer quietly across the
land.

The Bouquet

I wish Thee joy.
I bring Thee the sun in my glance.
I wish Thee joy.
I wish Thee strength to turn winter into spring
and for the lovely bouquet of flowers to shine
through your house every day.

Translations by Gunther Schuller and Maria Bozich

Ives *Duty, At the River, Slugging a Vampire*

My first real exposure to Charles Ives began with a performance of *The General Slocumb*, a short piece written to musically realize the demise of a ship that sunk in NY at the turn of the century, reconstructed and edited by Gunther Schuller and

presented on Ives' 100th birthday at the Kennedy Center in Washington, D.C. with the NEC Symphony conducted by Gunther. Naturally(!), the baritone saxophone (playing primarily low B-flat very long and loud), was the incarnation of the ship and its distress through the musical vehicle of the boat whistle. This introduction to both Ives' humor and reverence/irreverence (cast within new music inventiveness) led me, beginning in the early 1980s, to perform these Three Songs to depict all of the aforementioned qualities in less than 5 minutes.

– *Kenneth Radnofsky*

Duty

So nigh is grandeur to our dust,
So near is God to man;
When Duty whispers low "Thou must,"
The youth replies "I can!"

Ralph Waldo Emerson

At the River

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river,
Yes, we'll gather at the river,
That flows by the throne of God.
Shall we gather? Shall we gather at the river?

Robert Lowry

Slugging a Vampire

I closed and drew, but not a gun,
The refuge of the weak,
I swung with the left and I swung with the right

And I landed on his beak.

He started to pull the same old stuff,
But I closed in hard and called his bluff
Yet his face is still astickin' in the yellow sheet
And on the billboard a-down the street.

Charles Ives

Ellington *Blue Light*

Those who knew Gunther Schuller, both as a musician and a person, are aware of his attention to detail, and his appreciation for the creative process and its stylistic history. Gunther's transcription and interpretation of the little-known Duke Ellington blues composition, *Blue Light*, is an excellent example of this appreciation and knowledge, and allowed him to create an informed score as a vehicle for modern-day performance.

Tonight's performance is based on the original 1935(?) Brunswick recording of this little gem. Some musical elements and sections are more or less accurate transcriptions, while others are Schuller's informed interpretations of the Ellington compositional style, and the improvised solos from that recording. For example, while the opening four measures on the recording are comprised of somewhat simple musical gestures, and would be easy to transcribe Schuller treats this opening in a more improvisatory manner. He relaxes the rhythms and omits some of the ornamentations played by Ellington on the recording. Other instances show the addition of musical gestures not found on the recording, but added by Schuller (e.g., section A, mm 3-4, mm. 7-8, and mm. 11-12). I can only surmise that he added these figures to fill-in the "dead space" (held notes) in the clarinet solo. Interestingly, on the recording, this clarinet solo comes to momentary rest on a concert D in meas.12, and though the other pitches in the solo are transcribed accurately, Schuller brings the clarinet to rest here on a concert G! One wonders what caused him to change this note?

More instances of this dichotomy can be found in mm. 17- 29 (section B) of Schuller's transcription. In mm.19-20, mm. 23-24, and mm. 27-28, he transcribed both the pitches and rhythms of the piano answers in a manner similar to the way they are played on the recording. However, in section C (mm. 29-40) he wrote the notes and rhythms of the trombone solo in a very "on the beat," almost "march-like" fashion. However, the manner in which the soloist plays on the recording is in stark contrast to Gunther's score. The trombonist relaxes the rhythms, bends pitches, plays syncopations and anticipations, thus creating an actual improvised solo! Knowing Gunther, I would imagine he told the trombonist in subsequent modern performances, to relax the written rhythms and pitches to mimic the improvisatory style of the time, thus creating a more accurate stylistic re-creation. Until beat two of meas. 38, the pitches and rhythms are transcribed more or less accurately. However, from this point, Schuller interpolates different pitches and rhythms than the trombonist plays on the recording. Again, as I pondered earlier changes and interpolations, one wonders why Gunther chose to change these elements at this specific point.

In the final section (D), Schuller's score indicates "Solo" in the piano. One can assume this is meant to be an improvised solo. Because of this, again the pitches are transcribed accurately from the recording, but rhythmic placement of the chords and the left-hand figures is relaxed and left to the imagination of the pianist. There is an instruction in the score, to play the figures "triplety," in this section, again encouraging an improvisatory approach from the performer. This ensues until the end of the piece, creating the same relaxed, improvisatory flavor of the introduction, as played

on the recording.

In conclusion, Gunther Schuller has taken a specific performance of *Blue Light* and used it to create a score that allows a re-creation of the work/performance by modern performers. As noted above, it is not possible to know what moved him to make certain melodic and rhythmic changes from the recording. However, I believe his choices were prompted by a desire to remain true to Ellington's written score, while allowing the performers adequate space to express themselves, through improvisation. This balance between the written score and improvisation characterizes Ellington's general compositional approach, and Schuller uses this dichotomy to create a score that allows for an authentic re-creation of the work.

– Carl Atkins

Ellington *Prelude to a Kiss*

Tonight's arrangement of Duke Ellington's *Prelude to a Kiss* for Saxophone Quartet was a surprise gift more than thirty years ago from friend/colleague, multi-woodwind instrumentalist composer/arranger Roger Jannotta, who also around that same time presented me with a very nice sax concerto called *In Deference*, which we played at the Gardner Museum. Roger played in the Joe Viola Quartet for a time at Berklee. This beautiful arrangement harmonizes virtually every note and is brilliantly and sensitively written. Roger's famous and terrific transcription of Eric Dolphy's bass clarinet solo, based on Billie Holiday/Arthur Herzog Jr., *God Bless the Child*, will be presented this Sunday Nov. 24, 7:30 pm at my own Jordan Hall concert.

– Kenneth Radnofsky

Sanlıkol *Songs of the Conjuror*

Especially starting during the mid to late 19th century (a period during which the saxophone as an instrument became better known), the most famous conjurers (*Tur. hokkabaz*) of the period in Turkey were almost always exclusively Ottoman-Jews. They would perform a number of magic tricks (the most famous one being cups and balls) as well as some acrobatics, jokes, and similar forms of entertainment. It is my understanding that during the first half of the 20th century this profession gradually fell out of fashion -- while the term *hokkabaz* is still well-known, the profession no longer exists.

The first movement of the composition portrays the golden years of the conjurers around 1850 at which time European influences were being felt all over the Ottoman world. Throughout the movement we are witnessing a show full of illusions, suspenseful magic tricks and some acrobatics. This movement is modeled after a popular Ottoman/Turkish musical form, the *longa* (which has Balkan roots). A number of *longa* switch from 4/4 to 12/8, which happens right in the middle of the movement. And, at least one of the musical 'magic tricks' in this movement happens to be how a number of 12/8 melodic motives are revealed to be in also 4/4 time toward the end.

The second movement is about 50 years down the road when cinema is starting to steel the scene. Now there is melodrama and melancholia in the world of the

conjurers as a result of which I chose to write a *şarki*, a classical Ottoman/Turkish music form, with jazz harmonies. However, in the back of mind I was also hearing an aria...

The final movement takes us another 50 years down the road when the conjurers were living their final days. The first half of this movement brings back several themes from the first movement but they are all dissonant and slow reflecting on this mid-20thcentury conjurer who has no enthusiasm as he is heartbroken. The echoes of the *longa* build up to a Cuban Bolero as such musical styles were often used in Turkish pop song arrangements during the mid 20th century. However, in this case, the bolero is the conjurer's lament-like final song.

What really attracted me to compose about the Ottoman Jewish conjurers was essentially the kind of emotional paradox that is often associated with the familiar 'sad clown' trope as I sense a similar kind of melancholia with their story due to their profession declining and them slowly being seen as lower-class/out of fashion entertainers... While the world of the Ottoman conjurers and their story may feel exotic and distant, the underlying theme of this composition is utterly connected to the present day and to us: technological advancement in the form of the rise of cinema, more than anything else, ended many types of popular entertainment in the Ottoman world such as the shadow play and the conjurers' shows. We are certainly living in a period where technological advancement is faster and more fierce than ever. I do not know what professions will come to an end due to new technological developments such as AI, but I am sure that the story of the Ottoman conjurers was not a one-time deal...

—*Mehmet Ali Sanlıkol*

Pannonica by **Thelonious Monk** was written for the baroness Pannonica de Koenigswarter, a Rothchild who supported many of the jazz musicians during that time. *Goodbye Porkpie Hat* is a **Charles Mingus** composition written for Lester Young.

Artist biographies (in alphabetical order)

Jerry Bergonzi is a purist. He deeply loves the saxophone and enjoys practicing, excited at the thought of being able to do something musically that he could not previously do. He reharmonizes standards by stretching chord progressions beyond their furthest reaches because he wants to challenge himself as a soloist.

For Bergonzi, it is all about the music.

Accolades and glory are far from his mind.

In a world that rarely recognizes such dedication, he has carved out a life in Boston, where he can compose music, play a weekly gig with his quintet and teach at New England Conservatory with no curriculum restrictions. He travels about 130 days a year performing. All this he balances with a rich family life: He and his wife, the accomplished pianist Jeri DiMarco Bergonzi, have two children.

—*Downbeat*

Praised for her “powerful voice” and “shimmering vibrato,” award-winning soprano **Maria Bozich** brings dynamic and engaging performances to audiences in her home city of Boston and across the United States. Recent roles include Leonora (*Il Trovatore*), Elettra (*Idomeneo*), Gerhilde (*Die Walküre*), Suor Angelica (*Suor Angelica*), Micaëla (*Carmen*), Marie Antoinette (*The Ghosts of Versailles*), Antonia (*Les Contes d’Hoffmann*), and numerous opera scenes including Blanche (*Dialogues des Carmélites*), Adalgisa (*Norma*), Marguerite (*Faust*), Ortrud (*Lohengrin*) and Fiordiligi (*Così fan tutte*). As a Studio Artist with Pittsburgh Festival Opera, she appeared as Gerhilde (*Die Walküre*) and Iginia Puccini (*Scandals*, world premiere), as well as in the festival’s Mastersingers Project for Young Dramatic Voices in scenes as Senta (*Der Fliegende Holländer*) and Isolde (*Tristan und Isolde*). Bozich was a 2018 encouragement award recipient at the Metropolitan Opera National Council auditions Seattle district. Bozich spent three summers as an Apprentice Artist at the Miami Music Festival, where she sang the roles of Marie Antoinette (*The Ghosts of Versailles*), Antonia (*Les Contes d’Hoffmann*), and Second Lady (*The Magic Flute*). Bozich holds a master’s degree and Graduate Diploma in Vocal Performance from New England Conservatory, where she studied with internationally renowned soprano and pedagogue Jane Eaglen.

Originally from Bulgaria, **Plamen Karadonev** comes from a musical family. During his teenage years Plamen became fascinated by jazz and other contemporary styles and for the next few years he focused on recording some of his original compositions which meld folk and jazz. Soon after, Plamen participated in a number of jazz festivals and concerts and, during his studies at The State Academy of Music, Sofia, Bulgaria, he became the pianist of the National Radio Big Band.

In the United States he has performed with some of the most respected jazz musicians including Randy Brecker, Gene Perla, George Garzone, Hal Crook, Dave Liebman, Jimmy Cobb, and many more. Plamen is currently an associate professor at Berklee College of Music and has been performing actively in the Boston area with his own trio, Jerry Bergonzi Quintet, vocalist Elena Koleva and others. His debut album *Crossing Lines* received national and international recognition among jazz critics and musicians. His latest album *Beyond Hope* is a collaboration with vocalist Elena Koleva and features Plamen as an accordionist, pianist, composer and arranger. Influences include Eastern European folklore, Classical music including some 20th, and 21st century composers, Jazz and other contemporary styles.

Austin McMahan is one of the most in-demand jazz drummers in Boston. He regularly performs with Jerry Bergonzi and has recently appeared with Marquis Hill, Walter Smith III, Kate McGarry, Noah Preminger, Jason Palmer, Kim Nazarian (New York Voices), and David Liebman. In 2023 he released his latest recording, *Things Are Looking Up* (featuring: Troy Roberts, Nate Radley and Ana Petrova), and recorded with Sheryl Bailey’s *Taurus Power*. McMahan has appeared at iconic venues such as Carnegie Hall, the Kennedy Center, Dizzy’s Club and numerous festivals, concert halls and jazz clubs throughout the United States, Latin America, Italy, Germany,

Ireland, Finland, China and India.

Kenneth Radnofsky has appeared as soloist with leading orchestras including the Leipzig Gewandhaus, New York Philharmonic under Kurt Masur, Jerusalem Symphony with Gisele Ben-Dor and Boston Pops with John Williams. Radnofsky premiered Gunther Schuller's Concerto with the Pittsburgh Symphony (composer conducting), and David Amram's Concerto with the Portland Symphony, under Bruce Hangen. The 100 plus solo works he has commissioned also include those by Netzer, Trester, Colgrass, Harbison, Martino, Gandolfi, Olivero, Horvit, Fatas, Yannatos, Perker, Jakoulov, Schwartz, Yang and Bell, to name a few. He teaches world-wide and helped establish saxophone programs in Taiwan with Shyen Lee and in Venezuela with Claudio Dioguardi. He is Professor of Saxophone and Chamber Music at New England Conservatory, Lecturer at Boston University and Director of the BU Tanglewood Institute Summer Saxophone Workshop, Past President (2014-24) and current Board member of the Boston Woodwind Society, and founder of World-Wide Concurrent Premieres and Commissioning Fund. He is a founding board member of Gunther Schuller Society with John Heiss and Charles Peltz, co-founded the Amram Ensemble, and is a Selmer Artist. He studied with Joseph Allard, Jeffrey Lerner, David Salge and Duncan Hale.

Grammy nominated composer and CMES Harvard University fellow (2013–15) **Mehmet Ali Sanlıkol** made his Carnegie Hall debut in April 2016 premiering his commissioned piece *Harabat/The Intoxicated* with the American Composers Orchestra. Other recent works have been heard at Tanglewood's Ozawa Hall and Jordan Hall. He hails from Cyprus and Turkey, and is a multi-instrumentalist/singer, an ethnomusicologist as well as a full-time faculty member at the New England Conservatory.

Sanlıkol's first jazz orchestra album was *JAZZIZ* magazine's Top 10 Critics' Choice 2014 pick. His second jazz orchestra album was *DownBeat* magazine's September 2016 Editor's Pick. *The Rise Up*, commissioned by NEA Jazz Master Dave Liebman, received a 4 star review from *The Financial Times*, and his trio album *An Elegant Ritual* was listed among *JAZZIZ*'s Top 10 July 2021 albums. *The Boston Globe* noted that Sanlıkol's "music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristy, but rather sophisticated, informed, internalized; Sanlıkol is a citizen of the world". He has composed for, performed and toured with international stars and ensembles such as Liebman, Bob Brookmeyer, Billy Cobham, Antonio Sanchez, Anat Cohen, Tiger Okoshi, Gil Goldstein, Miguel Zenón, John Patitucci, Esperanza Spalding, The Boston Camerata, The Boston Cello Quartet, A Far Cry string orchestra, American Composers Orchestra, Okay Temiz, Erkan Oğur and Birol Yayla.

Sanlıkol has won numerous awards including the prestigious Aaron Copland Fund for Music and New Music USA grants, and has been praised by critics all over the world for his unique, pluralist, multicultural and energetic musical voice. He actively delivers papers and talks at academic conferences, and his first book, *The Musician Mehters* about the organization and the music of the Ottoman Janissary

Bands, was published in English in 2011 by The ISIS press and in Turkish by Yapı Kredi Yayınları. His second book, entitled *Reform, Notation and Ottoman music in Early 19th Century Istanbul: EUTERPE*, was published by Routledge in 2023.

Matt Stavrakas is from Medfield, Massachusetts and began playing the upright bass at age 15. Matt graduated from New England Conservatory in 2014, where he studied under Cecil McBee, John McNeil, Dave Holland, and Frank Carlberg, among others. Matt also studied classical technique under Don Palma at NEC, and after graduating from the conservatory continued his studies under Hal Crook. Matt had the privilege of playing with Jerry Bergonzi in the fall of 2014 and has performed regularly with Jerry ever since, including a weekly live stream performance every Wednesday starting in 2020. Matt has performed with other notable musicians including George Garzone, Bob Gullotti, Billy Hart, Kenny Werner, Leo Genevese, and Gilad Hekselmen, and has performed regularly in the Boston scene since 2014. Matt currently lives in Brooklyn, New York, where he is pursuing a performing career while making trips to Boston for other performances.

Ziang Yin graduated from The Juilliard School in 2019 and NEC in 2023 and is currently a master's student at NEC majoring in classical piano performance in the studio of Bruce Brubaker. Ziang has received highly professional piano education from a young age, including instruction from pianists such as Chu-Fang Huang, Gary Graffman, Ignat Solzhenitsyn, Robert McDonald, Victor Rosenbaum, and Bruce Brubaker. Ziang has won several prestigious competitions, including both the Canadian Music International Festival (where he performed Rachmaninov Second Piano Concerto with the Canadian Orchestra) and the Tennessee International Music Festival with a full scholarship. On his musical journey, Ziang received instruction from top maestros around the world and held recitals in many countries. Ziang performed a recital at the Lincoln Center in New York after winning the Metropolitan International Piano Competition as its youngest winner. Ziang not only performs solo but also collaborates with many other musicians. He enjoys exploring the connections and effects between different instruments, as well as the exchange of ideas with different musicians.

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