

Brandeis

SPRING 2022

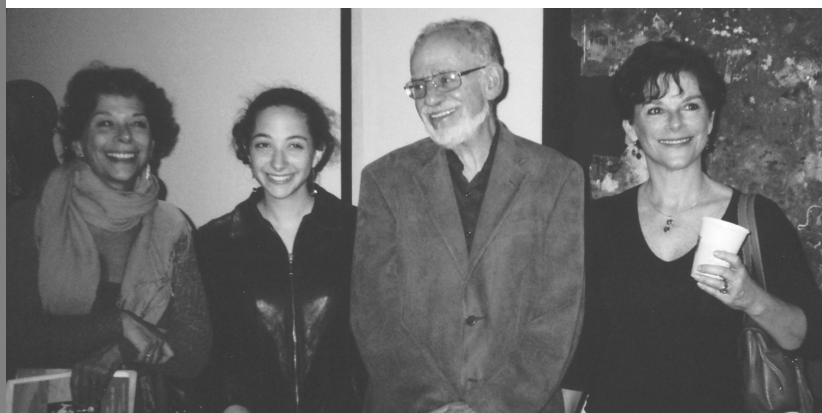
# CONCERT SERIES

Slosberg Music Center



*A Tribute to*  
**IRVING FINE &  
MARTIN BOYKAN:**

*Celebrating a Brandeis Legacy  
of Music and Friendship*



**Sunday, March 6, 2022 | 3 p.m.**

Slosberg Music Center | Brandeis University

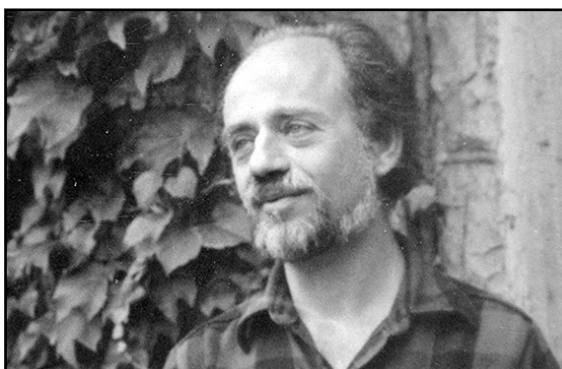
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This concert is made possible by the generous support of the  
**George and Charlotte Fine Endowment Fund** at Brandeis University.

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*Images Courtesy of The Library of Congress, Susan Schwalb and David Rakowski*

# PROGRAM

(**Song texts** included with **Program Notes** on the following pages)

**Martin Boykan:** *Voyages* for soprano and piano on poems by Hart Crane (1992)

- I.
- II.

Mary Mackenzie, soprano; Keith Kirchoff, piano

**Martin Boykan:** Sonata #4 for piano (2016)

- Prelude for Susan Schwalb
- Toccata I
- Elegy Milton Babbitt in memoriam
- Toccata II
- Postlude

Yoko Hagino, piano

**Irving Fine:** Childhood Fables for Grownups, Sets 1 & 2, texts by Getrude Norman  
Set 1 (1954)

- I. Polari, *dedicated to Arther Berger*
- II. Tigeroo, *dedicated to Harold Shapero*
- III. Lenny the Leopard, *dedicated to Leonard Bernstein*
- IV. The Frog and the Snake, *dedicated to Lukas Foss*

Set 2 (1955)

- I. Two Worms, *dedicated to Arthur Cohn*
- II. The Duck and the Yak, *dedicated to Alexei Haieff*

Carrie Cheron, mezzo-soprano; Leslie Amper, piano

**Martin Boykan:** Trio no. 1 for violin, 'cello and piano (1975)

- Con slancio
- Andante
- Con moto

Yonah Zur, violin; Nicole Cariglia, cello; Yoko Hagino, piano

**Martin Boykan:** *Sea Gardens*, four songs for soprano and piano on texts by Hart Crane, Whitman and Shakespeare (1993)

- And Bees of Paradise* - Hart Crane
- Cushion Me Soft* - Walt Whitman: Song of Myself
- Dirge* - William Shakespeare
- Voyages* - 5 - Hart Crane

Mary Mackenzie, soprano; Keith Kirchoff, piano

# PROGRAM NOTES & TEXTS

## **Martin Boykan: *Voyages***

*Voyages* is the first of the song cycles I wrote in 1992-93. Powerfully attracted by Hart Crane's great texts, I was also challenged to find a music that would underline the basic contrast between the introductory first poem, with its nervous rhythms, evocative of our public, social life, and the deep "mythological" calm of the second, in which the old Wagnerian equation of love, death, and the sea reappears in a modern transformation. The static "chimes" at the very end, descriptive of the "seal's wide spindrift gaze", are foreshadowed several times in the course of the piece, in the manner of a leitmotif, even making a brief appearance at the beginning of the first song as a symbolic "fatality". - *Martin Boykan*

I.

Above the fresh ruffles of the surf  
Bright striped urchins flay each other with sand.  
They have contrived a conquest for shell shucks,  
And their fingers crumble fragments of baked weed  
Gaily digging and scattering.

And in answer to their treble interjections  
The sun beats lightning on the waves,  
The waves fold thunder on the sand;  
And could they hear me I would tell them:

O brilliant kids, frisk with your dog,  
Fondle your shells and sticks, bleached  
By time and the elements; but there is a line  
You must not cross nor ever trust beyond it  
Spry cordage of your bodies to caresses  
Too lichen-faithful from too wide a breast.  
The bottom of the sea is cruel.

II.

—And yet this great wink of eternity,  
Of rimless floods, unfettered leewardings,  
Samite sheeted and processioned where  
Her undinal vast belly moonward bends,  
Laughing the wrapt inflections of our love;

Take this Sea, whose diapason knells  
On scrolls of silver snowy sentences,  
The sceptred terror of whose sessions rends  
As her demeanors motion well or ill,  
All but the pieties of lovers' hands.

And onward, as bells off San Salvador  
Salute the crocus lustres of the stars,  
In these poinsettia meadows of her tides,—  
Adagios of islands, O my Prodigal,  
Complete the dark confessions her veins spell.

Mark how her turning shoulders wind the hours,  
And hasten while her penniless rich palms  
Pass superscription of bent foam and wave,—  
Hasten, while they are true,—sleep, death, desire,  
Close round one instant in one floating flower.

Bind us in time, O Seasons clear, and awe.  
O minstrel galleons of Carib fire,  
Bequeath us to no earthly shore until  
Is answered in the vortex of our grave  
The seal's wide spindrift gaze toward paradise.

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### **Martin Boykan: Sonata #4 for piano**

Martin Boykan's Piano Sonata No. 4 was written in 2016 for a planned artist book with his wife, Susan Schwalb. This project, still in progress, will, sadly, be the last of their many collaborations. This sonata was Boykan's final completed composition and receives its world premiere here.

Unlike his substantial previous sonatas, Sonata No. 4 consists of five short, highly distilled movements. The central Elegy is framed symmetrically, creating a slow-fast-slow-fast-slow structure. The smaller scale of the piece highlights, in extremely concentrated form, the refined lyricism, flexible harmonic rhythm, and uniquely characteristic gestures of Boykan's unmistakably individual music.

The Elegy, with a dedication of Milton Babbitt in memoriam, was written in 2012 and first appeared in a special edition of *Perspectives of New Music* dedicated to him. It begins with a heavily modified quote of the first four measures of Babbitt's String Quartet No. 2 (1953). One of the notable characteristics of the quartet is its use of octaves within a twelve-tone context, considered somewhat unusual at the time. Octaves play a highly expressive role throughout Sonata No. 4. At no place are they more expressive and powerful than in the climactic measures of this middle movement.

There are many ways in which the five movements are unified as a single larger continuity. A particularly beautiful detail links the end of Toccata II with the beginning of the Postlude. The latter begins with F# and G#, notes heavily emphasized at the end of Toccata II. There, this dyad is joined by D#, and then E# in the final three measures – a characteristic harmony in the entire piece.

The Postlude begins with the same F#-G# dyad, soon reunited with D# - all in the same middle register as at the end of the Toccata. But instead of the expected continuation of E#, Boykan gives us E natural. It's not until the final third of the Postlude that E# (now spelled F natural) returns, again associated with its two lower companions. Here, it remains as a pedal tone, fastening the final upward gesture of the piece. - *Ross Bauer*

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**Irving Fine:** *Childhood Fables for Grownups*, texts by Getrude Norman

*Childhood Fables for Grownups* was commissioned for the fiftieth anniversary of The Juilliard School and first heard there in 1956. Fine's witty and urbane writing is indebted to Stravinsky's seminal neo-classical opera "The Rake's Progress" (1951). The latter's declamatory style is noticeable particularly in "The Duck and the Yak," but all of these songs have an abundance of details that are very much Fine's own. To cite one example: in "Lenny the Leopard," there is a wonderfully timed move from the dark C minor to a comforting and reassuring C major when the text offers a mother leopard's unconditional love. Each song has its own dedicatee, with the Boston School of midcentury modern composers well represented. - *Joshua Gordon*

• • • •

Polaroli the polar bear,  
He finds the cold so nice  
He loves to roll in the deepest snow  
And sleep on a heap of ice.

In icewater he loves to swim,  
And splish and splash and splush  
And mush the cold snow under him  
And snuggle in the slush.  
His favorite dish is frozen fish  
With icicles and spicicles and other little nicicles  
and that's his favorite dish.

And if he had his wish  
Just one thing he would wish:  
That all the world were made of snow  
And ice and frozen fish.

• • • •

There once was a tiger named Tigeroo  
The hungriest tiger in the zoo  
All day long he liked to eat  
Not cake, not cookies, but only meat.  
The keeper said, "Now Tigeroo  
You eat too much, you know you do,  
If you eat anymore and you get sick,  
I'll call the tiger doctor quick."

"I'll eat all I like" said Tigeroo  
"I'm the hungriest tiger in the zoo,  
You tell that doctor I said Pooh!  
If he comes in my cage I'll eat him too."

• • • •

Lenny the Leopard hated his spots  
He covered them over with purple blots  
And tied his tail in a hundred knots.

He painted his ears, one red, one blue,  
And dipped his nose on a pot of glue,  
And everything else bad leopards do.

But his mother said, Lenny I still love you,  
You're my baby and I love you.

• • • •

There was a little frog,  
He jumped upon a log  
And sat there smiling in the soft summer sun.

Along came a snake,  
The frog began to shake,  
He didn't know, he didn't which way first to run.  
"Look here," said the frog,  
"You may think I'm a frog,  
But I'm really not, I'm a golliwogg,  
And if a golliwogg gets eaten by a snake  
That snake will die of a tummy ache."

"Oh goodness," said the snake  
"What a terrible mistake,"

And he quivered and shivered and he quivered and shivered and away did run  
While the frog sat there smiling and laughing and beaming,  
Smiling and beaming, laughing and beaming,  
Smiling and beaming in the soft summer sun.

• • • •

A lonely little worm  
Didn't wiggle or squirm,  
Lay in the grass  
And cried, alas!  
Nobody loves me,  
Nobody loves me,  
Nobody loves me, loves me, loves me.

Not one dog or cat,  
Not one mouse or rat,  
Not one dandelion. That is that.

Nobody wants me,  
Nobody needs me,  
Nobody loves me, needs me,  
Nobody wants me now.

He saw another worm,  
Looked too sad to squirm,  
"Worm!" he cried,  
"Oh be my friend,  
Loneliness will end, loneliness, loneliness will end."

And so each little worm  
Began to sing and squirm, to sing and squirm,  
A husband and devoted wife  
They wiggled their way through life.  
They wiggled,  
They squiggled,  
They wiggled, miggled, squiggled, wriggled,  
Wiggled their way through life.

• • • •

Once there was a baby duck,  
Used to wish he was a yak,  
Cried for horns and a great big back.  
But the little baby duck  
Was completely out of luck;  
A duckling can only become a duck.

Once there was a baby yak,  
Used to wish he was a duck,  
Tried to splash and splatter and quack, quack, quack.,  
But the little baby yak,  
Was completely off the track;  
A yakling can only become a yak.

When sometimes you get tired of you  
And wish for things that can't come true,



Don't you cry alas, alack!  
Don't you cry alas, alack!  
Don't you cry, don't you cry alas, alack!  
Remember, remember, remember the story,  
the story of the duck, the story of the duck and the yak.

Snails will never learn to fly.  
Wouldn't do for birds to try to crawl.  
Not at all, not at all, not at all.

A monkey will never become an auk,  
And a donkey will never become a hawk,  
And a duckling can never, duckling can never, never, never, never, never, never,  
become a yak.

Remember the story, that I tell  
Of the duck and the yak.  
Remember this lesson, learn it well.  
Hail the duck, alas, alack and the yak.

• • • •

**Martin Boykan:** Trio no. 1 for violin, 'cello and piano

My Trio was commissioned by the Fromm Foundation for the Wheaton Trio in 1976. It was first performed in New York City at a League-ISCM concert and since then has been played by various groups in Boston and New York. I remember mainly that I wrote it between two large and fiercely emotional pieces, that it is lighter and divertimento-like in character and that very good players might conceivably enjoy playing it at home (in the tradition of the classical trio). It is played without pause, but divided clearly into 3 sections marked *con slancio*, *andante*, and *con moto*. By and large it has a flowing continuity; only in the last section does the rhetoric, in summation, become somewhat more complex.

- *Martin Boykan*

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**Martin Boykan:** *Sea Gardens*

*Sea Gardens* was the second of three song cycles I composed in 1992-1993. Sub-titled *\*Four Songs in Homage to Hart Crane,\** it focuses on the last song, a setting of the great *Voyage-5*. I chose texts by Shakespeare and Whitman because they are arguably the (English) poets most influential on Crane. All of the poems are about the sea understood as an alternative to the barren, striving will, a source of transformation, a metaphor for love and death (itself a kind

of love). This nexus of ideas has a long history in the Western mind, the most familiar musical treatment being Wagner's Tristan. To say that Hart Crane's poetry represents a fresh and original version would be an impertinence, since the Voyage poems are among the summits of our poetry, but in any case these ideas were something more than literary rhetoric in Crane's mind; a few years after writing the poems he did in fact leap off a boat, choosing to "draw in (his) head and sleep the long way home." - *Martin Boykan*

#### Four Songs in Homage to Hart Crane

##### *And Bees of Paradise*

~ Hart Crane

I had come all the way here from the sea,  
Yet met the wave again between your arms  
Where cliff and citadel-all verily  
Dissolved within a sky of beacon forms-

Sea gardens lifted rainbow-wise through eyes  
I found.

Yes, tall, inseparably our days  
Pass sunward. We have walked the kindled skies  
Inexorable and girded with your praise,

By the dove filled, and bees of Paradise.

• • • •

##### *Cushion Me Soft*

~ Walt Whitman: Song of Myself

Cushion me soft, rock me in billowy drowse,  
Dash me with amorous wet, I can repay you.  
Sea of stretch' ground-swells,  
Sea breathing broad and convulsive breaths,  
Sea of the brine of life and of unshovell'd yet always-ready graves,  
Howler and scooper of storms, capricious and dainty sea,  
I am integral with you, I too am of one phase and of all phases.

• • • •

##### *Dirge*

~ William Shakespeare

Full fathom five thy father lies;  
Of his bones are coral made:

• • • •

~ Hart Crane

—As if too brittle or too clear to touch!  
The cables of our sleep so swiftly filed,  
Already hang, shred ends from remembered stars.  
One frozen trackless smile ... What words  
Can strangle this deaf moonlight? For we

Nothing like this in the world," you say,  
Knowing I cannot touch your hand and look  
Too, into that godless cleft of sky  
Where nothing turns but dead sands flashing.

But now

11

# BIOGRAPHIES

**Irving Fine** (1914-1962) was an American composer with a remarkable gift for lyricism, whose masterfully crafted scores inevitably “sing.” Aaron Copland wrote that his music “wins us over through its keenly conceived sonorities and its fully realized expressive content,” praising it for “elegance, style, finish and a convincing continuity.” Virgil Thomson cited an “unusual melodic grace.”

Fine’s initial training was in piano and he became a skilled pianist, admired by colleagues for his superior sightreading ability. Composition and theory studies were with Walter Piston and Edward Burlingame Hill at Harvard University, and with Nadia Boulanger in France and at Radcliffe College, Cambridge, Massachusetts. In addition, Fine studied choral conducting with Archibald T. Davison at Harvard and orchestral conducting with Serge Koussevitzky, at Tanglewood. At Harvard, where he became a close associate of Copland, Stravinsky, Koussevitzky and Leonard Bernstein, he taught theory and music history from 1939 to 1950; and at Brandeis University he taught composition and theory from 1950 to 1962. Fine also conducted the Harvard Glee Club, and for nine summers between 1946 and 1957 taught composition at the Berkshire Music Center at Tanglewood. At Brandeis he was Walter W. Naumburg Professor of Music and chairman of the School of Creative Arts. He suffered a fatal heart attack in Boston on August 23, 1962, leaving incomplete *Maggie* (based on the Stephen Crane novel), a musical he was writing in collaboration with composer Richard Wernick; he had also begun a violin concerto, commissioned by the Ford Foundation. Among Fine’s honors were two Guggenheim Fellowships, a Fulbright Research Fellowship, a National Institute of Arts and Letters award, and a New York Music Critics’ Circle award.

An examination of Fine’s small but estimable output reveals a composer who was a perfectionist on the order of Copland and Stravinsky. His works are carefully calculated and detailed, their ever-increasing emphasis on melody tellingly allied with rhythmic suppleness, clean-sounding textures, and unobtrusive but integral counterpoint.

As an artist Fine was eclectic, but in the best sense: assimilative yet individual. The influence of neoclassical Stravinsky and eighteenth-century forms is pervasive in much of his early music, along with what proved to be a lifelong attachment to romantic expression. The 1946 *Sonata for Violin and Piano* was accurately described by the composer as being in an idiom “essentially tonal, diatonic, moderately dissonant, neoclassic in its formal approach.” Fine’s neoclassicism, nurtured early on by Nadia Boulanger, is apparent even in the movement-titles of pieces such as the 1947 *Music for Piano* and the 1948 *Partita for Wind Quintet* (for instance, “Variations,” “Gigue,” “Waltz-Gavotte”). However, the ebulliently rhythmic *Toccata Concertante for Orchestra* of 1947 — which has, wrote the composer, “a certain affinity with the energetic music of the Baroque concertos” — stands as the most full-blown example of neoclassic Fine.

Subsequently, romanticism claimed pride of place, and in the elegantly bittersweet Notturmo for Strings and Harp (1951), the harmonically diverse song-cycle Mutability (1952), and the austere elegiac Serious Song: Lament for String Orchestra (1955) the result was a more intense lyricism. With such works he proved himself capable of writing melody which, as he once noted admiringly of another composer, “gives real pleasure to lots of people without being commonplace.” It is not surprising that Notturmo and Serious Song are the most frequently played of Fine’s orchestral compositions. (Also programmed often are his highly idiomatic, unfailingly lyric and varied choral works—Alice in Wonderland, The Hour-Glass, The Choral New Yorker.)

The final development in Fine’s aesthetic was his utilization of twelve-tone technique, initially in the eloquent, intense String Quartet of 1952, then in the pellucid Fantasia for String Trio of 1956, culminating in what was to be his last work, the dramatic Symphony of 1962. His interest in serialism had been stimulated by the example of Stravinsky and Copland, and like his elder colleagues he was able to use dodecaphonic method freely and subordinate it to his personal musical ideals. Fine’s serially inflected scores have tonal centers, and also the formal and textural clarity, the sense of control, and the rhythmic potency of his earlier pieces. Copland described the symphony, the composer’s most ambitious work, as being “almost operatic in gesture,” and its urgent rhythmic polyphony, declamatory rhetoric and considerable dissonance quotient marked a new plateau in Fine’s creative evolution — one that must forever intrigue as both a beginning and an end. ~ *Library of Congress/Phillip Ramey*

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**Martin Boykan** studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuermann. He received a BA from Harvard University, 1951, and an MM from Yale University, 1953. In 1953–55 he was in Vienna on a Fulbright Fellowship, and upon his return founded the Brandeis Chamber Ensemble whose other members included Robert Koff (Juilliard Quartet), Nancy Cirillo (Wellesley), Eugene Lehner (Kolisch Quartet) and Madeline Foley (Marlboro Festival). This ensemble performed widely with a repertory divided equally between contemporary music and the tradition. At the same time Boykan appeared regularly as a pianist with soloists such as Joseph Silverstein and Jan de Gaetani. In 1964–65, he was the pianist with the Boston Symphony Orchestra.

Boykan wrote for a wide variety of instrumental combinations including 4 string quartets, a concerto for large ensemble, many trios, duos and solo works, song cycles for voice and piano as well as instrumental ensembles and choral music. His symphony for orchestra and baritone solo was premiered by the Utah Symphony in 1993, and his concerto for violin and orchestra was premiered by Curt Macomber in 2008 with the Boston Modern Orchestra Project conducted by Gil Rose. His work is widely performed and has been presented by almost all of the current new music ensembles including the Boston Symphony Chamber Players, The New York New Music Ensemble, Speculum Musicae, the League ISCM, Earplay, Musica Viva and Collage New Music.

He received the Jeunesse Musicales award for his String Quartet No.1 in 1967 and the League ISCM award for Elegy in 1982. Other awards include a Rockefeller grant, NEA award, Guggenheim Fellowship, a Fulbright, as well as a recording award and the Walter Hinrichsen Publication Award from the American Academy and National Institute of Arts and Letters. In 1994 he was awarded a Senior Fulbright to Israel. He received numerous commissions from chamber ensembles as well as commissions from the Koussevitzky Foundation in the Library of Congress, and the Fromm Foundation. In 2011 Boykan was elected to the American Academy of Arts and Letters, New York.

Boykan was an Emeritus Professor of Music, Brandeis University. He has been Composer in Residence at the Composer's Conference in Wellesley and the University of Utah, Visiting Professor at Columbia University, New York University and Bar Ilan University (Israel) and lectured widely in institutions such as Harvard, Yale, Princeton, The American Academy in Berlin, etc. He served on many panels, including the Rome Prize, the Fromm Commission, the New York Council for the Arts (CAPS) and the Virginia Center for the Creative Arts. Over the years he taught many hundreds of students including such well known composers as Steve Mackey, Peter Lieberman, Marjorie Merryman and Ross Bauer.

Boykan's music has been recorded by CRI (available through New World Records or Amazon.com), Albany Records, and Boston Music Orchestra Project (BMOP), and scores published by Schott Music | EAM, and C.F. Peters, NYC. In 2004 a volume of essays entitled Silence and Slow Time: Studies in Musical Narrative was published by Scarecrow Press (Rowman and Littlefield). In 2011 a second volume of essays entitled The Power of the Moment was published by Pendragon Press.

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**Leslie Amper** began her career with a critically acclaimed New York debut in Carnegie Recital Hall. She went on to delight audiences in Chicago, New York, Pittsburgh, and San Francisco as well as at Monadnock Music's Virtuoso Piano Series. A member of New Hampshire Music Festival, she is a frequent participant in Boston's Emmanuel Music solo and chamber music celebrations.

Born in Pittsburgh, Pennsylvania, Amper took full advantage of a program then current in that city's schools, through which serious high school musicians were allowed to forego classes for a few hours each day in order have adequate practice time and to take advantage of performance opportunities. She spent her high school summers at the Interlochen Music Camp and the Aspen Music Festival. After two years at Oberlin College, she continued her studies at the New England Conservatory of Music with Rudolph Kolisch, Gunther Schuller, and Russell Sherman. While at the conservatory, she won the first annual Jordan Hall Honors Competition and played Prokofiev's Piano Concerto No. 3 at the graduation ceremonies.

An acknowledged scholar and practitioner of contemporary music, Amper has recorded Andrew Imbrie's Short Story for Neuma Records which was chosen for

the international radio broadcast, *Art of the States*. Equally adept at accompanying silent film, she has compiled piano accompaniments at the Harvard Film Archives for the short films of Georges Méliès and King Vidor's *The Crowd*, among others. As a recipient of a National Endowment for the Arts solo recitalist grant, she presented Messiaen's monumental *Vingt Regards sur l'enfant Jésus* in Boston, New York, Pittsburgh, and Washington, DC. Other performances include the musical component for the Smithsonian American Art Museum exhibition 1934: *A New Deal for Artist* which toured the United States and the onstage piano performances in Peter Sellars' production of Chekhov's *A Seagull* at the American National Theater.

Currently teaching at the Longy School of Music of Bard College, the New England Conservatory Preparatory Department, and Wheaton College, Leslie Amper has lectured at Boston University, Currier House of Harvard University, and the University of Pittsburgh as well as at the New Hampshire Music Festival, where she is a regular performer.

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**Nicole Cariglia**, cellist, is the Artistic Director of the Boston Youth Symphony Orchestra's Intensive Community Program. She received her B. Mus and M. Mus in cello performance, with Distinction and Academic Honors from the New England Conservatory of music. In 2009 Ms. Cariglia earned a D.M.A in cello performance from Boston University. During her studies she was twice awarded the string departments Award of Excellence. Ms. Cariglia joined the cello faculty of the Boston Youth Symphony Orchestra's Intensive Community Program in 2006, after two years of string pedagogy studies with Bonnie Black, the program's founding artistic director. As a soloist Nicole has given recitals in France, Iceland and the US, and was recently featured on WGBH's Nova series, performing Bach's solo suites. Comfortable exploring a wide range of styles, Nicole enjoys performing both with historical performance orchestras and chamber groups on period instruments as well as premiering new works by today's most exciting composers. Nicole is an active performer in Boston, appearing regularly with the Grammy nominated Boston Modern Orchestra Project, Odyssey Opera, The Cantata Singers and Back Bay Chorale.

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Mezzo-soprano and contemporary vocalist **Carrie Cheron** has been celebrated internationally on a wide variety of stages for her "unfeigned expression" and for having "the voice of an angel." A regular soloist with Emmanuel Music and core member of Skylark Vocal Ensemble, Carrie also performs regularly with Boston Baroque, Lorelei Ensemble, and folk/ baroque collective Floyd's Row. She is a featured soloist on both of Skylark's Grammy-nominated recordings, and appears on numerous additional recordings, including her 2006 solo album, "One More Autumn," featuring her own folk music compositions.

Carrie performs regularly in both Baroque and contemporary classical worlds; her specialties include the music of Bach, Vivaldi, Telemann, Harbison, and other modern composers. Ms. Cheron is particularly proud to perform with Shelter

Music Boston, which presents classical chamber music concerts of the highest artistic standards, in homeless shelters and other sheltering environments in and around the Boston area.

Carrie is an Associate Professor of Voice at Berklee College of Music. Please visit [www.carriecheron.com](http://www.carriecheron.com).

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**Yoko Hagino** was born and raised in Japan, where she began her piano studies at the age of 4. As a child, she performed her own compositions, which took her to Europe and the United States, including performances as a concert soloist with the Czech Symphony, the University of Southern California Symphony, Kyoto City Symphony, and Ensemble Orchestra Kanazawa. Hagino has appeared as a soloist with Osaka Century Orchestra, UMass Boston Chamber Orchestra, Key West Symphony Orchestra, White Rabbit Sinfonietta, and has also performed various piano recitals ranging from the music of Bach to contemporary repertoire. Hagino is a prize winner of the Steinway Society Piano Competition, the First International Chamber Music Competition, the All-Japan Selective Competition of the International Mozart Competition, and Chamber Music Competition of Japan.

She received her bachelor's and her master's degrees with honors from Tokyo National University, where she won its concerto competition. She earned an Artist Diploma from the Longy School of Music, where she studied with Victor Rosenbaum and also won the school's concerto competition. Hagino completed a Performance Diploma at Boston Conservatory, where she was a student of Michael Lewin and also received the Churchill Scholarship.

She has been invited to play at the Bösendorfer Piano Recital Series in Tokyo, Japan, the Harvard Musical Association, Boston Steiner Hall, the Killington Music Festival, the Boston Conservatory New Music festival, the William Kapell Music Festival, and at Steinway and Sons in Kamen, Germany. She also has appeared live on Suisse Romande Radio in Switzerland.

As a devoted chamber musician, she is the Co-Director of "Die Musiker Witz," and has given many concerts in various locations in Japan. She has performed with contemporary ensembles such as White Rabbit during their Ensemble Residency at Harvard University, Alea III, Ludovico Ensemble, ENSEMBLE / PARALLAX, and Sound Icon. She has been a staff pianist at the Boston Conservatory and is a faculty member of Concord Conservatory, The Key West Young Artist Program, and Morgan State University Summer Opera Workshop in Baltimore.

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Pianist and composer **Keith Kirchoff** has performed throughout North America, Europe, and the Pacific Southwest. A strong advocate for modern music, Kirchoff is committed to fostering new audiences for contemporary music and giving a voice to emerging composers, and to that end has premiered over 100 new works and commissioned over two dozen compositions. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electroacoustic



Piano Tour has been presented in ten countries, and has spawned three solo albums. Kirchoff is the co-founder and a director of SPLICE and the founder and Artistic Director of Original Gravity Inc. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the Seabee Memorial Scholarship Association. He has recorded on the New World, Kairos, New Focus, Tantara, Ravello, Thinking outLOUD, Zerx, and SEAMUS labels.

You can follow Kirchoff on Twitter @keithkirchoff and learn more at his website: [keithkirchoff.com](http://keithkirchoff.com).

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Critically acclaimed as “a soprano of extraordinary agility and concentration” by The New York Times, soprano **Mary Mackenzie** has emerged as one of contemporary music’s most compelling storytellers. With a career that has taken her to performances in 11 U.S. States and Washington D.C., as well as a seasoned discography spanning eleven years, Ms. Mackenzie is particularly known for her evocative chamber music performances. For her efforts, she has earned praise for a “sensational, epically unsettling” rendition of George Crumb by the Boston Globe and her “mystifying” vocal effects by The Financial Times.

Examples of some of her most immersive work to date includes several “one-woman” performances, like the United States premiere of Héctor Parra’s monodrama *Hypermusic: Ascension* at the Guggenheim Museum, a highly technological experience which utilized Harvard professor of theoretical physics Lisa Randall as librettist. At the Bravo! Vail Festival, Ms. Mackenzie performed and designed the storyline for a cabaret-style, costumed and staged rendition of *De Leeuw - Im wonderschoenen Monat mai*, a Pierrot-style “recomposed” adaptation of works by Schumann and Schubert, with new music collective *Le Train Bleu*—she has since continued to perform the work with the Redlands Symphony and with The Knights ensemble. Elsewhere, she has performed chamber music with American Contemporary Music Ensemble, the Chameleon Arts Ensemble, Ekmeles, the Da Capo Chamber Players, Collage New Music, Fulcrum Point, and the Talea Ensemble, among many others.

In keeping with her contemporary bonafides, she has performed leading roles in world premieres of numerous operas, including as Sister Leonide (*Mata Hari* by Matt Marks), Despina (*Così fan tutti* by Jonathan Dawe), and Angelica (*Cracked Orlando* by Jonathan Dawe). Ms. Mackenzie finds particular enjoyment in the collaborative element of designing new work in tandem with the fresh ideas of emerging composers, and in that vein has premiered over 20 works.

Ms. Mackenzie’s discography includes five albums of collaborations with a bevy of modern composers. On Albany Records, she has frequently collaborated with the MacArthur Grant awardee composer John Harbison on albums such as *Vocalisms: Songs of Daniel Crozier*, John Harbison, James Primosch, and Ned Rorem; *Closer to My Own Life* with the Albany Symphony; *Songs After Hours* (a

World Premiere). Her other album work includes Cathedral Music with The 21st Century Consort, Louis Karchin: To the Sun and Stars on Bridge Records, and The Opera America Songbook.

As soloist, Ms. Mackenzie has collaborated with the Albany Symphony, Phoenix Symphony, American Symphony Orchestra, the Juilliard Percussion Ensemble, and the Borromeo String Quartet. Particularly dear to her heart was a performance of Boulez's Improvisations sur Mallarmé Nos. 1 & 2 for the composer's 85th birthday celebration at Columbia University's Miller Theatre, as well as a performance of Elliott Carter's Warble for Lilac Time with the American Symphony Orchestra at Carnegie Hall. Occasionally found in traditional opera productions, Ms. Mackenzie made her professional opera debut as Despina (*Così fan tutte*) at Madison Opera, and has appeared as the soprano soloist (*Carmina Burana*) with both the Grant Park Symphony Orchestra and the Phoenix Symphony.

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Violinist **Yonah Zur** regularly performs throughout the US, Israel, and Europe as a soloist and chamber musician in both traditional, as well as contemporary repertoire. He has appeared as a soloist with the Jerusalem Symphony, the Israel Contemporary Players, and the Israel Camerata Jerusalem.

This season Mr. Zur is on staff with the Harvard-Radcliff Orchestra and the Boston Youth Symphony orchestras. This past summer he performed at the Newburyport Chamber Music Festival, the Birdfoot Festival in New Orleans, and Scrag Mountain Music in Northern Vermont. Past summer festivals have included the Marlboro, Yellow Barn, Tanglewood, and Mecklenburg-Vorpommern summer festivals, where he shared the stage with members of the Guarneri, Juilliard, and Emerson Quartets, and with pianists Richard Goode, Gilbert Kalish, and Bruno Canino.

Yonah Zur was a member of Israel's Carmel Quartet for two seasons and served as assistant principal second violin with the Jerusalem Symphony Orchestra for six seasons. His view, that an artist plays a vital role in society, manifests in his numerous educational activities. He has performed, interacted, and coached in many different educational settings with young musicians and audiences ranging from ages 2-90.

Yonah Zur is devoted to new music, and has given numerous world premieres, including the premiere performance of the Violin Concerto by his father, Menachem Zur. His recordings of works by Louis Karchin, Chester Biscardi, Paul Moravec and Robert Cuckson have appeared on the Naxos, Albany Records, and ArkivMusic labels.

Mr. Zur graduated from the Jerusalem Academy of Music and Dance having studied with Avi Abramovich, and earned his Masters at The Juilliard School with Robert Mann. He was a recipient of the AICF scholarships from 1995-2003.

# THE FINE CATALOGUE

Irving Fine's compositions include:

- 1942 - Three Choruses from Alice in Wonderland (series one)
- 1944 - Choral New Yorker
- 1946 - Sonata for Violin and Piano
- 1947 - Music for Piano
- 1948 - Partita, Woodwind Quintet
- 1948 - Toccata Concertante
- 1949 - The Hour Glass (song cycle) for chorus
- 1951 - Notturmo for Strings and Harp
- 1952 - String Quartet
- 1952 - Mutability (song cycle) for mezzo-soprano and piano
- 1953 - Alice in Wonderland (series two)
- 1954 - Childhood Fables for Grown-ups
- 1955 - Serious Song: Lament for String Orchestra
- 1956 - Fantasia for String Trio
- 1962 - Symphony

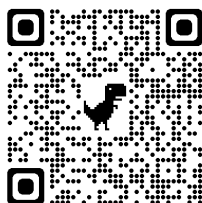
Recordings of Fine's music presently available include:

- "Irving Fine: Symphony; Serious Song for String Orchestra" (Phoenix)
- "Fine: Notturmo, String Quartet, Lydian String Quartet" (Nonesuch)
- "An Irving Fine Celebration at the Library of Congress" (Bridge)
- "Willis Plays American Piano Music" (Albany)
- "Blue Towers: Symphonic Music of American Composer Irving Fine" (Delos)
- "Díaz Trio Performs Dohnányi, Penderecki, Fine, Beethoven" (Artek)
- "Irving Fine: Complete Orchestral Works" (BMOP/sound)

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## LEARN MORE ABOUT MARTIN BOYKAN

For Martin Boykan's full list of works, recordings and books, as well as his biography and videos, visit [www.martinboykan.com](http://www.martinboykan.com) or use this QR code:



# ABOUT THE SLOSBERG MUSIC CENTER

Welcome to the Slosberg Music Center at Brandeis University, home to the Brandeis Concert Series and Department of Music. Please take a moment to review the information below, and feel free to ask our concert staff members for assistance at any time. Enjoy the show!

## RECITAL HALL GUIDELINES

Videotaping, audio recording, and photography (including cell phones) are not permitted without specific permission from the management. Please turn off all electronic devices before the performance begins. No food or drinks are permitted in the Recital Hall.

## LATE SEATING

Latecomers will be seated at the discretion of the management, per the performer's request.

## STAY IN TOUCH

Go to [brandeis.edu/concerts](http://brandeis.edu/concerts) or find the **Slosberg Music Center** on **Facebook** for the latest concert updates. To join our e-mail list for Brandeis arts news and discount ticket offers, visit [brandeis.edu/arts](http://brandeis.edu/arts).

## RESERVATIONS

For all concerts, advance reservations are currently required and available at [brandeis.edu/concerts](http://brandeis.edu/concerts), which also includes the latest concert guidelines and regulations. If you cannot join us in person, watch our live stream at [brandeis.edu/streaming/music](http://brandeis.edu/streaming/music).

## WHEELCHAIR ACCESS

Patrons in wheelchairs should email [slosberg@brandeis.edu](mailto:slosberg@brandeis.edu) or call 781-736-4867 before you arrive so we can guarantee you an appropriate seat location.

## RESTROOMS

Restrooms in the Slosberg Music Center are located on the lower level of the building. An accessible restroom is available on the main level behind the lobby.

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## ABOUT THE BRANDEIS CONCERT SERIES

Each year, the Brandeis Department of Music presents 60+ concerts, including:

**MARQUEE CONCERTS\***: An exceptional series of professional concerts that feature faculty and visiting artists, including the *Lydian String Quartet*.

**STUDENT CONCERTS**: Outstanding student ensembles and music majors perform music ranging from the Renaissance to improvisational jazz and more.

**MUSIC AT MANDEL**: The Department of Music and the Mandel Center for the Humanities present 7 FREE noontime concerts throughout the year.

**BRAND NEW MUSIC**: Professional and student performers showcase the work of Brandeis student, faculty, and alumni composers.

\* Select Marquee Concerts are ticketed (\$5-\$35). All other concerts are FREE!