

Brandeis
FALL 2023

CONCERT SERIES

Slosberg Music Center

The Brandeis Department of Music presents

Irving Fine Annual Tribute Concert



Two For Four, Three For Five

with Chameleon Arts Ensemble and
the Lydian String Quartet

Saturday, October 7, 2023 | 7:30 p.m.

Slosberg Music Center | Brandeis University

Irving Fine Annual Tribute Concert: Two For Four, Three For Five

Lydian String Quartet

Andrea Segar, violin
Julia Glenn, violin
Mark Berger, viola
Joshua Gordon, cello

Chameleon Arts Ensemble

Deborah Boldin, flute
Catherine Weinfield-Zell, oboe
Gary Gorzyca, clarinet
Joshua Michal, French horn
Rachael Elliott, bassoon

Saturday, October 7, 2023 | 7:30 p.m.

Slosberg Recital Hall

PROGRAM

String Quartet (1952)

Irving Fine
(1914-62)

I. *Allegro risoluto*
II. *Lento*

Commissioned by the Serge Koussevitzky Music Foundation

**String Quartet, "And Antigone Needed to Do
Something With Her Hands And She Did It" (2022)**

David Rakowski
(b. 1958)

I. *Spaziosa assai*
II. *Sostenuto*
III. *Vilamente*

World Premiere

- INTERMISSION -

Romanza for Wind Quintet (1958)

Irving Fine

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress

**Three selections from *Six For Five*
for Wind Quintet (1995)**

Harold Shapero
(1920-2013)

- I. *Overture*
- II. *Song*
- VI. *Finale*

Partita for Wind Quintet (1948)

Irving Fine

- I. *Introduction and Theme*
- II. *Variation*
- III. *Interlude*
- IV. *Gigue*
- V. *Coda*

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



Irving Fine conducting at Tanglewood, 1962

PROGRAM NOTES

This program was conceived as a celebration of three of Irving Fine's most acclaimed chamber works, and having them provide context for works by two renowned fellow Brandeis-based composers past and present. It's also worth recalling in our current times the remarkable origins of music composition at Brandeis and the ongoing music community it generated in the decades to follow, with formative close connections between Fine, Leonard Bernstein, Aaron Copland, Arthur Berger, Lukas Foss, and Harold Shapero, sometimes referred to as "The Boston Six." Irving Fine became friends early on with Bernstein at Boston Latin School, and had a long relationship with Harvard University first as an undergraduate and graduate student of Walter Piston, then beginning in 1939 as a Harvard assistant professor and assistant conductor of the Harvard Glee Club. While there, he became close to Copland, Igor Stravinsky, Nadia Boulanger, and longtime Boston Symphony Orchestra music director Serge Koussevitzky, before founding the School of Creative Arts at Brandeis University at the invitation of Brandeis president Abram Sachar in 1950, when the school was only two years old. Although Leonard Bernstein was already a rising star in both the classical and Broadway worlds (and soon even in Hollywood with his 1954 Academy Award nominated score for Elia Kazan's *"On The Waterfront"*), his respect for the work of Irving Fine and the idealism with which Brandeis University was founded led him to accept a Visiting Professor position there at the invitation of Fine and Sachar in 1951, and he commuted back and forth weekly between Waltham and New York City from 1951 to 1956. Harold Shapero joined the music department in 1951, and remained for 37 years, while Martin Boykan had the longest run, teaching music at Brandeis from 1957 until his retirement in 2009.

Fine studied conducting with Koussevitzky. Their bond was acknowledged when his String Quartet was commissioned in 1949 by the Serge Koussevitzky Music Foundation, completed in 1952, and premiered by the Juilliard String Quartet in 1953. It is dedicated to the memory of Koussevitzky and his second wife Natalie. Fine wrote about his String Quartet, "This is the first work in which I have employed the twelve-tone technique with some consistency. While all of the melodic material, the harmonies, and the figuration have been generated by the row, the use of the row technique is fairly free, and the work as a whole is frankly tonal, C being the prevailing tonality." Fine's former student Richard Wernick describes Fine as "discovering a way in which he could write so-called twelve-tone music in an elegant manner... we had a lot of discussion about the adaptation of twelve-tone technique, a system inherently atonal, into tonality..." Fine attended the 1950 New York premiere of Copland's *Quartet For Piano and Strings*, and may have been influenced by that work's combination of row-based organization with lyricism and clearly defined

tonal centers. He later told his wife: "I can't follow any strict rules. Whatever they are, I'm going to break them. Music must sound. The most important thing is what you hear. The ear is the ultimate arbiter." Verna's description: "Right from the start he cheated." Although much has been written about Fine's love of Stravinsky and neo-classicism, the String Quartet successfully bridges Stravinsky's musical language with that of Schoenberg, while creating a very individual voice combining fiery drama, lyricism, and vulnerability. The form of the quartet is ingenious: two movements in which the first is high energy and full of twists but with a slow and introspective middle section, while the second movement is the reverse, a thoughtful and melancholy conversation that transforms into a more agitated middle section before a quieter conclusion.

- Joshua Gordon

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David Rakowski grew up in St. Albans, Vermont and studied at New England Conservatory, Princeton, and Tanglewood, where his teachers were Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, and Luciano Berio. He has received a large number of awards and fellowships, including the Elise L. Stoecker Prize from the Chamber Music Society of Lincoln Center and the Rome Prize, and he has twice been a finalist for the Pulitzer Prize in Music (for pieces commissioned by the Orpheus Chamber Orchestra and the US Marine Band). He has composed nine concertos, seven symphonies, 100 piano études, 100 piano préludes, eight song cycles, and a large amount of wind ensemble music, chamber music, and vocal music for various combinations, as well as music for children. His music has been commissioned, recorded, and performed widely and is published by C.F. Peters. He is the Walter W. Naumburg Professor of Composition at Brandeis University, having also taught at New England Conservatory, Harvard, Columbia, and Stanford. In 2016, he was elected to the American Academy of Arts and Letters. He lives in Massachusetts with his wife Beth, and a red canoe.

And Antigone Needed to Do Something With Her Hands And She Did It was written in late summer and fall of 2022, and is my first string quartet. It's in a traditional three-movement form, taking up about 16 minutes. The first movement has a slow, high introduction leading into a scherzo. The second movement is a sort of study on double octaves, with both melodies and accompaniment being played with lines two octaves apart, and a lot of harmonics. The third movement is a semi-angry and mercurial one, with bluffs and feints abounding. The title is a line from a poem by my friend Robyn Schiff. Thanks to the Lydian String Quartet for taking it on.

- David Rakowski

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Romanza for Wind Quintet was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, which also commissioned Copland's *Appalachian Spring*, Bartók's String Quartet no. 5, and dozens of other

twentieth century masterworks. Fine's manuscript is dedicated to his wife, Verna. The New York Woodwind Quintet gave the world premiere at the Library of Congress' Coolidge Auditorium on February 1, 1963, shortly after Fine's untimely death in 1962. *Romanza* contrasts with *Partita* as Fine's *Toccata Concertante* contrasts with his *Symphony* (1962). *Partita* and *Toccata Concertante* are emblematic of Fine's prowess as a composer in the neoclassical style, while *Romanza* and *Symphony* (1962) are indicative of his attempt to move beyond neoclassicism by exploring serialism. Fine biographer Phillip Ramey describes *Romanza* as a "...perfectly balanced chamber-music masterpiece...[with] neoclassically tinged tonal serialism, replete with very free twelve-tone writing."

Fine's forays into serialism are largely successful because of his skill at creating and developing lyrical thematic motives, which is evident in all of his works. His pursuit of serialism was not for the sake of exploring musical satisfaction in grating atonal dissonances (which can be a fantastic sound), but rather to find consonance between serialism and tonality. In *Romanza* he uses melodious fragments in conjunction with several rhythmic motives to enhance the evolution of the harmonies. The work is structured in a single movement. It begins with a subdued introduction, and continues into the main corpus, which shifts between staggered rhythmic fragments, tutti sections, and soloistic playing from each of the instruments. The closing section, marked *Meno mosso, poco a poco più tranquillo*, recalls the introduction material and features a relaxed harmonic pace. - *Nicholas A. Brown/Library of Congress*

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I got to know Harold Shapero almost immediately after joining the Lydian String Quartet. One of the recordings that drew me to audition for this exploratory and inquisitive ensemble was their revelatory all-Shapero disc of chamber works released by New World Records, very helpful when it soon came time for me to tackle the steep learning curve of his crystalline, sublime, but also devilish *Serenade* in its chamber version (I also highly recommend Arthur Winograd's early LP leading the full string orchestra version of *Serenade* on YouTube). Graceful, elegant, acerbic, witty, profound, and well-crafted, his small but highly refined catalogue of works was all of the above from a person very much at the heart of the American neo-classical school. We are happy to feature his buoyant and rowdy 1995 *Six for Five Wind Quintet* on the program tonight. - *Joshua Gordon*

Harold Shapero's *Six for Five Wind Quintet* grew out of an earlier duo featuring the combination of trombone and flute. Working with the challenge of creating vibrant two-voice counterpoint, Shapero completed dance and variation movements for the duo. In the mid-1990s, Shapero fleshed out the music, expanding the work for wind quintet. Like his witty title, Shapero's music plays with the classical genre in movements abundant with vibrant rhythms and

memorable tunes. This grouping includes three movements from a six movement work. - *Donald Berman*

Irving Fine's daughter Emily wrote the following regarding Shapero's wind quintet:

The story concerning his quintet and me is as follows: I met him at one of the Irving Fine concerts at Brandeis in the early 2000s. He always regularly attended as did [his wife] Esther. When I told him I had returned seriously to playing the horn for several years now, and attended a fairly intense chamber music conference each year, he asked, "Did you know I have my own woodwind quintet?" He went on to say that he had written it many years ago, but kept it in a drawer, because he thought if it got much play, it would be compared to my father's *Partita*, and it would pale. He then proceeded to tell me how angry he was, because my father's quintets were so beautiful and perfect that it took writing for woodwind quintet out of the picture for him. However, a few days, I received in the mail a plastic bag with a score and five parts to his quintet and a note on it from him. He also sent me a tape of a recording by the New England Conservatory woodwind quintet. He said that was his favorite performance thus far of his piece.

I managed to prearrange a woodwind quintet that would play this piece that summer when I attended a chamber music workshop, and I invited him to come as we were selected to perform two of the movements. He actually was going to come, and then last minute changed his mind. But I called him after the performance to tell him how well received it was, and that I was hoping it would be a regular for the Chamber Music Conference of the East. He seemed pleased and then proceeded to tease me by saying, "I betcha didn't play the third movement really well, it's an impossible one for horn." I agreed, and told him that thankfully they didn't pick that movement to be performed. He laughed, and I again thanked him and told him how much I loved the piece. - *Emily Fine*

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Fine's *Partita for Wind Quintet* was written in Tanglewood, Mass. during the summer of 1948. It was first performed in New York City at a League of Composers concert [on] February 19, 1949. The score and parts are published by Boosey & Hawkes, Inc.. The New Art Wind Quintet recorded the piece for Classic Editions. The *Partita* was cited by the New York Music Critics' Circle as one of the best chamber music works introduced in New York City in the 1948-1949 musical season.

The following excerpt appeared in the program notes of the concert that included the first performance of the *Partita*:

Described in the most general terms, the *Partita* is a set of free variations, although only the second movement bears any marked resemblance to the

formal and tonal scheme of the “theme.” Actually, the technique employed throughout is closer to what is usually called thematic metamorphosis. The material for the entire work is evolved out of two melodic fragments.

The titles of the various movements or sections should indicate their character. Hence, the first has the character of a classical theme to be varied in the classical manner. The second movement is clearly a variation of its predecessor. The short meditative *Interlude* presents the basic material in its simplest form, but accompanied by warmer harmonies. The *Gigue* occupies the central position in the entire work and is, at the same time, the most extended movement. It is in sonata form, but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled *Coda* has the character of an epilogue and solemn processional. - *Irving Fine*

[Fine removed the following paragraph from these notes, prior to their first printing in 1949]

In writing this piece, I have consciously avoided the rather stylized, playful, contrapuntal idiom that is commonly associated with the woodwind medium. What I hoped to achieve was something perhaps more reflective; certainly, more intimate in expression.

ABOUT THE PERFORMERS

From its beginning in 1980, the **Lydian String Quartet** (Andrea Segar and Julia Glenn, violins; Mark Berger, viola; Joshua Gordon, cello) has been acclaimed by audiences and critics across the USA and abroad for embracing the full range of the string quartet repertory with curiosity, virtuosity, and dedication to the highest artistic ideals of music making. Residing at Brandeis University in Waltham, Massachusetts since the group's founding, the quartet has continued to build a reputation for their depth of interpretation, performing with “a precision and involvement marking them as among the world's best quartets” (Chicago Sun-Times). From the acknowledged masterpieces of the classical, romantic, and modern eras to new remarkable compositions written by today's cutting edge composers, the Lydians approach music-making with a sense of exploration and personal expression that is timeless.

The Lydian String Quartet has performed extensively throughout the United States at venues such as Jordan Hall in Boston; the Kennedy Center and the Library of Congress in Washington, D.C.; Lincoln Center, Miller Theater, and Weill Recital Hall in New York City; Music Mountain in Connecticut; the Pacific Rim Festival at the University of California at Santa Cruz; and the Slee

Beethoven Series at the University at Buffalo. Abroad, the Quartet has made appearances in France, England, Italy, Switzerland, Germany, Russia, Armenia, and Taiwan. The Lydians enjoy collaborations in traditional configurations as well as in boundary-crossing performances, recently including musicians such as clarinetist David Krakauer, tabla player Sandeep Das, pipa player Chen Yihan, and others.

The Lydians have long championed the commissioning, performing and recording of new works. They enjoy working with young composers at the quartet's Brandeis home as well as in mini-residencies at universities across the US. Their programming and recording of American contemporary quartet repertoire has earned them numerous Chamber Music America/ASCAP Awards for Adventurous Programming, grants from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program in partnership with the National Endowment for the Arts, and the Aaron Copland Fund for Music. In 2012 their first Lydian String Quartet Commission Prize drew over 400 applicants; as a result, first prize-winner Kurt Rohde wrote his epic string quartet *treatises for an unrecovered past* for the Lydians, who premiered it in 2013 and recorded it in the summer of 2015. The new (2022) LSQ Commission Prize winner is Lembit Beecher.

The Lydians' 29 currently available commercial recordings reflect their diverse and far-reaching repertoire, including works by Beethoven, Brahms, Fine, Ives, Ornstein, Persichetti, and Schubert as well as American contemporary composers they have long known and collaborated with such as Martin Boykan, Eric Chasalow, Yu-Hui Chang (forthcoming), Peter Child, John Harbison, Lee Hyla, Steven Mackey, Kurt Rohde, Laurie San Martin, Harold Shapero, and Yehudi Wyner.

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Andrea Segar joined the Lydian String Quartet as first violinist and the Brandeis University music faculty in 2016. Previous chamber music appearances include Yellow Barn, the Olympic Music Festival, the Birdfoot Festival, the Perlman Music Program, Music@Menlo, IMS Prussia Cove, and Festival de San Miguel de Allende, and performances with members of the Emerson Quartet, Juilliard Quartet, Peabody Trio and Mendelssohn Quartet, Soovin Kim, Colin Carr, Stefan Milenkovich, the Doric Quartet, Peter Frankl, and Susan Narucki. A frequent guest with the Grammy-nominated ensemble A Far Cry, she has performed on their recordings for Naxos and Crier Records. Radio appearances include NPR's Performance Today and classical radio stations nationwide. Her awards include first prizes in the Washington International String Competition and the American String Teachers Association National Solo Competition.

Andrea has appeared as soloist with ensembles including the Oklahoma City Philharmonic, Portland Symphony, Arizona Musicfest Orchestra, Oakland-East

Bay Symphony, ProArt Symphony, and the New England Conservatory Bach Ensemble. She has appeared in recital in the US, UK, and Mexico, including “The Decade Project” focused on the far-ranging violin and piano music of the early 20th century at the Maybeck Studio in Berkeley, CA. Andrea received her undergraduate and Master of Music degrees with Honors from the New England Conservatory of Music, where she served as the teaching assistant to Donald Weilerstein. Andrea was also the head teaching assistant to Philip Setzer and Soovin Kim at SUNY Stony Brook, where she received her Doctor of Musical Arts degree. www.andreasegar.com

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Boston native **Julia Glenn** joined the Lydian String Quartet and Brandeis University music faculty in 2022 from the Tianjin Juilliard School, where she served as violin faculty and was a member of the Tianjin Juilliard Ensemble. She has been acclaimed internationally for her work on modern and baroque violins on stages including Alice Tully Hall, Weill Hall, Sanders Theatre, Jordan Hall, Beijing’s National Centre for the Performing Arts, and Shanghai Concert Hall. She has also performed with the Shanghai Camerata, New York New Music Ensemble, ACRONYM, Cantata Profana, members of the Juilliard String Quartet, and Soloists of New England. In January of 2016 she gave the world premiere of Milton Babbitt’s violin concerto to critical acclaim.

Deeply interested in the music and culture of China, her doctoral dissertation was titled “Hearing in Tone: A Phonetic Approach to the Analysis and Performance of Chinese Contemporary Music.” She is currently working with Chen Yi to commission and film dance choreography for Chen’s Memory. Her upcoming solo album features new and recent music by Chinese and Chinese-speaking composers. She has presented lecture-performances at venues including the Hamburg Hochschule für Musik und Theatre, Harvard University, Shanghai Conservatory, and Juilliard. Ms. Glenn has previously recorded for Spice Classics and Swan Studio labels. She is a 2018 graduate of Juilliard’s C.V. Starr doctoral program, where she worked with Joseph Lin, Sylvia Rosenberg, and Cynthia Roberts. In 2013 she obtained her master’s from New England Conservatory with James Buswell, and in 2012 her bachelor’s in linguistics magna cum laude from Harvard University.

www.juliaglennviolin.com

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Mark Berger joined the Lydian String Quartet as violist in 2014 and is associate professor of the practice at Brandeis University.

In addition to his work with the quartet, Berger frequently performs with many of Boston’s finest orchestras and chamber ensembles including the Boston Symphony Orchestra, Boston Pops, Emmanuel Music, and the Boston Modern Orchestra Project, Worcester Chamber Music Society, and Music at Eden’s Edge. He has recently appeared as a guest artist with the Boston Symphony

Chamber Players, Boston Musica Viva, and Radius Ensemble. Strongly devoted to the performance of new music, Berger has performed with many of Boston's new music ensembles including Sound Icon, Boston Musica Viva, Dinosaur Annex, Ludovico Ensemble, and ALEA III. In the summers, Berger performs at the Newport Festival and is string chamber music coordinator at the Boston University Tanglewood Institute.

Also an acclaimed composer, Berger's works have been presented locally by Boston Musica Viva, the New York New Music Ensemble, Dinosaur Annex, ALEA III, the Worcester Chamber Music Society, Xanthos Ensemble, Music at Eden's Edge, QX String Quartet, and the Lydian String Quartet, as well as nationally and internationally by the Third Coast Percussion Quartet, Ensemble Permutaciones (Mexico) and the Hellenic Ensemble of Contemporary Music (Greece). His compositions have received awards and recognition from the League of Composers/ISCM, ASCAP, and the Rapido! Composition Competition and he has received commissioning grants from NEFA and the Brannen-Cooper Fund.

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Cellist **Joshua Gordon** joined the Lydian String Quartet and the Brandeis University music faculty in 2002. An artist member of the Worcester Chamber Music Society and the Composers Conference, he has been a guest of many ensembles and festivals including the Cassatt, Ciompi, DaPonte, Juilliard, and Ying quartets, Boston Chamber Music Society, Chameleon Arts Ensemble, Emmanuel Music, Mistral Music, North Country Chamber Players, Orpheus Chamber Orchestra, Portland Chamber Music Festival, the Rockport Chamber Music Festival, and Speculum Musicae. His critically acclaimed discography includes *Leo Ornstein: Complete Works For Cello and Piano* with Randall Hodgkinson; Lydian recordings of quartets by Beethoven, Martin Boykan, John Harbison, Vincent Persichetti, Kurt Rohde, and Laurie San Martin; and the Group for Contemporary Music's recordings of works by Morton Feldman, Jonathan Harvey, Donald Martino, Wayne Peterson, Roger Sessions, and Charles Wuorinen. www.joshuagordoncello.com

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Since its founding in 1998, the **Chameleon Arts Ensemble** has built a reputation as one of Boston's most adventurous chamber ensembles, integrating old and new repertoire into unexpected chamber music programs that are themselves works of art. This innovative ensemble draws those who love the adventure of music - classic and contemporary. A Chameleon concert is a multifaceted experience in an intimate environment joining audience and musicians in an exuberant celebration of music.

Chameleon has earned critical acclaim for both its innovative programming and world-class performances, and the expansion of the Ensemble's offerings is a testament to the support it enjoys from music lovers in the Boston area.

Chameleon Up Close, a recital series featuring members of the ensemble in an intimate café-style setting, was introduced in 2015 to consistently capacity audiences, and a special presentation of Bach's complete Brandenburg Concertos was sold out for two performances in December of the same year. The musicians of Chameleon are among the area's most highly respected and sought-after performers, with growing national and international reputations. The Boston Globe called them an "all-star lineup of chamber musicians."

Artistic Director Deborah Boldin brings a vast knowledge of the chamber music repertoire and a passion for contemporary music and works by neglected composers. Her programs offer an inimitable mix of the witty and the sublime, the adventurous and the beloved. The Boston Globe praised her for "knowing what goes with what on a program" and hailed "Planning a good chamber music program is a delicate art unto itself." Chamber Music Magazine applauded "fanciful programs and superb playing."

The Ensemble has been recognized nationally with awards from the National Endowment for the Arts, Koussevitzky Music Foundation awards, and Adventurous Programming Awards from the American Society of Composers, Authors and Publishers and Chamber Music America. Chameleon has served as artists-in-residence at Lee University and as ensemble-in-residence for Northeastern University's Fusion Arts Exchange, a summer program for international students sponsored by the US State Department. The Ensemble has been featured on WGBH Radio, WHRB Classical, and WBUR Radio Boston.

The Ensemble's program Chameleons in the Community is an ongoing outreach effort to increase the accessibility of classical music and create connections between the arts and everyday life. More than a thousand tickets have been donated to constituents of organizations such as the Pine Street Inn and Project Step. The Ensemble's spring music education program, including a free family concert and a series of concerts, demonstrations, and workshops for students in grades 3-5 from the Boston Public Schools, has brought more than 6,000 children a first experience with classical music.

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Praised by The Boston Globe for her "surpassingly beautiful contributions" and the Boston Musical Intelligencer for a "stunning virtuosic display," flutist **Deborah Boldin** enjoys an active and diverse career as a recitalist, chamber musician and entrepreneur. Recent engagements include the Rockport Chamber Music Festival, the Martha's Vineyard and IBIS Chamber Music Societies, Pentangle Arts Mozart Festival in Woodstock VT, Alea III, First Monday at Jordan Hall Boston, Trinity College Chamber Music Series, and the Wellesley Composers Conference. Ms. Boldin has been a featured soloist on radio programs on WJHU, Baltimore, and WQXR, New York, and has made numerous appearances on WGBH Boston's Classical Performances Live. She

has also appeared with the New World Symphony, Opera Boston, Boston Philharmonic, Rhode Island Philharmonic, and the Vermont and Portland Symphonies, among others. As Artistic Director of the Chameleon Arts Ensemble, Ms. Boldin's innovative programming and artistic philosophy have garnered unanimous critical acclaim. She received two Chamber Music America / ASCAP awards for adventurous programming. She holds a Bachelor of Music degree from the Peabody Conservatory, and a Graduate Diploma from the New England Conservatory, where she studied with Paula Robison. She can be heard on Argo and Albany Records.

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Described as an "arresting" (Boston Globe) and "strikingly beautiful" (Miami Herald) musician, **Catherine Weinfield-Zell** is a busy performer and teacher in the New England area and beyond. A resident of Boston since 2016, Ms. Weinfield-Zell served as second Oboe and English Horn with the Florida Grand Opera in Miami, FL from 2012-2016. From 2009-2013, she held the position of both Assistant Principal Oboe and principal English Horn with the Honolulu (now Hawaii) Symphony and the Hawaii Opera Theater. Ms. Weinfield-Zell has also performed with the Cleveland Orchestra, the Metropolitan Opera, the San Diego and Charleston Symphonies, the Portland Symphony, the Naples Philharmonic, the new-music ensembles Alarm Will Sound and the Boston Modern Orchestra Project, the Orchestra at Indian Hill, the Boston Philharmonic, the Boston Lyric and Odyssey Opera Companies, and Emmanuel Music. Additionally, she has also performed at the Strings, Lake George, Opera in the Ozarks, Breckenridge, Spoleto FestivalUSA, Aspen, Sitka, Alaska, Kent/Blossom, and Britten-Pears Aldeburgh World Orchestra Music Festivals. She is the co-founder with her husband, percussionist Michael Weinfield-Zell, of Music at the Substation, a chamber music series in Boston.

A dedicated teacher, Ms. Weinfield-Zell has been the Artist Associate in Oboe and principal oboe of the Berkshire Symphony at Williams College since 2019, and faculty at both Phillips Exeter Academy and the Brookline Music School. Her principal teachers include Elaine Douvas at Mannes College of Music in New York City, John Mack and Frank Rosenwein at the Cleveland Institute of Music, and Ray Still at Northwestern University.

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Gary Gorczyca enjoys a varied career of clarinet artistry. He has appeared as a soloist with the Angelica International Festival, Boston University and New England Conservatory Wind Ensembles, Jordan Winds, and twice with the Grammy award winning Boston Modern Orchestra Project and conductor Gil Rose. In addition to being a founding member of the Chameleon Arts Ensemble, Mr. Gorczyca performs regularly with BMOP, VentiCordi, Boston Midsummer Opera, Odyssey Opera, and Improbable Beasts. He has also appeared with NEC's First Monday Series, Collage New Music, Glissando, Callithumpian Consort, Firebird Ensemble, and the Rockport Chamber Music

Festival.

After studies at New England Conservatory, Boston University, and Indiana University of Pennsylvania (graduating Magna Cum Laude), Mr. Gorczyca won fellowships to attend the Norfolk Chamber and Contemporary Festivals as well as the Tanglewood Music Center. During this period, he also became a first call substitute with the Boston Symphony and Boston Pops, working with conductors Seiji Ozawa, Bernard Haitink, David Robertson and John Williams; composers Elliott Carter and John Adams; and Jessye Norman, Chick Corea and “Blue” Lou Marini, among many others. He is on the soundtrack to *Saving Private Ryan* with John Williams conducting, as well as numerous other recordings including Bernard Rands’ *Canti Trilogy*, Lee Hyla’s *Lives of the Saints*, Marti Epstein’s *Hypnagogia*, and as a soloist on Elliott Schwartz’s Chamber Concerto. Gary Gorczyca is a proud father of two, one of whom is an Eagle Scout and the other a Life Scout, and during lockdown he began a project overhauling and donating orphaned instruments to Puerto Rican students in need.

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A native of Ohio, **Joshua Michal** is the Associate Professor of Horn at the University of Massachusetts in Amherst, MA. He is a member of the Rhode Island Philharmonic Orchestra and the Hartford Symphony Orchestra, and a faculty member at the Interlochen Summer Arts Camp in Michigan. He has performed with the Chicago Symphony, Cincinnati Symphony, Boston Lyric Opera, and Columbus Symphony among others, and has toured with the Boston Brass. Solo appearances include *The Glass Bead Game* by James Beckel with the UMass Wind Ensemble, Richard Strauss’ Horn Concerto No. 1 with the UMass Symphony Orchestra, and Mozart’s Horn Concerto No. 2 with the Pioneer Valley Symphony and The Ohio State University Orchestra. He has recently presented recitals and masterclasses at the International Horn Society Conference, Hartt School of Music, and University of Wisconsin at Madison, among others. Orchestral recordings include the Chicago Symphony Orchestra led by Bernard Haitink in Mahler’s Symphony No. 2 on the Resound label, and with L’Orchestre de la Francophonie Canadienne as solo horn for Bruckner’s Symphony No. 4 on Analekta. His MSR Classics solo album features world premieres by Tyler Ogilvie, Mark Oliveira, Peter Van Zandt Lane, Gordon Green, and Salvatore Macchia.

Dr. Michal received his degrees from Indiana University (B.M.), Northwestern University (M.M.), and Ohio State University (D.M.A.), with additional studies at Bowling Green State University and the IES Institute in Austria. His principal teachers include Rosemary Williams, Michael Hatfield, Michael Höltzel, Richard Seraphinoff, Jeff Nelsen, Volker Altmann, Gail Williams, Elizabeth Freimuth, and Bruce Henniss.

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Rachael Elliott, bassoon, has been called “one of the sharpest executors of new-music currently on the scene” (WQXR) and “the Jaco Pastorius of the bassoon, sweeping between glowing bass parts and sweet, yearning melodies in the highest register” (Guardian). She is a founding member of the improvising quartet, Clogs, with whom she has produced five albums and appeared in clubs, concert halls and festivals across the United States, Canada, United Kingdom, Europe and Australia. Her other chamber groups include EK Duo, Heliand, Rushes Ensemble, and Tuple. Among her recording credits are her solo album, *Polka the Elk*; Michael Gordon’s *Rushes*; and Tuple’s *Darker Things*. Elliott serves on the faculty of the Longy School of Music of Bard College, where she teaches bassoon, wind pedagogy, and co-directs Ensemble Uncaged.

ABOUT THE BRANDEIS CONCERT SERIES

The **Brandeis Department of Music** presents over 60 concerts each year in the Slosberg Recital Hall—a one of a kind acoustical gem—as well as locations across the Brandeis campus. Featuring:

Marquee Concerts: An exceptional series of professional performances that feature faculty and visiting artists, including the legendary Lydian String Quartet and the internationally acclaimed musicians of MusicUnitesUS.

Student Concerts: Outstanding student ensembles and music majors perform music ranging from the renaissance and early Baroque eras to improvisational jazz and the rhythms of Ghana.

Music at Mandel: The Department of Music and the Mandel Center for the Humanities (MCH) host 5-7 FREE lunchtime concerts throughout the year in the stunning MCH Atrium.

Brand New Music: Professional and student performers showcase contemporary works from Brandeis student, faculty, and alumni composers.

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Brandeis

FALL 2023

CONCERT SERIES

Slosberg Music Center

UP NEXT:



MARQUEE CONCERT:

Julia Glenn & Mika Sasaki: Folk Tales and Fantasies

Friday, October 27th, 7:30 p.m.

MARQUEE CONCERT:

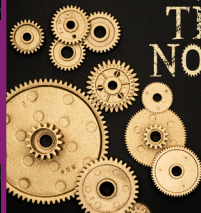
Lydian String Quartet

Saturday, November 11th, 7:30 p.m.



BRANDEIS WIND ENSEMBLE
PRESENTS

**THE
NOW**



STUDENT CONCERT:

Brandeis Wind Ensemble: The Now

Sunday, November 19th, 7:00 p.m.

STUDENT CONCERT:

Brandeis-Wellesley Orchestra: 20th Anniversary

Monday, November 20th, 7:30 p.m. (Spingold)



BRANDEIS.EDU/CONCERTS

Please visit our website for more information!