

40 YEARS



Sean Hickey
Concertos

Dmitry Kouzov, *cello*

Alexander Fiterstein, *clarinet*

St. Petersburg State Symphony

Vladimir Lande, *conductor*

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Sean Hickey

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Dmitry Kouzov, **cello**

Alexander Fiterstein, **clarinet**

Vladimir Lande, **conductor**

Concerto for Cello and Orchestra

(27:26)

I (8:33)

II (8:39)

III (10:12)

Dmitry Kouzov, cello

Vladimir Lande, conductor

St. Petersburg State Symphony Orchestra

Concerto for Clarinet and Orchestra

(21:52)

I (6:54)

II (6:20)

III (8:32)

Alexander Fiterstein, clarinet

Vladimir Lande, conductor

St. Petersburg State Academic Symphony Orchestra

Total Time: 49:18

Notes from the composer

My Concerto for Cello and Orchestra was commissioned by the extraordinary cellist Dmitry Kouzov in 2007 and composed the following year. Funding for the commission and Russian premiere generously comes from International Performing Artists LLC. Vladimir Lande led the Chamber Orchestra of Southern Maryland in the premiere and took the piece to St. Petersburg where it was performed in the famed Beloselsky-Belozersky Palace. The piece is comprised of three movements and scored for standard-sized orchestra with double winds and brass.

In this work, I wanted to fuse my interest in neo-classical clarity and design with what I feel is the songful, heroic nature of the greatest cello concerto literature. The first movement entrance of the cello should indicate a bit of the latter, with large leaps -- a characteristic that can be found in all three movements. The opening quickly moves to a chorale-like part for woodwinds and a faster section that introduces a simple motif in the cello which generates the material for most of the rest of the movement, and that dies away to a question mark ending.

Like Sibelius, whom I had in mind in the early days of composition, the second movement attempts to make much of fast music that sounds slow. Pizzicato low strings introduce an eight-note motif that is answered by quiet and ominous timpani. A tuneful yet anguished mid-section sees the cello in its expressive element. Throughout this time, I was haunted and dismayed by the constant images of the futile bloodshed in Iraq. Though I didn't intend my work to have any sort of programmatic element, the extended cadenza -- for cello and mixed percussion -- most certainly describes the individual anguish of the innocent people in war's cross-fire, while the percussion battery details the constant droning of guns and bombs. The cello succumbs to a form of keening, a lament on the low strings. An English horn fairly rescues the soloist by introducing a doleful melody, but the movement ends with the cellist asserting life, while the drums of war play on.

The third movement has no such programmatic association, and gets under way quickly. This fast section displays some striking virtuosity from the solo cello as well as some

of the individual members of the orchestra. The solo cadenza is marked by double-stops and harmonics, and asks the cellist to play at the bridge for a haunting sound. Exiting the cadenza, an extroverted C-major section tosses a simple theme around the orchestra before a headlong rush to a firm end.

The *Concerto for Clarinet and String Orchestra* was collaboratively commissioned by clarinetist David Gould, the Metro Chamber Orchestra, DANSR Inc, and Vandoren. The piece was composed in 2006 and is in three distinct movements. The first movement, the longest of all, is centered on a dry, four-note motive in sixteenth notes, which is a springboard for motivic development in the clarinet, regularly accompanied by pizzicato strings. A contrasting lyrical episode makes two appearances in the movement. After a brief cadenza, new material is introduced, often in short fragments, but the opening figure predominates, ending the movement with an assertive thud.

In contrast, the second movement is more flexible and meditative, beginning with a falling minor third that permeates most of the section, and marked by thick and cloudy harmonies. The movement slows down and pauses on an enigmatic final chord. Opening with a furious string gesture in octaves, the third movement asserts a dancing, yet occasionally awk-

ward 3/8 flow. In a short clarinet solo and, later, cadenza, two tiny fragments of Scottish airs appear: *The Cross of Inverness* and *Glenmoriston*, both grafted onto the 3/8 meter. (I've made liberal use of Irish and Scottish folk tunes in my work before.) The cadenza leads into the first presentation of *Hunter's House*, the G major melody that more than pervades the remainder of the piece. A word on the tune: the reel was composed by Ed Reavy (1898-1988), an influential fiddler from Cavan who settled in Philadelphia. It has a timeless quality of most great folk music, though likely it isn't more than a few decades old. Clarinet and strings treat the tune imitatively and lead headlong into a rapturous close.

The concerto is also played, in a slightly altered version, as a chamber work for clarinet and string quartet. David Gould has performed this version - as well as the string orchestra version with obligato basses - on several occasions. Alexander Fiterstein gave the Russian premiere in the Grand Hall of the St. Petersburg Philharmonic, with Vladimir Lande leading the orchestra, in November 2011.

This recording would not be possible without the generosity of some remarkable individuals: William Schwartz and Rosemary O’Connell for their support in my travels and recording, and for all of the hard-working musicians who made this a reality. Special thanks to Thomas Foster and Dinah Seiver for their interest and advocacy. Also, very special thanks go to my family, Catherine and Shannon, for their patience and encouragement, and to my mom and dad, for planting the seed and keeping it watered.

Finally, further thanks go to my friends and colleagues at Delos and Naxos of America for making so much of this happen.

This recording is dedicated to the memory of Peter Moss, one of my biggest champions and most inspiring friends.

— Sean Hickey

Sean Hickey

Born in Detroit in 1970, Sean Hickey’s earliest music education began at age 12 with an electric guitar, a Peavey amp, and a stack of Van Halen records -- the early ones of course. He studied jazz guitar at Oakland University, later graduating with a degree in composition and theory from Wayne State University. His primary instructors were James Hartway, James Lentini and Leslie Bassett.

After moving to New York, Sean pursued further studies with Justin Dello Joio and Gloria Coates. His works include a symphony (*‘Olympus Mons’*), concertos for clarinet, cello and mandolin, two string trios, a string quartet, a flute sonata, a woodwind quintet and trio, numerous pieces for solo instruments, choral, church, theater and orchestral music. Sean is also active as an arranger, contributing arrangements for vari-



ous artists and ensembles in the pop and jazz music spheres. In 2004, Hickey was awarded a grant from the New York Department of Cultural Affairs as well as a Composer Assistance Grant from the American Music Center to mount concerts of his work. More recently, he has fulfilled commissions for Lincoln Center for the Performing Arts, the St. Petersburg Symphony, New York's One World Symphony and North/South Consonance, the Adesso Choral Society in Connecticut, the Spain-based piano/accordion duo An-Tifon, 60x60, and the Gringolts-Weiss-Fiterstein Trio. His disc of chamber and orchestral works for Naxos American Classics, *Left at the Fork in the Road*, released in November 2005, broke the Billboard Top 100 Classical Chart upon release.

Sean's principal instruments are guitar and piano. Other commissions include works for cellist Dmitry Kouzov, pianist Xiayin Wang, clarinetist David Gould, violinist Ilya Gringolts, flutist Stefan Hoskuldsson, clarinetist Alexander Fiterstein, mandolinist Avi Avital, violinist Yulia Sakharova, and for the ensemble Ars Futura. He is a recipient of eleven consecutive ASCAP awards and was named a semi-finalist in the Auros 2001-2002 Composition Competition, also winning second prize in the 1990 State Awards in the former Yugoslavia. Recent years have seen numerous performances in New York, San Francisco, Detroit, Washington, Russia, Spain, Portugal, England, Indone-

sia and Brazil. Festival appearances and residencies include Cabrillo, the Bridgehampton Chamber Music Festival and the New York Chamber Music Festival, the last of which he was part of the 10th anniversary remembrances of September 11th, 2001 with the memorial piece, *The Birds of Barclay Street*. He is an ASCAP member and was composer-in-residence with the Metro Chamber Orchestra in New York. His works are published by Cantabile Publishing and Wolfhead Music, and Muzyka in Russia. He also regularly lectures on his music, new media, and entrepreneurship for composers and musicians.

Sean is the National Sales and Business Development Manager of Naxos of America, the largest classical music label and distributor in the world. Several of his recording and concert reviews may be found in the pages of the *New Music Connoisseur*, *21st Century Music*, *Modern Dance* and numerous other publications. He is also a principal contributor to the Omnibus Guide to Classical Music on CD, has contributed liner notes to dozens of classical recordings and is a voting member of the National Academy of Recording Arts and Sciences. His travel and adventure pieces have appeared in *Transitions Abroad*, the *Burlington Free Press*, *Trailworks*, *Trailsource*, *Orlando Weekly*, *ITN*, *Babylon Travel* and elsewhere. *Otra Dia*, a book of the writer's travels in Peru, was published by Cantabile Press.

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Performer Biographies

A versatile performer, cellist **Dmitry Kouzov** has performed worldwide with orchestras, in solo and duo recitals, and in chamber music performances. He has appeared with such orchestras as the St. Petersburg Symphony (Russia), as well as National Symphony of Ukraine, and the South Bohemian Chamber Philharmonic (Czech Republic), to name a few. He was awarded First Prize at the International Beethoven Competition in the Czech Republic, is a two-time laureate of the International Festival-Competition “Virtuosi of the Year 2000” in Russia, and is winner of the New York Cello Society Rising Star Award. His credits include numerous performances at many prominent concert venues throughout his native Russia, including both St. Petersburg Philharmonic Halls, the conservatoire halls of Moscow and St. Petersburg, respectively, and the Mariinsky Theater. Mr. Kouzov made his New York orchestral debut at Alice Tully Hall in 2005, under the baton of Maestro Raymond Leppard. Since that time, he has also made recital appearances in New York at the 92nd Street Y and with Bargemusic.



Highlights of Mr. Kouzov’s recent seasons include his debuts with the St. Petersburg Philharmonic Orchestra, the St. Petersburg Symphony Orchestra, and the Johannesburg Philharmonic; recordings with the Sinfonia Varsovia and St. Petersburg Symphony Orchestras; solo appearances with the chamber orchestra “Soloists of St. Petersburg Philharmonic Society”; duo recitals in Moscow and St. Petersburg with all Brahms and Beethoven Sonatas with the prominent Russian pianist Peter Laul; and chamber music appearances at the Ravinia and Caramoor Festivals Rising Stars Series. As a recording artist, Mr. Kouzov is featured on Naxos, Marquis Classics, Onyx and Albany recording labels.

Mr. Kouzov has appeared in command performances before Mikhail Gorbachev and Prince Andrew, Duke of York. In 2005 and 2006, he was a guest artist at the Verbier Festival, International Bach Festival (Switzerland) and Schleswig-Holstein Music Festival (Germany). Additionally, he has performed at the “May of Janacek” International Festival (Czech Republic), and at the “Art-November” International Festival (Russia), and the “Kiev Summer Music Nights” International Festival, among others.

A consummate chamber musician, Mr. Kouzov has collaborated with Joshua Bell, Yuri Bashmet, Krzysztof Penderecki, Evgenii Sudbin, Nicholas Angelich, Ilya Gringolts, and Pacifica

Quartet, among others. Mr. Kouzov is a founding member of the Manhattan Piano Trio, with whom he has toured extensively throughout United States and captured First Prizes at the Plowman and Yellow Springs National Chamber Music Competitions.

In addition to his concert activities, Mr. Kouzov is a devoted teacher. Currently Mr. Kouzov is an Assistant Professor of Cello at the University of Illinois. Prior to this appointment he was on the faculty at the Juilliard School and the Oberlin Conservatory. Mr. Kouzov holds Bachelors & Masters of Music degrees from the Sibelius Academy, Helsinki, and an Artist Diploma from the Juilliard School in New York. His principal teachers have included Professors Mark Reizenshtock, Victoria Yagling, Joel Krosnick, and Darrett Adkins.



Clarinetist **Alexander Fiterstein** is recognized for playing that combines flawless technique and consummate musicianship with graceful phrasing and a warm soulful tone. Considered one of today's most exceptional clarinet players, he has performed in recital and with prestigious orchestras and chamber music ensembles throughout the world.

Recipient of a prestigious 2009 Avery Fisher Career Grant, Mr. Fiterstein has been praised by the *New York Times* for possessing a “beautiful liquid clarity.” The *Washington Post* wrote, “Fiterstein treats his instrument as his own personal voice, dazzling in its spectrum of colors, agility and range. Every sound he makes is finely measured without inhibiting expressiveness.”

In the 2012-13 season, Mr. Fiterstein performed the Nielsen Clarinet Concerto with conductor Thomas Dausgaard and The Saint Paul Chamber Orchestra and also with the University of South Carolina Symphony. In November he performed for both the Chamber Music Society of Lincoln Center and as part of the 100th Anniversary Season of Matinee Musicale in Cincinnati. Mr. Fiterstein tours the Midwest in early March with pianist Steven Beck and cellist Nicholas Canellakis. In March Mr. Fiterstein performs at the WMP Concert Hall in New York City. Mr. Fiterstein frequently performs as part of a trio with pianist Alon Goldstein and cellist Amit Peled, playing in concert throughout the season with them in Tennessee, Philadelphia, Vermont, and Maryland. This season Mr. Fiterstein also collaborated on the soundtrack for director Richard Ledes' new film, “The Dark Side,” for which Mr. Fiterstein recorded the music and appeared in the film.

As a soloist, Mr. Fiterstein has appeared with the Orchestra of St. Luke's at Lincoln Center, Simon Bolivar Youth Orchestra of Venezuela, the San Juan Symphony, Danish National Radio Symphony Orchestra, Jerusalem Symphony, Tokyo Philharmonic, China National Symphony Orchestra, Vienna Chamber Orchestra, Polish Chamber Philharmonic, the Belgrade Philharmonic Orchestra, the Israel Sinfonietta Baer-Sheva, Israel Chamber Orchestra, and the Czech Chamber Orchestra (Pavel Haas). He has performed in recital on the "Music at the Supreme Court" Series, at the National Gallery of Art, the Kennedy Center, Symphony Space, the 92nd Street Y, Carnegie's Weill Hall, the Isabella Stewart Gardner Museum in Boston, the Louvre in Paris, Suntory Hall in Tokyo, and the Tel-Aviv Museum.

Mr. Fiterstein was born in Belarus. At the age of two, he immigrated with his family to Israel where he later studied at the Israel Arts and Science Academy. He graduated from the Interlochen Arts Academy and the Juilliard School. His teachers included Charles Neidich and Eli Heifetz. Mr. Fiterstein is a first prize winner of the Carl Nielsen International Clarinet Competition and the "Aviv" competitions in Israel; a winner of the Young Concert Artists International Auditions; and he is the recipient of the Bunkamura Orchard Hall Award (Tokyo) and numerous awards from the America-Israel Cultural Foun-

ation. Mr. Fiterstein is the clarinet professor at the University of Minnesota, Twin Cities.



Vladimir Lande is principal guest conductor of the St. Petersburg State Symphony Orchestra (Russia). He is guest conductor of the National Gallery Orchestra, Washington DC, music director of the Washington Soloists Chamber Orchestra, the COSMIC Symphony Orchestra, and Johns Hopkins University Chamber Orchestra. He appears as conductor with ballet and opera companies in Europe and the United States. In summer 2004, he conducted the opening concert of St. Petersburg's White Nights Festival. Since then, he has led notable orchestras in the United States, conducted the National Gallery Chamber Orchestra on an American tour, and served as conductor of the 64th American Music Festival. Recent tours have taken him to New Zealand, Australia, the United Kingdom, Italy and Russia. In October 2011 he led the St. Petersburg Symphony Orchestra on their tour of the United States, Mexico and South America, and was made associate conductor in 2012. In addition to his busy conducting schedule, Vladimir Lande maintains a successful solo and chamber music career as oboist of the renowned Poulenc Trio. Recordings include those on the Marquis, Arabesque, Kleos, and Naxos labels.

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