

The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a white, serif font, centered within a blue rectangular box. Above the text are three stylized white icons representing musical instruments: a harp, a piano, and a violin.

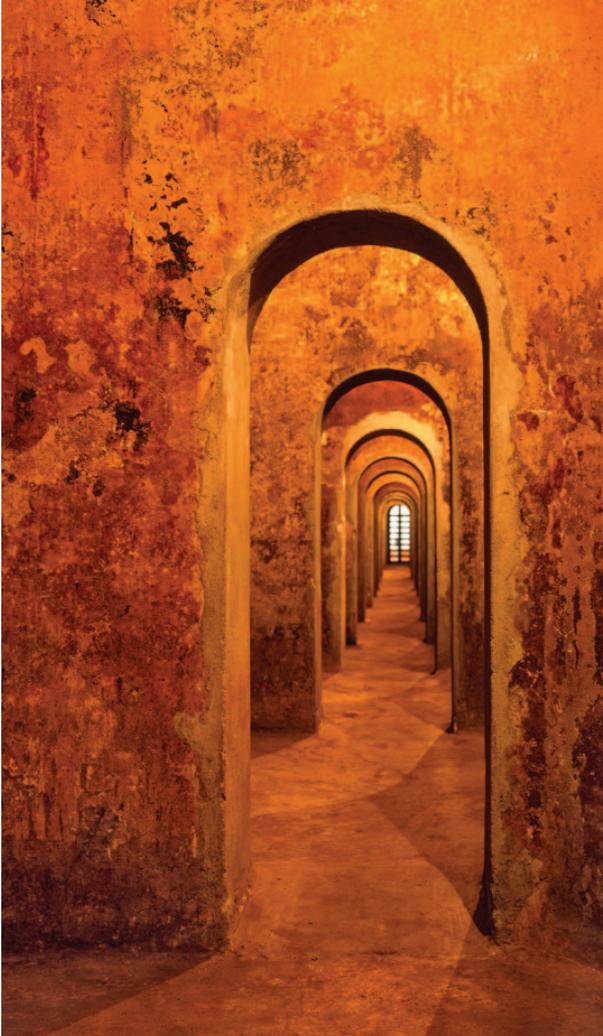
**Luciano**  
**BERIO**

**Sequenzas**  
**I-XIV**

**for Solo Instruments**

**Flute • Harp**  
**Soprano • Piano**  
**Trombone • Viola**  
**Oboe • Violin**  
**Clarinet • Trumpet**  
**Guitar • Bassoon**  
**Accordion • Cello**  
**Saxophones**

**3 CDs**



Luciano  
**BERIO**  
(1925-2003)

**Sequenzas I-XIV**

<b>CD 1</b>	<b>63:02</b>	<b>2</b> <b>Sequenza IXa for clarinet (1980)</b> <b>14:01</b> <i>Joaquin Valdepeñas</i> Recorded on 25th and 26th October, 2003
<b>1</b> <b>Sequenza I for flute (1958)</b> <b>5:16</b> <i>Nora Shulman</i> Recorded on 21st November, 1999		<b>3</b> <b>Sequenza X for trumpet in C and pianoresonance (1984)</b> <b>17:08</b> <i>Guy Few</i> Recorded on 1st and 2nd October, 2000
<b>2</b> <b>Sequenza II for harp (1963)</b> <b>9:28</b> <i>Erica Goodman</i> Recorded on 7th October, 2000		<b>4</b> <b>Sequenza XI for guitar (1987-88)</b> <b>16:28</b> <i>Pablo Sáinz Villegas</i> Recorded on 10th and 11th May, 2003
<b>3</b> <b>Sequenza III for female voice (1966)</b> <b>7:37</b> <i>Tony Arnold</i> Recorded on 26th January, 2002		<b>CD 3</b> <b>58:48</b>
<b>4</b> <b>Sequenza IV for piano (1966)</b> <b>10:56</b> <i>Boris Berman</i> Recorded on 17th June, 1998		<b>1</b> <b>Sequenza XII for bassoon (1995)</b> <b>16:18</b> <i>Ken Munday</i> Recorded on 10th and 11th January, 2004
<b>5</b> <b>Sequenza V for trombone (1965)</b> <b>5:34</b> <i>Alain Trudel</i> Recorded on 4th May, 2000		<b>2</b> <b>Sequenza XIII for accordion (chanson) (1995)</b> <b>8:16</b> <i>Joseph Petric</i> Recorded on 18th December, 2000
<b>6</b> <b>Sequenza VI for viola (1967)</b> <b>14:53</b> <i>Steven Dann</i> Recorded on 17th and 18th June, 2002		<b>3</b> <b>Sequenza XIV for cello (2002)</b> <b>13:09</b> <i>Darrett Adkins</i> Recorded on 29th and 30th May, 2004
<b>7</b> <b>Sequenza VIIa for oboe (1969)</b> <b>9:17</b> <i>Matej Šarc</i> Recorded on 11th and 12th January, 2002		<b>4</b> <b>Sequenza VIIb for soprano saxophone (1995)</b> <b>7:15</b> <i>Wallace Halladay</i> Recorded on 12th and 13th February, 2004
<b>CD 2</b>	<b>60:09</b>	<b>5</b> <b>Sequenza IXb for alto saxophone (1981)</b> <b>13:50</b> <i>Wallace Halladay</i> Recorded on 5th and 6th September, 2003
<b>1</b> <b>Sequenza VIII for violin (1976)</b> <b>12:32</b> <i>Jasper Wood</i> Recorded on 16th and 17th December, 2000		

All tracks recorded at St John Chrysostom Church, Newmarket, Ontario, Canada.

Production and Editing: Bonnie Silver and Norbert Kraft • Engineer: Norbert Kraft

## Luciano Berio (1925-2003)

### Sequenzas I-XIV

Although he left an extended and varied output, including five major stage-works, several shorter dramatic pieces, a number of significant choral and orchestral works (not least the famous *Sinfonia* of 1968), and a sizeable body of instrumental and vocal pieces, the music of Luciano Berio is encapsulated in the *Sequenza* series running through 34 years of his creativity. Not only have many of them set standards for performance prowess and stamina, each embodies a redefining of the technical limits of the instrument, and through this, the establishing of an expressive profile that draws on its past evolution while facilitating its future development. Virtuoso yet communicative, the *Sequenzas* are a touchstone for the dialogue between performer and listener.

In 1994, Berio invited the author Edoardo Sanguineti to pen epigraphs for each of the (then twelve) *Sequenzas*. These verses, which can be recited by the musician or read by the listener prior to performance, are not intended either as an explanation or illustration of content: rather, they aim to focus the listener's mind on the music to be heard.

*Sequenza I*, written in 1958 for the flautist Severino Gazzelloni, was a radical departure in seeking a polyphonic (multi-voice) discourse for what, since the Baroque era, had been a monodic (single voice) instrument. The harmony thus evolves in tandem with the melodic line, deploying a wide range of techniques to make the writing as varied as possible, without undermining its graceful and capricious nature.

*Sequenza II*, written in 1963 for the harpist Francis Pierre, is more interventionist in the way it aims to get away from the decorative manner familiar from the nineteenth-century musical Impressionists. Such a treatment makes of the instrument an orchestra in itself, ranging from bare wisps of sound to densely superimposed layers that suggest a spatial depth largely unexplored in the repertoire until then.

*Sequenza III*, written in 1966 for the vocalist Cathy

Berberian, is one of several works in which Berio sought a new relationship between the text and its 'setting' by destroying it semantically so as to recreate it musically. Markus Kutter's text is a sequence of gestures adding up to an abstract music theatre; one outlining an imaginary scenario where the narrative is the relationship of the performer to her voice.

Give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes

*Sequenza IV*, written in 1966 for the pianist Jocy de Corvalho, unfolds as a series of contrasts between diverse timbres and textures; a dialogue between chordal (harmonic) and linear (melodic) versions of the same idea; and a simultaneous development of material heard as sound on the keyboard and as resonance from the sustaining pedal. The result is music that integrates the piano's capabilities to striking effect.

*Sequenza V*, written in 1965 for the trombonist Stuart Dempster, draws instrument and performer into a symbiosis where the former becomes 'vocalised' and the latter becomes 'instrumentalised'. It was inspired by Berio's memory of the clown 'Grock', his elaborate routines often culminating with 'warum' (why) addressed directly to the audience. Here, that word is made the expressive linch-pin of the whole piece.

*Sequenza VI*, written in 1967 for the violist Serge Collot, requires a Paganinian technique to develop and transform what is essentially the same harmonic sequence. Out of the increasingly elaborate writing emerges what could be the only culmination: an austere melody line, seemingly unrelated to the work's content, that both distills its musical essence and suggests a radically different way of proceeding.

*Sequenza VIIa*, written in 1969 for the oboist Heinz Holliger, is again a piece where contrast is the key to its evolution. Thus certain notes, intervals and registers are

emphasized to the virtual exclusion of all others, while the writing is itself given tonal context by the note B played offstage by 'any other instrument'. The piece is also notable for discreetly evoking the historical 'background' of the instrument.

*Sequenza VIIb*, arranged in 1995 for Claude Delangle, gives the original music added zest and impact heard in the guise of soprano saxophone, the offstage B continuing to be a presence as before.

*Sequenza VIII*, written in 1976 for violinist Carlo Chiarappa, is both a homage to the instrument's technical potential, its content deriving essentially from the notes A and B, and also, in that its form is akin to a chaconne (variations over a repeated melodic or rhythmic idea in the bass), to the composer whose *Sonatas and Partitas* laid the foundation for all subsequent violin music, Johann Sebastian Bach.

*Sequenza IXa*, written in 1980 for the clarinetist Michel Arrignon, takes a melody line and subjects it to a wide range of musical transformation. Formally the piece is governed by two separate pitch sequences: that of seven notes is largely fixed in the same register; whereas that of five notes moves between registers with relative freedom. Linear progress is thus enriched by the mere implication of musical space.

*Sequenza IXb*, arranged in 1981 for Claude Delangle, makes the cool melodic contours that are the basis of the original piece seem more insinuating, even jazzy, heard in the incarnation for alto saxophone.

*Sequenza X*, written in 1984 for the trumpeter Thomas Stevens, is unusual in that it avoids extending the instrument's accepted technical limits. The designation "for trumpet in C and piano resonance" is significant: the piano keeps its sustaining pedal, with differing notes, depressed throughout the piece, ensuring the stark trumpet tone is 'cushioned' by myriad harmonic overtones, so opening-out its expressive range.

*Sequenza XI*, written in 1988 for the guitarist Eliot Fisk, is pervaded by a double layer of contrast. Harmonically it contrasts the guitar's own tuning with one created by the composer; technically it contrasts performing gestures of the flamenco tradition with those of classical practice. This dialogue between differing harmonic and historical levels is detectable throughout a complex but powerfully defined discourse.

*Sequenza XII*, written in 1995 for the bassoonist Pascal Gallois, takes the instrument's wide compass as representing very different, but equally valid facets of its personality. As a 'meditation' on this technical and expressive range, the piece moves between registers via different tempi and ways of articulation: a portrait emerging of the bassoon which does justice to its soulful as much as its humorous capabilities.

*Sequenza XIII*, written in 1995 for the accordionist Teodoro Anzellotti, has the subtitle 'Chanson', indicating the unforced, spontaneous nature of music that draws on, but is not beholden to, the accordion's roots in folk and popular culture, combining these with the composer's own perspective on an instrument still in its early stages of evolution. For all its textural density the piece retains a lyrical character throughout.

*Sequenza XIV*, written in 2002 for the cellist Rohan de Saram, makes an eventful end to the series. Fascinated by the Kandyan drum from Sri Lanka, Berio features percussive effects on the body of the instrument that blend naturally with pizzicato chords, the combination alternating with melodic bowed sections. A characterful mastery emerges that sustains the piece through to its understated yet questioning close.

**Richard Whitehouse**

*Sequenza III text* © Markus Kutter. Reproduced by kind permission of Universal Edition A.G. Vienna.

## Nora Shulman

The American flautist Nora Shulman joined the Toronto Symphony Orchestra in 1974 and has served as principal flautist since 1986. Born in Los Angeles, she studied at California State University, Northridge, and attended the Berkshire Music Center in Tanglewood and the Aspen Festival. She has also served as a member of the Denver Symphony Orchestra. As a soloist she has appeared with many orchestras, including the Detroit Symphony Orchestra, the National Arts Centre Orchestra and the Toronto Symphony Orchestra. An active chamber performer, she has appeared on the Faculty Artists' Series of the University of Toronto, the Guelph Spring Festival and the Ottawa Chamber Music Festival. She has also performed at the National Flute Association Conventions in Los Angeles and in Chicago. She is on the teaching faculty of Toronto University and is active in chamber music and in recording.

## Erica Goodman

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music in Toronto, the National Music Camp at Interlochen, Michigan, and the Curtis Institute of Music in Philadelphia. Already a concert performer in her teens, she played under the baton of Igor Stravinsky when he recorded in Toronto, and was a concerto soloist with the famed Philadelphia Orchestra. She also was a member of the newly formed National Arts Centre Orchestra under Mario Bernardi and was featured as soloist when the orchestra made its New York debut. She is currently a member of Toronto's Esprit Orchestra which specialises in contemporary music and she performed Alex Pauk's *Harp Concerto* when the orchestra made its inaugural European tour in 1999. Her love of chamber music is highlighted by her long association with colleagues and groups such as the flautist Robert Aitken, oboist Lawrence Cherney and Trio Lyra. With the Swedish horn player Sören Hermansson, she has revisited old and commissioned new works for the unusual combination of French horn and harp. She is a charter member of Toronto's New Music Concerts Ensemble which was recently chosen to record two albums for Naxos featuring the music of Toru Takemitsu and George Crumb. In addition to performing extensively abroad, Erica Goodman has many recordings to her credit on the CBC, Marquis, BIS, Opening Day, Avalon and Naxos labels. In 1995, she won a Juno for her solo BIS CD *Erica Goodman Plays Canadian Harp Music*. In 1980 she won the Grand Prix du Disque for her BIS recording *Flute and Harp with Robert Aitken*. *NOW* Magazine selected her as Best Canadian Classical Musician in its 1996 "Best of Toronto" readers' poll.

## Tony Arnold

The soprano Tony Arnold is internationally recognized for her interpretation of the contemporary repertoire. Spanning the styles from new vocalism to the new complexity, she has performed and recorded music of the preeminent composers of our time, including Berio, Crumb, Carter, Kurtág, Ligeti, Andriessen, Ferneyhough, Adès, Léon, Aperghis and Knussen. In 2001 she became the only vocalist ever to be awarded first prize in the Gaudeamus International Interpreters Competition. Later that year she claimed the top prize in the Louise D. McMahon International Music Competition. She has received critical acclaim for her performances with MusicNOW, New York New Music Ensemble, eighth blackbird, Fromm Players, Boston Modern Orchestra Project, Fulcrum Point, Contemporary Chamber Players, Chicago Chamber Musicians, and June in Buffalo. Tony Arnold joined the faculty of the University at Buffalo in 2003. Her recordings include music of Elliott Carter, George Crumb and Milton

Babbitt. In 2004 she was featured as guest artist at both the First International Festival of Contemporary Music in Morelia, Mexico, and in a special memorial concert for Luciano Berio at the Parco della Musica in Rome. She sang at the 2004 Lucerne Festival, and participated in a ten-city tour with the composer George Crumb in celebration of his 75th birthday, culminating in a performance at the Library of Congress.

## **Boris Berman**

The pianist Boris Berman is well known to the audiences of over forty countries on six continents. He regularly appears with leading orchestras, on major recital series, and in important festivals. He studied at the Moscow Tchaikovsky Conservatory with the distinguished pianist Lev Oborin, and emigrated to Israel in 1973, where he was the Founding Director of the Music Spectrum concert series from 1975 to 1984, and in the United States of the Yale Music Spectrum series from 1984 to 1997. An active recording artist, he was the first pianist to record the complete solo works by Prokofiev. Other acclaimed releases include all the piano sonatas of Alexander Scriabin and a recital of Shostakovich piano works, which received the Edison Classic Award in Holland, the Dutch equivalent of the Grammy. The recording of three Prokofiev *Concertos* with the Royal Concertgebouw Orchestra, with Neeme Järvi conducting, was named the CD of the Month by *CD Review*. Other recordings include works by Mozart, Beethoven, Franck, Weber, Debussy, Stravinsky, Schnittke. His recording of works for prepared piano by John Cage for Naxos was named the Top Recording by the *BBC Music Magazine*. In 1984, Boris Berman joined the faculty of the Yale School of Music where he is professor of piano and co-ordinator of the piano department. He has been the founding director of the Yale Summer Piano Institute and of the International Summer Piano Institute in Hong Kong. He also gives master-classes throughout the world, in the course of a busy international concert career.

## **Alain Trudel**

The Canadian trombonist Alain Trudel was born in 1966 and was one of the first brass-players to win a series of major prizes. These include first prizes in the Montreal Symphony Orchestra Solo Competition and the Canadian Stepping Stone Competition, as well as the Mildred Dixon-Holmes Artist of the Year Award. From 1986 to 1989 he served in principal positions with the Montreal Symphony Orchestra and spent the 1986-1987 season as first trombone with the Orquesta Ciutat Barcelona under Franz-Paul Decker. He also held the position of trombonist with the Nouvel Ensemble Moderne of Montréal, before embarking on a career as a soloist, which now involves him in some hundred concerts a year, in a career that has brought engagements throughout Europe, the Americas, the Far East and Australia. At the same time he is active as a teacher, particularly in international master-classes, and, named as an International Yamaha Performing Artist, has developed with Yamaha his own signature-model mouthpiece. He is also closely involved with the work of the International Trombone Association and in the commissioning of new music, notably with the collaboration of the Government of Quebec. Alain Trudel's interests also extend to the rediscovery and performance of early trombone and sackbut repertoire and to composition.

## **Steven Dann**

Steven Dann has held the position of principal viola with some of the world's finest orchestras. Now he devotes his time to performing as a soloist and chamber musician and commissioning and performing works by many of the leading composers of our time. Steven Dann was born in Vancouver, Canada in 1953. He is a graduate of the

University of Toronto where he studied viola with Lorand Fenyves. Other teachers have included William Primrose in Banff, Robert Pikler in Sydney, and Bruno Giuranna in Siena. He also spent six summers at the Banff School of Fine Arts studying the string quartet repertoire with Zoltan Szekely and other members of the Hungarian String Quartet. Upon graduation from the University of Toronto in 1977, he was named Principal Viola of the National Arts Centre Orchestra in Ottawa, a position he has subsequently held with the Tonhalle Orchestra in Zurich, the Royal Concertgebouw Orchestra in Amsterdam, the Vancouver Symphony and until 2000, the Toronto Symphony Orchestra. He performed concertos with these orchestras under the direction of leading conductors. He has also been a guest principal of the Boston Symphony Orchestra under Seiji Ozawa, the City of Birmingham Symphony Orchestra under Sir Simon Rattle and, in both performance and recordings, with the Chamber Orchestra of Europe under Nikolaus Harnoncourt, Paavo Berglund and Pierre Boulez. Since 1990 he has been a member of the Smithsonian Chamber Players in Washington D.C. and is violist of the Axelrod String Quartet who are resident at the Smithsonian Institute. As both a performer and teacher, Steven Dann is a regular guest at many international festivals in Canada and abroad. He teaches the viola and chamber music at the Glenn Gould School in Toronto's Royal Conservatory of Music.

## **Matej Šarc**

Matej Šarc was born in 1965 in Ljubljana and began studying the oboe with Bozo Rogelja at the Academy of Music there, before furthering his studies with Heinz Holliger at the Musikhochschule in Freiburg. He became first oboe of the RTV Slovenia Symphony Orchestra and the Freiburg Philharmonic Orchestra. As a soloist and chamber musician he has performed throughout Europe, as well as in Australia, China, Mongolia, Japan and North and South America. He has recorded many chamber and solo works for oboe for a range of European radio stations. His recordings have been released by various Slovene and international labels. Since 1994, he has been a member of the Slovene Philharmonia and the wind quintet Slowind, with whom he received the Preseren Foundation Prize in 2003. He teaches oboe master-classes in Slovenia (*Piran Music*), Italy, Austria, Ireland and Germany. For a number of years he has also devoted himself to the organization and realisation of the Ljubljana chamber music series *Festival Slowind*, in which the quintet members have been joined by renowned artists such as Steven Davislim, Christiane Iven, Heinz Holliger, Arvid Engegård, Robert Aitken, Diego Chenna and Andrea Marchiol. In his artistic activities, a special place is given to contemporary music. As an organizer and interpreter he has given première performances of works by Thorkell Sigurbjörnsson, Ivo Nilsson, Mist Thorkellsdottir, Martin Smolka, Volker Staub, Vinko Globokar, Lojze Lebic, Jürg Wytenbach, Uros Rojko, Larisa Vrhunc, Ivo Petric, Primoz Ramovs and Bozidar Kos amongst others.

## **Jasper Wood**

The violinist Jasper Wood made his solo orchestral début in 1987 with Symphony Nova Scotia under the baton of Georg Tintner. He has won great respect as a soloist with leading orchestras, including those of Toronto, Montreal and Buffalo, and in recitals throughout Europe, Canada and the United States. He holds a master of music degree from the Cleveland Institute of Music where he studied with David and Linda Cerone. Jasper Wood has been awarded both the Sylva Gelber Award and the Virginia Parker Prize, two of the most distinguished honours awarded by the Canada Council for the Arts. He currently performs on a 1700 "Taft" Stradivarius violin on loan from an anonymous donor and the Canada Council for the Arts. He is Assistant Professor of Violin at the University of British Columbia in Vancouver.

## Joaquin Valdepeñas

Joaquin Valdepeñas was winner of the 2003 Juno award for best classical recording (the Jacques Hétu *Concertos*) and is considered one of the most distinguished clarinetists of his generation. He is principal of the Toronto Symphony Orchestra, makes international appearances as soloist, chamber musician and conductor and has performed at festivals through the world including those of Aspen, Banff, Curitiba Brazil, Casals, Edinburgh, Marlboro, Mostly Mozart, Nagano Japan and Vancouver. He has performed with musicians such as Barbara Bonney, Joshua Bell, Vladimir Feltsman, Glenn Gould, Steven Isserlis, Yo-Yo Ma, Nadja Salerno-Sonnenberg and Pinchas Zukerman, and has also collaborated with the American, Emerson, Muir, St. Lawrence, Orford and Ying string quartets and the Kalichstein-Laredo-Robinson Trio, the Chamber Music Society of Lincoln Center and the International Sejong Soloists. Commissioning many works by Canadian composers, he gave the American première of *Arias* for clarinet and orchestra by Michael Colgrass with the Buffalo Philharmonic. He made his European début with the BBC Welsh Symphony Orchestra on BBC television, Sir Andrew Davis conducting, and has recorded the Mozart *Clarinet Concerto* with the English Chamber Orchestra. He has also recorded extensively for CBC, Centrediscs, Naxos, Sony and Summit and was featured both as clarinetist and conductor in a PBS documentary about the Aspen Music Festival. He is currently on the faculty of the Glenn Gould School at the Royal Conservatory of Music in Toronto. As an exclusive Yamaha artist he was instrumental in the design of the new CSG Yamaha clarinet

## Guy Few

Guy Few is a gold medal graduate of Wilfrid Laurier University and holds a Fellowship Diploma from Trinity College in London. He has won innumerable prizes for piano and trumpet performances, including the CBC Young Performers Competition, the Canadian Music Competition and the CBC National Music Festival. He has been invited as a professor, soloist, principal, or recitalist, to many festivals including the Festival of the Sound, Scotiafest, the Vancouver Chamber Festival, the Orford Festival, the Ottawa Chamber Festival, Takefu International Music Festival, Tanglewood, and the Oregon Bach Festival. He has appeared on CBC, CTV, Bravo, and European television broadcasts and is heard regularly on the CBC and NPR. His discography includes recordings for S.N.E., Arsis Classics, Musica Viva, ibs, CBC, Amplitude, Naxos, and the Hänssler Classics labels. Guy Few is a part-time faculty member, teaching trumpet and piano at Wilfrid Laurier University, and trumpet at the University of Western Ontario. He is a Yamaha artist and performs on XENO and Custom trumpets.

## Pablo Sáinz Villegas

Born in Spain in 1977, Pablo Sáinz Villegas began his musical studies at the Professional Conservatory of Music in La Rioja, under Miguel Ubis and was awarded the Extraordinary Prize for Final Level. He continued his studies with Paulino García Blanco and at the Royal Superior Conservatory of Music in Madrid with José Luis Rodrigo graduating with the Extraordinary Graduation Prize. From 1997 to 2001 he studied with Thomas Müller-Pering at the Weimar Liszt Musikhochschule, and in 2004 took a Postgraduate Diploma under David Starobin at the Manhattan School of Music in New York. A winner of fourteen international competitions, he was a recipient of the Andrés Segovia and Andrés Segovia Ad Honorem Awards at the 38th and 39th International University Courses of Spanish Music in Santiago de Compostela. Most recently he was awarded First Prize in the prestigious 2003 International Guitar Competition Francisco Tárrega, where he also received the prize for the best interpretation of

Tárrega's compositions. He is the holder of several important scholarships including the Asociación de Intérpretes y Ejecutantes (A.I.E.), the Alexander von Humboldt Stiftung, and La Caixa Foundation. A noted solo and chamber performer, Pablo Sáinz Villegas has given recitals in Australia, Austria, Belgium, Bosnia, the Dominican Republic, France, Germany, Greece, Ireland, Italy, Portugal, Slovakia, Spain, Sweden, Turkey, the United Arab Emirates, the United Kingdom and the United States and has appeared on some of the world's most famous concert stages. As a member of the Proyecto Guerrero Orchestra dedicated to avant-garde music he has worked with some of the greatest composers of our time, including Helmut Lachenmann, George Crumb and Cristóbal Halffter. He has participated in the International Music Festivals of Granada, Segovia, Peralada and Strasbourg and has collaborated with Radio 2 Clásica RNE, Spanish National Radio and Television, Radio France, Euroradio, ABC, and the BBC.

## **Ken Munday**

Ken Munday has been principal bassoon of the Los Angeles Chamber Orchestra since 1975. He has appeared on most of the orchestra's recordings and has collaborated as a soloist with all of the orchestra's music directors. In 2003, together with the Los Angeles Chamber Orchestra, he gave the première of John Steinmetz's *Bassoon Concerto*, the result of a joint commission made possible by the orchestra's *Sound Investment* programme. He also performed the West Coast première of Luciano Berio's *Sequenza XII* for solo bassoon in 2000. Ken Munday has performed with period instrument ensembles throughout the United States, including Musica Angelica, Santa Fe Pro Musica, and the Portland Baroque Orchestra. An active studio musician, he has played on hundreds of film scores and with all the major film composers of our time. He is a graduate of the California Institute of the Arts.

## **Joseph Petric**

Joseph Petric is the dedicatee of 165 works, including eleven accordion concertos, a new electro-acoustic and multi media canon of 26 works, as well as a bibliography of 1200 transcriptions from the fifteenth through to the twentieth century. His repertoire includes 21 concertos, and 23 full concert programmes. He appears on 23 commercial CDs including CBC Records, Analekta, AIR Records, ConAccord, Chandos, and the CBC 5000 Series among others. Career highlights include solo performances at the Tanglewood Festival's Seiji Ozawa Hall, Agora Festival IRCAM, Siljan Festival Sweden, Huddersfield Festival, Belfast Festival, Phillips Gallery Washington, Bridgewater Hall Manchester and Franz Liszt Academy. He made his critically acclaimed débuts in London in 1992 and Washington in 1986. He has been broadcast on the electronic media of EU TV5, BRAVO, the CBC and TVOntario, BBC2, BBC3, French, Norwegian, and Swedish National Radio systems, PBS in the United States, as well as CBC and the Société Radio Canada.

## **Darrett Adkins**

The cellist Darrett Adkins has appeared around the world to critical acclaim in a wide-ranging repertory. He has made concerto appearances with the Orchestra of St. Luke's, Tokyo Philharmonic, Tochio Soloists, National Symphony of Brazil, Tanglewood Music Center Orchestra, North Carolina Symphony and the New Hampshire Symphony, among others. He was the Cellist of Honor at the 2002 Rio International Cello Encounter, giving concerts and teaching master-classes. His Oslo début in 1997 was attended by King Harald. He has given many important first performances, including the first New York performance of Luciano Berio's *Sequenza XIV*, the world première of Andrew Mead's concerto, the American première of Donatoni's concerto "*Un Ruisseau sur L'Escalier*" at

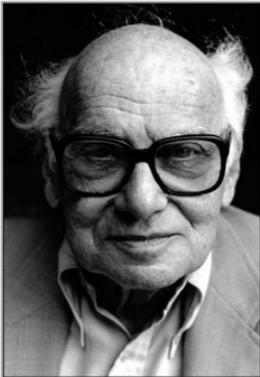
Tanglewood with George Benjamin conducting, and during his tenure with the FLUX Quartet, the historic first complete performance of Morton Feldman's monumental *Second Quartet*, lasting just over six continuous hours. With the orchestra Cleveland's Red he helped to develop *Schubert Songbook*, a semi-staged dramatic work for soprano and solo cellist featuring the music of Berio and Schubert in new and unusual orchestrations. He made his Aspen debut at just three days notice, performing Boulez's *Messagesquise* with James Conlon conducting. He has appeared on Korean national television in concerto appearances and recital performances, and is a current member of the Oberlin Trio and Zephyr Trio. He has made solo and chamber music recordings for RCA, Mode, Cold Blue, Tzadic, Naxos, MMC, Koch, and CRI. His festival appearances include the Oslo Chamber Music Festival, Ojai, Melbourne Festival, Aspen, Tanglewood and many others. He has recently become very interested in teaching the cello, and is a faculty member of the Juilliard School, Oberlin Conservatory and Aspen Music Festival.

## Wallace Halladay

The Canadian saxophonist Wallace Halladay has given premières of numerous works for his instrument. Having begun his studies in his native Toronto, he holds a Bachelor's degree with Honours from the University of Toronto Faculty of Music in Performance and Composition, and a Master's degree at New England Conservatory of Music. A scholarship student, he also received consecutive Chalmers awards from the Ontario Arts Council. He completed post-graduate studies in The Netherlands at the Conservatorium van Amsterdam with the internationally renowned saxophonist, Arno Bornkamp, with a grant from the Canada Council for the Arts. Orchestral experiences include regular performances with the Toronto Symphony Orchestra; he has also performed with the Boston Symphony Orchestra, and as a fellow of the Tanglewood Music Centre. He has appeared in Canada, the United States, Europe and Asia, with broadcasts on the CBC, WGBH (Boston) and Radio Nederland. Concertos he has performed include those of Ibert, Husa, Colgrass, and Donatoni, and he worked with Kagel on the North American première of his concerto for baritone saxophone and choir, *Burleske*, presented at the Glenn Gould Studio. Wallace Halladay is currently visiting professor of saxophone and theory at Memorial University in St John's, Newfoundland.

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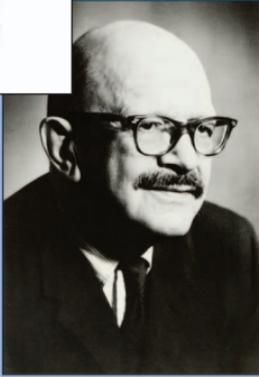
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8.559261

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The music of Luciano Berio is encapsulated in the *Sequenza* series, running through 34 years of his creativity. Not only have many of them set standards for performance prowess and stamina, each embodies a redefining of the technical limits of the instrument. They range from the abstract music theatre of *Sequenza III*, written for the vocalist Cathy Berberian, to the humorous yet soulful *Sequenza XII* for bassoon. The eventful last piece in the series, *Sequenza XIV* for cello, was inspired by the Kandyan drum from Sri Lanka and here receives its world première recording.

Luciano  
**BERIO**  
(1925-2003)  
**Sequenzas I-XIV**

Nora Shulman	.....	Flute
Erica Goodman	.....	Harp
Tony Arnold	.....	Soprano
Boris Berman	.....	Piano
Alain Trudel	.....	Trombone
Steven Dann	.....	Viola
Matej Šarc	.....	Oboe
Jasper Wood	.....	Violin
Joaquin Valdepeñas	.....	Clarinet
Guy Few	.....	Trumpet
Pablo Sáinz Villegas	.....	Guitar
Ken Munday	.....	Bassoon
Joseph Petric	.....	Accordion
Darrett Adkins	.....	Cello
Wallace Halladay	.....	Saxophones

<b>CD 1</b>	<b>63:02</b>	<b>CD 2</b>	<b>60:09</b>	<b>CD 3</b>	<b>58:48</b>
<b>1-7</b>	<b>Sequenzas I-VII</b>	<b>1-4</b>	<b>Sequenzas VIII-XI</b>	<b>1-5</b>	<b>Sequenzas XII-XIV, VIIb and IXb</b>

A full track and artist list, as well as full recording details, can be found on page 2 of the booklet

Recorded at St John Chrysostom Church, Newmarket, Ontario, Canada, between June 1998 and May 2004.

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Playing Time  
3:01:59


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