

Tuesday, June 1, 2004

Slee Sinfonietta

David Felder, Artistic Director

Magnus Mårtensson, conductor

Slee Concert Hall, 8pm

PROGRAM

13 loops

Rand Steiger

*Patti Monson, flute; Marianne Gythfeldt, clarinet; Trond Saeverud, violin
Jonathan Golove, cello; TBD, percussion*

partial [dist]res[s]toration

David Felder

*Patti Monson, flute; Marianne Gythfeldt, clarinet; Trond Saeverud, violin/viola;
Mary Artmann, cello; Rin Ozaki, percussion; Marilyn Nonken, piano*

L'esprits des dunes

Tristan Murail

*Cheryl Gobbetti Hoffman & Derek Charke, flutes; TBD, oboe;
Marianne Gythfeldt, clarinet; TBD, horn; John Marcellus, trombone;
Trond Saeverud, violin; Adrienne Elisha, viola; Mary Artmann, cello;
Matt Abramo, bass; TBD, percussion*

INTERMISSION

HyperScore Pieces

Attack of the Headless Chickens

Creepy Raindrops

Die wechselnden Jahreszeiten (The Changing Seasons)

Tod Machover

Fiachra MacOireachtaigh

Chelsea O'Hara

Igor Quakatz

Violin I

Trond Saeverud

Caleb Burhans

Autumn Shepherd

Violin II

Courtney Orlando

Matama Takahashi

Nina Di Gregorio

Viola

Adrienne Elisha

Maria Boncaldo

Yea-vonne Chen

Cello

Jonathan Golove

Mary Artmann

Bass

Matt Abramo

Corail

Edmund Campion

Susan Fancher, tenor saxophone

Angel of Death

Roger Reynolds

Violin

*Trond Saeverud
Caleb Burhans*

Flute/piccolo

*Cheryl Gobbetti Hoffman
Sabatino Scirri*

Trumpet

*Micah Killion
TBD*

Viola

Adrienne Elisha

Clarinet

Marianne Gythfeldt

Trombone

John Marcellus

Cello

Jonathan Golove

Bass clarinet

Tony Franco

Percussion

TBD

TBD

Bass

Matt Abramo

Horn

TBD

Jeremiah Fox

ARTIST BIOGRAPHIES

Edmund J. Campion was born in Dallas Texas in 1957. He received his Doctorate degree in composition at Columbia University and attended the Paris Conservatory where he worked with composer Gérard Grisey. In 1994 he was commissioned by IRCAM (L'Institut de Recherche et Coordination Acoustique/Musique) in Paris to produce a large scale work for interactive electronics and midi-grand piano (Natural Selection) (ICMC 2002). Other projects include a Radio France Commission *l'Autre*, the full-scale ballet *Playback* (commissioned by IRCAM and the *Société des Auteurs et Compositeurs Dramatiques*) and *ME*, for baritone and live electronics, commissioned by the MANCA festival in association with CIRM (Centre National de Création Musicale). Campion is currently an Associate Professor of Music at the University of Berkeley in California where he also serves as the Composer in Residence at CNMAT (The Center for New Music and AudioTechnologies). Other prizes and honors include: the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. In 2002, Mr. Campion received a Fromm Foundation commission to compose a new work for the San Francisco Contemporary Music Players. Future projects include a new work for the famed Percussion de Strasbourg Ensemble.

David Felder has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Music Factory, Bourges, Vienna Modern, and many others, and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, Ensemble InterContemporain and many others. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials (including his *Crossfire* video series), and its lyrical qualities.

Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, and two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" (1993-1996) with the Buffalo Philharmonic, two commissions from the Mary Flagler Cary Trust, and many more. Recently completed commissions include 1997's *a pressure triggering dreams*, a premiere by the American Composers Orchestra in Carnegie Hall, *In Between* for solo electronic percussion and chamber orchestra for a 2000 premiere by percussionist Daniel Druckman; *Inner Sky* (1999) for flutist (doubling picc., alto and bass) and

chamber string orchestra with percussion and piano plus computer cues; and *Shredder* and *Incendio*, two works for virtuoso brass ensemble in 2001. Current commissions include a sextet, *partial [dist]res[s]toration* for the New York New Music Ensemble (commissioned by the Fromm Foundation, and premiered first in June 2002, with revisions to the electronics in 2003), a work for flute plus ensemble, *Dionysiacs*, commissioned by the Brannen-Cooper Fund and “whoosh” for Cheryl Gobbetti-Hoffman (premiere in Fall 2003), and a Cary Trust commission for the New York Virtuoso Singers, *Memento mori* (Winter 2004 premiere). New projects for 2004 and 2005 will include a second quartet for the Arditti Quartet, and a work for chamber orchestra with soprano and bass voices on texts of Neruda and Daumal.

Currently, Felder is Professor of Composition at the University at Buffalo, where he has held the Birge-Cary Chair in Composition since 1992, and has been Artistic Director of the June in Buffalo Festival from 1985 to the present. In 2002, he received one of the first awards from the SUNY-system wide Chancellor’s Office for Excellence in Research and Creative Activity. From 1992 to 1996 he was Meet the Composer “New Residencies”, Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Slee Sinfonietta, and has been Artistic Director since that time. He has taught previously at the Cleveland Institute of Music, the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego in 1983. His works are published by Theodore Presser, and a first full CD of his works was released to international acclaim (including “disc of the year” in chamber music from the American Record Guide) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral work was released by Mode Records (Mode #89; “Editor’s Best of the Year” selection, *Fanfare Magazine*, 2002) in Spring 2000, and EMF #033 was released in July 2001, containing premiere recordings of orchestral works by Morton Feldman and David Felder (two works for each composer) to very enthusiastic critical review. A fourth full length disc of his music featuring works with electronics was released in 2003, and will be followed by a fifth recording project, a DVD-multi-channel disc in 2004.

Tod Machover is a composer, inventor, and Professor at the MIT Media Lab. His music crosses many stylistic and expressive boundaries, which has attracted both a large public following and significant critical acclaim. As a designer of new technology, Machover is the inventor of Hyperinstruments, which augment musical expression using smart computers. He has designed and built such Hyperinstruments for quite diverse musical performers and situations, from Yo-Yo Ma to Prince, and from Disney’s Epcot Center to Paris’ Pompidou Center and the BBC Symphony.

Machover is Professor of Music and Media at the MIT Media Lab, and is Director of the Hyperinstruments and Opera of the Future groups there. He was the Director of Musical Research at Pierre Boulez’s IRCAM Institute in Paris and educated at Juilliard where he studied composition with Elliott Carter and Roger Sessions. Machover has received numerous awards and prizes for his work, including a Chevalier de l’Ordre des Arts et Lettres from the French government and, most recently, the first Ray Kurzweil Prize for music and technology. He has composed five operas, including the science fiction *VALIS* (based on Philip K. Dick’s novel), *Resurrection*, and the audience-interactive *Brain Opera*, now permanently installed at Vienna’s House of Music. His most recent project, *Toy Symphony*, uses specially designed hi-tech Music Toys to introduce children to musical creativity in radically new ways, enabling them to collaborate with world-class orchestras and soloists in high visibility concerts. Launched recently in Europe, U.S., Japan, and Mexico to extensive media attention and critical acclaim, *Toy Symphony* has been called “a vast, celebratory ode to the joy of music and its power to bring young and old together, diversity into unity” (*Boston Globe*). Machover is currently working on several new operas, including one with former poet laureate Robert Pinsky, as well as composing new works for cellist Matt Haimovitz, flutist Patti Monson, the Ying Quartet, and the Boston Pops.

Tristan Murail, born in 1947 at Le Havre, France, received degrees in classical and North African Arabic (at the National School of Oriental Languages) and in economics (at the Paris Institute of Political Science) before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Médicis. Upon his return to Paris in 1973, he founded the Itinéraire ensemble with a group of young composers and performers; the group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and many aspects of electronics.

In the eighties, Mr. Murail began using computer technology to further his research into acoustic phenomena. This led him to years of collaboration with the IRCAM, where he directed the composition program from 1991 to 1997 and helped develop the Patchwork composition software.

Mr. Murail has also taught at numerous schools and festivals worldwide, including the Darmstadt Ferienkurse, the Abbaye de Royaumont, and the Toho University in Tokyo; he currently is a professor of composition at Columbia University.

Mr. Murail's have won many awards and have been widely performed throughout Europe, Asia, Australia, and both Americas. Recent notable works include the orchestral work *Le Partage des eaux* and the chamber ensemble works *Bois flotté*, *L'Esprit des dunes*, and *Serendib*, which was commissioned by the Ensemble InterContemporain in 1991.

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization, in a signature multidimensionality of engagement. The central thread woven through Reynolds' uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, *The Emperor of Ice Cream* (1961-62; eight singers, three instrumentalists; text: Wallace Stevens), and is carried forward in the VOICESPACE series (quadraphonic tape compositions on texts by Coleridge, Beckett, Borges and others), *Odyssey* (an unstaged opera for two singers, two recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and *JUSTICE* (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).

In addition to his composing, Reynolds' writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic's Horizons '84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds' regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, Ircam in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with *Whispers Out of Time*, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds' writing – beginning with the influential book, *MIND MODELS* (1975), and continuing, most recently, with *FORM AND METHOD: Composing Music* (2002) – has also appeared widely in Asian, American and European journals. Reynolds' music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released *WATERSHED*, the first DVD in Dolby Digital 5.1 to feature music composed expressly for a multichannel medium. "As in all art making, there is a kind of alchemy going on [producing] a richly nuanced and authentic result," wrote Richard Zvonar in *Surround Professional*. In the same year, The Library of Congress established the Roger Reynolds Special Collection. Writing in *The New Yorker*, Andrew Porter called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning."

Composer/conductor **Rand Steiger** was born in New York City in 1957. His compositions have been performed at international festivals and by many ensembles including the St. Paul Chamber Orchestra, American Composers Orchestra, Speculum Musicae, San Francisco Contemporary Music Players, and the New York New Music Ensemble. He has received a Rome Prize, a National Endowment for the Arts Composers Fellowship, and commissions from the Fromm Foundation, Ircam, the Los Angeles Chamber Orchestra, the San Diego Symphony, the National Flute Association, Meet the Composer (for Steven Schick and Maya Beiser) and the Los Angeles Philharmonic, where he served as Composer Fellow from 1987 through 1989. His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World and Nonesuch labels.

Continuing his long-standing interest in computer music, he is currently working on a new piece commissioned by IRCAM for large chamber ensemble with real-time audio signal processing, and

computer controlled light. He recently collaborated with Miller Puckette and Vibeke Sorensen on the creation of a system for networked, real-time computer graphics and music, supported by a three year grant from the Intel Research Council.

In 1981 Steiger co-founded the California EAR Unit, serving as artistic director through 1985 and since as principal guest conductor. Steiger has also conducted the Arditti Quartet, Aspen Chamber Ensemble, CalArts Twentieth-Century Players, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Sonor, and Ensemble Sospeso. He has conducted recordings of operas by Hilda Paredes and Anthony Davis, and other works including those by Carter, Reynolds, Stockhausen, Subotnick, and Xenakis. He has also conducted many west coast and world premiere performances including works of Andriessen, Babbitt, Carter, Ferneyhough, Harvey, Kernis, Martirano, Newton, Nono, Reynolds, Riley, Rudders, Saariaho, Scelsi, Subotnick, Takemitsu, and Tuur. Next season Steiger will conduct four concerts in New York with the Ensemble Sospeso.

Steiger was a member of the Faculty of California Institute of the Arts from 1982 through 1987, and is currently a Professor in the Music Department at the University of California, San Diego, where he served as department chair from 1992 through 1996.

The Slee Sinfonietta was formed in 1996 by composer David Felder and conductor Magnus Mårtensson. This ensemble, the professional chamber orchestra in residence at UB, performs a series of concerts each year devoted to lesser known repertoire, particularly that of the pre-classic era and the most recent contemporary music. Advanced students in performance are invited to participate along with faculty artists, soloists, and regional professionals in the production of these unique concerts designed to contribute new possibilities for concertgoers within the University and the Western New York region. We hope to introduce new repertoire to audiences of all kinds performed at the highest level, and we invite listeners to join with us in the exploration of these newer musical worlds available to us at the beginning of the twenty-first Century.

Magnus Mårtensson, born in 1966, studied piano, voice, conducting and composition at Malmö Musikhögskola and conducting at the Cleveland Institute of Music. Between 1989 and 1992 he was conductor of Opera Semplice in Malmö as well as the Santa Cecilia Oratorio Society of Lund. During this time he also founded and conducted, in numerous performances, the Malmö Chamber Orchestra. From 1995 to 1996 he held the position as conductor of the Contemporary Music Ensemble at the Cleveland Institute of Music and has since 1996 served as conductor at SUNY Buffalo. Mårtensson also appears with orchestras and ensembles in Europe and South America, and has made several recordings, among others, with works by David Felder. A champion of new music, Mårtensson has premiered over 200 works.

Also active as a composer, his numerous commissions have included incidental music for theater plays, chamber music and songs. His latest work, *Before the Law*, a chamber opera in one act with libretto by Henry Sussman after Franz Kafka's *The Trial*, was premiered at UB in December of 1997.