

Tuesday, June 7, 2005

Slee Sinfonietta

Featuring works of JIB faculty

Lippes Concert Hall, 8pm

PROGRAM

Tweener

Tom Kolor, percussion; Brett Masteller, electronics

David Felder

Epigrams

Ian Pace, piano

Brian Ferneyhough

Compline

*Jayn Rosenfeld, flute; Jean Kopperud, clarinet; Caleb Burhans, violin;
Trond Saeverud, violin; Sharon Wei, viola; Jonathan Golove, cello; Mario Falcao, harp*

Christopher Rouse

INTERMISSION

Dionysiacs

*Cheryl Gobbetti Hoffman, Derek Charke, Sabatino Scirri,
Chung Lin Lee, Susan Royal, and Jayne Rosenfeld, flutes*

David Felder

“gli altri”: Jean Kopperud, clarinet; Gareth Davis, bass clarinet; N. Andrew Walsh, contrabassoon,
Brian Shaw, trumpet; Trevor Bjorklund, trombone; John Marcellus, bass trombone; Ben Harris, violin;
Sharon Wei and Adrienne Elisha, viola; Mary Artmann and Jonathan Golove, cello;
Galen McCormick, bass; Stephen Gosling, piano; David Hanner, organ

Four Primo Levi Settings

Tony Arnold, soprano; Gareth Davis, clarinet; Sharon Wei, viola; Jacob Greenberg, piano

Simon Bainbridge

Three Players

Gareth Davis, clarinet; Jonathan Golove, cello; Jacob Greenberg, piano

Simon Bainbridge

ARTIST BIOGRAPHIES

Simon Bainbridge was born in London in 1952 and studied composition at the Royal College of Music with John Lambert from 1969-72. In 1973 and 1974 he studied with Gunther Schuller at Tanglewood, and from 1976-78 he was the Forman Fellow in Composition at Edinburgh University. In 1978, Bainbridge returned to the USA on a US/UK Bicentennial Fellowship. Back in England, he worked for a time at the National Theatre, before taking up a post as composer-in-residence for Southern Arts (1983-85). In 1987 he was awarded the Gemini Fellowship by the Worshipful Company of Musicians. Simon Bainbridge is currently Senior Professor of Composition at the Royal Academy of Music, London, and Distinguished Visiting Composer at the University of Louisville, Kentucky, where he also acts as consultant for the New Music Festival.

The success of *Spirogyra* at an SPM concert in the 1971 Aldeburgh Festival led to a string quartet commission, which brought Bainbridge to the attention of foremost American violist Walter Trampler, who commissioned his *Viola Concerto* in 1978. Large-scale pieces include *Fantasia for Double Orchestra* (1983) for the BBC Symphony Orchestra, the *Double Concerto*, commissioned for Nicholas Daniel and Joy Farrell by the 1990 Cheltenham Festival, *Toccata* for orchestra (1992), written for the Birmingham Conservatoire, an orchestral song cycle for mezzo soprano, bassoon and orchestra, *Ad Ora Incerta - Four Orchestral Songs from Primo Levi* (1993), and a horn concerto, *Landscape and Memory*, for Michael Thompson and the London Sinfonietta (1995). The majority of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for the London Sinfonietta, The Composers' Ensemble and Fretwork. The *Clarinet Quintet* (1993) was written for Joy Farrall and the Kreutzer String Quartet; the *Four Primo Levi Settings* (1996) was commissioned by the Cheltenham Festival for the Nash Ensemble with Susan Bickley; and most recently *Éicha*, written for the 1997 Oxford Contemporary Music Festival where it was premiered in the spring of that year.

In April 1997 Simon Bainbridge was awarded the University of Louisville Grawemeyer Award for Music Composition for *Ad Ora Incerta*. He joins a prestigious list of past recipients including Takemitsu, Ligeti, Penderecki, Birtwistle and Adès. Bainbridge's recent works include the *Three Pieces for Orchestra*, premiered in February 1998 by the Brunel Ensemble, the *Guitar Concerto*, written for guitarist David Starobin and premiered by the Birmingham Contemporary Music Group in November the same year and *Chant*, written for the BBC Philharmonic Orchestra and *The Sixteen*, premiered in November 1999. The BBC Symphony Orchestra commissioned Simon Bainbridge to write a new piece, *Scherzi*, for inclusion in their 70th Anniversary Concert at the Barbican which premiered on 22 October 2000. The world premiere of *Scherzi* was conducted by the BBC Symphony Orchestra's Chief Conductor, Leonard Slatkin. Bainbridge's most recent work *Paths and Labyrinths* was commissioned by the British Double Reed Society and was premiered at the Guildhall School of Music on 13 November 2001.

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.

Brian Ferneyhough was born in Coventry, England on 16 January 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basel Conservatoire.

Following Ferneyhough’s move to mainland Europe, his music began to receive much wider recognition. At the 1968 Gaudeamus Composers’ Competition in Holland he was awarded a prize for *Sonatas for String Quartet* and this success was repeated in 1969 and 1970 with *Epicycle* and *Missa Brevis*. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honourable mention (second place) for *Firecycle Beta* and two years later a special prize for *Time and Motion Study III* which was considered the best work submitted in all categories.

Ferneyhough has also been the recipient of a Heinrich Strobel Foundation bursary from South West German Radio (1973), a German Academic Exchange award for 1976–77, the Koussevitsky award for *Transit* which was judged to be the best contemporary work recorded in 1978, and a Royal Philharmonic Society Award for *On Stellar Magnitudes* in 1995. He was made Chevalier de l’Ordre des Arts et des Lettres in 1984 and a Fellow of the Royal Academy of Music in 1998. Since 1997 he has been a member of the Berlin Akademie der Künste.

From 1973 to 1986 Ferneyhough taught composition at the Musikhochschule in Freiburg, Germany. Between 1984 and 1987 he regularly gave master classes at the Civica Scuola di Musica, Milan. In 1986–87 he held the position of principal composition teacher at the Royal Conservatoire of The Hague. Prior to being appointed William H. Bonsall Professor at Stanford University in 1999, Ferneyhough was Professor of Music at UC San Diego.

At the biennial Ferienkurse für Neue Musik in Darmstadt Ferneyhough was Composition-Course Coordinator from 1984 to 1996. Other prestigious academic engagements include Guest Professorships at the Royal Conservatoire, Stockholm, California Institute of the Arts and the University of Chicago, and invitations to lecture at the Conservatoire National Supérieur de Paris, the Universities of Oxford and Cambridge and several North American universities and colleges. He has also directed an annual master class in composition at the Fondation Royaumont, near Paris, since 1990.

Ferneyhough's music has been performed throughout the world and has been featured at all the major festivals of contemporary music: Akiyoshidai, Brussels, Darmstadt, Donaueschingen, Glasgow, Holland, Huddersfield, ISCM, La Rochelle, London (Almeida), Milan, Middelburg, Paris (Festival d'Automne), Royan, Salzburg, Strasbourg, Venice, Warsaw and Zurich.

Ferneyhough is currently engaged on an opera project, *Shadowtime*, commissioned by the Munich Biennale, based on the life and work of the German cultural philosopher Walter Benjamin. Current commissions include a work for choir and electronics for IRCAM and an orchestral piece for the Donaueschingen Festival 2003.

Christopher Rouse is one of America's most prominent composers of orchestral music. His works have won a Pulitzer Prize (for his *Trombone Concerto*) and a Grammy Award (for *Concert de Gaudí*), as well as election to the prestigious American Academy of Arts and Letters. Rouse has created a body of work perhaps unequalled in its emotional intensity. The New York Times has called it "some of the most anguished, most memorable music around." The Baltimore Sun has written: "When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large."

Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music: at the Eastman School of Music, where he was Professor of Composition until 2002, he taught a course in the history of rock for many years. Rouse is also a member of the composition faculty at The Juilliard School.

While the Rouse catalog includes a number of acclaimed chamber and ensemble works, he is best known for his mastery of orchestral writing. His music has been played by every major orchestra in the U.S., and numerous ensembles overseas including the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, the Sydney and Melbourne Symphonies, the London Symphony, the Philharmonia Orchestra, the Royal Concertgebouw Orchestra, the Stockholm Philharmonic, the Zurich Tonhalle Orchestra, the Orchestre de Paris, the Gulbenkian Orchestra of Lisbon, the Toronto Symphony, the Vienna Symphony, the Orchestre National de France, the Moscow Symphony, the Royal Scottish National Orchestra, the Bamberg Symphony, the Bournemouth Symphony, and the Orchestre Symphonique du Montreal, as well as the BBC Symphony Orchestra and the radio orchestras of Helsinki, Frankfurt, Hamburg, Leipzig, Tokyo, Austria, and Berlin.

Rouse's *Symphony No. 1* (1986), commissioned by the Baltimore Symphony Orchestra and winner of the prestigious Kennedy Center Friedheim Award, was rated by the Boston Globe as "probably the most completely successful symphonic composition yet written by an American composer of his rising generation." The *Symphony No. 2* (1994), commissioned by Christoph Eschenbach and the Houston Symphony, has found equal success, earning praise in both its premiere and in European tour performances. Eschenbach and the Houston Symphony have recorded the *Symphony No. 2* for Telarc, on an all-Rouse disc that also features the Celtic-inspired *Flute Concerto* (with Carol Wincenc as soloist) and *Phaethon*, one of several Rouse scores inspired by mythology. The disc earned a Diapason d'Or award from the French magazine *Diapason*, and Gramophone magazine credited the performance of the *Flute Concerto* with "plenty of quietly cathartic spiritual affirmation." RCA has also issued a CD devoted to Rouse's music, featuring Marin Alsop leading the Colorado Symphony Orchestra in *Gorgon*, *Iscariot*, and his Pulitzer Prize-winning *Trombone Concerto*, with New York Philharmonic principal trombonist Joseph Alessi as soloist. Alsop also conducts on "Passion Wheels," a new recording for Koch containing Rouse's

Concerto per Corde, Rotae Passionis, Ku-Ka-Ilimoku, and Ogoun Badagris. The CD has won "Best of the Year" designation for 2000 from both *Gramophone* magazine and *Fanfare* magazine.

Over the past decade Rouse has gained particular notice for his concerti. Among these are his *Violin Concerto* (1991), commissioned by the Aspen Music Festival for Cho-Liang Lin; his *Violoncello Concerto*, given its premiere in Spring 1994 by Yo-Yo Ma, with David Zinman leading the Los Angeles Philharmonic; and his *Flute Concerto* (1993), the most frequently performed of his concerti, commissioned by Carol Wincenc and the Detroit Symphony Orchestra. The *Violoncello Concerto* elicited cheers from the audience and a glowing review from *The New York Times*, which called it "a strongly conceived elegy....Rouse's music [has] been acclaimed by both audiences and critics and is among the most intriguing orchestral music now being written....One is drawn into Mr. Rouse's emotional universe and is moved by its craft as well." Ma has recorded the *Violoncello Concerto* for Sony Classics, accompanied by David Zinman and the Philadelphia Orchestra.

Rouse's most recently premiered concerto is the *Clarinet Concerto*, which debuted in May 2001 with the Chicago Symphony Orchestra and Larry Combs as soloist. John von Rhein of the *Chicago Tribune* wrote of the piece, "Just as this music tests the virtuosity of the soloist...so does it dare the audience to hang on tight as it takes them on the high-energy roller-coaster ride of their lives."

Most of 2001 and 2002 were taken up with the composition of his massive *Requiem*. Rouse then composed a brief and lighthearted concert opener for the Boston Pops, premiered in 2003. *The Nevill Feast* takes its title from the enormous and elaborate feasts mounted in England during the Middle Ages and Renaissance.

Rouse, who now lives in Baltimore, Maryland, is currently working on a dance work jointly commissioned by the New York City Ballet and the Juilliard School, and which will be premiered in 2006.

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 the University at 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.

UB Department of Music presents

Slee Sinfonietta

June in Buffalo

Tuesday, June 7th, 2005 • 8pm
Lippes Concert Hall

The program has been changed to the following:

Tweener
Epigrams
Compline

INTERMISSION

Dionysiacs
Four Primo Levi Settings
Three Players

Caleb Burhans, violin, will replace Linda Quan on *Compline*.
Brian Shaw, trumpet, will replace David Kosmyna and
Ben Harris, violin, will replace Linda Quan on *Dionysiacs*.

PROGRAM TEXT

Four Primo Levi Settings

25 febbraio 1944

Vorrei credere qualcosa oltre,
Oltre che morte ti ha disfatta.
Vorrei poter dire la forza
Con cui desiderammo allora,
Noi già sommersi,
Di potere ancora una volta insieme
Camminare liberi sotto il sole.

9 gennaio 1946

25 February 1944

I would like to believe in something,
Something beyond the death that undid you.
I would like to describe the intensity
With which, already overwhelmed,
We longed in those days to be able
To walk together once again
Free beneath the sun

9 January 1946

La strega

A lungo sotto le coltri
Si strinse contro il petto la cera
Finché divenne molle e calda.
Sorse allora, e con dolce cura,
Con amorosa paziente mano
Ne ritrasse l'effigie viva
Dell'uomo che le stava nel cuore.
Come finì, gettò sul fuoco

Foglie di quercia, di vite e d'olivo,
E l'immagine, che si struggesse.

Si sentì morire di pena
Perché l'incanto era avvenuto,
E solo allora poté piangere.

Avigliana, 13 marzo 1946

Attesa

Questo è tempo di lampi senza tuono
Questo è tempo di voci non intese
Di sonni inquieti e di vigilie vane.
Compagna, non dimenticare i giorni
Dei lunghi facili silenzi,
Delle notturne amiche strade,
Delle meditazioni serene,
Prima che cadano le foglie,
Prima che il cielo si richiuda,
Prima che nuovamente ci desti,
Noto, davanti alle nostre porte,
Il percuotere di passi ferrati.

2 gennaio 1949

Da R. M. Rilke

Singore, è tempo: già fermenta il vino.
Il tempo è giunto di avere una casa,
O rimanere a lungo senza casa.
È giunto il tempo di non esser soli
Oppure a lungo rimarremo soli:
Sopra i libri consumerremo l'ore,
Od a scivere lettere lontano;
Lunghe lettere dalla solitudine:
Ed andremo pei viali avanti e indietro

Inquieti, mentre cadono le foglie

29 gennaio 1946

The Witch

For a long time under the covers
She clasped the wax against her breast
Till it was soft and warm.
Then she got up, and with great pains
And with a patient loving hand
Portrayed the living image
Of the man she carried in her heart.
When she was done, she threw the
effigy on the fire
With leaves of grapevine, olive oak,
So it would be consumed.

She felt herself dying from the pain
Because the spell had worked.
Only then could she cry.

Avigliana, 23 March 1946

Waiting

This is a time of lightning without thunder,
This is a time of unheard voices,
Of uneasy sleep and useless vigils.
Friend, do not forget the days
Of long easy silences,
Friendly nocturnal streets,
Serene meditations.
Before the leaves fall,
Before the sky closes again,
Before we are awakened again
By the familiar pounding of iron footsteps
In front of our doors.

2 January 1949

After R. M. Rilke

Lord, it's time; the wine is already fermenting
The time has come to have a home,
Or to remain for a long time without one.
The time has come not to be alone,
Or else we will stay alone for a long time
We will consume the hours over books,
Or in writing letters to distant places,
Long letters from our solitude.
And we will go back and forth
through the streets
Restless, while the leaves fall.

29 January 1946