

**CU** The Robert and Carol Morris  
Center for 21<sup>st</sup> Century Music  
and  
The UB Department of Music  
present

## The Slee Sinfonietta

*Brad Lubman, conductor*  
*Alan Feinberg, piano*  
*Yuki Numata, violin*  
*Tara Helen O'Connor, flute*

**Tuesday, October 21, 2008 • 8pm**  
**Lippes Concert Hall in Slee Hall**

### PROGRAM

Remarks by Charles Wuorinen

The Blue Bamboola (1980) Charles Wuorinen

*Alan Feinberg, piano*

Spin 5 (2006) Charles Wuorinen

*Yuki Numata, violin*

### Intermission

Inner Sky (1999) David Felder

*Tara Helen O'Connor, flute*

\* Reception to follow in the Slee Hall lobby \*

### Slee Sinfonietta Personnel

*Spin 5* – Charles Wuorinen

#### **Yuki Numata, solo violin**

Alice Teyssier, flute  
Arthur Sato, oboe  
Bill Kalinkos, clarinet  
Lauren Yu, bassoon  
John Boden, horn 1  
Sophia Goluses, horn 2  
Jon Nelson, trumpet  
Ben Herrington, trombone  
Jim Daniels, tuba  
Kristen Theriault, harp  
Catarina Domenici, piano  
Tom Kolor, vibraphone  
Rin Ozaki, marimba  
Adrienne Elisha, viola 1  
David Gold, viola 2  
Jonathan Golove, cello 1  
Lauren Radnofsky, cello 2  
James VanDemark, bass

*Inner Sky* – David Felder

#### **Tara Helen O'Connor, solo flute**

Tom Kolor, percussion  
Rin Ozaki, percussion  
Robert Fullex, percussion  
Catarina Domenici, piano

#### Violin I

Charles Haupt  
Yuki Numata  
Maureen Yuen  
Natasha Makhijani  
Jenny Lee Vaughn  
Joseph Vaughn

#### Violin II

David Leung  
Ainur Zabenova  
Lazara Nelson  
Jeanne Bourgeois  
Brian Liu

#### Viola

Adrienne Elisha  
David Gold  
Jonathan Larson  
Mary Ramsey

### Cello

Jonathan Golove  
Lauren Radnofsky  
Natasha Farny  
Andrea Herasimtschuk

### Bass

James VanDemark  
Eric Polenik  
Ann Pendley

### Program Notes

**Inner Sky** was commissioned by the Koussevitzky Foundation for SONOR, New Millennium Ensemble, and the Indiana University New Music Ensemble and first composed in 1993-94. The work is scored for flutist doubling piccolo, alto and bass flutes, with percussion, piano, string ensemble, with four channels of computer processed flute, and occasionally percussion sounds.

Over the past number of years, my music has used poetic imagery as a vehicle for formal and expressive abstraction in the making of pieces. Meyer Schapiro, writing in the 1950's, described painting as being "infected with the literary"; in my work *Inner Sky* I sought a personal cure. In moving past concrete imagery triggered by external poetic sources, I worked only with materials springing entirely from the sound of the flute itself. The overall shape of the work suggests an experience of progressive distancing from the rushing flow of thoughts and their attendant sense of time (normally considered 'waking' consciousness), toward an ever-deepening focus upon the finely detailed sound world available 'microscopically'. The details of this small world require another treatment and experience of time.

Realization of the computer portion of the work required considerable assistance from Rick Bidlack, Scott Thomas, and Frank Lockwood, and was accomplished at the Computer Music Studio at the University at Buffalo, and the Media Studios at the Banff Centre. Funding for this portion of the work came from the National Endowment of the Arts, and the Banff Centre. Substantial revision to the electronic portion was undertaken in Winter, 1999-2000. I am very grateful to David Boyle, Ron Parks, and the University at Buffalo Hiller Computer Music Studios (Cort Lippe, Director) for their support and technical expertise in making the new materials, and re-working the old. ~David Felder

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**Spin 5** is a concerto for violin and 18 instruments of approximately 14 minutes duration, composed between February 26 and May 26, 2006. The work was written for Jennifer Koh under a commission from the Miller Theater at Columbia

University. *Spin 5* is scored for violin solo with flute, oboe, clarinet, bassoon, 2 horns, trumpet, trombone, tuba, 2 percussion, harp, piano, 2 violas, 2 celli, and contrabass. The work is divided into five sections: Cadenza, Aria, Scherzo, Aubade and a zippy (quarter note = 160) Finale.

Throughout his career, Wuorinen has written many virtuosic works for the violin including two previous concerti with full orchestra; Rhapsody for Violin and Orchestra (1983) commissioned by the San Francisco Symphony and the Concerto for Amplified Violin and Orchestra (1972), commissioned by the Fromm Music Foundation for Paul Zukofsky and the Boston Symphony Orchestra (the latter issued on a recent Albany CD.) In 1988, he completed his Sonata for Violin and Piano, under a commission from the Library of Congress.

### Artist Biographies

**Alan Feinberg** has achieved a remarkable reputation as a vanguard pianist and musician who has charted his own unique path in music. His intelligence, integrity and affinity for an unusually wide range of repertoire place him among those few artists who are able to build a bridge between music of the past and present. With repertoire that ranges from Bach to Babbitt, Mr. Feinberg's creative approach to programming places contemporary music within a broad framework as part of an ongoing, living tradition. He received his fourth GRAMMY® nomination for 'Best Instrumentalist with Orchestra' for the Naxos recording of Amy Beach's Piano Concerto with the Nashville Symphony.

Mr. Feinberg performed the world premiere of the "Emerson" Piano Concerto by Charles Ives, with Christoph von Dohnanyi and the Cleveland Orchestra.

Other major collaborations include a tour with the Cleveland Orchestra and Christoph von Dohnanyi, performing Shulamit Ran's Concert Piece for Piano and Orchestra and Brahms' Concerto No. 2 in New York, Boston, Cleveland, San Francisco and other cities. At Lincoln Center, with the American Symphony Orchestra, he performed the Leo Ornstein Piano Concerto, and has also performed the world premiere of Andrew Imbrie's Fourth Piano Concerto, and John Cage's Piano Concerto. He appeared with the New York Philharmonic performing Poulenc's Concerto for Two Pianos with Ursula Oppens; with the Los Angeles Philharmonic playing Gershwin's Concerto in F, and with Charles Dutoit and the Montreal Symphony performing Berg's Chamber Concerto. He was chosen by John Adams to perform the piano score of "Nixon in China" featured on a PBS special of the Opera. Abroad, he has performed with the London Philharmonia, BBC, Scottish Symphony, BBC's Musica Nova Festival, the festivals of Edinburgh, Bath, Cambridge, Geneva, and Berlin, and at Italy's

International Festival of Brescia and Bergamo, and the Budapest Autumn Festival.

In 1997, Alan Feinberg received his third Grammy Award nomination for his recording of Morton Feldman's *Palais di Mari* and Charles Wuorinen's *Capriccio*, *Bagatelle*, and *Third Sonata*. Among other recordings of Alan Feinberg are the Grammy-nominated Babbitt Piano Concerto, Morton Feldman's "Piano and Orchestra" with Michael Tilson Thomas and the New World Symphony, the Ligeti Horn Trio, works by Steve Reich and John Adams, and the Paul Bowles Piano Concerto.

Mr. Feinberg has over 200 premieres to his credit, among them Mel Powell's Pulitzer Prize-winning *Duplicates*, as well as works by such composers as John Adams, Milton Babbitt, John Harbison, Steve Reich, and Charles Wuorinen. He was chosen to premiere Milton Babbitt's Piano Concerto, which was commissioned to celebrate the American Composers Orchestra's first season at Carnegie Hall and was written for Mr. Feinberg. He is also the first pianist to have been invited by the Union of Soviet Composers to represent American contemporary music – an invitation which resulted in performances in both Moscow and Leningrad.

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**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, IRCAM Agora, 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 *In Between*, for solo electronic percussion, and chamber orchestra for June, 2000, premiere by percussionist

Daniel Druckman; *Inner Sky*, (1999) for flutist (doubling piccolo, alto and bass) and chamber string orchestra with percussion and piano plus computer cues; *Shredder*, and *Incendio*, two works for virtuoso brass ensemble, in 2001; 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 electronics added in 2003-4), a work for flute plus ensemble, *Dionysiacs* commissioned by the Brannen-Cooper Fund and "whoosh" for Cheryl Gobbetti Hoffman (premiere in January, 2005, by the Orchestra of French Flutes in Paris), and a Cary Trust commission for the New York Virtuoso Singers, *Memento mori* (March, 2004 premiere). New projects for 2005-6 included a second quartet for the Arditti Quartet, commissioned by the Siemens Foundation, a commission for bass voice and electronics for Nicholas Isherwood, co-commissioned by GRAME in Lyon, France, and four European Festivals, and a work on texts by poet Robert Creeley.

Currently, Felder is Professor of Composition at SUNY 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. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence (one of six such residencies in the US) 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 both the American Record Guide, and BBC Music Magazine) on the Bridge label during 1996. A second disc containing orchestral work was released by Mode Records; "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 cd/dvd/audio 5.1 surround project featuring works with electronics is in preparation.

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Conductor/composer **Brad Lubman** has played a vital role in modern music for two decades. Having been Assistant Conductor to Oliver Knussen at the Tanglewood Music Center from 1989-94, he has since emerged as an unusually versatile conductor of orchestras and ensembles all over the world. He has worked with a great variety of illustrious musical figures including John Adams, Luciano Berio, Pierre Boulez, Elliott Carter, Elvis Costello, Steve Reich, Michael Tilson Thomas, Charles Wuorinen, and John Zorn.

Conducting a broad range of repertoire from classical to contemporary works, Lubman has appeared with the London Sinfonietta, Ensemble Modern, Musik Fabrik, Los Angeles Philharmonic New Music Group, Ojai Festival Orchestra, Brooklyn Philharmonic, Steve Reich Ensemble, Saarbruecken Radio Orchestra, Deutsches-Symphonie-Orchester Berlin, New World Symphony, Frankfurt Radio Symphony, Finnish Radio Symphony, and the ASKO Ensemble, amongst others. During the 2006-07 season, he made his debut with the American Composers Orchestra, the Orchestre Philharmonique Radio France and the Stuttgart Radio Symphony. During the 2007- 08 season, he made his debut with the Dresden Philharmonic, St. Paul Chamber Orchestra, WDR Orchestra Cologne, Klangforum Wien, Chicago Symphony New Music Group, and the Netherlands Chamber Orchestra.

Lubman has recorded for BMG/RCA, Bridge, CRI, Centaur, Koch, Nonesuch, and Tzadik. Lubman's own music has been performed in the USA and Europe and can be heard on his first portrait CD, *insomniac*, available from Tzadik.

He holds degrees in percussion from The State University of New York College at Purchase, and The State University of New York at Stony Brook. He was awarded a scholarship to the conducting program at the Aspen Music Festival in 1983 and '84, and had a Fellowship in Composition at the Tanglewood Music Center in 1990 where he studied with Oliver Knussen.

Lubman is the Associate Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, New York, where he has directed the Musica Nova ensemble since joining the faculty in 1997. He is represented by Karsten Witt Musik Management ([www.karstenwitt.com](http://www.karstenwitt.com)). Please also visit [www.bradlubman.com](http://www.bradlubman.com).

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**Yuki Numata** is a native of Vancouver, Canada and has been described as a violinist with “virtuosic flair and dexterous bravery”, by the New York Times.

As a soloist, Yuki has performed twice with the Eastman Philharmonia Orchestra; premiering Jeff Myers’ violin concerto, *Metamorphosis*, and performing Max Bruch’s Concerto in G minor. She performed Charles Wuorinen’s *Rhapsody for Solo Violin and Orchestra* with the Tanglewood Music Center Orchestra, under the direction of Kazem Abdullah. Most recently, as a winner of the New World Symphony’s Concerto Competition, she performed Arvo Part’s *Fratres* with the NWS and Alasdair Neale conducting.

Yuki has an avid interest in new music and as a result, she has had the opportunity to work closely with some of today’s foremost composers, including Charles Wuorinen, Steve Reich and John

Zorn. At the Tanglewood Music Center, Yuki was a fellow for two summers, then a New Fromm Player for an additional two summers, during which time she focused specifically on the performance of contemporary chamber music repertoire. Yuki holds a great deal of respect for composers of her own generation, thus, she has a close working relationship with BMI award-winning composer, Jeff Myers. Together, with pianist, Ming-Hsiu Yen, they have presented a recital of Myers’ violin and piano works at New York City’s Symphony Space. This season, Yuki is presenting a show on New York’s Wordless Music Series at Le Poisson Rouge and a concert on the New World Symphony’s Musical Xchange Series, with both concerts featuring works by emerging composers. She performs frequently with the American Contemporary Music Ensemble (ACME) and will be premiering a piece for string quartet and orchestra at Carnegie Hall this spring.

Alongside her love for new music, Yuki is very passionate about playing chamber music. At the University of Michigan, she had the opportunity to collaborate with UM faculty, including Profs. Erling Blondal Bengsston, Andrew Jennings, Fred Ormand and John Ellis, in several chamber settings. An international performer, Yuki was a member of a quintet which appeared at the 9th Shanghai International Arts Festival in 2007 as representatives of the New World Symphony and the City of Miami Beach.

Yuki has received degrees from the Eastman School of Music and the University of Michigan. Her principal teachers include Andrew Jennings, Zvi Zeitlin and Gwen Thompson. Currently, Yuki resides with her husband, Jason Bitman, in Miami Beach, Florida, where she is a violin fellow with the New World Symphony.

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Flutist **Tara Helen O’Connor** is a charismatic performer sought after for her unusual artistic depth, brilliant technique and colorful tone in music of every era. Tara is a member of the innovative woodwind quintet Windscape, a founding member of the 1995 Naumburg Award winning New Millennium Ensemble, and the flute soloist of the world renowned Bach Aria Group.

A 2001 Avery Fisher Career Grant recipient, she also received two Grammy nominations in January of 2003 for Osvaldo Golijov’s recording entitled “Yiddishbbuk.” Tara has recorded for Deutsche Gramophon, EMI Classics, Arcadia, CRI, Koch, and Bridge Records. She was the first wind player to be chosen to participate in the Chamber Music Society of Lincoln Center’s Chamber Music Society Two program for emerging artists.

Tara now performs regularly with the Chamber Music Society of Lincoln Center, Orpheus, Santa Fe Chamber Music Festival, Spoleto USA, Chamber Music Northwest, Music for Angel Fire and the Brandenburg Ensemble. An enthusiastic chamber musician

and soloist, Tara has collaborated with such artists as Jaime Laredo, Peter Serkin, David Shifrin, Dawn Upshaw, Ida Kavafian, Ransom Wilson, Paula Robison, Charles Wadsworth, the Orion String Quartet, the Saint Lawrence Quartet, the Tokyo Quartet and the Kalichstein-Laredo-Robinson Trio. She has been featured on A&E's Breakfast for the Arts and has appeared on a "Live from Lincoln Center" broadcast.

Tara received a Doctorate from the State University of New York at Stony Brook and she is professor of flute at the Purchase College Conservatory of Music. An avid photographer, she has photo credits in *Time Out*, *Strad*, and *Chamber Music America* magazines.

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**Charles Wuorinen** (b. 9 June 1938, New York City) has been composing since he was five and he has been a forceful presence on the American musical scene for more than four decades.

In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize (for the electronic work *Time's Encomium*). The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 250 compositions to date. His newest works include Eighth Symphony for James Levine and the Boston Symphony Orchestra, *Second Piano Quintet* for Peter Serkin and the Brentano Quartet, *Scherzo* a solo for Serkin, *Fourth Piano Sonata* for Anne Marie McDermott and *Synaxis* a concerto grosso for the Orpheus Chamber Orchestra. In the 2008-2009 season Serkin and the MET Orchestra under James Levine will premiere *Time Regained*, a fantasy for piano and orchestra. Upcoming projects include an opera on Annie Proulx's *Brokeback Mountain* for Gerard Mortier and the New York City Opera. (Wuorinen's *Haroun and the Sea of Stories* based on the novel of Salman Rushdie was premiered by the New York City Opera in Fall 2004.)

An indication of Wuorinen's historical importance can be seen in the fact that in 1975 Stravinsky's widow gave Wuorinen the composer's last sketches for use in *A Reliquary for Igor Stravinsky*. Wuorinen was the first composer commissioned by the Cleveland Orchestra under Christoph von Dohnanyi (*Movers and Shakers*); and likewise the first to compose for Michael Tilson Thomas' New World Symphony (*Bamboula Beach*). Fractal geometry and the pioneering work of Benoit Mandelbrot have played a crucial role in several of his works including *Bamboula Squared* and the *Natural Fantasy*, a work for organ.

His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (*Charles Wuorinen*

*Series*), John Zorn's Tzadik label, and a CD of piano works performed by Alan Feinberg on the German label Col Legno.

Wuorinen's works are published exclusively by C.F. Peters Corporation. He is the author of *Simple Composition*, used by composition students throughout the world.

An eloquent writer and speaker, Wuorinen has lectured at universities throughout the United States and abroad, and has served on the faculties of Columbia, Princeton, and Yale Universities, the University of Iowa, University of California (San Diego), Manhattan School of Music, New England Conservatory, State University of New York at Buffalo, and Rutgers University.

Wuorinen has also been active as performer, an excellent pianist and a distinguished conductor of his own works as well as other twentieth century repertoire. His orchestral appearances have included the Cleveland Orchestra, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, and the American Composers Orchestra.

In 1962 he co-founded the Group for Contemporary Music, one of America's most prestigious ensembles dedicated to performance of new chamber music. In addition to cultivating a new generation of performers, commissioning and premiering hundreds of new works, the Group has been a model for many similar organizations which have appeared in the United States since its founding.

Wuorinen is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.