State University of New York at Buffalo
Department of Music
presents

JUNE IN BUFFALO
David Felder, Artistic Director
Concert 1

June in Buffalo String Quartet

Monday, June 1, 1998
8:00 p.m.
Center for the Arts, Drama Theatre

PROGRAM

String Quartet (1998)  Stephen Coxe
  Introduction (hocket 1)
  I. vivace
  Introduction (hocket 2)
  II. lento

In Nomine Patris (1996)  Andrew McWain
  Introduction
  I. Ps. 36
  II. Ps. 63
  III. Ps. 136:3-6

Cells (1998)*  Tom Swafford
Cut (1997)*
Keeril Makan

- Intermission -

Synchronisms No. 9 (1988)
Mario Davidovsky
Curtis Macomber, violin

Shapes (1997)
Boem-Seok Yoo

String Quartet (1996)
Karim Al-Zand
in three movements

* world premiere

June in Buffalo String Quartet
Curtis Macomber, violin
Calvin Wiersma, violin
Lois Martin, viola
Christopher Finckel, cello

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 2

Tuesday, June 2, 1998
4:00 p.m.
Baird Recital Hall

PROGRAM

Drawing Down the Moon (1991)  
Donald Erb
Cheryl Gobbetti-Hoffman, piccolo
Kirk Brundage, percussion

Rising Blue (1996)  
John Morrison
Karen Bentley, violin

Deja Vu (1981)  
Donald Erb
in six movements
Michael Cameron, bass

Koji Nakano
Jacqui Carrasco, violin
Thomas Heinrich, cello
Helena Bugallo, piano

- Intermission -
Another Face (1987)  David Felder

Lexicon (1997)  Inouk Demers

dedicated to Mark Menzies

Limites  Vinko Globokar

Mark Menzies, violin

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 3

The New York New Music Ensemble

Tuesday, June 2, 1998
8:00 p.m.
Slee Concert Hall

PROGRAM

Pir-Ondine (1996)          Ketty Nez

Quintet (1998)*            Christian Carey

Out of Time (1998)*        Stuart Jones

- Intermission -

Akisum Variations (1998)*  Alejandro Rutty

Flashbacks (1996)**

Mario Davidovsky

* world premiere
** Flashbacks was commissioned and premiered by the New York New Music Ensemble

The New York New Music Ensemble

Jayn Rosenfeld, flute  
Jean Kopperud, clarinet  
Linda Quan, violin  
Harvey Sollberger, guest conductor

John Whitfield, cello  
James Winn, piano  
James Baker, percussion

**BIOGRAPHIES**

Since its establishment in 1975, the NEW YORK NEW MUSIC ENSEMBLE has emerged as one of the world’s premier twentieth-century music groups. Its "extensively-rehearsed and emotionally-charged performance" (New York Times) reflects the group's conviction that contemporary music, thoughtfully programmed and ardently performed, can reach both the specialist and an uninitiated audience. Each member of the Ensemble is an impressively virtuosic solo performer, yet at the heart of the group is the cooperation and mutual inspiration that the players receive from each other. A chamber ensemble in the finest sense of the term, the New York New Music Ensemble presents performance of great subtlety and depth.

In addition to performing the "classics" of our century, the ensemble's deep commitment to contemporary music has prompted a rigorous commissioning program of almost eighty new works by established composers such as Milton Babbitt, Arthur Berger, Andrew Imbrie, Ralph Shapey, and Charles Wuorinen, and talented young composers, including Melinda Wagner, David Froom, and Arthur Kreiger. In addition to an extensive performance schedule, including a yearly series in New York City and national and international tours, the New York New Music Ensemble has contributed ten significant recordings to the new music catalogue, on the Opus 1, Bridge, CRI, GM, O.O., and New World labels.

Flutist JAYN ROSENFELD began her professional career as principal flutist with the American Symphony Orchestra under Leopold Stokowski. A graduate of Radcliffe College and the Manhattan School of Music, she studied with James Pappoutsakis, William Kincaid, Marcel Moyse, and Jean-Pierre Rampal. She is first flutist with the Chamber Symphony of Princeton and appears regularly with Continuum, the New York Camerata, the Washington Square Chamber Music Players, and others, and she teaches at Princeton University, Juilliard, and the New School.

"The American clarinetist JEAN KOPPERUD was absolutely smashing" (New York Post). A graduate of The Juilliard School and former student of Nadia Boulanger in France, Kopperud has toured the United States, Canada, Europe, Japan, the Caribbean and Australia as concert soloist and chamber musician. Presently she is performing with The New York New Music Ensemble, Omega, the ISCM Ensemble and NewBand. She has recorded for Deutsche Grammophon, Bridge Records, GM Recording, Koch, Musical Heritage and Second Hearing.

Kopperud is also a performer on the cutting edge of the Music-Theater genre. National acclaim for her presentations of Karlheinz Stockhausen’s "Harlekin", the demanding performance work for dancing clarinetist, resulted in her Avery Fisher Hall debut presented by the New York Philharmonic.

Each holiday season she takes part in the Twelfth Night Festival in Westerly, Rhode Island where she is seen starring in unusual performance art roles. Working with Broadway director, Tom O'Horgan, Jean Kopperud developed "CloudWalking" a music-theater work that previewed at ClarFest in 1988 and toured for three years. "CloudWalking" is a reference to Kopperud's passion for skydiving. She has found a way to include even that in her show which amuses and amazes audiences with her very special combination of musical and athletic abilities.

Presently Ms. Kopperud teaches at the Juilliard School in MAP as well as her class called "On the Edge", a course to practice performing.
LINDA QUAN is a native of Los Angeles, California where she studied the violin with Joachim Chassman; she later came to New York to receive her Bachelor and Master of Music degrees at the Juilliard School with Joseph Fuchs. Extremely active in new music, she is a founding member of the Atlantic String Quartet, and has toured Europe, Asia, Australia as well as the United States and Canada with the Contemporary Chamber Ensemble. In addition to the New York New Music Ensemble, she performs and records regularly with the New York and New Jersey Composers’ Guilds, the ISCM Chamber Ensemble and the Composers’ Conference at Wellesley College. Ms. Quan has an equally strong involvement in the field of “period instrument” performance. She is a founding member of the Aulos Ensemble and the Classical Quartet, and has appeared regularly as a principal player and soloist with the Handel and Haydn Society (Boston), the Smithsonian Chamber Players (Washington, D.C.), the Orchestra of the Old Fairfield Academy (Connecticut), Aston Magna, the Helicon Foundation and the Boston Early Music Festival Orchestra. Ms. Quan is presently on the faculty of Vassar College and has led workshops in old and new music performance practice at universities throughout America. She has recorded on the Harmonia Mundi, Smithsonian, CRI, Musical Heritage Society, MusicMasters, Nonesuch, Decca (L'Oiseau-Lyre), Titanic, Reference Recordings and Opus One labels.

With his performances being portrayed by critics as everything from "powerful" and "gut wrenching", to "virtuosic" and "airborn", JOHN WHITFIELD’S growing reputation is earning him appearances as recitalist and chamber musician across the United States and abroad. He has appeared as soloist with the Pittsburgh Symphony, the Monterey Symphony, and the Bowdoin Festival Orchestra, as well as with numerous New York ensembles such as Musician's Accord, the New York Guild of Composers, Merkin Hall's Heritage Series, Composers Concordance, the Orra Chamber Ensemble, and Columbia Composers. He is currently cellist of the Cygnus Ensemble, NewBand, and has made guest chamber appearances in concerts presented by the Bang on a Can Festival, the New York New Music Ensemble, and Merkin Hall’s Music Today Ensemble among others. An advocate of contemporary music, he has given New York and World Premieres of numerous chamber works by such composers as Mario Davidovsky, Aaron Jay Kernis, Steven Mackey, and Julia Wolfe. His has been heard on WNYC's "Around New York," WQXR's "The Listening Room," and National Public Radio’s "Performance Today." Mr. Whitfield has recorded with Cygnus on the Soundspeells label and has upcoming releases on Koch, CRI and Point. He currently teaches cello at Princeton University and the Bowdoin Summer Music Festival.

JAMES WINN made his professional debut at the age of thirteen with the Denver Symphony. Since then he has performed and recorded widely in North America, Europe, and Japan. With his duo-piano partner, Cameron Grant, he was a recipient of the top prize given in the two-piano category of the 1980 Munich Competition. A champion of contemporary music, he has participated in dozens of world premieres and premiere recordings. Mr. Winn is currently a solo pianist with the New York City Ballet, and a member of the New York New Music Ensemble, Hexagon, and Parnassus. He is also a frequent guest with such groups as the Chamber Music Society of Lincoln Center, Speculum, Washington Square Contemporary Music Series, the Group for Contemporary Music, and Bargemusic. A composer as well as a pianist, Mr. Winn has had works performed at New Music at the New School, Bargemusic, and the Telluride Chamber Music Festival. Both the Reno Philharmonic and the Reno Chamber Orchestras have performed Mr. Winn's works.

Percussionist JAMES BAKER received a master's degree form the Juilliard School where he was a scholarship student of Saul Goodman. He is a member of the American Composer's Orchestra, the New Orchestra of Westchester, Solisti New York, and has performed with the New York Pops, the Brooklyn Philharmonic Concordia, Orpheus, Orchestra of St. Luke's, New York Philharmonic, New York City Ballet Orchestra, and with Speculum Musicae, Continuum, Parnassus, Da Capo, and many other chamber groups. He records frequently for television and works steadily on Broadway.
Conductor HARVEY SOLLBERGER studied composition with Jack Beeson and Otto Luening at Columbia University where he subsequently taught. He co-founded the Group for Contemporary Music with Charles Wuorinen, which began its activities at Columbia and later transferred to the Manhattan School of Music. He is also well known as a performer of new music for the flute and has conducted many premieres of new works as well as performances of standards from the contemporary repertoire. He was a Professor of Music for ten years at Indiana University and now resides in California where he teaches and conducts at the University of California, San Diego.

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 4

Wednesday, June 3, 1998
8:00 p.m.
Slee Concert Hall

PROGRAM

Chamber Suite (1997)
1. Allemande
2. Waltz
3. Fantasia
4. Finale

Jiradej Setabundhu

Ben Freimuth, clarinet
Gilbert Dejean, bassoon
Matthew Ardizzone, guitar
Thom Heinrich, cello
Erik Oña, conductor


Bruce Hamilton

Rachel Rudich, flute
Jean Kopperud, clarinet
Brian Greene, oboe

Mark Menzies, violin
Thomas Heinrich, cello
Sally Todd, piano
Robert Paterson, percussion
Erik Oña, conductor
The Lost Coat (1998)*
1. The last train
2. Driving to Cologne
3. Miss Klein from Munich
4. A completely new house
5. Stay at home

- Intermission -

Five Pieces for Chamber Orchestra (1996, rev. 1998)*

Equilibrium (1996)

Core (1998)*

June in Buffalo Chamber Orchestra

* world premiere

Violin I
Karen Bentley
Movses Pogossian
Varty Manouelian
Pedro Morales
Cyrus Stevens

Violin II
Mark Menzies
Jacqui Carrasco
Isaac Ospovat
Lisa Wolfe
Lucia Ramos

Viola
Scott Woolweaver
David Quinn
Jason Tetzke

Cello
Mary Artmann
Adam Cathcart
Thomas Heinrich

Contrabass
Robert Black
Michael Cameron
Lisa Stokes Chin

- Marc Sabat

June in Buffalo Chamber Orchestra
Magnus Mårtensson, conductor

Flute
Rachel Rudich

Oboe
Brian Greene

Clarinet/Bass Clarinet
Jay East

Bassoon
Gilbert DeJean

French Horn
Sarah Dussing

Trumpet
Robert White

Trombone
Christian Ganícenco

Piano/Clavichord
Stephen Manes

Harp
Rachel Schermer

Percussion
Robert Paterson
Craig Bitterman

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Harrier (1997)
Adrienne Elisha, viola
Thomas Heinrich, cello
Robert Black, bass

- Intermission -

Resonant Waves (1998)
Ben Freimuth, clarinet

She Who Sleeps with a Small Blanket (1985)
Kirk Brundage, percussion

Music for Alto Saxophone and Computer (1997)
Russ Carere, alto saxophone

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 6

Amherst Saxophone Quartet

Friday, June 5, 1998
4:00 p.m.
Slee Concert Hall

PROGRAM

Discours V (1981)         Vinko Globokar

Quartet No. 1 (1996)      Bjorn Berkhout
   in three movements


Medicine Shields (1997)*   Collin Anderson
   I. Eagle
   II. Coyote

* world premiere
Amherst Saxophone Quartet

Salvatore Andolina, soprano saxophone
Russ Carere, alto saxophone
Stephen Rosenthal, tenor saxophone
Harry Fackelman, baritone saxophone

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 7

Friday, June 5, 1998
8:00 p.m.
Center for the Arts, Drama Theatre

PROGRAM

my body became a trombone

Vinko Globokar, composer and performer

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 7

Friday, June 5, 1998
8:00 p.m.
Center for the Arts, Drama Theatre

PROGRAM

"My body became a trombone"
Vinko Globokar, trombone

PRESTOP II for trombone and
sound processor (1991)               Vinko Globokar

ECHANGES for a brass player ad
libitum (1973)                       Vinko Globokar

ATEM for a brass or wind instrument (1969)   Mauricio Kagel

? CORPOREL for and on a body (1984)        Vinko Globokar

- Intermission -
OBLAK SEMEN for trombone solo (1996) Vinko Globokar

RES-AS-EX-INS/PIRER for a brass player ad libitum (1973) Vinko Globokar

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JUNE IN BUFFALO
David Felder, Artistic Director
Concert 8

Saturday, June 6, 1998
4:00 p.m.
Slee Concert Hall

PROGRAM

Aurora (1996/7)
I. Stars
II. Clouds
III. Earth Rag

Stephen Manes, piano

Beautiful Dreamer (1996)

Amy Williams, piano

Five Piano Etudes (1998)*

I. Toccata
II. Chorale
III. Intersection
IV. Chorale
V. Transformations

Amy Williams, piano

Oliver Schneller
Laurel Firant
Mara Gibson
State University of New York at Buffalo
Department of Music
presents

JUNE IN BUFFALO
David Felder, Artistic Director
Concert 9

Saturday, June 6, 1998
8:00 p.m.
Slee Concert Hall

PROGRAM

Kneeling Dance (1992)  Kevin Volans
Helena Bugallo, Claudia Hoca, Stephen Manes
Sally Todd, Heidi Upton, Amy Williams, piano
Erik Oña, conductor

two pianos (1998)*  Randy Nordschow
Helena Bugallo and Amy Williams, piano

Rocket Summer (1984)  David Felder
Helena Bugallo, piano

I Find Comfort in Thunder  Matthew Suttor
Leon Couch, organ

- Intermission -
Bachalev Imo (1997)  
(In its Mother’s Milk)  
Eliav Brand

Stephen Manes, piano/celeste  
Sally Todd, harpsichord/celeste  
Helena Bugallo, fortepiano/clavichord  
Erik Oña, conductor

Piano Four Hands (1958)  
Morton Feldman

Five Studies for Player Piano:  
Conlon Nancarrow

Nos. 5, 18, 6, 15, 3C  
transcribed for piano duet by Erik Oña  
#15 transcribed by Yvar Mikhashoff  
Helena Bugallo and Amy Williams, piano

* world premiere

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