June 4-9, 2001

"A New Generation of Buffalo Composers"

1901-2001: "The Pan-American Exposition and Beyond, in Music"

David Felder, Artistic Director
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Cheryl Gobbetti Hoffman, Associate Director

“A NEW GENERATION OF BUFFALO COMPOSERS”

Resident Composers

David Felder
Jonathan Golove
Cort Lippe
Erik Oña
Jeffrey Stadelman

Resident Ensembles

Amherst Saxophone Quartet
Bugallo/Williams Piano Duo
Cassatt String Quartet
JIBRASSWORKS
Quatuor Bozzini
Slee Sinfonietta

Special Guests

Pierre-Yves Artaud, flutes
Robert Berkman, pianola
Kevin Bowyer, organ
Cheryl Gobbetti Hoffman, flute
Michael Lasser, lecturer
Frieda and Stephen Manes, piano
Dora Ohrenstein, soprano
Jane Romanos, soprano
June in Buffalo 2001, presented by the University at Buffalo's Department of Music, is a festival and conference dedicated to composers and their music, considered and performed fresh off the page. In addition to lectures and master classes by Faculty composers, participants benefit from musical collaboration with top performers of music in the contemporary vein to produce concerts of their works throughout the week. This year's festival opens and closes with concerts designed with a spirit clearly rooted in the intellectual and technical developments available to us in 2001, yet closely paralleling Americana in 1901.

"1901 - 2001": "The Pan-American Exposition and Beyond, in Music" Buffalo 1901 fairly bustled with exhibitions and exhibitors, showcasing the spirit and workings of the Western Hemisphere and the Americas. In music, America's penchant for pipes of all shapes and sizes led to daily organ recitals featuring visiting organists playing the Emmons Howard organ that received a gold medal for technology from the Exposition; visiting brass bands including the Sousa Band, Carlisle Indian Band, Boston Women's Band and various legion bands in addition to the Puerto Rican String Band and groups from Hawaii, Mexico, and Africa kept the Temple of Music abuzz with sounds for the new century. Concerts by Victor Herbert's Orchestra and the Pittsburgh Symphony featured favorite European classics along with premiering works written for the Exposition in the "American" spirit; mechanical keyboard devices such as the orchestrion and pianola confounded, amazed, and delighted visitors to "The City of Light" that hosted this year-long extravaganza.
MORNING LECTURE SCHEDULE
Lectures will take place in Baird Recital Hall (Rm. 250 Baird Hall) from 10:30 am until 12 pm unless otherwise noted.

Monday, June 4
   Cort Lippe

Tuesday, June 5
   Erik Oña

Wednesday, June 6
   Jeffrey Stadelman

Thursday, June 7
   Jonathan Golove

Friday, June 8
   David Felder

Saturday, June 9
   Michael Lasser, 9:30am, Slee Concert Hall

Monday, June 4
Pre-concert talk:
Slee Concert Hall, 7:15 pm

The Slee Sinfonietta
David Felder, Artistic Director
Magna Mårtensson, conductor
Pierre-Yves Artaud, flute soloist

Slee Concert Hall, 8pm

PROGRAM

Inner Sky (1994)
   for flute soloist, chamber orchestra & computer processed sounds
   David Felder (b. 1953)
   Pierre-Yves Artaud, flute

El Salón México (1932-36)
   arranged for ensemble by Yisar Mikhails
   dedicated to Lukas Foss
   Aaron Copland (1900-1990)

Intermission

Chansons de Bilitis (1901)
   for narrator, 2 flutes, 2 harps, & celeste
   Claude Debussy (1862-1918)
   I. Chant Pastoral
   II. Les Comparaisons
   III. Les Contes
   IV. Chanson
   V. La Partie D'Oiselet
   VI. Bilitis
   VII. Le Tombeau Sans Nom
   VIII. Les Couronnes Egyptiennes
   IX. L'oeu Pure du Bassin
   X. La Danse aux Crotales
   XI. Le Souvenir de Musidica
   XII. La Pluie au Matin

   Dora Ohrenstein, narrator
   Pierre-Yves Artaud, flute
   Cheryl Gobbetti Hoffman, flute
   Suzanne Thomas, harp
   Beth Ann Brenneman, harp
   Helena Bugallo, celeste

Starry Wisdom (2001)
   Jeffrey Stadelman (b. 1959)
Slee Sinfonietta

Violin I
Eun-Hee Ellie Kang
Clemens Merkel
Muneko Otani,
Concertmaster Starry Wisdom
Trond Saerveld
Sarah Schwartz
John Williams,
Concertmaster Inner Sky &
El Salon Mexico

Violin II
Orhan Ahiskal
Bethany Bergman
Elise LaVoie
Jennifer Leshnower +
Lazara Nelson
Eric Rynes *

Viola
Stéphanie Bozzi
Nicole Brockman
Adrienne Elisha
Matthew McBride-Daline *
Jill Peteler
Tawnya Popoff +
Diane Williams

Cello
Isabelle Bozzi
Jonathan Golove *
Joshua Gordon
Justin Kagan
Caroline Stinson +
Karl Toews
Simon Turner

Bass
Michael Cameron *#
Corrado Canonici +
Stlliana Christof
Steve Gilewski

Flute
Pierre-Yves Artaud
Cheryl Gobbetti Hoffman

Oboe
Étienne de Médicis

Clarinet
Ben Freimuth

Bassoon
Matthew Shubin

Trumpet
Louis Hintz
Jeffrey Luke

Trombone
John Faieta

Harp
Beth Ann Brenneman
Suzanne Thomas, principal

Percussion
Craig Bittrman
Tiffany Nicely
Rin Ozaki
Jan Williams

Piano
Stephen Manes
Michael Orland

Celeste
Helena Bugallo

*principals Inner Sky
+principals Starry Wisdom
#principals El Salon Mexico

TEXT TRANSLATION

Les Chansons de Bilitis

I. Chant Pastoral
Il faut chanter un chant pastoral,
 invoquer Pan, dieu du vent d'été.
Je garde mon troupeau et Sélenis le sien,
à l'ombre des feux d'un olivier qui tremble.

Sélenis est couchée sur le pré,
Elle se lève et court, ou cherche des cigales,
ou cueille des fleurs avec des herbes, ou lave
son visage dans l'eau fraîche du ruisseau.

Moi, j'arrache la laine au dos blond des
moutons pour en garnir ma quenouille, et je file.
Les heures son lentes,
Un aigu dans la ciel.

L'ombre tourne, changeons de place la corbeille
de fleurs et la jarre de lait.
Il faut chanter un chant pastoral, invoquer Pan,
dieu du vent d'été.

II. Les Comparaisons
Béregeronnette, oiseau de Kypris, chante
avec no premiers désirs!
Le corps nouveau des jeunes filles se couvre
de fleurs comme la terre.
La nuit de tous nos rêves approche
et nous en parlons entre nous.

Parfois, nous comparons ensemble nos beautés
si différentes, nos chevelures déjà longues,
os jeunes seins encore petits,
os pubérés rondes comme des caillès et
bloctes sous la plume naissante.

Hier, je luttai de la sorte contre Melanthô,
mon amie.
Elle était fière de sa poitrine qui venait
de croître en un mois,
et, montrant ma tunique droite,
elle m'avait appelée Petite enfant.

Pas un homme ne pouvait nous voir,
no spou blèmes nus devant les filles,
et, si elle vaincra sur mon point, je l'emportai
de loin sur les autres.
Béregeronnette, oiseau de Kypris,
chanté avec nos premiers désirs!

Songs of Bilitis

I. Shepherds Song
The song to sing is a shepherds song,
the god to call is Pan, god of the summer wind.
I keep my flock and Sélenis keeps hers,
in the circular shade of a trembling olive-tree.

Sélenis is lying on the grass.
She rises and runs, or seeks grasshoppers,
or gathers flowers with herbs,
or washes her face in the cool waters of the stream.

I pluck wool from the back of my fair-fleeced
sheep and garnish my distait, and spin.
The hours go by slowly.
An eagle glides across the sky.

The shade has turned, we must move the basket
of flowers and the pot of milk.
The song to sing is a shepherds song, the god
to call is Pan, god of the summer wind.

II. Comparisons
Wagtail, bird of Kypris, sing
along with our girlish longings!
Our taut bodies are strewn
with flowers like the fields.
The night of all our dreams is drawing near
and fills our talk.

At times, we compare each others different beauties:
our hair, long already,
our breasts, still small,
our loins plump as quail
nestling beneath the fledgling down.

Yesterday, I competed thus with Melantho,
my elder.
She, proud of her bosom which had
sprouted in a month,
pointed at my flat tunic
and called me Child.

No man could see us, we stripped bare
and were judged by our friends, and,
though she won on one point,
I won easily on all the others.
Wagtail, bird of Kypris, sing along with
our first longings!
III. Les Contes
Je suis aimée des petits enfants; dès qu'ils me voient, ils courent à moi et s'accrochent à ma tunique et prennent mes jambes dans leurs petits bras.

S'ils ont cueilli des fleurs, ils me les donnent toutes; s'ils ont pris un scarabée, ils le mettent dans ma main; s'ils n'ont rien, ils me caressent et me font asseoir devant eux.

Alors ils m'embrassent sur la joue, ils posent leurs têtes sur mes seins; ils me supplient avec les yeux.

Je sais bien ce que cela veut dire.

Cela veut dire: "Bilitis chérie, redisc-nous, car nous sommes gentils, l'histoire du héros Perseus ou la mort de la petite Helle."

IV. Chanson
"Ombre du bois où elle devrait venir, dis-moi, où est allée ma maîtresse? - Elle est descendue dans la plaine.

-Plaine, où est allée ma maîtresse?
-Elle a suivi les bords du fleuve.

-Beau fleuve qui l'a vue passer, dis-moi, est-elle près d'elle?
-Elle n'a quitté pour le chemin.

-Chemin la voie qui nous encourte?
-Elle n'a laissé pour la route.

-O route blanche, route de la ville, dis-moi, où l'as-tu conduite?
-A la rue d'où qui entre à Sardes.

-O rue de lumière, touches-tu ses pieds nus?
-Elle est entrée au palais du roi.

-O palais, splendeur de la terre, rends-la moi!
-Regarde, elle a des colliers sur les seins et des houpases dans les cheveux, cent perles le long des jambes, deux bras autour de la taille."

III. Tales
I am she whom little children love;

as soon as they see me, they run to me

ding to my tunic and curl my legs

with their little arms.

If they have picked flowers, they give me all of them; if they have caught a beetle, they place it on my palm; if they are empty-handed, they fondle me and sit me down in front of them.

Then they kiss my cheek, lay their heads on my breast, beseech me with their eyes.

I know what that means.

It means: "Sweet Bilitis, tell us once again, for we have been good, the story of brave Perseus or the death of little Helle."

IV. Song
"Shade of the wood where she failed to come,
tell me, which way did my mistress go?

-She went down to the plain.

-Plain, which way did my mistress go?

-She went along the river banks.

-Fine-looking river who saw her pass,
tell me, is she near?

-She left me for the lane.

-Lane, can you still see her?
-She left me for the road.

-O white road, road to the city, tell me,
which way did you lead her?

-To the golden street which enters Sardis.

-O street of light, can you feel her bare feet?

-She went into the royal palace.

-O palace, splendour of the earth,
give back to me!

-Look, she has necklace breasts and tufted hair, strings of pearls down her legs and two arms round her waist."

V. La Partie D'Oselets
Comme nous l'aimions toutes les deux,

nous l'avons joué aux osselets.

Et ce fut une partie célèbre.

Beaucoup de jeunes filles y assistaient.

Elle amena d'abord le coup des Kyklopès,
et moi, le coup de Solon.

Mais elle, le Kallibolos, et moi, me sentant perdue, je priais la déesse!

Je jouai, j'eus l'Épiphenon, elle le terrible coup de Khios, moi l'Antieuchos,

elle le Trikhias, et moi le coup d'Aphrodité qui gagna l'amant disputé.

Mais la voilant pâlir, je la pris par le cou et je lui dis tout près de l'oreille (pour qu'elle seule m'entendit): "Ne pleure pas, petite amie, nous le laisserons choisir entre nous."

VI. Bilitis
Une femme s'enveloppe de laine blanche.

Une autre se vêt de soie et d'or.

Une autre se couvre de fleurs, de feuilles vertes et des raisins.

Moi je ne saurais vivre nue que.

Mon amant, prends-moi comme je suis:

sans robe ni bijoux, voici Bilitis toute seule.

Mes cheveux sont noirs de leur noir

et mes lèvres rouges de leur rouge.

Mes boucles flottent autour de moi libres

et rondes comme des plumes.

Prends-moi [elle]

and sait close to her ears.

H Ιe

weep not, little friend,

we shall let him choose between us."

VI. Bilitis
One woman drapes herself in white wool.

Another wears silk and gold.

Another dresses in flowers, green leaves and grapes.

I can only live naked.

Lover of mine, take me as I am:

no robe, no jewels, no sandals just Bilitis.

My hair is black with its own black hue,

my lips are red with their own redness.

My locks swirl around me as loose

and curly as feathers.

Take me as my mother made me in some
distant night of love, and if I please you thus,

remember to say so.

VII. Le Tombeau Sans Nom
Mnasidika, m'ayant prise par la main

me mena hors des portes de la ville jusqu'à un petit champ inondé

où il y avait une stèle de marbre.

Et elle me dit:

"Celle-ci fut l'amie de ma mère."

Alors je sentis un grand frisson,

et sans cesser de lui tenir la main

je me penchai sur son épaule.

V. The Knucklebone Contest
As we both loved the same man, we played

knucklebones for him.

The contest was famous.

Many girls were present.

Her first throw was a Cyclops, I parried

with a Solon.

Then she produced a Kallibolos and I, fearing

defeat, prayed to the goddess.

I threw, got the Epipheron, but she landed

a Chios, then I the Antieuchos, and she the

Trikhias, and I an Aphrodite that won

me the disputed lover.

But seeing her so wan, I embraced her neck

and said close to her ear (so that she alone

could hear): "Weep not, little friend,

we shall let him choose between us."

VII. The Nameless Tomb
Mnasidika, taking me by the hand,

led me out through the city gates to an

untended plot

where a marble column stood.

And told me:

"Here lies my mother's friend."

At this I shivered

and still holding her hand

 leaned over her shoulder.
afin de lire les quatre vers entre la coupe creuse et le serpent:

"Ce n'est pas la mort qui m'a enlevée, mais les nymphes des fontaines. Je repose ici sous une tente légère avec la chevelure coupée de Xanthô. Qu'elle seule me pleure, je ne dis pas mon nom."

Longtemps nous sommes restés debout, et nous n'avons pas versé la libation. Car comment appeler une âme inconnue d'entre les foules de l'Hadès?

VIII. Les Courtiéennes Égyptiennes
Je suis allée avec Plangon chez les courtisanes égyptiennes, tout en haut de la vieille ville. Elles ont des amphores de terre, des plateaux de cuivre et des nattes jaunes où elles s'apprivoisent sans effort.

Leurs chambres sont silencieuses, sans angles et sans encoignures, tant les couches successives de chaos bleue on émoussé les chapiteaux et arrondi le pied des murs. Elles se tiennent immobiles, les mains posées sur les genoux. Quand elles offrent la bousilée, elles murmurent: "Bonheur." Et quand on les remercie, elles disent: "Grâce à toi!"

Elles comprennent le hellènisme et figment de parler mal pour se râle de nous dans leur langue, mais nous, deit pour deit, nous parlons lycien et elles s'inquiètent tout à coup.

IX. L'eau Pore du Bassin
"Eau pure du bassin, miroir immobile, dis-moi ma beauté.
-Blithes, ou qui que tu sois, Théry peut-être ou Amphirithée, tu es belle, sache-le.
"Ton visage se penche sous ta chevelure épaisse, gonflée de fleurons et de parfums.
"Tes poupées molles s'ouvrent à peine et tes flancs sont des mouvements de l'amour.

and read the four lines of verse between the hollow cup and the snake:

"It is not death that took me, but the fountain Nymphs. I rest here beneath a light covering of earth with the hair they cut from Xanthô's head. She alone may mourn me. I tell not my name."

We long remaining standing, and poured no libation.

How can one call an unknown soul from the throats in Hades?

X. La Danseuse aux Crotales
Tu attrapes tes mains légères tes crotales retentissantes, Myrrhinon ma chérie, et à peine nue hors de la robe, tu éties tes membres nerveux.
Que tu es jolie, les bras en l'air, les reins arqués et les seins rouges!

Tu commences tes pieds l'un devant l'autre se pendent, hésitent, et glissent mollement.
Ton corps se plie comme une écharpe, tu caresses ta peau qui frissonne, et la volupté insonde tes longs yeux évanouis.

Tout à coup, tu claques des crotales!
Câmère-toi sur tes pieds dressés, secoue les reins, lance les jambes et que tes mains pleines de frasques appellent tous les désirs en bande autour de ton corps tournoyant.

Nous, applaudissons à grands cris, soit que, souillant sur l'épaulé, tu agisses d'un fumissement ta croupe convulsive et musclée, soit que tu ondules presque éteinte, au rythme de tes souvenirs.

X. Le Souvenir de Mnasidica
Elles dansaient l'une devant l'autre, d'un mouvement rapide et s'efforçant; elles semblaient toujours vouloir s'enlacer, et pourtant ne se touchaient point, si ce n'est du bout des lèvres.

Quand elles tournaient le dos en dansant, elles se regardaient, la tête sur l'épaulé, et la sueur brillant sous leurs bras levés, et leurs chevelures fines passaient devant leurs seins.

"Ton corps fatigué du poids de tes seins porte les marques fines de l'angle et les taches bleues du baiser.
Tes bras sont rougis par l'étreinte,
Chaque ligne de ta peau fut aimée.

-Eau claire du bassin, ta fraîcheur repose.
Reçois-moi, qui suis laissé de cet effort.
Empoignez le lendemain, et la sueur de mon ventre et le souvenir de la nuit."

XI. Remembrance of Mnasidica
They danced face to face, with swift fleeting movements; they seemed forever to want to entwine, yet they touched not, save with brushing lips.

When they turned dancing, they watched one another with heads askance, and the sweat shone under their raised arms, and their fine hair swayed in front of their breasts.
XII. Rain in the Morning

The night is dissolving. The stars areretreating. The last wheeze swelton home with their worsh.
And I, in the morning rain, am writing these lines in the sand.

The leaves are laden with glittering water.
Streams are stirring the footpaths with earth and dead leaves.
The rain is, drop by drop, making holes in my song.

Oh! How sad and alone I am here! The younger men ignore me; the older men have forgotten me.
So be it. They will learn my poems, like their children's children.

Poetry by:
1894 Pierre Louys (1870-1925)
Translated by Roger Gravets

PROGRAM NOTES

Inner Sky
David Felder

This composition 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 occasional 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 at the Media Studios at the Banff Centre. Funding for this portion of the work came from the National Endowment for 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 Miller Computer Music Studios (Curt Lippe, Director) for their support and technical expertise in making the new materials, and re-working the old. - David Felder

El Salón México
Aaron Copland

During my first visit to Mexico, in the Fall of 1932, I conceived the idea of writing a piece based on Mexican themes...Any composer who travels outside his native land wants to return bearing musical souvenirs...the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico called Salón México...in that "hot spot" one felt, in a very natural and unaffected way, a close contact with the Mexican people...It wasn't the music that I heard, but the spirit that I felt there, which attracted me. Something of that spirit is what I hope to have put into my music. - Aaron Copland

Chanson de Bilitis
Claude Debussy

Claude Debussy is considered one of the three pillars of modernism along with French composers Erik Satie and Jean Sibelius. His musical working reflects his highly original aesthetic and taste for the indefinite, mysterious and exotic. Debussy sought new genres and explored timbre and color, often striving to paint a scene or musicalize poetry. In 1901, he explored musical criticism as an alternate venue for developing his less than orthodox ideas, writing a column as "Monsieur Croche".

In his own words: "Beauty must appeal to the senses...provide us with immediate enjoyment...insinuate or impress...without any effort on our part." In Chansons de Bilitis, Debussy takes French song to a place where melody is given over entirely to declamatory insinuations of poetry. - anonymous

Starry Wisdom
Jeffrey Stadelman

Starry Wisdom (1999/2001) is scored for a chamber orchestra consisting of wind quartet, brass trio and strings, and without percussion or piano. The title of the piece is taken from a story by the American writer of supernatural fiction, H.P. Lovecraft. The story deals with experiences following from the protagonist's unhealthy fascination with a nineteenth century Providence cult which had discovered an odd jewel-like gateway opening into another dimension. One prevailing (but by no means exclusive) extra-musical image in composing the piece was of a hypothetical 'instrumental liturgy' employed by the Starry Wisdom cult worshipers.

The piece is in two unequal parts, written a bit over a year apart. - Jeffrey Stadelman
Tuesday, June 5

JIB Brown Bag: "Pianos!"
Second Floor Gallery, Center for the Arts, 12:00 pm

PROGRAM

Jangle
John Gibson

Elevator Music for Spaces
Bugallo/Williams Piano Duo
Miguel Galperin

JIBRASSWORKS
Slee Concert Hall, 8pm

The tradition of band music has long flourished in the United States; by 1901, the American musical public stirred to the military marches of John Philip Sousa and his imitators - Sousa's Invincible Eagle March was, in fact, commissioned for Buffalo's Pan-American Exposition. "The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumph," wrote Rupert Hughes in his book Famous American Composers. Marching brass bands played for funerals, parades and picnics; "hot" dance bands ushered a melting-pot public through ragtime and into the era of jazz as America clamored for a free and unique voice with which to express itself.

June in Buffalo's 2001 JIBRASSWORKS programs present the brass band as it travels the 'serious' music of the 20th century from Babbitt and Ruggles to Xenakis, Felder and Lamonte Young on stage in Slee Concert Hall June 5th at 8 pm. On June 9th JIBRASSWORKS busts outdoors at 7 pm for a concert of a more populist spirit, driven by the ethnic traditions alive and well in the Americas of 1901 and 2001.

PROGRAM

Khalperr
Iannis Xenakis
(b. 1922)

For Brass
Lamonte Young
(b. 1935)

Incendio
David Felder
(b. 1953)

Double Sextett
Milton Babbitt
(b. 1916)

Insomnia
Jon Nelson
(b. 1966)

From the Steeples to the Mountains / Gyp the Blood...

Intermission

Music for a Solemn Occasion

Shredder

Sofa

Raymond My Friend

Metalofonico

JIBRASSWORKS
Jon Nelson, Artistic Direction
Magnus Märtensson, conductor
Erik Oñá, conductor

Trumpet
Lou Hanzlik
Jeffrey Luke
Jon Nelson
Hiro Noguchi

Horn
Greg Evans
Dan Grabois
Seth Orgel
Jeff Scott

Trombone
Miles Anderson
John Faicta
Jim Miller
Stefan Sanders

Tuba
John Manning
Ray Stewart

Guitar
Ken Pasciak

Saxophone
Colin Renick

Percussion
Craig Bitterman
Anthony Miranda
Rin Ozaki
Satoshi Takagi
Andrew Wendzikowski
Jan Williams

Synthesizer
Michael Orland
Wednesday, June 6

Cassatt String Quartet
Slee Quartet-in-Residence
Muneko Otani, violin
Jennifer Leshnower, violin
Tawnya Popoff, viola
Caroline Stinson, cello
Baird Recital Hall, 8pm

PROGRAM

Quartet No. 1, South of the Yangtze
_text from ancient Chinese poetry
September, 1999
I. September 5
II. La cri m a tre
III. September 16

Eastland

Eastland was written late in 2000 for the Cassatt String Quartet. It is in one unbroken movement of approximately thirteen minutes duration, and among other things picks up on ideas initiated in a short computer piece from 1999 called brother. Most of the basic tunes, harmonies and gestures for the piece are presented in compressed form over its first minute or so, and in regular phrases of equal duration. After that point the work becomes more developmental and various in its unfolding. -Jeffrey Stadelman

Intermission

Il Violino Spagnolo (U.S. Premiere, written 1988)

_Pensiero
_Scherzo

Eric Rynes, violin

Four Songs on Texts by Donald Justice

Dora Ohrenstein, soprano
Stephen Manes, piano

The Evil Female Bass Player Dilemmas

Andrew Wendzikowski, percussion

mirar for soprano, flutes, cello and percussion

Lorena Guillén, soprano
Eryk Anspach, flutes
Justin Kagan, cello
Rin Ozaki, percussion
Satoshi Takagi, percussion
Alejandro Rutry, conductor

Thursday, June 7

Baird Recital Hall, 9:00 am

Pictures in the Fire
_rehearsed reading by the Cassatt String Quartet

“Emerging Composers”
Baird Recital Hall, 4:30 pm

PROGRAM

Haan (based on an excerpt from Choyong)

Patti Monson, alto & base flutes
Trond Saeverud, violin
Joshua Gordon, cello
Steve Gilewski, bass
Craig Bittersman, percussion
Magnus Mårtensson, conductor

The Raven Luminescence

Michael Orland, solo piano

Insight into Nonself
_for solo cello

Justin Kagan, cello

Suite: Eight Haiku by Richard Wright
_for marimba & violin

Lazara Nelson, violin
Rin Ozaki, percussion

Intermission

Gregory J. Hutter

One More Moment, for string trio

"the terrible thing about waking up is realizing that nothing will change today...

Lazara Nelson, violin
Justin Kagan, cello
Michael Orland, piano

"...for e.e. cummings..."

Stephan Manes, solo piano

Greg Davis

Quintet

_for flute, clarinet, violin, cello, and marimba

Patti Monson, flute
Ben Freimuth, clarinet
Trond Saeverud, violin
Justin Kagan, cello
Rin Ozaki, marimba
Magnus Mårtensson, conductor
Friday, June 8
Faculty and Emerging Composers
Drama Theatre, Center for the Arts, 4pm

PROGRAM
Deja Vu
Greg Evans, horn
John Faiera, trombone
Helena Bugallo, piano
Isabelle Bozzini, cello
Corrado Canonici, bass
4 computers
Erik Oña, conductor

Perception
for flute & computer
Cheryl Gobbetti Hoffman, flute

Whirlpool
for trombone & computer
John Faiera, trombone

Intermission
Music for Computer and Contrabass
Corrado Canonici, contrabass

ISTIKLAL
Susan Fancher, alto and baritone saxophones
Cheryl Gobbetti Hoffman, amplified piccolo
Stephen Manes, amplified piano

Glem
for alto saxophone and multi-media interactive system
Susan Fancher, alto saxophone

Chamber Music
Slee Concert Hall, 8pm

PROGRAM
Afterbonanza
Jeffrey Luke, trumpet
Greg Evans, french horn
John Faiera, trombone

Distances
Susan Fancher, soprano saxophone
Greg Evans, french horn
Corrado Canonici, contrabass

Notes More No
Quatuor Bozzini
Sam Mirelman
Frictions
Quatuor Bozzini
Pedro Rivadenera

Intermission
Erik Oña

PET
Isabelle Bozzini, cello
Steve Gilewski, contrabass
Tiffany Nicely & Andrew Wendzikowski, percussionists
Erik Oña, conductor

Music for Five Players II
Patti Monson, flute
Ben Freimuth, clarinet
Clemens Merkel, violin
Isabelle Bozzini, cello
Helena Bugallo, piano
Erik Oña, conductor

Music for Five Players II (1989) was written for the Tenth Anniversary Concert of Irino Prizewinners, is dedicated to Reiko Irino, and received its premiere in Tokyo in 1989. Originally, the piece was intended to be a revised version of Music for Five Players which was premiered in 1987 in Paris. The revisions took on a life of their own, so to speak, and thus the piece now deserves a separate title - although its roots clearly lie in the earlier piece.

If one purpose of program notes is an attempt to offer listeners something to listen to in a piece, then the following could be read in that context: Exploration of various relationships between and among instruments in an ensemble constitutes a central activity in defining musical organization and creating musical structure. Each of this work's four main sections explores the duality of solo/tutti relationships. The first section begins with somewhat conventional solo/tutti playing. In the second section solo start to superimpose - thereby producing a group comprised of soloists. Conventional solo/tutti relationships are reversed in section three; solo are extremely simple, while tutti are of a more complex "solostic" nature. In the final section solo transform and develop into tutti. In general, sections tend to elide, transforming from one to another. - Cort Lippe

Ce Jour de L'an
Patti Monson, flute
Eryk Ansbach, flute
Ben Freimuth, clarinet
Pauline Farrugia, clarinet
Michael Orland, piano
Tom McCluskey, percussion
Tiffany Nicely, percussion
Clemens Merkel, violin
Elise LaVoie, violin
Isabelle Bozzini, cello
Justin Kagan, cello
Corrado Canonici, contrabass
Steve Gilewski, contrabass
OFFSTAGE GROUP: Mari Mizutani, violin
Carter Williams, viola d'amore
Mark McConnell, bass
Alejandro Rutty, conductor
Saturday, June 9

"1901-2001, The Pan-American Exposition and Beyond, in Music"

Lecture:
"The Yankee Doodle Dandies", Michael Lasser
Slee Concert Hall, 9:30 am

Popular Songs from the Time of the Pan-American Exposition
At the turn of the new century, it felt as if all America was singing. Tin Pan Alley - the music publishers' headquarters in Lower Manhattan - was in its heyday. Vaudeville performers sang the new songs from coast to coast and people bought sheet music to play in their parlors. The songs were especially interested in what was going on around us. In the guise of love songs, they sang about our moving from the farm to the big city, our fascination with technology and how it affected our lives, the arrival of millions of immigrants from Central Europe, and the emergence of women from Victorian restraints. Michael Lasser's talk uses period recordings to show how popular music opens an entertaining window on America, circa 1900.

Kevin Bowyer, organ
Slee Concert Hall, 11:00 am
Welcome by Kerry S. Grant, Vice Provost of Academic Affairs and Dean of the Graduate School

PROGRAM

Symphonic Fantasia and Fugue, Op. 57 ("The Inferno") Max Reger
(1873-1916)

Messe de la Pentecote Olivier Messiaen
(1908-1992)

Intermission

Fantasia Contrappuntistica Ferrucio Busoni
(1866-1924)

"Afros O Tafo Then Mbori Name Horessi" Emil Harnas
(This Tomb Cannot Confine Me) for organ, brass, & percussion
Hiro Noguchi, trumpet
Jon Nelson, trumpet
Jeffrey Luke, trumpet
Lou Hanzlik, trumpet
Anthony Miranda, percussion
Magnus Mårtensson, conductor

Lunchtime with the "Outer Circle Orchestra"
UB Commons, 1:15 - 2:15 pm

“PANAMERICANA”

Manes Piano Duo
Frieda Manes
Stephen Manes

Amherst Saxophone Quartet, UB Artists-in-Residence
Susan Fancher, soprano saxophone
Russ Carere, alto saxophone
Stephen Rosenthal, tenor saxophone
Harry Fackelman, baritone saxophone

Slee Hall Lobby, 2:30 pm

PROGRAM

Panamericana, for solo piano
(Commissioned for the Pan-American Exposition 1901) Stephen Manes, piano

Summer Dreams, Op. 47 for piano duet
1. The Brownies
2. Robin Redbreast
3. Twilight
4. Katy-dids
5. Elfín Tarantelle
6. Good Night
Frieda and Stephen Manes, piano

Elite Syncopations (1902)
Scott Joplin
(1868-1917)

Scherzo (1903)
Charles Ives
(1874-1954)

Closely Related Fungi (1996)
Jonathan Golove

Concerto (1995) movements I and IV
Philip Glass
(b. 1937)

Charleston (1899)
Earl Jenkins
(1883-1983)

"PANAMERICANA"
PROGRAM NOTES

Panamericana
Victor Herbert

Victor Herbert helped found the American Society of Composers, Authors, and Publishers in 1914. He was appointed conductor for the famed 222nd Regiment Band in 1893, and led the Pittsburgh Symphony Orchestra from 1898-1904. Noted for his more than forty highly popular operetas (including Naughty Marietta and Babes in Toyland), he also sat principal cello for the Metropolitan Opera Orchestra in the late 1890s.

Summer Dreams
Mrs. H.H.A. Beach

Amy March Cheney, later Mrs. H.H.A. Beach, was the most prominent woman composer of her day—something of a Boston classical. Nurtured by a long-settled New England family that passed cultural education from generation to generation, Mrs. Beach was an accomplished pianist as well as composer. She received official commissions from the Chicago World’s Fair (1893) as well as the Panama-Pacific Exposition (San Francisco, 1915) confirming her career success, and is probably best remembered for such songs as Ah, Love, But a Day and The Year’s At the Spring.

Elite Syncopations
Scott Joplin, arranged by H. Fackelman

Elite Syncopations is a good example of “classic” ragtime, which has come to be considered America’s first influential art music. At the turn of the 20th century ragtime was thought of as low music, as jazz and rock were to be in their time, and syncopation was accused of causing social ills of the era. Scott Joplin, who wanted ragtime to be given the respect of classical art forms, gave Elite Syncopations less rhythmic complexity than most of his compositions. It is a marvelous example of his art.

Scherzo
Charles Ives, arranged by S. Fancher for saxophone octet

Charles Ives wrote this short Scherzo for string quartet in 1903 and revised it in 1914. It was arranged for saxophone octet by Susan Fancher for this performance. The ASQ is pleased to welcome to the stage the WSPV saxophone quartet, saxophone students of the members of the ASQ in the Music Department at UB. The piece has a simple ABA form and features Ives’ characteristic use of quotes from familiar music.

Closely Related Fungi
Jonathan Golove

Closely Related Fungi takes as its point of departure the strong similarities in tone color between the instruments of the saxophone family (especially the case with the members of the wonderfully blended ASQ) who inspired the work’s composition. As the piece develops, differences in the playing styles of the individual players are made increasingly apparent to the listener. This process of differentiation mirrors that which the amateur mushroom hunter must undergo in learning to distinguish good edible species from poisonous relatives or look-a-likes. Additionally, the work was influenced by jazz improvisers’ (in particular, Charlie Parker’s) predilection for creating extended melodies on the basis of a fairly limited group of melodic motives. I am fascinated by the immense and subtle variety of rhythmic approaches to the same musical material taken by jazz musicians, and have sought to incorporate a similarly kaleidoscopic view of the basic rhythmic figures used in my composition. Closely Related Fungi is dedicated to the Amherst Saxophone Quartet, who premiered the work in February 1997.

-Conrad Fancher

Concerto (movements I and IV)
Philip Glass

The Amherst Saxophone Quartet’s JIB 2000 performance of Philip Glass’ stunning Concerto for Saxophones was one of the highlights of last year’s festival. The work is part of a series of pieces commissioned by the Rascher Saxophone Quartet, all of which exist in two versions, one with orchestra and another for quartet alone. Today’s performance presents the first and last movements of this work.

Charleston
Eubie Blake, arranged for saxophone octet by H. Fackelman

Charleston Rag is an example of Eubie Blake’s classic Ragtime style. It was originally entitled Sounds of Africa by Will Marion Cook, an influential conductor of the time. In 1921 it was renamed and promptly sold a million records. Though Eubie Blake was only sixteen when he composed the work, a fully developed style was already exhibited, with the presence of a very characteristic ‘wobbly’ bass line.

—ASQ Program notes by Susan Fancher
"The String Quartet, Then and Now"

Quatuor Bozzini
Clemens Merkel, violin
Elise LaVoie, violin
Stéphanie Bozzini, viola
Isabelle Bozzini, cello

See Concert Hall
3:45 - 4:00 pm

PROGRAM

"E.Q." for electric string quartet (1993)  
Jonathan Golove

Quartet No. 2  
Charles Ives (1874-1954)

1. Discussions
2. Arguments
3. Call of the Mountains

PROGRAM NOTES

E.Q.  
Jonathan Golove

"E.Q. was written in the spring of 1993 and performed on a matched set of electric string instruments designed and built by violinist Adam Hooistra, then a fellow student at The Cleveland Institute of Music. Taking my experience as a performer in traditional string quartets as a starting point, I set out to demonstrate some of the new possibilities offered by the extension of this time-honored ensemble through the addition of modern technology. In particular, I felt that 'classical' musicians had cut themselves off from the enormous source of expressive power which the electric guitar presents to even the most rudimentary beginner, gifted only with the desire to make glorious noise. As a compositional principle, I have attempted to correlate the musical materials and their development with the different sound processing effects. - Jonathan Golove"

"Ghosts in Black and White"

Bugallo/Williams Piano Duo
Helena Bugallo, piano
Amy Williams, piano
Robert Berkman, pianola

Baird Recital Hall
4:30 - 5:20 pm

This program combines music for piano and pianola. The pianola, the chief medium for musical reproduction at the turn of the last century, serves as vehicle for visitation of, among others, George Gershwin, Igor Stravinsky, and Art Tatum as composers and performers of music. Tribute to these figures, and to the pianola itself, is paid through live performance: transcriptions of Conlon Nancarrow's mechanical music; the premiere of Amy Williams's homage to Art Tatum; music of Stravinsky, and a selection of tangos spanning the twentieth century alternate with pianola selections. At the pianola is QRS's Robert Berkman; at the piano, The Bugallo/Williams Duo.

PROGRAM

Furniture Music Etcetera  
Erik Satie / John Cage  
(1866-1925) / (1912-1992)

Clap Yo' Hands  
G. Gershwin played by Gershwin  
(1898-1937)

Studies for Player Piano #9 and #3B  
Conlon Nancarrow  
(b. 1912)

Get Happy  
Harold Arlen played by Art Tatum  
(1905-1986) / (1910-1956)

Abstracted Art (2001)  
Amy Williams

Invierno Porte-o  
Astor Piazzolla  
(b. 1921)

Verano Porte-o  
Astor Piazzolla

Tango Jalousie  
Niles Gade played by Frank Milne

Tango?  
Conlon Nancarrow

Thorn-torn Lips  
Robert Berkman

Five Easy Pieces  
Igor Stravinsky  
(1882-1971)

Piano Rag Music  
Stravinsky played by Stravinsky
“Miss Jane’s Parlor”
Jane Romanos, vocals
Robert Berkman, pianola
Baird Recital Hall
5:30 pm

This program is adapted from the original “Miss Jane’s Parlor” as conceived and performed in Holland and Buffalo a decade ago by Winifred Simpson and the late Yvar Mikhashoff, scenario and direction by Nancy Rhodes. Mr. Berkman, playing a “vorszetzer”-type pianola (c. 1912), interprets piano rolls he has made of the accompaniments to “Miss Jane” (appearing in period costume) singing:

PROGRAM

The Year’s at the Spring  Mrs. H.H.A. Beach  (1867-1944)
Will You Remember  Sylvia Romberg
Pan, Pan, Pan  Gus Edwards
From the Land of the Sky-Blue Water  Charles W. Cadman  (1881-1946)
Always Do As People Say You Should  Victor Herbert
I’m After Madame Tetrazzini’s Job  Gus Edwards
Come Down Ma Evenin’ Star  John Stromberg
Pump That Player Piano  Bennett & White

Original rolls for this production recorded by Christopher T. Sierchula, with technical assistance from Ken Kaufman.

“A Concise History of Brass Bands in the Americas”

JIBRASSWORKS
Outside Slee Concert Hall, 7:00 pm

Beginning with the manufacturing of brass instruments during the American Civil War, brass bands have taken on various forms within the western hemisphere. Coupled with the arrival of European wind players, brass bands have continued to be an important part of American folk culture. The program of June 9 will demonstrate the diversity of what brass bands mean to different countries and their cultures.

This concert will include performances and discussions of music from the American Civil War, Brazil, Mexico, Cuba, New Orleans, New York, and Los Angeles. The most common thread one can find throughout is that much of this music has existed as a reaction to the oppressive quest for domination by European colonists. In spite of the cruelties imposed by the United States and its imperialist efforts, brass bands remain the popular music of the common people, used in concert settings, for parties and festivals, and in religious services. This concert is a celebration of the perseverance of those who have suffered at the hands of industrialized nations.

PROGRAM

Concertino  Ernst Sachsse
From the Steeples to the Mountains  Charles Ives  (1874-1954)
Gyp the Blood...  Charles Ives
Huapango  J. P. Mancayo
Mambo #5  Perez Prado
Use Your Brain  Dirty Dozen Brass Band
Sofa  Frank Zappa  (1940-1993)
Raymond My Friend  Dimas Sedicias
Metalofonico  Dimas Sedicias
**JIBRASSWORKS**

**Trumpets**
- Jeffrey Luke
- Jon Nelson
- Hiro Noguchi

**Horn**
- Greg Evans
- Seth Orgel
- Jeff Scott

**Trombones**
- Miles Anderson
- John Faia
- Jim Miller

**Saxophone**
- Colin Renick

**Guitar**
- Ken Pasciak

**Percussion**
- Rin Ozaki
- Satoshi Takagi
- Andrew Wendzikowski

**RESIDENT COMPOSERS**

David Felder is one of the leading American composers of his generation. 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. His work earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arildt Quartet, American Composers Orchestra, Buffalo Philharmonic Orchestra, American Brass Quintet, Ensemble InterContemporain, and many others. Felder's work may be broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials, and its lyrical qualities.

Felder has received numerous grants and commissions including six awards from the National Endowment of 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), a commission from the Mary Flagg Cary Trust, and many more. Recently completed commissions include a pressure triggering dream, May, 1997 premiere by the American Composers Orchestra in Carnegie Hall; *In Between* for solo electronic percussion and chamber orchestra for June, 2000 premiere by percussionist Daniel Druckman in New York; and *Inner Sky*. Current commissions include works for the Cassatt String Quartet and the New York New Music Ensemble. Additionally, he is currently completing work on his ambitious Gunfire series - a full-length work combining concert video and music.

Currently, Felder is Professor of Composition at The University at Buffalo, where he also holds the Birge-Cary Chair in Composition, 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 for the Buffalo Philharmonic Orchestra and the Greater Buffalo Opera Company. In 1996, he formed the professional chamber orchestra, the See Sinfonia, and has been Artistic Director since that time. He has taught previously at the Cleveland Institute of Music, the University of California at San Diego, and California State University at Long Beach, and he earned a Ph.D. from the University of California at San Diego in 1983. His works are published by Theodore Presser, and a full CD of his works was released to international acclaim (including the "disc of the year" in chamber music from the American Record Guide) on the Bridge label (Bridge #0049) in 1996. A second disc containing orchestral work was released by Mode Records (Mode #80) in Summer 2000, and a third disc featuring works with electronics is in preparation.

Jonathan Golov is a native of Los Angeles, California and a resident of Buffalo, New York. He currently serves as Visiting Assistant Professor in the Music Department of the University at Buffalo and at the Eastman School of Music. Mr. Golov's works have been performed in a variety of locations in North America and Europe, by such ensembles as VOX NOVA, the Ensemble Court Circuit, the Ambert Saxophone Quartet, Maelstrom Percussion Ensemble, and The Instrumental Factor. He has received commissions, awards, and grants for his works from organizations including the UB Symphony Band, the European Academy of Music/International Festival of Lyric Art of Aix-en-Provence, VOXNOVA, ASCAP, the Yvar Mikhashoff Trust for New Music, Meet the Composer, and the Darius Milhaud Society. His opera (in progress) *Red Harvest* was commissioned by the European Academy of Music and received its premiere in Festival of Lyric Art of Aix-en-Provence in July, 1998, directed by Pierre Stroser. His composition *Here and There* for woman's voice and percussion ensemble was released on CD by the Maelstrom Percussion Ensemble. One movement of this work, a speech quartet, has received nearly one hundred performances in its original version and has recently been featured in the SUNY Fredonia Choir's tour of New York state in a version for speaking choir. Current commissions include works for solo bass trombone and band, solo violin, and piano trio.

Mr. Golov is also an accomplished cellist, a student of Siegfried Palm and Ronald Leonard. In 1997 he was featured as soloist in Morton Feldman's *Cello and Orchestra* with the Buffalo Philharmonic Orchestra, and performed Sofia Gubaidulina's *Duet II* for cello and ensemble with the See Sinfonia in April 1999. He is currently a member of the Bard Trio, made up of faculty performers at University at Buffalo. He is active, as well, in the field of improvised music, appearing as electric cellist on a number of recordings with composer/performer Vinny Golia.
Cort Lippe has been active in the field of interactive computer music for more than 20 years. He studied composition with Larry Austin in the USA; spent a year in Italy, studying Renaissance music; and three years in The Netherlands, at the Instituut voor Sonologie working with G.M. Koenig and Paul Berg in the fields of computer and computer music. He also lived for eleven years in France, where he spent three years at the Centre d’Etudes de Mathematique et Automatique Musicales (CEMAMu), directed by Iannis Xenakis, while following Xenakis Players, Henri Pousseur, and Pierre Boulez, where he developed real-time musical applications and gave courses on new technology in composition. He has followed composition and analysis seminars with various composers including: Boulez, Donatoni, K. Hube, Messiaen, Penderecki, Stockhausen, and Xenakis, and has written for most major ensemble formations. His works have received numerous international composition prizes, including: the Ivri Prize (Japan), first prizes at Bourges (France), the El Callejón Del Ruido Competition (Mexico), the Leonie Rosthild Competition (USA), as well as prizes and honorable mentions in the Music Today Competition (as the Prix Art Electromusica 1993 and 1995 (Austria), the Newcomp Competition (USA), and the Kennedy Center Friedheim Awards (USA). His music has been premiered at major festivals worldwide, and is recorded by AML, ADDA, Apollo, CBS-Sony, Centaur, SEAMUS, MIT Press, Hungaroton Classic, Harmonia Mundi, Neuma, ISCM and EME. Presently, he is an Assistant Professor of Composition and Director of the Hilfer Computer Music Studios of the University at Buffalo, New York.

The music of Jeffrey Stadelman—once described by a Los Angeles Times reviewer as “painterly... deftly dispensed in time and glazed with a dry wit”—has been performed in the U.S. and Europe by an impressive list of the leading groups active in contemporary music performance. This list of ensembles, including the New York New Music Ensemble, Boston Musica Viva, the California EAR Unit, the San Francisco Contemporary Music Players, the Nordic Studio, the 175 East Ensemble (New Zealand), Earplay, the New World and Cassat String Quartet, Vier Fakultät (Holland) and the Jane in Buffalo and Wellesley Conference Players, among others, continues to grow as the composer’s work attracts increasing attention in the U.S. and abroad.

Originally from Wisconsin, Stadelman studied composition as an undergraduate with Stephen Dembski at the University of Wisconsin-Madison, and went on to receive the Ph.D. in Music from Harvard University, where his principal teachers were Milton Babbitt, Carl Kim, and Donald Martin, and Stephen Mosko. Stadelman has since received commissions and invitations for compositions from, among others, the Fromm Foundation and Boston Musica Viva, Nuove Sincronic, Concert Artists Guild, Trio Italiano Contemporaneo, Phantom Arts, Bernhard Weikl, and UW-Madison. Grants and awards include those from Meet the Composer, Harvard University, Friends and Enemies of New Music, and the Darmsadt Summer Courses.

The composer taught at Harvard University during the 1992-93 academic year, and currently serves as Associate Professor of Music at the University at Buffalo, where he teaches composition and twentieth-century music. Stadelman’s music is published by APNM, BMI Ariola and Sound Out Digital Press. Recently completed and ongoing projects include: Manuel: A Text Study for computer-generated tape; Eight Songs, a collection for bass-baritone and piano; a new string quartet; and Stany Wisdom for chamber orchestra. Another recent work, Evenyr, will be recorded in October of this year in Auckland, N.Z. for a future CD.

Also active as a writer on musical subjects, Stadelman has authored a number of analytic papers since 1986, and made presentations on Babbitt and Schoenberg at universities and festivals in the U.S. and Europe. He has also seen published a comparative analytic essay on works by Martino and the poet A.R. Ammons in Perspectives of New Music, as well as an interview with Brian Fennelly in the composer’s Collected Writings. At the 1994 Darmsadt Summer Courses, Stadelman presented a comparative study of works by John Ashbery and Milton Babbitt, and was a panelist for the aesthetics colloquium, “Analytical and Terminological Problems of Contemporary Music.” Recently completed projects include: a review for the American Musicological Society; an essay for a Festschrift documenting the fiftieth anniversary of the Darmsadt Summer Courses (Von Krachtstein zur Gegenwart); and annotated translations, for 20th-Century Music and Perspectives of New Music, of essays by Mauricio Kagel and Helmut Lachenmann.

RESIDENT ENSEMBLE BIOGRAPHIES

Amherst Saxophone Quartet
Susan Fancher, soprano
Michael Carere, alto
Stephen Rosenhal, tenor
Harry Factor, tenor saxophone

The Amherst Saxophone Quartet is a full-time professional ensemble that divides its time between touring, its residency at the University at Buffalo, and performances in Buffalo and Erie County. Group members are Susan Fancher, Russ Carere, Stephen Rosenhal, and Harry Factor.

The ASQ was formed in January of 1978 and is now celebrating its twenty-third full season of concert performances. The ensemble has performed in the United States from Maine to Hawaii, Japan, Bermuda, and the British Virgin Islands. Concert highlights include appearances in Carnegie Hall, Kennedy Center, Lincoln Center, Chautauqua Institution, and broadcasts on National Public Radio's All Things Considered and Performance Today, Public Radio International's St. Paul Sunday, Voices of America, NBC-TV's Tonight Show, and CBS Sunday Morning.

The ASQ was awarded Chamber Music America Residency Grants for the 1985-86 through 1987-88 seasons. The Ensemble received the 1993 First Prize for Adventurous Programming from CMA/ASCAP, and has been awarded commissioning prizes from CMA, NYSCA, and the NEA. The Board of the Quartet sponsored an international composition competition and received over 120 new works from around the world.

The ASQ’s newest CD is a recording of music by four living North American composers and showcases the charm and freshness of the best of today’s “classical” music. The CD is called Lament on the Death of Music and was produced by Judith Sherman. In addition to this recording on the Innova label (American Composers Forum), the ASQ has recorded four albums for MCA Records, Musical Heritage Society, and Mark Records. These include two recordings of new American music, an all-Bach album, an all-Blume Blake disc, and a collaboration with Lukas Foss. In 1997 the ensemble released a videotape introducing children to chamber music, called ASQKids. It is believed to be the first video of its kind.

The Bugallo-Williams Piano Duo
Helen Bugallo
Amy Williams

The Bugallo-Williams Duo has been committed to presenting concerts of contemporary music since 1995, and has been featured at the NUMUS Festival (Denmark), Teatro San Martin (Buenos Aires), June in Buffalo, North American New Music Festival (Buffalo), Jordan Hall (Boston), 3-2 Festival, Goethe-Institut (Sweden), among others. Their repertoire spans the music of the twentieth century, including music by Cage, Feldman, Stravinsky, Rzewski, Reich, Ligeti, and Kurtág, as well as pieces by younger composers, many of whom have written specifically for the Duo. Most recently engaged in a number of multimedia and transmedia projects, working directly with composers Jonathan Golove, Erik Ota, Jukka Tiensuu, and Lukas Foss. During the summer/fall of 2000, the Duo enjoyed status of artists-in-residence at the Academie Schloss Solitude in Stuttgart, Germany, and featured performers at the Musik aus Solitude Festival. Engagements during the upcoming season include concerts in Germany, England, Uruguay, Chicago, Boston, Baltimore, Buffalo, and Syracuse, as well as the recording of their debut CD of Conlon Nancarrow’s music for solo piano and piano duet, to be produced by the German Siid West Rundfunk.
Cassatt String Quartet
Muneko Otani, violin
Jennifer Lethenauer, violin
Tawnya Popoff, viola
Caroline Shtinson, cello
Hailed as one of America's outstanding young ensembles, the Manhattan based Cassatt String Quartet has performed throughout North America, Europe, and the Far East, with prestigious appearances at New York's Alice Tully Hall and Wall Recital Hall at Carnegie Hall, the Tanglewood Music Theater, the Kennedy Center, the Théâtre des Champs-Élysées in Paris and Maida Hall in Tokyo. The group has frequently been heard on WGBH, WQXR and WNYC and has also presented programs on CBC Radio and Radio France.

Formed in 1985 with the encouragement of the Juilliard Quartet, the Cassatt initiated and were the inaugural participants in Juilliard's Young Artists Quartet Program. Their numerous awards include a Tanglewood Chamber Music Fellowship, the Wardwell Chamber Music fellowship at Yale (where they served as teaching assistants to the Tokyo Quartet), First Prize at the Banff International String Quartet competitions, two top prizes at the Banff International String Quartet Competition, the 1995 CMA/ASCAP First Prize Award for Adventurous Programming, and a 1996 recording grant from the Mary Flagler Cary Charitable Trust.

2000-2001 marked the Cassatt Quartet's inaugural season as artists-in-residence at the University of Pennsylvania in Philadelphia. They also continued residencies at both the University at Buffalo, where they performed the Slevin Beethoven Quartet Cycle, and Syracuse University, where they have created the Louis Krasner Graduate String Quartet Program for the training of young, professionally oriented string quartets. In addition, they hold summer residencies at New York's Bang On A Can Festival, June In Buffalo, the Seal Bay Festival in Maine, and the Swannanoa Chamber Music Festival in North Carolina. Upcoming recordings of new works written for the Cassatt include a CD of String Quartets by Daniel S. Godfrey, as well as a Bassoon Quintet by Lawrence Dillon.

The Cassatt has recorded for the New World, Point Music, Albany, Tadzick and CRI labels. The Quartet takes its name from the celebrated American impressionist painter Mary Cassatt.

Quatuor Bozzini
Clemens Merkel, violin
Elise Lavie, violin
Stéphanie Bozzi, viola
Isabelle Bozzi, cello
Quatuor Bozzi unites four young artists deeply dedicated to the universal language of music, and to the string quartet genre as one of its most refined mediums. Believing music essential in everyday life, the quartet's mission is to bring it to people everywhere old music, new music, unknown music, famous music, strange music, familiar music - music from all times, from all over the world, in all places. The communication between four musicians in a string quartet creates a uniquely concentrated creative energy which is transmitted to the audience renewing their response to the live concert experience: A Quatuor Bozzi concert takes the audience on a journey - a trip to a world without borders of time or space. Founded in 1994, the Bozzi Quartet received awards and distinctions such as the 2nd Prize in the CIBC competition (1995) and 1st Prize for its debut in the Belcanto competition; the group was also heard at "Young Artists" of the Banff Centre For The Arts, Southern Ontario's Chamber Music Institute and Domaine Forget.

In Summer 1999, QB was invited for recitals in Camaicco and Bozzi des-quatre-lieux. Quatuor Bozzi is committed to achieving the broadest possible repertoire and has ventured repeatedly towards new music: Opening Concert of the NEM Forum (Fall 1996), concerts with Codes d'Accès in the "Recontres de musiques actes et improvisées" festival (Spring 1998), Innovations en Concert (Fall 1998), CBC serie in Galerie Montcalm (Ottawa, Fall 1998). During these events, the group was performing a number of commissions of composers from Quebec and Canada. The quartet favours exchange and collaboration with composers, and supports the emerging composers of its generation. Its programming borrows from the comprehensive string quartet repertory as it revisits the established, questions traditions, and establishes links while highlighting contrasts. For 2000-2001, in addition to launching its New Montreal Series, QB has performed for and will appear at the following venues: "Now Hear This" (Christ Church Cathedral, Montreal), "Pollock Performances" (Sheffield, Vermont), "Concerts à la Tournelle de l'Estrie..." (St-Venant de Paquette), "Concerts Intimes" (Glen Sutton), "Concerts en direct au Studio 12" of Radio-Canada, "Concerts aux Beaux-Arts" (SRC-Ottawa) and "Lakeshore Chamber Music Society" - often recorded by the CBC.

SPECIAL GUEST BIOGRAPHIES

Pierre-Yves Artaud is exemplary in the force and generosity of his temperament - one of the great Butsits of our time. Solostic and Artistic Director for Ensemble 2e2m, Mr. Artaud teaches at the Paris and Bologna Conservatories, and has been in summer residence at Darmstadt International Summer School since 1982; he plays regularly worldwide promoting both classical and contemporary flute repertoire. As President of the French Aletur of Recherche Musicale since 1981, he has been in charge of the Atelier de Recherche Instrumentale at IRCAM, having been awarded a Sciences et Techniques medal in 1978 for his research work. Mr. Artaud has premiered works dedicated to him by composers such as Brian Ferneyhough, Paul Mefano, Klaus Huber, Gilbert Amy, and Betsy Jolas, and favors the propagation of contemporary techniques.

Robert Berkman is a producer, arranger, and editor for QRS, Inc. - enjoying this work for twenty-five years. He performs throughout the U.S. and Canada as a pianist, and, presently, working with rare Klezmer piano rolls for a recording project.

Kevin Bowyer was born in Southern Ontario, Canada, in January 1961. He studied with Christopher Bowers-Broadbent, David Sanger and Virginia Black and won prizes in the international organ competitions at St Albans (1983), Dublin (1990), Paisley (1990), Odense (1990), and Calgary (1990). He has played many concerts throughout Europe and North America and has become known for contemporary and unusual repertoire including pieces by Brian Ferneyhough, Peter Maxwell Davies, Jannis Xenakis, Charles Wuorinen, John Zorn, Kalkbrenner, Sorabji, etc. He has broadcast widely and has released nearly 40 CDs (Nimbus, Unicorn-Kanchana, Continuum, Alturas, Priory, ASV) including works by J.S. Bach, Brahms, Schumann, Rachmaninov, Rubbke, Langal, Messiaen, Alain, Norgard, Sorabji, Maxwell Davies, Jonathan Harvey, Malcolm Williamson, Charles Camilleri, Allan, Schoenberg, Nielsen, etc. His diary for 1998 includes appearances in Germany, Sweden, Switzerland, Canada, USA, Ireland, and Australia, solo recitals in several major English festivals including Alderburgh and the St. Magnus Festival in the Orkney Islands, as well as seven...
further CD recordings of the organ works of J.S. Bach and a CD recording of music by Wilfrid Mellers, John Taverner and Brian Ferneyhough. Kevin's other interests include ancient history, mythology, the history and development of religions, twentieth century literature (in particular Joyce, Beckett and the Powys family), obscure cinema and malt whiskies.

Cheryl Gobbetti Hoffman, flutist and JIBC Associate Director, is a member of the University at Buffalo's Music Performance Faculty, administrates the "whoosh" Flute Resource Fund (her creation), writes cultural pieces for Buffalo Spree magazine, and plays her New York debut performance in March 2002 at the invitation of MidAmerica Productions' Concert Series at Carnegie Hall's Weill Recital Hall.

Michael Lasser is a lecturer, writer, broadcaster, critic, and teacher. Since 1980, he has been the host of the nationally-syndicated public radio show, Fascinatin' Rhythm, winner of a 1994 George Foster Peabody Award for letting "our treasury of popular tunes speak (and sing) for itself with sparkling commentary tracing the contributions of the composers and performers to American society." He also spent twenty years as theater critic for The Rochester Democrat & Chronicle. He speaks frequently at museums, universities, and theaters, and appears with symphony orchestras in concerts he designs and narrates. His appearances include Albright-Knox Art Gallery, the Buffalo and Erie County Historical Society, The Shaw Festival, The Stratford Festival, the Museum of the City of New York, the Philadelphia Museum of Art, the Rochester Philharmonic Orchestra, the Chautauqua Institution, University of Miami, Valparaiso University, Eastman School of Music, Axyo Theatre (Sarasota), the San Diego Museum of Art, and the Orlando Art Museum, among many others. He has taught at the University of Rochester and Rutgers University, and has been a freelance writer for a wide range of national magazines.

Frieda and Stephen Manes have enjoyed over thirty years of performing piano, four hands; touring the United States and Puerto Rico, as well as Australia in addition to appearances in New York City, Buffalo, and Saco Lake, Maine - where they are residents of the Sebasco Long Lake Region Chamber Music Festival. Frieda Manes is a native of Melbourne, Australia; she came to the U.S. in 1958 to pursue music studies at the Juilliard School. In addition to performing with her husband in the Manes duo, she is an active soloist and chamber musician in much demand as a teacher and performer in Western New York. Stephen Manes, Chairman of UB's Music Department and Ziegele Professor of Music, is a native of Vermont. He has soloed with the Philharmonic Orchestras of New York and Buffalo, as well as the Symphonies of Pittsburgh, Detroit, Denver, Baltimore, and Boston's Esplanade. Recital appearances have taken him to most major U.S. cities in addition to European centers such as London, West Berlin, Amsterdam, the Hague, and Vienna. His chamber music appearances with the Cleveland, Kronos, Cassatt and Rowe String quartets, and at the Marlboro and Chautauqua Festivals, along with the recent revival of the Baird Trio, represent his strong affinity for chamber music.

Internationally recognized as a player, composer and arranger, Jon Nelson's diverse experiences include performances with the Metropolitan Opera Orchestra, the Chamber Music Society of Lincoln Center, the STX/Xenakis Ensemble, and the British rock group Duran Duran, as founding member of the Meridian Arts Ensemble, he was instrumental in the commissioning of over thirty new works for the Ensemble, frequently venturing into jazz, rock, and experimental idioms. With the Meridians, he collaborated with Milton Babbitt and Frank Zappa, as well as with numerous folk and ethnic artists from around the world, and appeared at over thirty-five international festivals in Europe, Asia, Central and South America, and the United States. As an arranger, he has transcribed and adapted works by J.S. Bach, Jimi Hendrix, Don van Vliet, King Crimson, and Frank Zappa. His arrangements have been performed and recorded by the Cologne Stadt Ballet, the Ethos Percussion Group, and Downzii Zappas; his compositions and arrangements are published by The Zappa Family Trust and Manchuca Music. He has recorded for Channel Classics Records, Barking Pumpkin, BMG/RCA, Bridge, Cuneiform, Peer, New World Records, Vandenberg, and CRI. He has served as adjunct faculty at the Hartt School of Music, Middlebury College, and Boston University. He is currently on the faculty of SUNY Buffalo. Mr. Nelson entered The Juilliard School at the age of seventeen where he studied trumpet with Mark Gould; he holds a B.M. from that institution. 

Soprano Dora Ohrenstein has been widely hailed as a gifted interpreter of art song, vocal chamber works and contemporary music. For over a decade she was solo vocalist of the Philip Glass Ensemble, appearing internationally at major halls and festivals. Her one-woman production entitled Urban Diva, featuring new works by Anthony Davis, Scott Johnson, Ben Johnston and other notable composers, premiered in Amsterdam and at The Dance Theatre Workshop in New York and was presented at the Walker Arts Center, the Cabrillo Festival, the Spoleto Festival USA, and was released on CRI's Emergency Music Series to high praise.

An ardent champion of American art song, Ms. Ohrenstein was Executive Producer of a four-disc set released in 1994 by Albany Records of the Complete Songs of Charles Ives, critically heralded as an important landmark in the recording of American music. She also produced and performs on Nothing Divine is Mundane, a recording of Virgil Thomson songs released by Albany. Ms. Ohrenstein and her colleagues in the trio Bermuda Triangle created a program entitled The Political Songbook, commissioning 20 songs, performing it at the 1993 Bang on a Can Festival, North American New Music Festival, and Cultures Canada in Ottawa.

Ms. Ohrenstein has sung chamber music at the Chamber Music Society of Lincoln Center, May Music in Charlotte, and with the Brentano Quartet, Cassatt Quartet, Kronos Quartet, Relache, Essential Music, Sequitur, Modern Music, and Newband, among others. She was co-founder of the May Music in Charlotte festival, which won an award for adventurous programming from ASCAP and Chamber Music America, as well as co-founder of the Canterbury Consort, an early music ensemble.

In addition to her Urban Diva recording, her discography includes several CBS Masterworks recordings of music by Philip Glass, Conrad Cummings' chamber opera Photo Op on CRI, a New World recording of music by Ben Johnston, an XI release of music by Mary Ellen Childs, a medieval chant recording on Nonesuch, and additional releases on the Private Music, Dossier and Opus One labels. Her newest solo disc of soliloquies for solo voice by British and American composers, entitled Restless Spirit, has just been released on Koch International Classics.

"Miss Jane" Romanos, concert artist and opera soloist, travels the United States and Europe extensively, performing to acclaim at Wolf Trap, the San Francisco and Des Moines Opera Companies, and New York City's Music Theatre "Encompass", as well as with the National Symphony Orchestra under the direction of Raymond Leppard and at the Kennedy Center at the request of composer Virgil Thomson, for a special evening devoted to his vocal music. "Miss Jane's Paradise" was first performed at the Holland Festival of Music in collaboration with the late Yvor Wakhshui.
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