June 3 – 8, 2002
Music and Text

David Felder, Artistic Director
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Resident Composers
David Felder
John Harbison
Jonathan Harvey
Philippe Manoury
Bernard Rands

Resident Ensembles
Baird Trio
Meridian Arts Ensemble
New York New Music Ensemble
Quatuor Bozzini
Slee Sinfonietta

Special Guests
Tony Arnold, soprano
Stephen & Frieda Manes, piano
Ian Pace, piano
Augusta Read Thomas, composer

The theme of this year's world-renowned June in Buffalo Festival is music based on text, whether as impetus, source, or language.

Presented by the Department of Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 3-8, 2002 at the State University of New York at Buffalo. An extraordinary opportunity to work with professional musicians and a distinguished faculty, June in Buffalo offers an intensive schedule of seminars, lectures, master classes, panel discussions and open rehearsals as well as afternoon workshop/performances and evening concerts open to the general public and critics. Each of the invited composers can have one of his/her pieces read or performed in an afternoon workshop presentation and receives a recording for future study and demonstration purposes. Performances feature resident ensembles and soloists renowned internationally as interpreters of contemporary music.
## Table of Contents

<table>
<thead>
<tr>
<th>Event</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning Lecture Schedule</td>
<td>3</td>
</tr>
<tr>
<td>Monday, June 3: Chamber Music</td>
<td>3</td>
</tr>
<tr>
<td>Monday, June 3: Ian Pace, piano</td>
<td>6</td>
</tr>
<tr>
<td>Tuesday, June 4: Chamber Music</td>
<td>6</td>
</tr>
<tr>
<td>Solo Workshop &amp; Tape Electronics</td>
<td></td>
</tr>
<tr>
<td>Tuesday, June 4: Slee Sinfonietta</td>
<td>7</td>
</tr>
<tr>
<td>Wednesday, June 5: Quatuor Bozzini</td>
<td>19</td>
</tr>
<tr>
<td>works by emerging composers</td>
<td></td>
</tr>
<tr>
<td>Wednesday, June 5: New York New Music Ensemble</td>
<td>19</td>
</tr>
<tr>
<td>Thursday, June 6: New York New Music Ensemble</td>
<td>21</td>
</tr>
<tr>
<td>works by emerging composers</td>
<td></td>
</tr>
<tr>
<td>Thursday, June 6: Quatuor Bozzini and Baird Trio</td>
<td>23</td>
</tr>
<tr>
<td>Friday, June 7: Baird Trio – works by emerging composers</td>
<td>33</td>
</tr>
<tr>
<td>Friday, June 7: Meridian Arts Ensemble</td>
<td>34</td>
</tr>
<tr>
<td>Saturday, June 8: Meridian Arts Ensemble</td>
<td>35</td>
</tr>
<tr>
<td>works by emerging composers</td>
<td></td>
</tr>
<tr>
<td>Resident Composer Biographies</td>
<td>36-40</td>
</tr>
<tr>
<td>Resident Ensemble Biographies</td>
<td>41-43</td>
</tr>
<tr>
<td>Conductor Biography</td>
<td>43</td>
</tr>
<tr>
<td>Special Guest Biographies</td>
<td>44-47</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>48</td>
</tr>
</tbody>
</table>

## Morning Lecture Schedule

Lectures will take place in Baird Recital Hall (Baird Hall, room 250) from 10am until 12pm unless otherwise noted

- **Monday, June 3** – Philippe Manoury
- **Tuesday, June 4** – Bernard Rands
- **Wednesday, June 5** – Augusta Read Thomas (10:30am-12pm)
- **Thursday, June 6** – David Felder
- **Friday, June 7** – Jonathan Harvey
- **Saturday, June 8** – John Harbison

### Monday, June 3

**Chamber Music**

**Baird Recital Hall, 4pm**

**PROGRAM**

<table>
<thead>
<tr>
<th>Piece/Composition</th>
<th>Performers</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude</td>
<td></td>
<td>Bernard Rands (b. 1934)</td>
</tr>
<tr>
<td>...sans voix parmi les voix... (1995)</td>
<td>Cheryl Gobbetti Hoffman, flute</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Adrienne Elisha, viola</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sonja Inglefield, harp</td>
<td></td>
</tr>
<tr>
<td>Still Life Glances</td>
<td>Stephen Manes, piano</td>
<td>Ronald Vigue (b. 1938)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Harbison (b. 1938)</td>
</tr>
<tr>
<td>San Antonio (1994)</td>
<td>Susan Fancher, alto saxophone</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stephen Manes, piano</td>
<td></td>
</tr>
<tr>
<td>Nataraja (1983)</td>
<td>Cheryl Gobbetti Hoffman, flute</td>
<td>Jonathan Harvey (b. 1939)</td>
</tr>
<tr>
<td></td>
<td>Stephen Manes, piano</td>
<td></td>
</tr>
<tr>
<td>Le livre des claviers (1989)</td>
<td>Eduardo Leandro, vibraphone</td>
<td>Philippe Manoury (b. 1952)</td>
</tr>
</tbody>
</table>
Program Notes

...sans voix parmi les voix...
for flute, viola and harp
Bernard Rands

The title of this short work for flute, viola and harp is from an early poem by Samuel Beckett in which the author already displays characteristics later to be the hallmark of his literary style: namely, the continuous recycling and juxtaposition of tiny language modules whose meaning is slowly, deliberately, yet inevitably changed and redefined contextually.

Similarly in this trio, a limited number of clearly characterized (sometimes simple and elementary) musical modules are constantly revisited, elaborated, regrouped and realigned in a musical flow that is not so much a "narrative" continuity but an ongoing (going on) "analysis" of the capacities of the modules themselves. This process, accomplished at distinctly different speeds by each of the three instruments (fastest by the flute, slowest by the harp) gradually unfolds in a counterpoint "...among the voices..."

Commissioned by the Chicago Symphony in celebration of his seventieth birthday, this modest musical offering is for Pierre Boulez in deep affection, admiration and gratitude.

- Bernard Rands

San Antonio
John Harbison

San Antonio was commissioned by the Worldwide Concurrent Premiers and Commissioning Fund, founded by Kenneth Radnofsky. His project builds on the established practice of joint commissions, in which new works are solicited by a consortium of performers or institutions who share the expenses and the prestige. In an event without known precedent, Mr. Radnofsky arranged for the commissioning musicians to share the premiere performance – sixty saxophonists around the world were scheduled to give the first performance on the same official premier day.

About the work, the composer writes of each movement -

I. The Summons: the traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little Fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.

II. Line Dance: the first dancers finish, exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They know all the steps, which change with the phrases.

III. Couple's Dance: The music changes again, becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.

But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts.

- John Harbison

Nataraja (1983)
for flute/piccolo and piano
Jonathan Harvey

Nataraja is the name given to Shiva in his aspect as the four-armed dancer whose movements created and destroy matter throughout eternity. His image was the starting point of this piece, which was composed in 1983. The outer sections are characterised by dancing rhythms; they frame a middle section in which a more tranquil melody winds through static harmonies, though there is a suggestion of the flames which encircle the god in one more energetic moment.

- Jonathan Harvey

Le Livre de Claviers (1989)
Philippe Manoury

The idea of using only keyboard instruments, some of which, like the sixens, are totally new, was suggested to me by the extraordinary development we have witnessed in keyboard technique over the past decades. Indeed, the perfection of four-stick techniques (Burton or Stevens techniques), in addition to greater richness of virtuosity, allow for an opening into harmonic, and especially polyphonic writing, as well as a control of phrasing that were impossible in the past.

Conceived as specific studies linked to certain musical problems, these pieces explore various registers that I will content myself with evoking here. The vibraphone calls on the technique of tropes, that is, the textual variation of a basic structure constantly renewed in its presentation. Here I make use of different performing methods allowing the establishment of a dialectic between the sounds emitted and sounds damped, either by a precise use of the pedal enabling the extinction of sounds right after their attacks, or by using the fingers to muffle certain notes of a complex while others continue to sound.

- Philippe Manoury, translated by John Tyler Tuttle
**Monday, June 3**

Ian Pace, piano  
Baird Recital Hall, 8pm  

**PROGRAM**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 monophonic miniatures for solo piano</td>
<td></td>
<td>Aaron Cassidy</td>
</tr>
<tr>
<td>Ballade</td>
<td></td>
<td>Sarah Snider</td>
</tr>
<tr>
<td>Stilling</td>
<td></td>
<td>Steven Ricks</td>
</tr>
</tbody>
</table>

**INTERMISSION**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>MM 51 (1977)</td>
<td></td>
<td>Mauricio Kagel (b. 1931)</td>
</tr>
<tr>
<td>Sonata No. 5 (1994)</td>
<td></td>
<td>Salvatore Sciarrino (b. 1947)</td>
</tr>
<tr>
<td>...a performance of “Impressions d’Afrique” by Raymond Roussel at the Théâtre Antoine (1999)</td>
<td></td>
<td>Michael Finnissy (b. 1946)</td>
</tr>
<tr>
<td>Knederlied zu Dresden (1990)</td>
<td></td>
<td>Konrad Boehmer (b. 1941)</td>
</tr>
<tr>
<td>Opus Contra Naturam (2000)</td>
<td></td>
<td>Brian Ferneyhough (b. 1943)</td>
</tr>
</tbody>
</table>

**Tuesday, June 4**

**Chamber Music: Solo Workshop & Tape/Electronics**  
Baird Recital Hall, 4pm  

**PROGRAM**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dilemma</td>
<td></td>
<td>Aekyung Han</td>
</tr>
<tr>
<td>Inside the stone</td>
<td>Adrienne Elisha, viola</td>
<td></td>
</tr>
<tr>
<td>The hours rise up...</td>
<td>Jonathan Golove, cello</td>
<td></td>
</tr>
<tr>
<td>Sonata</td>
<td>Adrienne Elisha, viola</td>
<td></td>
</tr>
<tr>
<td>Three Sketches for Guitar</td>
<td>Dan Quinn, guitar</td>
<td></td>
</tr>
<tr>
<td>in memoriam george harrison</td>
<td>Ian Pace, prepared piano and tape</td>
<td></td>
</tr>
</tbody>
</table>

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**Tuesday, June 4**

Slee Sinfonietta  
David Felder, Artistic Director  
Magnus Mårtensson, conductor  
Tony Arnold, soprano  
Ian Pace, piano  

**Slee Concert Hall, 8pm**  

**PROGRAM**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song Offerings (1985)</td>
<td>Jonathan Harvey (b. 1939)</td>
<td></td>
</tr>
<tr>
<td>Passacaille pour Tokyo (1994)</td>
<td>Philippe Manoury (b. 1952)</td>
<td></td>
</tr>
<tr>
<td>Canti Lunatici (1980)</td>
<td>Bernard Rands (b. 1934)</td>
<td></td>
</tr>
</tbody>
</table>

The Slee Sinfonietta gratefully acknowledges the support of the Cameron Baird Fund, Robert G. Morris and Carol L. Morris.
Song Offerings
Jonathan Harvey

The poems from Tagore's Gitanjali that have been chosen for Song Offerings are amongst the most intimate that I know. In them a woman is heard finding a secret voice, a secret communication expressing through her love for a man, a 'lord', a god (each of these) something so deeply personal it has been hidden from all. It is her essence and its dissolution into the divine, the One beyond duality. This 'beyond' calls to her in the form of an adorable figure with all the features of a lover. In the first Song she is drowsy with sleep, having waited for him all night, yet wishes for sleep so that he alone may be the one to awaken her the dream, the unconscious connecting with his appearance, an appearance befitting a manifestation of another world. In the second Song she sees him in the ecstatic beauty of light, flowers, butterflies and laughter. In the third Song she sees him in her own soul, the mirror of his delight. In the 'union of two' his love and hers become one: the erotic image is a classic mystical metaphor. But beyond this, in the fourth Song, she acknowledges the half-hidden truth that only complete loss of self, figured in the awesome invocation of Death, can unite her totally with her enlightenment.

The journey is followed in the music by a steady rise in the first Song, an upbeat to the other Songs, leading to C above middle C. From the focal place, which occurs at the beginning of the second Song, the music expands outwards either side. In the last (fourth) Song this is especially clear as the lulling strings gradually mirror symmetrically out to the highest and lowest possible notes, to dissolve into the edges of space.

The words of Song Offerings are translations from the original Bengali by Tagore himself.

- Jonathan Harvey

Mirabai Songs
John Harbison

(Texts by Mirabai, translations by Robert Bly)

It's True I Went to the Market

My friend, I went to the market and bought the Dark One
You claim by night, I claim by day.
Actually I was beating a drum all the time I was buying him.
You say I gave too much; I say too little.
Actually I put him on a scale before I bought him. What I paid was my social body, my town body, my family body, and all my inherited jewels. Mirabai says: The Dark One is my husband now. Be with me when I lie down; you promised me this in an earlier life.

All I Was Doing Was Breathing

Something has reached out and taken in the beams of my eyes. There is a longing, it is for his body, for every hair of that dark body. All I was doing was being, and the Dancing Energy came by my house. His face looks curiously like the moon, I saw it from the side, smiling. My family says: "Don't ever see him again!" And imply things in a low voice. But my eyes have their own life; they laugh at rules and know whose they are. I believe I can bear on my shoulders whatever you want to say of me. Mira says: Without the energy that lifts mountains, how am I to live?

Why Mira Can't Go Back To Her Old House

The colors of the Dark One have penetrated Mira's body; all the other colors washed out. Making love with the Dark One and eating little, those are my pearls and my carnelians. Meditation beads and the forehead streak, those are my scarves and my rings. That's enough feminine wiles for me. My teacher taught me this. Approve me or disapprove me: I praise the Mountain Energy night and day. I take the path that ecstatic human beings have taken for centuries. I don't steal money, I don't hit anyone. What will you charge me with?

I have felt the swaying of the elephant's shoulders; and now you want me to climb on a jackass? Try to be serious.

Where Did You Go?

Where did you go, Holy One, after you left my body? Your flame jumped to the wick, and then you disappeared and left the lamp alone. You put the boat into the surf, and then walked inland, leaving the boat in the ocean of parting. Mira says: Tell me when you will come to meet me.

The Clouds

When I saw the dark clouds, I wept, Oh Dark One, I wept at the dark clouds. Black clouds soared up, and took some yellow along; rain did fall, some rain fell long. There was water east of the house, west of the house; fields all green. The one I love lives past those fields; rain has fallen on my body, on my hair, as I wait in the open door for him. The Energy that holds up mountains is the energy Mirabai bows down to. He lives century after century, and the test I set for him he has passed.

Don't Go, Don't Go

Don't go, don't go. I touch your soles. I'm sold to you. No one knows where to find the bhakti path, show me where to go. I would like my own body to turn into a heap of incense and sandalwood and you set a torch to it. When I've fallen down to gray ashes, smear me on
your shoulders and chest.
Mira says: You who lift the mountains, I have some light, I want to mingle it with yours.

Mirabai’s ecstatic religious poetry was written in the sixteenth century India. When she was twenty-seven, her husband was killed in a war. Rather than sacrifice her own life, as custom required, she left her family compound, wrote poems to the god Krishna, (“the Dark One”), and sang and danced them in the street as an outcast. Her strength of character is a constant throughout this dramatic, ever-changing cycle.

The original version of the Mirabai Songs was for voice and piano. The instrumental version of the Mirabai Songs was made for practical reasons: the new ensemble thrives, the voice and piano duo is disappearing. Each song is dedicated to a singer: I. It’s True, I Went to the Market (Janice Felty) II. All I Was Doing Was Breathing (Jan DeGaetani) III. Why Mira Can’t Go Back to Her Old House (Susan Larson) IV. Where Did You Go? (D’Anna Fortunato) V. The Clouds (Joan Heller) VI. Don’t Go, Don’t Go (Susan Quittmeyer).

Robert Bly’s beautiful translations are used with the permission of the poet and Red Ozier Press.

- John Harbison

Canti Lunatici
Bernard Rands

(Text & translations)

QUASIMODO

Ed è subito sera
Ognuno sta solo sul cuor della terra
traffitto da un raggio di sole: ed è
subito sera.

And in no time it’s evening
Each one stands alone on the heart of the earth pierced through by a ray of sunlight: and in no time it’s evening.

JOYCE

Simples

O bella bionda, Sai come l’onda!

Of cool sweet dew and radiance mild

The moon a web of silence weaves
In the still garden where a child
Gathers the simple salad leaves.

A moondew stars her hanging hair
And moonlight kisses her young brow
And, gathering, she sings an air:
“Fair as the wave is, fair, art thou!”

Be mine, I pray, a waxen ear
To shield me from her childish croon
And mine a shielded heart for her
Who gathers simples of the moon.

(Anonymous, from the Gaelic)

Welcome to the Moon

Welcome, precious stone of the night,
Delight of the skies, precious stone of the night,
Mother of stars, precious stone of the night,
Child reared by the sun, precious stone of the night,
Excellency of stars, precious stone of the night.

LORCA

La Luna Asoma

Cuando sale la luna
se pierden las compañías
y aparecen las sendas
impenetrables.

When the moon comes out,
the bells fade away,
and the impenetrable paths appear.

Cuando sale la luna,
el mar cubre tierra
y el corazón se siente
isla en el infinito

When the moon comes out,
the sea covers the earth,
and the heart feels like an island in the infinite.
Nadje come naranjas
bajo la luna llena.
Es preciso comer
fruta verde y helada.

Cuando sale la luna
de cien rostros iguales,
la moneda de plata
solloza en el bolsillo.

One must eat green and icy fruit.
When the moon of one hundred identical faces
comes out,
the silver coins in the pocket sob.

A moon turned in on itself.
A powdered moon.
A moon that echoes the shine
And lets the echo shine.
A moon that lies stretched out
on a divan of clouds
Like a cloud-cuckoo-diva.
A moon with limbs
Of crystal hymns.
An intimate insane moon.

La luna vino a la fragua
con su polisón de nardos.
El niño la mira, mira
El niño la está mirando
En el aire conmovido
mueve la luna sus brazos
y eneena, lúbrica y pura,
sus senos de duro estano.

The moon comes to the smithy in her tuberose crinoline.
The child looks and looks at her.
The child is looking at her.
In the agitated air the moon moves
her arms and discloses,
volutuous, pure
her breasts of hard tin.
PLATH
from The Moon and the Yew Tree

The moon is no door. It is a face in its own right,
White as a knuckle and terribly upset.
It drags the sea after it like a dark crime; it is quiet
With the O-gape of complete despair. I live here.
Twice on Sunday, the bells startle the sky –
Eight great tongues affirming the Resurrection.
At the end, they soberly bong out their names.

HOPKINS
Moonrise

I awoke in the Midsummer not-to-call night, in the white and the walk of the morning:
The moon dwindled and thinned to the fringe of a fingernail held to the candle
Or paring of paradisiacal fruit, lovely in waning but lustreless,
Stepped from the stool, drew back from the barrow, of dark Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him, extangled him, not quit utterly.
This was the prized, the desirable sight, unsought, presented so easily,
Parted me leaf and leaf, divided me eyelid and eyelid of slumber.

ARP

Ein Mond aus Blut
Ein Mond aus Sohnes.
Ein Mond der so tut
als sei er unbeweglich
aber unerwartet und im Handumdrehen
sich vor den Augen eines Mondträumers
in die bodenlose Tiefe fallen lässt
um im gleichen Augenblick
aus der bodenloesen Tiefs
hinten dem Mondtraumer
wieder aufauftauchen
stumm wild silbern lächelnd.

A moon of blood.
A moon of snow.
A moon that acts
as if motionless
but suddenly and in a flash
falls into the bottomless abyss
before the eyes of a moon-dreamer
to rise up again
in the same instant
from the bottomless abyss
silent wild silver smiling.

SHELLEY
The Waning Moon

And, like a dying lady lean and pale,
Who totters forth, wrapped in gauzy veil,
Out of her chamber, led by the insane
And feeble wanderings of her fading brain,
The moon arose up in the murky East,
A white and shapeless muse.

ARTAUD

Amer au goût ce soir, jaloux
De quelle obscure pourfissae
Caverneux, noix, chargé de crasses
Flottant entre la lune et nous

Filleuse lune sur la mer
Elle était la lune maussade
Comme la pensée d'un malade
Sur l'essence de l'univers

Dane l'obscurité fabuleuse
Où cette lune était montée
La placidité de l'ete
Tendait ses ramures fumeuses

Bitter tasting tonight,
Jealous of some obscure tart,
Dark, cavernous, dirty with clouds,
Floating between the moon and us

Rancorous moon on the sea,
It was a cheerless moon,
Like a sick man's thought
On the nature of the universe

In the fabled dark
Where the moon had risen
Summer's calm
Stretched out its hazy foliage

QUASIMODO

Finita è la notte e la luna
si scioglie lenta nel sereno,
tramonta nei canali.

E cosi vivo settembre in questa terra
di pianura, i prati sono verdi
come nelle valli del sud a primavera.
Ho lasciato i compagni,
ho nascosto il cuore dentro
le vecchie mura,
per restare solo a ricordarti.

Come sei più lontana della luna,
or che sale il giorno
w sulle pietre batte il pieds
dei cavalli!

The night is done, the moon
slowly melts in the serene,
sets in the canals.

September lives so in this land
of plains, the meadows are as green
as in the valleys of the south in spring.
I have left my comrades,
have hid my heart within
the old walls,
To rest alone remembering you.

HOPKINS
Moonrise

I awoke in the Midsummer not-to-call night, in the white and the walk of the morning:
The moon dwindled and thinned to the fringe of a fingernail held to the candle
Or paring of paradisiacal fruit, lovely in waning but lustreless,
Stepped from the stool, drew back from the barrow, of dark Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him, extangled him, not quit utterly.
This was the prized, the desirable sight, unsought, presented so easily,
Parted me leaf and leaf, divided me eyelid and eyelid of slumber.

HOPKINS
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I awoke in the Midsummer not-to-call night, in the white and the walk of the morning:
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Stepped from the stool, drew back from the barrow, of dark Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him, extangled him, not quit utterly.
This was the prized, the desirable sight, unsought, presented so easily,
Parted me leaf and leaf, divided me eyelid and eyelid of slumber.

HOPKINS
Moonrise

I awoke in the Midsummer not-to-call night, in the white and the walk of the morning:
The moon dwindled and thinned to the fringe of a fingernail held to the candle
Or paring of paradisiacal fruit, lovely in waning but lustreless,
Stepped from the stool, drew back from the barrow, of dark Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him, extangled him, not quit utterly.
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This was the prized, the desirable sight, unsought, presented so easily,
Parted me leaf and leaf, divided me eyelid and eyelid of slumber.
Canti Lunatici, completed in January 1981, is the first part of the trilogy, which includes Canti del Sole for Tenor and Ensemble and Canti dell’Eclisse for bass and Ensemble.

In Canti Lunatici, two principal cycles – one of text and one of music definition – revolve at fixed but different rates influencing each other thus affecting the larger complex form of the whole work. First, the texts are chosen and ordered to reflect the waxing (the first seven poems), the full moon (the eighth poem), and the waning (the final seven poems) – a “narrative” which encompasses the extraordinary and unpredictable responses of the human psyche. The second cycle, that of musical parameters, elaborates the “narrative”, resulting at different times in clarity, obscurity, ambiguity, mystery, and eccentricity. It was never the composer’s aim to compose a song cycle for voice with instrumental accompaniment in which each song has its own musical and formal integrity. Rather the intention was to create a labyrinth of relationships by the compositional arrangement of the resources of voice, text, instrument, and musical idea.

The entire trilogy exists in two formats – one for voice(s) and ensemble; the other for voice(s) and orchestra.

- Bernard Rands
Program Notes

Ultima Trio (1996)
Philippe Manoury
In a contact between two instruments, one can carry along the other, that is, make a proposition that will be followed by the other. But it is also possible that nothing further come of this proposition, that it remain without response. Sometimes, the responses may come after a certain delay, as if it had had to ripen in the meantime. A situation can be thoroughly “harmonious”, that is, with all voices speaking in the same way, even if they do not express themselves in a rigorously identical manner. In this range of situations, I have nonetheless favoured the short circuit, where the discourse develops an idea provoked by another unsuspected situation. Thus, the end of the work closes with a long, very taut clarinet phrase which is supported by piano, chords, the cello having silent some time earlier. This voluntary independence in the three instruments’ behaviour was simply suggested to me by the heterogeneous character of their respective natures.

– Philippe Manoury, translated by John Tyler Tuttle

The Riot (1993)
Jonathan Harvey
The Riot is a work in which virtuoso exhilaration is predominant. The game is to throw around themes which retain their identity sufficiently to bounce off each other sharply, even when combined polyphonically or mixed up together in new configurations. Each theme belongs to a distinctive harmonic field characterised by about two intervals, for example the first is based on fourths and whole tones creating also minor sevenths and, as a further development, linear unfoldings in circles of fourths (or fifths).

From time to time energy runs out and a mechanical repetition of an element takes over, dying away like an electronic ‘delay’. Such a process in extended form provides the ending.

The work was written for HET TRIO and commissioned by Bristol University Music Department, with funds provided in part by South West Arts, especially for the Colston Symposium 1994.

– Jonathan Harvey

partial [dist]res[s]oration ...
David Felder ...

partial [dist]res[s]oration was written under a Fromm Foundation Commission for the wonderful musicians of the New York New Music Ensemble in 2001-2. It exists in versions both with and without electronics, and its seven short movements may be played in any ‘congenial’ order, though the order selected here is a preferred one.

This work has in it many ingredients and its contents are highly interconnected, perhaps its best to ‘infer’ from the titles selected for each movement:

1. a puro sol escribo...
2. I remember, I remember ...
3. a. I sing
b. because I sing
4. ris de ton nom
5. die felder sind grau

The title refers somewhat haphazardly to the process of ‘distressing’ used in furniture restoration – something new is subjected to a variety of chemical baths and the like in order to make that which is new appear to be ‘aged’; as well the converse – in ‘restoration’ of old objects often rescued from the corrosive effects of aging. This piece does both.

‘partial’ here has a double meaning referring both to incompleteness and to the harmonic series, a fundamental component of the melodic material from which the piece is made.

The electronics were realized by Dr. David Kim-Boyle with the composer in 2002.

– David Felder

Thursday, June 6

New York New Music Ensemble
Jayn Rosenfeld, flute
Jean Kopperud, clarinet
Linda Quan, violin
Christopher Finkel, cello
Stephen Gosling, piano
Matthew Gold, guest percussion
James Baker, guest conductor

Baird Recital Hall, 4pm

PROGRAM

Song of regret
Elizabeth Farnum, soprano
Seung-ah Oh

Once Emerged from the Grey of Night
Adrienne Elisha

Ozymandias
Edward Simpson, bass-baritone

Sisyphus Rising
Mark Volker

Additional works to be announced.
Thursday, June 6

Quatuor Bozzini
Clemens Merkel and Geneviève Beaudry, violins
Stéphanie Bozzini, viola
Isabelle Bozzini, violoncello

Baird Trio
Stephen Manes, piano
Movses Pogossian, violin
Jonathan Golove, cello

Slee Concert Hall, 8pm

PROGRAM

(b. 1966)

Piano Trio (2000)  Vache Sharafyan  
(b. 1965)

Between Two Worlds (1991)  John Harbison  
(b. 1938)

Memo 7 (2000)  Bernard Rands  
(b. 1934)


I. Allegro quasi amabile
II. Andante aspro ed intimo
III. Presto fugitavo

Another Face (1987)  David Felder  
(b. 1953)

Rumi Settings (2002)  Augusta Read Thomas  
(b. 1964)

INTERMISSION

Fragmente Stille, An Diotima per Quartetto d'archi (1980)  Luigi Nono  
(1924-1990)
Bad Dreams (The Seventeenth Murder)
Jonathan Golove

Bad Dreams is music from my opera-in-progress, Red Harvest, based on the novel by Dashiell Hammett. It comes from the opera’s final scene, in which the detective known as the Continental Op lies passed out from a combination of laudanum and gin, and, in the only instance in book which takes us inside his mind, relates two strange and disturbing dreams.

When he awakes, he finds that his drinking partner (and operatic co-star), Dinah Brand, is dead, murdered by an ice pick. Since he himself is holding the handle of the ice pick, he can’t be sure that he has not killed her in his drugged state.

— Jonathan Golove

Piano Trio
Vache Sharafyan

Vache Sharafyan’s Piano Trio (2000) was commissioned by the Pittsburgh Piano Trio and premiered in July 2000 in Pittsburgh. It is a one-movement work of approximately 15 minutes duration. The main motive, played by the strings, has a painfully dramatic feel to it and is repeated several times rather obsessively. This initial statement leads to a middle section marked by cosmic chords in the piano and deliberately unsuccessful attempts of the strings to communicate among themselves. The motive then returns in a more dramatic fashion, aided by improvisatory runs in the piano, resulting in a powerful climax, immediately followed by a surprising and resonant coda. Sharafyan’s music is rooted in the ancient Armenian cultural heritage, with its characteristic quest for spirituality and meaning, and an undeniable flavor of sadness. Elements of the complex simplicity of his musical language include economical tone rows, middle-eastern techniques of slides and vibrato, overtones, and transparency.

— Movses Pogossian

Between Two Worlds (1991)
John Harbison

(Poetry from Robert Bly, The Light Around the Body (1967); interlude texts from the 15th century mystic Jakob Böhme)

The Two Worlds

For according to the outward man, we are in this world, and according to the inward man, we are in the inward world... Since then we are generated out of both worlds, we speak in two languages, and we must be understood also by two languages. (Böhme)

Hearing Men Shout at the Night on MacDougal Street

How strange to awake in a city,
And hear grown men shouting in the night!
On the farm the darkness wins,
And the small ones nestle in their graves of cold:
Here is a boiling that only exhaustion subdues,
A bitter moiling of muddy waters
At which the voices of white men feed!

The street is a sea, and mud boils up
When the anchor is lifted, for now at midnight there is about to sail
The first New England slave-ship with the Negroes in the hold.

Hatred of Men with Black Hair

I hear voices praising Tshombe, and the Portuguese
In Angola, these are the men who skinned Little Crow!
We are all their sons, skulking
In back rooms, selling nails with trembling hands!

We distrust every person on earth with black hair;
We send teams to overthrow Chief Joseph’s government;
We train natives to kill Presidents with blow-darts;
We have men loosening the nails on Noah’s ark.

The State Department floats in the heavy jellies near the bottom
Like exhausted crustaceans, like squids who are confused,
Sending out beams of black light to the open sea,
Fighting their fraternal feeling for the great landlords.

We have violet rays that light up the jungles at night, showing
The friendly populations; we are teaching the children of ritual
To overcome their longing for life, and we send
Sparks of black light that fit the holes in the general's eyes.
Underneath all the cement of the Pentagon
There is a drop of Indian blood preserved in the snow:
Preserved from a trail of blood that once led away
From the stockade, over the snow, the trail now lost.
The Various Arts of Poverty and Cruelty

When we think of it with this knowledge, we see that we have been locked up, and led blindfold, and it is wise of this world who have shut and locked us up in their art and their rationality, so that we have had to see with their eyes. (Böhme)

As the Asian War Begins

There are longings to kill that cannot be seen, Or are seen only by a minister who no longer believes in God, Living in his parish like a crow in its nest.

And there are flowers with murky centers, Impenetrable, ebony, basalt...

Conestogas go past, over the Platte, their contents Hidden from us, murderers riding under the canvas...

Give us a glimpse of what we cannot see, Our enemies, the soldiers and the poor.

Counting Small-Boned Bodies

Let's count the bodies over again.

If we could only make the bodies smaller, The size of skulls, We could make a whole plain white with skulls in moon-light!

If we could only make the bodies smaller, Maybe we could get A whole year's kill in front of us on a desk!

If we could only make the bodies smaller, We could fit A body into a finger-ring, for a keepsake forever.

In Praise of Grief

O dear children, look in what a dungeon we are lying, in what lodging we are, for we have been captured by the spirit of the outward world; it is our life,

for it nourishes and brings us up, it rules in our marrow and bones, in our flesh and blood, it has made our flesh earthly, and now death has us. (Böhme)

Melancholia

1
A light seen suddenly in the storm, snow Coming from all side, like flakes Of sleep, and myself On the road to the dark barn, Halfway there, a black dog near me.

2
Light on the wooden rail. Someone I knew and loved. As we hear the dates of marriage And the years he moved, A wreath of dark fir and shiny laurel Slips off the coffin.

3
A cathedral: I see Starving men, weakened, leaning On their knees. But the bells ring anyway. Sending out over the planted fields A vegetation, sound waves with long leaves.

4
There is a wound on the trunk, Where the branch was torn off. A wind comes out of it, Rising, swelling, Swirling over everything alive.

A Body Not Yet Born

But when this had given me many a hard blow, doubtless from the Spirit that had a desire for me, I finally fell into great sadness and melancholy, when I viewed the great depth of this world, the sun and the stars and the clouds, rain and snow, and contemplated in my mind the whole creation of this world.
Program notes continued

So then I found in all things good and evil, love and wrath, in creatures of reason as well as in wood, in stone, in earth, in the elements, in men and animals. Withal, I considered the little spark “man” and what it might be esteemed to be by God in comparison with the great work of heaven and earth. In consequence I grow very melancholy, and what is written, thought I knew it very well, could not console me. (Böhme)

Looking at Some Flowers

Light is around the petals, and behind them:
Some petals are living on the other side of the light.
Like sunlight drifting onto the carpet
Where the casket stands, not knowing which world it is in.
And fuzzy leaves, hair growing from some animal
Buried in the green trenches on the plant.
Or in the ground this house is on,
Only free of the sea for five or six thousand years.

In 1978 the Santa Fe Chamber Music Festival approached me with an idea for a piece based on documents left behind by the three civil rights workers, Goodman, Schwerner and Chaney, who were murdered early in the summer of 1964. One reason they asked me to do the piece was my participation in the Freedom Summer in Mississippi in 1964.

I declined, because I could not speak then, musically, for those events. Nevertheless, I have written Between Two Worlds, which deals with other issues from that time that I feel are still unresolved in our consciousness.

We are informed that “the Vietnam Syndrome” is over, but for many of the veterans of that war, and for those who simply witnessed from here at home, conflicts persist. If found that certain poems of Robert Bly that I read then were still haunting my memory. Finally, after many years they took the form of specific musical sounds, for an unusual group of instruments and a voice who witness if more empathetic, cathartic, and “vocal” than it could be at that time.

Bly’s 1967 collection, The Light Around the Body, with its interludes taken from the fifteenth century mystic Jacob Böhme, identifies a crucial dilemma, the reconciliation of outward action with radical inwardness. It is around this center that all the musical ideas of the piece collect.

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Program Notes continued

Between Two Worlds was commissioned by the consortium of summer festivals: Santa Fe Chamber Music Festival, Ravinia and Saratoga, for performance in the summer of 1991. It was composed in December 1990 and January 1991 at Token Creek, Wisconsin. The first performers were: Susan Larson, soprano; David Finkel and Andres Diaz, cellos; and James Tocco and Wu Han, pianos.

- John Harbison

String Quartet No. 1
John Harbison

String Quartet No. 1, dedicated to the Cleveland Quartet, was composed at Token Creek, Wisconsin, in the winter of 1984.

Since length and even loudness are often equated with import, it takes some nerve to present an eleven minute piece, mainly in an inward manner, as a first quartet. The compression is required by the derivation of every detail strictly from the first few notes. Pieces of this kind, the Copland Piano Variations, the Webern Concerto for Nine Instruments, certain Beethoven movements, tend to be short and waste no motion. I have always been partial to such pieces, but this piece, written very quickly, urgently, and decisively, is my first to embrace the approach.

Since every chord, melody and accompaniment is so closely related, the method moves toward serialism – a tendency confirmed by more recent pieces.

The movement breaks are important punctuations, but do not interrupt the mood. This mood seems to me to contain elements of disillusion, meditative transport, and the kind of many-colored conversation which makes the quartet medium so precious to composers.

- John Harbison

Rumi Settings
Augusta Read Thomas

(Text by Rumi, translated by Barks)

Movement I

Don’t worry about saving these songs!
And if one of our instruments breaks,
it doesn’t matter.
We have fallen into the place where everything is music.

Movement II

The strumming and the flute notes rise into the atmosphere, and even if the whole world's harp should burn up, there will still be hidden instruments playing.

So the candle flickers and goes out. We have a piece of flint, and a spark.

Movement III

This singing art is sea foam. The graceful movements come from a pearl somewhere in the ocean floor.

Poems reach up like spindrift and the edge of driftwood along the beach, wanting!

They derive from a slow and powerful root that we can't see.

Movement IV

Stop the words now. Open the window in the center of your chest and let the spirits fly in and out.

– Augusta Read Thomas
Friday, June 7

Baird Trio
Stephen Manes, piano
Movses Pogossian, violin
Jonathan Golove, cello

Baird Recital Hall, 4pm

PROGRAM

Joy
Mary Artmann, cello
Elizabeth Farnum, soprano

Lines in Illustration
Jeremy David Sagala

Horizon
Carter Williams

Descriptions of Surrealist Paintings
for Violin and Cello
Movses Pogossian, violin
Jonathan Golove, cello

Dmamah
Cheryl Gobbetti Hoffman, flute
Jonathan Golove, cello
Steven Manes, piano

Peter Knell
Neal Kirkwood
Tamar Muskal
Friday, June 7

Meridian Arts Ensemble
Jon Nelson and Brian McWhorter, trumpets
Daniel Grabois, horn
Benjamin Herrington, trombone
Raymond Stewart, tuba
John Ferrari, drums and marimba
with Gregory Evans, horn, Eduardo Leandro, marimba and
Craig Beaudry, bass trombone

Slee Concert Hall, 8pm

PROGRAM

Brass Quintet (1972) - Ira Taxin
Corpus (1996) - David Sanford
Fanfare for Brass Quintet (1997) - Bernard Rands (b. 1934)
Musique II (1986) - Philippe Manoury (b. 1952)
Slim in Beaten Drummers (2000) - Nick Didkovsky
Moo Shu Wrap Rap (1996) - Su Lian Tan
T'mershi Duween (1971)
Dupree's Paradise (1972)
Echidna's Arf (1972)

Works of Taxin, Tan, and Zappa have been recorded by MAE on
Channel Classics Records. Corpus and Moo Shu Wrap Rap were
commissioned by MAE. Slim in Beaten Drummers was commissioned for
MAE by the Mary Flagler Cary charitable trust with
support from Harvestworks.

Program Notes

Fanfare for Brass Quintet
Bernard Rands

Commissioned by the Kennedy School of Government at Harvard University,
this one-minute fanfare was first performed at the inauguration of the
Center’s Hauser Institute in April 1997. It is dedicated to Rita and Gustav
Hauser.

- Bernard Rands
Resident Composer Biographies

David Felder

David Felder has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Music Factory, Bourges, Vienna Modern, and many others. His work 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 Inter-Contemporain 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 six 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 a pressure-triggering dreams, 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, and Inner Sky for flutist and chamber string orchestra with percussion and piano plus computer cues. Current commissions include a sextet, partial disintegration for the New York New Music Ensemble (commissioned by the Fromm Foundation), and a work for flute plus ensemble commissioned by the Bannen-Cooper Fund and whoosh for Cheryl Gobbett-Hoffman, and a Cary Trust commission for the New York Virtuoso Singers. Additionally, he continues to work on his ambitious Crossfire Series, a full length work combining concert video and music.

Currently, Felder is Professor of Composition at SUNY 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 to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Siege 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 full CD of his works was released to international acclaim (including “disc of the year” in chamber music from the American Record Guide) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral work was released by Mode Records (Mode #89) in Spring 2000, and EMF #033 was released in July 2001, containing premiere recordings of orchestral works of Morton Feldman and David Felder (two works for each composer). A fourth full-length disc of his music featuring works with electronic qualities is in preparation and will be released in 2002.

John Harbison

John Harbison is one of America’s most prominent composers. Among his principal works are three string quartets, three symphonies, the cantata The Flight Into Egypt, which earned him a Pulitzer Prize in 1987, and three operas including The Great Gatsby commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999.

Harbison’s music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms of Schutz and Bach, the graceful tonality of Prokofiev, and the rigorous atonal methods of late Stravinsky. He is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet. (He wrote his own libretto for Gatsby.) Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Mariboro, and Santa Fe Chamber Festivals, and the American Academy in Rome. His music has been performed by many of the world’s leading ensembles, and more than 30 of his compositions have been recorded on the Nonesuch, Northeastern, Harmonia Mundi, New World, Decca, Koch, Centaur, Archetype, and CRI labels.

As conductor, Harbison has led a number of leading orchestras and chamber groups. From 1990 to 1992 he was Creative Chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present. In 1991, at the Ojai Festival, he led the Scottish Chamber Orchestra. Former music director of the Cantata Singers in Boston, Harbison has conducted many other ensembles, among them the Los Angeles Philharmonic, the Boston Symphony, and the Handel and Haydn Society. For many years he has been principal guest conductor of Emmanuel Music in Boston, leading performances of Bach cantatas, 17th-century motets, and new music.

Harbison was born in Orange, New Jersey on 20 December 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music and, in 1994, The Killian Award Lecturer in recognition of “extraordinary professional accomplishments”; he also taught at CalArts and Boston University and is currently on the faculty of the Aspen Music Festival. In 1991, he was the Mary Biddle Duke Lecturer in Music at Duke University, with a publication forthcoming from Duke University Press. In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa Heinz to recognize five leaders annually for significant and sustained contributions in the following areas: the Arts and Humanities, the Environment, the Human Condition, Public Policy and Technology, and the
Resident Composer Biographies continued

Economy and Employment. Among other awards the composer has received are the Kennedy Center Friedheim First Prize of 1980 (for his Piano Concerto) and a MacArthur Fellowship in 1989. With his wife Rose Mary Harbison, for whom he has composed much of his violin music, Harbison runs the Token Creek Music Fellowship, Mary Harbison, for whom he has composed much of his violin music, and the American Academy of Arts and Letters. His music is published exclusively by Associated Music Publishers.

Jonathan Harvey

Born in Sutton Coldfield, Warwickshire in 1939, Jonathan Harvey was a chorister at St Michael's College, Tenbury (1948-52), a pupil at Repton (1952-57) and then a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and also studied privately (on the advice of Benjamin Britten) with Erwin Stein and Hans Keller, thus gaining an early acquaintance with the school of Schoenberg. Whilst a Harkness Fellow at Princeton (1969-70) he was brought into contact, albeit briefly, with Milton Babbitt. He retired from his Princeton years seemingly surer of his musical aims with regard to depth of structure, an immediately result of his work in Schenkerian analysis. An invitation from Boulez to work at IRCAM in the early 1980s has resulted in four realisations at the Institute to date, including the widely praised tape piece Mortuos Plango Vivos Voco, Bhakti for instrumental ensemble and tape, Ritual Melodies for computer-manipulated sounds, and Adyava for cello and live and pre-recorded sounds. Harvey has also composed for most other genres: orchestra (Madonna of Winter and Spring, Cello and Percussion Concertos, Lightness and Weight, Timepieces and Tranquil Abiding) chamber (three String Quartets, Song Offerings, Tendril, Lotusae, Scena, Soleil Noir/Chitra, Wheel of Empinity, and, Death of Light, Light of Death, for instance) as well as works for solo instruments. He has produced a large and varied output of choral works, many suited to church performance: the biggest being Passion and Resurrection (1981) which was the subject of a BBC television film, and has subsequently been performed many ten times in various cathedrals and churches. Harvey's opera Inquest of Love, commissioned by the English National Opera was premiered at the Coliseum in June 1993, and repeated at the Festival d'Opera de Monte Carlo in July 1994. It was widely praised for its sophisticated and effective use of electronic sounds and their blending with a conventional orchestra and was acclaimed as the outstanding achievement amongst recent ENO opera commissions. Now in his early sixties, Harvey attracts commissions from a host of international organisations. His music has been extensively played and toured by the Ensemble Modern, Ensemble Inter-contemporain, Nouvelle Ensemble Moderne of Montreal, Ictus Ensemble of Brussels and Sinfonia 21. About 50 recordings are available on CDs. He is regularly performed at all the major international contemporary music festivals, and has a reputation as one of the most skilled and imaginative composers working in electronic music. He has honorary doc- torates from the universities of Southampton and Bristol, is a Member of Academia Europaea, and in 1993 was awarded the prestigious Britten Award for composition. He published two books in 1999, and Arnold Whittall's study of his music also appeared, published by Faber and Faber in the same year.

He is currently Visiting Professor of Music at the Imperial College, London (a post which was devised in collaboration with Sinfonia 21 with whom he has a long-standing relationship). He is also Professor at Stanford University, USA, and Honorary Professor at Sussex University.

Philippe Manoury

Philippe Manoury studied composition first with Gerard Conde and Max Deutsch at the Ecole Normale de Musique, and subsequently with Michel Philippot, Ivo Malec and Claude Baliff at the Paris Conservatoire (1974-1978). Parallel to his studies at the Conservatoire, he explored computer-assisted composition under the guidance of Pierre Barbaud.

Following a two-year stay in Brazil (1978-1980), he worked from 1981 as a guest researcher at IRCAM. In 1987, he was appointed professor of composition and electronic music at the Lyons Conservatoire. Manoury's captivating work confirms him as one of the most gifted composers of his generation, and above all one who has successfully assimilated the teachings of his elders in a highly personal way. The relationship between composition and perception is at the heart of his preoccupations: strongly influenced from the start by Stockhausen and Boulez, he initially attempted a synthesis between serial 'pointillism' and the control of sound masses characteristic of Xenakis. Manoury came to public attention with the premiere at the 1974 Metz festival of Cryptophones for piano, the first of his works involving the accumulation of microscopic details to form a globally perceptible whole. This experiment was followed up in Numero cinq for piano and 13 instruments (1976), in the String Quartet, and above all in Numero huit for large orchestra (1976). When referring to the works of this period, Manoury draws comparisons with the density of Jackson Pollock's paintings.

From 1982 to 1986 Manoury worked on Zeitauf and Aleph, important vocal/orchestral works, each lasting more than an hour, which are as far removed from serial techniques as from Xenakis's probability theory. In an attempt to provide memorable features to orientate the listener's perception, these scores privilege harmonic polarizations and a new approach to repetition. Zeitauf explores a polyphonic conception of time, subsequently developed in Aleph, in which four types of temporal process - fragmented, unfolding, static and circular - are presented successively then simultaneously. If Manoury's elaboration of the same material, seen constantly under different angles, is indirectly reminiscent of Stockhausen's works (Momente, for example), the idea of a labyrinthine path, particularly in Aleph, is drawn from the writings of Borges.

Between 1987 and 1991 Manoury used digital technology for the first time to effect real-time transformations of sound. The cycle Sonus ex machina is made up of four scores which exploit the relationship between instrument and computer. Working closely with the American mathematician Miller Puckette (creator of the program 'Max'),
Manoury introduced an interactive element into the performance of this cycle. With Jupiter for flute, and above all with Pluton for MIDI piano and live electronics, Manoury exploited the enormous flexibility afforded by computer technology: pre-recorded passages in the solo instrumental parts are subsequently recognized by the computer which in turn activates a complementary response. The enrichment provided by this technique allows for a new distribution of sound in space, parallel to the numerous transformations which take place in the solo part, and stimulates the development of Manoury’s concept of ‘virtual scores’. 

Bernard Rands

Through more than a hundred published works, Bernard Rands is established as a major figure in contemporary music. His work Canti del Sole, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His orchestral suites Le Tambourin won the 1986 Kennedy Center Friedheim Award.

The originality and distinctive character of his music have been variously described as “plangent lyricism” with a “dramatic intensity” and a “musicality and clarity of idea allied to a sophisticated and elegant technical mastery” – qualities developed from his studies with Dallapicola and Berio.

Born in England in 1934, Rands emigrated to the United States in 1975 since when he has been honored by the American Academy of Arts and Letters; BMI; the Guggenheim Foundation; the National Endowment for the Arts; the Barlow, Fromm and Koussevitzky Foundations among others. Recent commissions have come from the Suntory Concert Hall in Tokyo; the New York Philharmonic; Carnegie Hall; the Boston Symphony Orchestra; the Cincinnati Symphony; the Los Angeles Philharmonic; the Philadelphia Orchestra; the BBC Symphony, London; the National Symphony Orchestra; the Internationale Bach Akademie Stuttgart; the Eastman Wind Ensemble and the Chicago Symphony. Many chamber works have resulted from commissions from major ensembles and festivals around the world. Rands’ music has been conducted by many including Boulez, Berio, Madonna, Mariner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von Dohnanyi, and Zinman. He has been a guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. His chamber opera, Belladonna, was commissioned by the Aspen Festival for its fiftieth anniversary in 1999. He was Composer in Residence with the Philadelphia Orchestra from 1989 to 1996.

Rands is the Walter Bigelow Rosen Professor of Music at Harvard University.

Baird Trio

Stephen Manes, piano
Movses Pogossian, violin
Jonathan Golove, cello

The Baird Trio, acclaimed by critics and audiences alike, performs a wide range of repertoire, devoting particular attention to recent and rarely heard works for the medium. The Trio actively seeks new music in an effort to extend the vitality of the genre for the future. Its members have given numerous world premières by living composers, and believe that the piano trio has a significant role to play in the music of the 21st century. In addition, the Trio sees education as a crucial part of its creative activity, and offers programs geared to students and composers at a variety of levels, including concert performances, workshops and master class sessions. In residence at the University at Buffalo, the Baird Trio is named in honor of the late Cameron Baird, the founder of the UB Music Department, and his wife Jane Baird, a long-time benefactor of the Music Department. The Trio existed from 1989 to 1993, and reformed in the fall of 2000 with Stephen Manes, a member of the original trio, Movses Pogossian, and Jonathan Golove.

Meridian Arts Ensemble

Jon Nelson and Brian McWhorter, trumpets
Daniel Grabois, horn
Benjamin Harrington, trombone
Raymond Stewart, tuba
John Ferrari, drums and marimba

The Meridian Arts Ensemble has captivated audiences all over the world, from Carnegie Hall to the Cologne Philharmonic to Suntory Hall in Tokyo. The group gained international recognition in 1990, capturing the First Prize in the coveted Concert Artists Guild New York Competition. The Ensemble has since established itself as one of America’s finest chamber ensembles through its innovative repertoire and critically acclaimed performances.

Diversity is a key element to the MAE’s performances. With proven multi-generational appeal, the Ensemble performs a wide variety of music, mixing classical and contemporary works, jazz and rock compositions, ethnic music, and original works by Ensemble members.

The MAE blazing its own trail. The Ensemble has commissioned, collaborated with or premiered works by Milton Babbitt, Frank Zappa, Jan Bach, Stephen Barber, Philip Johnston, Ira Taxin, David Sampson, Peter Robles, Kirk Nurock, John Halle, Norman Yamada, Jan Radzynski, and Elliot Carter.

New York New Music Ensemble

Jayn Rosenfeld, flute
Jean Kopperud, clarinet
Linda Quan, violin
Christopher Finkel, cello
Stephen Gosling, piano
Matthew Gold, guest percussion
James Baker, guest conductor
Since 1975 the New York New Music Ensemble has emerged as one of the world's premier 20th-century chamber music groups. Its "extensively-rehearsed and emotionally charged performances" (New York Times) reflect the group's conviction that contemporary music—thoughtfully performed and ardently performed—can reach both the specialist and uninhibited audience. Each member of the Ensemble is an impressively virtuosic solo performer, featuring established composers such as Milton Babbitt, Andrew Imbrie, Ralph Shapey and Charles Wuorinen, plus talented young composers including Melinda Wagner, David Froom and C Bryan Rulon.

**Quatuor Bozzini**

Clemens Merkel and Geneviève Beaudry, violins
Stéphanie Bozzini, viola
Isabelle Bozzini, cello

Quatuor Bozzini is the reunion of four young artists deeply dedicated to music as a universal language, and to the string quartet genre as one of its most refined mediums. Music is a necessity of everyday life and we believe in bringing it to people everywhere: old music, new music, unknown music, famous music, strange music, familiar music—music from all times and from all over the world. The continuous communication between four musicians in a string quartet creates a uniquely concentrated creative energy which is transmitted to the audience as a renewed experience of the aesthetics of music. A Quatuor Bozzini concert is an event which takes the audience on a journey—a trip to a world without borders of time or space.

Since its foundation in 1994, the Bozzini Quartet was awarded numerous Prizes and Distinctions (2nd Prize CIBC 1995, 1st Prize Debut 1997, Grants from the Conseil des Arts et des Lettres du Québec since 2000). The group has played in different venues and festivals (June in Buffalo, Banff Centre for the Arts, Forum of the Nouvel Ensemble Moderne, Young Artists, Debut, Codes d'Accès, Domaine Forget, Cammac, Innovations en concert), moving freely from avant-garde events to traditional concerts. The four members, passionate players graduated from Canadian and European schools, dedicate themselves to quartet music of all kinds.

In 2000-2001, the Bozzini Quartet gave around thirty concerts, many of which produced by the CBC. The group launched its first complete Montreal season at the Chapelle Historique du Bon-Pasteur and Oscar Peterson Hall (Concordia University) with the company Concerts M. In the spring of 2001, the Bozzini Quartet toured in Switzerland, Germany and the USA. For the 2001-2002 season, the quartet will present around fifteen concerts in Montreal and the area, as well as playing its New York debut in the "Québec! New York Event" and being reinvited as ensemble in residence in the June in Buffalo Festival.

In November 2001 the Quatuor Bozzini was awarded the "Prix Opus - Discovery of the year" 2000-2001.

**Slee Sinfonietta**

David Felder, Artistic Director
Magnus Mårtensson, conductor

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

**Conductor Biography**

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

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

Tony Arnold

Clarity, depth, imagination, and breadth of experience mark the performances of soprano Tony Arnold, whose interpretation of the contemporary repertoire is gaining worldwide recognition. In March 2001, Ms. Arnold became the only vocalist ever to be awarded First Prize in the International Gaudeamus Interpreters Competition, the oldest and most important competition for performers of contemporary music. In June 2001, Ms. Arnold won First Prize in the Louise D. McMahon International Music Competition, whose mission is "to identify mature artists of exceptional communicative skills."

Ms. Arnold has received critical acclaim, including Rotterdams Dagblad, who recognized her "beautiful voice, very gutsy and fantastic technique," and De Telegraaf, who wrote, "Arnold has a very strong theatrical presence, a beautiful and big voice, and knows how to get the attention of the text across." On hearing a performance with ArsViva! the Chicago Tribune noted, "Arnold's crisp and characterful performance brought out all the atmosphere and piquant wit" of Lita Grier's Three Song Portraits.

From Aperghis to Zuidam, Tony Arnold has sung works by the most innovative composers of our time, including György Ligeti, Thomas Adès, György Kurtág, George Crumb, Bernard Rands, Elliott Carter, and Oliver Knussen. Her wide repertoire includes masterworks of Olivier Messiaen and Arnold Schoenberg. She also has many premieres to her credit, among them works by composers Claudio Spies, Pauline Oliveros, Yuri Falik, Rami Levin, Jean Milew, Roshanne Etezady, and Don Womack.

Ms. Arnold has appeared with leading new music ensembles across the nation, including eighth blackbird, The Furious Band, Chicago Contemporary Players, ArsViva! Aspen Contemporary Ensemble, Cincinnati Symphony Orchestra, and the University of Chicago. Collaborative pianists have included Jacob Greenberg, Diana Schmück, and Robert Spano. She will be making her debut recording with Bridge Records.

Tony Arnold's early musical training included piano, woodwind, and composition at the Peabody Preparatory Institute and the Maryland Center for the Arts. She received a bachelor's degree in voice from Oberlin College in 1990, and a masters degree in orchestral conducting from Northwestern University in 1993.

Her diverse musical background includes music directorships with the University of Chicago Chamber Orchestra, the Gilbert and Sullivan Opera Company of Chicago, and the Suburban Youth Symphony Orchestra. She has received fellowships to the Aspen Music Festival, both as a conductor and a vocalist. Future projects will include collaboration with Stephen Burns and Fulcrum Point, an appearance with the Highland Park Strings, and the premiere of John Eaton's opera ...inasmuch with the Pocket Opera Company.

Frieda and Stephen Manes

Frieda and Stephen Manes have been performing piano, four hand music for almost 40 years. Their performances in New York City and their concert tours throughout the United States, including Puerto Rico, have been received with critical acclaim. They performed the complete Beethoven four hand literature at the Beethoven Festival on Long Island and have recorded these works for Spectrum Records. Their repertoire encompasses the whole spectrum of the four hand literature from the sonatas of Mozart to works of George Crumb as well as music for two pianos. Since 1973, they have been the resident pianists of the Sebago-Long Lake Region Chamber Music Festival in Maine. In the spring of 1995, they toured Australia, and in 1986, they participated in the Schubertiade in New York City. They have just returned from performing the Poulenc Two-Piano Concerto and the Saint-Saëns Carnival of the Animals in a series of concerts with orchestra in Lake Forest, Illinois under the direction of Alan Heatherington.

Frieda Manes is a native of Melbourne, Australia, where she had frequent experience performing in recitals as well as on radio and television. She came to the United States in 1958 to study at the Juilliard School with Irwin Freundlich. Since living in this country, she has performed with orchestras including the Buffalo Philharmonic and the Vermont Symphony. In addition to her four-hand performances with her husband, she has been an active solo and chamber music performer. Formerly a faculty member of Ball State University in Indiana and Daemen College in Buffalo, she is much in demand as a teacher and performer in the Western New York area.

Stephen Manes, a native of Vermont, has appeared with the New York and Buffalo Philharmonic Orchestras and the Boston Esplanade, Pittsburgh, National, Detroit, Baltimore and Denver Symphonies, under conductors including Michael Tilson Thomas, Sergiu Comissiona, Brian Priestman, Neville Marriner, Arthur Fiedler, Christopher Keene, Semyon Bychkov, and Maximiano Valdes. He has given recitals in most major U.S. cities as well as in such European centers as London, West Berlin, Amsterdam, the Hague and Vienna. His affinity for chamber music has led to performances with the Cleveland, Tokyo, Kronos, Cassatt and Rowe String Quartets, and to appearances at the Marlboro and Chautauqua Music Festivals. He is in residence at the University at Buffalo, The State University of New York where he is Chair of the Music Department and Professor of Music.

Ian Pace

Ian Pace is a pianist whose uncompromising commitment to musical modernism and unique combination of intellectual conceptualism and spontaneity in performance have won much admiration. He was born in Hartlepool, England in 1968, studied at Chetham's School of Music, the Queen's College, Oxford and, as a Fulbright Scholar, at the Juilliard School in New York. His main teacher, and a major influence upon his work,
Special Guest Biographies continued

was the Hungarian pianist György Sándor, a student of Bartók.

Based in London since 1993, he has pursued an active international career, performing throughout Britain, Europe and the US. His absolutely vast repertoire of all periods focuses particularly upon music of the 20th and 21st Century, in particular the works of contemporary British, German and Italian composers as well as the ‘classics’ of modern music by composers such as Boulez, Stockhausen, Xenakis, Ligeti, Nono, Kagel and Cage. He has given world premieres of over 100 pieces for solo piano, including works by Richard Barrett, Luc Brewaeys, James Clarke, James Dillon, Brian Ferneyhough, Michael Finnissy (whose complete piano works he performed in a landmark 6-concert series in 1996), Christopher Fox, Volker Heyn, Howard Skempton, Gerhard Stäbler and Walter Zimmermann. He is renowned for ambitious and ingenious programming, and for his ability to surmount the most transcendent of pianistic challenges, often previously considered impossible. He has presented cycles of works including Stockhausen’s Klavierstücke I-X, and the complete works of Kagel, Lachenmann and Ferneyhough. His many performances of the standard piano literature combine elements of historical performance with a modernist perspective to produce often startlingly original interpretations. In addition to his activities as a soloist, Ian is the Artistic Director of the ensemble Topologies and regularly plays with other soloists and groups, most notably the Arditti Quartet.

Ian has played at most major European venues and festivals, including Ars Musica in Brussels, Wien Modern, the International Music Festivals in Aldeburgh, Bath, Cheltenham, Huddersfield and Oxford, Nuovo Consonanza in Rome, Sonorities in Belfast, Warsaw Autumn and the International Bartok Festival in Szombathely. Several of his recitals and recordings have been broadcast by BBC Radio 3, Deutschland Funk, Polish Radio and the Australian Broadcasting Corporation. He has recorded numerous CDs on the Metier and NMC labels, which have been received with great critical acclaim.

Renowned for his astute and insightful writings on new music, Ian is in much demand as a lecturer. He regularly gives workshops and masterclasses as well as pre-concert talks. At the London College of Music and Media he is a member of the piano faculty and codirector of the course for the study of contemporary piano. He contributes to several music periodicals and co-edited the book Uncommon Ground: The Music of Michael Finnissy. Through his many activities he has sought to revitalize and radicalize perceptions about new music, its performance, and its role in society.

In 2000 Ian give recitals at, amongst others, the International Music Festival in Cheltenham and the Musica festival in Strasbourg and the world premiere of the new solo piano work by Brian Ferneyhough, at the Flanders Festival in Belgium. He also gave the premiere of new works by Pascal Dusapin and James Dillon at the Berlin Biennale. Following his hugely acclaimed record-

Special Guest Biographies continued

ing of Michael Finnissy’s Gorshtin Arrangements released in 2000, he gave the first complete performance of Finnissy’s five-and-a-half hour piano work History of Photography in Sound in January 2001, a feat repeated at the Flanders Festival in October 2001. Other recent and forthcoming events include the premiere of Walter Zimmermann’s new piano quintet with the Arditti Quartet in Graz and the first performances of Pascal Dusapin’s Piano Concerto with the Orchestre de Paris in September 2002.

Augusta Read Thomas

Augusta Read Thomas (born in 1964 in New York) is a Professor on the composition faculty at Northwestern University. She previously taught at the Eastman School of Music, and was Composer-in-Residence with the Chicago Symphony Orchestra until the year 2000. At the age of 33, she received tenure from the Eastman School. Her work is currently published by G. Schirmer Inc., with whom she has recently signed. She studied at Northwestern University, Yale University and at the Royal Academy of Music. Seven years after graduating from the Royal Academy of Music, she was elected an Associate of the Royal Academy of Music (ARAM, honorary degree). In 1998 she received the Distinguished Alumni Association Award from St. Paul’s School in Concord, New Hampshire. In 1999, she received the Award of Merit from the President of Northwestern University.

Conductors including Daniel Barenboim, Christoph Eschenbach, Esa-Pekka Salonen, Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Hans Vonk, Gerard Schwarz, Dennis Russell Davies, Donald Hunsberger, Hugh Wolff, Clift Colnot, Norman Scribner, John Nelson, Apo Hsu, Jahja Ling, Keith Lockhart, Lawrence Leightman Smith, George Manahan, Jac Van Steen, Gianpiero Taverna, David Gilbert, Bradley Lubman and Grant Lewellen have programmed her work.

Ms. Thomas’ chamber-opera Ligeia, (Librettist: Leslie Dunton-Downer, based on a short story by Poe) won the prestigious International Orpheus Prize (for which Luciano Berio was president of the jury) and was performed in Spoleto, Italy, with Luca Ronconi directing. Ligeia, commissioned by Mstislav Rostropovich and Rencontres Musicales d’Evian, was premiered by Maestro Rostropovich in the 1994 Evian Festival. The American Premiere took place at the Aspen Music Festival in Aspen, Colorado, in July of 1995. Leslie Dunton-Downer and Augusta Thomas are continuing their work on a new opera entitled Dreams in the Cave of Eros.

Augusta Read Thomas studied with Jacob Druckman at Yale University, and with Alan Stout and Bill Karlin at Northwestern University.

Ms. Thomas lives between Rochester, New York; Cambridge, Massachusetts; Chicago, Illinois; Aspen, Colorado; and Becket, Massachusetts.
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