June 2-7, 2003
David Felder, Artistic Director

“MUSIC & THE VISUAL IMAGE”

Resident Artists

John Corigliano
David Felder
Philip Glass
Steve Reich and Beryl Korot
Charles Wuorinen

Resident Ensembles

Baird Trio
Stephen Gosling/Ian Pace Piano Duo
New York New Music Ensemble
Quatuor Bozzini
Slee Sinfonietta

Special Guests

Miles Anderson, trombone
Augenmusik
Tony Conrad, sound artist
Kevin Gallagher, guitar
Bradley Lubman, conductor
Hila Plitmann, soprano

June in Buffalo 2003; Music and Image: music based on the visual image, whether as impetus, source, or representation.

Presented by the Department of Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 2-7, 2003, at the University at Buffalo, The State University of New York. An extraordinary opportunity to work with professional musicians and distinguished senior artists, 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 invited composer has 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.
Morning Lecture Schedule

Lectures will take place in Baird Recital Hall (Baird Hall, room 250) at 10am. Open to festival participants only.

Monday, June 2 - Charles Wuorinen
Tuesday, June 3 - Philip Glass
Wednesday, June 4 - David Felder
Thursday, June 5 - Steve Reich and Beryl Korat
Friday, June 6 - John Corigliano

Monday, June 2
Chamber Music featuring works for solo piano and ensemble
Slee Concert Hall, 4pm

PROGRAM

Thread Sketches
Stephen Gosling, piano
James Romig

Arcs and Circles
Kevin Siegfrid

Dehiscence, flotemments
Ian Pace, piano
Evan Johnson

Temple of the Leviathan
N. Andrew Walsh

Sabatino Sciri, alto flute; Cheryl Gobbetti Hoffman, bass flute; Scott Patterson, trombone; Stefan Sanders, bass trombone; Rin Ozaki and Andrew Wendzikowski, percussion; Mario Falcao and Kristin Moss, harp; Jonathan Golove, cello; Christopher Butler, bass; Magnus Mårtensson, conductor
Monday, June 2

An Evening with Philip Glass
Slee Sinfonietta
David Felder, Artistic Director
Magnus Mätensson, conductor
Slee Concert Hall, 8pm

Pre-concert performance in Slee Lobby, 7:40pm:

Piece in the Shape of a Square (1967)
Cheryl Gobbetti Hoffman and Sabatino Scirri, flutes

PROGRAM

Symphony No. 3 (1995)
Movement I
Movement II
Movement III
Movement IV

A brief conversation with Philip Glass

Screenings of the film Naqoyqatsi, with music composed by Mr. Glass, will be shown at the CFA Screening Room at 6:00 p.m. and 9:30 p.m. One complimentary ticket for either of these screenings is available BY RESERVATION ONLY to patrons of tonight's concert.

Tickets to the film will not be sold separately!

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Slee Sinfonietta

Violin I
Movses Pogossian
Clemens Merkel
Linda Quan
Caleb Burhans
Orhan Ahiskal

Violin II
Nadia Francavilla
Courtney Orlando
Yuki Numata
Chris Otto
Sharon Gunderson

Viola
Stéphanie Bozzini
Justin Cauley
Adrienne Elisha
Maria Boncaldo

Cello
Mary Artmann
Jonathan Golove
Ted Moek
Isabelle Bozzini

Bass
Christopher Butler
Steve Gilewski

Tuesday, June 3

Chamber Music: works by emerging composers for solo instruments
Baird Recital Hall, 4pm

PROGRAM

Floes
Rin Ozaki, vibraphone

Drip
Cheryl Gobbetti Hoffman, flute

Walls
Mario Falcao, harp

Harbor
Yu Mi Kwan

Cheryl Gobbetti Hoffman, flute; Susan Fancher, saxophone; Mario Falcao, harp

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Tuesday, June 3

Double Feature: music by Charles Wuorinen
Slee Sinfonietta
David Felder, Artistic Director
Magnus Mårtensson, conductor
Slee Concert Hall, 7pm

PROGRAM

The Dante Trilogy

The Mission of Virgil (1993)

Prelude

I. Flight from the Three Beasts
II. The Mission of Virgil
III. Limbo

They enter limbo
a. poets
b. warriors
c. philosophers

Leaving limbo segue to
IV. Paolo and Francesca
a. arrival
b. the story
c. departure

V. Monsters of the Prime
a. Geryon
b. Nimrod
c. Anaeus

VI. Satan
VII. Journey through the Center

Charles Wuorinen (b. 1938)

The Great Procession (1995)

I. The Seven Nights
   Refrain

II. The Elders
   Refrain

III. The Chariot
   Refrain

IV. The Griffin
   Refrain

V. The Seven Virtues
   Refrain

VI. The Departure
   Refrain

VII. The Unveiling

Stephen Gosling and Ian Pace, pianos

New York New Music Ensemble: Jayn Rosenfeld, flute; Jean Kopperud, clarinet; Linda Quan, violin; Chris Finckel, cello; Matthew Gold and Tom Kolar, percussion; Stephen Gosling, piano; James Baker, conductor

Tuesday, June 3

The River of Light (1996)

Jayn Rosenfeld, flute (piccolo); Jacqueline Leclair, oboe; Jean Kopperud, clarinet (bass clarinet); Movses Pogossian, violin; Linda Quan, viola; Ted Mook, cello; Christopher Butler, bass; Matthew Gold, Tom Kolar and Rin Ozaki, percussion; Mario Falcão, harp;

Stephen Gosling, celesta; Ian Pace, piano

Double Feature: music by John Corigliano
Slee Sinfonietta
David Felder, Artistic Director
Magnus Mårtensson, conductor
Slee Concert Hall, 8.30pm

PROGRAM

Chiaroscuro, a soundscape for two pianos tuned a quarter-tone apart (1997)

Stephen Gosling and Ian Pace, pianos

Troubadours: Variations for Guitar and Chamber Orchestra (1993)

Kevin Gallagher, guitar

Slee Sinfonietta

Violin I
Movses Pogossian
Clemens Merki
Linda Quan
Caleb Burhans
Orhan Ahiskal

Violin II
Nadia Francavilla
Courtney Orlando
Yuki Numata
Chris Otto

Cello
Mary Artmann
Jonathan Golove
Ted Mook
Isabelle Bozzini

Bass
Christopher Butler
Steve Gilewski

Flute
Jayn Rosenfeld
Cheryl Gobbetti Hohn

Viola
Stéphane Rozière
Justin Cauley
Adrienne Elisha
Maria Boncaldo

Oboe
Jacqueline Leclair
Bethany Slater

Clarinet
John Fullam
Jean Kopperud

Bassoon
John Hunt
Lynn Hilman

Horn
Dan Sweeney
Jay Matthews

Piano
Stephen Gosling

New York New Music Ensemble: Jayn Rosenfeld, flute; Jean Kopperud, clarinet; Linda Quan, violin; Chris Finckel, cello; Matthew Gold and Tom Kolar, percussion; Stephen Gosling, piano; James Baker, conductor
New York New Music Ensemble
Jayn Rosenfeld, flute; Jean Kopperud, clarinet; Linda Quan, violin; Ted Mook, guest cello; Matthew Gold and Tom Kolor, guest percussion; Stephen Gosling, piano; James Baker, guest conductor
Slee Concert Hall, 4pm

**PROGRAM**

The order of the program will be announced from the stage.

Three Pieces for Clarinet

Jean Kopperud, clarinet

Orders

Aleksandra Vrebalov

Cheryl Gobetti Hoffman and Sabatino Scirri, flutes; TBA, violin; Mary Artmann, cello; Rin Ozaki, marimba; Evan Johnson, piano; Magnus Mårtensson, conductor

Sketches

Chia Chi Chen

The Sound of the City

William Cobie

Summer Music, Part I (Monolith)

Leah Muir

Convent de la Tourette

Berholdt Reiter

“vapors flow along the floor”

Justin Rust

Everything that Rises Must Converge

An evening with Steve Reich and Beryl Korot
CFA Drama Theatre, 8pm

**PROGRAM**

Piano Phase (1967)

Stephen Gosling and Ian Pace, pianos

Steve Reich (b. 1936)

Triple Quartet (1999)

Bradley Lubman, conductor

First movement

Steve Reich

Second movement

Quartet I

Clemens Merkel, violin

Nadia Francavilla, violin

Stéphane Bozzi, viola

Isabelle Bozzi, cello

Quartet II

Courtney Orlando, violin

Yuki Numata, violin

John Richards, viola

Susie Kelly, cello

Quartet III

Caleb Burhans, violin

Chris Otto, violin

Justin Cailley, viola

Mary Artmann, cello

**INTERMISSION**

A brief conversation with Steve Reich and Beryl Korot

“Three Tales”

by

Beryl Korot & Steve Reich
Thursday, June 5

Quatuor Bozzini
Clemens Merkel and Nadia Francavilla, violins; Stéphanie Bozzini, viola; Isabelle Bozzini, cello
Chris Finckel, cello
Baird Recital Hall, 4pm

PROGRAM

Torn
Hector Bernard

The Owl
Sinan Dora

Wasserspiegel
Carter Williams

Cercle du Nord
Derek Charke

INTERMISSION

Please proceed to Slee Concert Hall for the conclusion of this program.

"I'll Have an Electric Mahabharata, Please"

Anthony Cornicello

Chris Finckel, cello; Anthony Cornicello, electronics

Music by John Corigliano, David Felder and Tigran Mansurian

New York New Music Ensemble
Baird Trio
Movses Pogossian, violin; Jonathan Golove, cello; Stephen Manes, piano
Hila Plitmann
Stephen Gosling
Slee Concert Hall, 8pm

PROGRAM

Five Bagatelles
Largo
Moderato
Allegro
Allegro energico
Moderato

Tigran Mansurian
(b. 1939)

Mr. Tambourine Man: Seven Poems of Bob Dylan
1. Prelude: Mr. Tambourine Man
2. Clothes Line
3. Blowin' in the Wind
4. Masters of War
5. All Along the Watchtower
6. Chimes of Freedom
7. Postlude: Forever Young

Hila Plitmann, soprano; Stephen Gosling, piano

New York New Music Ensemble

INTERMISSION

Mr. Tambourine Man: Seven Poems of Bob Dylan
1. Prelude: Mr. Tambourine Man
2. Clothes Line
3. Blowin' in the Wind
4. Masters of War
5. All Along the Watchtower
6. Chimes of Freedom
7. Postlude: Forever Young

Hila Plitmann, soprano; Stephen Gosling, piano

New York New Music Ensemble
Tony Conrad, sound artist

Augenmusik

Aaron Cassidy, piano & conductor; Derek Charke, flute; Evan Johnson, piano & conductor; Leah Muir, piano; Will Redman, percussion; J.T. Rinker, trumpet; Bill Sack, electric guitar; N. Andrew Walsh, contrabassoon; Carter Williams, violin, viola d'amore, & viola da gamba

Slee Concert Hall, 7pm

PROGRAM

Sound performance by Tony Conrad, sound artist

INTERMISSION

Autumn '60

Petit Mort

Edges

December 1952

Five

Kulmination II

Cornelius Cardew

J.T. Rinker

Christian Wolff

Earle Brown

John Cage

Anestis Logothetis
Resident Composer Biographies

John Corigliano, winner of the 2001 Pulitzer Prize in Music for his Symphony No. 2, is internationally celebrated as one of the leading composers of his generation. In orchestral, chamber, opera and film work, he has won global acclaim for his highly expressive and compelling compositions as well as his kaleidoscopic, ever-expanding technique.

Corigliano's Pulitzer Prize-winning Symphony No. 2, an expansion and rewriting of his String Quartet (1995), was premiered in November 2000 with the Boston Symphony Orchestra and Seiji Ozawa conducting; a tour the following month included performances in Carnegie Hall. In March 2000, Corigliano had won another coveted prize: the Academy Award for The Red Violin, his third film score. He was the second classical composer, after Aaron Copland, to be so honored. Es-Pekka Salonen leads soloist Joshua Bell and the strings of the London Philharmonic in Sony Classical's recording of the soundtrack, which also features the first recording of The Red Violin: Chaconne for Violin and Orchestra, an 18-minute movement for violin and full orchestra introduced in 1997 by Bell with the San Francisco and Boston symphonies. The Red Violin soundtrack received numerous awards including: the Canadian Genie Award for best film score (an Oscar equivalent) and the Quebec Jutra Award, as well as the German Critics' Prize. In September 1998, the Venice Film Festival opened its festivities with The Red Violin. Corigliano's first film score, for Altered States, was nominated for an Academy Award in 1981; his second, for the British Revolution, received that country's equivalent — the 1985 Anthony Asquith Award for distinguished achievement in film composition.

Corigliano's revised A Dylan Thomas Trilogy (1999) takes his three earlier Thomas settings — Fern Hill, Poem in October, and Poem on his Birthday — and integrates them into a new setting for boy soprano, tenor, baritone, chorus and orchestra; the result is an evening-length "memory play in the form of an oratorio," as the composer describes it. Leonard Slatkin led the work's March 1999 premiere with the National Symphony, at the Kennedy Center and on tour at Carnegie Hall — continuing a long and fruitful collaboration which in 1997 brought the National Symphony its first-ever Grammy award, for Classical CJ of the Year, for its BMG Classics release of Corigliano's Of Rage and Remembrance and Symphony No. 1.

In April 1999, Corigliano's The Ghosts of Versailles received its European premiere, in a new production directed and designed by Jerome Sirlin for the opening of the new opera house in Hannover, Germany; Andreas Delfs conducted. This production was awarded the Hannover Opera's GFO Wanderpreis for Best New Production of the 1998-1999 Season, cited for its "scenic and musical integrity and its high artistic standards." Commissioned by the Metropolitan Opera, where it premiered in December 1991, the immensely popular Ghosts sold out two engagements at the Metropolitan (1991 and 1994) as well as its 1995 production at the Chicago Lyric Opera. The nationwide telecast of the Metropolitan's premiere production was released on video-cassette and laser disk by Deutsche Grammophon. Following its premiere, The Ghosts of Versailles collected the Composition of the Year award from the first International Classic Music Awards.

Commissioned by the Chicago Symphony Orchestra when he was composer-in-residence there, from 1987-90, Corigliano's Symphony No. 1, an impassioned response to the AIDS crisis, captured the 1991 Grawemeyer Award for Best New Orchestral Composition. Chicago's recording of the piece, on the Erato label, won the Grammy awards for both Best New Composition and Best Orchestral Performance. The Symphony has already been played by nearly 125 different orchestras worldwide, and continues to be scheduled by virtually all of the leading U.S. orchestras.

Corigliano first came to prominence after winning the chamber music prize at the 1964 Spoleto Festival for his Sonata for Violin and Piano. Other important commissions have come from the New York Philharmonic (Concerto for Clarinet and Orchestra, Fantasia on an Ostinato), Chamber Music Society of Lincoln Center (Poem in October), New York State Council on the Arts (Obue Concerto), flutist James Galway (Ped Piper Fantasies), and the Boston Symphony Orchestra (Promenade Overture). Recent premieres include Chiaroscuro (1997), a soundscape for two pianos and quarter-tone apart; DC Fantane (1997), written for Slatkin and the National Symphony, Dedicaphonia (1997), a whimsical song about serialism with a text by Mark Adorno, premiered by Joan Morris and William Bolcom; and the 40-minute String Quartet (1995), commissioned by Lincoln Center for the Cleveland Quartet's valedictory performance. In 1996, the Quartet's recording, like that of the Symphony before it, won Grammy Awards both for Best Performance and again for Best New Composition, making Corigliano the first composer to win twice in the history of that award. His newest recording is an all-Corigliano disk on Sony Classical entitled Phantasmagoria, on which cellist Yo Yo Ma and pianists Emanuel Ax and James Tocco offer the premiere recordings of Fancy on a Bach Air, for solo cello; the titular Phantasmagoria, for cello and piano, based on themes from The Ghosts of Versailles; as well as new interpretations of the solo piano pieces Etude Fantasia and Fantasia on an Ostinato.

Born in New York in 1938, Corigliano comes from a musical family. His father was concertmaster of the New York Philharmonic from 1943 to 1966 and his mother was an accomplished pianist. Corigliano holds the position of Distinguished Professor of Music at Lehman College, City University of New York, and, in 1991, was named to the faculty of the Juilliard School. Also in 1991 he was elected to the American Academy and Institute of Arts and Letters, an organization of 250 of America's most prominent artists, sculptors, architects, writers, and composers. In 1992, Musical America named him their first "Composer of the Year."

John Corigliano has received grants from Meet the Composer, the National Endowment for the Arts, and the Guggenheim Foundation. His music is recorded on Sony, RCA, BMG, Telarc, Erato, New World, and CRI, and published exclusively by G. Schirmer.

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, Ravina, 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 InterContemporain and many others. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials (including his Crossfire video series), and its lyrical qualities.

Felder has received numerous grants and commissions including 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.
Ensemble. This period culminated in Glass reached an apogee in his five-hour epic that is now seen as a landmark in American music. Determined to become a composer, he moved to New York and attended the Juilliard School. At 19, Glass graduated from the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego, in 1983. His works are published by Theodore Presser, and a first full CD of his works was released to international acclaim (including Disc of the Year in chamber music from the American Record Guide) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral work was released by Mode Records (Mode #99: Editor's Best of the Year selection, Fanfare Magazine, 2002) in Spring 2000, and EMF #0037 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 electronics is in preparation and will be released in 2003.

Born in Baltimore, Maryland on January 31, 1937, Philip Glass discovered music in his father's radio repair shop that carried a line of records in addition to servicing radios. At six, Glass began music lessons and at eight, took up the flute. But by the time he was 15, he became frustrated with the flute's limited repertoire as well as with musical life in post-war Baltimore. At 19, Glass graduated from the University of Chicago with majors in mathematics and philosophy. Determined to become a composer, he moved to New York and attended the Juilliard School. By then he had abandoned the 12-tone techniques he had been using in Chicago and beginning to look toward American composers like Aaron Copeland and William Schuman.

By 23, Glass had studied with Vincent Persichetti, Darius Milhaud and William Bergsma. Rejecting serialism, Glass preferred such maverick composers as Harry Partch, Charles Ives, Moondog, Henry Cowell and Virgil Thomson — but still had not found his own voice. He then moved to Paris and spent two years of intensive study under Nadia Boulanger.

In Paris, he was hired by a filmmaker to transcribe the Indian music of Ravi Shankar into notation readable to Western musicians. In the process, he discovered the techniques of Indian music. After researching music in North Africa, India and the Himalayas, he returned to New York, renouncing his previous music, and applying process, he discovered the techniques of non-structural, non-linear narrative. These works were featured for a month at the Whitney Museum of American Art in 1980 as "important in video history for their formal articulation of multi-monitor image structure and the integration of the video image with other media." (John Hanhardt)

From 1989 to 1993, Beryl Korot worked full-time on the multi-channel performance work, *The Cave*, which she conceived and developed in collaboration with composer Steve Reich. This work has been performed in Vienna, Berlin, Amsterdam, New York City, London, Paris, Brussels, Turin, and in Tokyo. The installation of the work was exhibited at The Whitney Museum of American Art in New York City, and traveled in 1994/95 to European museums in Düsseldorf, Germany; Madrid, Spain; Lille, France; and to the Carnegie Museum in Pittsburgh, the ICC Gallery in Tokyo. Most recently it was seen at The Jewish Museum in Paris, winter 2002/3.

At present, a new collaboration with Steve Reich called *Three Tales* had its premiere at The Vienna Festival, traveled in the next 6 months to Torino, Lisbon, Paris, London, Amsterdam, Berlin, and New York. In 2003 it was performed in Perth, Australia and Hong Kong. *Act I of Three Tales, Hinderburg,* was performed at the Spoleto Festival in South Carolina in May 98, and in Munich and New York at the Brooklyn Academy of Music in Fall 1998. It was also exhibited as a large projection installation at the Historischen Museum in Frankfort in 2001, as part of the American Century exhibition at the Whitney Museum in February 2000 and at the Massachusetts College of Art in Jan./Feb. 1999. In the spring of 1999 it was presented as part of a talk at the Museum of Modern Art in New York City.

Between 1989 and 1988 Korot devoted herself fulltime to oil painting, creating works on handwoven and traditional linen canvas. These were paintings based on a language she created which were an analog to the Latin alphabet. A room in this abstract language was called Illuminating the Babel story, as well as other texts. Some of these works were seen at The Carnegie Museum (1990), and in solo exhibition in the Project Room, John Weber Gallery, New York City. in 1986.

In addition to the installations and publications, in 1972, with a grant from America the Beautiful Fund, she conducted the first cablecast to the town of Saugerties, New York with a group of high school students. Her early single channel works were seen at the Whitney Biennial (1975), the Kennedy Center “Art Now”(1974), the Sao Paulo Bienial (1975) The Finch College Museum (1972), to name a few. In the Fall, 1993, these early tapes were included as part of a touring exhibition sponsored by Independent Curators, Inc., of New York City called “The First Generation: Women in Video 1970-75.” Dachau 1974 was featured in the 1976 PBS program on video art hosted by Russell Connor.

**Steve Reich** was recently called “…America’s greatest living composer,” (The Village VOICE), “…the most original musical thinker of our time” (The New Yorker) and “…among the great composers of the century” (The New York Times). From his early taped speech pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot’s digital video opera *Three Tales* (2002), Mr. Reich’s path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” states The Guardian (London).

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

During the summer of 1970, with the help of a grant from the Institute for International Education, Mr. Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan Semar Pugulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew Scriptures in New York and Jerusalem.

In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to 18 members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Mr. Reich’s 1988 piece, *Different Trains,* marked a new compositional method, rooted in It’s Gonna Rain and Come Out, in which speech recordings generate the musical material for musical instruments. The New York Times hailed *Different Trains* as “a work of such astonishing originality that breakthrough seems the only possible description… possesses an absolutely harrowing emotional impact.” In 1990, Mr. Reich received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet on the Nonesuch label.

In June 1997, in celebration of Mr. Reich’s 60th birthday, Nonesuch released a 10-CD retrospective box set of Mr. Reich’s compositions, featuring several newly-recorded and re-mastered works. He won a second Grammy award in 1999 for his piece Music for 18 Musicians, also on the Nonesuch label. In July 1999 a major retrospective of Mr. Reich’s work was presented by the Lincoln Center Festival. Earlier, in 1988, the South Bank Centre in London, mounted a similar series of retrospective concerts.

In 2000 he was awarded the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, the Regent’s Lectureship at the University of California at Berkeley, an honorary doctorate from the California Institute of the Arts and was named Composer of the Year by Musical America Magazine.

*The Cave,* Steve Reich and Beryl Korot’s music theater video piece, exploring the Biblical story of Abraham, Sarah, Hagar, Ishmael and Isaac, was hailed by Time Magazine as “a fascinating glimpse of what opera might be like in the 21st century.” Of the Chicago premiere, John von Rhein of the Chicago Tribune wrote, “The techniques embraced by this work have the potential to enrich opera as living art a thousandfold… *The Cave* impresses, ultimately, as a powerful and imaginative work of high-tech music theater that brings the troubled present into resonant dialogue with the ancient past, and invites all of us to consider anew our shared cultural heritage.”

*Three Tales,* a three-part digital documentary video opera, is a second collaborative work by Steve Reich and Beryl Korot about three well known events from the twentieth century, reflecting on the growth and implications of technology in the 20th century: *Hinderburg,* on the crash of the German zeppelin in New Jersey in 1937; *Bikini,* on the atomic bomb tests at Bikini atoll in 1946-54; and *Dolly,* the sheep cloned in 1997, on the issues of genetic engineering and robotics. *Three Tales* is a three act music theater work in which historical film and video footage, video taped interviews, photographs, text, and specially constructed stills are recreated on computer, transferred to video tape and projected on one large screen. Musicians and singers take their places on stage along with the screen, presenting the debate about the physical, ethical and religious nature of technological development. *Three Tales* was premiered at the Vienna Festival in 2002 and subsequently toured all over Europe, America, Australia and Hong Kong. Nonesuch is releasing a DVD/CD of the piece in fall 2003.
Over the years, Steve Reich has received commissions from the Barbican Centre London, the Holland Festival; San Francisco Symphony; the Rotkî Kapela; Viennese Festival, Hebbel Theater, Berlin, the Brooklyn Academy of Music for guitarist Pat Metheny; Spleeto Festival USA, West German Radio, Cologne; Settembre Musica, Torino, the Fromm Music Foundation for clarinetist Richard Stoltzman; the Saint Louis Symphony Orchestra; Betty Freeman for the Kronos Quartet; and the Festival d'Automne, Paris, for the 200th anniversary of the French Revolution.

Steve Reich's music has been performed by major orchestras and ensembles around the world, including the London Symphony Orchestra conducted by Michael Tilson Thomas, New York Philharmonic conducted by Zubin Mehta; The San Francisco Symphony conducted by Michael Tilson Thomas; The Ensemble Modern conducted by Bradley Lubman, The Ensemble Intercontemporain conducted by David Robertson, the London Sinfonietta conducted by Markus Stenz and Maryln Brabbins, the Theater of Voices conducted by Paul Hillier, the Schenlenberg Ensemble conducted by Reinbert de Leeuw, the Brooklyn Philharmonic Orchestra conducted by Robert Spano; the Saint Louis Symphony conducted by Leonard Slatkin; the Los Angeles Philharmonic conducted by Neill Stulberg; the BBC Symphony conducted by Peter Eötvös; and the Boston Symphony Orchestra conducted by Michael Tilson Thomas.

Several noted choreographers have created dances to Steve Reich's music, including Anne Teresa de Keersmaeker (Fase, 1983, set to four early works as well as Drumming, 1996 and Rain, set to Music for 18 Musicians, Jiri Kylian (Falling Angels, set to Drumming Part II), Jerome Robbins for the New York City Ballet (Eight Lines) and Laura Dean, who commissioned Sextet. That ballet, entitled impact, was premiered at the Brooklyn Academy of Music's Next Wave Festival, and earned Steve Reich and Laura Dean a Bessie Award in 1986. Other major choreographers using Mr. Reich's music include Eliot Feld, Alvin Ailey, Lar Lubovitch, Maurice Bejart, Lucinda Childs, Siobhan Davies and Richard Alston.

In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres.

Charles Wuorinen has been composing since he was five and he has been a forceful presence on the American musical scene for more than forty decades.

In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music, the specific work being Time's Encomium, an electronic composition written on commission from Nonosech Records. The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 200 compositions to date. His newest works include Cyclops (2000) for the London Sinfonietta, Symphony Seven, Fourth String Quartet, for the Brentano Quartet, September 11, 2001, a setting of W.H. Auden for terror and piano, premiered at the Cooper Union in March 2002. He has recently completed work on an opera based on Salman Rushdie's Haroun and the Sea of Stories (premiere date to be announced). He is presently writing his Fourth Piano Concerto for pianist Peter Serkin, commissioned by the Boston Symphony Orchestra for James Levine's first season as Music Director.

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

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

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

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

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

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

### Resident Ensemble Biographies

**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 premieres 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 at a variety of levels, including concert performances, workshops and master classes. 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 exists from 1989 to 1993, and reformed in the fall of 2000 with Stephen Maran, a member of the original trio, Movses Pogossian, and Jonathan Golove.

A native of Sheffield, England, pianist Stephen Gosling is a ubiquitous presence on the New York new music scene, and has also performed throughout the U.S., Europe, Latin America and Asia. He relocated to New York in 1989 to begin studies with Oxana Yablonskaya at The Juilliard School. Upon graduation from the Bachelor of
Ian has played at most major European venues and festivals, and many of his recitals and recordings have been broadcast all over the world. He has recorded numerous CDs on the Metier, NMC, Black Box and Naïve 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. At the London College of Music and Media he is a member of the piano faculty and co-director 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*, published by Ashgate Ltd in 1997. He has recently been appointed on Arts and Humanities Research Board Fellow in the Creative and Performing Arts from 2003-2008 at Southampton University, where he will be writing a further book on Finnissy. He also composes, in a mixed tert/music medium, his ... *quasi una fantasmagoria Op. 120 No. 2...* was premiered by himself and Clarinetist Carl Rosman in October 2002; he also wrote a text set by composer Alwynn Pritchard in her *Geometry of Pain* and is working on a collaboration for a major new song-cycle with Pritchard.

In 2001, he gave a critically acclaimed first complete performance of Finnissy’s five-and-a-half hour piano work *History of Photography in Sound*, a feat repeated later that year at the Flanders Festival and in Glasgow. The current season also includes concerts in London (including a concert featuring the four piano sonatas of Horatiu Radulescu, the first complete performance of James Dillon’s *The Book of Elements*; and a rare complete performance of Wolfgang Rihm’s *Klavierstücke 1-7*). Strasbourg, Granada, Seville, Valencia, Vevey, Stuttgart, Vienna, Macerata, Pristina, Champagne-Urban and Buffalo.

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 CBC 1995, 1st Prize Debut 1997, Grants from the Conseil des Arts et des Lettres du Québec since 2000, the Prix Opus – Discovery of the Year in 2001). 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, Debüt, Codes d’Acois, Domaine Forget, Cammac, Innovations en concert), moving freely from avant-garde events to traditional concerts. The four members, passionate chamber players graduated from Canadian and European schools, dedicate themselves to quartet music of all kinds.

The Skee 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.

Music program in 1993, he was awarded the Mennin Prize for Outstanding Leadership and Excellence in Music. Earlier that year he performed John Corigliano’s Piano Concerto with Leonard Slatkin and the Juilliard Orchestra at Avery Fisher Hall, and gave the European premiere of Paul Schoenfield’s *Four Parables* with the Dutch Radio Philharmonic under Lukas Foss. In 1994 Mr. Gosling received his Master’s degree from Juilliard and was awarded the Sony Elevated Standards Fellowship. He subsequently enrolled in the Doctor of Musical Arts program, from which he graduated in 2000.

Mr. Gosling was for three years pianist of the Aspen Contemporary Ensemble, and appeared in several seasons of the Summergarden series at MOMA. He has also performed at the Kennedy Center in Washington, D.C., the Grant Park Festival in Chicago, the Bang on a Can Marathon, Bargemusic, the 2001 Great Day in New York festival, and the PAN festival in Seoul, Korea. He is a member of both Ensemble Sospeso and the New York New Music Ensemble, and has performed with Orpheus, the Chamber Music Society of Lincoln Center, Speculum Musicae, DaCapo Chamber Players, the Orchestra of St. Luke’s, Continuum, the League of Composers/ISCM Chamber Players, and Da Camera of Houston. He has also participated in Off-Broadway productions and collaborated with a number of dance companies, including American Ballet Theater and Parsons Dance Project.

Mr. Gosling has been heard on the NPR, WNYC and WQXR radio networks, and has recorded for New World Records, CRI, Mode, Innova, and Rattle Records.

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 uninstructed audience. Each member of the Ensemble is an impressively virtuosic solo performer, featuring established composers such as Milton Babbitt, Andrew Imrie, Ralph Shapey and Charles Wuorinen, plus talented young composers including Melinda Wagner, David Froom and C Bryan Rulon.

**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, 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, French, 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 is renowned for ambitious and ingenious programming, and for his ability to surmount the most transcendentally 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 Fernethough. 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 Arplitt Quartet.
Conductor Biography

Magnus Mårtensson, born in 1966, studied piano, voice, conducting and composition at Malmö Musikskola 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

In his 46-year career, trombonist Miles Anderson has performed in a variety of musical genres working with leaders as diverse as John Williams and John Cage, and Pierre Boulez and Les Brown. He has performed as a soloist in the United States, Mexico, Europe, Australia and Japan, and was the first brass player to receive a Solo Recitalists’ Fellowship from the National Endowment for the Arts. Today, Anderson is a performer/composer with electric violinist Erica Sharp. Both are resident musicians with McCabe Dance, and since 1996 have collaborated with Nancy McCabe, one of San Diego’s most celebrated choreographers. Anderson’s music joins the possibilities of recent music technology with traditional acoustic instruments.

Augenmusik is a Buffalo based ensemble specializing in the performance of works with open forms, unusual or indeterminate instrumentation, and non-standard notational systems. All members of the group are composers in their own right, bringing a particularly diverse and creative energy to this repertoire. The ensemble is organized in a highly democratic manner: all decisions regarding repertoire, instrumentation, and interpretation are made collectively. We make an effort to program works that are either newly-written for the group or which have been neglected by other performing organizations in the United States.

Tony Conrad has worked in music composition, video, film, and performance. He has taught video production and analysis in the Department of Media Study at UB since 1976.

In the early 1960s Conrad was associated with the founding of both “minimal” music and the “underground” cinema. His film The Flicker is one of the key early works of the “structural” film movement.

During the last decade Conrad has focused on music, performing recent works in new music venues, museums, and clubs in the US and internationally. He has composed more than a dozen works, primarily for solo amplified violin with amplified strings, using special tunings and scales. His releases on Table of the Elements include Early Minimalism Volume 1 (four-CDs), Stagging Pythagoras and Fantastic Glissando (vinyl). He has also issued archival CDs of 1960s and 1970s recordings he made with artists John Cage, Faust, Angus MacLeod, Jack Smith, Thunderboy, La Monte Young, and Marian Zazeela.

Support for Conrad’s work has come from the National Endowment for the Arts, the New York State Council on the Arts, the Rockefeller Foundation, and the New York Foundation for the Arts. His films and videos have been shown widely, including a Kitchen retrospective and installations at Documenta. His film The Flicker was included in the Whitney Museum of American Art’s exhibition, “The American Century.”

Regional and educational media activities are important among his ongoing activities. Conrad produced more than 250 programs for Buffalo’s public access cable station, and many education access programs. He has served on boards of directors of Buffalo Media Resources (a.k.a. Squeaky Wheel), Hallwalls Contemporary Arts Center, and the Buffalo public access TV station, and was a founding participant in such projects as Buffalo Learning Television, the 8mm News Collective, and the Upstate Media Posse.

Kevin Gallagher is recognized as one of America’s leading young guitarists. He has won top prizes in international competitions including the 1996 Naumburg Competition and the 1995 Stotsenberg Guitar Competition, and first prizes in the 1993 Guitar Foundation of America, the 1994 ASTA, and the 1993 Artists International Competition. He also has the distinction of being the only American guitarist ever to win first prize in the XXI Francisco Tarrega Competition in 1997, the most prestigious competition for classical guitar in Europe.

Mr. Gallagher has had a tremendous range of performing experience for his young age. He has performed as a soloist with the New Juilliard Ensemble, the New York Chamber Sinfonia, the Orchestra Nacional do Porto, the Columbus Symphony, the Colonial Symphony, the Bronx Arts Ensemble, the Milwaukee Chamber Orchestra and The Orchestra of Valencia among others.

He is frequently invited to music festivals including the Museum of Modern Art festival in New York, The FOCUS Festival in New York, the 10 days of Music Festival of Ferron (Spain), the Savanna Onstage festival, the Maui Music Festival, the Portland Guitar Festival and the Guitar Festival of Corto. Mr. Gallagher has had live radio and television appearances in New York, Latin America, and Europe.

Bradley Lubman, composer and conductor, enjoys a multi-faceted career. His conducting has been praised by such musical luminaries as John Adams, Pierre Boulez, Luciano Berio, Elliot Carter, Steve Reich, Charles Wuorinen, and Michael Tilson Thomas. He frequently conducts The Steve Reich Ensemble and the Ensemble Modern of Frankfurt. Lubman has appeared with major orchestras and ensembles both here and abroad, including the Saarbruecken Radio Orchestra, Deutsch-Symphonie-Orchester Berlin, New World Symphony, Frankfurt Radio Symphony, Finnish Radio Symphony, Rochester Philharmonic, ASKO Ensemble of Amsterdam, New York New Music Ensemble, and the New Millennium Ensemble, amongst others. His music has been performed in the United States and Europe by the Cygnus Ensemble, The Guild Trio, The New Millennium Ensemble, Percussion Group The Hague, and the Pittsburgh New Music Ensemble. Brad Lubman’s electronic music has been aired on John Schaefer’s show, New Sounds (on WNYC) and has been used for choreography by the Zumbournes Performance Ensemble as well as for the Inter-Arts Festival at Columbia University. Lubman also writes his own texts for his music and his poetry can be read online at www.nopoetry.com/bradlubman.

Mr. Lubman is a member of the Board of Directors of The American Music Center. In May and December 2001, he was the Assistant Conductor to Michael Tilson Thomas with the San Francisco Symphony, and in November 1999, he was the Assistant Conductor to Pierre Boulez for the Boulez Carnegie Hall Workshop.
Mr. Lubman has recorded for Auvidis Montaigne, BMG, Bridge, col legno, CRI, Centaur, Koch, and Nonesuch. From 1989-94 he was Assistant Conductor to Oliver Knussen at the Tanglewood Music Center, and from 1990-95 a faculty member at SUNY Stony Brook as Music Director of the Stony Brook Symphony and conductor of the Contemporary Chamber Players. A freelance conductor and percussionist in New York City from 1985-97, Mr. Lubman has been Assistant Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, New York since 1997.

Hila Piltmann, born in Jerusalem, has quickly become a familiar face — and cherished soprano voice — on the international music scene. In 1996 she premiered Pulitzer Prize winner David Del Tredici's The Spider and the Fly with The New York Philharmonic under the baton of Maestro Kurt Masur, and in 2000 appeared as a headliner at the International Cervantino Festival. She has performed as a featured soloist with The Israel Philharmonic, The New York City Opera, The Orpheus Chamber Orchestra, The Cleveland Chamber Orchestra, The New Israeli Opera and numerous other orchestras and ensembles in the U.S. and abroad. Recent performances include her debut recital in Weill Hall at Carnegie Hall, premiering David Del Tredici's song cycle Lament on the Death of a Bullfighter; Faure's Requiem with Bobby McFerrin and the Pacific Symphony; and Barber's Knoxville: Summer of 1915 with The Mexico City Philharmonic. In 2003 she is scheduled to perform the world premiere of Oscar and Pulitzer Prize winning composer John Corigliano's orchestrated Mr. Tambourine Man with the Minnesota Orchestra, and is engaged to appear in several additional international performances of this work. She is also scheduled to premiere Eric Whitacre's groundbreaking Opera Electronica Paradise Lost in New York and Berlin, and to perform the Mozart Requiem with the Florida Philharmonic. Ms. Piltmann is accumulating an impressive catalogue of Del Tredici recordings, beginning with the highly virtuosic song cycle Ms. Inez Sez, under the CRI label; and two additional recordings to be released in 2003: Vintage Alice and Dracula with the Cleveland Chamber Orchestra and Lament on the Death of a Bullfighter with the composer at the piano. She received her BM and MM with high honors from The Juilliard School of Music, and has been awarded the coveted Sony ES Prize for her outstanding contribution to the vocal arts; The New York Times has praised her as “a talented young singer with a brilliant top register”, Los Angeles Times calls her “exceptionally gifted”, The Chicago Tribune describes her as “…superb, with an expressive range and communicative power”, and the Jerusalem Post calls her “nothing less than bewitching”.

Special Guest Biographies (cont'd)
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