June in Buffalo

June 1-6, 2004
David Felder, Artistic Director
Cort Lippe, Associate Artistic Director
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June 1-6, 2004

David Felder, Artistic Director
Cort Lippe, Associate Artistic Director

"MUSIC & COMPUTERS"

**Resident Composers**

- Edmund Campion
- David Felder
- Lars Graugaard
- Mara Helmuth
- Elainie Lillios
- Cort Lippe
- Tod Machover
- Tristan Mural
- Robert Normandeau
- Ake Parmerud
- Miller Puckette
- Tatsuyuki Rai
- Roger Reynolds
- Robert Rowe
- Zack Settel
- Jeff Stadelman
- Rand Steiger
- Ben Thigpen
- Horacio Vaggione

**Resident Ensembles**

- MOSAIC Ensemble
- Slee Sinfoniena

"MUSIC & COMPUTERS"

Presented by the Department of Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 1-6, 2004 at the University at Buffalo. An extraordinary opportunity to work with professional musicians and a distinguished faculty, June in Buffalo offers an intensive schedule of seminars, lectures, masterclasses, 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 piece 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.

June in Buffalo 2004 participants will work with a distinguished, international faculty of composers, researchers, and leading experts in interactive, multimedia, acousmatic, and electroacoustic computer music.
Lecture Schedule

Lectures will take place in Baird Recital Hall (Baird Hall, room 250)

**Tuesday, June 1**
10am-11am: Roger Reynolds
11am-Noon: Tod Machover

**Wednesday, June 2**
10am-11am: Rand Steiger
11am-Noon: Edmund Campion

**Thursday, June 3**
10am-11am: Takayuki Rai
11am-Noon: Tristan Murail

**Friday, June 4**
10am-11am: Zack Settel
11am-Noon: Miller Puckette
1pm-2pm: Elainie Lillios
2pm-3pm: Ben Thigpen
3:30pm-4:30pm: Horacio Vaggione

**Saturday, June 5**
10am-11am: Åke Parmerud
11am-Noon: Lars Graugaard
1pm-2pm: Mara Helmuth
2pm-3pm: Robert Rowe
3:30pm-4:30pm: Robert Normandeau

Tuesday, June 1

Electroacoustic Music
Featuring works of JIB participants
CFA Drama Theatre, 1:30pm

**Program**

- Genomic Variations
- selah
- Orphan Factory
- ePiano
- Tambo and Bones
- Seeking Reconstruction

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Tuesday, June 1

Slee Sinfonietta
David Felder, Artistic Director
Magnus Mårtensson, conductor
Slee Concert Hall, 8pm

PROGRAM

13 loops
- Rand Steiger

Patti Monson, flute; Marianne Gythfeldt, clarinet; Trond Saeverud, violin
- Jonathan Golave, cello; Jonathan Shapiro, percussion

partial [dist]res[s]toration
- David Felder

Patti Monson, flute; Marianne Gythfeldt, clarinet; Trond Saeverud, violini/ola;
- Mary Artmann, cello; Rin Ozaki, percussion; Marilyn Nonken, piano

L’esprits des dunes
- Tristan Murail

Cheryl Gabbelli Hoffman & Derek Charke, flutes; Sarah Schram, oboe;
- Marianne Gythfeldt, clarinet; David Byrd-Marrow, horn; John Marcellus, trombone;
- Trond Saeverud, violin; Adrienne Elisha, viola; Mary Artmann, cello;
- Matt Abramo, bass; Jonathan Shapiro, percussion

INTERMISSION

Hyperscore Pieces
- Tod Machover

Attack of the Headless Chickens
- Fiachra MacOireachtaigh

Creepy Raindrops
- Chelsea O’Hara

Die wechselnden Jahreszeiten (The Changing Seasons)
- Igor Quakatz

Violin I
- Trond Saeverud
- Caleb Burhans
- Autumn Shepherd

Violin II
- Courtney Orlando
- Matama Takahashi
- Nina Di Gregorio

Viola
- Adrienne Elisha
- Maria Boncaido
- Yeao-woonie Chen

Cello
- Jonathan Golave
- Mary Artmann

Bass
- Matt Abramo
- Edmund Campion

Corail
- Susan Fancher, tenor saxophone

Angel of Death
- Roger Reynolds

Flute/piccolo
- Cheryl Gabbelli Hoffman
- Derek Charke

Clarinet
- Marianne Gythfeldt

Bass Clarinet
- Tony Franco

Horn
- David Byrd-Marrow

Wednesday, June 2

Electroacoustic Music
Featuring works of JIB participants
CFA Drama Theatre, 1:30pm

PROGRAM

Canto
- Jeffery Weeter

lathe
- Christopher Ariza

Le Déchirement des Pétale
- Toiga Tuzun

Buffalo and Me
- Jihyun Woo

Being and Becoming
- Lou Bank

Metallurgy (Remix)
- Douglas Bielmeier

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Wednesday, June 2

MOSAIC Ensemble
Zizi Mueller, flute; Ed Arron, cello; Emma Tohmizian, piano; Tom Kolor, percussion
Slee Concert Hall, 8pm

PROGRAM
Losing Touch
For Marnie
Dadaji in Paradise
Flora

INTERMISSION
Heavy/Light
Les Travaux et Les Jours
Marilyn Nonken, piano

Thursday, June 3

Electroacoustic Music
Featuring works of JIB participants
CFA Drama Theatre, 1:30pm

PROGRAM
Man and Machine
traces/recollections
De Ligno Chalybeque
Chamber Music
Exit

Thursday, June 3

Electroacoustic Music
Featuring works of JIB faculty
Slee Concert Hall, 8pm

PROGRAM
Concealed Behaviours
Marinae Gythfeldt, bass clarinet
Dreams in the Desert
Elainie Lillios
Not About Water
Robert Rowe
Elizabeth McNutt, flute; Marlene Gythfeldt, bass clarinet;
Marilyn Nonken, piano

INTERMISSION
Music for Piano and Computer
Marilyn Nonken, piano
Les Flutes en Feu
Aké Parmerud
Eshroadepipel
Marianne Gythfeldt, clarinet/bass clarinet

PROGRAM
Matthew Rogers
Tolga Yayalar
Kostas Karathanasis
Steven Rice
Bik Lee
**Friday, June 4**

**Pre-concert performance by Miller Puckette and the Convolution Brothers**
**Albright-Knox Art Gallery, 6pm**

**Electroacoustic Music**
**Featuring music of JIB Faculty**
**Albright-Knox Art Gallery, 8pm**

**PROGRAM**

Transparency

Takayuki Rai

Ailing Sai, harp

bugs and ice...

Mara Helmut

Music for Marimba and Computer

Cort Lippe

Rin Ozaki, marimba

INTERMISSION

Recorders

Lars Graagaurd

Cheryl Gobbetti Hoffman, Derek Charke, & Sabatino Sciri, flutes

Facet Delay

Jeffery Stadelman

Flutter

Robert Rowe

Elizabeth McNutt, flute

Lucent Aquarelle

Takayuki Rai

Ailing Sai, harp

**Saturday, June 5**

**Electroacoustic Music**
**Featuring works of JIB faculty**
**Slee Concert Hall, 6pm**

**PROGRAM**

StrinGDberg

Robert Normandeau

Earth Ascending

Elainie Lillios

House Taken Over

Deborah Norin-Kuehn, soprano

Elizabeth McNutt, flute

INTERMISSION

incandescence

Ben Thigpen

Inchoate Energies

Mara Helmut

Chorus

Jacob Greenberg, piano

Robert Normandeau

**Electroacoustic Music**
**Featuring works of JIB faculty**
**Slee Concert Hall, 8:30pm**

**PROGRAM**

Japtax

Zack Settel

balagan

Anthony Miranda, percussion

Boxman

Ben Thigpen

INTERRMISSION

Strings and Shadows

David Felder

Ailing Sai, harp

Âke Parmerud

Horracio Vaggione

Gymel

24 Variations
Edmund J. Campion was born in Dallas, Texas in 1957. He received his Doctorate degree in composition at Columbia University and attended the Paris Conservatory where he worked with composer Gérard Grisey. In 1994 he was commissioned by IRCAM (L’Institut de Recherche et Coordinante Acoustique/Musique) in Paris to produce a large scale work for interactive electronics and midigrand piano (Natural Selection) (ICMC 2002). Other projects include a Radio France Commission d’Autre, the full-scale ballet Playback (commissioned by IRCAM and the Société des Auteurs et Compositeurs Dramatiques) and ME, for baritone and live electronics, commissioned by the MANCA festival in association with CIRM (Centre National de Creation Musicale). Campion is currently an Associate Professor of Music at the University of Berkeley in California where he also serves as the Composer in Residence at CNMAT (The Center for New Music and AudioTechnologies). Other prizes and honors include: the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. In 2002, Mr. Campion received a Fromm Foundation commission to compose a new work for the San Francisco Contemporary Music Players. Future projects include a new work for the famed Percussion de Strasbourg Ensemble.

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, and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, Ensemble InterContemporain and many others. Felder’s work has been broadly characterized by its highly energetic profile, through its frequent employment of technological expansion and elaboration of musical materials (including his Crossfire video series), and its lyrical qualities.

Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, and two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer “New Residencies” (1993-1996) with the Buffalo Philharmonic, two commissions from the Mary Flagler Cary Trust, and many more. Recently completed commissions include 1997’s pressure triggering dreams, a premiere by the American Composers Orchestra in Carnegie Hall, In Between for solo electronic percussion and chamber orchestra for a 2000 premiere by percussionist Daniel Druckman; Inner Sky (1999) for flutist (doubling picc., alto and bass) and chamber string orchestra with percussion and piano plus computer cues; and Shredder and Incendio, two works for virtuoso brass ensemble in 2001. Current commissions include a sextet, partial distillation for the New York New Music Ensemble (commissioned by the Fromm Foundation, premiered first in June 2002, with revisions to the electronics in 2003), a work for flute plus ensemble, Dionysiac, commissioned by the Branen-Coppen Fund and “woosh!” for Cheryl Gobbetti-Hoffman (premiere in Fall 2003), and a Cary Trust commission for the New York Virtuoso Singers, Memento mori (Winter 2004 premiere). New projects for 2004 and 2005 will include a second quartet for the Arditti Quartet, and a work for chamber orchestra with soprano and bass voices on texts of Neruda and Daumal.

Currently, Felder is Professor of Composition at the University at Buffalo, where he has held the Birge-Cary Chair in Composition since 1992, and has been Artistic Director of the June in Buffalo Festival from 1985 to the present. In 2002, he received one of the first awards from the SUNYwide Chancellor’s Office for Excellence in Research and Creative Activity. 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 Slep Sinfonietta, and has been Artistic Director since that time. He has taught previously at the Cleveland Institute of Music, the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego in 1983. His works are published by Theodore Presser, and a first full CD of his works was released to international acclaim (including “disc of the year” in chamber music from 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; “Editor’s Best of the Year” selection, Fanfare Magazine, 2002) in Spring 2000, and EMF #033 was released in July 2001, containing premiere recordings of orchestral works by Morton Feldman and David Felder (two works for each composer) to very enthusiastic critical review. A fourth full length disc of his music featuring works with electronics was released in 2003, and will be followed by a fifth recording project, a DVDmulti-channel disc in 2004.

Lars Graugaard, composer and flautist. Diploma in flute-playing from the Royal Danish Academy of Music, self-taught as composer. Mr Graugaard started playing improvised music in the late seventies and became involved in composing a few years later. In the late eighties he became involved in digital media, and today he has composed more than 130 pieces in all genres with performances in Europe, Australia and the Americas, as well as incidental work for stage and cinema. He has recorded several CDs as composer and as flautist for dacapo/Marko Polo, Tuti, Classico, Centaur, EMI, SONY Classical, CBS, and others.

Composer-in-Residence with Odense Symphony Orchestra 1997-99; Artistic Director of the ISCM World Music Days 1996, Copenhagen September 12-17 1996; Member of the Executive Committee of the International Society for Contemporary Music (Amsterdam) since 1999; Associate Professor of Interactive Music at Carl-Nielsen Academy of Music (Denmark) since 1999, where he developed a three-year course in interactive media for performing musicians.

Lectures and workshops in the US at Florida International University, University at Buffalo, Juillard School of Music, Columbia University; in Europe at Rotterdam Conservatory, Carl von Ossietzky University Oldenburg; Universiteit 8 – Paris, Department of Computer Science, University of Copenhagen; also at Rubin Academy of Music, Jerusalem, Israel; Hong Kong Academy of Performing Arts; The Chinese University of Hong Kong; Sonology Department, Kunichi College of Music, Tokyo, Japan; Sydney Conservatorium of Music, Sydney University, Australia;ACOF Young Composers’ Orchestra Workshop, Australia.

Commissions for performance in the near future include the opera La Quintafló for singers and interactive computer to be premiered September 2nd 2004, and with subsequent performances in Denmark, Sweden and Germany. The commission is supported by the European Union's
Mara Helmuth composes for computer and acoustic instruments and creates software for music composition. She is Associate Professor in Composition and the director of (ccm)2, the College-Conservatory for Music Center for Computer Music. After receiving degrees from the University of Illinois at Urbana-Champaign (B.A., 1979, M.M., 1986) and Columbia University (D.M.A., 1994), she taught at New York University and Texas A&M University. She has had numerous performances in North America and Asia and has published writings in Audible Traces, Journal of New Music Research, Computers and Mathematics with Applications and Perspectives of New Music. Her software for UNIX platforms includes StochGran (1991) for granular synthesis and Patchmix (1989), an instrument builder. Current work includes collaborations for percussion and computer with Allen Otte, heard on the Electronic Music Foundation compact disk Implements of Actuation (EMF 023), and an Internet2 improvisation application.

Elainie Lillios's music focuses on the essence of sound and suspension of time. Her music tries to convey different emotions and take listeners on "sonic journeys". The sounds she uses for her music are varied – sometimes they are simple things like the human voice, cars, wind chimes, or water. Other times her sound material is less obvious, like crunching bits of tree branches, walking through winter snow, or shuffling pebbles in a bit of water. She has been strongly influenced by French and British electroacoustic composers, and believes that all sound can be considered musical. Influential mentors include Larry Austin, Jon Christopher Nelson, and Antony Harrison, under whose tutelage she also learned the art of sound diffusion. Elainie teaches music technology and composition at Bowling Green State University in Ohio. She has received commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit and Réseaux, and awards/recognition from CIMEP Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM (Paris), Rien a Voir (Montreal), l'espace du son festival (Brussels), and Sonorities (SARC Centre, Belfast). Elainie's music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included on the CD accompaniment to New Adventures in Sound Art's The Radio Art Companion.

Cort Lippe has been active in the field of interactive computer music for more than 20 years. He studied composition with Larry Austin in the USA; spent a year in Italy, studying Renaissance music; and three years in The Netherlands, at the Instituut voor Sonologie working with G.M. Koenig and Paul Berg in the fields of computer and formalized music. He also lived for eleven years in France, where he spent three years at the Centre d'Études de Mathematique et Automatique Musicales (CEMAMU), directed by I. Xenakis, while followed Xenakis's course on formalized music at the University of Paris; and he worked for eight years at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), founded by P. Boulez, where he developed real-time musical applications and gave courses on new technology in composition. He has followed composition and analysis seminars with various composers including: Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis, and has written for most major ensemble formations. His works have received numerous international composition prizes, including: the Irino Prize (Japan), first prizes at Bourges (France), the El Callejon Del Ruido Competition (Mexico), the Leonie Rothschild Competition (USA), as well as prizes and honorable mentions in the Music Today Competition (Japan), the Prix Arts Electronica 1993 and 1995 (Austria), the Newcomp Competition (USA), and the Kennedy Center Friedheim Awards (USA). His music has been premiered at major festivals worldwide, and is recorded by ADDA, ALM, Apollon, CBS-Sony, Centaur, EMF, Harmonia Mundi, Hungaroton Classic, ICMC, MIT Press, Neuma and SEAMUS. Presently, he is an associate professor of composition and director of the Ljaren Hiller Computer Music Studies of the University at Buffalo, New York.

Tod Machover is a composer, inventor, and Professor at the MIT Media Lab. His music crosses many stylistic and expressive boundaries, which has attracted both a large public following and significant critical acclaim. As a designer of new technology, Machover is the inventor of Hyperinstruments, which augment musical expression using smart computers. He has designed and built such Hyperinstruments for quite diverse musical performers and situations, from Yo-Yo Ma to Prince, and from Disney's Epcot Center to Paris' Pompidou Center and the BBC Symphony.

Machover is Professor of Music and Media at the MIT Media Lab, and is Director of the Hyperinstruments and Opera of the Future groups there. He was the Director of Musical Research at Pierre Boulez's IRCAM Institute in Paris and educated at Juillard where he studied composition with Elliott Carter and Roger Sessions. Machover has received numerous awards and prizes for his work, including a Chevalier de l'Ordre des Arts et Lettres from the French government and, most recently, the first Ray Kurzweil Prize for music and technology. He has com-
posed five operas, including the science fiction VALIS (based on Philip K. Dick's novel), Resurrection, and the audience-interactive Brain Opera, now permanently installed at Vienna's House of Music. His most recent project, Toy Symphony, uses specially designed hi-tech Music Toys to introduce children to musical creativity in radically new ways, enabling them to collaborate with world-class orchestras and soloists in high visibility concerts. Launched recently in Europe, U.S., Japan, and Mexico to extensive media attention and critical acclaim, Toy Symphony has been called "a vast, celebratory ode to the joy of music and its power to bring young and old together: diversity into unity" (Boston Globe). Mackover is currently working on several new operas, including one with former poet laureate Robert Pinsky, as well as composing new works for cellist Matt Haimovitz, flutist Patti Monson, the Ying Quartet, and the Boston Pops.

Steven Mackey has established himself as one of the most gifted and original America composers to emerge during the 1990s. Born in 1956 in Frankfurt, Germany to American parents, he was raised and educated in the U.S. His early training in performance was as classical and electric guitarist and Baroque lutenist. In 1977 he toured Europe as a lutenist under the auspices of the University of California; he graduated summa cum laude Grandeis University. Mackey is now Professor of Music at Princeton University, where he has been a member of the faculty since 1985.

Mackey's idiom, a multi-layered world of rhythm and sonority, draws its expanded harmonic palette from western art music, its wit and vivacity from the imaginative transformation of popular music elements. His chamber music often features retuned instruments and microtones, as in ON ALL FOURS for string quartet. The Kronos Quartet commissioned a trilogy of works for electric guitar and string quartet: On the Verge, Troubadour Songs, and Physical Property. In addition to performing these pieces around the world with the composer as soloist, Mackey and the Kronos have recorded Physical Property for a Nonesuch release entitled Short Stories.

Mackey's orchestral works display consummate skill in their handling of instrument color and texture. TILT, commissioned by the American Composers orchestra, received its premiere in 1992 under the direction of Russell Davies. Of that performance, Tim Page of Newsday wrote: "One was reminded of a radio caught between frequencies: timbres, bang and shimmer, there are arpeggios and teasing references to musical clichés, and despite some occasional violent fortissimos, the mood throughout is lilte, subtle and more than a little playful. Anything can happen - and most of it does". TILT was succeeded by Eating Greens (1993), a lively seven-movement work commissioned by the Chicago Symphony orchestra and premiered by the ensemble under Dennis Russell Davies.

Two concertos followed: Banana/Dump Truck (1994) for cello and ensemble and Deal (1995) for electric guitar and ensemble or orchestra. Banana/Dump Truck has been performed by soloist Fred Sherry with the Albany Symphony Orchestra with the Netherlands Radio Symphony Orchestra. Deal, a commission from the Los Angeles Philharmonic, was given its premiere by the Los Angeles Philharmonic New Music Group under Esa-Pekka Salonen, with noted electric guitarist Bill Frisell and drummer Joey Baron as soloists. Deal has since been performed by Frisell and Baron with the American Composers Orchestra (the orchestral version) and the San Francisco New Music Players (ensemble version). His most recent orchestral work is Lost and Found, commissioned by the San Francisco Symphony and given its premiere under Michael Tilson Thomas in September 1996.

The composer has recently completed Ravenshead, his first music theatre work. Scored for solo voice and chamber ensemble, Ravenshead is based on the true story of an ill-fated solo attempt to sail around the world. The piece was given its world premiere by the Paul Dresher ensemble at Penn State University with librettist/singer Rinde Eckert in the title role in November 1998.

Steven Mackey is the recipient of numerous awards, including Guggenheim, Lieberson, and Tanglewood fellowships. He has twice won the Kennedy Center Friedheim Awards for his scores Fumeaux Fune (in 1987) and Physical Property (in 1993). In addition to the performers mentioned above, the Koussevitzky and Fromm foundations, Dawn Upshaw, Fred Sherry and the Concord String Quartet have all commissioned works from him. His music has been recorded on Bridge, CRI, Newport Classics, Nonesuch and Catalyst/MBG.

Tristan Murail, born in 1947 at Le Havre, France, received degrees in classical and North African Arabic (at the National School of Oriental Languages) and in economics (at the Paris Institute of Political Science) before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Médicis. Upon his return to Paris in 1973, he founded the Itinéraire ensemble with a group of young composers and performers; the group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and many aspects of electronics.

In the eighties, Mr. Murail began using computer technology to further his research into acoustic phenomena. This lead him to years of collaboration with the IRCAM, where he directed the composition program from 1991 to 1997 and helped develop the Patchwork composition software.

Mr. Murail has also taught at numerous schools and festivals worldwide, including the Darmstadt Ferienkurse, the Abbaye de Royaumont, and the Toho University in Tokyo; he currently is a professor of composition at Columbia University.

Mr. Murail's have won many awards and have been widely performed throughout Europe, Asia, Australia, and both Americas. Recent notable works include the orchestral work Le Partage des Eaux and the chamber ensemble works Bois Flotté, L'Esprit des Dunes, and Serendib, which was commissioned by the Ensemble InterContemporain in 1991.

After a BMus in Composition (Electroacoustics) from Université Laval (Québec City, 1984) Robert Normandeau moved to Montréal and completed a MMus in Composition (in 1988) and the first DMus in Electroacoustics Composition (in 1992) with Marcelle Deschênes and Francis Dhomont. He is a founding member of the Canadian Electroacoustic Community (CEC, 1987). From 1986 to 1993, he was an active member of the Association pour la création et la recherche électroacoustiques du Québec (ACREQ) where he produced the Clair de terrre concert series at the Planetarium of Montréal. In 1991, he co-founded Réseaux, an organization for the production of media arts events.

Robert Normandeau is an award winner of numerous international competitions including Ars Electronica, Linz (Austria, 1993, Golden Nica in 1996). Bourges (France, 1986. 1988. 1993), Luigi-

He received commissions from The Banff Centre for the Arts, CKUT-FM, Codes d'Accès/Musiques & Recherches, Jacques Drouin, Evénements du neuf, Arturo Parra, Musée d'art contemporain de Montréal and Radio-Canada. He was composer in residence at the studios of Banff (Canada, 1989, 1992, 1993), Belfast (Northern Ireland, 1997), Bourges (France, 1988, 1999), Mons (Belgium, 1996), GRM in Paris (France, 1990, 1994) and Ohain (Belgium, 1987). He is a lecturer in acoustics and electroacoustics at Université de Montréal since 1988. He is an Associate Composer of the Canadian Music Centre (CMC).

Having produced several instrumental and mixed works, his current endeavors are focused on acousmatic music. More specifically, his compositions employ aesthetic criteria whereby he creates a "cinema for the ear" in which meaning as well as sound become elements which elaborate his works. Along with concert music he now writes incidental music, especially for the theater.

Åke Parmerud (b. 1953) has been professionally active as a composer since 1978. He studied at the Gothenburg Music Conservatory, after having worked as a professional photographer from 1972-74. His list of works includes instrumental music as well as electro-acoustic compositions, multimedia, video and music for theater and film. It is however his electro-acoustic music in particular that has gained international interest, most notably through a great number of festival prizes. (Bourges festival 1978, 1980, 1984, 1988, 1991, 1992 Prix Ars Electronica 1990, 1994, Prix Noroit 1991 and Stockholm Electronic Arts Award 1993) His CD invisible music was awarded a Grammy as the best classical CD in Sweden 1995, and in 1997 his work Grains of Voices was performed in the New York headquarters during the United Nations Day. Åke Parmerud has composed a number of works commissioned by international institutions in Holland, France, Germany, Norway and Denmark. His music is played worldwide. Åke Parmerud also teaches computer music and composition at the Lindbladstudio, Gothenburg University.

Miller Puckette obtained a B.S. in Mathematics from MIT(1980) and Ph.D. in Mathematics from Harvard (1986). Puckette was a member of MIT's AI lab from its inception until 1987, and then a researcher at IRCAM (Institut de Recherche et de Coordination Musicale/Acoustique, founded by composer and conductor Pierre Boulez). There he wrote the Max program for Macintosh computers, which was first distributed commercially by Opcode Systems in 1990 and is now available from Cycling74.com. In 1989 Puckette joined IRCAM's "musical workstation" team and put together an enhanced version of Max called Max/FTS, for the ISPW system, which was commercialized by Ariel, Inc. This system became a widely used platform in computer music research and production facilities. The IRCAM real-time development team has since reimplemented and extended this software under the name jMax, which is distributed free with source code.

Puckette joined the Music Department of the University of California, San Diego in 1994, and is now Associate Director of the Center for Research in Computing and the Arts (CRCA). He is currently working on a new real-time software system for live musical and multimedia performances called Pure Data ("Pd"), in collaboration with many other artists/researchers/programmers worldwide. Pd is free and runs on Linux, IRIX, and Windows systems. Since 1997 Puckette has also been part of the Global Visual Music project with Mark Danks, Rand Steiger, and Vibeke Sorensen, which has been generously supported by a grant from the Intel Research Council.

Born in Tokyo in 1954, Takeyuki Rait studied composition with Yoshiro Inoue and Helmut Lachenmann, and computer music with Paul Berg at the Utrecht Institute of Sonology in the Netherlands. He has worked at the Institute of Sonology from 1982 till 1991 as a guest composer. His works have been selected at numerous international competitions such as the Gaudeamus Competition, the ISCM World Music Days, the International Computer Music Conference, and so on. He also won the first prizes at the Bourges Competition in 1985 and 1989, the Inoue Composition Prize in Japan, and the first prize at the NEWCOMP Competition, U.S.A and in 1991, the ICMA Award. He is currently teaching computer music at the Sonology Department, Kunitachi College of Music in Tokyo.

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization, in a signature multidimensionality of engagement. The central thread woven through Reynolds' uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, The Emperor of Ice Cream (1961-62; eight singers, three instrumentalists; text: Wallace Stevens), and is carried forward in the VOICESPACE series (quadraphonic tape compositions on texts by Coleridge, Beckett, Borges and others), Odyssey (an unstaged opera for two singers, two recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and JUSTICE (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).

In addition to his composing, Reynolds' writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic's Horizons '84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds' regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, Ircam in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with Whispers Out of Time, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds' writing — beginning with the influential book, MIND MODELS (1975), and continuing, most recently, with FORM AND METHOD: Composing Music (2003) — has also appeared widely in Asian, American and European journals. Reynolds' music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released WATERSHED, the first DVD in Dolby Digital S.1 to feature music composed expressly for a multichannel medium. "As in all art making, there is a kind of alchemy going on [producing] a richly nuanced and authentic result," wrote Richard Zvonar in Surround Professional. In the same year, The Library of Congress established the Roger Reynolds Special
Collection. Writing in The New Yorker, Andrew Porter called him “at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning.”

Robert Rowe received degrees in music history and theory (B.M. Wisconsin 1976), composition (M.A. Iowa 1978) and music and cognition (Ph.D. MIT 1991). From 1978 to 1987 he lived and worked in Europe associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he developed control level software for the 4X machine. In 1990 his composition Flood Gate won first prize in the ‘live electroacoustic’ category of the Bourges International Electroacoustic Music Competition. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory and is currently Associate Professor and Associate Director of the Music Technology program at New York University. His music is performed throughout North America, Europe, and Japan, and is available on compact disc from New World, Romeo, Quindecim, Harmonium Mundi, and the International Computer Music Association. His book/CD-ROM projects Interactive Music Systems (1993) and Machine Musicianship (2001) are available from the MIT Press.

Zack Settel (BFA Music Comp. Cal Arts 1995, DMA Music Comp. University of Montreal 2002) studied composition with Morton Subotnick and Feldman. Keenly interested in the use of technology in music production/performance, Settel moved to Paris in 1986, with a Fulbright Scholarship for computer music at the Institute of Research and the Coordination of Acoustics and Music (IRCAM), headed by Pierre Boulez. After a two-year composing residency there, Settel remained at IRCAM until 1995, working full-time in the music production and music research groups. In 1997 Settel returned to North America, where he was a professor at McGill University in Canada for two years chairing the Music Technology area, and teaching courses and graduate seminars in computer music. He also was a visiting professor of composition at the University of Montreal in 2001-02. He now composes full-time, and provides audio consultation for the Société des Arts Technologiques (SAT) in Montreal.

Much of Settel’s music includes the use of advanced live interactive electro-acoustic and audio-visual systems (“audio rocket science”). He has composed chamber works, studio works, as well as music for film, video, television, theater, dance, and opera. His music is published by Editions Ambrioso (Paris), recorded on the CENTAUR, ICMA, MIT Press, and Empreintes Digitales labels, and is performed regularly in North/South has composed music for Television and Film, and has worked with various performing ensembles including the Ensemble Intercontemporain (Paris), Le Nouvel Ensemble Moderne (Montréal), Zeitgeist (Minneapolis), the California Ear Unit (Los Angeles), and Chants Libres (Montréal).

Settel is also a founding partner and head artistic consultant of Zeep.com, developers of music production software for surround sound and audio postproduction. Since 1996, Settel with Zeep, has been involved in pioneering work for the development of surround-sound music tools.

The music of Jeffrey Stadelman—once described by a Los Angeles Times reviewer as “painterly … deftly dispersed in time and glazed with a dry wit”—has been performed in the US and Europe by a number of the leading groups active in contemporary music performance. This list of ensembles, including the New York New Music Ensemble, Boston Musica Viva, the California Ear Unit, the San Francisco Contemporary Music Players, Het Trio, 175 East Ensemble (New Zealand), Earplay, the New World and Cassatt String Quartets, Vier Fakulteit (Holland) and the June in Buffalo and Wellesley Conference Players, among others, continues to grow as the Stadelman’s work attracts increasing attention in the US and abroad.

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

The composer taught at Harvard University during the 1992-93 academic year, and currently serves as Associate Professor of Music at the University at Buffalo, where he teaches composition and twentieth-century music. Stadelman’s music is published by APNM and BMI Ariola. Recently completed and ongoing projects include Eight Songs, a collection for bass-baritone and piano; House Taken Over for the flutist Elizabeth McNutt, with and without electronics; a quintet for a University at Buffalo faculty quintet; and a violin concerto for Movses Pogossian with the See Sinfonietta. A CD of the composer’s music is slated for release on the Living Artists label.

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

Composer/conductor Rand Steiger was born in New York City in 1957. His compositions have been performed at international festivals and by many ensembles including the St. Paul Chamber Orchestra, American Composers Orchestra, Speculum Musicae, San Francisco Contemporary Music Players, and the New York New Music Ensemble. He has received a Rome Prize, a National Endowment for the Arts Composers Fellowship, and commissions from the Fromm Foundation, IRCAM, the Los Angeles Chamber Orchestra, the San Diego Symphony, the National Flute Association, Meet the Composer (for Steven Schick and Maya Beiser) and the Los Angeles Philharmonic, where he served as Composer Fellow from 1987 through 1989. His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World and Nonesuch labels.
Continuing his long-standing interest in computer music, he is currently working on a new piece commissioned by IRCAM for large chamber ensemble with real-time audio signal processing, and computer controlled light. He recently collaborated with Miller Puckette and Vibeke Sorensen on the creation of a system for networked, real-time computer graphics and music, supported by a three year grant from the Intel Research Council.

In 1981 Steiger co-founded the California EAR Unit, serving as artistic director through 1985 and since as principal guest conductor. Steiger has also conducted the Arditti Quartet, Aspen Chamber Ensemble, CalArts Twentieth-Century Players, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Sonor, and Ensemble Sospeso. He has conducted recordings of operas by Hilda Paredes and Anthony Davis, and other works including those by Carter, Reynolds, Stockhausen, Subotnick, and Xenakis. He has also conducted many west coast and world premiere performances including works of Andriessen, Babbitt, Carter, Ferneyhough, Harvey, Kernis, Martirano, Newton, Nono, Reynolds, Riley, Ruggles, Saariaho, Scelfi, Subotnick, Takeitsu, and Turr. Next season Steiger will conduct four concerts in New York with the Ensemble Sospeso.

Steiger was a member of the Faculty of California Institute of the Arts from 1982 through 1987, and is currently a Professor in the Music Department at the University of California, San Diego, where he served as department chair from 1992 through 1996.


Electroacoustic compositions performed in Europe, North and South America, Australia and New Zealand, as well as on the web. A full length CD, human for scale, will be released by the Electronic Music Foundation in 2004.

Horacio Vaggione is a composer of electroacoustic and instrumental music. He co-founded the Experimental Music Center of the University of Cordoba (Argentina), and has been active as a musician, teacher and organizer in South America and Europe.

Vaggione’s music is regularly played worldwide in major centers and festivals of contemporary music. Awards include two Newcomp Computer Music prizes, four Bourges prizes. International Computer Music Association Commission Award, DAAD Berlin Kunstlerprogram Award...Born in Argentina, Vaggione has lived in France since 1978, working in centers such as IMEB (Bourges), Ina-GRM and IRCAM (Paris). In 1986 he founded the CICM (Centre de Recherche Informatique et Creation Musicale/Center for Computer Music Research) of the University of Paris VIII. His articles have appeared in Contemporary Music Review, Computer Music Journal, Interface, Musica Realta...

Vaggione currently lives in Paris. He is Professor of Music at the University of Paris VIII and Director of the Doctoral Program in Computer Music.

Resident Ensemble Biographies

MOSAIC is a quartet of instrumentalists in a unique core combination of flute, cello, piano and percussion. There exists no other chamber group today with this specific makeup. In addition to concert programming, part of MOSAIC’s focus is to produce multi-disciplinary events that treat either new or already-composed music as a centerpiece and equal component to whatever artistic discipline might be involved in these distinct projects. MOSAIC is developing these new multidisciplinary projects with the goal of expanding the audience for chamber music. The group will premiere at the Los Angeles County Museum of Art, a new collaboration between composer Rand Steiger and video artist Vibeke Sorensen that will create a musical installation that can travel to unusual performance spaces as well as traditional theatres. The ensemble also will bring a multi-disciplinary work, Cabaret Schoenberg – created by renowned director Hans Peter Cloos, to American audiences in the 2004-2005 season. The ensemble looks forward to its second collaboration with Donald Byrd – a project with the Mozambique Song and Dance Theatre and composer Tania Leon, premiering in Los Angeles and Seattle in the 2004-2005 season.

In its concert programming, MOSAIC designs programs and residencies that draw from the different styles that so characterize the music of the last one hundred years, in tandem with works from other centuries. The diverse musical styles of the different eras complement one another beautifully — as in any mosaic, the juxtaposition of different colors and textures form to make a cohesive picture and work of art. MOSAIC programs its concerts to meet the needs of each individual presenter’s audience, always keeping in mind the goal of stimulating the listener to broaden their scope of musical knowledge. MOSAIC is involved in commissioning and recording new works and presenting their programs in residencies as well as in traditional concert formats. The 2003-2004 season will also see MOSAIC recording three significant works of Steven Mackey for New World Records.

For a number of years the individual members of MOSAIC played together in different configurations and settings on the concert stage and in the recording studio. Out of this collaboration, MOSAIC was founded in 1992 by Zizi Mueller. MOSAIC has performed concerts throughout the country, including such series as the Kathryn Bache Miller Theatre in New York City, the Bowdoin College Chamber Music Series, the Los Angeles County Museum of Art Series, the Roanoke College Performing Arts Series, the Rinebeck Chamber Music Society, the Concert Society at Maryland, the Middlebury College Concert Series, the Festival of New American Music, the Troy Savings Bank Series and the Mobile Chamber Music Society, among others.

With support from the National Endowment for the Arts, the Aaron Copland Fund for Music, the Mary Flagg Cary Charitable Trust, the Jerome Foundation, Meet the Composer, Chamber Music America, the O’Grady Family Foundation, the Schnurmacher Family Foundation and the Greenwall Foundation among others, MOSAIC continues its ongoing commitment to commissioning American music. The group has commissioned works by Sebastian Currier, Martin Matalon, Sue Lian Tan and Steven Mackey whose work forms part of a collaboration with Donald Byrd/The Group. MOSAIC is also commissioning two new works by composers Rand Steiger and Tania
Leon. MOSAIC, in collaboration with New World Records, has released a CD of Sebastian Currier's works of which Fanfare Magazine wrote, "MOSAIC is one of those crack New York ensembles where one senses that a group of virtuosos have gotten together for the sheer pleasure of making new music sound as good as any repertoire they might otherwise play."

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.

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