"SONIC VIRTUOSITY"

June 6-11, 2005
David Felder, Artistic Director
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"SONIC VIRTUOSITY"

Resident Composers

Simon Bainbridge
David Felder
Brian Ferneyhough
Alvin Lucier
Philippe Manoury
Christopher Rouse

Resident Ensembles

Ensemble SurPlus
New York New Music Ensemble
Quatuor Diotima
Slee Sinfonietta

Presented by the Department of Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 6-11, 2005 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.
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LECTURE SCHEDULE

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

Monday, June 6
10am-12pm: Simon Bainbridge

Tuesday, June 7
Room 211, Baird Hall
10am-12pm: Alvin Lucier

Wednesday, June 8
10am-12pm: Brian Ferneyhough

Thursday, June 9
10am-12pm: David Felder

Friday, June 10
10am-12pm: Christopher Rouse

Saturday, June 11
10am-12pm: Philippe Manoury
1-3pm: Tom Broido
(workshop on music publishing)
TUESDAY, JUNE 7 (CONT'D)

INTERMISSION
Still Lives
   Alvin Lucier
   Ian Pace, piano

Epigrams
   Brian Ferneyhough
   Ian Pace, piano

Four Primo Levi Settings
   Simon Bainbridge
   Tony Arnold, soprano; Gareth Davis, clarinet; Sharon Wei, viola;
   Jacob Greenberg, piano

Dionysiacs
   David Felder
   flutes: Cheryl Gobbetti Hoffman, Derek Charke, Sabatino Scirri,
   Chung Lin Lee, Susan Royal, and Jayn Rosenfeld
   "gli altri": Jean Kopperud, clarinet; Gareth Davis, bass clarinet;
   N. Andrew Walsh, contrabassoon, David Kostynia, trumpet; Trevor Bjorklund, trombone;
   John Marcellus, bass trombone; Linda Quan, violin;
   Sharon Wei and Adrienne Eliasha, viola;
   Mary Artmann and Jonathan Golove, cello;
   Gafen McCormick, bass; Stephen Gosling, piano;
   David Hanner, organ

WEDNESDAY, JUNE 8

Chamber Music
Featuring works of JIB participants
Baird Recital Hall, 4:30pm

PROGRAM
untitled
   Ryan Vigil
   Trond Saeverud, violin

Dropping Ives
   Chung Shih Hoh
   Mary Artmann and Jonathan Golove, cello

INTERMISSION

WEDNESDAY, JUNE 8 (CONT'D)

"...när korpen vitnar"
   Trond Saeverud, violin

Wilderness and Self-Sufficiency
   Will Redman
   Act I Scenes 1, 2, and 3 Part 1
   Ian Pace, piano
   ... Ensembl SurPlus
   Featuring music of JIB Faculty
   Lippes Concert Hall, 8pm
   Martina Roth, flute; Peter Veale, oboe; Erich Wagner, clarinet;
   Artan Huersever, bassoon; Bernhard Ostertag, trumpet;
   Stefan Haueusser, violin, Marie Desgoutte, violin; Bodo Freidrich, viola;
   Beverley Ellis, cello; Sven Kestel, contrabass; Olaf Tzschoppe and Pascal Pons, percussion;
   Sven Thomas Kiebler, piano; James Avery, conductor/piano

PROGRAM

Incipits
   Brian Ferneyhough
   Alvin Lucier

Fidelio trio
   Philippe Manoury

Le Livre des Claviers

INTERMISSION

Mobile
   Simon Bainbridge
   Christopher Rouse

Rotae Passionis
THURSDAY, JUNE 9

Ensemble SurPlus
Featuring works of JIB Participants
Lippes Concert Hall, 4:30pm
Martina Roth, flute; Peter Veale, oboe; Erich Wagner, clarinet;
Artan Huersever, bassoon; Bernhard Ostertag, trumpet;
Stefan Haeussler, violin, Marie Desgoutte, violin; Bodo Freidrich, viola;
Beverley Ellis, cello; Sven Kestel, contrabass;
Olaf Tzschope and Pascal Pons, percussion;
Sven Thomas Kiebler, piano; James Avery, conductor/piano

PROGRAM
Program order to be announced from stage

Quatuor Diotima
Featuring works of JIB faculty
Lippes Concert Hall, 8:00pm
Nicolas Miribel and Marie Charvet, violins; Franck Chevalier, viola;
Pierre Morlet, cello

PROGRAM
Program order will be announced from stage

THURSDAY, JUNE 9 (CONT'D)

String Quartet
String Quartet No. 4
String Quartet No. 2

FRIDAY, JUNE 10

Quatuor Diotima
Featuring works of JIB Participants
Baird Recital Hall, 3:30pm
Nicolas Miribel and Marie Charvet, violins; Franck Chevalier, viola;
Pierre Morlet, cello

PROGRAM
Computer music on recorded media
J.T. Rinker

Chamber Music
Featuring works of JIB Senior Composers
CFA Drama Theatre, 8:00pm

PROGRAM
meditation
Computer music on recorded media
J.T. Rinker

En Echo
Tony Arnold, soprano; Miller Puckette, electronics
Philippe Manoury
SATURDAY, JUNE 11

Chamber Music
Featuring works of JIB Participants
Lippes Concert Hall, 4:00pm

PROGRAM

Quardo Parlante
Tzu-Ling Sarana Chou
Stephen Manes, piano

De relieve doble
José Luis Hurtado
Trond Saeverud, violin; Jonathan Golove, cello;
Jacob Greenberg, piano

Piano Trio
David Grant
Trond Saeverud, violin; Jonathan Golove, cello;
Jacob Greenberg, piano

Fantasia on a Chinese Folk Melody
Steven Holochwost
Trond Saeverud, violin; Adrienne Elisha, viola;
Mary Artmann, cello

RESIDENT COMPOSER BIOGRAPHIES

Simon Bainbridge was born in London in 1952 and studied composition at the Royal College of Music with John Lambert from 1969-72. In 1973 and 1974 he studied with Gunther Schuller at Tanglewood, and from 1976-78 he was the Forman Fellow in Composition at Edinburgh University. In 1978, Bainbridge returned to the USA on a US/UK Bicentennial Fellowship. Back in England, he worked for a time at the National Theatre, before taking up a post as composer-in-residence for Southern Arts (1983-85). In 1987 he was awarded the Gemini Fellowship by the Worshipful Company of Musicians. Simon Bainbridge is currently Senior Professor of Composition at the Royal Academy of Music, London, and Distinguished Visiting Composer at the University of Louisville, Kentucky, where he also acts as consultant for the New Music Festival.

The success of Spirogyra at an SPNM concert in the 1971 Aldeburgh Festival led to a string quartet commission, which brought Bainbridge to the attention of foremost American violist Walter Trampler, who commissioned his Viola Concerto in 1978. Large-scale pieces include Fantasia for Double Orchestra (1983) for the BBC Symphony Orchestra, the Double Concerto, commissioned for Nicholas Daniel and Joy Farrell by the 1980 Cheltenham Festival, Toccata for orchestra (1992), written for the Birmingham Conservatoire, an orchestral song cycle for mezzo soprano, bassoon and orchestra, Ad Ora incerta - Four Orchestral Songs from Primo Levi (1993), and a horn concerto, Landscape and Memory, for Michael Thompson and the London Sinfonietta (1995). The majority of Bainbridge’s other works are for mixed ensembles, with or without voice, and include pieces written for the London Sinfonietta, The Composers’ Ensemble and Fretwork. The Clarinet Quintet (1993) was written for Joy Farrall and the Kreutzer String Quartet; the Four Primo Levi Settings (1996) was commissioned by the Cheltenham Festival for the Nash Ensemble with Susan Bickley; and most recently Eicha, written for the 1997 Oxford Contemporary Music Festival where it was premiered in the spring of that year.

In April 1997 Simon Bainbridge was awarded the University of Louisville Grawemeyer Award for Music Composition for Ad Ora incerta. He joins a prestigious list of past recipients including Takemitsu, Ligeti, Penderecki, Birtwistle and Adès. Bainbridge’s recent works include the Three Pieces for Orchestra, premiered in February 1998 by the Brunei Ensemble, the Guitar Concerto, written for guitarist David Starobin and premiered by the Birmingham Contemporary Music Group in November the same year and Chant, written for the BBC Philharmonic Orchestra and The Sixteen, premiered in November 1999. The BBC Symphony Orchestra commissioned Simon Bainbridge to write a new piece, Scherzi, for inclusion in their 70th Anniversary Concert at the Barbican which premiered on 22 October 2000. The world premiere of Scherzi was conducted by the BBC Symphony Orchestra’s Chief Conductor, Leonard
Slatkin. Bainbridge's most recent work, *Paths and Labyrinths*, was commissioned by the British Double Reed Society and was premiered at the Guildhall School of Music on 13 November 2001.

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 extension 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 *a 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 [dist]res[s]toration* for the New York New Music Ensemble (commissioned by the Fromm Foundation, and premiered first in June 2002, with revisions to the electronics in 2003), a work for flute plus ensemble, *Dionysiacs*, commissioned by the Brannen-Cooper Fund and "whoosh" 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 SUNY-system wide 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 Slee 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...
From 1962 to 1970 he taught at Brandeis, where he conducted a composition-Course Co-ordinator from 1984 to 1996. Other prestigious academic engagements include Guest Professorships at the Royal Conservatoire, Stockholm, California Institute of the Arts and the University of Chicago; and invitations to lecture at the Conservatoire National Supérieur de Paris, the Universities of Oxford and Cambridge and several North American universities and colleges. He has also directed an annual master class in composition at the Fondation Royaumont, near Paris, since 1990.

Ferneyhough's music has been performed throughout the world and has been featured at all the major festivals of contemporary music: Akiyoshidai, Brussels, Darmstadt, Donaueschingen, Glasgow, Holland, Huddersfield, ISCM, La Rochelle, London (Almeida), Milan, Middelburg, Paris (Festival d'Automne), Royan, Salzburg, Strasbourg, Venice, Warsaw and Zurich.

Ferneyhough is currently engaged on an opera project, Shadowtime, commissioned by the Munich Biennale, based on the life and work of the German cultural philosopher Walter Benjamin. Current commissions include a work for choir and electronics for IRCAM and an orchestral piece for the Donaueschingen Festival 2003.

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted...
the Brandeis University Chamber Chorus, which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered in many areas of music composition and performance, including the notation of performers’ physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space.

Mr. Lucier performs, lectures and exhibits his sound installations extensively in the United States, Europe and Asia. He has visited Japan twice: in 1988 he performed at the Abiko Festival, Tokyo, and installed Music On A Long Thin Wire in Kyoto; in 1992 he toured with pianist Aki Takahashi, performing in Kawasaki, Yamaguchi and Yokohama. In 1990-91 he was a guest of the DAAD Kunstler Program in Berlin. In January 1992, he performed in Delhi, Madras, and Bombay, and during the summer of that year was guest composer at the Time of Music Festival in Vitaasari, Finland. He regularly contributes articles to books and periodicals. His own book, Chambers, written in collaboration with Douglas Simon, was published by the Wesleyan University Press. In addition, several of his works are available on Cramps (Italy), Disques Montaigne, Source, Mainstream, CBS Odyssey, Nonesuch, and Lovely Music Records.

In October, 1994, Wesleyan University honored Alvin Lucier with a five-day festival, Alvin Lucier: Collaborations, for which he composed twelve new works, including Theme, based on a poem by John Ashbery and Skin, Meat, Bone, a collaborative theater work with Robert Wilson. In April, 1997, Lucier presented a concert of his works on the Making Music Series at Carnegie Hall and in October of the same year his most recent sound installation, Empty Vessels, was exhibited at the Donaueschingen Music Festival in Germany. Recently, Diamonds for three orchestras was performed under the direction of Petr Kotik at the Prague Spring Festival, 1999.

In March 1995, Reflections/Reflexionen, a bi-lingual edition of Lucier’s scores, interviews and writings was published by MusikTexte, Koln.
French composer Philippe Manoury (born in Tulle in 1952) studied composition first with Gerard Conde and Max Deutsch at the Ecole Normale de Musique, and subsequently with Michel Philippot, Ivo Malec and Claude Ballif at the Paris Conservatoire (1974-8). Parallel to his studies at the Conservatoire, he explored computer-assisted composition under the guidance of Pierre Barbaud.

Following a two-year stay in Brazil (1978-80), he worked from 1981 as a guest researcher at IRCAM. In 1987, he was appointed professor of composition and electronic music at the Lyons Conservatoire.

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

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

Between 1987 and 1991 Manoury used digital technology for the first time to effect real-time transformations of sound. The cycle Sonus ex machina is made up of four scores which exploit the relationship between instru-

ment and computer. Working closely with the American mathematician Miller Puckette (creator of the program Max), Manoury introduced an interactive element into the performance of this cycle. With Jupiter for flute, and above all with Pluton for MIDI piano and live electronics, Manoury exploited the enormous flexibility afforded by computer technology: pre-recorded passages in the solo instrumental parts are subsequently recognized by the computer which in turn activates a complementary response. The enrichment provided by this technique allows for a new distribution of sound in space, parallel to the numerous transformations which take place in the solo part, and stimulated the development of Manoury's concept of virtual scores. La partition du ciel et de l'enfer marked an important step, confronting as it did the flute from Jupiter and the MIDI piano of Pluton with an instrumental ensemble (which includes a second piano). Though not part of the cycle, En cho for soprano and live electronics explores these characteristics still further.

Christopher Rouse is one of America's most prominent composers of orchestral music. His works have won a Pulitzer Prize (for his Trombone Concerto) and a Grammy Award (for Concert de Gaudí), as well as election to the prestigious American Academy of Arts and Letters. Rouse has created a body of work perhaps unequalled in its emotional intensity. The New York Times has called it "some of the most anguished, most memorable music around." The Baltimore Sun has written: "When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large."

Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music: at the Eastman School of Music, where he was Professor of Composition until 2002, he taught a course in the history of rock for many years. Rouse is also a member of the composition faculty at The Juilliard School.

While the Rouse catalog includes a number of acclaimed chamber and ensemble works, he is best known for his mastery of orchestral writing. His music has been played by every major orchestra in the U.S., and numerous ensembles overseas including the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, the Sydney and Melbourne Symphonies, the London Symphony, the Philharmonia Orchestra, the Royal Concertgebouw Orchestra, the Stockholm Philharmonic, the Zürich Tonhalle Orchestra, the Orchestre de Paris, the Gulbenkian Orchestra of Lisbon, the Toronto Symphony, the Vienna
Symphony, the Orchestre National de France, the Moscow Symphony, the Royal Scottish National Orchestra, the Bamberg Symphony, the Bournemouth Symphony, and the Orchestre Symphonique du Montreal, as well as the BBC Symphony Orchestra and the radio orchestras of Helsinki, Frankfurt, Hamburg, Leipzig, Tokyo, Austria, and Berlin.

Rouse's Symphony No. 1 (1986), commissioned by the Baltimore Symphony Orchestra and winner of the prestigious Kennedy Center Friedheim Award, was rated by the *Boston Globe* as "probably the most completely successful symphonic composition yet written by an American composer of his rising generation." The Symphony No. 2 (1994), commissioned by Christoph Eschenbach and the Houston Symphony, has found equal success, earning praise in both its premiere and in European tour performances. Eschenbach and the Houston Symphony have recorded the Symphony No. 2 for Telarc, on an all-Rouse disc that also features the Celtic-inspired Flute Concerto (with Carol Wincenc as soloist) and *Phaethon*, one of several Rouse scores inspired by mythology. The disc earned a Diapason d'Or award from the French magazine Diapason, and Gramophone magazine credited the performance of the Flute Concerto with "plenty of quietly cathartic spiritual affirmation." RCA has also issued a CD devoted to Rouse's music, featuring Marin Alsop leading the Colorado Symphony Orchestra in Gorgon, Iscariot, and his Pulitzer Prize-winning Trombone Concerto, with New York Philharmonic principal trombonist Joseph Alessi as soloist. Alsop also conducts on *Passion Wheels*, a new recording for Koch containing Rouse's *Concerto per Corde*, *Rotae Passionis*, *Ku-Ka-llimoku*, and *Ogoun Badagris*. The CD has won "Best of the Year" designation for 2000 from both Gramophone magazine and Fanfare magazine.

Over the past decade Rouse has gained particular notice for his concerti. Among these are his Violin Concerto (1991), commissioned by the Aspen Music Festival for Cho-Liang Lin; his Violoncello Concerto, given its premiere in Spring 1994 by Yo-Yo Ma, with David Zinman leading the Los Angeles Philharmonic; and his Flute Concerto (1993), the most frequently performed of his concerti, commissioned by Carol Wincenc and the Detroit Symphony Orchestra. The Violoncello Concerto elicited cheers from the audience and a glowing review from *The New York Times*, which called it "a strongly conceived elegy...Rouse's music [has] been acclaimed by both audiences and critics and is among the most intriguing orchestral music now being written....One is drawn into Mr. Rouse's emotional universe and is moved by its craft as well." Ma has recorded the Violoncello Concerto for Sony Classics, accompanied by David Zinman and the Philadelphia Orchestra.

Rouse's most recently premiered concerto is the Clarinet Concerto, which debuted in May 2001 with the Chicago Symphony Orchestra and Larry Combs as soloist. John von Rhein of the *Chicago Tribune* wrote of the piece, "Just as this music tests the virtuosity of the soloist...so does it dare the audience to hang on tight as it takes them on the high-energy roller-coaster ride of their lives."

Most of 2001 and 2002 were taken up with the composition of his massive Requiem. Rouse then composed a brief and lighthearted concert opener for the Boston Pops, premiered in 2003. *The Nevill Feast* takes its title from the enormous and elaborate feasts mounted in England during the Middle Ages and Renaissance.

Rouse, who now lives in Baltimore, Maryland, is currently working on a dance work jointly commissioned by the New York City Ballet and the Juilliard School, and which will be premiered in 2006.

**RESIDENT ENSEMBLE BIOGRAPHIES**

*Ensemble Surplus* was founded in Freiburg in 1992. Its primary objective is to interpret new or unknown works, regardless of their technical or intellectual demands. It works not only within the framework of traditional concerts, but also in acoustic and spatial experimentation and improvisation and instrumental theater, and performs in combinations ranging from duos to large chamber ensemble. Its close collaboration with Akademie Schloss Solitude Stuttgart since 1994 has resulted in the release of CDs with works by 20 composers who were in residence there.
The Quatuor Diotima’s name pays tribute to Luigi Nono’s work *Fragmente Stille, an Diotima*, affirming their strong commitment to the 20th-century repertoire, from Bartók and the Second Viennese School to Carter, Xenakis, Lachenmann and Ferneyhough. They have also given world premieres of new works by Alain Bancquart, Brice Pauset and Suzanne Giraud. It is their aim, however, to perform contemporary music and twentieth-century classics in the context of the Classical and Romantic string quartet tradition, and be equally immersed in the works of Haydn, Beethoven, Schumann, Brahms, Dvorak et al. In this process of exploring the development of quartet repertoire from its origins to the present day, the Quatuor Diotima has been greatly assisted by the teaching of Jean Sulem and master classes with Walter Levin and the Alban Berg String Quartet.

Founded by graduates of the Paris and Lyon Conservatoires (1996), the quartet was awarded 3rd prize at the 1998 Carl Klingler Competition, Berlin, 1st prize at the FNAPEC Competition, Paris (1999), and the Contemporary Music Prize at the London String Quartet Competition (2000). Also in 2000, at the invitation of the organization ProQuartet, they began a two-year residency at the Centre Européen de Musique de Chambre in Fontainebleau.

The Quatuor Diotima has performed all over France and at major venues/events in Paris including the Auditorium du Louvre, Festival d’Automne, Musée d’Orsay, Festival Présences and the Salle Gaveau. They have also given concerts for the Berlin Philharmonie, Zurich New Music Days, Ars Musica Brussels, Gulbenkian Foundation Lisbon, and in Italy, Spain and Venezuela.

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 the University at 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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University at Buffalo Department of Music (Stephen Manes, Chairman)
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