June 4-10, 2007
David Felder, Artistic Director

Resident Composers
David Felder
John Harbison
Steve Reich
Roger Reynolds
Charles Wuorinen

Resident Ensembles
Arditti String Quartet
Buffalo Philharmonic Orchestra
New York Virtuoso Singers
red fish blue fish Percussion Ensemble
Slee Sinfonietta

Presented by the Department of Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 4-10, 2007 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, master classes, panel discussions and open rehearsals as well as afternoon workshop/performances, and evening concerts open to the general public and critics. Each of the invited composers has 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)

Monday, June 4
10am-12pm
David Felder

Tuesday, June 5
10am-12pm
Steve Reich

Wednesday, June 6
10am-12pm
John Harbison

Thursday, June 7
10am-12pm
Roger Reynolds

Friday, June 8
10am-12pm
Charles Wuorinen

Saturday, June 9
10am-12pm
American Music Center
1:30pm-3:30pm
American Music Center

Sunday, June 10
10am-12pm
American Music Center

MONDAY, JUNE 4
An Evening with Steve Reich
Slee Sinfonietta, Brad Lubman Conductor
Center for the Arts Drama Theater, 8pm

PROGRAM

Daniel Variations

INTERMESSION

Tehillim

Steve Reich

Steve Reich

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TUESDAY, JUNE 5
Arditti String Quartet
Featuring works of JIB participants
Baird Recital Hall, 3pm

PROGRAM
Orbiting the Singularity  Trevor Bjorklund
five pieces for string quartet  Aaron Helgeson
‘STYX’  Fusun Koksal

The New York Virtuoso Singers
Harold Rosenbaum, conductor
Lippes Concert Hall in Slee Hall, 8pm
Katherine Dain, Melissa Kelley, Julie Morgan, Jennifer Sgroi, sopranos
Phyllis Jo Kubey, Mary Marathe, Michelle Oesterle, Nancy Wertsch, altos
Steven Fox, Alex Guerrero, John Kawa, Mukund Marathe, tenors
Stephen Black, James Gregory, Aaron Larson, John Rose, basses

PROGRAM
But Mary Stood  John Harbison
    Calvin Weirsma, Deborah Wong, violins; Lois Martin, viola
    Chris Finkel, cello; Jared Egen, Contra Bass
Absorbing Wounds  Matthew Barnson
Two Adoration Motets  Christian Baldini
    I. Ubi Caritas
    II. O lux beata trinitas
Alleluia  Michael McBride
...habet vocis  David Hanner
A piece of coffee  Patrick Castillo

WEDNESDAY, JUNE 6
Chamber Music
Featuring works of JIB participants
Baird Recital Hall, 4pm

PROGRAM
Two Dreams  Tom Stoll
Body Death  Eric Roth
End of Winter  John Aylward
Deep Turn  Jane Stanley
Scendoro a patti  Paolo Cavallone

Arditti String Quartet
Featuring music of JIB Faculty
Lippes Concert Hall in Slee Hall, 8pm
Irwin Arditti, violin; Asbot Sarkissian, violin; Ralf Ehlers, viola. Lucas Fels, cello

PROGRAM
String Quartet No. 5  Pascal Dusapin
Ariadne’s Thread  Roger Reynolds

INTERMISSION
String Quartete No. 2 Stekt-Stücke  David Felder
String Quartet No. 3 Grido  Helmut Lachenman
THURSDAY, JUNE 7

Arditti String Quartet
Featuring works of JIB Participants
Baird Recital Hall, 1:30pm
Irvin Arditti, violin; Asot Sarkissjan, violin; Ralf Eblers, viola; Lucas Fels, cello

PROGRAM
String Quartet No. 2
String Quartet
Impuls
Carmel Raz
Dominique Schafer
Bert Van Herck

red fish blue fish
Percussion Ensemble
Featuring works of JIB Participants
Center for the Arts Drama Theater, 8pm
Steve Schick, director
Sanctuary
Percussion Quartet
Rockaby
...woven with a silent motto...
Roger Reynolds
Charles Wuorinen
Lee Weisert
Aubrey Byerly

FRIDAY, JUNE 8

red fish blue fish
Percussion Ensemble
Featuring works of JIB Participants
Center for the Arts Drama Theater, 4pm
Steve Schick, director
Portrait #2
Ritual
Lamarck was a Mutant
Trudge Blasted Exotic
Daniel Blake
Ya-Ting Lee
James Ogburn
Daniel VanHassel

SATURDAY, JUNE 9

Solo Vocal Music
Lippes Concert Hall in Slee Hall, 8pm
Lucy Shelton, soprano; Curtis Macomber, violin; Nina Lee, cello;
Alan Feinberg, piano, Nicholas Isherwood, baritone/bass

PROGRAM
Chashmal
The Palace
David Felder
Roger Reynolds

INTERMISSION
Songs of Solitude
Fenton Songs II
John Harbison
Charles Wuorinen

SUNDAY, JUNE 10

Buffalo Philharmonic Orchestra
Lippes Concert Hall in Slee Hall, 2:30 pm
Robert Franz, conductor

PROGRAM
Dark Bloom
Three Pieces for Orchestra
Micro Symphony
Partita
John Harbison
David Felder
Charles Wuorinen
John Harbison
SENIOR COMPOSER BIOGRAPHIES

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 carries 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 disturbance 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. 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-AM. 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 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 reviews. 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 DVD-multipanel disc in 2004.

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

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied, and absorbing - relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings - his style boasts both lucidity and logic" (Fanfare 1993). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for Gatsby). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Two major new works will anchor the 2005-06 season, Milosz Songs, commissioned by the New York Philharmonic for long-time Harbison champion Dawn Upshaw, and a Concerto for Bass Viol commissioned by The International Society of Double Bassists for a consortium of major orchestras. Also premiering this season are Canontical American Songbook for the Albany Symphony, three motets for the Cantata Singers of Boston, and chamber works for cello and piano, horn quartet, and percussion ensemble.

In the 2004-05 season Harbison composed an overture for the Boston Symphony, Darkbloom, celebrating James Levine's first season as music director, and Songs America Loves to Sing for the Atlanta Chamber players and Da Capo Chamber Players. Recent premieres include Symphony No. 4 for...
the Seattle Symphony, a Piano Trio for the Amelia Trio, and the motet Abraham, commissioned for the Papal Concert of Reconciliation in Rome in 2004, which was held in the presence of Pope John Paul II and televiewed internationally. Other recent works include his Requiem for the Boston Symphony Orchestra, Piano Sonata No. 2 for Robert Levin, String Quartet No. 4 for the Orion String Quartet, The Violists' Notebook, Four Psalms (commissioned by the Israeli Consulate for the Chicago Symphony to celebrate the 50th anniversary of the founding of the State of Israel), and Partita, a Minnesota Orchestra centennial commission. Major revivals of The Great Gatsby took place at the Lyric Opera of Chicago in October 2000 and at the Metropolitan Opera in May 2002.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Music Festivals, and the America Academy in Rome. His music has been performed by many of the world's leading ensembles, and more than 50 of his compositions have been recorded on the Nonesuch, NaXos, Northeastern, Harmonia Mundi, New World, Decca, Koch, Albany, Musica Omnia, Centaur, Archetype, and CRI labels. Recordings of his Cello Concerto, Four Psalms, and Emerson in 2004, and Ulysses and Partita have recently been recorded for future release.

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

Harbison was born in Orange, New Jersey on 20 December 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music. In 1994, Kilian Award Lecturer in recognition of "extraordinary professional accomplishments," and in 1995 named Institute Professor. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University.

In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa to recognize five leaders annually for significant and sustained contributions in the Arts and Humanities, the Environment, the Human Condition, Public Policy and Technology, and the Economy and Employment. Among other awards Harbison has received are the Distinguished Composer award from the American Composer's Orchestra (2002), the Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his Piano Concerto), and a MacArthur Fellowship in 1989. He also holds four honorary doctorates. Much of his violin music has been composed for his wife, Rose Mary, and with her he serves as artistic director of the Token Creek Chamber Music Festival on the family farm in Wisconsin.

Furtheing the work of younger composers is one of Harbison's prime interests, and he serves on the boards of directors of the Copland Fund (as president) and the Koussevitzky Foundation. His music is published exclusively by Associated Music Publishers.

Steve Reich was recently called "...our greatest living composer" (the New York Times), "...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). Performing organizations around the world marked Steve Reich's 70th-birthday year, 2006, with festivals and special concerts. In the composer's hometown of New York, the Brooklyn Academy of Music (BAM), Carnegie Hall, and Lincoln Center joined forces to present complementary programs of his music; and in London, the Barbican mounted a major retrospective. Concerts were also presented in Amsterdam, Athens, Brussels, Baden-Baden, Barcelona, Birmingham, Budapest, Chicago, Cologne, Copenhagen, Denver, Dublin, Freiburg, Graz, Helsinki, Los Angeles, Paris, Porto, Vancouver, Vienna and Vilnius among others. In addition, Nonesuch Records released its second box set of Steve Reich's works, Phases: A Nonesuch Retrospective, in September 2006. The five-CD collection comprises fourteen of the composer's best-known pieces, spanning the 20 years of his time on the label.

In October 2006 in Tokyo, Mr. Reich was awarded the Premiun Imperial award in Music. This important international award is in areas in the arts not covered by the Nobel Prize. Former winners of the prize in various fields include Pierre Boulez, Lucian Berio, Gyorgy Ligeti, Willem de Kooning, Jasper Johns, Richard Serra and Stephen Sondheim.

In May 2007 Mr. Reich will be awarded The Polar Prize from the Royal Swedish Academy of Music. The prize is presented by His Majesty King Carl XVI
Senior Composer Biographies, Cont.

Gustaf of Sweden. The Swedish Academy said: “...Steve Reich has transferred questions of faith, society and philosophy into a hypnotic sounding music that has inspired musicians and composers of all genres.” Former winners of the Polar Prize have included Pierre Boulez, Bob Dylan, Gyorgi Ligeti and Sir Paul McCartney.

In December 2006 Mr. Reich was awarded membership in the Franz Liszt Academy in Budapest and in April 2007 he was awarded the Chubb Fellowship at Yale University.

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 Pegulingan 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: Hindenburg, on the crash of the German zeppe lin in New Jersey in 1937; Bikini, on the Atom bomb tests at Bikini atoll in 1946-1954; 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 skills 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 Rothko Chapel; Vienna Festival, Hebbel Theater, Berlin, the Brooklyn Academy of Music for guitarist Pat Metheny; Spoleto 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 Martyn Brabbins, the Theater of Voices conducted by Paul Hillier;
the Schoenberg 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 Neal 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," 1998 and "Rain" set to "Music for 18 Musicians"); Jiri Kylian ("Falling Angels," set to "Drumming Part I"); 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 Alley, Lar Lubovitch, Maurice Bejart, 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.

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; 8 singers, 3 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 2 singers, 2 recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and JUSTICE (1995; 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 (2002)—has also appeared widely in Asian, American and European journals. Reynolds' music, recorded on Anuvdis/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 5.1 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."

Charles Wuorinen (b. 9 June 1938, New York City) has been composing since he was five and he has been a forceful presence on the American musical scene for more than four decades.

In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music for Time's Encomium, an electronic composition written on commission from Nonesuch 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 240 compositions to date. His newest works include his Eighth Symphony and Fourth Piano Concerto for the Boston Symphony Orchestra (and pianist Peter Serkin), Theologoumenon a tone poem for James Levine and the MET Orchestra and Asbberyana, chamber settings of poems by John Ashbery. His opera, Haroun and the Sea of Stories based on the novel of Salman Rushdie was premiered by the New York City Opera in Fall 2004.

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 Reliquary 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.
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SENIOR COMPOSER BIOGRAPHIES, CONT.

His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series) and two recent discs on John Zorn’s Tzadik label, and a CD of piano works performed by Alan Feinberg on col legno.

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 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 Arditti Quartet enjoys a world-wide reputation for their spirited and technically refined interpretations of contemporary and earlier 20th century music. Several hundred string quartets and other chamber works have been written for the ensemble since its foundation by first violinist Irvine Arditti in 1974. These works have left a permanent mark on 20th century repertoire and have given the Arditti Quartet a firm place in music history. World premieres of quartets by composers such as Birtwistle, Cage, Carter, Dillon, Ferneyhough, Gubaidulina, Harvey, Hosokawa, Kagel, Kurtag, Lachenmann, Ligeti, Nancarrow, Reynolds, Rihm, Scelsi, Stockhausen and Xenakis show the wide range of music in the Arditti Quartet’s repertoire.

June in Buffalo
RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music and therefore attempts to work with every composer it plays.

The players' commitment to educational work is indicated by their masterclasses and workshops for young performers and composers all over the world. From 1982 to 1996 the quartet's members were resident string tutors at the Darmstadt Summer Courses for New Music.

The Arditti Quartet's extensive discography now features over 150 CDs. 42 discs have been released as part of the ensemble's continuing series on the French label Naïve Montaigne. The series presents numerous contemporary composer features as well as the first digital recordings of the complete Second Viennese School's string quartet music. Stockhausen's infamous Helicopter Quartet is to be found here. As well as many composer portraits recorded in their presence, the complete quartets of Luciano Berio were recorded shortly before his death. Latest releases include music by Ades, Cage, Fedel, Finsterer, Frith, Ingolfsson, Neuwirth and Paredes.

Over the past 25 years, the ensemble has received many prizes for its work. They have won the Deutsche Schallplatten Preis several times and the Gramophone Award for the best recording of contemporary music in 1999 (Elliott Carter) and 2002 (Harrison Birtwistle). The prestigious Ernst von Siemens Music Prize was awarded to them in 1999 for 'lifetime achievement' in music.

The world-renowned Buffalo Philharmonic was founded in 1935. Since 1940, the Orchestra's permanent home has been Kleinhans Music Hall, a National Historic Site with an international reputation as one of the finest concert halls in the United States. It was designed by Eliel and Eero Saarinen with F.J. and W.A. Kidd, architects.

Over the decades, the BPO has matured in stature under the batons of the podium. William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Maximiliano Valdez, Semyon Bychkov and Julius Rudel are among the luminaries who have served as music directors of the Buffalo Philharmonic.

As Buffalo's cultural ambassador, the BPO has toured widely across the United States and Canada, including concerts at Lincoln Center, Kennedy Center, Boston's Symphony Hall, San Francisco's Davies Hall, Montreal's Place des Arts, and twenty-two appearances in Carnegie Hall. The Buffalo Philharmonic also made two national tours under famed Boston Pops conductor Arthur Fiedler, as well as a highly successful European tour under Semyon Bychkov. Currently, the orchestra presents more than one hundred Classics, Pops and Youth Concerts each year in Western New York.

RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

During the tenure of current music director JoAnn Falletta, the Buffalo Philharmonic has rekindled its distinguished history of PBS broadcasts and recordings, including the release of eight new CDs of a highly diverse repertoire on the NAXOS and Beau Fleuve labels.

Founded in 1988 by conductor Harold Rosenbaum, The New York Virtuoso Singers has become this country's leading exponent of contemporary choral music. Although the chorus performs music of all periods, its emphasis is on commissioning, performing and recording the music of American composers.

From its early days in 1988, as an offshoot of a chorus-in-residence created expressly for the Brooklyn Philharmonic, until the present day, with self-produced concerts, recordings, commissions and tours, NYVS has carved a unique niche for itself in the musical world. NYVS is a twelve to sixteen-member professional choral ensemble (sometimes expanded to 24 or more) dedicated to presenting both seldom-heard works by past and contemporary masters, as well as premieres by today's composers. Harold Rosenbaum has placed a special emphasis on supporting American composers. NYVS has been featured twice on Channel 2 WCBS-TV and Channel 11 WPIX-TV, performed 17 to date radio broadcasts, and been featured on two Voice of America worldwide broadcasts. In August 1993, the group appeared as the first-ever guest chorus at Tanglewood Music Center's annual Festival of Contemporary Music, and in January 1995, NYVS made its second appearance at the Juilliard School.

NYVS has twice received the prestigious ASCAP-Chorus America "Award for Adventurous Programming of Contemporary Music," and has been given Chorus America's "American Choral Works Performance Award." The group's first CD of contemporary choral music on CRI Records in 1993 was played on over 250 radio stations worldwide. Its second CD of music by Charles Wuorinen was released in the Fall of 1995 on Koch International Records. Another CRI CD, on which NYVS performs the music of Leo Kraft, was subsequently released. In June 1999, Bridge Records produced a CD containing Andrew Imrie's Requiem, performed by the Riverside Symphony (George Rothman conductor) and NYVS. This CD became a Grammy Award finalist. Since then, numerous other NYVS performances by NYVS have been released. In the Fall of 2004 a CD of Thea Musgrave's music, with conductor Michael York narrating, was released on Bridge Records. NYVS is also featured on Bridge Records, released in the fall of 2006, in a 90th birthday tribute to composer George Perle. Other performers on this CD include pianist Richard Goode, and conductor Gerard Schwartz. In addition, the group will appear on a soon-to-be released CD produced by DRG Records with legendary actress-singer Barbara Cook, singing Make our Garden Grow from Leonard Bernstein's Candide.

With grants from The Mary Flagler Charitable Trust, The Koussevitzky Foundation of the Library of Congress and other sources, The New York Virtuoso Singers has...
RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

commissioned 17 works by composers including Michael Gordon, David Felder, David Winkler, George Tsontakis, and Tristan Kueeris. The New York Virtuoso Singers has premiered dozens of works by composers such as Luciano Bejio, John Harbison, Hans Werner Henze, Louis Andriessen, Shulamit Ran, George Perle, Ernst Krenek, Thea Musgrave, Jonathan Harvey, Arvo Part, and Andrew Imbrie.


red fish blue fish is the resident ensemble of percussionists of the University of California, San Diego. The group serves as a laboratory for the exploration of new work for percussion and tours this work regularly. red fish blue has played in New York on the Bang on a Can Festival (at Lincoln Center and the Henry Street Settlement), the Agora Festival (Paris), the Centro des Bellas Artes (Mexico City), the Los Angeles County Museum of Art, and as a regularly featured ensemble on the Los Angeles Philharmonic's Green Umbrella series. In its 2004-05 season the ensemble has been invited to present a featured concert at the Percussive Arts Society International Convention in Nashville and will perform with percussionist Evelyn Glennie in the Disney Hall in Los Angeles.

The Nlee 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.
GUEST ARTISTS BIOGRAPHIES

Pianist Alan Feinberg has forged a remarkable career based on musical exploration. His intelligence, integrity, and affinity for an unusually wide range of repertoire place him among those few artists who are able to build a bridge between the past and the present. From Bach to Bartók, Feinberg's creative approach to programming has placed him in an unusual position. With over 300 premieres to his credit (by such composers as John Adams, Charles Ives, Steve Reich, John Harbison, Milton Babbitt, and Charles Wuorinen) he is well known for recitals that pair old and new music and put a fresh and provocative perspective on both.

Alan Feinberg has toured several times with the Cleveland Orchestra and Christoph von Dohnanyi, first performing Shulamit Ran's Concert Piece (including an appearance in Carnegie Hall). He has also performed the Brahms Second Piano Concerto on tour with the Cleveland Orchestra, and in his most recent collaboration with it featured the world premiere of Charles Ives' Emerson Concerto, and subsequent performances in London, Paris, and Amsterdam were hailed as a major achievement by Ives scholars.

Mr. Feinberg is often on the cutting edge. He was featured on opening night of the San Francisco Symphony's Maverick Festival, at the New Horizons Festival of the New York Philharmonic, the 10th anniversary concert of the American Composers Orchestra, the 92nd Street Y's Berio Sequenza Marathon, the first performance of Act 1 of John Adams' Nixon in China for the Guggenheim's Works in Progress Series, and the Carnegie Hall birthday celebration of George Gershwin with Dick Hyman. He has performed as soloist with the Chicago Symphony, the New York Philharmonic, the London Philharmonic, the Montreal Symphony, the Los Angeles Philharmonic, the BBC Scottish, the American Symphony, the St. Louis Symphony, the Baltimore Symphony, the New World Symphony, and many others.

Alan Feinberg has recorded four solo CDs for Decca that survey American music: The American Romantic, The American Virtuoso, The American Innovator, and Fascinating Rhythm—American Syncopation. In addition he has recorded piano concerti by: Mel Powell, Milton Babbitt, Andrew Imbrie, Kamran Ince, Morton Feldman, Paul Bowles, Amy Beach, Charles Ives, Don Gilles, and Robert Helps. He recently received his fourth Grammy nomination for "Best Instrumentalist with Orchestra" for the recording of the Amy Beach Piano Concerto with the Nashville Symphony. Recent recital programs have highlighted his interest in bridging the old and the new: these include: a program of Bach and Liszt; a program of works of Haydn, Schubert, and Schumann; a program featuring works of Bull, Byrd, Gibbons, Morley and Wuorinen; and a program featuring Chopin, Bach, and Ives.

Mr. Feinberg also enjoys an outstanding reputation abroad. He has appeared at the festivals of Edinburgh, Bath, Cambridge, Huddersfield, Geneva, Budapest, Berlin, Brescia and Bergamo, and he was the first pianist invited by the Union of Soviet Composers to represent American contemporary music with performances in Moscow and Leningrad.

Alan Feinberg lives in New York City with his wife and two children.

GUEST ARTISTS BIOGRAPHIES, CONT.

Nicholas Isherwood is one of the leading singers of early music and contemporary music in the world today. He has worked with Joel Cohen, William Christie, Peter Eötvös, Paul McCreesh, Nicholas McGegan, Kent Nagano, Zubin Mehta and Gennadi Rozhdestvensky as well as composers Sylvano Bussotti, Elliott Carter, George Crumb, Hans Werner Henze, Mauricio Kagel, György Kurtag, Olivier Messiaen, Giacinto Scelsi, Karlheinz Stockhausen and Iannis Xenakis in prestigious venues around the world (La Scala, Covent Garden, the Théâtre des Champs Elysées, Salzburg Festival, Concertgebouw, Berlin Staatsoper, Vienna Konzerthaus, Tanglewood). Operatic roles include "Antinous" in Monteverdi's Il Ritorno di Ulisse in Patria with Boston Baroque; "Claudio" in Hindel's Agrippina with Nicholas McGegan; "Satiro" in Rossini's Orfeo; and "Pan" in Marais' Alcione with Les Arts Florissants; "Ioas" in Purpora's Il Gedeone with Martin Haselböck; "Frère Léon" in Saint François d'Assise in the last conductor supervised production, "Der Tod" in the two productions of Ullmann's Der Kaiser von Atlantis with the Bach Akademie in Stuttgart and 2e2m; "Roméo" in Dusapin's Roméo et Juliette at the Avignon Festival; "Lear" in Hosokawa's Vision of Lear for the Munich Biennale; "Il Testimone" in Bussotti's Tizie at the Rome Opera; Micromégas Mefano's Micromégas and "Lucifer" in the world premieres of Stockhausen's Montag, Dienstag, and Freitag from Licht at La Scala and the Leipzig Opera and in Donnerstag aus Licht at Covent Garden. He has improvised with Steve Lacy, Joelle Léandre, Samih Khantchil and David Moss, recorded 40 cds and appeared in three films. He has published an article on Scelsi the journal of the Scelsi Foundation. His article on the vocal vibrato will be published next year in the Journal of Singing in 2007 and his book The Techniques of Singing will be published in 2008 by Bärenreiter Verlag. He has been visiting professor of singing at SUNY at Buffalo, Notre Dame and the Ecole Normale de Musique and taught master classes in venues such as the Paris Conservatoire, Salzburg Mozarteum, Milan Conservatory and Stanford.

An active chamber musician, Nina Maria Lee has collaborated with many artists such as Felix Galimir, Jaime Laredo, David Soyer, Nobuko Imai, Isidore Cohen, Mitsuko Uchida and Andreas Schiff, and has performed at the Marlboro and Tanglewood Music Festivals. She has toured with Musicians from Marlboro and has participated in the El Paso International Chamber Music Festival. As a strong advocate of education, she has also appeared on programs to introduce music to children as part of a program at the Kaplan Space at Carnegie Hall.

Ms. Lee is the cellist of the Brentano String Quartet, which enjoys a distinguished concert career in the United States and abroad. Winners of the inaugural Cleveland Quartet Award and the 1995 Naumburg Chamber Music Award, the Quartet was also the inaugural group for the Chamber Music Society at Lincoln Center's new program, Chamber Music Society II.

Ms. Lee began studying the cello at age 12 in St. Louis. At age 16, Ms. Lee was accepted at the Curtis Institute of Music, where she studied cello with David
GUEST ARTISTS BIOGRAPHIES, CONT.

Soyer and chamber music with Karen Tuttle and Felix Galimir. In 1992, Ms. Lee attended Boston University as a biology major, where she studied cello with Michael Reynolds.

She has been awarded top prizes in such competitions as the St. Louis Symphony Young Artists Competition and the National Foundation for the Advancement of the Arts Talent Search. She is the recipient of Bachelor's and Master's degrees in music from the Juilliard School, where her teacher was Joel Krosnick.

Conductor/composer Brad Lubman has played a vital role in modern music for two decades. He was assistant conductor to Oliver Knussen at the Tanglewood Music Center from 1989-94 and has since emerged as an unusually versatile conductor of orchestras and ensembles all over the world. He has worked with a great variety of illustrious musical figures including, John Adams, Pierre Boulez, Luciano Berio, Elliott Carter, Elvis Costello, Steve Reich, DJ Spooky, Michael Tilson Thomas, Charles Wuorinen, and John Zorn.

Lubman has appeared with the Los Angeles Philharmonic New Music Group, Brooklyn Philharmonic, Ensemble Modern, Steve Reich Ensemble, Saarbruecken Radio Orchestra, Deutsches-Symphonic-Orchester Berlin, New World Symphony, Frankfurt Radio Symphony, Finnish Radio Symphony, ASKO Ensemble, and the New Millennium Ensemble amongst others. He has recorded for Auvvids Montaigne, BMG/RCA, Bridge, col legno, CRI, Centaur, Koch, and Nonesuch.


The only artist to receive the International Walter W. Naumburg Award twice, as a soloist and as a chamber musician, soprano Lucy Shelton has performed repertoire from Bach to Boulez in major recital, chamber and orchestral venues throughout the world.

Highly acclaimed as an interpreter of new music, Ms. Shelton continues to bring new audiences into the sound world of new works, often composed for her. Notable among numerous world premieres are Elliott Carter's Of Challenge and Of Love and his Tempe e Tempi; Oliver Knussen's Whitman Settings; Stephen Albert's Flower of the Mountain; Joseph Schwantner's Sparrows and his Two Poems of Agueda Pizarro and Magabanda; Alexander Goehr's Sing, Ariel and The Mouse Metamorphosed Into a Maid; David Del Tredici's Quintet Events; Paul Rudier's The Bells; Gerard Grisey's Léonce Paraadoxale; Ned Rorem's Schneider Songs; Sally Beamish's Monster; James Yannatos's Trinity Mass; Lewis Spratlan's Of Time and the Seasons; and Rob Zuidam's Jobanna's Lament.

Since her return to the USA from England in 1997, Shelton has had five recordings released on Deutsche Grammophon and KOCH International with repertoire of

GUEST ARTISTS BIOGRAPHIES, CONT.

Carter, Stravinsky, Crawford Seeger and Messiaen. Five additional CD's are in the works, with repertoire of Del Tredici, Rands, Adolphe, Kim, and Carter. She also has recordings on Bridge Records, Unicorn-Kanchana and Virgin Classics with music of Goehr, Knussen and Schoenberg.

In the season 2001-2002 abroad, Shelton premiered Rob Zuidam's Jobanna's Lament at the Concertgebouw in Amsterdam, and gave the Dutch and UK premieres of Zuidam's McGregorfell Lieder: In the USA she gave the world premieres of Lewis Spratlan's Of Time and the Seasons in Boston and a work by Gheorghe Costinescu in New York. In the city she also sings Fenneyhough's Fourth String Quartet, joined Da Capo for a recording of Shatin and a concert of Kernis, Previn and Bartók. The season also included some of her "standard" repertoire: Berio's Folk Songs, Babbitt's Philtomel, Knussen's Hums and Songs of Winne the Pooh, Carter's Of Challenge and Of Love and Tempe e Tempi, Druckman's Lamia and Schoenberg's Pierrot Lunaire.

Some highlights of previous seasons include staged performances of Berio's Passaggio with the Ensemble Intercontemporain, Schoenberg's Pierrot Lunaire with Da Camera of Houston and the role of Jennifer in Tippett's The Midsummer Marriage for Thames Television. Shelton made her BBC Proms debut in Dallapiccola's Il Prigioniero and her Vienna and Berlin debuts singing Kurtág's The Sayings of Peter Bormenniszsa with Andreas Schiff. Among notable conductors with whom Shelton has worked are Barenboim, Boulez, De Lecu, Knussen, Metzmac, Nott, Oetvos, Rattle, Rilling, Rodostrovich, Salonen, Stakian, and Wolff.

A native Californian, Ms. Shelton's musical training began early with the study of both piano and flute. After graduating from Pomona College she pursued singing at the New England Conservatory and at the Aspen Music School where she studied with Jan de Gaetani. Shelton has taught at the Cleveland Institute of Music, the New England Conservatory and the Eastman School. She is currently on the faculty of the Tanglewood Music Center and coaches privately at her studio in New York City.

"In the forefront was Lucy Shelton, a new-music diva if there ever was one, performing with fire, sensitivity, astounding surety of pitch, and what seemed like love abounding." (The Boston Globe, May 2001)

The playing of violinist Curtis Macomber has been praised by Fanfare magazine as "remarkable for its depth of feeling as well as for technical excellence." Macomber is considered to be one of the most versatile soloists and chamber musicians before the public today, equally at home with and committed to working from Bach to Babbitt, and with a discography ranging from the complete Brahms string quartets to the Roger Sessions solo sonata ("This is one of the best recordings of 20th-century solo violin music ever made."—American Record Guide) and the complete Grieg sonatas (released in the fall of 2002 on the Arabesque label).

Mr. Macomber has for many years been recognized as a leading advocate of the music of our time. He has performed in hundreds of premieres, commissions,
and first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wourinen, and Mackey.

As first violinist of the award-winning New World String Quartet for 11 years (1982-1993), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe and, with the Quartet, was appointed artist in residence at Harvard from 1982-1990. He also recorded 14 discs and performed numerous times with the same group on public radio and television in this country and the BBC in Great Britain.

A founding member of the Apollo Piano Trio and a member of the 20th-century music ensemble Speculum Musicae since 1991, Mr. Macomber has also appeared with the New York New Music Ensemble, the Group for Contemporary Music, and the Sea Cliff Chamber Players, as well as in chamber music series across this country and in Europe. He is a regular participant at La Musica in Sarasota and at the Monadnock Music Festival. He has also recorded for Nonesuch, Koch, Vanguard, Pickwick, and Musical Heritage; and CRI has just released his third solo recording, Casting Ecstatic.

Mr. Macomber is a member of the chamber music faculty of Juilliard and the violin faculty of Manhattan School of Music and has also taught at the Tanglewood Music Center, The University of Texas School of Music, and the Yellow Barn Music School. He holds his B.M., M.M., and D.M.A. degrees from Juilliard, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg prizes.

Harold Rosenbaum is one of the most accomplished and critically acclaimed choral conductors of our time. A vital force in American choral music for 34 years, Mr. Rosenbaum is founder and artistic director of two major choral groups: The Canticum Novum Singers now celebrating its 34th season, and The New York Virtuoso Singers, now marking its 19th. Mr. Rosenbaum has conducted over 1,300 concerts with these choirs and with others, including Westchester Oratorio Society, and his university choirs. In addition, he has collaborated over 100 times with leading orchestras such as The New York Philharmonic with James Conlon, The Brooklyn Philharmonic (over 55 times) with Robert Spano, Lukas Foss, Dennis Russell Davies, Michael Christie, and Grant Lewellyn, The American Symphony with Leon Botstein, The American Composers Orchestra with Steven Sloane, The Riverside Symphony with George Rothman, The Orchestra of St. Luke’s with Sir Charles Mackerras, plus The Juilliard Orchestra, The Bard Festival Orchestra, and others. He has also collaborated with P.D.Q. Bach in Carnegie Hall and Avery Fisher Halls, with The Mark Morris Dance Group, Bang on a Can, The Glyndebourne Opera Company, and The Bel Canto Opera Company.

Mr. Rosenbaum’s choirs have performed many times on Lincoln Center’s Great Performers Series, and have appeared on The David Letterman Show, at The Tanglewood Festival, and in concerts with James Galway, Tony Randall, Tony Bennett, Licia Albanese, Marianne Faithful, Leonard Slatkin, The Lincoln Center Chamber Music Society, Irlene Vered, Ned Rorem, F. Murray Abraham, Peter Schickele and many others.

As a consultant to G. Schirmer, Inc. and Hal Leonard Corporation, Mr. Rosenbaum performs several important roles. He composes and recommends scores for publication, gives workshops and clinics, and shares his broad knowledge of the choral field with Schirmer’s editorial and marketing team. Recently he uncovered and edited a major choral work by Samuel Barber, which G. Schirmer has recently published. This fall G. Schirmer Music Publishers released the Harold Rosenbaum Choral Series, designed to promote the music of contemporary American composers. In this new series, Mr. Rosenbaum edits the music and offers performance suggestions for singers and conductors. The series presents previously unpublished works by emerging American composers as well as established ones like Samuel Barber.

At the annual convention of the American Choral Directors Association in Miami in March, 2007, Mr. Rosenbaum will present one of these works: Samuel Barber’s “Motet on Words of Job” in three “interest sessions.” Mr. Rosenbaum has held professorships at four universities, including The Juilliard School; he is currently a professor at University at Buffalo, where he directs the choirs, and teaches conducting and other courses. He has created a commissioning program for young composers, an annual choral composition competition, and has premiered over 100 works, including compositions by Kavel (in Paris), Schmitke, Henze, Berio, Perle, Harbison, and Battle. Other highlights in his distinguished career include over 80 concerts on 17 European tours, where he has conducted the Budapest Symphony Orchestra, L’Orchestre d’Europe, the New Prague Collegium, and the Madeira Bach Festival Orchestra, and has appeared in Festivals in Portugal, Italy, and England. He has been heard on dozens of radio and television broadcasts, including Voice of America worldwide, in multiple live broadcasts from Symphony Space and on WNCN, and on 13 commercial CD’s for SONY Classical, Albany Records, CRI, Bridge Records, Koch International and Capstone Records. In December 2005, Mr. Rosenbaum conducted the Canticum Novum Singers and Canticum Novum Youth Choir throughout a special episode of CBS TV’s “48 Hours”. Edited “The Mysteries of the Nativity,” it was rebroadcast in December of 2006. Recent highlights include conducting The Walla Walla Symphony, multiple collaborations with The Brooklyn Philharmonic, another with The American Composers Orchestra in Carnegie Hall, and his performances of Bach’s St. John Passion, Monteverdi’s Vespers with Baroque Orchestra, Rachmaninoff’s Vespers performed in Church Slavonic, and premiers by Krenek, Imrie, Harbison, Run, Musgrave, Conli, and Kingswood. In early February 2007, Mr. Rosenbaum and his choirs collaborated with legendary film composer Ennio Morricone and The Roma Sinfonietta in concerts in the General Assembly of the United Nations, and at Radio City. The latter concert was taped for future broadcast on worldwide television, including PBS in this country.

Also recently Mr. Rosenbaum once again conducted The New York Virtuoso Singers at Tanglewood’s Festival of Contemporary Music, and returned to The Bard
GUEST ARTISTS BIOGRAPHIES, CONT.

Music Festival with his expanded (ninety-voice) New York Virtuoso Singers, which performed works in Czech, Polish and Russian. Other recent concerts include Bach’s St. John Passion in the Cathedral Church of St. John the Divine, Nathan Carriere’s oratorio Gaian Variations in Avery Fisher Hall with the Brooklyn Philharmonic, and Verdi’s Requiem in Carnegie Hall with the Brooklyn Philharmonic and all five of his choirs. The New York Virtuoso Singers performed John Adams’ operas The Death of Klinghoffer at the Brooklyn Academy of Music.

In addition, The New York Virtuoso Singers returned to the Brooklyn Academy of Music’s Next Wave Festival in a performance of Lost Objects by David Lang, Michael Gordon, and Julia Wolfe. Other highlights included a benefit concert in Town Hall for Broadway Cares/Equity FightsAIDS on the theme of same sex love, and a performance of all of Samuel Barber’s chamber choral music, both published and unpublished.

Consistently glowing press reviews praise the quality of his interpretations and performances, attesting to his total devotion to the highest standards of choral music expression.

Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany.

He has commissioned and premiered more than one hundred new works for percussion and has performed these pieces in major concert series such as Lincoln Center’s Great Performers and the Los Angeles Philharmonic’s Green Umbrella concerts as well as in international festivals including Warsaw Autumn, the BBC Proms, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records. He has been regular guest lecturer at the Rotterdam Conservatory, and the Royal College of Music in London.

Schick is Professor of Music at the University of California, San Diego and Lecturer in Percussion at the Manhattan School of Music. Schick was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002. From 2000 to 2004, he served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Steven Schick is the founder and Artistic Director of the percussion group, “red fish blue fish.”

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