June in Buffalo 2008: Music and Computers

This year’s festival offers an extraordinary opportunity to work with a distinguished, international faculty of composers and researchers, leading experts in algorithmic, interactive, multimedia, acousmatic, and electroacoustic computer music.

Presented by the Department of Music and The Robert and Carol Morris Center for 21st Century Music, June in Buffalo, a festival and conference dedicated to composers, will take place from June 2-7, 2008 at the University at Buffalo. June in Buffalo offers an intensive schedule of seminars, lectures, master classes with selected faculty composers, workshops, professional presentations, participant forums and open rehearsals as well as afternoon and evening concerts open to the general public and critics. Each of the invited composers will have one of his/her pieces performed during the festival (please see application procedures below). Evening performances feature faculty composers, resident ensembles and soloists renowned internationally as interpreters of contemporary music.
LECTURE SCHEDULE
Lectures will take place in Baird Recital Hall (Baird Hall, room 250)

Monday, June 2
10am-12pm
Morton Subotnick

Tuesday, June 3
10am-12pm
Charles Dodge

Wednesday, June 4
10am-12pm
Roberto Morales

Thursday, June 5
10am-12pm
Ben Thigpen

Friday, June 6
10am-12pm
Hans Tutschku

Saturday, June 7
10am-12pm
Cort Lippe

Workshops with Miller Puckette
Tuesday, June 3
Electronic music and technological change
3:30-6pm
Baird Room 211

Thursday, June 5
Real-time Fourier audio techniques
3:30-6pm
Baird Room 211

MONDAY, JUNE 2
Chamber Music
Featuring works of JIB participants
Baird Recital Hall, 4:30pm

PROGRAM

Rhythmus 21
Rhythmus 23
Symphonie Diagonale
Hans Richter, Viking Eggeling, image
Derivation X
James Avery, piano; Pascal Pons, percussion
Trailer for UBIK (Sound Collage after Phillip K. Dick)
Jeffrey Trevino
Elegy for a Broken Buchla Machine
Pascal Pons, percussion
Never Gonna Dance
Kerith Livengood

Morton Subotnick and Charles Dodge
Lippes Concert Hall in Slee Hall, 8pm

PROGRAM

The Other Piano
Stephen Gosling, piano
Until Spring Revisited
Morton Subotnick, laptop improvisation
Intermission

For Baird: Etudes for Violin and Tape
Stefan Haussler, violin
Any Resemblance is Purely Coincidental
James Avery, piano
TUESDAY, JUNE 3
Cort Lippe and Roberto Morales
Center for the Arts Drama Theater, 8pm

PROGRAM
Music for Marimba and Computer  Cort Lippe
Rin Ozaki, marimba

Music for Snare Drum and Computer  Cort Lippe
Pascal Pons, snare drum
frigate  J.T. Rinker
Rin Ozaki, crotales

Intermission

Remembrance  Roberto Morales
Martina Roth, flute; Pascal Pons, Tom Kolor, percussion;
Eun Ju Kim, piano; Sven Kestel, contrabass

Historia de Culebras  Roberto Morales
Roberto Morales, piano

WEDNESDAY, JUNE 4
Featuring works of JIB participants
Baird Recital Hall, 4:30 pm

PROGRAM
The Elimination of Metaphysics  David Brynjar Franzson
Sven Kestel, contrabass

Meeting of Two Strangers  A. Young Kim
Martina Roth, flute

Maps 2  Tom Stoll
Sven Kestel, contrabass

Transformations  Andrew Babcock

Sound, Timbre, and Density 3  Andrew Cole
Martina Roth, flute

Interface Chapel  Matthew Barber
Scott Worthington, contrabass

Ensemble for Intuitive Music
Daniel Hoffmann, trumpet/flügelhorn;
Matthias von Hintzenstern, violoncello/orfertone singing;
Hans Tutschku, live-electronics;
Michael von Hintzenstern, piano/organ/harmonium
Center for the Arts Black Box Theater, 8pm

PROGRAM
Treffpunkt  Karlheinz Stockhausen

Flüssige Zeit  Michael von Hintzenstern

Vorahnung  Karlheinz Stockhausen

Das Bleierne Klavier  Hans Tutschku

Zugvogel  Karlheinz Stockhausen

June in Buffalo
THURSDAY, JUNE 5
David Felder and Ben Thigpen
Lippes Concert Hall in Slee Hall, 8pm

PROGRAM
Shemayim
Chashmal
Sa'arah
Black Fire/White Fire
Elliot Caplan, image; Nicholas Isberwood, voice

Intermission
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FRIDAY, JUNE 6
Chamber Music
Featuring works of JIB participants
Baird Recital Hall, 4:30pm

PROGRAM
Regulated Action
Trade Clause
Vertiginous Rotation
Falling Samsaaram
Sunbathing Galaxy
Imaginary Place

Stephen Gosling, piano
Daniel VanHassel
James Soares
Asha Srinivasan
Christopher Biggs
Tsai-Yun Huang

James Avery, piano

FRIDAY, JUNE 6
Capricorn Project
Nicholas Isberwood/Gerard Pape and Special Guest
Lippes Concert Hall in Slee Hall, 8pm

PROGRAM
Die Welt ist alles
Discontent (“from Ritmos de vidrio roto”)
Licht und Klang (In Memoriam Karlheinz Stockhausen)

Intermission

Maria Aloupis/Andreas Dikyopoulos
Eduardo Polonio
Gerard Pape

Kontakte
Stephen Gosling, piano; Tom Kolor, percussion

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SENIOR FACULTY BIOGRAPHIES

Charles Dodge is currently a visiting professor at Dartmouth College. He inaugurated the graduate study of computer music at Columbia University where he taught in the music department from 1970-1980. Subsequently, he founded the Center for Computer Music at Brooklyn College of the City University of New York and taught at the City University Graduate Center. He has received a Woodrow Wilson Graduate Fellowship and two Guggenheim Fellowships as well as numerous commissions and awards for his compositions. Dodge is best known for his many electro-acoustic works incorporating speech synthesis and for a series of works that combine computer music with live performance. With Thomas A. Jerse, he is co-author of the leading textbook in the field, Computer Music: Synthesis, Composition and Performance.

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, Darmstadt, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravina, Aspen, Music Factory, Bourges, Vienna Modern, IRCAM Agoara, and many others, and earns continuing recognition through performances and composition 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 Flager Cary Trust, and many more. Recently completed commissions include “In Between”, for solo electronic percussion, and chamber orchestra for June, 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; “Shredder”, and “Incendio”, two works for virtuoso brass ensemble, in 2001; a sextet, “partial/distinct/idioton” for the New York New Music Ensemble (commissioned from the Fromm Foundation, and premiered first in June, 2002, with electronics added in 2003-4), a work for flute plus ensemble, “Dionysiaec” commissioned by the Brannen-Cooper Fund and “whoosh” for Cheryl Gobbetti Hoffman (premiere in January, 2005, by the Orchestra of French Flutes in Paris), and a Cary Trust commission for the New York Virtuoso Singers, “Memento Mori” (March, 2004 premiere). New projects for 2005-6 will include a second quartet for the Arditti Quartet, commissioned by the Siemens Foundation, a commission for bass voice and electronics for Nicholas Isherwood, co-commissioned by GRAME in Lyon, France, and four European Festivals, and a work on texts by poet Robert Creeley.

SENIOR FACULTY BIOGRAPHIES, CONT.

Currently, Felder is Professor of Composition at SUNY 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 1995 to the present. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence (one of six such residencies in the US) to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Sloc Sinfonietta, and has been Artistic Director since that time. He has taught previously at the Cleveland Institute of Music, the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego, in 1983. His works are published by Theodore Presser, and a full first CD of his works was released to international acclaim (including "disc of the year" in chamber music from both the American Record Guide, and BBC Music magazine) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral works 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 cd-dvd-audio, 5.1 surround project featuring works with electronics is in preparation.

Cott 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 Institut 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’Etudes de Mathematique et Automatique Musicales (CEAMu), directed by I. Xenakis, while followed Xenakis’ 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), directed 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 Callejón Del Ruido Competition (Mexico), the Leonc Rothchild Competition (USA), as well as prizes and honorable mentions in the Music Today Competition (Japan), the Prix Ars Electronica 1993 and 1995 (Australia), 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, AML, Apollon, CBS-Sony, Centaur, EMF, Harmonia Mundi, Hungaroton Classic, JCMC, MIT Press, Neuma and SEAMUS. Presently, he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios of the University at Buffalo, New York.
and a control over pitch that many other contemporary electronic composers haven’t been able to achieve.

The work which brought Subotnick celebrity was "Two Life Histories" (1977), which was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium - a conscious acknowledgment that the home stereo system had relinquished. There is a rich counterpoint of gestures, in marked contrast to the simple surfaces of much contemporary electronic music. There are sections marked by very clear pulses, another unusual trait for its time: Silver Apples of the Moon was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium - a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. Subotnick wrote this piece (and subsequent record company commissions) in two parts to correspond to the two sides of an LP. The exciting, exotic timbres and the dance-inspired rhythms caught the ear of the public - the record was an American bestseller in the classical music category, an extremely unusual occurrence for any contemporary concert music at the time. It has been re-released on Wergo cd with The Wild Bull.

The next eight years saw the production of several more important compositions for LP, realized on the Buchla synthesizer: The Wild Bull, Touch, Sidewinder and Four Butterflies. All of these pieces are marked by sophisticated timbres, contrapuntal rich textures, and sections of continuous pulse suggesting dance. In fact, Silver Apples of the Moon was used as dance music by several companies including the Stuttgart Ballet and Ballet Rambert and The Wild Bull. A Sky of Cloudless Sulfur and The Key to Songs, have been choreographed by leading dance companies throughout the world.

In 1975, fulfilling another record company commission, (this time, Odyssey) Subotnick composed Until Spring, a work for solo synthesizer. In this work, changes in settings which Subotnick made in real time on the synthesizer were stored as control voltages on a separate tape, enabling him to duplicate any of his performance controls, and to subsequently modify them if he felt the desire to do so. While the use of control voltages was nothing new, it suggested to Subotnick a means to gain exact control over real-time electronic processing equipment.

The next step in Subotnick's use of control voltages was the development of the 'ghost' box. This is a fairly simple electronic device, consisting of a pitch and envelope follower for a live signal, and the following voltage controlled units: an amplifier, a frequency shifter, and a ring modulator. The control voltages for the ghost box were originally stored on a tape, updated now to E-PROM. A performer, whose mixed signal is sent into the ghost box, can then be processed by playing back the pre-recorded tape or E-PROM, containing the control voltages. As neither the tape nor E-PROM produce sound, Subotnick refers to their sound modification as a 'ghost score'. By providing the performer with exact timings, co-ordination between performer and the ghost score is controlled.

Two Life Histories (1977) was the first piece involving an electronic ghost score; the bulk of Subotnick's output for the next six years was devoted to compositions involving performers and ghost scores. Some of the more notable works in this series include Liquid Strata (piano), Parallel Lines...
Subotnick reached the apex of live electronic processing in his work Ascent Into Air (1981). Written for the powerful 4C computer at IRCAM, this piece involved many of the techniques which Subotnick had developed in his ghost scores. In addition to the processing normally available to him with his ghost boxes, Subotnick was able to spatially locate sounds in a quadrophonic field and to modulate the timbres of the instruments. But perhaps the most significant aspect of this work is its use of live performers to control the computer music; the live performers, in effect, serve as “control voltages” to influence where a sound is placed, how it is modulated and by how much, etc.—the reverse situation of the ghost score compositions. Even more remarkable is the ability of traditional musical instruments to control computer generated sounds. The sophistication of this control is currently unavailable using the commercial MIDI devices which many electronic musicians, including Subotnick, favor today.

Since 1985, Subotnick has been using commercially available MIDI gear in works such as The Key to Songs, Return and “all my hummingbirds have alibis”. His more recent pieces are also marked not only by pulse driven rhythms, but also by clear diatonic melodies and harmonies.

In addition to music in the electronic medium, Subotnick has written for symphony orchestra, chamber ensembles, theater and multimedia productions. His “staged tone poem” The Double Life of Amphibians, a collaboration with director Lee Breuer and visual artist Irving Petlin, utilizing live interaction between singers, instrumentalists and computer, was premiered at the 1984 Olympics Arts Festival in Los Angeles.

The concert version of Jacob’s Room, a mono drama commissioned by Betty Freeman for the Kronos Quartet and singer Joan La Barbara, received its premiere in San Francisco in 1985, Jacob’s Room, Subotnick’s multimedia opera (directed by Herbert Blau with video imagery by Steina and Woody Vasulka, featuring Joan La Barbara), received its premiere in Philadelphia in April 1993 under the auspices of The American Music Theater Festival. The Key to Songs, for chamber orchestra and computer, was premiered at the 1985 Aspen Music Festival. Return, commissioned to celebrate the return of Haley’s Comet, premiered with an accompanying sky show in the planetarium of Griffith Observatory in Los Angeles in 1986. Subotnick’s recent works—a among them Jacob’s Room, The Key to Songs, Hungers, In Two Worlds, And the Butterflies Begin to Sing and A Desert Flowers—utilize computerized sound generation, specially designed software Interactor and “intelligent” computer controls which allow the performers to interact with the computer technology.


In the spring of 2001, Mode records released a CD and DVD surround sound version of Touch, A Sky of Cloudless Sulfur and a new work, Gestures: It Starts with Colors. He has been touring in the US and Europe with live performances of the Gestures.

He is also pioneering works to offer musical creative tools to young children. He is the author of a series of CDROMS for children, a children’s website [creatingmusic.com] and developing a program for classroom and after school programs that will soon become available internationally.

He tours extensively throughout the U.S. and Europe as a lecturer and composer/performer.

As a composer of electroacoustic music, Benjamin Thigpen has worked primarily in studios in France and Belgium: GRM (Paris), Musiques & Recherches (Brussels), CCMIX (Paris), and SCRIME (Bordeaux). He has also been an artist in residence at Djerassi (California), at L’Espace Totem (Montreal), and at the Visby International Centre for Composers (Sweden). His music is performed in Europe, North and South America, Australia and New Zealand, as well as on the web; it has been awarded mentions in various competitions (Musica Nova, Prix Noroit, Métamorphoses, Città di Udine, CIMESP). He has received commissions from GRM, SCRIME, the French Ministry of Culture and Totem contemporain, and is often invited to present his work at conferences and universities in Europe and the United States. He studied composition, aesthetics, and computer music with Elaine Barkin, Samuel Weber, Christian Eloy, Curtis Roads, Julio Estrada and Horacio Vaggione; he has also earned degrees in English Literature, Comparative Literature and “Aesthetics, Technologies and Artistic Creations.” After working for nearly six years as a computer music instructor at IRCAM (Paris), he is currently teaching digital signal processing, acoustics and psychoacoustics at the Conservatory of Cunzco, in Italy.

His music is concerned with issues of energy, density, complexity, movement, simultaneity and violence, and he often works extensively with space as a primary compositional parameter. He thinks that music does not exist in time but rather creates it, and considers that music is not the art of sound but the art of the transcendence of sound.

Hans Tutschku was Born 1966 in Weimar. Member of the “Ensemble for intuitive music Weimar” since 1982. He studied composition of electronic music at the college of music Dresden and had since 1989 the opportunity to participate in several concert cycles of Karlheinz Stockhausen to learn the art of the
For twenty-nine years, the New York New Music Ensemble has commissioned, performed, recorded, taught, and fiercely advocated the music of our time. Described as "pulsating with life and timbral excitement," (Los Angeles Times) the group is sought out by composers and audiences wishing thoughtful and passionate performances. The Ensemble's interests span music of the twentieth and twenty-first centuries, 'classics', emerging composers, and music involving extended instrumental and electronic techniques, theatre, interactive and live electronics, and graphics. NYNME has performed across the country and in Europe, South America, China, Japan and Hawaii. Previous years' residencies included Brandeis University, Emory University, and the June in Buffalo Festival. The group has released twenty recordings to date, among which are Music of Arthur Kreiger (Albany Records:TROY609), Music of Wayne Peterson (Koch International: 37498-211); New Electro-Acoustic Music: Primosch, Ruhl, Steiger (Centaur CD-2338), Music of Carter, Davies and Druckman (GM Recordings: GM2047CD); and Schoenberg's Pierrot lunaire (GM Recordings: GM2030CD). This season begins an ambitious, five-year commissioning program, starting with works by Eleanor Cory, Morris Rosenzweig, Mario Pelusi, Stephen Ricks, Rolv Yttrehus, and Harvey Sollberger. In addition to the New York season and the two-week tour to California and Utah, residencies at Illinois Wesleyan and SUNY Buffalo are planned.

The Sloc 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 us in the exploration of these newer musical worlds available to us at the beginning of the twenty-first century.

SPECIAL GUEST BIOGRAPHIES

Magnus Andersson has long been active in the contemporary music field, and has played a significant role in the creation of the modern guitar repertoire. He studied at the Trinity College of Music, London, and at the Viotti Music Academy in Vercelli, Italy. In 1984 Magnus Andersson founded the guitar class at the International Summer Courses for New Music in Darmstadt (Internationale Ferienkurse für Neue Musik), where he taught until 1996. He is guest teacher at the Royal College of Music in Stockholm, as well as a founder member of the innovative chamber music group Ensemble SON and artistic director of the 2006 and 2008 Stockholm New Music Festival.

Andersson received the Swedish Gramophone Prize in 1985 and 1986 and was nominated for a Swedish Grammy in 1992. He was awarded the Composers Union Interpreter Prize in 1985 and the Kranichsteiner Prize in Darmstadt in 1984.

RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

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RESIDENT ENSEMBLE BIOGRAPHIES, CONT.
SPECIAL GUEST BIOGRAPHIES, CONT.

Emmy award winning producer Elliot Caplan served as filmmaker in residence at the Cunningham Dance Foundation from 1983 until January 1998, collaborating with Merce Cunningham and John Cage in the production of films and videos. Together, their work has aired nationally on PBS, Bravo, and Arts & Entertainment, and internationally to thirty-five countries. Beach Birds For Camera, a 35mm widescreen film was first shown at L’Opera de Paris Garnier, Cage/Cunningham, a feature-length documentary on the life-long collaboration of Merce Cunningham and John Cage, was released theatrically by October Films, translated into six languages for international distribution, and distributed on home video by Kultur Video. Points In Space, commissioned by BBC/Television was distributed to more than 400 libraries in the United States through a grant from the MacArthur Foundation. Changing Steps, filmed at the Sundance Institute with an introduction by Robert Redford, was produced in association with La Sept and distributed by editions a vie.

Caplan served as segment producer for PBS’s national series on art in America, EGG THE ARTS SHOW and received an Emmy Award and the Golden Eagle for “Outstanding Cultural Programming.” His work includes segments on Richard Serra and The Whitney Biennial 2000. As producer for City Arts on WNET/THIRTEEN, Caplan’s work included the making of Carmen Backstage at The Metropolitan Opera with James Levine, Plácido Domingo, Waltraud Meier and Franco Zeffirelli; Jackson Pollock @ MoMA; the restoration of the Rose Reading Room at The New York Public Library, Reading Room Restored; and a segment profiling architect/sculptor Maya Lin, Maya Lin: Pure Landscape.

Caplan’s other work includes theater design and direction. In collaboration with Tony award winning performer Bill Irwin, Caplan designed an evening of theater and video which was presented at The Roundabout Theatre in New York, June 1999. Caplan designed pieces that were performed by the Cunningham Company at the Next Wave Festival, Brooklyn Academy of Music, October 1997 and in Paris at the Opera Garnier, January 1998. Together with composer Michael Gordon and the orchestra ENSEMBLE RESONANZ, Caplan produced the twenty-six screen video opera Weather, sponsored by the Siemens Foundation Kultur Program and Oper Bonn, which toured five cities in Europe through 2001. In 1991, Caplan and Gordon made Van Gogh Video Opera, first performed at the Bang On A Can Festival and then at the Akademie der Bildenden Künst, Vienna. With German choreographer Sasha Waltz, Caplan designed a sixteen-screen multi-monitor projection for live performance. Allee der Rosenknoten has been the recipient of numerous awards including, “Berliner Theatertreffen”, 1996 and the National Theater Festival selection 1997. Seoul, Korea. Caplan produced the film, One To Four with British choreographer, Robert Poole which features Poole as performer. Additional film collaborations include works by Bruce Baillie, Richard Foreman, Yvonne Rainer and Susan Seidelman.

Caplan’s work is included in the permanent collections of museums around the world, including the Museum of Modern Art, New York; the Musee National d’Art Moderne, Centre Georges Pompidou and Cinematheque Francais, Paris; the National Institute of the Arts, Taiwan; Tanzfilm Institute and the Munich Film Museum, Germany; the Tel Aviv Museum of Art, Israel and the Instituto Itaú Cultural, Brazil.

SPECIAL GUEST 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 Buzzotti, Elliott Carter, George Crumb, Hans Werner Henze, Mauricio Kagel, György Kurtág, 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 “Antinoo” in Monteverdi’s II Ritorno di Ulisse in Patria with Baroque Boston, “Claudio” in Händel’s Agrigippina with Nicholas McGegan, “Satiro” in Ross’s Orfeo and “Pan” in Marais Alcione with Les Arts Florissants; “Joas” in Portori’s “Il Gedeone” with Martin Haselböck, “Frère Léon” in Saint François d’Assise in the last composer 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 Buzzotti’s Tisste at the Rome Opera, “Mimromégas” 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, Sainkho Namtchilak and David Moss, recorded 46 cd’s 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.

Gerard Pape, an American composer born in New York City in 1955, has lived in Paris since 1991. He studied composition privately with George Cacioppo and William Albright and electronic music with George Wilson at the University of Michigan (Ann Arbor). He has composed more than 60 works for orchestra, chamber ensemble, vocal and instrumental soloists, and electroacoustic works. His works have been played throughout the world, including by such renowned performers as Arditti String Quartet, Voxnova, Ensemble 2e2m (conducted by Paul Mefano), Nicholas Isherwood, Daniel Kientzy, Irvine Arditti, Rohan de Saram, Maurizio Barbetti, Roland Azuc, Neve Vocalists, Orchestre Nationale de Lille (conducted by Jean Claude Casadesus), and the Orchestre Français des Flutes conducted by Pierre-Alain Biget.

Gerard Pape has directed the Centre de Création Musicale Iannis Xenakis (formerly Les Ateliers UPIC) since 1991. Pape has published a number of articles including ones appearing in the Contemporary Music Review and the Computer Music Journal. His research interests have led him to develop new software in collaboration with composer/programmers, such as Sinan Bokeşoy (STOCHOS) and Stefan Tiedje (CELQUECNER).
SPECIAL GUEST BIOGRAPHIES, CONT.

He is currently working on three large scale projects: an opera based on Antonin Artaud's play "Les Cenci", an oratorio based on Dante's "Purgatorio", and an opera based on Clive Barker's novel "Weaveworld". Multi-media collaborations in the domains of computer music mixed with experimental video (Daniel Barrois), film (Pip Chodorov) and painting (Ana Paula Portilla) have resulted in new works.

In addition to three monographic CDs of his music on MODE Records, there is a monographic CD of his works on the label Edition Modern. His music appears on the labels Col Legno and Nova Musica as well. His music is published by Editions Musicales Européennes and Editions P.

In addition to being a composer, Pape is also a practicing Lacanian psychoanalyst and has also published articles in this domain as well.

Gerard Pape founded the "Ensemble Numerique de Paris", an ensemble consisting of 8 computer composer/performers in 2007.

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