June in Buffalo 2009:

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 1-7, 2009 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. 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 1
10am-12pm
*Harvey Sollberger*

Tuesday, June 2
10am-12pm
*David Felder*

Wednesday, June 3
10am-12pm
*Martin Bresnick*

Thursday, June 4
10am-12pm
*Mathew Rosenblum*

Friday, June 5
10am-12pm
*Bernard Rands*

Saturday, June 6
10am-12:30pm
*Workshops with Mikko Luoma and Stefano Scodanibbio*

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**MONDAY, JUNE 1**

**New York New Music Ensemble**

Lippes Concert Hall in Slee Hall 4:30 pm

Jayn Rosenfeld, flute; Jean Kopperud, clarinet;
Tom Kolor, percussion; Stephen Gosling, piano; Linda Quan, violin;
Chris Finckel, cello; James Baker, conductor

**PROGRAM**

Haiku
the one best system
Flashed and Forgot: The practice of my absentmindedness

*Intermission*

Haziri
Romance
Aqua Regia

**Meridian Arts Ensemble**

Lippes Concert Hall in Slee Hall, 8pm

Jon Nelson, Brian McWhorter, trumpets; Daniel Grabois, horn;
Benjamin Herrington, trombone; Raymond Stewart, tuba

**PROGRAM**

Quintet for Brass Instruments (1963)

Passed Time (2006)

Counterparts (1994)

Brass Quintet (1973)

*Intermission*

For the Sexes

Lisa Moore, piano

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TUESDAY, JUNE 2

Meridian Arts Ensemble
Baird Recital Hall, 4:30pm
Jon Nelson, Brian McWhorter, trumpets; Daniel Grabois, horn;
Benjamin Herrington, trombone; Raymond Stewart, tuba

PROGRAM
Brass Quintet
Dark Copernicus
Glyphs
The Redwood Quintet
Kakophonia

New York New Music Ensemble
Lippes Concert Hall in Slee Hall, 8pm
Jayn Rosenfeld, flute; Jean Kopperud, clarinet;
Tom Kolor, percussion; Stephen Gosling, piano; Linda Quan, violin;
Chris Finckel, cello; James Baker, conductor

PROGRAM
Obsessions
Bird as Prophet
Circadian Rhythms

Intermission
Into Light
Echoi

WEDNESDAY, JUNE 3

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

PROGRAM
Soliloquy
Ohne Grenzen
Sonora: Desert Songs
And in my dreams you’re alive and you’re crying
...mallet meringue
Runes for a young believer

New York New Music Ensemble
Lippes Concert Hall in Slee Hall, 8pm
Jayn Rosenfeld, flute; Jean Kopperud, clarinet;
Tom Kolor, percussion; Stephen Gosling, piano; Linda Quan, violin;
Chris Finckel, cello; James Baker, conductor

PROGRAM
Obsessions
Bird as Prophet
Circadian Rhythms

Intermission
Into Light
Echoi

Philippe Manoury and Christophe Desjardins
Center for the Arts Black Box Theater, 8pm

PROGRAM
Prologue (1976)
Le Triangle de Pascal (2003)
Partita I (2007)

Intermission

Commission: Grame/Ministry of Culture
Musical realization: Christophe Lebreton, Serge Lemouton, Ircam Grame
THURSDAY, JUNE 4
Mikko Luoma, Accordion
Baird Recital Hall, 4:30 pm

PROGRAM

Vagabonde blu              Salvatore Sciarrino
Jeux d’anches             Magnus Lindberg
Aufschwung                Jukka Tiensuu
Untitled                  Tommi Kärkkäinen
Melodia                   Toshio Hosokawa

VERGE Ensemble
Center for the Arts Drama Theater, 8pm
David Whiteside, flute; Michael Richard, clarinet; Laura Johnson, piano;
Barry Dove, percussion; Lina Bahn, violin; John Pickford Richards, viola;
Tobias Werner, cello; Robert Pound, conductor

PROGRAM

Sunflowers (1976)          Harvey Sollberger
Another Face (1987)        David Felder
My Twentieth Century (2002) Martin Bresnick

Intermission

in the receding mist (1988) Kristen Theriault, harp
Maggies (1997)             Matthew Rosenblum
threads (2009)             Steve Antosca

FRIDAY, JUNE 5
Stefano Scodanibbio, Contrabass
Baird Recital Hall, 4:30 pm

PROGRAM

Sequenza XIVb           Luciano Berio
Wo-Ma n. 2             Giacinto Scelsi
Esplorazione del bianco I Salvatore Sciarrino

Intermission

Voyage That Never Ends  Stefano Scodanibbio

Slee Sinfonietta
Lipes Concert Hall in Slee Hall, 8pm
Brad Lubman, conductor

PROGRAM

Inner Sky          David Felder
Mario Caroli, flute soloist

Now again – fragments from Sappho
Julia Bentley, mezzo-soprano soloist

Under the Rainbow
Mathe Rosenblum
Lindsey Goodman, flute

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SATURDAY, JUNE 6
VERGE Ensemble
Lippes Concert Hall in Slee Hall, 4:30pm
David Whiteside, flute; Michael Richard, clarinet; Lura Johnson, piano; Barry Dove, percussion; Lina Bahn, violin; John Pickford Richards, viola; Tobias Werner, cello; Robert Pound, conductor

PROGRAM
Cleave II Sarah Carvalho
Fractured Light Christopher Rogerson
Infinite Plane Chun Ting Pang
skewampity_widget Christian A. Gentry
Life without Stars Janet Jieru Chen
Vergence Brian Griffen-Loeb
immaus Matthew Schreibeis

SUNDAY, JUNE 7
Buffalo Philharmonic Orchestra
Lippes Concert Hall in Slee Hall, 2:30 pm
Robert Franz, conductor

PROGRAM
London Serenade Bernard Rands
Three Pieces for Orchestra David Felder
Solstice Donald Erb
For Toru Lukas Foss

SENIOR FACULTY BIOGRAPHIES

Martin Bresnick was born in New York City in 1946. He was educated at the High School of Music and Art, the University of Hartford (B.A. ‘67), Stanford University (M.A. ’68, D.M.A. ’72), and the Akademie für Musik, Vienna (’69-’70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music, he has also taught at the San Francisco Conservatory of Music (1971-72) and Stanford University (1972-75). He has served as the Valentine Professor of Music, Amherst College (1993), the Mary Duke Biddle Professor of Music, Duke University (1998), the Cecil and Ida Green Visiting Professor of Composition, University of British Columbia (2000), Composer-in-Residence, Australian Youth Orchestra National Music Camp (2001 and 2004), International Bartok Seminar, Director of Composition (2001), Visiting Professor of Composition, Eastman School of Music (2002-2003), Visiting Professor, New College, Oxford (2004). Housewright Eminent Scholar and Featured Guest Composer, Florida State University (2005), Visiting Composer, Royal Academy of Music, London (2005), Visiting Composer, Harvard University (2009). Mr. Bresnick’s compositions cover a wide range of instrumentation, from chamber music to symphonic compositions and computer music. His orchestral music has been performed by the National Symphony, Chicago Symphony, American Composers Orchestra, San Francisco Symphony, New Haven Symphony, Münster Philharmonic, Kiel Philharmonic, Orchestra of the Radio Televisione Italiana, Orchestra New England, City of London Chamber Orchestra, Orquesta Sinfonica do Estado de Sao Paulo, St. Paul Chamber Orchestra, Oregon Symphony Orchestra, Bilbao Orkestra Sinfonika, and Izumi Sinfonietta Osaka. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center, Sonor; Da Capo Chamber Players; Speculum Musicae; Bang on A Can All Stars; Nash Ensemble; Music Works!; Zeitgeist; Left Coast Ensemble; Musical Elements.


He has received many prizes, among them: Fulbright Fellowship (1969-70), Walter J. Gores Award for Excellence in Teaching at Stanford University (1973), three N.E.A. Composer Grants (1974, 1979, 1990); A.S.C.A.P Awards (1975-present); Rome Prize Fellowship (1975-76), MacDowell Colony
Mr. Bresnick has written music for films, two of which, Arthur Miller's "The Crucible" (1975) and "The Day After" (1981), were nominated for Academy Awards in the documentary category, (both with Jon Else, director). Mr. Bresnick's music has been recorded on Cantaloupe Records, Composers Recording Company, Carl Fischer Music, Bote and Bock, Berlin and Company, and Centaur, New World Records, Art of the State, Albany Records, and New Haven.
Togther, the two tuning systems provide a wide variety of interval and harmonic possibilities allowing for strong harmonic and stylistic contrasts. His music explores how seemingly independent musical voices and traditions may be woven together into a newly expressive whole.

Born in England in 1934, Rands emigrated to the United States in 1975, becoming an American Citizen in 1983. He has been honored by the American Academy and Institute of Arts and Letters; B.M.I.; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer; the Barlow, Fromm and Koussevitzky Foundations, among many others.

Recent commissions have come from the Suntory concert hall in Tokyo; the New York Philharmonic; Carnegie Hall; the Boston Symphony Orchestra; the Cincinnati Symphony; the Los Angeles Philharmonic; the Philadelphia Orchestra; the B.B.C Symphony, London; the National Symphony Orchestra; the Internationale Bach Akademie, Stuttgart; the Eastman Wind Ensemble and the Chicago Symphony Orchestra. Many chamber works have resulted from commissions from major ensembles and festivals around the world. His Chamber Opera Belladonna was commissioned and premiered by the Aspen Festival for its fiftieth anniversary in 1999. In 2003 the first act was performed as part of VOX 2003 of the New York City Opera.

Upcoming projects include commissions from The Institute for American Music to write a string quartet for the Ying String quartet; a Meet the Composer consortium commission to compose a guitar concerto for Eliot Fisk and three chamber orchestras; a solo piano work for Robert Levin.

Rands continues his long term project of composing a full scale opera, entitled Vincent, based on the life and work of Van Gogh.

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. Rands is the Walter Bigelow Rosen Professor of Music at Harvard University where he teaches with distinction.

The originality and distinctive character of his music have been variously described as "plangent lyricism" with a "dramatic intensity" and a "musicality and clarity of idea allied to a sophisticated and elegant technical mastery"—qualities developed from his studies with Dallapiccola and Berio.

Rands was elected and inducted into the American Academy of Arts and Letters in 2004.

Mathew Rosenblum's music is a synthesis of diverse musical elements derived from classical, jazz, rock, and world music traditions. Most notably, his current music uses two tuning systems, the normal twelve note equal tempered system, and a twenty one note to the octave "just" system designed to be used in conjunction with the twelve note equal tempered system. Together, the two tuning systems provide a wide variety of intervalic and harmonic possibilities allowing for strong harmonic and stylistic contrasts. His music explores how seemingly independent musical voices and traditions may be woven together into a newly expressive whole.

Mathew Rosenblum was born in New York City in 1954. His works have been performed throughout the United States, South America, and Europe including the ISCM World Music Days in Oslo, De IJsbreker in Amsterdam, the Tonhalle in Dusseldorf, the Bing Theater in LA, Sala Nezahualcóyotl in Mexico City, and at the Sonic Boom Festival, the Kitchen, Merkin Hall, Symphony Space, the Guggenheim Museum, and Miller Theatre in New York City by ensembles including the California Ear Unit, Newband, Opera Theater of Pittsburgh, the Boston Modern Orchestra Project, the Rascher Saxophone Quartet, the New York New Music Ensemble, the Chicago Contemporary Players, the Pittsburgh New Music Ensemble, Sequitur, Speculum Musicum, and others.

The Pittsburgh Post-Gazette called his multi-media chamber opera Red Dust "a sweeping emotional experience" with "many moments of brilliance." Commissioned by Sequitur, Opera Theater of Pittsburgh, and Meet the Composer Commissioning Music/USA, Red Dust was premiered at the Andy Warhol Museum's "Off the Wall" performance art series in May 2007. Other recent commissions include Double Concerto for Baritone Saxophone, Percussion, and Orchestra, commissioned by the Boston Modern Orchestra Project, a new work for the Pittsburgh New Music Ensemble, Yonah's Dream commissioned by the Harry Partch Institute, Under the Rainbow for flute and computer generated sound commissioned by Patti Monson, Shadow Waltz commissioned by Eric Moe, and Möbius Loop for Saxophone Quartet and Chamber Orchestra commissioned by the Rascher Saxophone Quartet and premiered in Dusseldorf Germany.

In the fall of 2001 he was a core participant in the American Composers Orchestra's Orchestra Tech Festival and Conference in New York City where his piece Nà kuang tzu, for singers, samplers, and chamber orchestra, was one of twenty works featured on the festival. Other honors include four Pennsylvania Council on the Arts Music Fellowship Grants, a Heinz Endowments Creative Heights Award, two Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant, and a New York Foundation for the Arts Artists Fellowship Grant. He has also received awards and fellowships from the New Jersey State Council on the Arts, the Institute of Contemporary American Music, the Rockefeller Foundation, BMI, the MacDowell Colony, the Djerassi Foundation, and Yaddo.

His music has been recorded by Newband, the California EAR Unit, the Prism Players, pianist Loretta Goldberg, flutist Patti Monson, pianist Eric Moe, percussionist Michael Lipsey, cellists Theodore Mook and Michael Finckel and others for the Mode, Opus One, Albany, Capstone, and CRI Emergency Music labels, and is published by C.F. Peters Corporation.

He received degrees in composition from the New England Conservatory of Music and Princeton University and is currently Professor of composition and Chair of the Department of Music at the University of Pittsburgh where he also co-directs the Music on the Edge new music series.
SENIOR FACULTY BIOGRAPHIES, CONT.

Harvey Sollberger, M.A. Columbia University. Composer, Conductor, Flutist. During his tenure, Sollberger served as the conductor for SONOR, the faculty new music ensemble, and SIRIUS, the graduate student new music ensemble. He co-founded (with Charles Wuorinen) the Group for Contemporary Music in New York and directed that ensemble for 27 years. He has been Composer-in-Residence at both the American Academy in Rome and with the San Francisco Contemporary Music Players. Sollberger’s work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the San Francisco Symphony, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council for the Arts. Before joining the UCSD faculty, Sollberger has taught at Columbia University, the Manhattan School of Music, and Indiana University.

RESIDENT ENSEMBLE BIOGRAPHIES

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 EJ. and W.A. Kidd, architects.

Over the decades, the BPO has matured in stature under the batons of some of the leading stars of the podium. William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Maximiano 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. In the spring of 2010 the orchestra will tour in Florida. Currently, the Orchestra presents more than one hundred Classics, Pops and Youth Concerts each year in Western New York.

During the tenure of current music director, JoAnn Falletta, the Buffalo Philharmonic performed at Carnegie Hall in 2004, made numerous recordings on the Naxos label that have received critical praise, the most recent of which is John Corigliano’s Mr. Tambourine Man CD, which was recently awarded with two Grammy awards. Falletta has led the orchestra in numerous concert broadcasts on NPR’s Performance Today and SymphonyCast, the European Broadcasting Union, as well as a nation wide broadcast on PBS television. This broadcast was heard by millions in 210 cities across the United States.

RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

Meridian Arts Ensemble, a sextet comprised of five brass players and a percussionist, is America’s leading brass group exploring the music of today. Founded in 1987, with nine commercial CD releases, over fifty premieres, and performances on four continents and in forty-nine states, Meridian’s exciting and ambitious musical approach has changed the face of classical music.

Now a faculty ensemble at the prestigious Manhattan School of Music, the ensemble began its career looking away from academic music and toward the American vernacular. Meridian’s arrangements of the music of Frank Zappa brought critical and popular acclaim, interviews on NPR’s Weekend Edition, and performances in concert halls and rock clubs. Commissions from Milton Babbitt, Elliott Sharp, Tania Leon, Su lian Tan, Mark Applebaum, Hermeto Pascual, Nick Didkovsky, David Sanford, The Common Sense Composers’ Collective, Stephen Barber, John Halle, and Kirk Nurock have created a balanced and broad ranging repertoire for brass and percussion that peers into every corner of today’s musical experience.

Meridian’s catalog of nine CD’s on the Channel Classics label represents an equally broad look at the music of today. From an album of Baroque and Renaissance music to the latest release exploring the music of Central and South America, Meridian’s discs have garnered critical acclaim and a large and passionate popular following.

Meridian Arts Ensemble has succeeded in bringing classical music to popular audiences. Consistently attracting a diverse audience base, the ensemble has worked tirelessly to keep the traditions of classical music alive, to spread the appeal of these traditions, and to revisit these traditions from a contemporary sensibility.

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’ residences 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: 57498-2HI); New Electro-Acoustic Music: Primorski, Ruton, Steiger (Centaur CD: 2538), 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, Rob Yttrhus, 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.

June in Buffalo
The Slee Sinfonietta is the professional chamber orchestra in residence at the University at Buffalo and the flagship ensemble of the Center for 21st Century Music. The Sinfonietta presents a series of concerts each year that feature performances of challenging new works by contemporary composers and lesser-known works from the chamber orchestra repertoire. Founded in 1997 by composer David Felder, and comprised of UB faculty artists, visiting artists, regional professionals and advanced performance students, the ensemble celebrates over a decade of performance. Others activities include tours, professionally produced recordings, and unique concert experiences for regional and international audiences alike.

VERGE ensemble, formerly known as The Contemporary Music Forum, has been presenting concerts of new music to Washington audiences for 35 years. Throughout its existence, the ensemble has pioneered the performance of works involving music and technology, and supported music by American women composers, Native American composers and the music of African-American composers.

The ensemble recently performed an all John Cage concert at the National Gallery of Art as part of the Gallery’s 62nd American Music Festival in conjunction with the Gallery’s exhibit Jasper Johns: An Allegory in Painting 1955 – 1965. In May 2007, the ensemble joined Ensemble Aleph at Theatre Dunois in Paris for the Festival de musique Américaine to present four concerts of American music.

For the 2007/2008 season, VERGE worked with the Embassy of France to create a unique, yearlong collaboration between French and American musicians, promoting new American and French music. A consortium of venues in Washington participated in these events including The National Gallery of Art, La Maison Française, the Corcoran Gallery of Art and Loyola College in Baltimore.

In November 2007, this collaboration produced a world premiere of Sanctuary, a work for percussion and computer by Roger Reynolds at the National Gallery of Art East Building and a concert of French violin and piano music at La Maison Française. The festival included a series of three concerts in Washington with VERGE and Ensemble Aleph in April 2008.

During the 2008/2009 season, VERGE promoted the 3gen festival in Washington. The festival included special concerts throughout the Fall celebrating the centennial birthdays of Elliott Carter and Oliver Messiaen at the Corcoran Gallery of Art, the National Gallery of Art, La Maison Française and the Library of Congress.

VERGE ensemble was in residence at Cleveland State University in October 2008 and will be in residence at June in Buffalo in 2009.

VERGE ensemble is the new music ensemble in residence at the Corcoran Gallery of Art in Washington, DC.

SPECIAL GUEST BIOGRAPHIES

Violist Christophe Desjardins is willingly and passionately involved in two complimentary spheres: creation, for which he is an interpreter much sought after by international standing composers, and having the repertoire of his instrument opened to the widest range of audience.

As a soloist, he has premiered works by Berio, Boulez, Boesmans, Jarrell, Fedele, Nunes, Levinas, Harvey, Stroppa and Rihm.

He plays as a soloist with such orchestras as the Concertgebouw of Amsterdam, the NDR, WDR and SWR Sinfoniet Orchestra, the Orchestra of the Toscanini Foundation, the National Orchestra of Lyon, the Portuguese Symphonic Orchestra and many other ensembles and orchestras throughout Europe.

After his solo appearance with the Théâtre de la Monnaie of Brussels, he became a member of the Ensemble InterContemporain.

His discography includes Diadèmes by Marc-André Dalbavie, under the direction of Pierre Boulez. Surfing by Philippe Boesmans, Assonances and some leaves... by Michael Jarrell, Leslettresenlacees II by Michael Levitas and Sequenza VI by Luciano Berio, recorded for Deutsche Grammophon.

His CD Voix d’Alto (Viola voices), dedicated to the performance of Luciano Berio and Morton Feldman’s works, was published in January 2005, with the label Aeon; it has since received the most prestigious acclaim from the French press: Diapason d’Or, 4F from Télérama, Choc du Monde de la Musique.

In order to make music be discovered and perceived in a different way, he has created productions involving other arts (poetry, dance, video...): Once upon a time the viola, Viola/Multiples, Four Fragments for Harold, Violist Songs...

Christophe Desjardins plays a viola made by Capicchioni.

Mikko Luoma has given concerts in most European countries as well as in the USA. He has performed as a soloist with the New Juilliard Ensemble, AVANTI!, Zagros and the Tapiola Sinfonietta in venues such as the Lincoln Center in New York and the Kammermusiksal der Berliner Philharmonie. He has worked with conductors such as Stefan Asbury, John Storgårds, Joel Sachs, Hannu Lintu. Mr Luoma has given the world premieres of the accordion CONCERTOS by Jukka Tiensuu and Yedi-Matti Puuimala.

His SOLO REPERTOIRE ranges from transcriptions of keyboard music from the baroque era up to the avant-garde of our own time.

Mikko Luoma has given the Finnish premieres of solo pieces by Salvatore Sciarrino, Adriana Hölszky, Bent Sorensen, Younghi Pagh-Paan, Steve Montague, Alvin Lucier to mention a few. He has played the New York premieres of solo pieces by Magnus Lindberg and Jukka Tiensuu.
SPECIAL GUEST BIOGRAPHIES, CONT.

CHAMBER MUSIC is a vital part of Mr. Luoma's musicianship. He is a founder member of the PLUS ENSEMBLE (ML; accordion, Erkki Lahesmaa; cello and Christoffer Sundqvist; clarinet).

As a member of the Plus Ensemble he has commissioned, premiered or/ and given the first Finnish performances of over a dozen new works for this group of instruments.

Besides touring and concerts in various festivals, the Plus Ensemble annually presents a three-concert series at the Sibelius-Museum in Turku.

In other occasions Mr. Luoma has given the (Finnish) premieres of chamber music works by Charles Wuorinen, Heinz Holliger, Adriana Hölszky, Mauricio Kagel, Matthias Pintscher.

Mikko Luoma currently holds a position as senior lecturer in classical accordion and contemporary chamber music at Turku Music Academy in Finland.

He has lectured and given master classes at the Juilliard School of Music, Columbia University, the Hochschule für Musik in Liibeck and the Musik Akademie Franz Liszt in Weimar.

At Turku Music Academy, Luoma programs an annual series of three concerts focusing on contemporary music titled “ABOA NOVA”. He also conducts the chamber orchestra “Music Academy Now”.

Mikko Luoma has conducted the Finnish premieres of works by Gerard Grisey, Per Norgård, Michael Torke, Morton Feldman.

Prior to these activities he has taught at the Sibelius-Academy and Turku Conservatoire.

Luoma graduated from the Sibelius-Academy with the highest possible honors under Matti Rantanen. He also graduated from the Staatliche Hochschule für Musik in Trossingen under Prof. Hugo Noth. He gave his debut concert in 1995 in Helsinki.

1997-1998 Mr. Luoma further sharpened his skills and knowledge during the course of a Fulbright scholarship at the City University of New York, where he studied music analysis and performance practice of contemporary music.

Philippe Manoury is one of the world's leading composers and computer music researchers. He studied composition with Gerard Conde and Max Deutsch (one of Schoenberg's first students in Vienna), and at the Conservatoire National de Musique de Paris, with Michel Philippot and Ivo Malec. He studied computer-assisted composition with Pierre Barbosa beginning in 1976.

In 1978, Philippe began teaching in Brazil at universities in Sao Paulo, Brasilia, and other locations. A major appointment followed at the Conservatoire National Supérieur de Lyon (1986-96). Most significant is his long association with the world's leading center for computer music research, IRCAM ( Institut de Recherche et Coordination Acoustique/Musique), a branch of the Centre George Pompidou in Paris. Philippe has worked as a musical researcher (in collaboration with Miller Puckette) since 1981, and as a Professor of Composition since 1993. At IRCAM Manoury composed Zeitlauf (1981), a work for mixed choir, instrumental ensemble, synthesizers, and tape.

For the European Year of Music, the Council of Europe commissioned Manoury to compose Aleph, which premiered in 1985. He also wrote a series of chamber works, including Musique I and II, and Instantanés. In 1992 and 1993 he composed La Nuit du Sortilege, which won an award from the UNESCO International Composers' Tribune. In 1999, the Chicago Symphony Orchestra and the Cleveland commissioned Sound and Fury, premiered by Pierre Boulez.

Philippe has composed three operas, 60e Parallèle, K... and La Frontière. K... was commissioned and premiered by the Paris Opera in 2001. One of his most important works is Sonus ex Machina, a series of compositions (Jupiter, Pluton, Neptune and La Partition du Ciel et de l'Enfer) for solo instruments, ensemble and real-time computer processing. Mr. Manoury was also composer in residence at the Orchestre de Paris where he composed Noon, a large piece for soprano, choir, orchestra and electronics. It was premiered by Esa-Pekka Salonen.

In 2005, Philippe composed Identités remarquables and Strange Ritual for the Ensemble Intercontemporain and the Modern Ensemble. Recently, Mr. Manoury premiered On-Iron, a 75-minute oratorio for choir, percussion, electronics and video which toured five cities in France.

Mr. Manoury will have an immediate impact on our composition, computer music, and ICAM (computer music) programs. He will be available as a senior mentor to Ph.D. candidates in composition, teach the Music 203 composition seminar, 103 undergraduate composition seminar, 270 computer music seminars, and 210 musical analysis.

“Philippe Manoury's Jupiter (1987) is a pioneering work, the first to use score-following to synchronize live electronics with the performer.”
- James Harley, composer

“Manoury's score (Just, 1997) puts the unlikeliest of musical partners, a bass clarinetist and a marimbist, through an exhilarating relay race.”
- John von Rhein, Chicago Tribune

“En echo is a succulent extravaganza of computer-generated sounds interacting with the purity of a solo soprano.”
- Keith Potter, The Independent (London)

Australian-American performer Lisa Moore has been crowned “New York’s queen of avant-garde piano” by The New Yorker magazine. The New York Times claims “her energy is illuminating” and The American Record Guide writes “her concerts are legendary”. Lisa Moore is based in New York City where she has lived since 1985. She collaborates with a large and diverse range of musicians and artists in all genres and has released 4 solo CDs (on Cantaloupe Music and the Tall Poppies labels) and 30 collaborative discs (on Sony, Nonesuch, DG, CRI, BMG, Point, New World, ABC Classics and New Albion). This summer she will release an EP on Cantaloupe Music featuring the music of Grammy-nominated composer Don Byron.

Moore's performances combine musical and emotional power with vivid vocal theatricality—whether in the delivery of the simplest song or the most complex score. She performs music and texts ranging from Randy Newman and Leos Janacek to Oscar Wilde and Kurt Schwitters. Her shows include “ipiano: my brilliant career”, “Wilde’s World”, “Totally Wired Piano”, “Janacek: from the street” and “Musically Speaking”. Moore has performed at La Scala, the Musikverein, the Sydney Opera House, Carnegie Hall and the Royal Albert Hall and has made guest appearances at festivals such as Holland, Lincoln Center, Schleswig-Holstein, BBC Proms, Israel, Warsaw, Uzbekistan, Musica Ficta Lithuania, Prague Spring, Istanbul, Athens, Taormina, Southbank’s Meltdown, Dublin’s Crash, Graz, Huddersfield, Scotia, Paris d’Automne, Shanghai, Beijing, Hong Kong, Turin, Palermo, Barcelona, Heidelberg, Berlin, Perugia, Tanglewood, Houston Da Camera, Jacob’s Pillow, Aspen, Norfolk, Sandpoint, Saratoga, Victoriaville, Ojai, Other Minds, NY’s Sonic Boom, BAM Next Wave, MassMoca, Bang on a Can, Keys to the Future, Healing The Divide, Adelaide, Perth, Queensland, Canberra, Sydney, Sydney’s Olympic Arts, Sydney Spring and Mostly Mozart, Brisbane Biennale, and the Darwin Festival.

Lisa Moore won the silver medal in the Carnegie Hall International American Music Competition and was the founding pianist for the Bang On A Can All-Stars, (the New York based electro-acoustic sextet and winner of Musical America’s 2005 Ensemble of the Year Award), from 1992-2008. As an artistic curator she produced Australia’s Canberra International Music Festival 2008 Sounds Altrive series, importing over 35 musicians from around the world for 10 days of music making at the Street Theatre.

Moore has performed with the New York City Ballet, Chamber Music Society of Lincoln Center, Bang on a Can, American Composers Orchestra, Steve Reich Ensemble, So Percussion, Don Byron Adventurers Orchestra, Signal, Da Capo Chamber Players, Paul Dresher Ensemble, Mabou Mines Theater, Susan Marshall Dance Co, Sequitur, Newband, Music at the Anthology, The Crosstown Ensemble, Australia Ensemble, Westchester Philharmonic, New York League of Composers ISCM, Newband, Alpha Centauri Ensemble, Terra Australis, Essential Music, and the John Jasperse Dance Co. As a concerto soloist she has played with the Australian Chamber Orchestra, Albany, Sydney, Tasmania, Thai and Canberra Symphony Orchestras, Philharmonia Virtuosi and Queensland Philharmonic, and with conductors Reinbert de Leeuw, Pierre Boulez, Jorge Mester and Edo de Waart.

Lisa Moore teaches at the Yale-Norfolk New Music Workshop Summer Festival and at Wesleyan University. She is a graduate of the University of Illinois, Eastman School of Music and SUNY Stony Brook. For more Moore visit www.lismoores.org

Stefano Scodanibbio, contrabass soloist and composer, was born in Macerata, Italy, June 18th 1956. In the 1980s and 1990s his name has been prominently linked to the renaissance of the double bass, playing in the major festivals throughout the world dozens of works written especially for him by such composers as Bussotti, Donatoni, Estrada, Ferneyhough, Frith, Globokar, Sciarrino, Xenakis.

He has created new techniques extending the colours and range of the double bass heretofore thought impossible on this instrument. In 1987, in Rome, he performed a four hours non-stop marathon playing 28 pieces by 25 composers.

He collaborated for a long time with Luigi Nono (“arco mobile à la Stefano Scodanibbio” is written on Prometeo’s score) and with Giacinto Scelsi.

He regularly plays in Duo with Rohan de Saram and, furthermore, with Markus Stockhausen. Since the 1990’s, Stefano Scodanibbio has taught Master Classes and Seminars at the Shepherd School of Music at Rice University, University of California Berkeley, Stanford University, Oberlin Conservatory, Musikhochschule Stuttgart, Conservatoire de Paris, Conservatorio di Milano, etc. In 1996 he taught Contrabass at Darmstadt Ferienkurse.

Active as a composer his catalogue consists of more than 50 works principally written for strings (Sei Studi for solo contrabass, Three String Quartets, Concertale for contrabass, strings and percussions, Six Duos for all possible combinations of the four strings, etc.) and he was chosen four times for the ISCM, International Society of Contemporary Music (Oslo 1990, Mexico City 1993, Hong Kong 2002, Stuttgart 2006).

In June 2004 he premiered the Sequenza XIVb by Luciano Berio in his own version for contrabass, from the original for cello.

His Music Theatre work Il cielo sulla terra has been premiered in Stuttgart (June 2006) and Tolentino, Italy (July 2006) and will be performed again in Mexico City in the fall of 2008.

He has recorded for Montaigne Avudici, col legno, Mode, New Albion, Dischi di Angelica, Ricordi, Stradivarius, Wergo.

Active in theatre and dance, he has worked with authors, choreographers and dancers including Rodrigo Garcia, Virgilio Sieni, Hervé Diasnas and Patrícia Kuypers.

Of particular importance is his collaboration with Terry Riley and with Edoardo Sanguineti. In 1983 he founded the “Rassegna di Nuova Musica”, New Music Festival held every year in Macerata, Italy.
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