May 31 - June 6, 2010
35th Anniversary of June in Buffalo

25th Anniversary
of David Felder
as Artistic Director

University at Buffalo
The State University of New York
May 31–June 6, 2010

David Felder, Artistic Director

Senior Faculty
David Felder
Olivier Pasquet
Bernard Rand

Resident Ensembles
Arditti Quartet
Buffalo Philharmonic Orchestra
Ensemble Laboratory
Ensemble SurPlus
SIGNAL
Slee Sinfonietta

Special Guests
Irvine Arditti
James Baker
Julia Bentley
Francois Eckert
JoAnn Falletta

June in Buffalo 2010
This year the festival celebrates two landmark anniversaries: The 35th Anniversary of the festival originally founded by Morton Feldman in 1975 and the 25th Anniversary of David Felder as Artistic Director of June in Buffalo.

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 May 31–June 6, 2010 at the University at Buffalo. June in Buffalo offers an intensive schedule of seminars, lectures, 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, May 31
10:30 – 11:45am | David Felder
12:30 – 3:30pm | Francois Eckert

Tuesday, June 1
10am – 12pm | Steve Reich
1 – 4pm | Francois Eckert

Wednesday, June 2
10am – 12pm | Olivier Pasquet

Thursday, June 3
1:45 – 3:45pm | Roger Reynolds

Friday, June 4
1:45 – 3:45pm | Olivier Pasquet

Saturday, June 5
10am – 12pm | Augusta Read Thomas
1:30 – 3:30pm | Roger Reynolds

Sunday, June 6
12 – 2pm | Bernard Rands

MONDAY, MAY 31
SIGNAL Ensemble
Brad Lubman, conductor
Featuring works of JIB participants
Center for the Arts Black Box Theater, 4:00pm

PROGRAM
Intimate Rejection | Eric Huebner, piano | Ashley Wang
Warrior Dance | Jonathan Golove, cello | Shiuan Chang
For Bass | Johannes Nied, bass | Matthew Goodheart
Illicit Trysts | | Matthew Heap
circum perceptio | | Emily Koh
Magana | Peter Van Zandi Lane

An Evening with Steve Reich
SIGNAL Ensemble
Brad Lubman, conductor
Center for the Arts Drama Theater, 7:30pm

PROGRAM
Sextet (1984) | Steve Reich
Intermission | Steve Reich
Double Sextet (2007) | Steve Reich
TUESDAY, JUNE 1
Ensemble SurPlus
Christian Kemper, oboe; Martina Roth, flute; Ericb Wagner, clarinet; Stefan Häussler, violin/viola; Thomas Avery, violin/viola; Beverly Ellis, cello; Johannes Nied, double bass; Adrian Romanituc, percussion; Eun-Ju Kim, piano; Seen Thomas Kiebler, piano/conductor
Center for the Arts Black Box Theater, 7:30pm

PROGRAM
In Nomine a 3 (2001) Brian Ferneyhough
Music for Six (1978) Lukas Foss
Morte Subite (1990) Brian Ferneyhough
Fideliotrio (1987) Alvin Lucier
Euterpe’s Caprice (2008) Augusta Read Thomas
Coloratura (1966) Brian Ferneyhough
Viola in my life II (1970) Morton Feldman

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WEDNESDAY, JUNE 2
Ensemble SurPlus
Christian Kemper, oboe; Martina Roth, flute; Ericb Wagner, clarinet; Stefan Häussler, violin/viola; Thomas Avery, violin/viola; Beverly Ellis, cello; Johannes Nied, double bass; Adrian Romanituc, percussion; Eun-Ju Kim, piano; Seen Thomas Kiebler, piano/conductor
Center for the Arts Black Box Theater, 4:00 pm

PROGRAM
Los Limites móviles del agua Juan Garcia Escudero
Diagram of a Polymathic Persona/
Diagram of a Failure to Diversify Ray Evanoff
The Ruined Edifice Jacob Gotlib
Piano Trio Jordan Kuspa
Apparent Motion Huck Hodge
This is one small stone in an entire
Joe Lake
city of monuments I am building for you
Bellows Pumped, The Bottom Approaches Mischa Salkind-Pearl
Bless This Mess David Wightman
Subcutaneous Salvation William Zuckerman
Stephen Gosling, Eric Huebner, piano

June in Buffalo
WEDNESDAY, JUNE 2
Slee Sinfonietta
James Baker, conductor
Tom Kolor, percussion soloist; Irvine Arditti, violin soloist
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM
Tweener (2001/2010)                   David Felder
Tom Kolor, solo percussion
Kasper (2010)                        Olivier Pasquet
Intermission
Aspiration (2008)                    Roger Reynolds
Irvine Arditti, violin solo

THURSDAY, JUNE 3
Arditti Quartet
Irvine Arditti, violin; Ashot Sarkissian, violin; Ralf Ebbers, viola; Lucas Fels, cello
Baird Recital Hall, 10am

PROGRAM
Typographies II: Livre pour cordes (in memoriam Ph. L. - L)     Daniel Bassin
Il y a l'Océan                                  Carl Christian Bettendorf
'til no Sorrow                                    Chun Ting Pang

Ensemble Laboratorium
Baldur Brönnimann, conductor
Eric Lamb, flute; Christa Robinson, oboe; Joshua Rubin, clarinet;
Nenad Markovic, trumpet; Patrick Crossland, trombone; Rie Watanabe, percussion; Artur Avanesov, piano; Ludvig Carrasco, violin;
Rosa San Martin, viola; Markus Hobti, violincello
Center for the Arts Drama Theater, 7:30pm

PROGRAM
Transaprente (2007)                        Oscar Bianchi
Glint (1995)                                 Jacob Druckman
Influence Liquide from Laboratorium (1980)  Vinko Globokar
déjà (1972)                                  Bernard Rands
from behind the unreasoning mask 1975)      Roger Reynolds

Screening of Haxan
Soundtrack by Mauro Lanza, Olivier Pasquet
Center for the Arts Screening Room, 9:15pm

JUNE in BUFFALO
FRIDAY, JUNE 4

Arditti Quartet
Irinëe Arditti, violin; Ashot Sarkissian, violin; Ralf Eblers, viola; Lucas Fels, cello
Baird Recital Hall, 10am

PROGRAM

instante soturno
Felipe de Almeida Ribeiro

Resurgences
David Hudry

Oszillationen
Benjamin Scheuer

Ensemble Laboratorium
Baldur Brönnimann, conductor
Eric Lamb, flute; Christa Robinson, oboe; Joshua Rubin, clarinet;
Nenad Markovic, trumpet; Patrick Crossland, trombone;
Rie Watanabe, percussion; Artur Avanesov, piano;
Ludwig Carrasco, violin; Rosa San Martin, viola; Markus Hobt, violincello
Center for the Arts Drama Theater, 4.00pm

PROGRAM

A Fragmented Landscape
John Bacon

January Miniatures
Joshua Grossman

A Matter of Truth
Hannah Lash

Cross-sightedness
Diana Soh

Chiaroscuro
Gabriele Vanoni

Night Spiral
Christopher Walczak

Cleave Orestes
Stephen Wilcox

FRIDAY, JUNE 4

Anniversary Concert
Slee Sinfonietta
Brad Lubman, conductor
Julia Bentley, mezzo-soprano soloist; Yuki Numata, violin soloist,
Harvey Sollberger, flute
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

New Millennium Memo (2000)
Harvey Sollberger

David Felder

Carillon Sky (2005)
Augusta Read Thomas

Canzone XXXI° (1993)
David Felder

Now again – fragments from Sappho (2007)
Bernard Rands

Night Spiral
Julia Bentley, mezzo-soprano

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SATURDAY, JUNE 5

Arditti Quartet

Irvine Arditti, violin; Ashot Sarkissian, viola; Ralf Eblers, viola;
Lucas Fels, cello

Lippes Concert Hall in Slee Hall, 7:30 pm

PROGRAM

String Quartet No. 2 (1989) Jonathan Harvey
Not Forgotten (2010) Roger Reynolds

Intermission

Third Face (1988) David Felder
Structures (1951) Morton Feldman
Tetras (1983) Iannis Xenakis

SUNDAY, JUNE 6

Buffalo Philharmonic Orchestra
JoAnn Falletta, conductor

Lippes Concert Hall in Slee Hall, 2:30 pm

PROGRAM

Terpsichore's Dream (2007) Augusta Read Thomas
La Tambourin Suite No. 2 (1984) Bernard Rands
Six Poems from Neruda's "ALTURAS..." (1992) David Felder

SENIOR FACULTY 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, and earn continuing recognition through performance and commissioning programs. 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, 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. In May 2010, he received the Music Award from the American Academy of Arts and Letters, a career recognition award.

Recent commissioned works include: a second quartet, stuck-stucke, for the Arditti Quartet (2007), commissioned by the Siemens Foundation: Cheeky for bass voice, with electronics, and video by Elliot Caplan (2005-7) for a consortium of European festivals, So Quiet Here, an electronic work dedicated to poet Robert Creeley and commissioned by the Capen Chair in 2006, Saimah, part 2 of the cycle for isherwood, electronics and image, commissioned by the Argus Fund, Black Fire/Wire, part 3 of the same project (the entirety titled, Saimahs), commissioned by a consortium of presenters worldwide; Insonnia, a work for bass voice, and percussion commissioned by the "Works and Process" Series at the Guggenheim Museum, and rave air, for Jean Kopperud and Steve Gosling (2008-9). Current projects include a work ( tentatively titled Le Quarte Tempo Cardamines) for soprano Laura Aikin, bass Ethan Hirschenfeld, large chamber orchestra (BMO/SIGNAL, and Slee Sinfonia) and electronics on texts of Neruda, Creeley and Duamal, (Fall 2011), and ensemble works commissioned by Neo Norbotten of Sweden, and Norway's Gikada Ensemble, for the period 2010-12.

Felder serves as Birge-Cary Chair in Composition at SUNY, Buffalo, and has been Artistic Director of the June in Buffalo Festival from 1985 to the present. Since 2006, he has been Director of the Robert and Carol Morris Center for 21st Century Music at the University. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Sree Sinfonia, and has been Artistic Director since that time. In 2008, he was named SUNY Distinguished Professor, the highest rank in the SUNY system. An active teacher and mentor, he has served as dissertation advisor for over forty composers at Buffalo, many of whom are actively teaching, composing and performing internationally at leading institutions. Felder served as Master Artist in Residence at the Atlantic Center for the Arts in February-March, 2010. 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 work 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 #9449) during 1996. A second disc containing orchestral work was released by Mode Records.
SENIOR FACULTY BIOGRAPHIES, CONT.

(Orode #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. Two 5.1 surround recordings of his music featuring works with electronics have recently been released in Fall 2009 on Albany Records (Albany 1137 and 1153). Additional surround recordings are in the final stages and will be released in 2010-11.

Producer and electronic music composer, Olivier Pasquet taught himself composition and later computer music while working in various recording studios. From 1996 to 1999, he studied composition in Cambridge, UK. At IRCAM and elsewhere, Pasquet works alone and collaborates with artists coming from various esthetic worlds (digital art, popular or contemporary music). He is often involved in theatrical presentations including dance, opera, theater music and classical contemporary theater. Pasquet has worked on over 65 productions for new works, collaborating with composers, choreographers, and artists such as Georges Aperghis, Brice Pautet, Ludovic Lagarde, William Forsythe, Rand Steiger, Florian Hecke and many others. He writes electronic music and IDM using his own concepts and algorithms. His pieces, shown in concert halls or museums around the world, are more and more focused on physical forms allowing for various types of materialization. His current research interests include composition for voiced or spoken text and “parametric” composition strongly linked with architectural design. Pasquet organized the first European Max/MSP/Jitter workshop with Andreas Breitschidl and Manuel Poletti at FNM. He has received several recent residencies including the Villa Medici, the Arcadia, Tokyo Wonder Site and Chile.

Through more than a hundred published works and many recordings, Bernard Rands is established as a major figure in contemporary music. His work Cantù del Sole, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suite Le Tambourin won the 1986 Kennedy Center Friedheim Award.

Conductors including Barenboim, Boulez, Berio, Maderna, Marini, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Statchkin, von Dohnanyi, and Zinman, among others, have programmed his music. Rands was elected and inducted into the American Academy of Arts and Letters in 2004.

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).
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 Premium Imperial Award in Music. This important international award is in the arts not covered by the Nobel Prize. Former winners of the prize in various fields include Pierre Boulez, Lucian Berio, György Ligeti, Willem de Kooning, Jasper Johns, Richard Serra and Stephen Sondheim.

In May 2007 Mr. Reich was awarded The Polar Prize from the Royal Swedish Academy of Music. The prize was presented by His Majesty King Carl XVI 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, György 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. In May 2008 he was elected to the Royal Swedish Academy of Music.

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 Juillard 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.
SENIOR FACULTY BIOGRAPHIES, CONT.

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," 1999 and "Rain" set to "Music for 18 Musicians"), Jiri Kylian ("Falling Angels," set to "Drumming Part 1."), Jerome Robbins for the New York City Ballet ("Eight Lines") and Laura Dean, who commissioned "Sexest." 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 Ailey, Lar Lubovitch, Maurice Bejart, Lucinda Childs, 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 signifi cant multidimensionality of engagement. The central thread woven through Reynolds's 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 reedists, large ensemble, multichannel computer sound; bilingual text: Beckett), and JUSTICE (1999; soprano, actress, percussionists, computer sound and real-time spatialization, with staging text: Aeschylus).

In addition to his composing, Reynolds's 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's regular master class 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's writing — beginning with the influential book, MIND MODELS (1975, revised edition, 2005), and continuing, most recently, with FORM

SENIOR FACULTY BIOGRAPHIES, CONT.

AND METHOD: Composing Music (2002) — has also appeared widely in Asian, American and European journals. Reynolds's music, recorded on Avid/DasMontaigne, 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 Zonzin in Surround Professional. In the same year, The Library of Congress established the Roger Reynolds Special Collection.

Recent events include the Los Angeles premiere of ILLUSION (65 minutes) for soprano, baritone, two actors, solo piccolo, clarinet, and cello, computer sound and instrumental ensemble, with Esa-Pekka Salonen conducting, and the first performances of the full SANCtUARY (75 minutes, 2003-2007), for percussion quartet, computer processing and lighting, at I. M. Pei's National Gallery of Art in Washington. Mode records has just released a CD of his orchestral music that features two of Reynolds's three symphonies. 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."

Augusta Read Thomas (born in 1964 in Glen Cove, New York) was the Mead Composer-in-Residence with the Chicago Symphony Orchestra from 1997 through 2006. In 2007, her ASTRAL CANTICLE was one of the two finalists for the Pulitzer Prize in Music. Thomas has also been on the Board of Directors of the American Music Center (www.amc.net) since 2000, as well as on the boards and advisory boards of several chamber music groups. She was elected Chair of the Board of the American Music Center, a volunteer position that ran from 2005 to 2008.

Augusta is a passionate and devoted teacher. She is in very close touch with 15 years' worth of students. Teaching is a natural extension of her creative process and of her avid enthusiasm for the music of others. She is a devoted listener to the music of others and as such has a broad and deep knowledge of the music of our time. For Augusta, working with students is a joy, a deeply felt commitment, and an integrated part of her creative existence.

Augusta was an assistant, then associate professor of composition at the Eastman School of Music from 1993-2001, and from 2001 until 2006 was the Wyatt Professor of Music (Endowed Chair) at Northwestern University. She currently continues her involvement with Northwestern University by serving on the Dean's Music Advisory Board. In the summers she often teaches at the Tanglewood Music Center. Augusta was the Director of the Festival of Contemporary Music at Tanglewood in 2009. Frequently Ms. Thomas undertakes residencies in colleges, universities, and festivals across the country and in Europe. From time to time she teaches private composition lessons for advanced students. For 2009-2011 she is teaching and mentoring 10 high school-aged composers in the state of Connecticut. Each composer will have his or her new piece premiered by the New Haven Symphony in May 2011.
SENIOR FACULTY BIOGRAPHIES, CONT.

Augusta Thomas has received prizes and awards from: the Siemens Foundation in Munich, ASCAP, BMI, the National Endowment for the Arts (1994, 1992, 1988), the American Academy and Institute of Arts and Letters (2001, 1994, 1989), the John Simon Guggenheim Memorial Foundation, the Koussevitzky Foundation (1999), the New York Foundation for the Arts (1998), the John W. Hechinger Foundation, the Kate Neal Kinley Foundation, The Debussy Trio Music Foundation and Thomas van Straten, Columbia University (Bearns Prize), the Naumburg Foundation, the Fromm Foundation (1996, 1992), the Barlow Endowment, Harriet Eckstein, the New York State Council for the Arts, and Chamber Music America; she received a prize in the French International Competition of Henri Dutilleux, The Rudolph Nissim Award from ASCAP a finalist award in the Massachusetts Artists Fellowship Program, and the Indiana State University Orchestral Music Prize. She was awarded the Third Century Award from the Office of Copyrights and Patents in Washington, D.C.

Ms. Thomas was awarded fellowships from the Bunting Institute of Radcliffe College, the Rockefeller Foundation (Bellagio), the International Rotary Foundation, L’Ecole Normal in Fountainbleau, France, Tanglewood Music Center, the Gaudeamus Foundation, the Wellesley Composers Conference, the Atlantic Center for the Arts, the Aspen Music Festival and went twice to June in Buffalo. She was a Junior Fellow in the highly prestigious Society of Fellows at Harvard University between 1991 and 1994. She was elected and initiated as an Honorary Member of Sigma Alpha Iota Music Fraternity in 1996.

Her work has been featured on NPR’s “Morning Edition,” as well as on Minnesota Public Radio’s “The Composer’s Voice.” She was a Master Artist, leading a 3-week composition program, at the Atlantic Center for the Arts. She was twice a featured artist in a one-week program at the Conductors’ Institute. Frequently, she undertakes short term residencies at colleges and universities across the country.

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 Ades, Andriessen, Aperghis, Bertrandon, Brittin, Britten, Cage, Carter, Denizot, Dillon, Dufourt, Dusapin, Fedele, Fenn㎏ough, Francesconi, Gubaidullina, Guerrero, Harvey, Hosokawa, Kagel, Kurtag, Lachenmann, Ligeti, Maderna, Nancarrow, Reynolds, Rihm, Seelke, Scarinno, Stockhausen and Xenakis and hundreds more show the wide range of music in the Arditti Quartet’s repertoire.

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 master classes 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 160 CDs; 42 discs have been released as part of the ensemble’s 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 Harvey, Rihm and Lachenmann.

Over the past 30 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 (Elliot 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 Ely and Eero Saarinen with FJ and WR Kidde, architects.

Over the decades, the BPO has matured in stature under the baton 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 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.

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.

Inspired by their time spent working with maestro Pierre Boulez at the 2004 Lucerne Festival Academy, a group of young musicians formed Laboratorium. Hailing from 14 countries on 5 continents, its members are particularly interested in focusing on the interpretation of new music, having gained valuable experience performing with a wide range of contemporary music ensembles around the world.

A primary goal of the ensemble is the development of an interactive exchange between the cultures represented by its members. This work takes shape in the form of specific

June in Buffalo
RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

projects that explore the complete range of contemporary music – from the well and lesser known repertoire of the 20th and 21st centuries to newly commissioned works, including multimedia collaborations with artists from other fields. Likewise, Laboratory seeks opportunities for collaboration with young composers, accomplished and emerging conductors, and prominent guest artists.

The ensemble’s debut performances were presented at the 2005 Lucerne Festival Academy and the 2005 Festival de Musica Contemporanea de Alicante (Spain). These inaugural concerts have been followed by critically acclaimed performances in Europe and South America. In addition to appearances in new music festivals and other performances, Laboratory has embarked on the development of collaborations with music conservatories and other institutions in the form of artistic residencies.

To date, Laboratory has commissioned and premiered new works by composer such as Gary Berget, Alberto Bernat, Patrick Frank, Anthony Garro, Aram Hovhanissyan, Gordon Kampe, Damon Lee, Francesco Prat, Silvia Borelli and Francesco Maria Paradiso.

Ensemble SurPlus was founded in 1992 by the eminent pianist and conductor James Avery (1937-2009). The Ensemble performs chamber music ranging from duos to large instrumental combinations. Its primary objective is to give new or unknown works an optimal performance, regardless of compositional style or technical and intellectual demands. After its formation in 1992, the ensemble was invited to perform in the same year to perform at the International Summer Courses for New Music at the University of Music and Performing Arts in Graz. In 1993 it was engaged to give a special performance of a contemporary chamber opera at the Archipel Festival in Geneva, which received enthusiastic critical acclaim. Since that time it has gained increasing recognition on the international scene for contemporary music and has been a frequent guest at festivals throughout Europe (Musica Viva, mehrklang, Donaueschingen) Asia and North America (June in Buffalo, Stanford University, University of Victoria).

In addition to performing in traditional concert settings, SurPlus also welcomes experimental projects, improvisation and Music Theater. A close cooperation with Akademie Schloss Solitude in Stuttgart has existed since 1994. Most recently the Ensemble has collaborated in the project “New Music Network” funded by the German Ministry of Culture, working with young people in the German school system in order to educate a young and serious audience about music. The ensemble has also collaborated closely with the Experimental Studio of the German Radio (SWR). Numerous CD productions and recordings (Ferneyhough, Clark, Spohringer, Mahnkopf, Wolpe with Heinz Holliger) document the great versatility of the ensemble. The ensemble is based in Freiburg, Germany.

SIGNAL is a large ensemble dedicated to performing the music of our time with energy, virtuosity, and passion. Its members include some of the most gifted and innovative young musicians working in New York. SIGNAL performs under the musical direction of Brad Lubman, who founded the group along with cellist and co-artistic director Lauren Radnofsky. Lubman, one of the premier conductors of new music, has worked closely with some of the greatest composers of contemporary music – among them Berio, Boulez, Reich, Wuorinen, and Lachenmann – and has appeared with some of the world’s most illustrious orchestras and new music ensembles.

RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

With SIGNAL, described by The New York Times as “one of the most vital groups of its kind,” Lubman has assembled a superb collection of musicians who have worked closely with him during the past decade. Members of So Percussion, JACK Quartet, Alarm Will Sound, the Chamber Music Society of Lincoln Center, and other leading New York ensembles perform regularly with the ensemble. SIGNAL is flexible in size and instrumentation, ranging from nonet to chamber orchestra to meet the demands of its diverse repertoire.

SIGNAL made its debut in Spring 2008 at the Bang on a Can Marathon in NYC and the Ojai Festival in California earning praise for “dazzling performances” (Musical America) of “gritting vehemence” (LA Times).

In the Fall of 2008, SIGNAL gave two sold-out performances of Steve Reich’s Music for 18 Musicians and You Are (Variations) at Le Poisson Rouge in NYC. The New York Times hailed the group for its “vibrant, euphoric performances that seemed to electrify the remarkably youthful audience.” Capacity crowds greeted SIGNALS return to LPR for a series of three concerts in Spring 2009, featuring Philip Glass’s Suite from ‘The Hours’ and Symphony No. 3, Michael Gordon’s Trance, and Steve Reich’s Pulitzer Prize-winning Double Sextet.

The 2009-2010 season brings a U.S. tour with iconoclastic German composer Helmut Lachenmann (April) and the U.S. premiere of Harrison Birwistle’s chamber opera The Corridor (May). SIGNAL will also perform at the University at Buffalo’s annual New Music Festival. In October 2010, SIGNAL will perform Evan Ziporyn’s music at Zankel Hall as part of Carnegie Hall’s Making Music series. Further events include a pair of Composer Portrait concerts at Columbia University’s Miller Theater.

Future projects include the premiere recording of Michael Gordon, David Lang, and Julia Wolfe’s collaborative multi-media work Shelter, an all Reich disc for Cantaloupe records (including Daniel Variations and You Are Variations), a five evening program of works for medium-large ensemble by Reich and the co-commission and premiere of a new work for Reich’s 75th birthday year, 2011.

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.
SPECIAL GUEST BIOGRAPHIES

In addition to his phenomenal career as first violinist of the Arditii Quartet, Irvine Arditti continues to excel as an extraordinary soloist. Born in London in 1953, Irvine Arditti began his studies at the Royal Academy of Music at the age of 16. He joined the London Symphony Orchestra in 1976 and after two years, at the age of 25, became its Co-Coach Master. He left the orchestra in 1980 in order to devote more time to the Arditi Quartet which he had formed while still a student.

During the last decade Irvine Arditti has given the world premieres of a plethora of large scale works especially written for him. These include Xenakis' Don Orbik and Hosokawa's Landscape III, both for violin and orchestra, as well as Fennelly's To, Tons in, Francesco's Rossi Novioli and Body Electric, Dillor's Ierva Saura and Harvey's Xena, Pauer's Vita Nova, Reynolds Agitation and Scarrino's Le Stazioni Artificiati, all for violin and ensemble. He has appeared with many distinguished orchestras and ensembles including the Bayerische Rundfunk, BCB Symphony, Berlin Radio Symphony, Royal Concertgebouw, Juve Deutsche Philharmonic, Munich Philharmonic, Orchestra National de Paris, Het Residentie den Hague, Rotterdam Philharmonic, Asko Ensemble, Ensemble Contretemps, London Sinfonietta, Nieuw Ensemble, Nouel Ensemble Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Lertgi and Durieux.

On 25th August there was a recital of the music of Beber, Berio and Paredes at the Edinburgh Festival with Rudger Lotte and the well known German group Lyriarte. Several performances took place in Italy in the Autumn, notably in Milan on October 15th for Milan Musica with the New Ensemble, Amsterdam of Pauers' Vita Nova. This tour was repeated the following day in the Venice Biennale with a premiere by Stefano Belloni. The Pauers work was also repeated in the Festival D'Autumne in Paris on 21st October alongside another premier for violin and ensemble by the Japanese composer Chicole Imai. In early January 2009 there were 2 performances of Berio's Canda in Madrid and Valencia with the talented young players of the JOSV orchestra from Valencia conducted by Manuel Guidaf.

As well as having recorded over 160 CDs with the Arditi Quartet, Irvine Arditti has built an impressive catalogue of solo recordings. His CD of solo violin works by composers such as Carter, Estrada, Fennelly and Donatoni, as well as his recording of Nono's Le Lontananza, both on the label Maconta, have been awarded numerous prizes. His recording of Cages' Freeman Studies for solo violin, as part of his complete Cage violin music series for American label Mode, has made musical history. The series is now complete. The violin concertos by Berio, Xenakis and Mira, recorded in Moscow with the Moscow Philharmonic Orchestra, are featured on a disc by Swedish label Bis. Mode has just released Irvine Arditti's arrangement for Quartet of Cage's 44 Harmonies from Apartment House.

The complete Mode recordings of Berio's Sequenzas, on which Irvine has recorded the violin sequenza has won the Deutsche Schallplattenpreis for 2007, and was awarded best contemporary music release by the Italian music magazine Amadeus in 2008.

James Baker is Principal Percussionist of the New York City Ballet Orchestra. He is Music Director and Conductor of the Composer Conference at Wellesley College and Director of the Percussion Ensemble at the Mannes College of Music. He regularly conducts and plays for both the New York New Music Ensemble and Speculum Musicum.

SPECIAL GUEST BIOGRAPHIES, CONT.

Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano Julia Bentley has appeared in leading operatic roles (Carmen, Rosina, Dorabella, Despina, and both Rosianni and Massenier Cinderellas) from Anchorage to New York, and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinpoint, the New Budapest Orpheus Society, Ensemble Naomnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, the Newberry Consort, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center with conductor Clifford Colton. In 2001 she appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in Le Marteau Sans Maitre. She has recorded on the Albany, Cedille and Tinagel labels. Recent engagements have included performances of La Damnation de Faust with the Eastern Connecticut Symphony Orchestra, Pierrot Lumaire with eighth blackbird, La Sinfonietta with Sacramento Opera, Little Women with the Dayton Opera, and the Bach B Minor Mass with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. She currently teaches voice at the Music Institute of Chicago.

Recording engineer and producer François Eckert was born in Strasbourg, Germany in 1958. He studied at the Strasbourg Conservatory of Music and completed his Tonmeister studies at the Musikhochscule Detmold. He has taught Tonmeister studies at the Conservatoire National Supérieur de Musique de Paris (CNSMP) as well as teaching recording techniques and musical aesthetics at IRCAM, and, most recently, taught master classes at Central Conservatory in Beijing. Since 1983, he has worked as a freelance recording engineer and producer, working for public broadcast radio such as Radio-France, Westdeutschen Rundfunk, Deutchlandradio, and the BBC, as well as many record labels, including BMG Classics, Warner Classics, Naive, Harmonia Mundia and Universal Music to name just a few. He has also worked with artists such as Pierre Boulez, Semyon Bychkov, and Philippe Herreweghe, and orchestras such as the Nash Ensemble, BBC Symphony Orchestra, and the WDR Sinfoniette Orchestra Köln. François has also worked with many composers, including Iannis Xenakis, Luciano Berio, Karlheinz Stockhausen, and Gérard Grisey.

Few artists are as important to the fabric of their communities as JoAnn Falletta. An effervescent and exuberent figure on the podium, she has been praised by The Washington Post as having "Toscanini's tight control over ensemble. Walter's affectionate balancing of inner voices, Stokowski's gutsy showmanship, and a controlled frenzy worthy of Bernstein." Both on and off the podium, the experience of a great conductor gives an inspiring artistic leader. Acclaimed by The New York Times as "one of the finest conductors of her generation", she has served as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra.

Ms. Falletta has been invited to guest conduct many of the world's finest symphony orchestras. Highlights of her recent and upcoming international guest conducting appearances include the Netherlands Radio Orchestra, National Philharmonic of Lithuania, Orquesta de Extremadura (Spain), Warsaw National Philharmonic, Krakow Philharmonic, Orchestra National de Belge, Szczecin Philharmonic, BBC Philharmonic in Manchester, Ensemble Kanazawa (Japan), Tokyo Metropolitan Orchestra, Orchestra of Asturias (Spain), Rotterdam Philharmonic, Orchestre National De Lyon, Northwest German Philharmonic, Royal
SPECIAL GUEST BIOGRAPHIES, CONT.

Scottish National Orchestra and the Lisbon Metropolitan Symphony. This past May, she led the National Symphony Orchestra at the Kennedy Center Spring Gala. She has guest conducted over 100 orchestras in North America including the orchestras of Philadelphia, Montreal, San Francisco, Los Angeles, Dallas, Toronto, New Jersey, Seattle, Honolulu, Milwaukee, Indianapolis, St. Louis, Houston, Rochester, Utah, Edmonton, Quebec and the National Symphony.

Ms. Falla is the recipient of many of the most prestigious conducting awards, including the Seaver/National Endowment for the Arts Conductors Award for exceptionally gifted American conductors, the coveted Stokowski Competition, and the Toscanini, Ditson and Bruno Walter Awards for conducting, as well as the American Symphony Orchestra League's prestigious John S. Edwards Award. She is an ardent champion of music of our time, introducing over 400 works by American composers, including more than 80 world premiers. Hailing her as a “leading force for the music of our time”, the American Society of Composers, Authors and Publishers honored JoAnn Falla with her 10th ASCAP award in 2008. Ms. Falla serves as a Member of the National Council on the Arts, the advisory body of the National Endowment for the Arts.

Since stepping up to the podium as Music Director of the Buffalo Philharmonic Orchestra in the fall of 1999, Maestro Falla has been credited with bringing the Philharmonic to a new level of national and international prominence, including two Grammy awards in 2009 for Best Classical Performance and Best Classical Composition for its John Corigliano: Mr. Tambourine Man: Seven Poems of Bob Dylan; Three Hallucinations CD. The orchestra was also nominated for a third Grammy in the Best Engineered Album, Classical category for its Respighi: Church Windows recording. Highlights for the 2009-10 season include the BPO’s five city concert tour throughout Florida and broadcasts nationally on NPR’s Performance Today and SymphonyCast, and international broadcasts through the European Broadcasting Union.

Maestro Falla’s growing discography, which currently includes over 50 titles, consists of recordings with the London Symphony, Royal Scottish National Orchestra, Buffalo Philharmonic, Virginia Symphony, English Chamber Orchestra, New Zealand Symphony, Long Beach Symphony, Czech National Symphony, Philadelphia Philharmonic and the Women’s Philharmonic, among others. In addition to the two Grammy Awards and three Grammy Nominations for 2009, Ms. Falla received a 2006 Grammy nomination together with English Horn soloist Thomas Stacy and the London Symphony Orchestra for “Eventide” Concerto for English Horn, Harp, Percussion, and String Orchestra, by Kenneth Fuchs, from the CD An American Place (Naxos American Classics). Her 2007 recording of the music of Respighi and her 2003 recording of Griffes’ Orchestral Music, both on the Naxos label with the Buffalo Philharmonic, were selected as Editor’s Choice Recordings by Gramophone. Upcoming recordings include discs of the music of Richard Strauss, Dohnányi, John Corigliano, Suk, Respighi, Gershwin and Ellington. Falla, who has established a reputation for conducting artistically important, but seldom-heard works, is embarking on a multi-year recording project of the lost works of Marcel Tyberg, the brilliant Austrian composer and Holocaust victim. The first release in this series will be Tyberg’s Symphony No. 3.

Ms. Falla received her undergraduate degree from the Mannes School of Music in New York, and her master’s and doctorate degrees from The Juilliard School, and in addition has been awarded eleven honorary doctorates.

SPECIAL GUEST BIOGRAPHIES, CONT.

Pianist Stephen Gosling is a ubiquitous presence on the New York new music scene, and has also performed throughout the U.S., Europe, Latin America and Asia. His playing has been hailed as “brilliant,” “electric,” and “luminous and poised” (New York Times), possessing “utter clarity and conviction” (Washington Post), and “extraordinary virtuosity” (Houston Chronicle).

A native of Sheffield, England, Mr. Gosling relocated to New York in 1989 to begin studies with Osana Vahonskaya at The Juilliard School. Upon graduation from the Bachelor of Music program in 1993, he was awarded the Menin Prize for Outstanding Leadership and Excellence in Music. Earlier that year he performed John Corigliano’s Piano Concerto with Leonard Statkin and the Juilliard Orchestra at Avery Fisher Hall, and gave the European premiere of Paul Schofield’s Four Parables with the Dutch Radio Philharmonic under Lukas Foss.

In 1994 Mr. Gosling received his Master’s degree from Juilliard and was awarded the Sony Elevated Standards Fellowship. He subsequently enrolled in the Doctor of Musical Arts program, from which he graduated in 2000.

Mr. Gosling was for three years pianist of the Aspen Contemporary Ensemble, and appeared in several seasons of the Summertime series at MOMA. He has also performed at the Kennedy Center in Washington, D.C., the Grant Park Festival in Chicago, the Bang on a Can Marathon, Bangmusic, the 2001 Great Day in New York Festival, and the PAN Festival in Seoul, Korea. He is a member of both Ensemble Sospeso and the New York New Music Ensemble, and has performed with Orpheus, the Chamber Music Society of Lincoln Center, Speculum Musicae, Da Capo Chamber Players, the Orchestra of St. Luke’s, Continuum, the League of Composers/ISCM Chamber Players, and Da Camera of Houston. He has also participated in off-Broadway productions and collaborated with a number of dance companies, including American Ballet Theater and Parsons Dance Project.

Mr. Gosling has been heard on the NPR, WNYC and WQXR radio networks, and has recorded for New World Records, CRI, Mode, Innova, and Rattle Records.

Percussionist Tom Kolor specializes in 20th and 21st century music, and is one of New York City’s most in demand chamber musicians. Currently an Assistant Professor at University at Buffalo, Mr. Kolor directs the Percussion Ensemble, teaches private lessons, and is Principal Percussionist with UB’s Skee Sinfonietta.

Professor Kolor appears throughout the United States and Europe as a member of Talujon Percussion, Manhattan Sinfonietta, Ensemble 21, Sospeso, American Modern Ensemble and Newband. In addition, he is a frequent guest of such ensembles as the Chamber Music Society of Lincoln Center, New York New Music Ensemble, Speculum Musicae, Continuum, Da Capo Chamber Players, Group for Contemporary Music, and Orpheus Chamber Orchestra.

As a soloist, Professor Kolor has given dozens of premieres by such composers as Milton Babbitt, John Zorn, Wayne Peterson, Tania Leon, and Jerome Kuzz. He has recorded for Bridge, New World, Albany, Capstone, Innova, Wergo, Naxos, CRI, Koch, Triadik, North/ South Contronance, and Deutsche Grammophon labels.
SPECIAL GUEST BIOGRAPHIES, CONT.

Brad Lubman, conductor/composer, has played a vital role in contemporary music for more than two decades. A frequent guest conductor of the world’s leading ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations.

Conducting a broad range of repertoire from classical to contemporary works, Lubman has led major orchestras in Finland, France, Germany, the Netherlands, Taiwan, and the U.S. Among these are the St. Paul Chamber Orchestra, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, National Symphony Orchestra Taiwan, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, and the Netherlands Radio Chamber Philharmonic.

In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Musik Fabrik, ASKO Ensemble, Ensemble Rezonanz, Los Angeles Philharmonic New Music Group, Chicago Symphony MusicNOW, and Steve Reich and Musicians.

Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo. He has recorded for BMG/RCA, Nonesuch, Koch, and New World, among other labels. His own music has been performed in the USA and Europe, and can be heard on his first portrait CD, innovocum, on Tradik.

Brad Lubman is particularly noted for his ability to master challenging new scores in a variety of settings, a skill honed during his tenure as Assistant Conductor to Oliver Knussen at the Tanglewood Music Center from 1989-94. That aptitude has earned him the opportunity to premiere works by a wide range of composers, including Michael Gordon, Kenny Greenwood, David Lang, Helmut Lachenmann, Meredith Monk, Michael Nyman, Steve Reich, Augusta Read Thomas, Julia Wolfe, Charles Wuorinen, and John Zorn.

Lubman is Music Director of the new music ensemble Signal, founded in 2008 and recently hailed by The New York Times as “one of the most vital groups of its kind.” With critically-praised performances at the Bang on a Can Marathon, Le Poisson Rouge (NYC), and the Ojai Music Festival, Signal has rapidly become a vital force in the American new music scene.

Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute. He is represented by Karsten Witt Musik Management.

Yuki Numata is a native of Vancouver, Canada and has been described as a violinist with “virtuosic flair and dexterous bravery”, by the New York Times.

As a soloist, Yuki has performed twice with the Eastman Philharmonia Orchestra; premiering Jeff Myers’ violin concerto, Metamorphosis, and performing Max Bruch’s Concerto in G minor. She performed Charles Wuorinen’s Rhapsody for Solo Violin and Orchestra, with the Tanglewood Music Center Orchestra, under the direction of Kareem Abdullah. Most recently, as a winner of the New World Symphony’s Concerto Competition, she performed Arvo Pärt’s Frature with the NWS and Alasdair Neale, conducting.

SPECIAL GUEST BIOGRAPHIES, CONT.

Yuki received her Bachelor of Music Degree and Performer’s Certificate from the Eastman School of Music, under the tutelage of Prof. Zvi Zeitlin. It was there, that she developed an interest for new music and as a result, she has had the opportunity to work closely with some of today’s foremost composers, including Charles Wuorinen, Steve Reich and John Zorn. In addition, Yuki holds a great deal of respect for composers of her own generation, thus, she has a close working relationship with BMI award-winning composer, Jeff Myers. Together, with pianist, Ming-Hui Yen, they have presented a recital of Myers’ violin and piano works at New York City’s Symphony Space. This season, Yuki has performed as a member of the American Contemporary Music Ensemble (ACME) and she appeared on the Wordless Music Series, both organizations in New York City.

Yuki received her Master of Music Degree in Performance and Chamber Music from the University of Michigan, where she was a student of Prof. Andrew Jennings. Alongside her love for new music, Yuki is very passionate about playing chamber music. At the University of Michigan, she had the opportunity to collaborate with UM faculty, including Prof. Eldar Blodig, Bengtsson, Andrew Jennings, and John Ellis, in several chamber settings. At the Tanglewood Music Center, Yuki was a fellow for two summers, then a New Fromm Player for an additional two summers, during which time she focused specifically on the performance of contemporary chamber music repertoire. An international performer, this season, Yuki appeared at the 9th Shanghai International Arts Festival as a representative of the New World Symphony and the City of Miami Beach.

Harvey Sollberger. MA 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. Naumburg Foundation, Music from Japan, and the New York State Council for the Arts. Before joining the USC faculty, Sollberger has taught at Columbia University, the Mannes School of Music, and Indiana.

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