June in Buffalo

June 6 - June 11, 2011

David Felder, Artistic Director

Senior Faculty
Edmund Campion
Eric Chasalow
David Felder

Hilda Paredes
Brice Pauset
Jeffrey Stadelman

Resident Ensembles
Ensemble Linea
Signal
Slee Sinfonietta

Special Guests
Magnus Andersson
Irvine Arditti
James Baker
Genkin Philharmonic
Brad Lubman

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 6-11, 2011 at the University at Buffalo. June in Buffalo offers an intensive schedule of seminars, lectures, master classes with selected faculty composers, workshops, professional presentations, participant forums and open rehearsals as well as afternoon and evening concerts open to the general public and critics. Each of the invited composers will have one of his/her pieces performed during the festival (please see application procedures below). Evening performances feature faculty composers, resident ensembles and soloists renowned internationally as interpreters of contemporary music.
LECTURE SCHEDULE
Lectures will take place in Baird Recital Hall (Baird Hall, room 250) at 10 am

Monday June 6
Eric Chasalow

Tuesday June 7
Brice Pauset

Wednesday June 8
David Felder

Thursday June 9
Hilda Paredes

Friday June 10
Jeffrey Stadelman

Saturday June 11
Edmund Campion

MONDAY, JUNE 6, 4:30 PM
Signal Workshop
B1-Slee

Surface Tension
David Carter
Samsara
Shiuan Chang
Urulumunu
Ted Goldman
The Contrabulous Fabtraption
Ethan Hayden
Construction... in Progress
Brian Mark
ruptured silence, bleeding
Amadeus Regurca

MONDAY, JUNE 6, 7:30 PM
Chamber Music
Lippes Concert Hall in Slee Hall

Roulette
Edmund Campion

In a Manner of Speaking
Ethan Hayden

Mr. Natural
Brian Mark

Shamayim
Jean Kopperud, clarinet

brief pause

Edmund Campion, piano

Jon Nelson, trumpet; Eric Huebner, piano

June in Buffalo
TUESDAY, JUNE 7, 4:00 PM

Chamber Music Workshop

Baird Recital Hall

Archive[s] : Sivan Eldar

Yuki Numata, violin; Jonathan Golove, cello

Small Stones : Matt Sargent

Jason Bauers, Robert Fullex, percussion

From Pen and Ink : Cherise Leiter

Jean Kopperud, clarinet; Eric Huebner, piano

Breaking Bamboo, Shaking Jade : Jeff Roberts

Barry Crawford, flute; Steve Beck, piano; Jon Hepfer, percussion

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TUESDAY, JUNE 7, 7:30 PM

Slee Sinfonietta

James Baker, conductor

Lippes Concert Hall in Slee Hall

Requiescat : David Felder

Barry Crawford, flute; Jean Kopperud, clarinet;
Eric Huebner, piano; Tom Kolor, percussion; Yuki Numata, violin;
Maureen Yuen, violin; Adrienne Elisha, viola;
Jonathan Golove, cello; Gregory Chudzik, bass; Magnus Andersson, guitar

Alegoria Tri-partita : Hilda Paredes

Yuki Numata, violin; Jonathan Golove, cello;
Eric Huebner, piano

brief intermission

Six Preludes : Brice Pauset

Brice Pauset, harpsichord

Suspicious Motives : Eric Chasalow

Barry Crawford, flute; Jean Kopperud, clarinet;
Yuki Numata, violin; Jonathan Golove, cello

Incidental Music : Jeffrey Stadelman

Jean Kopperud, bass clarinet; Tom Kolor, percussion; Steve Beck, celeste;
Eric Huebner, piano; Jonathan Golove, Evelyn Farny, cello

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**WEDNESDAY JUNE 8, 4:00 PM**

**Slee Sinfonietta Workshop**

*James Baker, conductor*

Lippes Concert Hall in Slee Hall

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Accumulation to Fuzzy Time

*Kenichi Saeki*

*Alice Teyssier, flute; Greg Barrett, clarinet; Maureen Yuen, violin; Adrienne Elsba, viola; Evelyn Farny, cello*

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Nealika

*Francisco Castillo Trigueros*

*Alice Teyssier, flute; Evelyn Farny, cello; Jon Hepfer, percussion, Steve Beck, piano*

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Eins Zwei

*Friedrich Heinrich Kern*

*Jon Hepfer, percussion; Steve Beck, piano*

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Los Limites Moviles del Agua

*Juan Esquadero*

*Steve Beck, Eric Huebner, piano*

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**WEDNESDAY JUNE 8, 7:30 PM**

**Chamber Music**

*Baird Recital Hall*

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Memoriam Thomas Kakuska

*Hilda Paredes*

*Irvine Arditti, violin*

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Wills and Wonts

*Jeffrey Stadelman*

*Jean Kopperud, clarinet; Tom Kolor, percussion*

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Domus Aurea

*Edmund Campion*

*Tom Kolor, percussion; Eric Huebner, piano*

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6 Caprici

*Salvatore Sciarrino*

*Irvine Arditti, violin*

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**THURSDAY, JUNE 9, 4:00 PM**

**Linea Workshop**

*B1 Slee Hall*

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Negative Mirror II

*Per Bloland*

---

how do you express X?

*Paul Clift*

---

AXIS

*Hanna Eiermacher*

---

Year Without Summer

*Jacob Gotlib*

---

Look My Hands Are Empty

*Nathan Heidelberger*

---

Persiflage

*Kerrith Livengood*

---

When the Rain is Dissolving the Clouds

*Chun Ting Pang*

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**THURSDAY, JUNE 9, 7:30 PM**

**Signal**

*Brad Lubman, conductor*

Lippes Concert Hall in Slee Hall

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Journal

*David Felder*

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Vita Nova

*Brice Pauset*

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Chamber Concerto

*Gyorgy Ligeti*

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Ah Paaxo‘ob

*Hilda Paredes*
FRIDAY, JUNE 10, 3:30 PM
Chamber Music Workshop
Baird Recital Hall

Tropos Juan Colon-Hernandez
Magnus Andersson, guitar

Things to Keep Us Safe Ray Evanoff
Magnus Andersson, guitar

Coronal Loops Michael Tomas Foumai
Yuki Numata, violin

For Bass Matthew Goodheart
Greg Chudzik, bass

SATURDAY, JUNE 11, 7:30 PM
Ensemble Linea
Lippes Concert Hall in Slee Hall

Auditory Fiction Edmund Campion

Lett to His Own Devices "clearly establishes him as one of the leaders of our times...offering a wondrous fusion between distinct styles and mediums..."

Chasalow's music has been embraced by performers throughout the world, with recent performances from Boston to Berlin and San Francisco to Seoul.

A member of the Brandeis University faculty since 1990, Chasalow directs the Brandeis Electro-Acoustic Music Studio. He produces the biennial BEAMS Electronic Music Marathon, on the Boston CyberArts Festival. Since 1996 he has curated The Video Archive of Electroacoustic Music, an oral history project chronicling the pioneer electronic music composers and engineers from 1950 to the present.
A product of the famed Columbia-Princeton Electronic Music Center, Chasalow studied composition with Mario Davidovsky and flute with Harvey Sollberger. He has been honored by the Guggenheim Foundation, National Endowment for the Arts, the Fromm Foundation at Harvard, the New York Foundation for the Arts, and the American Academy of Arts and Letters.

FACULTY COMPOSER BIOGRAPHIES, CONT.

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-stuecke”, for the Arditti Quartet (2007), commissioned by the Siemens Foundation; “Chashmal” for bass voice, with electronics, and video by Elliot Caplan (2006-7) 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 “Sa’arah”, part 2 of the cycle for Isherwood, electronics and image, commissioned by the Argosy Fund, “Black Fire/White Fire”, part 3 of the same project (the entirety titled, “Shamayim”), commissioned by a consortium of presenters worldwide; “Insomnia”, a work for bass voice, and percussion commissioned by the “Works and Process” Series at the Guggenheim Museum, “rare air”, for Jean Kopperud and Steve Golting (2008-9). Current projects include a work (tentatively titled Le Quatre Temps Cardinaux) for soprano Laura Aikin, bass Ethan Hirschenfeld, large chamber orchestra  (BMOP, Signal, and Slee Sinfonietta) and electronics on texts of Neruda, Creeley and Daumal, (Fall, 2011), and ensemble works commissioned by Neo Norbotten of Sweden, and Norway’s Cikada 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 Slee Sinfonietta, 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 #9049J during 1996. A second disc containing orchestral work was released by Mode Records (Mode #89; “Editor’s Best of the Year” selection, Fanfare Magazine, 2002) in Spring, 2000, and EMF #033 was released in July, 2001, containing premiere recordings of orchestral works by Morton Feldman and David Felder (two works for each composer) to very enthusiastic critical 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.

FACULTY COMPOSER BIOGRAPHIES, CONT.

HILDA PAREDES firmly established as one of the leading Mexican composers of her generation, made her home in London since 1979 and her music is now performed widely around the world.

As an active participant in master classes at Dartington Summer School, she studied with Peter Maxwell Davies and Richard Rodney Bennett. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University in London and completed her PhD at Manchester University. Her collaboration with choreographers led her to receive the Music for Dance Award from the Arts Council of Great Britain in 1988. After taking part in the Garden Venture Opera Project in Dartington, she completed her first chamber opera THE SEVENTH SEED, released by Mode Records. She has continued to be involved in the musical life of her native country, teaching at the University in Mexico City, as radio producer of new music, as well as collaborating with the Orchestra of Baja California arranging traditional Spanish and Mexican songs.

She has been recipient of important awards such as the Arts Council of Great Britain fellowship for composers; the Rockefeller Fund for Culture Mexico/USA, Sistema Nacional de Creadores from Mexico and more recently the J.S. Guggenheim Fellowship in the USA.

Hilda now lives in London as a freelance composer and has taught composition and lectured at Manchester University, the University of San Diego California, as well as in Mexico, Spain, at Centre Acanthes in France and was recently the Darius Milhaud Visiting Professor at Mills College in the US. She has also worked at the Heinrich Strobel Experimentstudio at the SWR in Freiburg, to create electroacoustic works.

Her recently completed second chamber opera EL PALACIO IMAGINADA, commissioned by Musik der Jahrhunderte, English National Opera and the Festival of the Arts and Ideas in New Haven, was premiered with much acclaim on both sides of the Atlantic.

Hilda Paredes has been commissioned by soloists, ensembles and orchestras around the world. Her music has been performed by internationally renowned ensembles such as Lontano, London Sinfonietta, Ensemble Modern, Neue Vocalsolisten, Ensemble Sospeso, and Arditti Quartet and has been widely performed at important international
FACULTY COMPOSER BIOGRAPHIES, CONT.

BRICE PAUSET was born June 17, 1965 in Besancon, France. Brice Pauzet studied piano, violin, chamber music, analysis and writing at the Conservatoire de Besançon from 1973 to 1984. He then entered the Conservatoire de Region Bourgogne-Billancourt (1984-1986), where he studied composition and electronic music with Michel Zbar. He studied for his doctorate in medieval philosophy at the University of Louvain, with a focus on anti-Thomist theses. He also studied piano with Gerard Fremy, John Antos, and composition and electronic music with Michel Zbar. In 1988 he was admitted to the Conservatoire National Superieur de Musique in Paris, in the composition class of Michel Pinnipot and classroom orchestration and composition of Gerard Grisey along with master-class of Pierre Boulez, Henri Dutilleux, Brian Ferneyhough, Klaus Huber and Karlheinz Stockhausen, and won first prize in composition in 1991, before entering the cycle of courses in 1992, with Gerard Grisey and Alain Lancequart.

Pauzet also studied composition with Franco Donatoni in Siena (1988-1991). After teaching analysis and design at the Conservatoire de Besançon IUFM of Franche-Comte (1991-1993), he participated in 1994 in the curriculum of composition and computer music at IRCAM (with Antoine Bonnet, Marc-Andre Dalbavie, Brian Ferneyhough, Philippe Manoury, Tristan Murail, Roger Reynolds and Marco Stroppa), and the following year's session composition at Roaumont Abbey (with Brian Ferneyhough and Michael Jarrel).

In 1994 he was a fellow of the Fondation Marcel Bleustein-Blanche. Since then he has divided his time between composition, interpretation (on harpsichord and piano) of his works and baroque and classical repertoires, reflection and aesthetic education, in 2001, giving master classes in composition at the Roaumont Abbey, along with Brian Ferneyhough and Stefano Gervasoni and teaching composition in Paris, Rome, Zurich, Berlin and Frankfurt.

Brice Pauzet has collaborated with IRCAM, the Paris Autumn Festival, Ars Musica, Ultraschall and Wien Modern, radio SWR Baden-Baden and WDR Cologne, Quartuo Diotima, Ensemble Accroche Note, Contrechamps Lucullin, Modern, Research, Ensemble Intercontemporain Klangorum Wien, Konzerthaus Berlin and with soloists such as Irvine Arditi, Jean-Pierre Collot, Marc Coppey, David Grimal, Nicolas Hodges and Andreas Steier, and conductors Stefan Asbury, Sylvain Cambreling Johannes Kalitzke, Jonathan Nott, Emilio Pomarico, Kwanwe Ryan and Pierre-Andre Valade.

In 2004-2005 he was composer in residence at Nationaltheater Mannheim, accompanied by the composer Isabel Mundry and choreographer Reinhold Hoffmann, for the production of the opera Das Madchen aus der Fremde, and became, in 2007, Heinrich Scholz Treet.

His work includes sixty pieces for voice, solo instruments, ensembles and orchestra, characterized by the subtle complexity of the polyphonic fabric, their connivance with medieval and baroque music of the past, including instruments (harpsichord, fortepiano, viola d'amore) as well as the permanence of metaphysical meanings. Among his projects include a monodrama, Exercises of Silence, for voice, piano and stage (Festival d'Automne in Paris, 2008), Darmstaden II, for string quartet, double chorus and orchestra (WDR, 2010), a large triptych for orchestra, soloists and electronics (production: WDR, SWR and Bayerischer Rundfunk), and the cycle Théorie des Traines, for voice, soloists, ensemble and orchestra. Brice Pauzet currently lives in Germany.

JEFF STADELMAN. The music of Jeffrey Stadelman — once described by a Los Angeles Times reviewer as "painterly . . . deftly dispersed in time and glazed with a dry wit"— has been performed in the U.S and Europe by a number of the leading groups active in contemporary music performance. This list of ensembles — including the New York New Music Ensemble, Boston Musica Viva, the California Ear Unit, the San Francisco Contemporary Music Players, Het Trio, 175 East Ensemble (New Zealand), Earplay, the New World and Cassatt String Quartets, the League/ISCM and the June in Buffalo and Wellesley Conference Players, among others — continues to grow as Stadelman's work attracts increasing attention in the U.S. and abroad.

Originally from Wisconsin, Stadelman studied composition as an undergraduate with Stephen Dembski at the University of Wisconsin-Madison, and went on to receive the Ph.D. in Music from Harvard University, where his principal teachers were Milton Babbitt, Earl Kim, Donald Martino and Stephen Mosko. Stadelman has since received commissions and invitations for compositions from, among others, the Fromm Foundation and Boston Musica Viva, Nuove Sincronie, Concert Artists Guild, Trio Italiano Contemporaneo, Phantom Arts, Bernhard Wambach, Elizabeth McNutt, Jon Nelson and UW-Madison. Grants and awards include those from Meet the Composer, Harvard University, Friends and Enemies of New Music, and the Darmstadt Summer Courses.

The composer taught at Harvard University during the 1992-93 academic year, and currently serves as Associate Professor of Music at the State University of New York at Buffalo, where he teaches composition and twentieth-century music. Stadelman's music is published by APNM and BMG Ariola. Recently completed and ongoing projects include Eight Songs, a collection for bass-baritone and piano; "House Taken Over" for the flutist Elizabeth McNutt, with and without electronics; a quintet for a University at Buffalo faculty quintet; and a violin concerto, entitled Pity Paid, for Movses Pogossian with the Slee Sinfonietta. A CD of the composer's music is slated for release late in 2006, on the Centaur label.

A number of recent electroacoustic works have been performed at June in Buffalo 2004, SEAMUS conferences (Ball State and University of Oregon), ICMC 2004 Miami, the University of North Texas/CEMI, the Boulder Museum of Contemporary Art, COMA 2005 (Vaxjo, Sweden), and other venues.
Faculty Composer Biographies, Cont.

Also active as a writer on musical subjects, Stadelman has authored a number of analytic papers since 1986, and made presentations on Babbitt and Schoenberg at universities and festivals in the U.S. and Europe. He has also seen published a comparative analytic essay on works by Donald Martino and the poet A.R. Ammons in Perspectives of New Music, as well as an interview with Brian Ferneyhough in the composer’s Collected Writings. At the 1994 Darmstadt Summer Courses, Stadelman presented a comparative study of works by John Ashbery and Milton Babbitt, and was a panelist for the aesthetics colloquium, “Analytical and Terminological Problems of Contemporary Music.” Recently completed projects include a review for the Journal of the American Musicological Society; an essay for a Festschrift documenting the fiftieth anniversary of the Darmstadt Summer Courses (Von Kranichstein zur Gegenwart); and annotated translations, for 20th-Century Music and Perspectives of New Music, of essays by Mauricio Kagel and Helmut Lachenmann.

Resident Ensemble Biographies

Ensemble LINEA. Founded by pianist and conductor Jean-Philippe Wurtz in 1998, the Ensemble LINEA has been involved since its beginnings in a democratization of contemporary music, by giving precedence to the encounter with the audience, an openness towards other artistic disciplines, and an active policy of concert

Beyond any schools and trends, the artistic project of LINEA covers quite diverse aesthetic perspectives—from musical theater to electronic music, from Western music to the rich Asian repertoires. LINEA advocates an engaged music which is anchored in modernity; it favors works which question the mutations and complexities of our era.

Based in Alsace (a region in eastern France, bordering on Germany and Switzerland), at the crossroads of several cultures, LINEA naturally approaches the repertories in their multicultural dimension and presents to the ear the musical heritages of insufficiently explored regions such as the Middle East, Asia, Eastern Europe, Latin America, etc.

The concerts of LINEA are conceived as spectacles in their own right. Playful, theatrical, spatialized and explosive, they have always assured the Ensemble a solid reputation for dynamic staging. The audience is regularly involved in interactive spectacles promoting its participation. Finally, LINEA eagerly seeks to include dance, video, theater or cinema in its productions.

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 concert music – among them Berio, Boulez, Reich, Wierinen, 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 viral 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, 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 “deeply committed performances” (Musical America) of “gripping 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 Signal’s return to LPR for a series of three concerts in Spring 2009, featuring Philip Glass’s Suit for ‘The Hours’ and Symphony No. 3, Michael Gordon’s Trance, and Steve Reich’s Pulitzer Prize-winning Double Sextet.

The 2009-2010 season brought a U.S. tour with iconoclastic German composer Helmut Lachenmann and the U.S. premiere of Harrison Birtwistle’s chamber opera The Corridor. Recent 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 SLEEN SINFONIETTA is the professional chamber orchestra in residence at the University at Buffalo and the flagship ensemble of the Robert and Carol Morris Center for 21st Century Music. The Sinfonieta 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 a core group including UB faculty performance artists, visiting artists, national and regional professionals and advanced performance students, the group is conducted by leading conductors and composers. This ensemble has produced world-class performances of important repertoire for fourteen years, and its activities include touring, professionally produced recordings, and unique concert experiences for listeners of all levels of experience.
MAGNUS ANDERSSON has long been active in the contemporary music field, and has played a significant role in the creation of the modern guitar repertoire. He studied at the Trinity College of Music, London, and at the Viotti Music Academy in Vercelli, Italy. In 1984 Magnus Andersson founded the guitar class at the International Summer Courses for New Music in Darmstadt (Internationale Ferienkurse für Neue Musik), where he taught until 1996. He teaches at the Royal College of Music in Stockholm, and is a founding member of the innovative chamber music group Ensemble SON and was artistic director of the 2006 and 2008 Stockholm New Music Festival.

Magnus Andersson received the Swedish Gramophone Prize in 1985 and 1986 and was nominated for a Swedish Grammy in 1992. He was awarded the Composers Union Interpretor Prize in 1983 and the Kranschsteiner Prize in Darmstadt in 1984. He has performed the premieres of numerous important contemporary works including works by Ferneyhough, Sandström, Dillon, and many others.

IRVINE ARDITTI In addition to his phenomenal career as first violinist of the Arditi 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-Concert 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 past decade Irvine Arditi has given the world premières of a plethora of large scale works especially written for him. These include Xenakis' Dox Orchid and Hosokawa's Landscape III, both for violin and orchestra, as well as Ferneyhough's Terrain, Francesconi's Riti Neurali and Body Electric, Dillon's Vernal Showers and Harvey's Scena, Pauer's Vita Nova, Reynolds' Aspiration and Sciarrino's Le Stagioni Artificiali, all for violin and ensemble. He has appeared with many distinguished orchestras and ensembles including the Bayerische Rundfunk, BBC Symphony, Berlin Radio Symphony, Royal Concertgebouw, Junge Deutsche Philharmonie, Munich Philharmonic, Orchestre National de Paris, Het Residentie den Hague, Rotterdam Philharmonic, Ako Ensemble, Ensemble Contrechamps, London Sinfonietta, Nieuw Ensemble, Novel Ensemble Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux.

On 25th August there was a recital of the music of Biber, Berio and Paredes at the Edinburgh Festival with Rugider Lotte and the well known German group Lyriarte.

Several performances took place in Italy in the Autumn, notably in Milan on 15th October for Milan Musica with the Nieuw Ensemble, Amsterdam of Pauer's Vita Nova. This work was repeated on the following day in the Venice Biennale with a premier by Stefano Bellon. The Pauer work was also repeated in the Festival D'Automne in Paris on 21st October alongside another premier for violin and ensemble by the Japanese composer Chikage Imai.

In early January 2009 there were 2 performances of Berio's Corale in Madrid and Valencia with the talented young players of the JOGV orchestra from Valencia conducted by Manuel Gandul.

As well as having recorded over 170 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, Ferneyhough and Donatoni, as well as his recording of Nono's La Lontananza, both on the label Montaigne Auvidis, have been awarded numerous prizes. His recording of Cage's Freeman Etudes 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 Arditi's arrangement for Quartet of Cage's 44 Harmonies from Apartment House.

The complete Mode recordings of Berio's Sequenza's, 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 Composers 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 Musicae.

THE GENKIN PHILHARMONIC, a Buffalo (NY) based ten-piece electro-acoustic chamber ensemble, was founded in 2000 by Jon Nelson at The University at Buffalo Music Department. Originally conceived as a class at UB, its mission was to provide a uniquely challenging opportunity for students to study and perform contemporary music that draws on musical genres spanning rock, jazz, improvised and classical music.

The current Genkin is made up of professional players, drawing a diverse pool of musicians in the Buffalo area, its core membership comprised of UB Faculty and alumni. Other members come from the Buffalo Philharmonic, Fisher-Price, and the Hallwalls Arts Collective. This hybrid of top-level classical, new music, and improvising performers, creates a band that offers a dizzying array of styles in concert.

The band gave an historic performance at the 2002 International Trumpet Guild Conference, and played for sold our crowds Mexico City at the 2003 Condesa Jazz Festival and the Festival Centro Historico. The Genkin has also been featured at Buffalo area venues including Nietzsche's, Calumet Arts Café, UB, Fredonia College, and Hallwalls.

The Genkin Philharmonic released its self-titled debut CD in 2007, on the 8bells label. The disc features music by King Crimson, Frank Zappa, Charles Ives, Serge Prokofiev, Radiohead, Emil Harnas 2, Nick Didkovsky, and Jon Nelson.
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 Resonanz, 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, insomniac, on Tzadik.

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, Jonny 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.

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