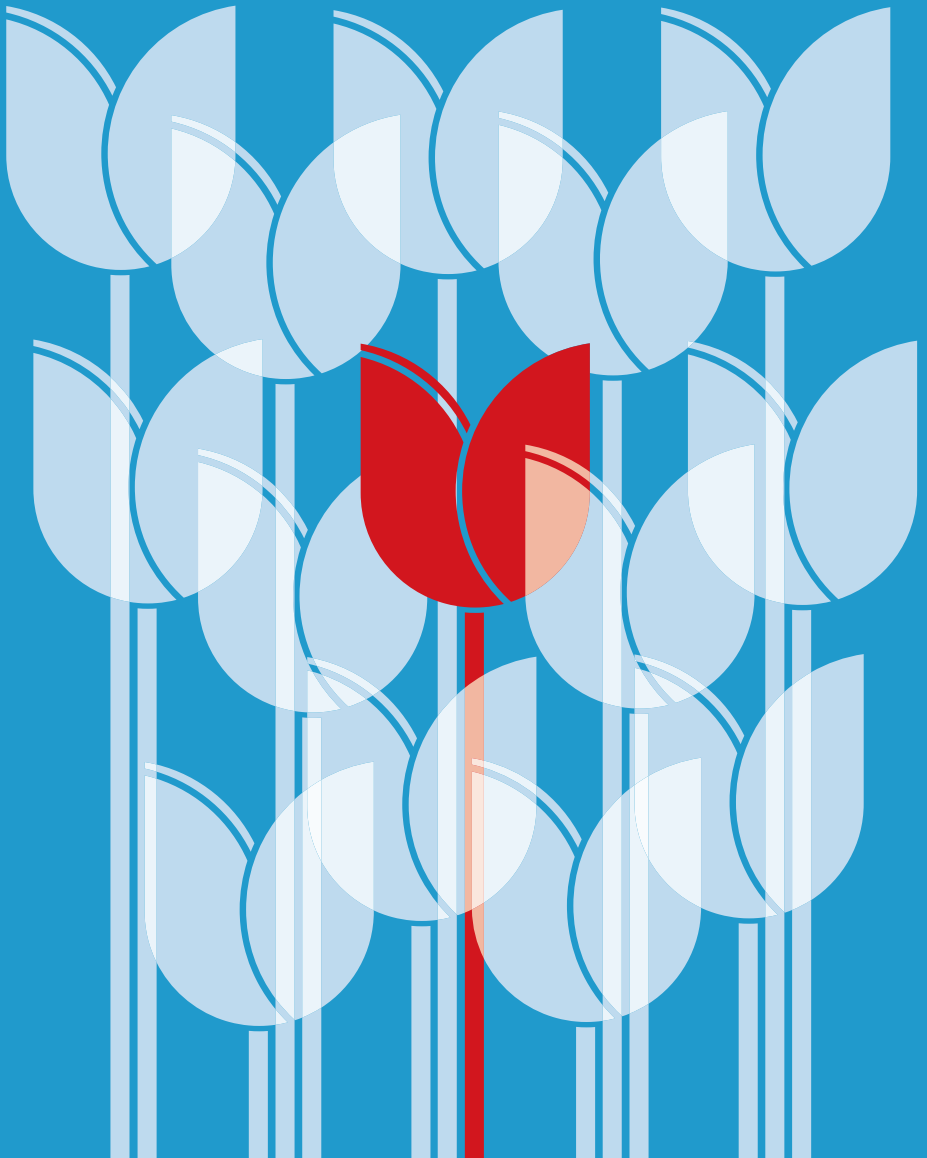


JUNE IN BUFFALO

JUNE 2-8/2014

DAVID FELDER *Artistic Director* J.T. RINKER *Managing Director*



JUNE IN BUFFALO

JUNE 2-8, 2014

David Felder, Artistic Director
J.T. Rinker, Managing Director

Senior Faculty Composers:

David Felder
Joshua Fineberg
Stephen Hartke
Philippe Hurel
Hilda Paredes
Bernard Rands

Resident Ensembles:

Buffalo Philharmonic Orchestra
Ensemble Court-Circuit
Ensemble Signal
Norrbotten NEO
Slee Sinfonietta

Special Guest:

Irvine Arditti
JoAnn Falletta
Nicholas Isherwood
Brad Lubman

June in Buffalo 2014:

Presented by the Department of Music and The Robert and Carol Morris Center for 21st Century Music, June in Buffalo is a festival and conference dedicated to composers of the present day. The festival will take place on the campus of the University at Buffalo from June 2-8, 2014. The week will be filled with an intensive schedule of seminars, lectures, workshops, professional presentations, participant forums, and open rehearsals. Concerts in the afternoons and evenings are open to the general public and critics. Each of the invited student composers will have one of his or her works performed in an afternoon concert. The evening concerts will feature the music of faculty composers, performed by resident ensembles and soloists who are internationally renowned as interpreters of contemporary music.

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LECTURE SCHEDULE

Lectures will take place in Baird Recital Hall
(Baird Hall, room 250)

Monday, June 2
10:00am - 12:00pm
Joshua Fineberg

Tuesday, June 3
10:00am - 12:00pm
Stephen Hartke

Wednesday, June 4
10:00am - 12:00pm
Philippe Hurel

Wednesday, June 4
4:00pm - 5:30pm
Nicholas Isherwood

Thursday, June 5
10:00am - 12:00pm
Bernard Rands

Friday, June 6
10:00 - 12:00pm
David Felder

Saturday, June 7
1:30 - 3:30pm
Hilda Paredes

MONDAY, JUNE 2

Slee Sinfonietta Soloists

Featuring works of JIB participants
Baird Recital Hall, 4:00pm

PROGRAM

Program order to be announced

Transmute (2013) Jonathan Golove, cello; John Bacon and Tom Kolor, percussion	Christopher Ashbaugh
Nautilus (2013) Steven Beck; piano	Andrew Kyriacou
Rituals and Superstitions (2013) Emi Ferguson, flute; Tom Kolor, percussion	Jessica Rudman
Lattice (2012) Emi Ferguson, flute; Sungmin Shin, guitar	Ramteen Sazegar

Slee Sinfonietta Soloists

Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

BoxMan from <i>Crossfire</i> (1986, 2013) Adam Unsworth, horn	David Felder
Intermezzo malinconico (2013) Adrián Sandí, clarinet	Hilda Paredes
Loops I (1999-2000) Emi Ferguson, flute	Philippe Hurel
-BREAK-	
November Sky from <i>Crossfire</i> (1992) Emi Ferguson, flutes	David Felder
Facets (2005) Marianne Gythfeldt, clarinet	Joshua Fineberg
Loops IV (2004-5) Tom Kolor, marimba	Philippe Hurel
Netsuke (2011) I) Tengu, the shapeshifter that feeds on the falsely holy II) Tadamori and the Oil-thief III) Tanuki playing the samisen IV) Baku, the monster that devours nightmares V) Demons carrying a rich man to hell VI) Jewel of Wisdom with mountain pavilions Yuki Numata Resnick, violin; Steven Beck, piano	Stephen Hartke

PROGRAM NOTES

FELDER, BOXMAN

BoxMan was composed for trombonist Miles Anderson originally in 1985-87 and was commissioned by the National Endowment for the Arts, the Ars Electronica Festival in Linz, and the La Jolla Museum for Contemporary Art. It is the final work (but the first composed) in the composer's "Crossfire" series of works for soloist and his electronic image in both audio and video domains. The work is inspired by Japanese novelist Kobo Abe's novel "The Box Man", wherein the lead character is a thoroughly disenfranchised and nameless street person, living out a bizarre existence in a wholly alienating urban environment (Tokyo, circa 1960).

Musically speaking, five types of "behavior" were selected for the soloist: manic, threatening, introverted, aggressive, and lyrical, and these are juxtaposed throughout the work. On the technical level, all sounds are made by the performer; live, on the computer part, and through live electronic sound manipulation. The original electronics (outboard, stand-alone, rack-mounted, commercial 'boxes') were re-made, with programming by Erik Oña and David Kim-Boyle, with even more fixes and updates by Brett Masteller, and JT Rinker from 1999-2004, utilizing MAX/MSP and Macintosh machines to replace the outdated outboard signal processing boxes. The 'vintage' quality of that older processing is deliberately retained with limited elaboration made in MSP. BoxMan is a fiercely virtuosic piece challenging the performer in every way imaginable—technically, (range, speed, articulation, dynamics, endurance, synchronization with live and pre-recorded electronics, etc.), and perhaps more importantly, expressively. - © David Felder

PAREDES, INTERMEZZO MALINCONICO

Intermezzo malinconico is constructed by contrasting ideas: aggression and its consequence: subtle and deep pain. These are the two elements that open the piece and also open a wide range of expression which the bass clarinet has the possibilities of encompassing.

Instrumental possibilities like the different types of articulations, the recurrent melodic line in the upper register, the virtuosic agility and the pitchless breath, all gave me a very rich palette to shape the piece.

Intermezzo malinconico was written for Fernando Dominguez in response to his request in 2006 after the premier of my orchestral work Recordare. It took me a few years, but I am pleased to have been able to fulfill my promise and complete the work in early 2013, thanks to the support of Sistema Nacional de Creadores de Arte, Mexico.

HUREL, LOOPS I

I had been waiting to write a piece for solo flute for a long time, ever since *Eolia* in fact, a work that dates from the 1980s, in which I had tried to move on from the normally voluble style associated with the flute in the traditional repertoire. In *Loops I*, the sound of the flute and its techniques are of less importance than the transformation procedure at work. The principle of the style of the piece is contained in the title which, when "looped", creates its own alliteration. It is very important to me to retain the spirit of these pieces. I start with little rhythmic motifs that are repeated and transformed as they progress. In fact, they are simple formulas which, by adding or taking away from themselves, end up creating further loops. What fascinates me is that between two loops, there is the way you arrive and the way you leave. The procedure itself matters little.

The loops fascinate me because they involve repetition, and repetition fascinates me because it is the basis of all transformation in time. In this work, the principle

is pushed to the extreme. I had never before used the loop in such an unadorned manner, with a single instrument., and yet the idea is dominant in all my pieces. My music has always used this principle of repetition. On the formal side, it makes for a better understanding, and provides landmarks for the listener. *Loops I* is a piece that I wrote very objectively, and yet it is based on intuitive elements, transformed freely by morphing.

FELDER, NOVEMBER SKY

November Sky was composed in 1990-92 for flutist Rachel Rudich. The work is the third in the "Crossfire" series, but the last composed, in the series of works featuring a virtuoso soloist and his (or her) electronically altered image. In this work, NeXT computers were used to process a huge library of archetypal flute materials made by the soloist and to create the four channels of computer-processed flute sounds. The acoustic flute is the sole source.

All of the musical materials were derived from a single melodic line that is played about halfway through the piece. The large-scale form is roughly articulated by four sections approximately coordinated with the changes of instrument from piccolo through bass flute. Each section offers increasingly reflective and distant perspectives on the musical material in the manner of ever-deepening meditation. The title refers obliquely to the psychologically shifting perspectives that accompany seasonal change; particularly the affect surrounding the inexorably failing light as fall gives way to winter. The work was commissioned by the National Endowment for the Arts. Rick Bidlack and Scott Thomas assisted the composer in the realization of the computer portion of the work. - © David Felder

FINEBERG, FACETS

Scale is everything. A surface that feels solid to the touch and appears cool and unchanging to our eyes would appear to be seething with movement, if we could view it on the miniscule scale of an electron microscope. At the atomic scale, everything, even the most stable objects, exhibits constant movement and change. Yet from our every day perspective solid objects are just that - solid. In a shift of perspective, the most familiar of notions, like density and heat, disappear (an individual atom does not have temperature it only has motion, though at a larger scale the average motion of many atoms creates heat). At a small enough scale physicists claim that even time can reverse itself. Violence and stability, continuity and contrast, are simply facets of the very same objects.

In the physical world, and even within every musical sound, apparently contradictory aspects coexist simultaneously, yet perceptually we can access only one level at a time, and many levels are hidden from our senses without the enhancements offered by technology. Within a piece, however, a shifting view can unfold in which scales and perspectives interact. Thresholds are breached and new facets suddenly appear and what might have seemed impossible continuities are revealed.

Facets was written for Marianne Gythfeldt with whom I have had the great pleasure of collaborating for the last eight years.

HUREL, LOOPS IV

In reference to *Loops I* for flute, I wrote: "the sound of the instrument and the playing techniques are less important than the process of transformation that is set into motion." The piece's title both declares and describes the compositional principle. There is an alliterative quality to this title, and a character that transcends a larger series of pieces based on the same principle. I begin with short rhythmic patterns that are repeated and transformed little by little. Through successive additions or

subtractions, these simple patterns end up creating new loops themselves.

In *Loops IV*, for Marimba – as in *Loops II* and *Loops III* – I incorporated an additional layer into the principle of loops. In fact, the piece is constructed in such a way that the process of cellular transformation always returns to the opening figure. Though the music seems to be in perpetual transformation due to the morphing process in play, listeners will nevertheless have the impression of going in circles, because each large procedure merely brings them back to the starting point, as evidenced by the small sub-loops heard throughout the piece.

In addition, while essentially remaining a very playful piece characterised by rhythmic energy, *Loops IV* differentiates itself from other pieces in the series due to the instrument's "poetics" that play a significant role. Thus, the piece's slower sections highlight the marimba's timbre, with the principle of looping becoming secondary, and making room for a sort of poetic intensity absent in the other *Loops*.

Loops IV represents another stage of my work with percussion, work begun in 1992 with *La Célébration des Invisibles*, then expanded in 1996 with ...à mesure, in 1999 and 2000 in *Tombeau* in memoriam Gérard Grisey and the *Quatre variations pour percussion et ensemble*, then in 2001 in *Loops II* for vibraphone and finally in 2006 with *HORS-JEU* for percussion and electronics.

Loops IV is dedicated to Jean Geoffroy and Eve Payeur.

English translation: Jacqueline Rose

HARTKE, NETSUKE

Netsuke are Japanese miniature carvings that were originally made to secure objects suspended from a man's sash. Often very intricate in design, they represent a broad range of subject matters from depictions of animals and people, to scenes from folk-tales and literature as well as everyday life, to fanciful supernatural creatures. This piece was inspired by six exquisite carvings from the Bushell Collection at the Los Angeles County Museum of Art.

In the first movement, a tengu, a hawk-like goblin takes on the appearance of a monk to lure a religious hypocrite to his doom. The second carving, *Tadamori* and the *Oil-Thief*, is a wonderfully kinetic depiction of a midnight scuffle between a samurai and a poor servant whom he has mistaken for a thief.

A tanuki is a raccoon-like creature thought to have the power to change its appearance. In this small sculpture one is seen dressed in a robe quietly playing the samisen. In my piece, I found myself thinking of the samisen duels that one frequently hears in Japanese theatrical music. While quite fearsome looking, with the head of an elephant and a lion's mane, the baku is a shy creature that performs the useful service of protecting sleepers from nightmares.

In the carving that inspired the fifth movement, a rich man has apparently set off on a journey, but instead of being carried by his usual bearers, seven demons have hijacked his sedan chair and gleefully cart him down to Hell.

The final netsuke shows a serene mountain landscape intricately rendered in a water-drop-shaped piece of ivory. Gnarled wind-blown trees and the verandas of handsome pavilions can be discerned through the mist.

Commissioned by the McKim Fund in the Library of Congress, *Netsuke* is dedicated in friendship and gratitude to Matt Albert and Lisa Kaplan of eighth blackbird.

ARTIST BIOS

American pianist **Steven Beck** was born in 1978. He is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin and Bruce Brubaker. Mr. Beck made his debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, the Jupiter Symphony Chamber Players, and the Virginia Symphony.

Mr. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Hall, Miller Theater, Steinway Hall, Tonic, and Barbès, as well as on the New York Philharmonic Ensembles Series and WNYC; summer appearances have been at the Aspen Music Festival, Lincoln Center Out of Doors, the Greenwich Music Festival, the Woodstock Mozart Festival, and the Wellesley Composers' Conference. He is an Artist Presenter and regular performer at Bargemusic (where he recently performed all of the Beethoven piano sonatas), performs frequently as a musician with the Mark Morris Dance Group, and has performed with the New York City Ballet. He has worked with Elliott Carter, Henri Dutilleux, George Perle, and Charles Wuorinen, and has appeared with ensembles such as Speculum Musicae, the Da Capo Chamber Players, the Manhattan String Quartet, the Pacifica String Quartet, The Metropolis Ensemble, New York Philomusica, the New York New Music Ensemble, Mosaic, the Lyric Chamber Music Society, the Omega Ensemble, Ensemble Sospeso, the Orchestra of the S.E.M. Ensemble, Counterinduction, the American Contemporary Music Ensemble, the East Coast Composers' Ensemble, the Fountain Ensemble, Friends and Enemies of New Music, Lost Dog, and Antisocial Music. He is a member of the new music ensemble Future In Reverse (FIRE) as well as the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Bridge, Monument, Mulatta, and Annemarie Classics labels. Hailed by critics for her "tonal bloom" and "hauntingly beautiful performances," English-American flutist **Emi Ferguson** is a performer who stretches the boundaries of what is expected of modern-day instrumentalists. Emi's unique approach to the flute can be heard in performances that alternate between the Silver Flute, Historical Flutes, and Auxiliary Flutes, playing repertoire that stretches from the Renaissance to today.

Emi was a featured performer alongside Yo-Yo Ma, Paul Simon, and James Taylor at the 10th Anniversary Memorial Ceremony of 9/11 at Ground Zero, where her performance of *Amazing Grace* was televised worldwide. Emi's playing can be heard live in concerts and festivals around the world as well as at home in New York City. She has premiered works by Wayne Oquin, Kendall Briggs, Elliott Carter and even CPE Bach to name a few, and is extremely passionate about developing new works for the flute by today's composers. Emi has been a featured performer at the Marlboro Music and Lucerne Festivals, and this summer, will be performing and teaching with Juilliard Global in Brazil, PianoSonoma in California, Juilliard Baroque in Germany, and Les Arts Florissants in France.

Having passions for both "new" and "old" music, Emi is the only flutist to have worked simultaneously with conductors James Levine, Pierre Boulez, and William Christie on modern and baroque flutes.

With Maestri Levine and Boulez, Emi has performed works of Stravinsky, Berio, Boulez, Carter, and Messiaen in Lucerne, Switzerland and New York. Emi has also

been featured as a soloist and ambassador for Elliott Carter's music in China and Japan.

Back in the United States, Emi is the 1st Prize winner of the New York Flute Club Young Artist competition, the Mid-Atlantic Flute Competition, the Juilliard Concerto Competition, and the J.C. Arriaga Chamber Music Competition.

As a Baroque Flutist, Emi is a frequent guest artist with period ensembles including Tafelmusik, the American Classical Orchestra, Trinity Baroque Orchestra, and Juilliard 415. She was the only flutist accepted to Juilliard's inaugural Historical Performance class, and has performed alongside William Christie and Les Arts Florissants, and with Massaki Suzuki, Christopher Hogwood, and Nicholas McGegan with whom she was a concerto soloist in Alice Tully Hall and on WQXR, New York City's classical music station.

Emi is currently on the faculty of the Juilliard School teaching Ear Training in the Evening and Pre-College divisions. Emi was the first person to have graduated from Juilliard with Undergraduate and Graduate degrees with Scholastic Distinction in flute performance, as well as a second Graduate degree in Historical Performance as a Paul and Daisy Soros Fellow. While pursuing her Undergraduate degree, Emi cross-registered at Columbia University's Mailman School of Public Health studying Epidemiology and worked during the summer at Mount Sinai Hospital.

Her principal teachers have been Carol Wincenc, Sandra Miller, Robert Langevin, and Judy Grant. Born in Japan and raised in London and Boston, she now resides in New York City.

Marianne Gythfeldt has distinguished herself in chamber music and contemporary music performance on the international stage. She is equally at-home in traditional, contemporary, and alternative genres as clarinetist of Zephyros Winds, Consortium Ardesia, Collide-O-scope, SEM Ensemble, and former member of the Naumburg award-winning group New Millennium Ensemble.

Marianne is especially recognized in the fields of electroacoustic music, contemporary chamber music, and performance education. She was recently appointed Assistant Professor of clarinet and woodwind coordinator at Brooklyn College Conservatory where she will continue her work as a leader in arts engagement, outreach, and development. Ms. Gythfeldt spent eight years as clarinet and chamber music professor at the University of Delaware where she won the Delaware Division of the Arts established artist award. Ms. Gythfeldt has recorded with CBS Masterworks, CRI, Albany, Koch, and Mode 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 Slee 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 Kitzke. He has recorded for Bridge, New World, Albany, Capstone, Innova, Wergo, Naxos, CRI, Koch, Tzadik, North/South Consonance, and Deutsche Grammophon labels.

Yuki Numata Resnick is a violinist with "virtuosic flair and dexterous bravery," according to *The New York Times*.

Yuki is rapidly gaining attention as a charismatic virtuoso, having performed as a soloist with the New World Symphony, the University at Buffalo's Slee Sinfonietta, the Wordless Music Orchestra, the Tanglewood Music Center Orchestra and the Eastman Philharmonia Orchestra. Yuki was invited to perform Charles Wuorinen's *Rhapsod* with the Tanglewood Orchestra at the composer's request and as a last minute replacement, she performed Wuorinen's *Spin Five* with The Slee Sinfonietta.

Yuki has an avid interest in new music and as a result, has had the opportunity to work closely with some of today's foremost composers. These include Charles Wuorinen, Steve Reich and John Zorn. At the Tanglewood Music Center, Yuki was invited to be a New Fromm Player, focusing specifically on the performance of contemporary chamber music repertoire. Yuki holds a great deal of respect for composers of her own generation and has collaborated with many of them including Jeff Myers, Caleb Burhans, Nico Muhly, Andrew Norman and Timothy Andres.

Additionally, Yuki is an active freelancer, is a member of Talea Ensemble and has performed with the American Contemporary Music Ensemble (ACME), the String Orchestra of New York City (SONYC), Alarm Will Sound, Signal, East Coast Chamber Orchestra (ECCO) and counter)induction. In true New York freelancer style, she wears many hats and has played and/or recorded for bands and artists including Passion Pit, The National, Grizzly Bear, Jóhann Jóhannsson and Max Richter. Yuki was a featured soloist on the Duncan Theater's 2009-2010 season and has appeared at numerous summer festivals including Music in the Vineyards, Tanglewood, Music Academy of the West and The Banff Centre.

Born in Vancouver, Canada, Yuki received a Bachelor's degree from the Eastman School of Music and a Master's degree from the University of Michigan. Her principal teachers include Andrew Jennings, Zvi Zeitlin and Gwen Thompson. Yuki completed a three-year fellowship at the New World Symphony in 2009 and has since been residing in New York City. In September 2013, Yuki joined the faculty at the University at Buffalo as Assistant Professor of Violin and Viola.

Adrián Sandí is currently a freelancer in the NYC metro area. As an active solo recitalist, Adrián has given numerous chamber music and solo performances throughout his musical career in different cities in Costa Rica, Panama, USA, Canada, and China, performing regularly with his wife and musical partner, pianist Helen Hou-Sandí.

He served on the faculty of Wichita State University from 2011-2012 as Assistant Visiting Professor of Clarinet, as well as a member of the Lieurance Woodwind Quintet. As an orchestral musician, Adrián has performed as the principal

clarinetist of Wichita Symphony Orchestra for their 2011-2012 season and has performed with ensembles such as the Lake Placid Sinfonietta, the Rochester Philharmonic Orchestra, the National Symphony Orchestra of Costa Rica, the Symphony Orchestra Academy of the Pacific, the Orchestra for the Opera Academy of the Pacific and the Oistrach Symphony Orchestra; performing in venues such as the Kennedy Center, Alice Tully Hall, Teatro Nacional de Panama, Teatro Melico Salazar and Teatro Nacional de Costa Rica.

Adrián has won numerous awards, including First Place and Honorable Mention in the Music Teachers National Association (MTNA) State and Regional Chamber Music Competitions respectively, a Semifinalist at the International Clarinet Association Young Artist Competition, First Place winner of the MTNA Young Artist Competition at the State Level and also a winner of the Virginia Commonwealth University Concerto Competition. He has also performed as a soloist with the VCU Symphonic Wind Ensemble, the VCU Symphony Orchestra and the Wind Ensemble of the University of West Georgia. While pursuing his DMA at Eastman School of Music and working as a Graduate Assistant, he was awarded the "2010-2011 Teaching Assistant Prize for Excellence in Teaching".

As an avid performer of new music, Adrián has worked closely with conductor Brad Lubman as a member of the ensemble Musica, Ossia New Music as well as Ensemble Signal. Regularly performing works of rising and living composers, he has had the opportunity to collaborate with composer/conductors Oliver Knussen and Tristan Murail. As a founding member of the reed quintet REED5, the group has had the opportunity to collaborate and premiere new works by young composers such as Douglas Braga (Brazil) and Orié Sato (Japan/Germany).

Born and raised in San José, Costa Rica, Adrián began his clarinet studies in 1997 at the National Institute of Music of Costa Rica. He obtained his BM magna cum laude from Virginia Commonwealth University, his MM with distinction from DePaul University, and his Doctorate in Musical Arts from the Eastman School of Music. His main professors have included Ken Grant, Jon Manasse, Larry Combs, Julie DeRoche, Dr. Charles West, and Jose Manuel Ugalde.

Soloist and recording artist **Adam Unsworth** is Associate Professor of Horn at the University of Michigan in Ann Arbor. As a performer he is dedicated to commissioning and performing works of living composers, with a goal of expanding repertoire and redefining the boundaries of the horn. His recent CD release, *Snapshots*, on Equilibrium Records, is a compilation of previously unrecorded music, much of which Adam commissioned since starting at Michigan in 2007. His newest release titled *Balance* is a jazz recording for horn, jazz quintet, and chamber orchestra, which features arrangements of his original compositions. In 2006 Adam released his first jazz CD entitled *Excerpt This!*, which received critical acclaim from jazz and classical horn reviewers alike. Since then he has completed a second jazz CD, *Next Step*, and contemporary music CD *Just Follow Instructions*, a recording of the chamber music of crossover saxophonist/composer Daniel Schnyder. In April 2010 the University of Michigan Symphony Band featured Adam as a soloist on the premiere recording of Dana Wilson's *Concerto for Horn and Wind Ensemble*. He appeared as soloist on this work with the Aurora Wind Orchestra in Funabashi City, Japan in February 2011. Adam plays and has recorded with the Grammy nominated Gil Evans Centennial Project in New York City and regularly performs with the Slee Sinfonietta, a new music group out of the University of Buffalo. Prior to his appointment at the University of Michigan, he was Fourth Horn of The Philadelphia Orchestra (1998-2007) and

Second Horn of the Detroit Symphony Orchestra (1995-1998). He has performed as a guest with the St. Louis, San Francisco, Pittsburgh and Chicago symphonies. A former faculty member at Temple University, Adam has appeared as a recitalist and clinician at many universities throughout the United States, and has made several solo and chamber appearances at Carnegie's Weill Recital Hall. Unsworth received his formal training at Northwestern University, where he studied with former Chicago Symphony Orchestra members Gail Williams and Norman Schweikert. He continued with graduate work at the University of Wisconsin-Madison with Douglas Hill. He later recorded *Jazz Set for Solo Horn*, released in 2001 as part of 'Thoughtful Wanderings', a compilation of Hill's works for horn. The University of Wisconsin-Madison School of Music named him their Distinguished Alumnus of the Year in 2000.

TUESDAY, JUNE 3

Ensemble Signal

Brad Lubman, conductor

Featuring works of JIB participants

Lippes Concert Hall in Slee Hall, 4:00pm

PROGRAM

Program order to be announced

Veiled Light (2013)	Chin Ting Chan
Mesozoic Suite (2014)*	Marc Migo Cortes
A Loop, A Field (2014)*	Erik Deluca
Prelude and Fugue (2012)	Cooper Ottum
Spine (2014)*	John Yu

Zach Sheets, flutes; Adrián Sandí, clarinets; Kate Sheeran, horn;
Nick Tolle, percussion; Oliver Hagen, piano; Sophie Rusnock, harp;
Yuki Numata Resnick, violin; Isabel Hagen, viola;
Lauren Radnofsky, cello; Greg Chudzik, bass

*World Premiere Performance

Slee Sinfonietta

Jerry Hou, conductor

Julia Bentley, mezzo-soprano

Steven Beck, piano

Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

Piano Preludes (2007)	Bernard Rands
I) Ricercare	
II) Ostinato	
III) Bordone	
IV) Elegia (In memoriam Luciano Berio)	
V) Ritornello-Rallentando	
VI) Toccata	
VII) Durezza	
VIII) Lamento	
IX) Emiolia	
X) Villanella	
XI) Istampita	
XII) Notturmo (In memoriam Donald Martino)	

Steven Beck, piano

- BREAK -

Canti Lunatici (1980)	Bernard Rands
I) Ed è Subito Sara	
II) Simples	
III) Welcome to the Moon	
IV) La Luna Asoma	
V) From Mondsand	
VI) The Moon	
VII) Romance de la Luna, Luna	
VIII) From Mondsand	
IX) The Moon	
X) From the Moon and the Yew Tree	
XI) From Mondsand	
XII) Amer au goût ce soir	
XIII) Moonrise	
XIV) The Waning Moon	
XV) Finita è la Notte	

Julia Bentley, mezzo-soprano

Emi Ferguson, flute; Marianne Gythfeldt, clarinet; Mike Gurfield, trumpet
Tom Kolor, percussion; John Bacon, percussion; Ning Yu, piano
Yuki Numata Resnick, violin; David Rose, viola; Jonathan Golove, cello

PROGRAM NOTES

RANDS, PIANO PRELUDES

The creative challenge was to compose a work whose 12 sections are integrated into a formal whole at the same time as each Prelude has its own formal integrity and thus can be selected and performed separately from the others. Robert Levin's experience, skill and knowledge of early keyboard music(s) was influential in determining the spirit and character of each Prelude.

When Debussy completed his Preludes he wrote that he thought they would take their place 'to the left of Schumann and to the right of Chopin.' I would suggest that mine are to the left of Bill Evans and to the right of Oscar Peterson, without implying any specific jazz influence but simply that the work of those two great jazz composer/pianists has always been a joy to me.

RANDS, CANTI LUNATICI

Canti Lunatici, completed in January 1981, is the first part of the trilogy that includes *Canti del Sole* for tenor and ensemble and *Canti dell'Eclisse* for bass and ensemble. In *Canti Lunatici*, two principal cycles — one of text and one of musical definition — revolve at fixed but different rates, thus influencing each other and affecting the larger, complex form of the whole work. First, the texts are chosen and ordered to reflect the waxing (the first seven poems) of the full moon (the eighth poem) and the waning (the final seven poems) — a "narrative" that encompasses the extraordinary and unpredictable responses of the human psyche. The second cycle, that of musical parameters, elaborates the "narrative," resulting at different times in clarity, obscurity, ambiguity, mystery, and eccentricity. It was never the composer's aim to compose a song cycle for voice with instrumental accompaniment in which each song has its own musical and formal integrity. Rather the intention was to create a labyrinth of relationships by the compositional arrangement of the resources of voice, text, instrument and musical idea. The entire trilogy exists in two formats — one for voice and ensemble, the other for voice and orchestra.

ARTIST BIOS

American pianist **Steven Beck** was born in 1978. He is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin and Bruce Brubaker. Mr. Beck made his debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, the Jupiter Symphony Chamber Players, and the Virginia Symphony.

Mr. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Hall, Miller Theater, Steinway Hall, Tonic, and Barbès, as well as on the New York Philharmonic Ensembles Series and WNYC; summer appearances have been at the Aspen Music Festival, Lincoln Center Out of Doors, the Greenwich Music Festival, the Woodstock Mozart Festival, and the Wellesley Composers' Conference. He is an Artist Presenter and regular performer at Bargemusic (where he recently performed all of the Beethoven piano sonatas), performs frequently as a musician with the Mark Morris Dance Group, and has performed with the New York City Ballet. He has worked with Elliott Carter, Henri Dutilleux, George Perle, and Charles Wuorinen, and has appeared with ensembles such as Speculum Musicae, the Da Capo Chamber Players, the Manhattan String Quartet, the Pacifica String Quartet, The Metropolis Ensemble, New York Philomusica, the New York New

Music Ensemble, Mosaic, the Lyric Chamber Music Society, the Omega Ensemble, Ensemble Sospeso, the Orchestra of the S.E.M. Ensemble, Counterinduction, the American Contemporary Music Ensemble, the East Coast Composers' Ensemble, the Fountain Ensemble, Friends and Enemies of New Music, Lost Dog, and Antisocial Music. He is a member of the new music ensemble Future In Reverse (FIRE) as well as the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Bridge, Monument, Mulatta, and Annemarie Classics labels.

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, Dorbella, Despina, and both Rossini and Massenet 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, Pinotage, the New Budapest Orpheum Society, Ensemble Noamnesia, 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 Cliff Colnot. She has appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in *Le Marteau Sans Maître*, and recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* 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 Concordia University and the DePaul University School of Music, as well as the graduate Art Song Seminar at North Park University. This season features first-time collaborations with Sarah Rothenberg, the Emerson Quartet and the Spektral Quartet, as well as continuing escapades with pianist Kuang-Hao Huang.

WEDNESDAY, JUNE 4

Norrboten NEO

Petter Sundkvist, conductor

Nicholas Isherwood, bass-baritone

Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

Meanwhile (2007)	Stephen Hartke
Shards (2003)	Joshua Fineberg
Homenaje a Remedios Varo (1996)	Hilda Paredes
-BREAK-	
Aliti - Mentre stiamo respirando (2006)	Pär Lindgren
Three Songs from Three Watches (2014)*	David Felder
I) Buffalo Evening	
II) Insomnia	
III) Spring Light	

Nicholas Isherwood, bass-baritone

Sara Hammarström, flutes; Robert Ek, clarinets; Daniel Saur, percussion
Mårten Landström, piano; Brusk Zanganeh, violin; Kim Hellgren, viola
Elemér Lavotha, cello

*World Premiere Performance

HARTKE, MEANWHILE

Meanwhile was composed on a commission from eighth blackbird and the Barlow Endowment for Music Composition at Brigham Young University. It is one of several works of mine that has grown from a long-standing fascination I have had for various forms of Asian court and theater music, and from a fantasy in which I imagine myself the master of my own fictional non-Western musical tradition. In preparing to write this piece, I studied video clips of quite a number of puppet theater forms, ranging from the elegant and elaborate, nearly-life-sized puppets of Japanese Bunraku, to Vietnamese water puppets, both Indonesian and Turkish shadow puppets, and to classic Burmese court theater that mixes marionettes with dancers who look and act like marionettes. All of these theatrical forms have their own distinct musical styles and structures, and I confess to being especially fascinated by the stark vividness of their instrumental coloration and the often unexpected structural quirks that they have evolved as these traditions have taken shape over the centuries and become stylized.

This piece, then, is a set of incidental pieces to no puppet plays in particular, but one in which the imaginary scenes have given rise to an idiosyncratic sequence in which the sound of the ensemble has been reinvented along lines that clearly have roots in these diverse Asian models. The piano, for instance, is prepared for much of the piece with large soft mutes used to transform the color of the middle register into something that rather resembles the Vietnamese hammer dulcimer. The viola is tuned a half-step lower in order both to change its timbre and to open the way for a new set of natural harmonics to interact sometimes even microtonally with those of the cello. The percussion array includes 18 wood sounds, from very high Japanese Kabuki blocks to lower range slit drums, plus 4 cowbells, 2 small cymbals, and a set of bongos. These are set up in keyboard fashion so that the player can play them all as a single instrument. Finally, there is a set of Flexatones, which are rather like small musical saws. Three of these are held together with a wooden clamp and are played by the pianist with a mallet, their pitch being altered by pressing down on their metal flanges. The tone is rather like that of small Javanese gongs, and so I have given this new instrument the name of Flexatone Gamelan.

Meanwhile is played as a single movement, with 6 distinct sections: Procession, which features the Flexatone Gamelan; Fanfares, with the Piccolo and Bass Clarinet linked together much as a puppeteer and his marionette; Narrative, in which the Bass Clarinet recites the 'story' of the scene in an extravagant and flamboyant solo reminiscent of the reciter in Japanese Bunraku; Spikefiddlers, which requires a playing technique for the viola and later the cello that stems from Central Asian classical music; Cradle-songs, the outer parts of which feature natural harmonics in the viola and cello combined with bell-like 9th-partial harmonics from the piano; and Celebration, where, in the coda, the Flutist and Clarinetist take up Flexatones to play the closing melody.

FINEBERG, SHARDS

In the Metropolitan Museum of Art in New York there is a remarkable collection of ancient Egyptian temples, sarcophaguses, funereal figures and all sorts of other enormous, meaningful, remarkable objects. However, what I always remember being attracted to were the small poorly lit annexes off of the main galleries where they have case after case of shards. These cases are filled with an endless array of tiny fragments: one is full of blue glass, presumably from the sorts of vase-like vessels in the adjoining room; another contains fragments with lines that might be writing or might be the curves of a decorative pattern; some seem grouped through no particular logic. I often look at these cases and try to imagine the society or societies we might reconstruct if these fragments were all we had. I

think that the vast network of possible meanings and senses draws me in even more than the actual concrete ones (after all who cares about the beautifully drawn circle once it turns out to be the top of a letter 'g' in the middle line of a poem - you just read the poem).

I remember reading about efforts to decipher hieroglyphics before the Rosetta Stone was discovered. One early 'translator' read the six signs that spelled out the Greek title "Autocrator" as "The author of fruitfulness and of all vegetation is Osiris, whose productive force was produced in his kingdom out of heaven through the holy Mophta." While his 'meaning' was wrong, the possibility of imagining these potential meanings has always attracted me even more than deciphering the 'correct' one. Rehearsing music has often provoked a parallel sentiment. Isolated fragments of music can sometimes have a type pregnancy that is very distinct from even the most perfectly timed musical structure. Insofar as music can convey a sort of non-verbal function or meaning, specific sense depends on the entire network of relations in a piece. In contrast, however, an isolated object can be surrounded by a whole halo of virtual connections and meanings, even if only for a moment.

Generally speaking, my recent music has tried to integrate moments of distinctness within the broader formal gestures as a way of adding the richness of specificity to the flow of a musical process in time. In *Shards*, I have tried to go a step further giving isolated events and musical structures a shared framework. The piece is built around a series of sections, most of which contain a small catalogue of fragments, either presented separated by silence or in immediate juxtaposition, followed by a "reconstruction" of a piece (or section of a piece) from which those fragments might have been found. One section (like the Met's cases) stands as a repository for a set of fragments whose specific relations are left more open. The final section of the piece presents a sort of historical revision in which many of the fragments are reconsidered in the new light shed by grouping all these fragments within a single work.

Shards was commissioned by the Fromm Music Foundation for The New Millennium Ensemble.

PAREDES, HOMENAJE A REMEDIOS VARO

Homenaje a Remedios Varo was written in 1995 as a tribute to the Spanish painter and was originated through a music theatre work based on a selection of her pictures. Each one of the five sections or short pieces that shape the work, has a subtitle that refers to specific Varo's paintings. This is also reflected in the way the musical material is applied in each one of these five sections.

The first one is called *Ciencia Inútil* (Useless Science) and corresponds to the painting: *Alquimia*. It has the role of an introduction to the work and it also makes reference to creativity, which cannot disappear and survives by transformation processes in our materialistic and globalized society. *Hilos del Destino*, (Threads of Fate) is the title of the second painting/section that ends with the strings at their extreme registers, to begin the opening of the third piece: *Premonición*. In *Arquitectura Vegetal*, different voices weave a complex texture in which some voices come to the foreground before disappearing again into the tightly knit texture, where different pulses are superimposed. The piano solo is the transition to the last piece that corresponds to the last painting Remedios Varo finished before she died in 1963 in Mexico City: *Naturaleza Muerta Resucitando* (Still Life reviving).

Homenaje a Remedios Varo was written to celebrate The Pittsburgh New Music Ensemble's twentieth anniversary, who premiered it in 1996 conducted by David Stock.

LINDGREN, ALITI - MENTRE STIAMO RESPIRANDO

We are thrown into something that seems to have been going on for a long time. Or - more truthfully - we are gently invited to share in the goings on. In an airy, pivoting movement, the clarinet and the cello are our appointed cicerones into this piece. The harmonies lead the thoughts to some kind of primordial music, although refined and abstract, with an almost spiritual quality. There is a strong sense of an existing narrative - the music urges you to listen and follow the slight changes. When the scenery does change, it does so at first with the subtle addition of the flute. However, subtly the change is dramatic and strongly felt in the context. The primordial music is now shown from another perspective with increasingly bigger possibilities for emotional expression. More instruments are added - but still the severity of the musical form is kept. It is as if the complexities and the anxieties of life are described to us with a liberating and non-neurotic form of address. As if to simply say, "This is what life may become. This is what life may be." There is a sensation of objectivity. An objectivity, however, that never gets cold. This music is warm. Always. Listening to the music, I suddenly got the feeling that music was listening to me. As if the music in a mysterious way had changed the casting completely, listening to my breathing. The title describes very well what it's all about: Breaths - while we are breathing.

Pär Lindgren studied composition at the Royal College of Music (KMH) in Stockholm in the 1970's with Gunnar Bucht and Lars-Gunnar Bodin. Pär Lindgren has been teaching at KMH since 1980, and during the period 1998-2008 he held the position of professor of composition. After that, Lindgren returned to his lecturate and still teaches at KMH. Par Lingren has been awarded both the Christ Johnson prizes by the Royal Academy of Music in Sweden.

FELDER, THREE SONGS FROM THREE WATCHES

These three songs incorporate poems that present complementary images of the times of day; particularly dusk, the deep middle of the night, and early morning. Thus, Felder used two poems by Robert Creeley (1926-2005) and one by Dana Gioia (b. 1950). The poems can also be heard, as read by the poets (and manipulated in various ways by the composer), in the electronic layer of the work. © Peter Laki

ARTIST BIOS

Nicholas Isherwood is one of the leading singers of early music and contemporary music in the world today. He has worked with Joel Cohen, William Christie, Peter Eötvös, Paul McCreech, Nicholas McGegan, Kent Nagano, Zubin Mehta and Gennadi Rozhdestvensky as well as composers Sylvano Bussotti, Elliott Carter, George Crumb, Hans Werner Henze, Mauricio Kagel, György Kurtág, Olivier Messiaen, Giacinto Scelsi, Karlheinz Stockhausen and Iannis Xenakis in prestigious venues around the world (La Scala, Covent Garden, the Théâtre des Champs Elysées, Salzburg Festival, Concertgebouw, Berlin Staatsoper, Vienna Konzerthaus, Tanglewood). Directors he has worked with include Yuri Lyubimov, Tadashi Suzuki, Pier Luigi Pizzi, Sylvano Bussotti, Dmitri Bertmann, Michael Hampe, Pierre Audi and La Fura dels Baus. Operatic roles include "Antinoo" in Monteverdi's *Il Ritorno di Ulisse in Patria* with Boston Baroque, "Plutone" in Monteverdi's *Il Ballo delle Ingrate* at the Angers Opera, "Claudio" in Händel's

Agrippina with Nicholas McGegan, “Satiro” in Rossi’s *Orfeo* and “Pan” in Marais’ *Alcione* with Les Arts Florissants, “Joas” in Porpora’s *Il Gedeone* with Martin Haselböck, “Frère Léon” in Saint François d’Assise in the last composer supervised production, “Der Tod” in productions of Ullmann’s *Der Kaiser von Atlantis* with the Bach Akademie in Stuttgart, the Konzerthaus in Berlin and 2e2m, “Roméo” in Dusapin’s *Roméo et Juliette* at the Avignon Festival, Montpellier Opera and on tour, “Lear” in Hosokawa’s *Vision of Lear* for the Munich Biennale, the title role in Mefano’s *Micromégas*, “Bartolo” in Mozart’s *Le Nozze di Figaro* and the title role in *The Mikado* at the Eugene Opera, “Truffaldino” in *Ariadne auf Naxos* at the Long Beach Opera, “Giovanni Falcone” in Nicola Sani’s *Il Tempo Sospeso di Volo* at the Teatro Cavallerizza in Regio Emilia, the “Hotel Manager” in Adès *Powder her Face* in Lugo and at the Teatro Comunale in Bologna, “Astrodamors” in Ligeti’s *Le Grand Macabre* with Zoltan Pesko and La Fura dels Baus and “Il Testimone” in Bussotti’s *Tieste*, the title role in Luca Lombardi’s *Il Re Nudo*, all at the Teatro dell’Opera in Rome, “General Howard” in Zender’s *Chief Joseph*, the 7 Attempted Escapes from Silence and Kagel’s *Der Tribun*, all at the Staatsoper in Berlin, several roles in Zender’s *Don Quixote* at the Komische Oper Berlin and “Lucifer” in the world premieres of Stockhausen’s *Montag, Dienstag, and Freitag aus Licht* at La Scala and the Leipzig Opera and in *Donnerstag aus Licht* at Covent Garden. He has improvised with Steve Lacy, Joëlle Léandre, Sainkho Namtchilak and David Moss, recorded over 50 cd’s and appeared in three films.

THURSDAY, JUNE 5

Norrbotten NEO

Petter Sundkvist, conductor
Featuring works of JIB participants
Baird Recital Hall, 4:00pm

PROGRAM

Program order to be announced

Foco (2012)	Luciano Leite Barbosa
Metamorphosis Part I (2013)	Mu-Xuan Lin
To Whom Shall I Tell My Grief (2014)	Noah Meites
Let There Be Not Darkness But Light (2012)	Scott Ordway
Kritikos Horos (2010)	Haralabos [Harry] Stafylakis

Sara Hammarström, flutes; Robert Ek, clarinets; Daniel Saur, percussion
Mårten Landström, piano; Brusk Zanganeh, violin; Kim Hellgren, viola
Elemér Lavotha, cello

Ensemble Court-Circuit

Julien Leroy, conductor
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

partial [dist]res[s]toration (2002)	David Felder
Trait d’union (2013)*	Philippe Hurel
L’harmonie des spheres (2006)	Allain Gaussin
Objets trouvé (2008)	Joshua Fineberg

Jérémie Fèvre, flute; Pierre Dutrieu, clarinet
Alexandra Greffin-Klein, violin; Ingrid Schoenlaub, cello
Eve Payeur, percussion; Jean-Marie Cottet, piano

*American Premiere Performance

This concert is presented with the support of the FCM (French Funds for Musical Creation) and FACE (French-American Fund for Contemporary Music).

PROGRAM NOTES

FELDER, PARTIAL [DIST]RES[S]TORTATION

The story told by Felder in his seven-movement sextet is as elusive (and allusive) as its title. The composer explains: "Numerous materials are brought together in this composition: both newly composed fragments and those rescued from older sketch pads—all are subjected to both 'restoration' (making the older appear refreshed), and 'distressing' (newer materials are treated to 'age' them). And the word 'partial' refers both to incomplete presentation, and to the harmonic series, which serves overtly to harmonize different things." Like the "partials" that sound above any given pitch as part of its overtones or harmonic series, the fragmentary components of *partial [dist]res[s]tortation* sometimes run together and sometimes remain discrete, as their titles suggest:

1. a puro sol escribo... (I write in the pure sun...), Pablo Neruda
2. I remember, I remember, Memory the great pretender, Robert Creeley
- 3.a. I sing...
- 3.b. because I sing...
- 3.c. and because I sing..., Pablo Neruda
4. Ris de ton nom... (laugh at the sound of your name), Rene Daumal
5. Die Felder sind grau... (The fields are grey), anonymous

Commissioned by Harvard University's Fromm Foundation for the New York New Music Ensemble, *partial [dist]res[s]tortation* invites one to listen for layers of sound and meaning: fragmentary bits of song; timbres ranging from the brilliance of "pure sun" to the "gray" of fields in winter; an array of textures wholly original, yet reminiscent of Stravinsky's neoclassicism, Webern's lucid expression, and Renaissance polyphony. The work even contains some "textural washes" that Felder initially composed for the American Dance Festival in 1982. The old is hidden within the new, the new is altered as if through recollection – "Memory the great pretender." Note by Beth Levy, San Francisco Contemporary Music Players, 2008

HUREL, TRAIT D'UNION

Trait d'union [Hyphen] follows *D'un trait [In one go]*, a piece written for Alexis Descharmes in 2007, about which I said: "The piece is constructed based on several 'energetic' elements that are particularly 'celloistic' which are strung together, catapulted, and transformed in an unpredictable way. There is a kind of 'animalistic' quality that emerges, a form of urgency and tension..."

In this new piece, the "hyphen" is a group of motifs taken from *D'un trait* that allow the violin and the cello to meet, one of them – the most exploited – being a kind of ascending and micro-intervallic color that is always trying to reach the top of the register as it accelerates.

The "hyphen" can also be the homorhythmic figure shared by the two protagonists after the moments of phase difference, or more, a "loop" shared between the two instrumentalists that blocks the development of things...

Finally, the "hyphen" is the timbre of strings treated in a manner such that the two instruments finish by sounding as one.

But in this piece, what is most important is the extreme tension, the permanent endangerment of the materials and the instrumentalists. The structural work of the composition effaces itself in favor of the play of the protagonists, which are the violin and the 'cello. Translation by Tyler Cassidy-Heacock

GAUSSIN, L'HARMONIE DES SPHERES

I borrowed the title from Pythagoras and Kepler. In my score, what interested me was not the theoretical aspect of their work, but rather the poetic and metaphorical aspect of their thoughts, turned towards the kinetics of the celestial bodies turning over on themselves, and the various geometric lines they draw in the universe. The work is written in 3 parts which are played one after the other, without a break. In the 1st and the 3rd part, I also tried to preserve the idea of the three dimensions of space, by writing a purely instrumental work, and by creating true sonic perspectives, without making use of electroacoustic spatialization, or even the specific positioning of the musicians in the concert hall.

The 1st part "Symmetries" develops the interlacing of multiple "ribbon figures" (in arabesque shape) split by various types of mirrors (flat, oblique or distorting). The 2nd part "Malaise d'adolescent" is a musical parenthesis. It attempts to describe a nocturnal phenomenon, which has obsessed a part of my adolescence, by waking me brutally and by terrorizing me.

Finally "Quantic Movements" (3rd part) takes us to another universe, that of the infinitely small, where the universe was probably created. In this part, I tried to realize what Giacinto Scelsi had sought to develop in his music: "the sound is spherical and round".

FINEBERG, OBJETS TROUVÉ

Occasionally there are moments when one is observing something familiar and suddenly through a twist of perspective, an errant thought, or just blind chance, the familiar suddenly seems to shift, becoming something else, something startling, or strange, or even beautiful. It may be the tiniest piece of the whole now seen out of its context, or some familiar perspective now seen within a new context, or simply a change of attentional focus that changes everything, but in all these cases the object being observed becomes something else.

Visual artists have played with these notions for nearly a century, but in that context the reconceptualizations and reinterpretations come more from the perceiver than the artist. Music, though, with its unique ability to alter time and attention can explore these notions as process and form: revealing here a bit of something, then taking it away, placing each thing in the desired context and giving it the desired perspective: A journey through a landscape where the terrain and landmarks are constantly shifting, but still recognizable, and where the line between found object and composed material becomes meaningless.

The piece is dedicated to Philippe Hurel and the Ensemble Court-Circuit.

FRIDAY, JUNE 6

Ensemble Court-Circuit

Julien Leroy, conductor

Featuring works of JIB participants

Baird Recital Hall, 4:00pm

PROGRAM

Program order to be announced

Angle of Refraction (2012)	David Carter
The Visitor (2014)	Paul Frucht
Grand Duo (2012)	Leonid Iogansen
Lovesick (2014)*	Binna Kim
Noctilucent Resonance (2014)*	Camilo Mendez
Local Time (2013)	John Rot

*World Premiere Performance

Jérémie Fèvre, flute; Pierre Dutrieu, clarinet
Alexandra Greffin-Klein, violin; Ingrid Schoenlaub, cello
Eve Payeur, percussion; Jean-Marie Cottet, piano
Julien Leroy, conductor

This concert is presented with the support of the FCM (French Funds for Musical Creation) and FACE (French-American Fund for Contemporary Music).

Irvine Arditti, solo violin

Baird Recital Hall, 6:30pm

PROGRAM

Argot (1979)	Franco Donatoni
Del Cuarto Elemento (1988)	James Dillon
Red (2012)	Martino Traversa
Elegy (2007)	Toshio Hosokawa
Sei Capricci (1976)	Salvatore Sciarrino

PROGRAM NOTES

DONATONI, ARGOT

Argot by Franco Donatoni (b. 1927) dates from 1979 and was premiered in Sienna by the Italian violinist Salvatore Accardo, to whom it is dedicated. This work consists of two movements which, though very different in style, are in fact based on the same group of pitches. The second movement ends with a reminiscence of the first, which is extremely virtuosic. It is formed of a series of fast scales and arpeggios, whose regularity is upset by short accented notes. These are not anecdotal to the piece, but form a clear *cantus firmus*, which gives, though at a much slower pace, a structure to the rapid succession of notes. Using these elements Donatoni then composes a series of variations. We hear him punctuate the continuity of the melody, for instance, with silences which can be interpreted as musical figures in their own right; or he uses harmonics in a distant, ghostlike reflected image of the initial figures.

If the style of the first part is centrifugal, that of the second is centripetal. It is organized around ornamental pivotal notes, or figures that evoke some real or imaginary oriental music. The listener's perception, however, moves in the opposite direction: the first part leads us progressively towards the center of the initial structure, but does so too fast for an instant analysis upon first hearing. The second part develops, as it were, in concentric circles spreading outwards from a minimal figure which is instantly memorable. – Philippe Albera, trans. André Hebbelinck

DILLON, DEL CUARTO ELEMENTO

The solo violin piece *Del Cuarto Elemento*, written for Irvine Arditti, embodies an ultra-virtuosic 'radical new music' approach to the instrument, involving a microtonal world full of harmonics, constant timbre changes and, not least, complex rhythmic shifts and simultaneous juxtapositions of, for example, 5 pulses against 11, requiring the various fingers of the violinist's left hand to lead independent but closely related lives. The bow hand too can have a separate existence that goes beyond merely articulating what is happening in the left hand. In this piece, the 'Fourth Element' is water. As far back as Debussy, water had become an emblem of (and metaphor for) compositional flux, fluidity, and ambiguity. Here though, as so often, Dillon's immediate points of reference are literary rather than musical. The work's title invokes a poem by Jorge Luis Borges, but a deeper influence comes from a passage in Gaston Bachelard's commentary on Isidore Ducasse (a.k.a. the Comte de Lautrémont) that, in Dillon's words, posits "a distinction between animal existence *on* earth – as the dream of reality – and existence *in* water – as the reality of dreams – explaining the essential difference as one of 'dwelling' *on surfaces* as opposed to being 'enveloped' within *a volume*." Surfaces, in this case, are represented by clear figurations, volumes by more amorphous gliding and interlocking textures. At the outset, the surfaces hold sway, but by the end, the tables have been turned. – Richard Toop

HOSOKAWA, ELEGY

Elegy for violin is a work mourning the death of Miyako Umehara, who died in 2007. It was given its first performance by Himari Umehara at the memorial service held on the 49th day after Miyako Umehara's death, November 29, 2007, in Kyoto.

In the following year the piece was revised, and on August 21, 2008, the revision was premiered by Carolin Widmann at the Festspiele Mecklenburg-Vorpommern.

SCIARRINO, SEI CAPRICCI

The *Sei Capricci* for solo violin by Salvatore Sciarrino, composed in 1976, have already achieved the status of core pieces in the contemporary violinist's repertory, almost as surely as has that other brilliant set of violin caprices composed over 150 years earlier. The comparison of Sciarrino and Paganini rests on more than simply nationality. Sciarrino's *Capricci*, no less diabolical than those of his Italian predecessor, may stand at an oblique angle to the classical violin tradition, but the connection is recognizable nonetheless; in the case of both composers tradition is continued and extended by violating its supposed limits.

Sciarrino's characteristically hushed, evanescent sound world is here created by a brilliant display of virtuosity, with cascades of ghostly harmonics rushing breathlessly past the listener's ear. There is a typically modern paradox in the fact that the incredible dexterity required of (especially) the violinist's left hand serves only to create stifled sounds that seem to conceal, rather than to revel in, the nature of the violin as a resonant body. And yet in these pieces Sciarrino has created a complex, translucent world of sound, quite unlike the music of any other composer. There is much lightness and fun (especially in the third piece) as well as frenzy (in the fourth), a sense of charm as well as moments of seriousness and introspection. The music gives the impression of having grown from the physical behavior of four vibrating strings rather than from any abstract compositional logic; it is sensual rather than intellectual. But we should not forget the richly imaginative technical acrobatics that the composer has invented and the player must negotiate. – Bob Gilmore

ARTIST BIO

In addition to his phenomenal career as first violinist of the Arditti 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 Arditti Quartet which he had formed while still a student.

During the past decade Irvine Arditti has given the world premières of a plethora of large scale works especially written for him. These include Xenakis' *Dox Orkh* 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*, Pauset'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, Asko Ensemble, Ensemble Contrechamps, London Sinfonietta, Nieuw Ensemble, Nouvel Ensemble Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux.

In January 2012 there was a Nono concert in Madrid containing *La Lontananza* and *Hay que Caminar*, where he was joined by Andre Richard for the sound projection and Ashot Sarkissjan for the duo.

On 12th May at Miller Theatre, New York, Irvine gave the premiere of a new work by Hilda Paredes, *Senales* for violin and ensemble with Signal, the New York based ensemble and their conductor Brad Lubman.

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SATURDAY, JUNE 7

Ensemble Signal

Brad Lubman, conductor
Irvine Arditti, violin
Oliver Hagen, piano
Jacqueline Leclair, oboe
Sungmin Shin, guitar

Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

Requiescat (2010)

David Felder

Sungmin Shin, guitar

Concertino (1996)

Bernard Rands

Jacqueline Leclair, oboe

Interstices (2009)

Philippe Hurel

Oliver Hagen, piano

-BREAK-

Señales (2012)

Hilda Paredes

Irvine Arditti, violin

Kelli Kathman, flutes; Adrián Sandí, clarinets; Kate Sheeran, horn;
Nick Tolle, percussion; Carson Moody, percussion; Bill Solomon, percussion;
Oliver Hagen, piano; Sophie Rusnock, harp;
Yuki Numata Resnick, violin; Will Knuth, violin;
Isabel Hagen, viola; Lauren Radnofsky, cello; Greg Chudzik, bass

PROGRAM NOTES

FELDER, REQUIESCAT

Requiescat was composed in 2010. The work is offered as a tribute to American pianist and conductor James Avery, long an important advocate for contemporary music composition and performance from his base in Germany. James brought the group Ensemble SurPLUS to Buffalo on numerous occasions, presenting repertoire from many generations of composers working on the international scene. One was always struck by the grace, and expertise of his performances, and the gentleness and care evident in the preparation of the work, whatever it might have been, for its eventual performance.

The composition was commissioned by Norway's CIKADA Ensemble and my friend, the extraordinary guitarist Magnus Andersson, and was premiered in October, 2010. The form of the work intends a cascading experience of personified reminiscence as many of the instrumentalists in the ensemble present brief solos in the first half of the work. These soli are followed by a final tutti as the ensemble joins together in remembrance. All of the sound sources in the work have been made from altered piano (the specific place where Avery lived his musical life) - original recordings of layered single lines, with all fundamentals removed, and all other components modified and retuned by ear, and then combined with specific resynthesis of the new sources. This 'bed' may be experienced as the cantus firmus, or ground, upon which the work is overlaid. Special thanks to JT Rinker for his expert work in realizing the electronics portion of the work.

RANDS, CONCERTINO

Concertino is in one continuous movement divided into two principal formal sections: the first of some five minutes duration, and the second of approximately twice that length. Each of the principal sections consists of several sub-sections; for example, the work begins with an extended cadenza-like oboe solo, exposing the material from which the entire piece is generated. The soloist is then joined by the harp in a passage which leads to the engagement of the entire ensemble in a fast, strident, complex and virtuosic development of the initial ideas. The second large section is made up of alternating slow, lyrical music (mainly in the high register of the ensemble) and progressively quicker, dramatic music culminating in a return to the fast, strident, complex and virtuosic character found at the end of the first principal section. *Concertino* was commissioned by the Network for New Music in Philadelphia, with generous support from Anni Baker. *Concertino* is dedicated to Richard Woodhams and the memory of Mel Powell.

HUREL, INTERSTICES

Written for solo piano and three percussionists, *Interstices* resembles a "mini concerto" with the percussion in the orchestral role. The piano, of course, does not only have a solo role and fuses with the percussion in certain sections to create a single and unique timbre.

As the title suggests, the piece is constructed in the form of large sections interrupted by periods during which highly identifiable elements appear. These elements, whether brief rhythmical incidents or true musical events, can in turn give rise to a new intelligible discourse, itself interrupted by new elements, and so forth. For example, a "loop" finishes the piece, with the principal element being inserted, like a parentheses, into the preceding section, which is itself composed of a short homo-rhythmic motive that had interrupted the work's slow section several times, just before. In terms of the instrumental writing, I respected a relatively classical pianistic style. The piece having been written for an international

piano competition, I wanted the instrumentalists to be able to take advantage of all of their technical resources. It is due to blending with the percussion as well as doublings with the keyboard or relatively pitched instruments that an overly direct and codified perception of the piano is avoided.

Interstices is a very energetic and rhythmical piece and even the most static and poetic moments are disrupted by interventions of very incisive rhythmic motives. It is all a matter of tension, and when, from time to time, we wish for a bit of tranquillity, an event appears, putting into question the calm that we seemed to have found at last. – Translated by Jacqueline Rose.

PAREDES, SEÑALES

Musical performance has a lot to do with signs or signals, with *señales*, whether cues, indications from a conductor, or the printed propositions of the score, to all of which a musician has to respond immediately and purposefully. The product of musical performance – music – is itself loaded with signals, which we as listeners are invited to construe. In doing so, we may well feel that many of the signals are not directed only to us, but that we are witnessing the music's signalling to itself: calling ahead, answering back, opening a new course or blocking it, making a demand or reviving a memory.

In the case of this piece, through twenty minutes of mostly fast music, we have a rush of such signals, outward and inward – and onward – projected by and to the dashing solo violin, with alertness and virtuosity just as vital right through the ensemble, which comprises three each of winds (flute, clarinet, and horn), strings (viola, cello, and bass), and plucked or struck instruments (harp, cimbalom doubling vibraphone and marimba, and percussion). Melodies or exuberant flourishes may involve quarter-tones; noise effects, especially on the wind instruments, are also part of the ceaseless flow of gestures, of *señales*.

There is also a subtitle, “Homenaje a Jonathan Harvey,” to whose Fourth Quartet there are oblique references in two transitional passages. “But more than anything,” Paredes has said, “I wanted to make a small tribute to a composer whose honesty and highly spiritual music have been inspiring to me.”

The work sets out from a slow, also low introduction. Winds and strings begin by extending the notes of the interplay between harp and cimbalom, but soon branch out, introducing ideas to be played out later – notably, running bits of scale, in quarter tones, on strings, which come to take over the music and ring up the curtain on the soloist. His entry, with a signal gesture that is soon repeated, speeds the music up and also lifts it into a new register, though this is a register the others are reluctant to enter, which only adds to the brilliance with which the violin stands out, in lively figuration alternating with developments of the quarter-tone scales.

Loud dissonances from the strings with heavy bow pressure weigh the music down, but only briefly before the violin takes off again, quietly at first, in streams of double stops based again on quarter-tone scales, and then into wilder reaches. The ensemble, left almost speechless a while, crashes back and a slow section ensues, initially dominated by the strings, subsequently featuring dialogue between the strings with harp plus vibes and the wind, with “whistle tones” from the flute. Out of this comes a swirling dance into another dialogue, between excited static harmonies on harp, marimba, and low strings on the one side and quarter-tone double stops from the soloist on the other.

At roughly the halfway point, a brief recall of the slow section disappears off the

top edge of the pitch spectrum and gives way to a long fast passage developing the ideas further. There is just a short break, after which the quarter-tone scales return. Then the soloist goes off into airy flights, prompted – signalled – by the ensemble. The cadenza eventually has the cimbalom joining in, to convey the violin back among the other instruments for the work's climax and aftermath.

– Paul Griffiths

ARTIST BIOS

In addition to his phenomenal career as first violinist of the Arditti 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 Arditti Quartet which he had formed while still a student.

During the past decade Irvine Arditti has given the world premières of a plethora of large scale works especially written for him. These include Xenakis' *Dox Orkh* 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*, Pauset'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, Asko Ensemble, Ensemble Contrechamps, London Sinfonietta, Nieuw Ensemble, Nouvel Ensemble Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux.

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Conductor and pianist **Oliver Hagen** was born in New York City in 1986. In 2010 Hagen was named Assistant Conductor of the Ensemble Intercontemporain in Paris. While there, he worked with Pierre Boulez, former music director Susanna Mälkki, and current music director Matthias Pintscher, among others. Hagen has appeared with ensembles and orchestras such as the Ensemble Intercontemporain, Orchestre National de Lyon, American Composers' Orchestra, the New York New Music Ensemble, Ensemble LPR (le Poisson Rouge), East Coast Contemporary Ensemble, Firebird Ensemble, Ensemble Linea, Ensemble soundinitiative, and the Orchestra of the League of Composers. He has served as Assistant Conductor at the Paris Opéra Comique, the Lucerne Festival Academy, the Paris Conservatory Orchestra, and "Face the Music," a contemporary music ensemble for high school students, at the Kaufman Center, NYC. As a member of Ensemble Signal since its début in 2008, Hagen has worked closely with composers such as Steve Reich, Helmut Lachenmann, Charles Wuorinen, John Zorn, Oliver Knussen, Michael Gordon, David Lang, and Julia Wolfe. A pianist at the Lucerne Festival Academy from 2005-2009, Hagen appeared under the direction of Boulez as one of the solo pianists in his *Répons* (2009) at the KKL and his *sur Incises* (2007-08) at the KKL and Carnegie's Zankel Hall. Not including a three-year period between 2010 and 2013, Hagen has been at Eastman since the fall of 2004. Hagen received his bachelor of music degree in clarinet, having studied with Jon Manasse, and composition, having studied with the department, and a master of music degree in conducting, having studied with Brad Lubman. Hagen is currently a candidate for the doctor of musical arts degree.

Oboist **Jacqueline Leclair** resides in New York City and Montréal Québec and is a member of Signal and Sequitur. She can frequently be heard performing with other New York City ensembles. As of August 2012, Dr. Leclair is Assistant Professor of Oboe at McGill University's Schulich School of Music. From 2007-2012, she was Assistant Professor of Oboe at Bowling Green State University (Ohio). 2010-2012, she also served as BGSU's MidAmerican Center for Contemporary Music's Director.

Luciano Berio's *Sequenza VIIa* Supplementary Edition by Jacqueline Leclair is published by Universal Edition, Vienna, and Dr. Leclair's recording of the piece is on Mode Record's collection of all the Berio Sequenzi and other solo works.

Summer festivals for which Dr. Leclair has served as faculty and/or performer include the Lincoln Center Festival (NYC), Chamber Music Conference at Bennington College (VT), June In Buffalo (NY), Chamber Music Festival of Aguascalientes (Mexico), East/West Festival (Kazan, Tatarstan) and the Sebago Music Festival (ME) among others.

In addition to performing a variety of classical and other musics, Dr. Leclair specializes in the study and performance of new music. She has premiered many works, and she regularly presents classes in contemporary music and its techniques at schools such as UCLA, the Eastman School of Music, Brigham Young University, The North Carolina School for the Arts and University of California San Diego.

Dr. Leclair has recorded for labels such as Nonesuch, CRI, Koch, Neuma, and CBS Masterworks, receiving critical acclaim in particular for her premiere recording of Roger Reynolds' *Summer Island*.

Dr. Leclair studied with Richard Killmer and Ronald Roseman at the Eastman School of Music of the University of Rochester and SUNY Stony Brook, earning

a Bachelor of Music, Performer's Certificate, Masters Degree and Doctorate of Musical Arts.

The New York Times has reviewed Dr. Leclair's performances as "astonishing" and as having "electrifying agility"; and the New Yorker has referred to her as "lively" and "wonderful."

Korean American guitarist/composer **Sungmin Shin** maintains a vigorous schedule divided between performing and teaching in a wide variety of musical settings. As a musician Mr. Shin finds a unique balance between his classical training and deep roots in rock and popular guitar styles. This combination drives his curiosity to seek new modes of expression through performance, improvisation, and composition. As a soloist and chamber musician, Sungmin embraces the eclectic demands of the modern musician through performing works in a wide range of styles including classical standards to inventive contemporary music and his own original works. A frequent collaborator with various musicians and ensembles, he is a current and founding member of the Eastman Guitar Quartet.

Mr. Shin has been acknowledged through numerous awards, grants and scholarships, and has been invited to perform and present workshops, masterclasses, and lectures across the U.S. and Canada. He has made numerous radio appearances and has performed to critical acclaim in the masterclasses of world renowned artists including Oscar Ghiglia, Timothy Kain, Dale Kavanah, Alvaro Pierri, David Russell, Raphaella Smits, Benjamin Verdery, and more.

Recent engagements include appearances at the Prismatic Debussy Festival, Women in Music Festival, Guitar Foundation of America Convention, and a performance with the University of Rochester Brass Choir as electric rock guitar soloist. Committed to sharing his music with diverse audiences, he regularly engages in outreach performances throughout the community.

An advocate for performing music of living composers, Mr. Shin frequently works with Rochester based contemporary music ensembles Musica Nova, Ossia, and Rest Is Noise. He has premiered numerous works and has participated in performances of challenging pieces such as *Le marteau sans maître* (Boulez), *Song, Drones and Refrains of Death* (Crumb), *Four Kings Fight Five* (Gordon), *Quartet for 4 guitars* (Haas), and *Electric Counterpoint* (Reich). He has worked with leading composers and conductors in new music including Brad Lubman, Alan Pierson, Steve Reich, Frank Ticheli, and Melinda Wagner. Also, he has studied with Dusan Bogdanovic and Roland Dyens, the foremost living guitarist/composers, on performing their music.

Mr. Shin is currently pursuing a doctor of musical arts degree at the prestigious Eastman School of Music. He studies with and serves as a teaching assistant to Prof. Nicholas Dulos, one of America's most sought-after guitarists. In conjunction with the doctoral degree, Sungmin is a certificate candidate through the Catherine Filene Shouse Arts Leadership Program. Upon completing his master of music degree at Eastman, he was awarded the highly selective Performer's Certificate for outstanding performance. During this time, he studied baroque performance practice with lutenist and conductor extraordinaire, Paul O'Dette.

Mr. Shin completed his undergraduate studies at the University of Southern California where he was a recipient of the Classical Guitar Department Award. At USC, he studied privately with distinguished artist/pedagogues James Smith and

Brian Head while receiving additional instruction from flamenco master Adam del Monte and Los Angeles Guitar Quartet members William Kanengiser and Scott Tennant. He was fortunate to study privately with the legendary Maestro Pepe Romero as well as perform numerous times in his masterclass. Sungmin made his professional debut during his time at USC as a featured soloist alongside Professor Smith with the National Children's Choir (formerly the Paulist Choristers) in Los Angeles.

Sungmin is an alumnus of the Aspen Music Festival and School, where he studied with virtuoso Sharon Isbin on a full scholarship. He is also a four time alumnus of Guitar Workshop Plus (Toronto, ONT) where he studied jazz guitar with scholarships.

Mr. Shin is a devoted educator and shares his passion for music with students of all ages and levels. As a teaching assistant at Eastman, Sungmin has taught in private guitar lessons and masterclasses, and coached ensembles for the guitar chamber music class. He has assumed the role of primary instructor for Guitar History & Literature, Guitar Pedagogy, and Fretboard Harmony courses at Eastman and has served as a TA under John Covach (History of Rock) and Josef Hanson (High Voltage: Heavy Metal Music and Its History) at the University of Rochester. He has been invited to teach and present at various institutions including Acadmie Ste Cecille (Windsor, ONT), Buffalo State College, Eastern U.S Music Camp (Hamilton, NY), Korean American Guitar Society (Los Angeles, CA), and Rochester Guitar Club (Rochester, NY). He currently teaches guitar at the University at Buffalo (SUNY Buffalo), the Eastman Community Music School, Music & Arts (Pittsford, NY), and in his home studio (Brighton, NY). During the summers, he serves on the faculty of Guitar Workshop Plus in Toronto, ONT.

Sungmin began his musical life at the age of 10 as a blues/rock guitarist in LaSalle, ONT, studying with Ron Mcminn. He began his classical guitar studies in high school with Mike McNamara in Windsor, ONT receiving high honors in examinations on guitar and music theory through the Royal Conservatory of Music in Canada.

An avid audio/video engineer, Sungmin is the creator and producer of The Plucker Report , an award winning classical guitar website.

SUNDAY, JUNE 8

Buffalo Philharmonic Orchestra

JoAnn Falletta, conductor

Michael Ludwig, violin

Daniel Pesca, harpsichord

Lippes Concert Hall in Slee Hall, 2:30pm

PROGRAM

A Brandenburg Autumn (2006)

Stephen Hartke

- I) Nocturne: Barcarolle
- II) Scherzo: Colloquy
- III) Sarabande: Palaces
- IV) Rejouissance: Hornpipe

Daniel Pesca, harpsichord

"...where the murmurs die..." (1995)

Bernard Rands

Songbook (2011)

Daron Hagen

- I) Variations: *Cailin Óg a Stór*
- II) Chaconne: The Praties
- III) Passacaglia: Look Away
- IV) Variations: Grace

Michael Ludwig, violin

PROGRAM NOTES

HARTKE, A BRANDENBURG AUTUMN

A Brandenburg Autumn was composed in response to a request from the Orpheus Chamber Orchestra and the Koussevitzky Music Foundation for a new work using the same instrumentation as the first of Bach's Brandenburg Concertos. This had, in fact, long been a particular project that I had wanted to pursue, and, as luck would have it, I found myself in Germany as a Fellow at the American Academy in Berlin at the very time I had to compose it. Thus the piece emerged as something of a musical diary of my impressions of living not far from the palace of Charlottenburg where the actual dedicatee of Bach's Brandenburgs once lived.

The area of Brandenburg itself is a land of lakes, and my studio was only a few steps away from the Wannsee, the lake that borders on western Berlin as well as Potsdam, the capital of Brandenburg. The first movement -*Nocturne: Barcarolle* - is a musical sketch of the lake, the muted harpsichord evoking the sound of halyards striking against the masts of the sailboats moored at a nearby marina.

The second movement is a more playful piece - *Scherzo: Colloquy* - about conversation and, more particularly, the speech rhythms and dynamic of a dinner table discussion among scholars. Against a background of polite expectation, a proposition is set forth, then elaborated, questioned perhaps, even misunderstood, and so on. Other ideas arise, some only tangentially related to the topic, and each in a different mode of speech. In the end there has been some transformation but of an inconclusive sort and the underlying politeness of the encounter prevails by quietly drawing a halt to the proceedings (coffee is served in the next room?)

The third movement - *Sarabande: Palaces* - is the most autumnal of the movements, being very much about my strolling through the parks of Potsdam admiring the many Hohenzollern palaces and other buildings there. It is all very beautiful, especially during that time of year with the trees changing color and the sky dark and feeling so very close. It was hard not to think about Bach coming here to visit his son Carl Philip Emanuel, who was working at court, and, in the end, the movement came to have a few more overt references to the Baroque period. The harpsichord textures in particular spring from the Sarabande Double in Bach's D minor English Suite. And a harmonic juxtaposition in the opening seems to have led me to quote the celebrated theme by Frederick the Great that Bach elaborated in his *Musical Offering*.

Lastly, the fourth movement - *Rejouissance: Hornpipe* - was inspired by a desire to hear three English Horns playing in unison *fortissimo*, and thus it begins, setting off a celebratory romp that I hope is reminiscent in spirit of the more outdoor sort of orchestral pieces of the Baroque.

HAGEN, VIOLIN CONCERTO

The idea of composing a piece for Michael Ludwig and JoAnn Falletta came up over dinner after a concert performance by the Buffalo Philharmonic of my opera *Shining Brow* on the night of my birthday in 2006. Michael's beautiful, singing tone during the many prominent violin solos in the opera's score moved me to suggest that we make a violin concerto together.

For inspiration, I turned to daily life. Each evening, as part of his bedtime ritual, my wife sings our son folk songs and spirituals. A professional composer and singer, she embroiders the tunes and develops them. Through the door, or over the baby

monitor, as I tidy up the home we share, I listen in. This to me is an important manifestation of the musical fabric of our domesticity. I chose four of those melodies to serve as the musical basis of the concerto.

I began with *Cailín Óg a Stór*, a traditional 16th century Irish air that figures prominently in James Joyce's writings and is (as "The Croppy Boy") one of the very saddest songs about the Irish rising of 1798. The second tune I explored was *The Praties*, another Irish ballad - this one about the Potato Famine of 1740-41 that caused the exodus of so many Irish families. The third was *Look Away, Over Yandro*, one of the best known and loved traditional Appalachian folk songs. The last was *Amazing Grace*, a beloved tune that may have originated as a work song sung by 18th century American slaves.

Despite the fact that extra-musical associations are inevitable (I wasn't immune) when one delves into the collective musical memory of folk song for inspiration, *Songbook* is not a programmatic piece.

On a purely musical level, the first movement consists of nine variations on *Croppy Boy*. The second is a chaconne based on the harmonies that underpin *The Praties*. The third is a passacaglia based on the tune of *Over Yandro*. The finale bookends the work by picking up with a tenth variation on *Croppy Boy* before overlaying *Amazing Grace* and the other tunes (the effect is sort of like listening to a composer juggle) atop it one after the other for a series of five more variations, ending with one marked "quasi un mbira." (A mbira is an African thumb piano.)

Appropriately enough, the concerto received its premiere by Michael and JoAnn with the Buffalo Philharmonic May 13, 14, and 15th, 2011, in celebration of the orchestra's 75th Anniversary - and a few days before the projected birth of my second son.

RANDS, "...WHERE THE MURMURS DIE..."

The title of this short piece is taken from an early poem of Samuel Becket, as are the titles of several of Rands' compositions. Indeed, the musical material of this orchestral work is taken from an earlier composition for flute, harp and string trio which has the title "*...in the receding mist...*" from the same Becket poem, in which the author already displays characteristics later to be the hallmark of his literary style namely, the continuous recycling and re juxtaposition of tiny language modules whose meaning is slowly, deliberately, yet inevitably changed and redefined contextually.

Similarly, in this work for orchestra, a limited number of clearly characterized (sometimes simple and elementary) musical modules are constantly revisited, elaborated, regrouped and realigned in a musical flow that is not so much a "narrative" continuity but an ongoing (going on) "analysis" of the capacities of the modules themselves.

Here, the modules are three distinct musical characters - a simple, folk-like melodic line which itself is made up of a Baroque rhythmic figure and a mordent/turn figure. These three are gradually embellished and transformed until they create a complex network of relationships and references within an elaborate texture out of which emerges a long, cantilena line played by the trumpets. This, supported by sparse accompaniment from the orchestra, concludes the work.

Commissioned by the New York Philharmonic, the work was given its first performance by that orchestra conducted by Leonard Slatkin.

ARTIST BIOS

Hailed by *Strad Magazine* for his “effortless, envy-provoking technique... sweet tone, brilliant expression, and grand style”, **Michael Ludwig** enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, including appearances with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Sir Georg Solti, and John Williams among others. He has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony, Buffalo Philharmonic, and Virginia Symphony.

Recent highlights include performances in Germany, Spain, Poland, China, Korea, and Israel, as well as numerous appearances throughout the United States. Composer Daron Hagen has written a new violin concerto, *Songlines*, for Michael Ludwig, which Ludwig premiered with the Buffalo Philharmonic in May 2011. According to Hagen, “Michael is a superb, world-class musician and the perfect person to premiere this concerto.” This season marks the release of Ludwig’s live recording of the Beethoven *Violin Concerto* and Dvorak *Romance* with the Virginia Symphony, as well as a NAXOS recording of the Josef Suk *Fantasy* with the Buffalo Philharmonic. In August of 2011, Ludwig recorded Kenneth Fuchs’ *American Rhapsody* with the London Symphony Orchestra in the famed Abbey Road Studios.

Ludwig’s discography has drawn critical acclaim from both sides of the Atlantic. *Fanfare* magazine writes: “His phrasing is so sensitive—it could serve as an object lesson to every budding violinist.” And *BBC Music Magazine* praises his “persuasive playing, silky tone, sensitivity to colour and flair for ‘golden-age’ style.” His recording of the rarely performed Dohnanyi Violin Concertos with the Royal Scottish National Orchestra has received extraordinary reviews worldwide, and has revived interest in these neglected romantic works. Ludwig’s recording of the Corigliano *Red Violin Concerto* with JoAnn Falletta and the Buffalo Philharmonic is “hot, sharp, and close to the edge” writes critic Norman Lebrecht. This Grammy-nominated recording hit the Billboard Top 100 within the first week of its release. Other recordings include the Beethoven *Triple Concerto* with the Lithuanian National Symphony Orchestra and the Bruch *Scottish Fantasy* with the Virginia Symphony.

As a chamber musician, he has shared the stage with numerous acclaimed artists, such as Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet. His recording of the world premiere of Marcel Tyberg’s Piano Trio in F Major was released by NAXOS in August 2010. His chamber music performances include appearances at the Prague Spring Music Festival, New Hampshire Music Festival, and a benefit appearance for the Terezin Music Foundation at Symphony Hall in Boston.

Michael Ludwig has been featured numerous times on *Performance Today*, a program that reaches approximately 1.2 million listeners on 230 radio stations nationwide. Ludwig’s media credits include live broadcasts at WRTI (Philadelphia) and WAMC (Albany, NY), as well as an appearance on the program “From the Top.” He has been featured on Bulgarian National Radio, Balkan Bulgarian Television, and the Korean Broadcasting System.

In addition to his active performance and recording schedule, Ludwig provides master classes around the world. He has held faculty positions at Rowan University and the University of the Arts in Philadelphia, as well as the School of Orchestral

Studies in Saratoga Springs, NY and the National Youth Orchestra Festival. He has also held the appointment of *Sterne Virtuoso Artist-in-Residence* at Skidmore College. Ludwig has given master classes and coachings with the New World Symphony. He has served as a member of the board of directors of the Philadelphia Youth Orchestra, and is currently a member of the Artistic Advisory Board for Access to Art, Inc.

Ludwig performs on a rare violin made in the late 1700’s by the Cremonese master Lorenzo Storioni and a Dominique Peccatte bow. His violin has been lauded in a *Fanfare* review by Jerry Dubins as “one of the most gorgeous instruments I’ve ever heard.”

Michael studied violin with his father, Irving Ludwig, who was a violinist in the Philadelphia Orchestra and Music Director of the Lansdowne Symphony Orchestra.

Daniel Pesca leads an active career as a pianist and composer. Described as a “lively young pianist” by *The New York Times*, Daniel has been a guest performer at many university venues across the Midwest, as well as at Carnegie Hall, the Kennedy Center, the Interlochen Center for the Arts, Columbia University’s Miller Theater, and the Chicago Cultural Center. Past collaborative partners include members of the Chicago Symphony Orchestra and LA Chamber Orchestra, members of the JACK and Spektral Quartets, and faculty at the Universities of Michigan, Iowa, Texas, and Kansas. Daniel has performed as a featured soloist with the Orchestra of the League of Composers, the Eastman BroadBand, the Slee Sinfonietta, the University of Michigan Symphony Band, and the Eastman Wind Ensemble. An avid proponent of new chamber music and an enthusiastic ensemble pianist since 2004, Daniel has appeared with groups such as Chicago’s Dal Niente, Michigan Chamber Players, the Aspen Contemporary Ensemble, and Ossia New Music. Daniel’s work as a pianist and harpsichordist is featured on recordings from Block M Records and Urtex Classics, including a performance of Carlos Sanchez-Gutierrez’s piano concerto, *Diaries*, written for Daniel. His latest recording with flutist Sarah Frisof will be released on Bridge Records in the coming year. Daniel holds double degrees from Eastman and University of Michigan in piano performance and composition. He is currently pursuing a DMA in composition at Eastman.

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 the video/music collaboration *Shamayim*), 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, two Koussevitzky commissions, two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" (1993-1996) composer residency 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. Current projects include: *Les Quatre Temps Cardinaux* for soprano Laura Aikin, bass Ethan Herschenfeld, large chamber ensemble/orchestra (BMOP, Signal, and Slee Sinfonietta) and electronics on texts of Neruda, Creeley, Gioia, and Daumal, (Spring, 2013 premiere) commissioned by the Koussevitzky Foundation; and ensemble works commissioned by Neo Norrbotten of Sweden, Norway's Cikada Ensemble, the New York New Music Ensemble, Talujon Percussion Ensemble, the New York Virtuoso Singers ; and solo works for contrabass clarinetist Rolf Borch of Norway, bass singer Nicholas Isherwood and 6 European Music Festivals; two occasional works - the first in celebration of the 100th anniversary of the birth of John Cage commissioned by the National Gallery, and a collaborative work honoring photographer Bruce Jackson during the period 2012-14. *Shamayim* was awarded the Silver Medal in Music from the Park City Film Festival in Spring, 2011. 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 Ph.D. dissertation advisor for nearly fifty 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. His works are published by Theodore Presser, and Project Schott New York, and portrait recordings are available on Bridge, Mode, EMF, and Albany.

American composer **Joshua Fineberg** began his musical studies at the age of five; they have included - in addition to composition - violin, guitar, piano, harpsichord and conducting. He completed his undergraduate studies at the Peabody Conservatory with Morris Moshe Cotel where he won first prize in the bi-annual Virginia Cary de Lillo Composition Competition. In 1991, he moved to Paris and studied with Tristan Murail. The following year he was selected by the IRCAM/ Ensemble InterContemporain reading panel for the course in composition and musical technologies. In the Fall of 1997, he returned to the US to pursue a doctorate in musical composition at Columbia University, which he completed in May 1999. After teaching at Columbia for a year, he went to Harvard University where he taught

for seven years and was the John L. Loeb Associate Professor for the Humanities. In September 2007, Fineberg left Harvard to assume a professorship in composition and the directorship of the electronic music studios at Boston University. In 2012 he became the founding director of the Boston University Center for New Music. He has won numerous national and international prizes and scholarships and is published by Editions Max Eschig and Gérard Billaudot Editeur. In 2011, Fineberg was named an Artist Fellow of the Massachusetts Cultural Council. Fineberg's works are widely performed in the US, Europe and Asia. A monographic CD of his music recorded by the Ensemble Court-Circuit was released in 2002 as a part of Unversal France's Accord/Una Corda collection, another CD recorded by the Ensemble FA was released by Mode Records in June 2009 and in 2012 a CD with his complete works for Piano, performed by Marilyn Nonken, was released by Divine Art/Métier. Major projects include an 'imaginary opera' based on Vladimir Nabokov's *Lolita* for actor, dancers, video, ensemble and electronics realized in collaboration with JOJI; *Speaking in Tongues*, a concerto written for Les Percussions de Strasbourg's 50th anniversary tour, *Objets trouvés* written for the ensemble Court-Circuit and *La Quintina* for sting quartet and electronics written for the Arditti Quartet and premiered at the Ultraschall festival in Berlin that marked the first co-realization between the ExperimentalStudio in Freiburg and IRCAM in Paris.

Besides his compositional and pedagogical activities, Joshua Fineberg actively collaborates with music psychologists and computer scientists in music perception research and helps develop tools for computer assisted composition, acoustic analysis and sound modification. He has been involved in working with performing ensembles and as producer for recordings of many ensembles and soloists. Joshua Fineberg is also the issue editor for two issues of *The Contemporary Music Review* on "Spectral Music" (Vol. 19 pt. 2 & 3) and for a double-issue featuring the collected writings of Tristan Murail in English (Vol. 24 pt. 2&3). From 2003-2009, he served as the US Editor for *The Contemporary Music Review*, where he still serves on the editorial board. His book *Classical Music, Why Bother?* was published by Routledge Press in 2006.

Joshua Fineberg's music has been described as a music of paradoxes: at once turbulent and contemplative, simultaneously active and reflective. The sound world is colorful and seemingly decorative, yet rigorously constructed and the consequence of careful acoustic observation and research. Fineberg belongs to the second generation of composers influenced by the so-called 'spectral' school of Frenchmen Gerard Grisey and Tristan Murail. In his music, however, the relationship between acoustical models and the resultant music is more elusive and sophisticated. Fineberg considers the use of models fundamental to his entire compositional approach. They may be poetic models as much as concrete technical ones - indeed the two may be directly related to each other.

Winner of the 2013 GRAMMY Award for Best Contemporary Classical Composition, **Stephen Hartke** is widely recognized as one of the leading composers of his generation, whose work has been hailed for both its singularity of voice and the inclusive breadth of its inspiration. Born in Orange, New Jersey, in 1952, Hartke grew up in Manhattan where he began his musical career as a professional boy chorister, performing with such organizations as the New York Pro Musica, the New York Philharmonic, the American Symphony Orchestra, and the Metropolitan Opera. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, interrupted by stints as advertising manager for several major music publishers, Hartke taught in Brazil as Fulbright Professor at the Universidade de São Paulo, before joining the University of Southern California faculty in 1987.

Hartke's output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, and *Wulfstan at the Millennium*, an abstract liturgy for ten instruments, the blues-inflected violin duo, *Oh Them Rats Is Mean in My Kitchen*, and the surreal trio, *The Horse with the Lavender Eye*, to the Biblical satire, *Sons of Noah*, for soprano, four flutes, four guitars and four bassoons, and his recent cycle of motets for chorus, oboe and strings, *Precepts*. He has composed concerti for renowned clarinetist Richard Stoltzman and violinist Michele Makarski, and his collaboration with the internationally-celebrated Hilliard Ensemble has resulted in three substantial works, including his *Symphony No. 3*, commissioned by Lorin Maazel and the New York Philharmonic. Most recently his acclaimed full-length opera, *The Greater Good*, was premiered and recorded by Glimmerglass Opera. Other major commissions have come from the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, the IRIS Chamber Orchestra, the Kansas City Symphony, the Library of Congress, the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, Meet The Composer, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others.

Stephen Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoeger Award from the Chamber Music Society of Lincoln Center, the Charles Ives Living from the American Academy of Arts and Letters, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. In 2008, Hartke's opera, *The Greater Good*, received the first Charles Ives Opera Prize from the American Academy of Arts and Letters. Most of Hartke's music is available on commercial CDs released by Albany, Bridge, Cedille, Chandos, CRI, Delos, ECM New Series, EMI Classics, Naxos American Classics, New World Records, and Soundbrush Records.

Stephen Hartke lives in Glendale, California, with his wife, Lisa Stidham, and son, Sandy, and is Distinguished Professor of Composition at the Thornton School of Music of the University of Southern California.

Composer **Philippe Hurel** was born in 1955. After studies at the Conservatory and the University of Toulouse (violin, analysis, writing, musicology) and at the Conservatory of Paris (composition and analysis in the classes of Ivo Malec and Betsy Jolas), he participated in the work of the "Musical Research" group at IRCAM from 1985-86 to 1988-89 seasons. He was a resident at the Villa Medice in Rome from 1986 to 1988. In 1995, he received the Siemens-Stiftung Prize in Munich for his *Six Miniatures en Trompe-l'oeil* [*Six Trompe-l'oeil Miniatures*]. He taught at IRCAM as part of the course in computer music from 1997 to 2001 and was composer-in-residence at the Arsenal of Metz and at the Lorraine Philharmonic from 2000 to 2002. He received the Sacem Prize in composition in 2002 and the Sacem Prize for best work of the year in 2003 for *Aura*. Since 1991, he has been the artistic director of *Ensemble Court-Circuit*. He has been a professor of composition at the Conservatoire national supérieur de music and dance in Lyon since 2013.

His works, edited by Gérard Billaudot and Henry Lemoine, have been performed by numerous ensembles and orchestras under the direction of conductors such as Pierre Boulez, François Xavier Roth, David Robertson, Ludovic Morlot, Tito Ceccherini, Jonathan Nott, Esa Pekka Salonen, Pierre-André Valade, Kent Nagano, Christian Eggen, Lorraine Vaillancourt, Reinbert de Leeuw, and Bernard Kontarsky.

Following *Trait d'union* [*Hyphen*], premiered by Hae-Sun Kang and Ophélie Gaillard at the Festival "Messiaen au pays de la Meijie" in August 2013, his opera *Les pigeons d'argile* [*Clay Pigeons*], composed on a libretto by Tanguy Viel - stage director Mariame Clément, music director Tito Ceccherini - was premiered in April 2014 at the Capitole of Toulouse. Starting in January 2014, he has been composing the last section of his cycle for large orchestra *Tour à tour* [*Alternatively*]. This cycle will be given in its entirety to Radio France as part of the Manifeste festival of 2015 and performed by the Philharmonic Orchestra of Radio France under the direction of Jean Deroyer.

His next pieces have been commissioned by the Ensemble Recherche of Freiburg, the Nickel ensemble of Tel Aviv, the Diotima quartet, and the Spectra ensemble. Besides these, in 2014, a recording of *Tour à tour III* performed by the Philharmonic Orchestra of Monte Carlo under the direction of Jean Deroyer will be released.

Translation by Tyler Cassidy-Heacock

Firmly established as one of the leading Mexican composers of her generation, **Hilda Paredes** has made her home in London since 1979. Her music is performed widely around the world. As an active participant in the master classes at the Dartington Summer School, she studied with Peter Maxwell Davies and Richard Rodney Bennett, as well as attending Franco Donatoni's classes at the Accademia Chigiana in Siena. 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 collaborative work 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 See*, which was released by Mode Records. Paredes's second chamber opera, *El Palacio Imaginado*, commissioned by Musik der Jahrhunderte, English National Opera, and the Festival of Arts and Ideas in New Haven, was premiered with much acclaim on both sides of the Atlantic. Recently completed works include *La tierra de la miel*, a collaborative opera project commissioned by Suan Narucki and premiered in May at UCSD. Paredes is currently working on her third quartet for the Arditti Quartet's fortieth anniversary in 2014.

Paredes continues to be involved in the musical life of her native country, teaching at the University in Mexico City and several other music institutions. She has been the recipient of important awards in Great Britain, the USA, and Mexico, including the Holst Foundation award for composers in the UK, the Sistema Nacional de Creadores Fellowship, the Rockefeller Fund for Culture Mexico/USA award, and recently the prestigious J.S. Guggenheim Fellowship. She has taught composition and lectured at Manchester University, the University of California at San Diego, the University at Buffalo, and the Centre Acanthes. In 2007 she was appointed the Darius Milhaud Visiting Professor at Mills College, and last year she was appointed visiting professor for the spring term at the Escola Superior de Música de Catalunya in Barcelona. More recently, she taught a summer masterclass on writing for voice and instrumental forces at Cenart in Mexico City.

Paredes has been commissioned by soloists, ensembles and orchestras around the world. Her music has been performed by internationally renowned ensembles such as Grup Instrumental de Valencia, Plural, Trio Arbós, Lontano, London Sinfonietta, Ensemble Modern, Neue Vocalsolisten, Ensemble Recherche, Aventure, Ensemble

Sospeso, The New Julliard Ensemble, Court Circuit, L'Instant Donné, Ensemble Signal, and the Arditti Quartet, amongst others. Her music has been widely performed at important international festivals, including the Huddersfield and Edinburgh Festival in the UK; Eclat and Ultraschall in Germany; Festival d'Automne a Paris, Musica and Octobre en Normandie in France; Wien Modern in Austria; Akiyoshidai and Takefu Music Festivals in Japan; Archipel, Tage fur Neue Musik, and Musik monat in Switzerland; De Ijsbreker Chamber Music Festival in Amsterdam; Warsaw Autumn in Poland; Ultima in Oslo; Melbourne Festival in Australia; Festival of Arts and Ideas, June in Buffalo, Composer Portrait Series at Miller Theatre in the USA; Ars Musica in Bruxelles; Festival de Alicante, Festival de Música Religiosa de Cuenca, and ENSEMNS Festival in Spain; and Festival Internacional Cervantino in Mexico, amongst others.

Through more than a hundred published works and many recordings, **Bernard Rands** is established as a major figure in contemporary music. His work *Canti del Sole*, premièred by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suites *Le Tambourin* won the 1986 Kennedy Center Friedheim Award. Conductors including Barenboim, Boulez, Berio, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von Dohnanyi, and Zinman, among others, have programmed his music.

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 served as Composer-in-Residence with the Philadelphia Orchestra for seven years, from 1989 to 1995 as part of the Meet The Composer Residency Program for the first three years, with 4 years continued funding by the Philadelphia Orchestra. Rands' works are widely performed and frequently commercially recorded. His work, *Canti d'Amor*, recorded by Chanticleer, won a Grammy Award in 2000.

Born in England, 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 the Arts and Letters; Broadcast Music, Inc.; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer; the Barlow, Fromm and Koussevitsky Foundations, among many others. In 2004, Rands was inducted to the American Academy of Arts & Letters.

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 Orchestra; the National Symphony Orchestra; the Internationale Bach Akademie; the Eastman Wind Ensemble and the Chicago Symphony Orchestra. Many chamber works have resulted from commissions from major ensembles and festivals from around the world. His chamber opera, *Belladonna*, was commissioned by the Aspen Festival for its fiftieth anniversary in 1999.

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer-in-Residence at the Aspen and Tanglewood festivals and was Walter Bigelow Rosen Professor of Music at Harvard University.

Recent works include *chains like the sea*, commissioned by the New York

Philharmonic and dedicated to Maestro Lorin Maazel, which was premiered in the Fall of 2008; *Adieu*, premiered by the Seattle Symphony in December, 2010 in honor of Gerard Schwarz's farewell season; and *Three Pieces for Piano*, which was premiered in December, 2010 by renowned pianist Jonathan Biss who took the piece on a subsequent tour through Europe and the US including the work's Carnegie Hall debut in January, 2011. His opera *Vincent* debuted to critical acclaim at Indiana University Opera Theatre in April of 2011, conducted by Arthur Fagen and directed by Vincent Liotta. Rands' latest orchestral work *Danza Petrificada* premiered with the Chicago Symphony Orchestra in May of 2011, led by the composer's longtime friend and collaborator Maestro Riccardo Muti.

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 F.J. 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. 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.

Few artists are as important to the fabric of their communities as **JoAnn Falletta**. Acclaimed by *The New York Times* as "one of the finest conductors of her generation", she serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra. An effervescent and exuberant 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, she is a vibrant ambassador for music and an inspiring artistic leader.

Since stepping up to the podium as Music Director of the Buffalo Philharmonic Orchestra in the fall of 1999, Maestro Falletta has been credited with bringing the Philharmonic to a new level of national and international prominence. Under her leadership, the BPO has made an unprecedented number of highly acclaimed recordings, and has entered into a multi-disc contract with Naxos, representing the first commercial recording contract the orchestra has had with an international label in over 20 years. The BPO is one of the leading orchestras for the Naxos

label and one of the most frequently recorded orchestras in America, with seven Naxos CDs released since JoAnn began with the orchestra, and another three CDs in the works as of June 2009. The Orchestra has simultaneously established its own recording label, releasing seven CDs with marketing partnerships with the Albright Knox and Burchfield Penney Museums and Darwin Martin House in Buffalo.

Both on and off the podium, Falletta is a dedicated advocate for her orchestras. She was named Buffalo's most influential community leader and Buffalo and Erie County's Artist of the Year. This year, she will be receiving the Foundation for Jewish Philanthropies Award outstanding leadership in the Marcel Tyberg Musical Legacy project. During her tenure, the Orchestra's budget has grown by 25 percent, subscriptions have reached record levels, the popular summer Artpark series has been reestablished, outreach activities have increased, and the BPO has regained its national prominence through recordings and broadcasts. The JoAnn Falletta International Guitar Concerto Competition has brought international acclaim and attention to the classical guitar, the Buffalo region and the BPO. Falletta is a member of the Western New York Women's Hall of Fame, and received the Human Relations Award from the Buffalo/Niagra Chapter of the American Jewish Committee. In Virginia, she earned a star on Norfolk's Legends of Music Walk of Fame in recognition of her effect on the appreciation of classical music in Hampton Roads and Virginia.

In addition to her current posts with the Buffalo Philharmonic and the Virginia Symphony, Ms. Falletta has held the positions of artistic advisor to the Honolulu Symphony, music director of the Long Beach Symphony Orchestra, associate conductor of the Milwaukee Symphony Orchestra, and music director of the Denver Chamber Orchestra, the Queens Philharmonic and the Women's Philharmonic.

Ms. Falletta received her undergraduate degree from the Mannes School of Music in New York, and her master's and doctorate degrees from The Juilliard School. For more information on Ms. Falletta, visit her website at www.joannfalletta.com.

The composer Philippe Hurel and the conductor Pierre-André Valade created **Ensemble Court-Circuit** [Ensemble Short-circuit] in 1991, following a meeting with the founders of the Analix gallery in Geneva. An ensemble "by composers for composers," Court-Circuit was dedicated from the outset as a place of experimentation, an artistic project that highlights intense risk-taking in the spirit of total freedom. Its strong engagement in favor of contemporary music creation is the true cement of the ensemble: beyond its name, a sort of emblem, it is to the soloists who have animated it with determination and virtuosity since the beginning that Court-Circuit owes its nervous, rhythmic, incisive identity. A sought-after collaborator to composers, the ensemble joyfully assumes its role as agitator of the international contemporary scene.

Court-Circuit has been the guest of the most dynamic international programming – the festivals Maerzmusik, Ultima, Printemps des Arts, Musica Electronica Nova, Traiettorie Gaida... – and frequents, in France, the most exalted sites of creation and performance: the Agora, Manifeste, Novelum, Aujourd'hui Musiques à Perpignan, and Messiaen au Pays de la Meije Festivals, but also the Reims Opera, l'Arsenal de Metz, the theatres of Caen and Besançon, the Paris Opera...

Court-Circuit is involved in interdisciplinary projects that exceed the "natural" sphere of contemporary music. After having collaborated with the Paris Opera for choreographic creations (Preljocaj, Lagraa), the ensemble began a rich partnership

with the Théâtre des Bouffes du Nord. There, it has developed chamber operas: the success of *The Second Woman* (Critic's Grand Prize, 2011), an opera of Frédéric Varrières, libretto by Guillaume Vincent (freely adapted from the John Cassavetes film, *Opening Night*) provoked a second production, *Mimi*, freely adapted from Puccini's oeuvre (premiere in November 2014).

At the same time, Court-Circuit has screened several film-concerts that it has developed, including *Paris qui dort* (film by René Clair, music by Yan Maresz) and *Les hommes le dimanche* (film by Robert Siodmak, music by Alexandros Markeas).

Court-Circuit affirms its pedagogical commitment through regularly collaborating with the CNSM of Paris and the conservatories of Ile-de-France. In 2012, it established itself in the Hauts-de-Seine, where the ensemble has led numerous projects with schools of musical instruction and local broadcasting institutions. The ensemble is regularly solicited to participate in European programs, including Integra (2006–2011), dedicated to mixed musics, and Re-new music project (2009–2011).

The discography of Court-Circuit is rich with about fifteen recordings that faithfully reflect its expansive repertoire: Bertrand (released in 2014 under the Motus label), Blondeau, D'Adamo, Fineberg, Grisey, Hervé, Hurel, Leroux, Matalon, Monnet, Murail, Reynolds, and Schneller.

Several times named favorites of the Charles Cros Academy, these CDs were distinguished by numerous achievements (Choc du Monde de la Musique, Diapason d'or, 10 de Répertoire, etc). Translation by Tyler Cassidy-Heacock

Assistant conductor of the Ensemble Intercontemporain (EIC), working first for Susanna Mälkki (2012/2013), then for Matthias Pintscher (2013/2015), **Julien Leroy** joins in the new generation of young French conductors. His repertoire extends from the 18th century to contemporary music. The 2013/2014 season proved to be a turning point in Leroy's young career, including debuts with the Orchestre National de Lorraine, the Mulhouse and Auvergne orchestras, and the Orchestre de Chambre de Paris. At the same time, he continued his collaboration with the Orchestre régional de Basse Normandie and regularly conducted the Ensemble Intercontemporain: in Paris (Cité de la Musique) and Brussels (Palais des Beaux-Arts) for *Winterreise* (Schubert/Mark Andre); at the Théâtre des Bouffes du Nord to premiere *Te craindre en ton absence* (Hector Parra/Marie Ndiaye); and during a Mexican tour (fall 2014). Susanna Mälkki requested him as her assistant for a stage production of Francesconi's *Quartett*, which allowed him to conduct the Gulbenkian Foundation Orchestra in Lisbon.

Leroy has been the guest of the Lucerne Festival Academy since 2012, as assistant conductor of Pierre Boulez (2012, 2013), Sir Simon Rattle (2014) and Esa-Pekka Salonen (2015). He has served as the associate conductor of the Paris Cité internationale Orchestra since 2006, and he was the musical director of the Paris Rive Droite Symphony Orchestra from 2003 to 2006. Other ensembles he has conducted include the New Japan Philharmonic Orchestra, the Tokyo Symphony Orchestra (Tokyo Opera City Concert Hall), the Ottawa National Arts Centre Orchestra, the Arturo Toscanini Philharmonic, the Verbier Festival Orchestra, the Orchestre Pasdeloup, and the TM+ and Court-Circuit Ensembles. He founded the Orchestra Ensemble Intermezzo to explore a wide range of repertoire.

Drawn to conducting since the age of fourteen, Leroy started his training at the

Sergiu Celibidache Stiftung München with Konrad von Abel and continued at the Paris Conservatoire with Adrian McDonnell. Next he participated in master classes with Valery Gergiev, Kurt Masur, Jorma Panula and Daniel Harding, whom he happened to assist (Swedish Radio Symphony Orchestra). He also improved his knowledge of contemporary repertoire with Laurent Cuniot and Jean Deroyer, and is a laureate of the Ottawa National Arts Centre 2009 Young Artists Conducting Program, supervised by Pinchas Zukerman and Kenneth Kiesler. He was selected for the Festival Verbier Academy with Kurt Masur, and was awarded an Honorable Mention during the 15th Tokyo International Music Competition for Conducting.

Leroy was unanimously rewarded in 2003 with the Academy of Paris First Prize for violin and chamber music. After studying musical harmony, analysis and composition, he obtained the Musical Studies Degree of the Paris Conservatoire (2005).

Eager to share with young musicians his passion for music, he was naturally brought to conduct the Orchestras of the Paris Conservatoire. He has also been responsible for the artistic direction of several ensembles within Alfred Loewenguth Youth Orchestras since 2003, and was appointed professor of conducting at the Metz Conservatoire in 2010.

Maestro Leroy has recorded Tchaikovsky's Romeo & Juliet Overture-Fantasy and Mahler's Fourth Symphony (Stein's version) with the Orchestre Régional de Basse Normandie. He has collaborated with renowned soloists such as David Grimal, Roland Daugareuil, Fanny Clamagirand, Bernadette Gardet, Frédéric Pelassy, Antoine Pierlot, Adam Mittal, Sébastien Van Kuij, Eve Marie Caravassili, and Pierre Fouchenneret.

Norrboten NEO is the most modern and distinctive voice on the Swedish music scene today! After meticulous preparatory work from Petter Sundkvist and Kjell Englund, the ensemble started up in January 2007, with a grant from the Swedish Arts Council, the municipalities of Piteå and Luleå, and Norrbotten County Council. The ensemble is the only example of its kind in Sweden, being charged with promoting contemporary art music on a national basis. The word 'Neo' means simply 'new' and reflects both the music performed and the experience offered to audiences!

The ensemble consists of seven musicians employed full-time and has Studio Acusticum in Piteå as its home base. Norrbotten NEO performs contemporary music at the highest international level, in a manner which is both exciting and which reaches out to newcomers as well as to experienced listeners. The ensemble has quickly become an essential force in Swedish music life, always stirring and challenging its audiences.

Norrboten NEO works with young and more established composers alike, from inside and outside of the country, and is commissioning new works on a constant basis. The ensemble works for the growth of contemporary music additionally by cooperating with schools for composers. Since Norrbotten NEO was launched, more than a hundred first performances have been given!

The ensemble has had successful participations at festivals such as MADE, Stockholm New Music, Sound of Stockholm, Nordiska musikdagarna and Nordlys. Amongst many concerts programmes, the highly-acclaimed 'Grisey - in memoriam' and 'Cage 100', should be mentioned here. Of the first the Dagens Nyheter wrote,

"Quite fantastic music, seldom heard in Sweden, performed at a world-class level by NEO - but for this night mainly a mind-expanding warm-up to Grisey's enormous Vortex Temporum after the intermission".

Works by internationally known composers such as Chaya Czernowin and Kaija Saariaho feature in the ensemble's repertoire and Norrbotten NEO has also caught the Tango fever, playing music by Igor Stravinsky, Astor Piazzolla and Jostein Stalheim. The ensemble has performed alongside folk musician and dramatist Svante Lindqvist and plays classical core repertoire as well. Concerts in community centres and children's projects form part of Norrbotten NEO's remit, and since its inception the ensemble has confidently been conquering an ever-larger musical territory!

The ensemble is a constituent part of Piteå Chamber Opera's performances and the musicians are section leaders in Norrbotten's Chamber Orchestra and also teach at the School of Music in Piteå.

Conductor **Petter Sundkvist** boasts a broad range in repertoire, ranging from the great classics to contemporary music. He has conducted more than 100 premiere performances of contemporary music and around 30 opera productions in a variety of venues including all the major Opera houses in Sweden. A regular guest with all the major Swedish orchestras, he has also appeared with major symphony orchestras throughout Scandinavia, Germany, Russia, Italy, Slovakia, Croatia, the Netherlands and Scotland. With a background in his internationally acclaimed recordings of the music by Joseph Martin Kraus, Petter Sundkvist has gained a reputation as an expert in the performance of eighteenth and early nineteenth century music.

In the 90s Sundkvist rapidly achieved a leading position on the Swedish musical scene and is today among the most sought after of Swedish conductors. He served as Principal Conductor and Artistic Director of Norrbotten Chamber Orchestra, the contemporary music ensemble Norrbotten NEO and Piteå Chamber Opera 1999-2012, ensembles with which he has toured USA, Portugal and the Nordic Countries.

He was Principal Conductor of the chamber orchestra Musica Vitae until 2004-2007, an orchestra with which he has toured Spain and the United States. He held position as First Guest Conductor with the Gavle Symphony Orchestra 2002-2005, and up until 2004 he had a similar position with the Swedish Chamber Orchestra, where he collaborated on numerous CD-recordings.

In 1995, Naxos awarded him a leading position in a comprehensive recording series devoted to Swedish music. Especially the five CDs with music by Joseph Martin Kraus with the Swedish Chamber Orchestra have been much acclaimed in international press. The first Kraus CD received Cannes Classical Award in 1999. He is also represented on the labels BIS, Dacapo Records, Caprice, Swedish Society and Phono Suecia.

Among the artists with which Petter Sundkvist has collaborated throughout the years are Dmitri Sitkovetsky, Janine Jensen, Peter Mattei, Anna Larsson, Truls Mørk, Nina Stemme, Ronald Bräutigam, Andreas Blau, Gordon Hunt, Martin Fröst, Karen Gomyo, Ole Edvard Antonsen, Christian Lindberg and Dame Evelyn Glennie.

In recent years, Sundkvist's main focus has been on contemporary music, especially in his work with Norrbotten NEO - an extended Pierrot Lunaire

ensemble which he founded in 2007 with funding from the national, regional and municipal governments. His strong commitment to contemporary music has given opportunities to close collaborations and premiered works by many important composers. Among them: Chaya Czernowin, Magnus Lindberg, Anders Eliasson, Bent Sørensen, Ingvar Lidholm, Per Nørgård, David Felder and Jan Sandström.

In 2003, Petter Sundkvist was appointed Professor in Orchestra Conducting at the Luleå University of Technology – School of Music in Piteå. One of his first tasks was to be chairman of the workgroup that was formed at the University, to envision and realize Studio Acusticum – a high end concert hall and studio with great acoustics. The Venue is today the home of Norrbotten NEO.

Born in Boliden – a small mining village in the north of Sweden, Petter Sundkvist is a cellist, trumpeter and pianist by training. He turned to conducting studies, aged 23, at the Royal College of Music in Stockholm under the guidance of Jorma Panula, Eric Ericson and Kjell Ingebretsen.

Ensemble Signal, described by the New York Times as “one of the most vital groups of its kind,” is a NY-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, the Ensemble has performed over 90 concerts, has given the NY, world, or US premieres of over 20 works, and co-produced five recordings.

Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. Called a “new music dream team” (TimeOutNY), Signal regularly performs with Lubman and features a supergroup of independent artists from the modern music scene. Lubman, one of the foremost conductors of modern music and a leading figure in the field for over two decades, is a frequent guest with the world’s most distinguished orchestras and new music ensembles.

Signal’s passion for the diverse range of music being written today is a driving force behind their fearlessly adventurous projects. Signal has been particularly noted for performing in the round, thereby engaging the public in the unique communal experience of hearing rarely performed works extremely up close. The Ensemble’s repertoire ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal’s projects, often boutique in nature, are frequently conceived through close collaboration with cooperating presenting organizations, composers, and artists. Signal is flexible in size and instrumentation – everything from solo to large contemporary ensemble in any possible combination – enabling it to meet the ever-changing demands on the 21st century performing ensemble.

At home in concert halls, clubs, and international festivals alike, Signal has performed at Lincoln Center Festival, Ojai Music Festival, Carnegie Hall’s Zankel Hall, the Guggenheim Museum (NY), Miller Theatre, (le) Poisson Rouge, Tanglewood Music Festival of Contemporary Music, Cleveland Museum of Art, the Wordless Music Series, and the Bang on a Can Marathon. They have worked directly with nearly all the composers they perform in order to offer the most authentic interpretations, a list that has included Steve Reich, Helmut Lachenmann, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen. Other notable collaborations include those with violinist Irvine Arditti and with longtime Philip Glass Ensemble Music Director and producer Michael Riesman, who has joined Signal as piano soloist, and produced three of their recordings.

Recent highlights have included performing in the 2013 Lincoln Center Festival’s production of *Monkey: Journey to The West*, with music by Damon Albarn, directed by Chen Shi-Zheng. Upcoming highlights include the co-commission of a new work for large ensemble by Steve Reich, to be premiered in 2016-17.

Signal’s recordings include Philip Glass’s *Glassworks* and *Music in Similar Motion* (Glass’s Orange Mountain label); and Sarah Kirkland Snider’s *Penelope* (New Amsterdam Records); a CD & DVD of music by Lachenmann, with the composer as soloist in “...Zwei Gefühle...” (Mode); Michael Gordon, David Lang, and Julia Wolfe’s *Shelter* (Cantaloupe); and Reich’s iconic *Music for 18 Musicians* and *Double Sextet* (release date TBD).

Signal’s educational activities include workshops with the next generation of composers and performers at institutions including the Eastman School of Music, and the June in Buffalo Festival at University of Buffalo’s Center for 21st Century Music where they are a resident ensemble. Additionally, their performances frequently feature informative discussions with composers.

Brad Lubman, conductor/composer, is founding co-Artistic Director and Music Director of Ensemble Signal, hailed by The New York Times as “one of the most vital groups of its kind.” He has gained widespread recognition during the past two decades for his versatility, commanding technique, and insightful interpretations.

His guest conducting engagements include major orchestras such as the DSO Berlin, Netherlands Radio Kamer Filharmonie, WDR Symphony Cologne, Cracow Philharmonic, Bavarian Radio Orchestra, Stuttgart Radio Symphony, Dresdner Philharmonic, Saarbrücken Radio Orchestra, American Composers Orchestra, New World Symphony, and the St Paul Chamber Orchestra, performing repertoire ranging from classical to contemporary orchestral works. He has worked with some of the most important ensembles for contemporary music, including London Sinfonietta, Ensemble Modern, Klangforum Wien, musikFabrik, Los Angeles Philharmonic New Music Group, and Steve Reich and Musicians.

He has recorded for Albany, BMG/RCA, Bridge, Cantaloupe, CRI, Kairos, Koch, Mode, New World, Nonesuch, Orange Mountain, and Tzadik. Lubman’s own compositions have been performed in the USA and Europe and can be heard on his CD, *insomniac*, on Tzadik.

Lubman is Associate Professor of Conducting and Ensembles at the Eastman School of Music, where he has directed the Musica Nova ensemble since joining the faculty in 1997. He is also on the faculty of the Bang-on-a-Can Summer Institute. He is represented by Karsten Witt Musik Management.

The Slee 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 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 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.

Born in Taiwan, **Jerry Hou** received his early musical training in Chicago, Minneapolis, and Houston. After completing a Masters degree from the Shepherd School of Music, Rice University, Jerry went to Europe to study contemporary music performance with Pierre Boulez and the Ensemble Intercontemporain at the Lucerne Festival Academy and with members of the Ensemble Modern in the Ensemble Modern Academy. Jerry began his formal conducting studies at the Royal Northern College of Music in Manchester, England with Clark Rundell and Mark Elder. He continued his studies in Germany and Sweden, working closely with Jorma Panula and Alan Gilbert. Currently, Jerry serves as assistant/cover conductor for the Rochester Philharmonic Orchestra. In addition he also works as a cover conductor for the Saint Louis Symphony. An advocate of new music, he has collaborated with composers such as Emily Howard, Mark Anthony Turnage, Unsuk Chin, Brett Dean, Benedict Mason, Peter Eötvös, and Harrison Birtwistle. Jerry has worked with orchestras such as the Rochester Philharmonic, Saint Louis Symphony, BBC Scottish Symphony Orchestra, National Arts Centre Orchestra, St. Petersburg Academy Orchestra, Luxembourg Philharmonic Orchestra, Ensemble Modern, and members of the Royal Stockholm Philharmonic. Jerry Hou is currently working towards the Doctor of Musical Arts degree at the Eastman School of Music studying with Neil Varon. Other teachers include Larry Rachleff and Brad Lubman.