June 3-9, 2013

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

Senior Faculty Composers:
Raphael Cendo
David Felder
Brian Ferneyhough
Angusia Read Thomas
Charles Wuorinen
Yehudi Wyner

Resident Ensembles:
Buffalo Philharmonic Orchestra
Ensemble Linea
JACK Quartet
SIGNAL
Slee Sinfonietta
Talea Ensemble
Talujon Percussion Ensemble

Special Guests:
Irvine Arditti
James Baker
Geoff Burleson
JoAnn Falletta
Brad Lubman
Kenneth Radnofsky

Table of Contents

Event | Page
--- | ---
Lecture Schedule | 4
Monday, June 3 | 5
Tuesday, June 4 | 6
Wednesday, June 5 | 7
Thursday, June 6 | 8
Friday, June 7 | 9
Saturday, June 8 | 10
Sunday, June 9 | 11
Resident Senior Artist Biographies | 12-17
Resident Ensemble Biographies | 17-20
Special Guest Biographies | 21-26
Acknowledgements | 27

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 3-9, 2013. 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.
LECTURE SCHEDULE
Lectures will take place in Baird Recital Hall (baird Hall, room 250)

Monday, June 3
10:00am - 12:00pm
Raphaël Cendo

Tuesday, June 4
10:00am - 12:00pm
Brian Ferneyhough

Wednesday, June 5
10:00am - 12:00pm
Charles Wuorinen

Thursday, June 6
10:00am - 12:00pm
Augusta Read Thomas

Friday, June 7
10:00 - 12:00pm
David Felder

Saturday, June 8
10:00am - 12:00pm
Yebudi Wyner
1:30 - 3:30pm
Irvine Arditti

MONDAY, JUNE 3
Talujon Percussion Ensemble
Featuring works of JIB participants
Lippes Concert Hall in Slee Hall, 4:00pm

PROGRAM

Three Years of Light (II)  Nicholas DeMaison
Memories Wait to Be Forgotten  James Young
Year of Solitary Thinking - In Metal  Ben Phelps
Chronophone  Francis Heery

Talujon Percussion Ensemble
JACK Quartet
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM

Imaginary Landscapes 3  John Cage
Drumming Part 1  Steve Reich
Stuck Stucke  David Felder
Rise Chanings  Augusta Read Thomas
String Quartet No. 2  Brian Ferneyhough
TUESDAY, JUNE 4

SIGNAL
Featuring works of JIB participants
Center for the Arts, Drama Theater, 4:00pm

PROGRAM
The Whisper of Water
Ross Scott Griffey

All Things Are Not Equal
John Chittum

Fragments of Lost Words
Brien Henderson

This Will Rub Against My Grid
James Bean

Slee Sinfonietta
Charles Wuorinen, conductor
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM
Piano Quintet
Charles Wuorinen

It Happens Like This
Charles Wuorinen

WEDNESDAY, JUNE 5

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

PROGRAM
String Quartet No. 2, "Kirurgi"
Jeffrey Holmes

String Quartet
Tomas Gueglio

Ordinances(B): demurce
Marek Poliks

A Thing is a Hole in a Thing it is Not
Andrew Greenwald

Trigger Music
Steven Weiner

Talea Ensemble
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM
Requiescat
David Felder

Refrain
Yehudi Wyner

Piano Trio
Charles Wuorinen

Incipits
Brian Ferneyhough

Décembre (2012)
Raphaël Cendo

Caprice
Augusta Read Thomas
THURSDAY, JUNE 6
Talea Ensemble
Featuring works of JIB participants
Lippes Concert Hall in Slee Hall, 4:00pm

PROGRAM
The Felled Tree in a Forest Hallucinates
Kurt Isaacson
Skeletons Dragged Out of the Body
Untitled
Stylianos Dimou
Untitled
Matt Sargent
Pang Spindle
Osnat Netzer
Skizze
Eric Stewart

FRIDAY, JUNE 7
Ensemble Linea
Featuring works of JIB participants
Center for the Arts Drama Theatre, 4:00pm

PROGRAM
Asymptotic Flux: First Study in Entropy
Jason Thorpe Buchanan
States of Iron
Esin Gündüz
Fifty Pairs of Eyes
Jenny Beck
The Time’s Been Sweet
Brian Herrington
Step in Front of the Darkness
Valentina Velkovska
engulfed, constrained in a widening gap
Colin Tucker

Performance Institute Program
Irvine Arditti, Performance Institute faculty
Baird Recital Hall, 7:30pm

Program to be announced.
SATURDAY, JUNE 8
Chamber Music
Featuring works of JIB participants
Baird Recital Hall, 4:00pm

PROGRAM
Sonnet XX  Ursula Kwong-Brown
         Jonathan Golove, cello
Crack   Clint Haycraft
         Barry Crawford, flute; Tom Kolor, percussion
Montage Jonathan Golove, cello
         Jonghee Kang
Untitled Megan Beugger
         Melanie Aceto, dancer

SIGNAL
Brad Lubman, conductor
Irvine Arditti, violin solo
Ken Radnofsky, saxophone solo
Lippes Concert Hall in Slee Hall, 7:30pm

PROGRAM
Carillon Sky Augusta Read Thomas
Passage Yehudi Wyner
Terrain Brian Fernyhough
Big Spinoff Charles Waorinen

SUNDAY, JUNE 9
Buffalo Philharmonic Orchestra
JoAnn Falletta, conductor
Geoff Burleson, piano
Lippes Concert Hall in Slee Hall, 2:30 pm

PROGRAM
Linebacker Music David Felder
Aureole Augusta Read Thomas
Intermission
Piano Concerto "Chiavi n Mano" Yehudi Wyner

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SENIOR FACULTY BIOGRAPHIES

RAPHAELE CENDO

Born in 1975, Raphaël Cendo studied piano and then composition at the Paris Music Teacher Training School, where he obtained his degree in 2000. He entered the Higher National Conservatoire in Paris in 2003 and worked on composition with Alain Gausin, Brian Ferneyhough, Fausto Romanielli and Philippe Manoury. Raphaël Cendo has written compositions for internationally known ensembles such as l’Université, the National Orchestra of Ile de France, the Inter-Contemporary Ensemble and the New Modern Ensemble, and his compositions have been conducted by such famous names as Pascal Rophte, Daniel Kawka, Lorraine Vaillantcourt and Peter Randal. Many of his compositions have been played during various events such as “Lille, European Capital of Culture” at the Opéra de Lille, the Tremplin Concerts at the Georges Pompidou centre, the Radio France festival in Montpellier, the New Voices festival in Royaumont, the Radio France “Presences” Festival, and the Musica Festival in Strasbourg. In 2005 he was commissioned by the IRCAM and the Inter-Contemporary Ensemble to write a piece for 25 musicians. He is currently on the annual composition and computerised music course at IRCAM.

DAVID FELDER

has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Hucydersfeld, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravina, Aspen, Music Factory, Bourges, Venice, Modern, IRCAM, Aegra, and many others, and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arciti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, Ensemble InterContemporain and many others. Felder’s work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials (including his “Crossfire” video series) and its lyrical qualities.

Currently, Felder is Professor of Composition at SUNY Buffalo, where he has held the Birge-Cary Chair in Composition since 1992, and has been Artistic Director of the “Jazz in Buffalo” Festival from 1985 to the present. From 1992 to 1996 he was Meet the Composer “New Residencies”, Composer-in-Residence (one of six such residencies) at the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the See Sinfonietta, and has been Artistic Director since that time. He has taught previously at the Cleveland Institute of Music, the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego, in 1983. His works are published by Theodore Presser, and a first full work was released to international acclaim (including “disc of the year” in chamber music from both the American Record Guide, and BBC Music Magazine) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral works was released by Mode Records (Mode #08); “Editor’s Best of the Year” selection, Fanfare Magazine, 2002) in the spring of 2000, and EMF #033 was released in July 2001, containing premiere recordings of orchestral works by Morton Feldman and David Felder (two works from each composer) to very enthusiastic critical review. A CD/DVD-Audio, 5.1 surround project featuring works with electronics is in preparation.
SENIOR FACULTY BIOGRAPHIES, CONT.

(1980) remains one of Ferneyhough’s best known pieces, while its darker, inescapable successor (1987) seems to turn the material of the Second inside-out. In addition to the named series are the short, occasional Adagissimo, and Ferneyhough’s most recent addition to the genre, the four Dam transistor settings based on works for viol consort by the Elizabethan composer Christopher Tye (2007). This recent interest in borrowing material from past composers also pervades Shadowtime, which begins with a passage for the Fourth Quartet with soprano (1989-90), whose scoring deliberately invokes Schoenberg as does the String Trio (1995) which stands comparison with the quartet series for ambition and sheer rhetorical elegance. The fifth and sixth quartets (2006 and 2010) each inhabit sharply contoured worlds, utterly different from what precedes them. The latter continues Ferneyhough’s recent investigations (begun in Les Frôlements d’Ailes de Gabriel, and continued in the orchestral work Plerchikheit and elsewhere) into large-scale works composed of fragments. The recent series of works based on borrowed materials testifies to Ferneyhough’s ability to re-invent himself, at an age when many might be tempted merely to consolidate past successes. Transcendence, again: if Ferneyhough’s music has a positive message beyond its unfailing exploration of the complexities of mind and of Grit, it is surely this.

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The music of AUGUSTA READ THOMAS (b. 1964) is majestic, it is elegant, it is lyrical, it is “boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music” (Philadelphia Inquirer). Her deeply personal music is guided by her particular sense of musical form, rhythm, timbre, and harmony. But given this individuality, her music is affected by history — in Thomas’s words, “Old music deserves new music and new music needs old music.” For Thomas, this means cherishing her place within the musical tradition and giving credit to those who have forged the musical paths she follows and from which she inherits. “You can hear the perfumes of my metaphorical grandparents,” Thomas states. “There is a wonderful tradition that I adore, I understand, and care about, but I have two feet facing forward.” Thomas’s vision toward the future, her understanding of the present, and her respect for the past is evident in her art. Most striking in her music, however, is its exquisite humanity and the power of her soul. The notion that music takes over wherever words cease is hardly more true than in her musical voice.

Born in Glen Cove, New York, Thomas was appointed University Professor of Composition at the University of Chicago in 2011. University Professors are selected for internationally recognized eminence in their fields as well as for their potential for high impact across the University. Thomas will become the 161st person ever to hold a University Professorship, and the fifth currently at the University. Additionally, she was the Mead Composer-in-Residence with the Chicago Symphony Orchestra (CSO) from May 1997 through June 2006, a residency that culminated in the premiere of Astral Cantata — one of two finalists for the 2007 Pulitzer Prize in Music. During her residency with the CSO, under the direction of Daniel Barenboim, Thomas not only premiered nine commissioned works, but also founded, along with Cliff Colnot, and curated the MusicNOW series.

SENIOR FACULTY BIOGRAPHIES, CONT.

Thomas studied composition with Jacob Druckman at Yale University, with Alan Stout and Bill Karlins at Northwestern University, and at the Royal Academy of Music in London. She was a Junior Fellow in the Society of Fellows at Harvard University (1991-94) and a Bunting Fellow at Radcliffe College (1999-91), and often teaches composition at Tanglewood. Thomas has also been on the Board of Directors of the American Music Center since 2000, as well as on the boards and advisory boards of several chamber music groups.

In addition to the numerous commercial recordings of her music available on major record labels, Thomas has released five of her own albums independently.

In 1979, CHARLES WUORINEN became the youngest composer to win the Pulitzer Prize (for the electronic work Tinti: Emission), The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 250 compositions to date. His newest works include Tinti, Regarded, a fantasy for piano and orchestra based on early music (Matteo da Perugia to Orlando Gibbons) for Peter Serkin, James Levine and the MFT Opera Orchestra, Transfiguration, an orchestral tone poem commissioned for James Levine’s 60th birthday, Eighth Symphony and Fourth Piano Concerto for the Boston Symphony Orchestra, and Maestro for two pianos and two percussion. He has recently completed an opera on Annie Proulx’s Brokeback Mountain with a libretto by Proulx for the Teatro Real in Madrid. Wuorinen’s previous opera Haroun and the Sea of Stories (1997-2001), based on the novel of Salman Rushdie, was premiered by the New York City Opera in fall 2004.

In 1984 Wuorinen was the first composer commissioned by the Cleveland Orchestra under its new Music Director, Christoph von Dohnányi (Wuorinen and Shakeri), and likewise in 1996 the first to compose for Michael Tilson Thomas’ New World Symphony (Bamboo Beach), which the Miami Herald described as “An exhilarating, festive, six minute tour-de-force for large orchestra.” In 1975 Stravinsky’s widow gave Wuorinen the composer’s last sketches for use in his homage A Requiem for Igor Stravinsky, premiered by Tionk Thomas in Buffalo and Ojai. The Requiem received its first recording under the baton of Oliver Knussen and the London Sinfonietta on a Deutsche Grammophon CD, and was choreographed by Peter Martins for the NYC ballet in 1995 (with the composer conducting).

His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series), John Zorn’s Tzadik label, and a CD of piano works performed by Alan Feinberg on the German label Col Legno.

Wuorinen’s works are published exclusively by C.F. Peters Corporation. He is the author of Simple Composition, used by composition students throughout the world.

An eloquent writer and speaker, Wuorinen has taught at universities throughout the United States and abroad, and has served on the faculties of Columbia, Princeton, and Yale Universities, the University of Iowa, University of California (San Diego),
SENIOR FACULTY BIOGRAPHIES, CONT.

Manhattan School of Music, New England Conservatory, State University of New York at Buffalo, and Rutgers University.

Waorinen is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Awarded the 2006 Pulitzer Prize for his piano concerto, Chatei in mano, YEHUDI WYNER (b. 1929) is one of America’s most distinguished musicians. His compositions include over 80 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater as well as liturgical services for worship. He has received commissions from Carnegie Hall, The Boston Symphony, The BBC Philharmonic, The Santa Fe Chamber Music Festival, The Library of Congress, The Ford Foundation, The Koussevitzky Foundation, The National Endowment for the Arts, The Fromm Foundation, and Worldwide Concurrent Premieres among others. His Naxos recording The Mirror won a 2005 Grammy Award, his piano concerto, Chatei in mano on Bridge Records was nominated for a 2009 Grammy, and his Horatio (1997) was a Finalist for the Pulitzer Prize.

Yehudi Wyner has had an active career as a solo pianist, chamber musician (collaborating with notable vocal and instrumental colleagues), teacher, director of two opera companies, and conductor of numerous chamber and vocal ensembles in a wide range of repertory. Keyboard artist of the Bach Aria Group since 1968, he has played and conducted many of the Bach cantatas, concerts, and motets. He was a member of the chamber music faculty of the Boston Symphony's Tanglewood Music Center from 1975–97.

Mr. Wyner was a Professor at the Yale University School of Music from 1963–1977 where he also served as Chairman of the Composition faculty. He became Dean of the Music Division at State University of New York, Purchase in 1978, where he was a Professor for twelve years. A guest Professor at Cornell University in 1988, Mr. Wyner was also a frequent Visiting Professor at Harvard University since 1991. From 1991–2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. He came into a musical family and was trained early as a pianist and composer. His father, Lazar Weiner, was the preeminent composer of Yiddish Art Song as well as a notable creator of liturgical music for the modern synagogue. After graduating from the Juilliard School with a Diploma in piano, Yehudi Wyner went on to study at Yale and Harvard Universities with composers Paul Hindemith, Richard Donovan, and Walter Piston. In 1953, he won the Rome Prize in Composition enabling him to live for the next three years at the American Academy in Rome, composing, playing, and traveling.

Recent compositions include The Lord Is Close to the Heartbroken for chorus, harp and percussion (2012), commissioned by Soli Deo Gloria's psalms project: Give thanks for all things for orchestra and chorus (2010), commissioned by The Cantata Singers; Fragments from Antiquity for soprano and orchestra (rev 2011); Fantasy on B.A.C.H. for piano

SENIOR FACULTY BIOGRAPHIES, CONT.

(2016), commissioned by Wigmore Hall and Angela Hewitt; TRIO 2009 for clarinet, cello and piano, commissioned by Chamber Music San Francisco for Lynn Harrell, Robert Levin, and Richard Stoltzman.

Mr. Wyner's music is published by G. Schirmer/Associated Music Publishers, Inc. He is married to conductor and former soprano Susan Dynvold Wyner

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 Saarinens with E.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 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 Beaux Fleuve labels.

Founded in 1989 by pianist and conductor Jean-Philippe Wurtz in 1998, ENSEMBLE LINEA has, since its beginnings, been committed to promoting a democratization of contemporary music, giving priority to the encounter with the audience, openness towards other artistic disciplines, and to an active booking strategy.

Beyond any schools and trends, the artistic project of Linea covers quite diverse aesthetic perspectives, from musical theater to electronic music, from Western music to the rich Asian repertoires. Based in Alsace (eastern France, bordering on Germany and Switzerland), at the crossroads of many different cultures, Linea naturally approaches the repertoires in their multicultural dimension. Linea advocates an engaged music anchored in modernity: it favors works that question the mutations and complexities of our era.
RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

The JACK QUARTET electrifies audiences worldwide with "explosive virtuosity" (Boston Globe) and "visceral excitement" (New York Times). David Patrick Stearns (Philadelphia Inquirer) proclaimed their performance as being "among the most stimulating new-music concerts of my experience." The Washington Post commented, "The string quartet may be a 250-year-old contraption, but young, brilliant groups like the JACK Quartet are keeping it thrillingly vital." Alex Ross (New Yorker) hailed their performance of Iannis Xenakis' complete string quartets as being "exceptional" and "beautifully harsh," and Mark Swed (Los Angeles Times) called their sold-out performances of Georg Friedrich Haas' String Quartet No. 3 In C Major "mind-blowingly good."

Throughout 2012-2014, JACK will join legendary pianist Mauricio Pollini as a part of his Perspectives series with performances at the Lucerne Festival (Switzerland), Staatsoper Unter den Linden (Germany), and Teatro alla Scala (Italy). Additionally, JACK will be the featured ensemble for the 2012 Final" National Composition Contest in partnership with MaleMusic and the American Composers Forum.

Comprising violinists Christopher Otto and Ari Streisfeld, violinist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on the commissioning and performance of new works, leading them to work closely with composers Helmut Lachenmann, Grögy Kurtag, Matthias Panscher, Georg Friedrich Haas, James Dillon, Toshio Hosokawa, Wolfgang Fauß, Elliott Sharp, Beat Furrer, Caleb Burhans, and Anton Cassida. Upcoming and recent premieres include works by Jason Eckardt, Zeitfluss, and Evert McDonald. Works by Robert F. Hansen, Hudd Hodge, James Clarke, Mauro Manza, Simon Steen-Andersen, Walter Zimmermann, and Toby Tervo.

ENSEMBLE SIGNAL is a large NY-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Its roster includes some of the most gifted and innovative young musicians working in New York. Signal performs with conductor Brad Lubman, who founded the group along with cellist and co-artistic director Lauren Radnofsky. Lubman, one of the premier conductors of new music, has worked closely with some of the greatest composers of contemporary concert music - among them Berio, Boulez, Reich, Württem, and Lachenmann - and has appeared with some of the world's most illustrious orchestras and new music ensembles.

At home in concert halls, clubs, and international festivals alike, Signal has performed at venues ranging from Carnegie Hall's Zankel Hall to (le) Poisson Rouge. Signal made its debut in 2008 at the Bang on a Can Marathon in NYC and the Ojai Music Festival in California, earning praise for "deeply committed performances" (Musical America) of "gripping vituperance" (LA Times). Soon after, Signal gave two sold-out performances of Steve Reich's Music for 18 Musicians and You Are (Variations) at (le) Poisson Rouge, earning praise from the New York Times for their "vibrant, euphoric performances that seemed to electrify the remarkably youthful audience." Capacity crowds have greeted Signal's return to LPR for performances including Philip Glass' Suite from 'The Hours' and Symphony No. 3, Michael Gordon's France, and Steve Reich's Pulitzer Prize-winning Double Sextet.

Recent highlights include performances at the Tanglewood Festival of Contemporary Music in Buffalo, and the 2013 Final" National Composition Contest in partnership with MaleMusic and the American Composers Forum.

Music, playing the music of Brian Ferneyhough: The Guggenheim Museum, for a staged production of the American premiere of Charles Wuorinen's It Happens Like This; and on Miller Theatre's Composer Portrait series, premiering a new work by Hilda Paredes, written for Signal and Irvine Arditti. Future projects include the commission of a 30 minute work for 20 players by Steve Reich. On the educational side, Signal helps emerging composers and performers refine their craft through collaborations at institutions such as the Eastman School of Music and the Julliard String Quartet in Buffalo.

Signal's recordings include Philip Glass's Glassworks and Music in Similar Motion (Glass's Orange Mountain label); and Siran Kirkland Snider's Pencilite (New Amsterdam Records). 2012-13 recording releases include a CD/soundtrack DVD of music by Lachenmann with the composer as soloist in Zeitfluss (Novel), Michael Gordon, David Lang, and Julia Wolfe's Sheer (Cantaloupe); and Reich's Music for 18 Musicians and Pulitzer Prize-winning Double Sextet (Cantaloupe).

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 1977 by composers 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.

In music, the term talea (literally, "cutting" in Latin) refers to collections of repeating, cycling rhythmic patterns. Most often, these patterns are associated with the Ars Nova period of Medieval music in which new techniques of musical composition were emerging. Talea has also been used in several other traditions including Indian classical music (tala in Sanskrit - a wonderful linguistic coincidence), and throughout the ages in Western music, from the composer Guillame de Machaut in the 14th Century to Olivier Messiaen and Gerald Gracy in the 20th. This idea of a global, timeless, and cutting-edge musical practice, inventive in its construction and beautiful in its execution, is at the root of the TALEA ENSEMBLE's artistic direction.

The Talea Ensemble is committed to promoting new, groundbreaking music through innovative programming thereby communicating the distinctive voices of contemporary composers that deserve to be heard. By commissioning and programming these progressive works alongside the established literature of modern and contemporary repertoire, the ensemble creates a dialogue that challenges the boundaries of music and fosters a greater understanding of the works of today. Additionally, the Talea Ensemble wishes to support and advance familiarity with contemporary American works by bringing it to concert halls and venues not only in New York but also abroad.
RESIDENT ENSEMBLE BIOGRAPHIES, CONT.

By developing an interactive relationship between the composers, performers and audience, the Talea Ensemble builds an environment of reciprocal inspiration that sparks the imagination of all.

Essential to the Talea Ensemble is not only the process of introducing new work to the world of new music, but also introducing new music to the world. As advocates for this canon of music, the Talea Ensemble aims to increase the awareness and understanding of contemporary music through academic residencies, outreach concerts in addition to performances, projects and workshops for broad audiences. The ensemble believes that bringing people of diverse backgrounds to a common place fuels rich discourses of the arts and creativity while creating a platform for a greater understanding of each other.

Described by the New York Times as an ensemble possessing an “edgy, unfailing energy”, Talujon has been mesmerizing audiences since 1990. TALUJON is thoroughly committed to the expansion of the contemporary percussion repertoire as well as the education and diversification of its worldwide audience. Over the past 20 years, Talujon has commissioned dozens of new works for percussion quartet.

Recent Talujon commissions include quartets by Alvin Lucier, Henry Threadgill, Ralph Shapey, Wayne Peterson, Julia Wolfe, Lasho Torlak, Louis Katchin, Eric Moe, Steve Reich and Chen Chen. Based in New York, the group's performances include collaborations with Steve Reich, James Tenney, Chou Wen Chung, The Brooklyn Philharmonic, Meredith Monk and Tan Dun at venues such as Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Symphony Space, The Kimmel and the Knitting Factory. Talujon has appeared in universities and concert halls throughout the US and at festivals such as La Jolla's Encyclopedia, BAM's Next Wave Festival, Munchen's Festival, Chautauqua, Festival of New American Music and many more with Steve Reich and Bang on a Can. For the Carnegie Hall Neighborhood Concerts series, Talujon performed the program ‘A World of Influences’, which incorporates Talujon group compositions featuring homemade instruments and traditional instruments. The group has also given master classes/workshops at institutions such as the Juillard School, Stanford University, University of Virginia, State University at Buffalo, Harvard University and the University of Oregon.

The group, while maintaining a respectable touring history, always produces adventurous programs in New York City. Talujon has presented these programs in the past to great praise, including first prize in the Chamber Music America Adventurous Programming Award. Talujon chooses its performing venues in order to maximize exposure to as broad an audience as possible. Talujon’s upcoming 20th season will feature past compositions written for the group as well as new works by Eric Moe, Steven Reed, Christian Wolff, Ross Bauer and other American composers. These performances will take place at venues such as Symphony Space, Roulette, Merkin Hall, St. Peter’s Church and LeFrak Hall.

SPECIAL GUEST BIOGRAPHIES

In addition to his phenomenal career as first violinist of the Arditti Quartet, IRVINE ARDITTI continues to exceed 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 premieres of a plethora of large scale works especially written for him. These include Xenakis’ Dés Oeille and Hesiod’s Landscape III, both for violin and orchestra, as well as Ferneyhough’s Terrain, Francésco’s Riti Nerales and Body Electric, Dillon’s Vernal Showers and Harvey’s Scena, Passac’s Vita Nova, Reynolds’ Atript and Sciarro’s La Vigilia Arifricati, all for violin and ensemble. He has appeared with many distinguished orchestras and ensembles including the Bayerische Rundfunk, BBC Symphony, Berlin Radio Symphony, Royal Conservatoire, Junge Deutsche Philharmonie, Munich Philharmonic, Orchestre National de Paris, Het Residentie Den Haag, Rotterdam Philharmonic, Aiko Ensemble, Ensemble Contretemps, London Sinfonietta, Nieuw Ensemble, Neuvé Ensemble, Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Duruflé. In January 2012 there was a Nono concert in Madrid containing La Lontananza e Hanno Quei Cantar, where he was joined by Andre Richard for the sound projection and Ashit Sarkissian for the duo. In March of 12th May at Miller Theatre, New York, Irvine gave the premiere of a new work by Hilda Paredes, Semile for violin and ensemble with Signal, The New York based ensemble and their conductor Brad Lubman.

As well as having recorded over 150 CDs with the Arditti Quartet, Irvine Arditti has built an impressive catalogue of solo recordings. His CD of solo violin works by composers such as Carter, Estrada, Ferneyhough and Donathoni, as well as his recording of Nono’s La Lontananza, both on the label Monteäde Arditi, has been awarded numerous prizes. His recording of Cage’s Freeman Etudes for solo violin, as part of his complete Cage violin music series for American label Mode, has won many awards. The series is now complete. The violin concerto by Berio, Xenakis and Mira, recorded in Moscow with the Moscow Philharmonic Orchestra, are featured on a disc by Swedish label Bis.

Irvine Arditti’s arrangement for Quartet of Cage’s 44 Harmonies from Apartment House can be found on Mode Records. The complete Mode recordings of Berio’s Sequenzas, on which Irvine has recorded the violin part, has won the Deutsche Schallplattenpreis for 2007, and was awarded best contemporary music release by the Italian music magazine Amadeus in 2008.

JAMES BAKER is Principal Percussionist of the New York City Ballet Orchestra. He is Music Director and Conductor of the Composers Conference at Wellesley College and Director of the Percussion Ensemble at the Mannes College of Music. He regularly conducts and plays for both the New York New Music Ensemble and Speculum Musicum.
SPECIAL GUEST BIOGRAPHIES, CONT.

GEORGEY BURLESON, pianist, has performed to wide acclaim throughout Europe and North America, and is equally active as a recitalist, concerto soloist, chamber musician and jazz performer. The New York Times has hailed his solo performances as “vibrant” and “compelling”, and has praised his “command, projection of rhythmic qualities without loss of rhythmic vigor, and appropriate sense of spontaneity and leaping color”. And the Boston Globe refers to Mr. Burleson as a “remarkable pianist” and “a first-class instrumental presence” whose performance are “wristy, thrilling.”

His numerous acclaimed solo appearances include prominent venues in Paris (at the Eglise St-Merri), New York (Carnegie Recital Hall), Rome (American Academy), Athens (Mikronesos Hall), Mexico City (National Museum of Art), Chicago (Dame Myra Hess Memorial Series), Boston, Washington, Switzerland, England, the Netherlands, Spain, and elsewhere. He has also appeared as featured soloist in many international festivals, including the Bard Music Festival, Santander Festival (Spain) and the Toulouse International Festival.

Mr. Burleson currently performs as principal pianist with the Boston Musica Viva and the Tribeca New Music Festival, as well as IMPetus, a dynamic trio featuring vocalist Maria Leges and guitarist Dave “Knife” Farris. He is also a member of the NOVUS NY, the contemporary ensemble in residence at Trinity Wall Street, and Princeton University’s Richardson Chamber Players. Formally, Mr. Burleson performed in Greece and the United States as principal pianist with ALEXANDRA III, the contemporary ensemble in residence at Boston University, for five seasons. He has also appeared in duo performances with prominent musicians, including Boston Symphony Orchestra concertmaster Malcolm Lowe, former BSO principal flute Jacques Zoon, violinist Bayla Keyes, Mary Rovell, and Rolf Schulte; and cellists Matt Harnott and Rhonita Rider.

He has collaborated with numerous world-renowned composers, and has given solo and duo premieres of works by Gunther Schuller, Vivian Fries, William Kraft, David Rakowski, Lior Navok, Hayes Biggs, Barbara White, Jeffrey Sniderman, Jason Eckardt, Evan Johnson, and others. As a jazz pianist, Mr. Burleson has performed extensively at home and abroad, both as soloist and in many ensembles. The Boston Globe has lauded his jazz performances, praising his “solo filled with complex harmonic and rhythmic figures”, as well as his “compact and dramatic” arrangements of works by such diverse artists as Eric Dolphy and Patti Smith.

Currently, Mr. Burleson is recording the complete piano works of Camille Saint-Saëns, being released on 5 CD volumes on the new Naxos Grand Piano label. Saint-Saëns: Complete Piano Works 1, Complete Piano Etudes, the inaugural release on the new label, Saint-Saëns: Complete Piano Works 2, and Character Pieces (Vol. 3) were all released in 2012, and have met with high international acclaim. Other recent releases include Roy Harris-Complete Piano Music (Naxos), and Vincent Persichetti Complete Piano Sonatas (New World Records), a 2-CD set on which all twelve of Persichetti’s piano sonatas are united on one release for the first time. The Persichetti recording was awarded high acclaim from the BBC Music Choice (“BBC Music Choice”), 5/5 stars, a laudatory review feature in Gramophone, and was listed among the best recordings released in 2008 by Fanfare and the American Record Guide. Another recent release is Odd Couple (Oxingale Records), a duo CD of American works with cellist Matt Harnott, featuring the Barber and Carter Sonatas, as well as newer works by David Sanford and Augusta Read Thomas.

SPECIAL GUEST BIOGRAPHIES, CONT.

Mr. Burleson teaches piano at Princeton University, and is Associate Professor of Music and Director of Piano Studies at Hunter College of the City University of New York. He is also on the piano faculty of The Graduate Center of the City University of New York.

Few artists are as important to the fabric of their communities as JOANN FALLETTA. Acclaimed as 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 affectation balancing of inner voices, Stokowski’s gypsy 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 re-established, outreach activities have increased, and the BPO has regained its national prominence through recordings and broadcasts. The JoAnn Falletta International Guitar 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 Humanitarian Award from the Buffalo Niagara 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.

For more information on Ms. Falletta, visit her website at www.joannfalletta.com.
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, conducting technique, and insightful interpretations.

His guest conducting engagements include major orchestras such as the DSO Berlin, Netherlands Radio Kamer Filharmoniek, WDR Symphony Cologne, Cracow Philharmonic, Bavarian Radio Orchestra, Stuttgart Radio Symphony, Dresdner Philharmonic, Szarubski Radio Orchestra, American Composers Orchestra, New World Symphony, and the St Paul Chamber Orchestra, performing repertoire ranging from classical to contemporary, and all 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, Cantalouppe 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, invomatie, 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-Car Summer Institute. He is represented by Karsten Witt Musik Management.

Saxophonist KENNETH RADNOFSKY has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra and New York Philharmonic under the direction of Maestro Kurt Masur (Debussy Rhapsody), Dresden Staatskapelle, Boston Pops, Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, Oregon Symphony, Madirborn Festival, Portland String Quartet, and Moscow Autumn, a Russian new music festival. Mr. Radnofskey made his Carnegie Hall debut some years earlier with the NY premiere of Gunther Schuller’s Concerto with the Natl. Orchestral Assn. The world premiere of the Schuller was also given by Radnofskey with the Pittsburgh Symphony; both of the highly acclaimed performances conducted by the composer. David Amram’s Concerto, ‘Ode to Lord Buckley’ is also dedicated to Radnofskey, who premiered the work with the Portland Symphony, under Bruce Hangen’s direction. He has also performed on numerous occasions for the Boston Symphony over the past 30 years.

Other American composers commissioned by Radnofskey, have included Chris Theofanidis, Larry Bell, Donald Martino, Milton Babbitt, Ezra Stoller, Roger Boudland, Michael Horvit, John McDonald, Allen Johnson, and an innovative commission of Pulitzer Prize winning composer John Harbison for a Sonata, premiered Dec. 3, 1995 by 43 saxophonists in different locations around the globe in an effort organized by Radnofskey, entitled World-Wide Concurrent Premiers, Inc. (WWCP)?: Mr. Radnofskey is founder of WWCP and has created a network of musicians commissioning today’s finest composers Vincent Pless (Australia), and Georgy Drutskiy (Russia) have also written for Radnofskey.
SPECIAL GUEST BIOGRAPHIES, CONT.

Kenneth Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson and Duncan Hale. Kenneth Radnofsky is currently teaching at Boston's three conservatories: The Boston Conservatory, New England Conservatory, The Longy School, as well as students at Boston University. He performs on Buffet Gold Plated 400 Series Alto and Tenor Saxophones.

ACKNOWLEDGEMENTS

June in Buffalo is made possible by the generous support of the following organizations:

- Cameron Baird Foundation
- Aaron Copland Fund for Music
- Ambion Foundation
- Birge-Cary Chair in Music
- Alice M. Ditson Fund of Columbia University
- Robert and Carol Morris University at Buffalo Department of Music (Charles Smith, Chairman)
- College of Arts and Sciences (E. Bruce Pitman, Dean)
- French American Cultural Exchange

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Presented with support of the
French-American Fund for Contemporary Music, a program of FACE.