25th Anniversary
June 5-15, 2000

David Felder, Artistic Director
Morton Feldman, Founding Director
JUNE IN BUFFALO 2000

Resident Composers

George Crumb
Donald Erb
David Felder
Lukas Foss
Philip Glass
Bernard Rands
Steve Reich
Roger Reynolds
Harvey Sollberger
Augusta Read Thomas
Nils Vigeland
Charles Wuorinen
Joji Yuasa

Resident Ensembles

Amherst Saxophone Quartet
Bugallo/Williams Piano Duo
Cassatt String Quartet
The Feldman Soloists
June in Buffalo Chamber Orchestra
New York New Music Ensemble
Slee Sinfonietta
TABLE OF CONTENTS

Morning Lecture Schedule 5
Monday, June 5: June in Buffalo Chamber Orchestra 6
Tuesday, June 6: The Bugallo-Williams Piano Duo 10
Wednesday, June 7: An Evening with Philip Glass 14
Thursday, June 8: The Three Basses 16
Thursday, June 8: The New York New Music Ensemble and Friends 18
Friday, June 9: Student Works 21
Friday, June 9: The New York New Music Ensemble 22
Saturday, June 10: Cassatt String Quartet 26
Sunday, June 11: Student Works 30
Monday, June 12: The Feldman Soloists 31
Tuesday, June 13: The Music of Steve Reich 32
Wednesday, June 14: The Slee Sinfonietta 37
Thursday, June 15: Student Works 42
Friday, June 16: The Feldman Soloists, Crippled Symmetry (New York, NY) 42
Resident Composer Biographies 43
Resident Ensemble Biographies 54
Conductor Biographies 59

MORNING LECTURE SCHEDULE
Lectures will take place in Baird Recital Hall (Rm. 250 Baird Hall) from 10am until 12pm unless otherwise noted.

Monday, June 5
David Felder (10:30am-12pm)

Tuesday, June 6
Lukas Foss

Wednesday, June 7
George Crumb

Thursday, June 8
Philip Glass

Friday, June 9
Donald Erb

Saturday, June 10
Charles Wuorinen

Sunday, June 11
Joji Yuasa

Monday, June 12
Harvey Sollberger (9:30-11am)
Steve Reich (4:30-6pm)

Tuesday, June 13
Nils Vigeland

Wednesday, June 14
Augusta Read Thomas (9:30-11am)
Bernards Rand (11:30am-1pm)

Thursday, June 15
Roger Reynolds; Mark Menzies, guest violinist
Monday, June 5

Pre-concert talk: David Felder, Lukas Foss, Jan Williams, Jesse Levine
Slee Concert Hall, 7:15pm

June In Buffalo Chamber Orchestra
Slee Concert Hall, 8pm

David Felder  In Between (1999)*
   Daniel Druckman, percussion
   Harvey Sollberger, conductor

Morton Feldman  Instruments II (1975)
   Jan Williams, conductor

Lukas Foss  For Toru (1996)
   Jayn Rosenfeld, flute
   Jesse Levine, conductor

Intermission

David Felder  Coleccion Nocturna (1984)
   Jean Kopperud, clarinets
   James Winn, piano
   Harvey Sollberger, conductor

Morton Feldman  The Viola in My Life IV (1971)
   Jesse Levine, viola
   Jan Williams, conductor

*world premiere
*commissioned by June in Buffalo

There will be a reception in the lobby immediately following tonight's performance.

June in Buffalo Chamber Orchestra

Flute
   Rachel Rudich
   Jayn Rosenfeld

Oboe/English Horn
   Kathy Halvorson
   Brian Greene

Clarinet/Bass Clarinet/Contrabass
   Clarinet
   Jean Kopperud
   Shawn Riggins
   Bohdan Hilash
   Bassoon/Contrabassoon
   John Hunt
   Stephen Wisner

Horn
   Seth Orgel
   Greg Evans

Trumpet
   Jon Nelson
   Hiro Naguchi

Trombone
   Miles Anderson
   Stefan Sanders

Tuba
   Ray Stewart

Violin I
   Curtis Macomber
   John Williams
   Jacqui Carrasco
   Movses Pogossian
   Karen Bentley
   Erik Peterson
   Eric Rynes
   Cyrus Stevens

Violin II
   Mark Menzies
   Trond Saeverud

Cello
   Christopher Finckel
   Jonathan Golove
   Karen Kaderavek
   Mary Artmann
   Thomas Heinrich
   Isabelle Bozzi

Bass
   Robert Black
   Corrado Canonici
   Michael Cameron
   Steve Gilewski

Harp
   Bridget Kibbey

Percussion
   Pablo Rieppi
   James Baker
   Patti Cudd
   Craig Bitterman

Timpani
   Jan Williams

Piano/Keyboard
   James Winn
   Steve Gosling
IN BETWEEN
David Felder

In Between, scored for solo percussionist playing a battery of instruments (featuring the five-octave marimba and a KAT midi controller), was composed originally during 1991, as a work for soloist with electronics, and revised/realized in 1999-2000, as a commission for the 25th anniversary of the June in Buffalo Festival, for soloist with moderately large chamber orchestra. It is dedicated to the extraordinary percussionist Daniel Druckman, whose assistance with its fearsome technical demands have made the completion of the project possible, and to the memory of composer Morton Feldman, the founding director of this festival, and my colleague and friend.

The title refers to a set of metaphors, ranging from the technical through the philosophical, important in the selection of musical materials used in the work. (Perhaps the most overt of these is the physical model of ‘alternate handed-ness’ so prevalent in percussion playing.) These metaphors operate on numerous levels of the piece from the gestural to the rhythmic, to pitch selections (which are primarily dyadic), as well as formal and spatial concerns. The realization of the KAT materials was made in the SUNY at Buffalo Computer Music Studios. -David Felder

FOR TORU (1996)
Lukas Foss

To compose a piece for a friend I admire and miss is no easy task. The slow sections (beginning and end) express my sadness over the loss of this wonderful man. The middle section is a portrait of his delightful, witty, exuberant personality. Although my notes in no way draw upon his musical style, the piece is nevertheless an homage to Takemitsu whose legacy lives on through his many beautiful compositions. -Lukas Foss

COLECCION NOCTURNA
David Felder

Coleccion Nocturna was composed in 1982 and 1983 for the clarinetist William Powell and the pianist Zita Carno. It exists in two versions; one for the two instrumentalists and four-channel tape, and the other for soloists, mid-sized orchestra, and tape. On the technical level, the piece takes a wholly self-contained musical object from a work that I composed for solo piano, entitled Rocket Summer, and develops five extended variations on it. The segment itself is about thirty seconds’ duration and was selected because of an ‘emotional profile’ that I found to be quite resonant with the extraordinarily rich poem of Pablo Neruda from which my composition appropriates its title.

Each of these five continuous variations develops characteristics latent in the original musical and poetic originals as the musical perspective moves progressively more distant from, and then successively closer to, uncovering the musical source. The trajectory of Neruda’s poem lent an emotional and psychological context for the music, though not any moment-to-moment descriptive ‘transcription’ of imagery. Nevertheless, the poem’s haunting isolation, and fecund nostalgia bloated with romantic yearnings become explicit as a fertile ground for the composition at the close, only in retrospect.

The orchestral version of the work was premiered in the 1985-6 season by the Buffalo Philharmonic Orchestra with the composer as conductor, and Yvar Mikhashoff, pianist, with William Powell, clarinets. The chamber version is available on Mode CD, 89. -David Felder

THE VIOLA IN MY LIFE IV (1971)
Morton Feldman

What composer Morton Feldman has brought to the altar of contemporary classical music can be said to be the significance of a stagnant time sense—his music moves so slowly that one forgets about continuity and the relationship of one phase of movement to another phase of movement. For his music suggests only the present; it precludes and destroys the past and simply bypasses future considera-

-Roger Riggins
Tuesday, June 6

The Bugallo-Williams Piano Duo
Helena Bugallo, piano
Amy Williams, piano
Drama Theater, 8pm

              with Justin Foley, percussion and
              Christopher Swist, percussion

Lukas Foss    Solo Observed (1982)
              Arranged for two pianos by Amy Williams, 2000*

Klas Torstensson Koorde (1991)

*world premiere

PROGRAM NOTES

JOURNEY
Nils Vigeland

Journey was commissioned by Town Hall and first performed there in 1991.
The title refers to the music's wide-ranging character – five movements
differentiated by high contrast in thematic content, tempo and texture.
Only at the conclusion, when the opening music is recalled, is any
cyclical connection made. The forms attempt to allow digressive and
progressive material, directional and non-directional, to co-exist. In addition
to the mallet instruments, glockenspiel, vibraphone and marimba,
the two percussionists also play, primarily in the middle movement,
snare and bass drum.
-Nils Vigeland

SOLO OBSERVED
Lukas Foss

In the summer of 1981, Lukas Foss began to compose Solo, his first
piano piece in twenty-eight years, for pianist Yvar Mikhashoff, who
premiered it in Paris in March 1982. Foss writes: "An initial
twelve-tone motive reigns. Yet this is not twelve-tone music. The motive is
like a theme which undergoes constant change. Nor is this minimal
music, in spite of insistent repetitions; each repetition also contains a
change implying development, growth, and forward movement.
Solo is a long development section, 'senza sonata': lumbering, struggling
eighth-notes, circling, spiraling, forging ahead, always on the way,
never pausing, never giving up, forever closing in on...." The score has
the word "Fine" written a bar before the end. This paradox should be
explained; the last bar is like an appendage or error- the piano playing
on without its master or the phonograph needle (metaphorically speaking) returning to the opening
automatically, as the engine stops.

In the spring of 1982, Lukas Foss and the Lincoln Center Chamber
Players premiered a new version of Solo Observed at the New World
Festival in Miami, Florida. This version has an extended coda in which
three other instruments join the piano, after some ten minutes of
silent observing of the solo part. The work has more recently been rewriter
for pianist Peter Serkin as a concerto with string orchestra: Solo
Transformed. This final incarnation for two pianos and computer was
initiated by Amy Williams with technical help from Erik Oña.
-Lukas Foss

TWO²
John Cage

Two², for two pianos, reflects continued fascination with different
ways of approaching time. While Cage was writing the piece he said,
"I'm moving away from measure-
ment. The question is, if you don't have a clock, when are you going to play? I think it will be in relation to resonance having stopped, or its not having stopped, or there being a space after it stops and the next thing begins. In other words, I'm moving away from time and turning to sound itself."

With Two², Cage seems to have found an answer to the question. His preface to the score says:

"This piece is in response to a conversation in Leningrad with Sofia Gubaidulina. "There is an inner clock."

The renga form in Japanese poetry is a variant of haiku. The numbers 5 and 7 refer to the number of syllables in a line of poetry. Here, there are an equivalent number of events in each measure of music. All the pitches are notated, but time, amplitude and timbre are "indeterminate" - that is, left entirely up to the performers. No explicit direction is given as to how and when to play. The pianists are to refrain from making conscious relationships between one sound and another; a different sort of awareness is required.

Cage had often said that he is not interested, as a composer, in telling other people what to do. On the other hand, he does not want performers to "compose" or "improvise" his music, or to take a careless "anything goes" approach. What does interest him is the discipline of non-intention. He asks us, as musicians and listeners, to let fall our tastes, memories, and expectations and simply pay attention to whatever we are hearing at the moment.

-Nurit Tilles

KOORDE
Klas Torstensson

Although the Swedish composer Klas Torstensson has lived and worked in the Netherlands since he was 22, his highly individual idiom has no typically Dutch (or typically Swedish) features. His style and working methods display some similarities with those of Iannis Xenakis. The developments in his music always take place along the borderline between order and controlled chaos. He approaches sound as though it were a physical material. Much as a sculptor or etcher uses a steel brush or fine sandpaper to achieve a particular surface structure, so Torstensson uses the computer to generate tonal particles and sound fragments. That is more a question of the final detail. Like a choreographer, he keeps a tight reign on the overall form. This can be heard clearly in the first part of Koorde. It sounds rather like a ballet, or, better still, a carefully staged mock fight between two fencers, who continually circle each other, thrust and parry and try new tactics in the hope of forcing a breakthrough. Of course, it's also possible to listen to the music as abstract polyphony, a counterpoint of lines and movements. But, even then, the concept of two opponents is an essential element of the music.

The geometrical term koorde or "chord" means a straight line connecting two points on the circumference of a circle (and, of course, the English word also has its musical meaning). You could say the two pianists are constantly trying to draw this connecting line, but that centrifugal forces keep pushing them back to the circumference of the circle. Whether this is what the composer intended is another question, but it is certainly a fitting image.

In the second part, the fight gradually turns into a joint effort. In this part, the pianos are prepared with weights and rubber wedges on and between the strings. Moreover, the pianists employ a variety of techniques to attack the exterior and interior of their instruments, for example by scraping the strings with coins. But there is no question of random action: all these effects are described in detail in the score.

Eventually a series of quarter-tones, played as harmonics, leads to the third part. Here the music unfolds in ultra-rapid tremolos from a single tone to huge fans of sound with (compared to the first part, at least) an open, diatonic timbre. As this part progresses the chords slip away, becoming drier and sharper until the music slowly comes to a halt.

-Frits van der Waa
An Evening with Philip Glass
Student Union Theater, 7pm

Glassworks (1981)

Floe
Islands

Susan Royal, flute
Gretchen Rowe, flute
Susan Fancher, soprano saxophone
Russ Carere, soprano saxophone
Stephen Rosenthal, tenor saxophone
Harry Fackelman, tenor saxophone
Seth Orgel, horn
Greg Evans, horn
Stephen Manes, synthesizer
Bohdan Hilash, bass clarinet
Adrienne Elisha, viola
Diane Williams, viola
Jonathan Golove, cello
Thomas Heinrich, cello
Magnus Mårtensson, conductor

Lecture by Philip Glass

Concerto for Saxophones (1995)
The Amherst Saxophone Quartet
Susan Fancher, soprano saxophone
Russ Carere, alto saxophone
Stephen Rosenthal, tenor saxophone
Harry Fackelman, baritone saxophone

There will be a reception, sponsored by UB President William R. Greiner’s office, in the lobby following tonight’s performance.

Student Union Theater, 9 pm
Film: Koyaanisqatsi
Support for this concert generously provided through a contribution to the Slee Sinfonietta by Mr. Robert Morris.

Program Notes

Glassworks (1981) was originally written as a commission for CBS Records in 1981, the first CD of mine recorded for that company. Besides work for my ensemble, it contained several unusual pieces including "Opening" for solo piano and "Facades" for solo soprano saxophone. Some of this music later formed the basis of a Jerome Robbins dance piece at the New York City Ballet in 1983. "Opening" was the beginning of a series of music for solo piano which I am still adding to, to this day. - Philip Glass

Concerto for Saxophone Quartet and Orchestra (1985) was commissioned by the Rascher Saxophone Quartet (who still performs it all over the world) and was premiered (in its concerto version) in Sweden at the Radio Orchestra Stockholm on September 1, 1995. The U.S. premiere was in Sacramento at the Sacramento Symphony on November 3, 1995. The quartet version premiered at the Schleswig Holstein Festival on July 27, 1985 in Hasselburg, Germany. It will be performed in October 2000 at The Flanders Festival.

Koyaanisqatsi was conceived by Godfrey Reggio in 1974 as a non-verbal film integrating images, music and ideas. The title of the film is taken from the ancient Hopi Indian word meaning "life out of balance." To complete this monumental project, Reggio had the support of the Institute for Regional Education (a non-profit foundation based in Santa Fe), the musical genius of renowned composer Philip Glass, and the brilliance of cinematographer Ron Fricke. This unique collaboration resulted in a motion picture that the late Gene Siskel of "At the Movies" voted one of the best films of 1983. After its North American Premiere at Radio City Music Hall in 1983, it won the Audience Award for Best First Feature Film at Filmex and Philip Glass' score was voted Best Original Film Score by the Los Angeles Film Critics. Koyaanisqatsi has been presented at numerous festivals throughout the world, garnering Best Film at the Sao Paulo Film Festival, The Critics Award at the Lisbon Film Festival and the city of Madrid Award at the Madrid Film Festival. The multimedia event Koyaanisqatsi Live! was best described in the New York Times review of its sell-out performances at Avery Fisher Hall: "Reggio's images haunt the viewer, accompanied by one of the most startling and original soundtracks ever written." The Prince Music Theater
Thursday, June 8

The Three Basses
Baird Recital Hall, 4:30pm

Charles Wuorinen  Concert for Double Bass Alone (1961)
   Michael Cameron, double bass

Bernard Rands  Memo 1 (1971)
Brian Ferneyhough  Trittico per GS (1989)
Corrado Canonici, double bass

Iannis Xenakis  Theraps (1976)
Jacob Druckman  Valentine (1969)

Robert Black, double bass

Donald Erb  Déjà vu (in six movements) (1981)
   Michael Cameron, double bass

Robert Erickson  Ricercar à 3 (1967)
   Robert Black, Michael Cameron, and Corrado Canonici, double bass

PROGRAM NOTES

MEMO 1
Bernard Rands
Memo 1, composed in 1972 in response to a commission from the English Bach Festival in London, is one of a series of solo works (Memo 2 for Trombone; Memo 3 for Harp; Memo 4 for Flute; Memo 5 for Piano; Memo 6 for Solo Saxophone; Memo 7 for Soprano voice; Memo 8 for Oboe) each of which was written for a specific virtuoso instrumentalist - in this case, the English contrabassist Barry Guy. Each “Memo” explores the capacities of a specific instrument relating many of its extended possibilities (here through amplification) with its traditional performance techniques and sound world.
   -Bernard Rands

DÉJÀ VU
Donald Erb
Déjà vu is a set of six studies for contrabass. Commissioned by and premiered by Bertram Turetsky, my Ricercar à 3 for contrabass is one of several works which uses a combination of live and prerecorded music in performance. Others are Piece for Bells and Toy Pianos, Ricercar à 5 for Trombone, and Down at Piraeus. Ricercar à 3 is really composed for three contrabasses, two of them prerecorded, one live and in person. The use of the instrument in multiple generates some individual effects of timbre and of textual nuance, as well as an expanded spatial perspective. In short, it is a "solo-ensemble" composition performed by a single player. This description does not preclude performance of the work for an ensemble of three live players, and in fact it may be the best way if sufficiently skilled players are available.
   -Robert Erickson

RICERCAR à 3
Robert Erickson
Commissioned by and premiered by Bertram Turetsky, my Ricercar à 3 for contrabass is one of several works which uses a combination of live and prerecorded music in performance. Others are Piece for Bells and Toy Pianos, Ricercar à 5 for Trombone, and Down at Piraeus. Ricercar à 3 is really composed for three contrabasses, two of them prerecorded, one live and in person. The use of the instrument in multiple generates some individual effects of timbre and of textual nuance, as well as an expanded spatial perspective. In short, it is a "solo-ensemble" composition performed by a single player. This description does not preclude performance of the work for an ensemble of three live players, and in fact it may be the best way if sufficiently skilled players are available.
   -Robert Erickson
Thursday, June 8

The New York New Music Ensemble and Friends
Slee Concert Hall, 8pm

Donald Erb
Sunlit Peaks and Dark Valleys (1995)
in three movements

George Crumb
Music for a Summer Evening (Makrokosmos III) (1974)
I. Nocturnal Sounds (The Awakening)
II. Wanderer-Fantasy
III. The Advent
IV. Myth
V. Music of the Starry Night

Intermission

Charles Wuorinen
Brass Quintet (1999)*
Jon Nelson, trumpet
Hiro Noguchi, trumpet
Greg Evans, horn
Miles Anderson, trombone
Ray Stewart, tuba

Elliott Carter
Enchanted Preludes (1989)

Harvey Sollberger

*world premiere  *commissioned by June in Buffalo

The New York New Music Ensemble
Jayn Rosenfeld, flute
Jean Kopperud, clarinet
Curtis Macomber, violin
Christopher Finckel, cello
Steve Gosling, piano
James Winn, guest piano
Pablo Rieippi, percussion
James Baker, percussion/conductor
Harvey Sollberger, conductor

PROGRAM NOTES

SUNLIT PEAKS AND DARK VALLEYS
Donald Erb

Commissioned by the Verdehr Trio and Michigan State University, Sunlit Peaks and Dark Valleys was completed in May of 1995. The work is in three movements; two fast movements with a slow one in the middle. The first and last movements are bright and virtuosic in character. The dark valley in between was my second attempt to deal with one of the most profound events in recent times... the bombing of the Federal Building in Oklahoma City and the murder of the children. The sight of firemen removing dead, hurt, and frightened children from the building moved me beyond words, all the more so because I had spent a significant part of my childhood not far from there. This slow movement is based on "Jesus Loves Me," a song which I and many American children learned in Sunday School.

-Donald Erb

MUSIC FOR A SUMMER EVENING
(MAKROKOSMOS III)
George Crumb

Music for a Summer Evening (Makrokosmos III), for two amplified pianos and percussion, was completed in February of 1974. The work, commissioned by the Fromm Foundation, was written specifically for (and is dedicated to) Gilbert Kalish, James Freeman, Raymond DesRoches, and Richard Fitz.

Summer Evening projects a clearly articulated large expressive curve over its approximately 40-minute duration. The first, third, and fifth movements, which are scored for the full ensemble of instruments and laid out on a large scale, would seem to define the primary import of the work (which may be interpreted as a kind of "cosmic drama"). On the other hand, the wistfully evocative "Wanderer-Fantasy" (mostly for the two pianos) and the somewhat atavistic "Myth" (for percussion instruments) were conceived of as dream-like pieces functioning as inter-mezzos within the overall sequence of movements.

The three larger movements carry poetic quotations which were very much in my thoughts during the sketching-out process, and which, I believe, find their symbolic resonance in the sounds of Summer Evening. "Nocturnal Sounds" is inscribed with an excerpt from Quasimodo: "Odo risonanze effimere, oblio di piena notte nell'acqua stellata" ("I hear ephemeral echoes, oblivion of full night in the starred water"); "The Advent" is associated with a passage from Pascal: "Le silence éternel des espaces infinis m'effraie" ("The eternal silence of infinite space terrifies me"); and the last movement, "Music of the Starry Night," cites these transcendentally beautiful images of

18
Rilke: "Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält." ("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands.") —George Crumb

**ENCHANTED PRELUDES**

*Elliott Carter*

Enchanted Preludes is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory, All the Preludes to Felicity, stanza No.7*:

> Felicity, ah! Time is the Hooded enemy, The inimical music, the enchanted space, In which the enchanted preludes have their place.

The score was given its first performance by Patricia Spencer, flute, and Andre Emelianoff, cello, of the Da Capo Chamber Players in New York, on May 16, 1988.

—Elliott Carter

### Friday, June 9

**Student Works**

**Baird Recital Hall, 4:30pm**

<table>
<thead>
<tr>
<th>Performer</th>
<th>Composition</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sean Griffin</td>
<td>Song (1999)</td>
<td>Robert Black, double bass</td>
</tr>
<tr>
<td>Adam Roberts</td>
<td>Transformations (2000)</td>
<td>Adrienne Elisha, viola Adam Roberts, percussion</td>
</tr>
<tr>
<td>Adrienne Elisha</td>
<td>Inner Voices (1998-99)</td>
<td>Adrienne Elisha, viola</td>
</tr>
<tr>
<td>Jason Freeman</td>
<td>Sonata (1999)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I. Transitions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II. Terzanelle</td>
<td></td>
</tr>
<tr>
<td></td>
<td>III. Recursion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>IV. Syntax</td>
<td>Stephen Manes, piano</td>
</tr>
<tr>
<td>Stefan Weisman</td>
<td>Stick-Shift Confessions (1999)</td>
<td>Patti Cudd, marimba</td>
</tr>
</tbody>
</table>
Friday, June 9

The New York New Music Ensemble
Slee Concert Hall, 8pm

Joji Yuasa
Jo-Ha-Kyu (1994-96)

Jacob Druckman
Come Round (1992)

Intermission

Lukas Foss
Echoi (1964)

Charles Wuorinen
The Great Procession (1995)
   The Seven Lights
   Refrain
   The Elders
   The Chariot
   Refrain
   The Griffin
   Refrain
   The Seven Virtues
   The Departure
   Refrain
   The Unveiling

The New York New Music Ensemble

Jayn Rosenfeld, flute
Jean Kopperud, clarinet
Curtis Macomber, violin
Christopher Finckel, cello
Steve Gosling, piano
James Winn, guest piano
Pablo Rieppi, percussion
James Baker, percussion/conductor
Harvey Sollberger, conductor

PROGRAM NOTES

JO-HA-KYU
Joji Yuasa

In this piece, I have set three movements titled Jo-Ha-Kyu that include the "Introduction for Five Players" which was composed for the 1995 opening of the Saitama Art Theater. This is my first attempt to adopt the structure of the well-known Japanese aesthetics in my music. Yet, I intend neither to reflect the peculiarity of Japanese tradition onto the content of the piece nor let it support the piece. In other words, I have intended to create a music that is abstract in all aspects of the sound's sense of movement, stillness, space, and time.

"Jo" refers to introduction, "Ha" to caprice, and "Kyu" to presto. For "Jo" I have added and revised the original piece. My intention is to add a new world to my chamber music, while maintaining its distinctiveness as a Yuasa piece.

This piece was created out of my high expectation for the creation of space, time and sound that can only be brought to life by the ensemble of five superb musicians. -Joji Yuasa

COME ROUND
Jacob Druckman

The title Come Round refers to insistent, perhaps obsessive cyclic returning both in the small sense of musical materials within the work itself and in the larger sense of musical milestones in my life. The work is a large set of six variations divided into three movements. There is no "theme" in the sense of a central or original form from which the others spring, but rather six equal incarnations of the same musical materials coexisting in three successive trochees, longish short iterations of major tenths yielding the bittersweet quality of "false relation." The series of variations is twice interrupted by a ritornello which appears in almost identical form at the beginning of the second and third movements. In the larger sense of cyclic returnings, this form seems to crop up in my work every dozen or so years as though in response to some large biorhythmic wave. It seems to be accompanied by the need to write a work of considerable substance and weight. -Jacob Druckman

ECHOI
Lukas Foss

The title Echoi (the Greek plural of the word for echo) has several musical connotations. Most commonly, of course, it refers to a sound that bounces back from a reflecting surface, producing a sort of natural and accidental canon. Such echoes occur frequently in the work, with instruments shadowing one another. Echoi were also the ancient Arabian modes, which could form the basic formulas for extended compositions. In the same sense, Foss's piece builds on collections of pitches,
durations, and entrances (organized, but not "serial" in the customary sense of the word), to produce the "raw material," a scaffold which in the process of composition is gradually eliminated, destroyed. In composing in this manner one surrounds oneself with serially derived material, picks and chooses, and composes in a free, willful manner with these materials, these note groups, much in the way one used to compose with single notes. Or to put it another way - the composer, after having obtained an abundance of serial material, composes not by adding but by deleting, erasing, arranging, choosing.

The work's title can also be taken metaphorically, as in "echoes from a distance" or "echoes from the past." Echo II contains literal canons and imitations in shadow sounds (distance), while Echo III invents a children's tune as a background element on the vibraphone (past). Then distorted, violated, in the foreground (the present), faintly emerging again in the distance (triangle beaters inside the piano strings, à la mandoline), only to be annihilated, canceled out by the menacing activity in the foreground. Finally, echoes result from "hearing double and triple" at the end of Echo IV. Here the clarinet and cello imitate their own performance as it emerges from two loudspeakers (two pre-recorded tape tracks). It could be argued that here the echoes do not follow, but precede, anticipate.

All four participants play from the full score where, at some points the rhythmic notation is proportional. In the last movement, the percussionist must strike an anvil at random, which forces the other players to jump back at an earlier passage, an idée fixe. The pianist begins a climactic monologue, obsessively taking control of the work; only the intervention of the percussionist - who invades the innards of the piano directly - can put a stop to it. These are some of the elements of "happening" mentioned in Foss's own commentary, but despite such moments, Echo is conceived throughout for the ear more than for the eye. -Steen Ledbetter

THE GREAT PROCESSION
Charles Wuorinen

The work is in seven movements, punctuated by four occurrences of a brief refrain. In an indirect way, the movements are referential, as they were occasioned by the contemplation of certain elements and incidents in the Purgatorio of Dante; to be more specific, in the great cortège that takes place at the climax of the poem, when Dante has reached the earthly Paradise at the top of the Mount of Purgatory. The piece exists in two versions: the chamber version heard this evening and an orchestral version, which is to serve as a ballet with choreography by Peter Martins.

The chamber version was commissioned by the Christian Humann Foundation for the New York New Music Ensemble; the orchestral version by the New York City Ballet for Peter Martins. I wish to give grateful acknowledgment for this support.

-Charles Wuorinen
Saturday, June 10

Cassatt String Quartet
Muneko Otani, violin
Jennifer Leshnower, violin
Michiko Oshima, viola
Kelley Mikkelsen, cello
Slee Concert Hall, 8pm

Nils Vigeland
Jaji Yuasa
Donald Erb

PROGRAM NOTES

AUROCHS AND ANGELS
Nils Vigeland

The title of this work comes from the last paragraph of Lolita by Vladimir Nabokov. In it, aurochs (mythical beasts of ancient times) and angels are invoked as metaphors for the twin poles of eternity. In the string quartet, they are associated, respectively, with quick contrapuntal music and slower, homophonic music towards which the piece ultimately gravitates.

- Nils Vigeland

STRING QUARTET NO. 2
Donald Erb

This string quartet, commissioned by the Walter W. Naumburg Foundation for the Cavani Quartet, is my first venture into the medium in thirty-two years. The reasons for this are many. I have spent a lot of time writing commissioned orchestral music and concertos. Another reason is pure fear. Some of the most wonderful music in the western world has been written for the medium and that is intimidating. It is hard to find artistic elbow room in such a medium, explored so well by so many powerful talents, but the Cavani Quartet members were persuasive and so here it is.

The work is in four sections (slow, fast, slow, fast) played without pause. The initial col legno figure is heard throughout the piece. The col legno, by the way, is played with chop-
sticks which serve two purposes. It saves a string player from nicking a valuable bow and it also produces a much "neater" sound. The opening also features a melody played by the first violin which is used in different guises throughout the quartet. I have been intrigued for some time with the way sung sounds and played sounds mix. Since string players can sing and play simultaneously, I have employed this as well in the opening section. The second movement begins with a col legno cello solo which turns into a scherzolike section featuring the col legno sound and the opening figure of the first movement. The third section begins with a variation of the opening violin melody once again played by the first violin. It is basically a development of this melody with, in the middle of the movement, a cadenza for the first violin. The last movement presents all the previous materials in an energetic finale. It begins with a half-step figure and gradually cranks up to a robust conclusion. - Donald Erb

BLACK ANGELS
George Crumb

Black Angels, for electric string quartet, was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity - God versus Devil - implies more than a purely meta-

physical reality. The image of the "black angel" was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of Black Angels is a huge arch-like design which is suspended from the three "Threnody" pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation), and Return (redemption).

The numerological symbolism of Black Angels, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These "magical" relationships are variously expressed; e.g., in terms of phrase-length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work - descending E, A, and D-sharp - also symbolizes the fateful numbers 7-13. At certain points in the score there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese, and Swahili.

There are several allusions to tonal music in Black Angels: a quotation from Schubert's Death and the Maiden quartet (in the Pavana Lachrymae and also faintly echoed on the last page of the work); an original Sarabanda, which is stylistically synthetic; the sustained B-major tonality of God-Music; and several references to the Latin sequence Dies Irae ("Day of Wrath"). The work abounds in conventional musical symbolisms such as the Diabolum in Musica (the interval of the tritone) and the Trillo Di Diavolo (the "Devil's trill," after Tartini).

The amplification of the stringed instruments in Black Angels is intended to produce a highly surreal effect. This surrealism is heightened by the use of certain unusual string effects; e.g., pedal tones (the intensely obscene sounds of the Devil-Music); bowing on the "wrong" side of the strings (to produce the viol-c Consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams and water-tuned crystal goblets, the latter played with the bow for the "glass-harmonica" effect in God-Music.

Black Angels was commissioned by the University of Michigan and first performed by the Stanley Quartet. The score is inscribed: "Finished on Friday the Thirteenth, March, 1970 (in tempore belli)."

- George Crumb
Sunday, June 11

Student Works
Baird Recital Hall, 4:30pm

  Patti Monson, flute

Sung Ah Shin  Regress in Infinity No. 3 (1999)

David MacDonald  Amen (2000)*
  Karen Bentley, violin

Greg Pfeiffer  Second Miniature for Clarinet (1999)*
  Michael Lowenstern, clarinet

Jong Yeoul Chong  A Piece for Solo Bassoon (1999)

Jonathan B. McNair  Galapagos Lions (1999)
  Doug Quint, bassoon

  I. Prelude
  II. Etude
  III. Nocturne
  Mary Artmann, cello

Peter Askim  Vital Signs (1998)
  Peter Askim, double bass

* world premiere

Program Notes

Feldman, in his last decade, wrote one-movement essays of from one to five hours, partly because he envied painters: he wanted his work to impress its personality on the audience in the ongoing way a painting does on someone who hangs it in their apartment. Such music is not to be heard "from the outside," in formal terms, but lived in.

In Crippled Symmetry (1983), Feldman perfected the mobile form he had sought for years. Now, motives float in timeless suspension, modulating their shape, register, and relative position, disappearing and returning like a mysterious house guest. The flute's opening \( E^b - D^b - C - D \) motive turns up dozens of times in disguised configurations, inverted, speed up, transposed, scale-altered. As Feldman said about Samuel Beckett's writing, "every line is really the same thought said in another way."

- Kyle Gann, Village Voice
Tuesday, June 13

Music of Steve Reich
CFA Drama Theater, 8pm

Amherst Saxophone Quartet
Susan Fancher, soprano saxophone
Russ Carere, alto saxophone
Stephen Rosenthal, tenor saxophone
Harry Fackelman, baritone saxophone

Sextet (1984)
Craig Bitterman, Benjamin Toth, Shane Shanahan, and Brian Short, percussion
Helena Bugallo and Amy Williams, keyboards

Intermission

Clapping Music (1972)
Steve Reich and Craig Bitterman, performers

City Life (1995)
June in Buffalo Chamber Orchestra
Bradley Lubman, conductor

June in Buffalo Chamber Orchestra

Flute
Patti Monson
Gretchen Rowe

Oboe
Jacqueline Leclair
Brian Greene

Clarinet
Michael Lowenstern
Shawn Riggins

Violin
Mark Menzies
Karen Bentley

Viola
Adrienne Elisha

Cello
Jonathan Golove

Double Bass
Robert Black

Samplers
John Mark Higgins
Amy Dissanayake

Piano
Amy Williams
Helena Bugallo

Percussion
Craig Bitterman
Brian Short
Benjamin Toth

There will be a reception, sponsored by Dean Kerry Grant's office, in the atrium following tonight's concert.
New York Counterpoint is a continuation of the ideas found in Vermont Counterpoint (1982), where a soloist plays against a pre-recorded tape of him- or herself. In New York Counterpoint the soloist pre-recording ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of Music for 18 Musicians (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my early works, Piano Phase (for 2 pianos or 2 marimbas) and Violin Phase (for 4 violins), both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly Sextet (1985).

New York Counterpoint is in three movements: fast, slow, fast, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter $3/2 = 6/4$ (=12/8). As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eighth notes, or 4 groups of 3 eighth-notes. In the last movement of New York Counterpoint, the bass clarinets function to accent the first one and then the other of these possibilities, while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing.

Sextet was begun in May 1984 and completed in January 1985. It is scored for 3 marimbas, 2 vibraphones, 2 bass drums, crotale, sticks, tam-tam, 2 pianos and 2 synthesizers. The duration is about 28 minutes.

The work is in five movements played without pause. The relationship of the five movements is that of an arch form A-B-C-B-A. The first and last movements are fast, the second and fourth moderate, and the third slow. Changes of tempo are made abruptly at the beginning of new movements by metric modulation to either get slower or faster. Movements are also organized harmonically with a chord cycle for the first and fifth, another for the second and fourth, and yet another for the third. The harmonies used are largely dominant chords with added tones creating a somewhat darker, chromatic and more varied harmonic language than in my earlier works. Both the cyclical movement structure and the general harmonic language were suggested by my work, The Desert Music (1984).

Percussion instruments mostly produce sounds of relatively short duration. In this piece, I was interested in overcoming that limitation. The use of the bowed vibraphone, not merely as a passing effect, but as a basic instrumental voice in the second movement, was one means of getting long tones. The use of synthesizer as electric organ supplies the long continuous sounds not possible with piano. The mallet instruments (marimba, vibraphone, etc.) are basically instruments of high and middle register without a low range. To overcome this limitation the bass drum was used, doubling piano or synthesizer played in their lowest registers, particularly in the second, third, and fourth movements.

Clapping Music was composed in December of 1972. For some time I wanted to do a piece for clapping so that no instruments would be necessary beyond the human body. At first I thought it would be a phase piece where both performers start in unison and then one gradually increases his tempo while the second stays put, but this turns out to be very hard to do while clapping and, moreover, introduces a great difficulty in musical process (phasin) that is out of place with such an easy way of producing sound (clapping). The solution was to have one performer remain fixed, repeating the basic pattern throughout, while the second after a number of repeats in unison, changes to the same pattern with its downbeat shifted over one beat. This abrupt change of downbeat position makes it difficult to hear that the second performer is in fact always playing the same original pattern as the first performer in each of the twelve different sections of the piece.

City Life. The idea that any sound may be used as part of a piece of music has been in the air during much of the 20th century. From the use of taxi horns in Gershwin's An American in Paris through Varese's sirens, Antheil's airplane propeller, Cage's radio, and rock-and-roll's use of the above and more starting at least in the 1970's and more recently in rap music, the desire to include everyday sounds in music has been growing. The sampling keyboard now makes this a practical reality. In City Life not only samples of speech but also car horns, door slams, air brakes, subway chimes, pile drivers, car alarms, heartbeats, boat horns, buoys, fire and police sirens are part of the fabric of the piece.

In contrast to earlier Different Trains (1988) and The Cave (1993), the prerecorded sounds here are played live in performance on two sampling keyboards. This brings back the usual small flexibility of tempo that is a hallmark of live performance. It also extends the idea of prepared piano since the sampling keyboards...
are “loaded” with sounds, many recorded by myself in New York City. These different non-musical sounds also suggests certain instrumental responses. Thus woodwinds for car horns, bass drums for door slams, cymbal for air brakes, clarinets for boat horns, and several different instrumental doublings for speech melodies. Like several earlier works, the work is an arch form A-B-C-B-A.

**Wednesday, June 14**

**The Slee Sinfonietta and Guest Soloists**

**Slee Concert Hall, 8pm**

**Bernard Rands**

*Interlude (2000)*

- Patti Monson, flute
- Adrienne Elisha, viola
- Bridget Kibbey, harp

**Roger Reynolds**

...brain ablaze...she howled aloud (2000)*

- Jon Fonville, piccolo
- Rachel Rudich, piccolo
- Chris Mercer, computer spatialization and processing

**Augusta Read Thomas**

*Spirit Musings (1996)*

- I: Spirited, clear and energetic
- II: Resonant and elegant
- III: Majestic and lyric

- Movses Pogossian, violin
- Magnus Mårtensson, conductor

**Intermission**

**Augusta Read Thomas**

*Blizzard in Paradise (2000)*

- Members of the Cassatt String Quartet

**Bernard Rands**

*Concertino (1996)*

- Jacqueline Leclair, oboe
- Patti Monson, flute
- Michael Lowenstern, clarinet
- Karen Bentley, violin
- Mark Menzies, violin
- Adrienne Elisha, viola
- Jonathan Golove, cello
- Bridget Kibbey, harp
- Bradley Lubman, conductor

**Roger Reynolds**

*Transfigured Wind III (1984)*

- Rachel Rudich, flute
- Harvey Sollberger, conductor

* world premiere  • commissioned by June in Buffalo*

There will be a reception in the lobby immediately following tonight’s performance.

Support for this concert generously provided through a contribution to the Slee Sinfonietta by Mr. Robert Morris.
Slee Sinfonietta

**Flute**
Rachel Rudich

**Oboe**
Pierre Roy

**Clarinet**
John Fullam

**Piano**
Stephen Manes

**Harp**
Bridgek Kibbey

**Bass**
Steve Gilewski

**Viola**
Michiko Oshima

**Cello**
Paige Riggs

**Percussion**
Shane Shanahan

**Violin**
Muneko Otani

**Percussion**
Christopher Swist

**Trumpet**
Jon Nelson

**Trombone**
John Faieta

**Horn**
Greg Evans

**Tuba**
Doug Quint

**Bassoon**
Patty Dilutis

**Piano**
Bridget Kibbey

**Percussion**
Shane Shanahan

**Christopher Swist**

---

**PROGRAM NOTES**

**INTERLUDE**

*Bernard Rands*

*Interlude* is a brief reflection upon material which already exists in Rands’ earlier work *sans voix parmi les voix...* for flute, viola and harp. *Interlude*, commissioned to celebrate the 25th anniversary of the June in Buffalo Festival, will be added to the earlier work as will a series of future reflections and interludes.

...**BRAIN ABLAZE ...SHE HOWLED ALOUD**

*Roger Reynolds*

This work, a part of *The Red Act Project*, arises out of the extremity of Cassandra’s ways. Torn by her Dionysian possession, she slips back and forth between prophetic ecstasy and a more lucid engagement with her real-world circumstances. To address her fragmented and perilous condition, I decided to musically manifest a text distilled from her role in my libretto, *The Red Act* (itself drawn from *Aeschylus* and *Euripides*). Cassandra’s multivalence is suggested by three contrasted materials, and her potential for inhabiting different “spaces” is expanded by real-time computer spatialization and the occasional insertion of pre-processed materials. The piece exists as a general design that can be realized differently, depending upon the performance situation. One, two, or three piccoloists can perform, and the materials are distributed between them in differing ways. The performer(s) have frequent improvisatory license, not with regard to materials themselves, but rather the way in which a given element is manifested and the attitude taken toward its delivery.

This presentation is of an incomplete work-in-progress. Gratitude is expressed for the commissioning support of the June in Buffalo Festival.

- Roger Reynolds

**SPIRIT MUSINGS**

*Augusta Read Thomas*

Music of all kinds constantly amazes, surprises, propels and seduces me into a wonderful and powerful journey. I am happiest when I am listening to music and in the process of composing music. I care deeply that music is not anonymous and generic or easily assimilated and just as easily dismissed. I would say that *Spirit Musings* has urgent, seductive, and compelling qualities of sometimes complex, but always logical thought, allied to sensuous and engaging sonic profiles. *Spirit Musings* is a version of my Van Straaten Concerto #1 for flute and chamber orchestra.

- Augusta Read Thomas

**BLIZZARD IN PARADISE**

*Augusta Read Thomas*

Blizzard in Paradise is a very short work in which the three musicians...
each play their parts as if they were solo cadenzas, listening carefully to one another. All three musicians take on a strong persona and, as the piece goes on, they either strongly assert their character, pretending to pay little attention to the others, or they little by little echo each other's persona.

_Augusta Read Thomas_ 

**CONCERTINO (1998)**
_Bernard Rands_

_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 which exposes 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 Philadelphia Network for New Music with generous support from Anni Baker. The premiere performance was given by Richard Woodhams (solo oboe) and members of the Philadelphia Orchestra in Philadelphia, November 15, 1998. This performance is dedicated to the memory of Anni Baker who died in May 1999.

_Concertino_ is dedicated to Richard Woodhams and to the memory of Mel Powell.

_Bernard Rands_

**TRANSFIGURED WIND III (1984)**
_Roger Reynolds_

_Computers allow us to recast musical materials, to transform them in ways which can captivate unexpectedly, but in doing so one does not need to sacrifice that delicious and mysterious sense with which a fine performer can imbue a musical line. In composing Transfigured Wind, I began by writing a four-part solo for flute. It was then recorded as performed by Harvey Sallberger. All the directed musical intelligence of which he is capable as well as the material's pitches, durations, and dynamics became part of my compositional materials as I generated the remainder of the work. Once inside the computer, his playing underwent a host of transformations before re-emerging transfigured on a quadraphonic tape. These same flute passages, as actually played live in a performance, function as proposals, each longer and with a new character. To them, the ensemble responds with its own supportive materials and transformations. The tape contributes for its part a rather "painterly" montage of the soloist's lines, providing other-worldly reflections of and upon the soloist's specifics. Transfigured Wind, then, concerns itself with the way in which transformed recurrence can allow music a more subtle and far-reaching parallelism with the flux of our temporal experience as human beings. We anticipate, reflect, recall. We are sometimes absorbed in specifics, at other times adrift in larger, less well-defined worlds of impression. My strategies here allow prefiguration as well as recall, and simultaneous overlays that dimensionalize the temporal aspects of this work's ongoing fabric.

_Transfigured Wind II_, which implicates a full orchestra, is dedicated to Karen, who was very much at its roots. It was written under the auspices of the Systems Development Foundation at UCSD's Center for Music Experiment, where Richard Boulanger was my musical assistant. _Transfigured Wind III_ was done as a parallel recasting of the orchestral version for a chamber ensemble. The premiere was presented on the 1984 Cultural Olympics in Los Angeles. Harvey Sollberger was the soloist, with an ensemble from the California Institute of the Arts, conducted by Jean-Charles François.

_Roger Reynolds_
Thursday, June 15
Student Works
Drama Theater 1pm
Craig Walsh  
Lines (1999-2000)
Moiya Callahan  
Sequence (1999)
Scott Welton  
Sparrow Prelude (1999)  
Amy Dissanayake, piano
Derek Keller  
A Farewell (Grief Cycle) (2000)*  
Mark Menzies, violin/viola
Chris Mercer  
Untitled (2000)*
Benjamin Carson  
Three Pieces for Piano (1999-2000)*  
i. plain-clothes cop  
ii. small repulsions (with self-desire)  
iii. coda: “You Are Not I”
Brooke Joyce  
Piano Music (1997-1999) (movement III)
J. Villavicencio Grossman  
Omaggio à Berg (1999)  
John Mark Harris, piano

Friday, June 16
Goethe Institut/German Cultural Center, New York City, 8pm
Morton Feldman  
Crippled Symmetry  
The Feldman Soloists

RESIDENT COMPOSERS

DAVID FELDER is one of the leading American composers of his generation. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Music Factory, Bourges, Vienna Modern, and many others. His work earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic Orchestra, American Brass Quintet, Ensemble InterContemporain and many others. Felder’s work may be broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials, and its lyrical qualities.

Felder has received numerous grants and commissions including six awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, and two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer “New Residencies” (1993-1996), a commission from the Mary Flagler Cary Trust, and many more. Recently completed commissions include a pressure triggering dreams, May, 1997 premiere by the American Composers Orchestra in Carnegie Hall; In Between for solo electronic percussion and chamber orchestra for June, 2000 premiere by percussionist Daniel Druckman in New York; and Inner Sky. Current commissions include works for the Cassatt String Quartet and the New York New Music Ensemble. Additionally, he is currently completing work on his ambitious Crossfire series—a full-length work combining concert video and music.

Currently, Felder is Professor of Composition at SUNY Buffalo, where he also holds the Birge-Cary Chair in Composition, and has been Artistic Director of the June in Buffalo Festival from 1985 to the present. From 1992 to 1996 he was Meet the Composer “New Residencies” Composer-in-Residence for the Buffalo Philharmonic Orchestra and the Greater Buffalo Opera Company. In 1996, he formed the professional chamber orchestra, the Slee Sinfonietta, and has been artistic director since that time. He has taught previously at the Cleveland Institute of Music, the University of California at San Diego, and California State University at Long Beach, and he earned a Ph.D. from the University of California at San Diego in
MORTON FELDMAN was born in New York on January 12, 1926. At the age of twelve he studied piano with Madame Maurina-Press, who had been a pupil of Busoni, and it was she who instilled in Feldman a vibrant musicality. At the time he was composing short Scriabin-esque pieces, until in 1941 he began to study composition with Wallingford Riegger. Three years later Stefan Wolpe became his teacher, though they spent much of their time together simply arguing about music. Then in 1949 the most significant meeting up to that time took place—Feldman met John Cage, commencing an artistic association of crucial importance to music in America in the 1950s. Cage was instrumental in encouraging Feldman to have confidence in his instincts, which resulted in totally intuitive compositions. He never worked with any systems that anyone has been able to identify, working from moment to moment, from one sound to the next. His friends during the 1950’s in New York included the composers Earle Brown and Christian Wolff; painters Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock and Robert Rauschenberg; and pianist David Tudor. The painters in particular influenced Feldman to search for his own sound world, one that was more immediate and more physical than had existed before. This resulted in his experimentation with graph notation, Projection 2 being one of his earliest scores in this idiom. In these scores the players select their notes from within a given register and time structure. Because these works relied so heavily on improvisation, Feldman was not happy with the freedom permitted to the performer, and so abandoned graph notation between 1953 and 1958. However, the precise notation he used instead during this period he found too one-dimensional and so he returned to the graph with two orchestral works: Atlantis (1958) and Out of Last Pieces (1960). Soon after these, appeared a series of instrumental works called Durations, in which the notes to be played are precisely written but the performers, beginning simultaneously, are free to choose their own durations within a given general tempo. 1967 saw the start of Feldman’s association with Universal Edition with the publication of his last graphically notated score, In Search of an Orchestration. Then followed On Time and the Instrumental Factor (1969) in which he once more returned to precise notation, and from then on, with only the exception of two works in the early 1970’s, he maintained control over pitch, rhythm, dynamics and duration.

In 1973, The State University of New York at Buffalo asked Feldman to become the Edgard Varèse Professor, a post he held for the rest of his life. From the late 1970’s his compositions expanded in length to such a degree that the second string quartet can last for up to five and a half hours. The scale of these works in particular has often been the cause for the controversy surrounding his works, but he was always willing to attempt to explain his reasoning behind them:

My whole generation was hung up on the 20 to 25 minute piece. It was our clock. We all got to know it, and how to handle it. As soon as you leave the 20-25 minute piece behind, in a one-movement work, different problems arise. Up to one hour you think about form, but after an hour and a half it's scale. Form is easy - just the division of things into parts. But scale is another matter. You have to have control of the piece - it requires a heightened kind of concentration. Before, my pieces were like objects; now, they're like evolving things.

GEORGE CRUMB was born in Charleston, West Virginia on October 24, 1929. His principal teacher in composition was Ross Lee Finney at the University of Michigan at Ann Arbor, where he received his Doctor of Musical Arts degree. He has been the recipient of numerous honors, awards, and commissions, including the 1968 Pulitzer Prize, the 1971 International Rostrum of Composers (UNESCO) Award, Fromm, Guggenheim, Koussevitzky, and Rockefeller Foundation Awards, and membership in the American Academy and Institute of Arts and Letters. In 1995 Crumb became the 36th recipient of the MacDowell Medal, an annual award in honor
Lukas Foss has been composing for eight years, starting with his first piano teacher, Julius Herford, in Berlin. At Curtis, his teachers included Fritz Reiner (conducting) and Isabelle Vengerova (piano). At age 15, G. Schirmer published his first work, a series of piano pieces written mostly on the New York subway. By age 18, the young musician had graduated with honors from Curtis, and was headed for advanced study, in conducting, with Serge Koussevitzky at Tanglewood and in composition with Paul Hindemith at Yale University.

When Foss was named to succeed Arnold Schoenberg as Professor of Composition at the University of California at Los Angeles in 1953, the University probably thought it was replacing a man who made traditions with one who conserved them. But that is not how things turned out. Indeed, Foss followed his curiosity into the very den of the avant-garde. In 1957, in search of the spontaneous expression that lies at the root of all music, he founded the Improvisation Chamber Ensemble, a foursome that improvised music in concert, working not from a score but from Foss' ideas and visions. The effects of these experiments soon showed in his composed works, where Foss began probing and questioning the ideas of tonality, notation, and fixed form. Even time itself came up for scrutiny in the 1960 work Time Cycle for soprano and orchestra, a setting of texts about time by Auden, Hausman, Kafka, and Nietzsche, that was first performed by Leonard Bernstein and the New York Philharmonic, with interludes by Foss' Improvisation Chamber Ensemble. At the premiere, Bernstein, in an unprecedented gesture of respect, performed the entire work twice that same evening. Time Cycle received the New York Music Critics' Circle Award for 1961, and was recorded on the CBS label.

Foss' compositions of the last twenty-five years prove that a love for the past can be reconciled with all sorts of innovations. The essential feature in his music is the tension, so typical of the 20th century, between tradition and new modes of musical expression. His ideas, and his compelling way of expressing them, have earned Lukas Foss continued respect as an educator as well.

Foss is currently on the faculty of Boston University and lives in New York City with his wife, Cornelia, a noted painter.
Born in Baltimore on January 31, 1937, PHILIP GLASS discovered music in his father’s radio repair shop. Glass began the violin at six and became serious about music when he took up the flute at eight. During his second year in high school, he applied for admission to the University of Chicago, passed and moved to Chicago. He majored in mathematics and philosophy, and in off-hours practiced piano and concentrated on such composers as Ives and Webern. At 19, Glass graduated from the University of Chicago, and, determined to become a composer, he moved to New York and began his studies at the Juilliard School. By the time he was 23, Glass had studied with Vincent Persichetti, Darius Milhaud, and William Bergsma. He moved to Paris for two years of intensive study under Nadia Boulanger. In Paris, he was hired by a film maker to transcribe the Indian music of Ravi Shankar in notation readable to French musicians. In the process, he discovered the techniques of Indian music.

Glass promptly renounced his previous music. After researching music in North Africa, India, and the Himalayas, he returned to New York, and began applying Eastern techniques to his own work. By 1974, he had composed a large collection of new music, not only for use by the theater company Mabou Mines (Glass was one of the co-founders of the company), but mainly for his own performing group, the Philip Glass Ensemble. This period culminated in Music in 12 Parts, a three-hour summation of Glass’ new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera Einstein on the Beach. Current projects include three collaborations with Robert Wilson: White Raven, an opera commissioned by Portugal to celebrate its history of discovery, Monsters of Grace, a music/theater work with the Philip Glass Ensemble and TSE, a music theater installation.

Through more than one hundred published works, BERNARD RANDS has established himself as a major figure in contemporary music. His work **Canti del Sole**, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His orchestral suite **Le Tambourin** won the 1986 Kennedy Center Friedheim Award.

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 style allied to a sophisticated and elegant technical mastery” - qualities developed from his early studies with Dallapiccola and Berio.

Born in England in 1934, Rands emigrated to the United States in 1975 since when he has been honored by the American Academy of Arts and Letters, B.M.I, the Guggenheim Foundation, the National Endowment for the Arts, the Barlow, Fromm and Koussevitzky Foundations, among others.

Recent commissions have come from the Suntory Concert Hall in Tokyo, the New York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, the B.B.C. Symphony (London), the National Symphony Orchestra, the Internationale Bach Akademie (Stuttgart), and the Eastman Wind Ensemble. Many chamber works have resulted from commissions from major ensembles and festivals around the world.

Rands’ music has been conducted by many including Boulez, Berio, Maderna, Mannrin, Mehta, Muti, Ozawa, Rilling, Salonen, Sawaichi, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Stelvin, von Dohnanyi, and Zinman.

He has been guest composer at many international festivals and Composer-in-Residence at the Aspen and Tanglewood festivals. His Chamber Opera Belladonna was commissioned by the Aspen Festival for its fiftieth anniversary in 1999. He was Composer-in-Residence with the Philadelphia Orchestra from 1989 to 1995.

Rands is the Walter Bigelow Rosen Professor of Music at Harvard University.

STEVE REICH (b.1936, New York) has been recognized internationally as one of the world’s foremost living composers. From his early taped speech works It’s Gonna Rain (1965) and Come Out (1966) to The Cave (1993), his collaboration with the video artist Beryl Korot, Reich’s path has embraced not only aspects of Western classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz.

Reich graduated with honors in Philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Darius Milhaud and Luciano Berio.

During the summer of 1970, Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley. From 1976 to 1977 he studied the traditional forms of cantillation of the Hebrew scriptures in New York
and Jerusalem. In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to eighteen members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line cabaret.

Reich has an exclusive recording contract with the Nonesuch label; in 1990 he received a Grammy Award for Best Contemporary Composition for Different Trains as recorded by the Kronos Quartet. In 1997, Nonesuch released a ten-disc retrospective box set, Steve Reich Works: 1965-1995, comprising both previously released material and new recordings.

Reich's recent ensemble works City Life and Proverbs have met with widespread acclaim. City Life, which features sampled sounds of the city (car horns, door slams, air brakes, subway chimes, pile drivers, heartbeats, and so on), was commissioned by the Ensemble Modern, the London Sinfonietta, and the Ensemble InterContemporain. It has since been heard throughout Europe and the U.S. Reich's newest major concert work is Triple Quartet, premiered by the Kronos Quartet at Kennedy Center in May 1999. It can be played by one live string quartet with two pre-recorded quartets, a trio of string quartets, or string orchestra.

Over the years, Steve Reich has received commissions from the Holland Festival; San Francisco Symphony; the Rothko Chapel; flutist Ransom Wilson; the Brooklyn Academy of Music for guitarist Pat Metheny; West German Radio, Cologne; Fromm Music Foundation for clarinetist Richard Stoltzman; the Saint Louis Symphony Orchestra; Betty Freeman for the Kronos Quartet; and Festival d'Automne, Paris for the 200th anniversary of the French Revolution. His music has been performed by major orchestras around the world, including the New York Philharmonic, the San Francisco Symphony, the St. Louis Symphony, the Brooklyn Philharmonic Orchestra, the Los Angeles Philharmonic, the BBC Symphony, and the Boston Symphony Orchestra. Among conductors his champions are Zubin Mehta, Michael Tilson Thomas, Leonard Slatkin, Kent Nagano, and Peter Eötvös. In 1994 Steve Reich was elected to the American Academy of Arts and Letters.

ROGER REYNOLDS' composing, writing, lecturing, organization of musical events, and teaching have led to residencies at numerous international festivals including the BBC's Proms, Warsaw Autumn, the New York Philharmonic's Horizons '84, Music Today (Tokyo), Edinburgh, Darmstadt, and the Suntory Hall International Series, as well as to masterclasses at Harvard, Yale, Michigan, and Columbia Universities, the Sibelius Academy, IRCAM, Peabody Conservatory, and in Buenos Aires, Porto Alegre, Taipei, and Thessaloniki. In 1988, responding to a John Ashbery poem, Reynolds composed Whispers Out of Time, a string orchestra work which earned him the prestigious Pulitzer Prize. His writing, beginning with the influential book Mind Models (1975), has appeared in The Musical Quarterly, Inharmoniques, Perspectives of New Music, Contemporary Music Review, and MusikTexte. His music, recorded on New World, Avantis, Mode, Wergo, Neuma, Bridge, and Lovely Music, is published in printed editions exclusively by C.F. Peters Corporation. The Library of Congress established the Reynolds Special Collection in 1998. Writing in The New Yorker, Andrew Porter called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and imagination."

AUGUSTA READ THOMAS (b. 1964, New York) is a Professor of Composition at the Eastman School of Music, and she is currently Composer-in-Residence with the Chicago Symphony Orchestra. Her work has been published by the Theodore Presser Company, and is currently published by A.R.T. Musings Publishing Company. She studied at Northwestern University, Yale University and at the Royal Academy of Music.

REICH'S WORKS include:

- Different Trains (1988)
- City Life (1992)
- Proverbs (1995)
- Triple Quartet (1997)
- Music for Misha (1992)
- New York Duet (1993)
- Other Voices (1995)

SOLLBERGER'S WORKS include:

- Division of the Heart (1989)
- Whispers Out of Time (1988)
- Yiddish Melodies (1993)
- A Room with a View (1995)
- Interlace (1996)

Both composers have received commissions from orchestras around the world, including the New York Philharmonic, San Francisco Symphony, Boston Symphony, and London Symphony. Their works have been performed at international festivals such as the Vienna Festival, Venice Biennale, and Tanglewood. They have both received major awards, including the Pulitzer Prize and Guggenheim Fellowships. Their compositions are published by C.F. Peters Corporation, and their recordings are available on the Nonesuch label.

The faculty new music ensemble, and SIRIUS, the graduate student new music ensemble. He co-founded (with Charles Wuorinen) the Group for Contemporary Music in New York and directed that ensemble for 27 years. He has been Composer-in-Residence at both the American Academy in Rome and with the San Francisco Contemporary Music Players. Sollberger's work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the San Francisco Symphony, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council for the Arts. Sollberger has also taught at Columbia University, the Manhattan School of Music, and Indiana University.
Thomas' chamber-opera *Legeia* won the prestigious International Orpheus Prize (for which Luciano Berio was president of the jury) and was performed in Spoleto, Italy, with Luca Ronconi directing. *Legeia*, commissioned by Mstislav Rostropovich and Rencontres Musicales d'Evian, was premiered by Maestro Rostropovich in the 1994 Evian Festival. The American premiere took place at the Aspen Music Festival in Aspen, Colorado, in July of 1995. Librettist Leslie Dunton-Downer and Augusta Thomas are continuing their work on a new opera entitled *Dreams in the Cave of Eros*.

Her works have been commissioned and premiered by the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the Rascher Saxophone Quartet, the Saint Paul Chamber Orchestra and the James Sewell Dance Company, Thomas von Straaten with the Aspen Music Festival, and the Dale Warland Singers, among others. Upcoming premieres and projects include *Invocations* for string quartet, commissioned by the Santa Fe Chamber Music Festival for the Miami String Quartet; *Aurora: Concerto for Oboe and Orchestra*, commissioned by the Berlin Philharmonic Orchestra, which will premiere with Daniel Barenboim as pianist and conductor; *Oboe Quartet* for oboe and string quartet, commissioned by Alex Klein and the Vermeer String Quartet; *Ring out Wild Bells to the Wild Sky* (text by Tennyson), for chorus and orchestra, commissioned by the Washington Choral Arts Society; *Fugitive Star* for string quartet, commissioned by the Carmano Chamber Music Festival for the Avalon String Quartet; and works for the Cleveland Orchestra, the International Sejong Soloists, and Soli Deo Gloria.

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

NILS VIGELAND was educated at Harvard University and the State University of New York at Buffalo. His principal studies in composition were with Lukas Foss and Morton Feldman. His work has been performed by the Brooklyn Philharmonic, the Buffalo Philharmonic Orchestra, the Milwaukee Symphony and the Oslo Radio Orchestra. In 1992, his chamber opera, *False Love/True Love* was commissioned and premiered by the English National Opera and performed as part of the Almeida Festival in London. His work is available on CD releases from Mode and Lovely Music. With Eberhard Blum and Jan Williams he has recorded for HAT ART. Mr. Vigeland has taught at the Manhattan School of Music since 1984 and is presently Chair of the Composition Department.

CHARLES WUORINEN, born in 1938 in New York City, is one of America's most prolific and widely performed of living composers. Some two dozen of Wuorinen's works have won prizes and awards including the 1970 Pulitzer Prize for his electronic work *Time's Encamium* and the MacArthur Foundation Fellowship in 1986. His honors include two Guggenheim Awards, three Rockefeller Foundation Grants (for work on computer applications of algorithmic composition at Bell Laboratories and UCSD), an Ingram Merrill Fellowship, the Brandeis Creative Arts Award, commissions from the Ford, Fromm and Koussevitsky Foundations, and several grants and commissions from the National Endowment for the Arts and the New York State Council for the Arts.

JOJI YUASA (b. 1929, Koriyama, Japan), is a self-taught composer. He first became interested in music while a pre-medical student at Keio University, and in 1952 turned to music full-time when he joined a young artists' group, the Experimental Workshop in Tokyo. Since then, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral and chamber music, music for theater, and intermedia, electronic and computer music.

His works, including film and television scores, have won many prizes; among them the Jury’s Special Prize of the 1961 Berlin Film Festival, the Prix Italia (1966, '67), the San Marco Golden Lion Prize (1967), the Otaka Prize (1972, '88, '97), Grand Prizes at the Japan Arts Festival (1973, '83), the Hida-Furukawa Music Grand Prize (1995), the Kyoto Music Grand Prize (1995), the Suntory Music Prize (1996), the Medal with Purple Ribbon (1997), the Imperial Prize (1999) and the Japan Art Academy Prize (1999).

He has won numerous commissions
for his orchestral, chamber, chorus and electronic compositions including commissions for orchestral works from the Serge Koussevitzky Music Foundation, Saarlandescher Rundfunk-Sinfonie Orchester, Helsinki Philharmonic Orchestra, Japan Philharmonic Symphony Orchestra, NHK Symphony Orchestra, Canada Council, Suntory Music Foundation, IRCAM and National Endowment for the Arts, among others. From 1981-1994, Yuasa was actively engaged in music research and education at the University of California, San Diego. Presently, he teaches in the Art Department at the Graduate School of Nihon University and at the Tokyo College of Music.

RESIDENT ENSEMBLE BIOGRAPHIES

AMHERST SAXOPHONE QUARTET
Susan Fancher, soprano
Russ Carere, alto
Stephen Rosenthal, tenor
Harry Fackelman, baritone

The Amherst Saxophone Quartet is a full-time professional ensemble that splits its time between touring and its residency at the University at Buffalo, and in Buffalo & Erie County. The ASQ was formed in January of 1978, and is now celebrating its twenty-first full season of concerts. The ensemble has performed in the United States from Maine to Hawaii, Japan, Bermuda, and the British Virgin Islands. Concert highlights include appearances in Carnegie Hall, Kennedy Center, Lincoln Center, Chautauqua Institution, and broadcasts on National Public Radio's All Things Considered and Performance Today, Public Radio International's St. Paul Sunday, Voice of America, and NBC-TV's Tonight Show. The ASQ was awarded Chamber Music America Residency Grants for the 1985-86 and 1987-88 seasons. The ensemble received the 1993 First Prize for Adventurous Programming from CMA/ASCAP. The ensemble has been awarded commissioning prizes from CMA, NYSSCA, and the NEA. The Board of the Quartet sponsored an international composition competition and received over 120 new works from around the world. The ASQ's long term goals include maintaining a permanent repertory ensemble of the highest international caliber and encouraging composers to write for saxophone quartet to create a 20th and 21st century repertory that compares to that of the contemporary string quartet.

THE BUGALLO-WILLIAMS PIANO DUO
Helena Bugallo
Amy Williams

The Bugallo-Williams Piano Duo has been performing demanding and diverse contemporary repertoire since 1995. They have been featured performers at the NUMUS Festival in Denmark, the North American New Music Festival, June in Buffalo, the 3-2 Festival, the Goethe-Institut/German Cultural Center in New York City, Jordan Hall, and numerous colleges and universities. During the upcoming season, they will record their debut CD of Nancarow's complete music for solo piano and piano duet while in residence at the Akademik Schloss Solitude in Stuttgart, Germany. The upcoming season will include a tour of Argentina and Uruguay. In addition to performing as a piano duo, Ms. Bugallo and Ms. Williams have active solo careers.

Helena Bugallo, a native of Argentina, is currently completing her Ph.D. in musicology at the State University of New York at Buffalo, where she also received her Masters degree in piano performance. As a soloist, she has performed in the United States, Germany, Denmark, and Argentina. She has received grants from the Nicholas Patterson Perpetual Fund, Fundación Antorchas, and the Yvar Mikhashoff Trust for New Music. Ms. Bugallo teaches music history and piano at SUNY at Buffalo.

Amy Williams has appeared as a composer and pianist at renowned contemporary music centers in the United States and Europe, including the Bogus Foundation and Ars Musica (Belgium), Musikfestival and Funen New Music Society (Denmark), Subtropics New Music Festival (Florida), Festival of New American Music (Maine), SEAMUS (New Hampshire), American Landmarks Festival and Greenwich House (New York City), Festival of the Human Voice (Vermont), North American New Music Festival and Hallwalls Contemporary Arts Center (Buffalo). She has recorded for MODE and HATHUT. She has received awards from ASCAP, the Thayer Award for the Arts, American Music Center, and Meet the Composer. In addition, Ms. Williams received a fellowship from the American-Scandinavain Foundation to study piano and composition at thenum Conservatory in Denmark in 1992-93. She recently obtained her Ph.D. in composition from the State University of New York at Buffalo, where she also received her Masters degree in piano performance. She is on the faculty of Bennington College in Vermont, where she teaches music composition and history.
THE CASSATT STRING QUARTET

Muneko Otani, violin
Jennifer Leshnower, violin
Michiko Oshima, viola
Kelley Mikkelsen, cello

Hailed as one of America's outstanding young ensembles, the Manhattan based Cassatt String Quartet has performed throughout North America, Europe, and the Far East, with prestigious appearances at New York's Alice Tully Hall and Weill Recital Hall at Carnegie Hall, the Tanglewood Music Theater, the Kennedy Center, the Théâtre des Champs-Élysées in Paris and Maeda Hall in Tokyo. The group has frequently been heard on WGBH, WQXR and WNYC, and has also presented programs on CBC Radio and Radio France.

Formed in 1985 with the encouragement of the Juilliard Quartet, the Cassatt initiated and were the inaugural participants in Juilliard's Young Artists Quartet Program. Their numerous awards include a Tanglewood Chamber Music Fellowship, the Wardwell Chamber Music Fellowship at Yale (where they served as teaching assistants to the Tokyo Quartet), first prizes at the Fischoff and Coleman Chamber Music Competitions, two top prizes at the Banff International String Quartet Competition, the CMA/ASCAP First Prize Award for Adventurous Programming, and a recording grant from the Mary Flagler Cary Charitable Trust. As part of their 1998/1999 season, the Quartet presented, to much acclaim, twin performances of the complete Beethoven String Quartet cycle in Buffalo and Syracuse, New York. They currently serve as Quartet-in-Residence at the University at Buffalo, Syracuse University and East Carolina University. Other residencies include New York City's Bang On A Can, June in Buffalo and Swannanoa (NC) music festivals.

Highlights for the 1999/2000 season included a repeat performance of the Slee/Beethoven Quartet Cycle at the University at Buffalo; a mini-residency at the University of Pennsylvania, which included a concert at the Curtis Institute; the release of a CD of Ezra Laderman's String Quartets Nos. 6, 7, and 8 on the Albany label; the recording of new works by Daniel S. Godfrey, funded in part by the American Academy of Arts and Letters; the recording of recent compositions by Lawrence Dillon for CRI; several appearances with guest cellist Paul Katz; and workshop/performances at the Midwest Band and Orchestra Convention in Chicago.

The Cassatt has recorded for the New World, Point (Philips Classics), Albany, Tadzik and CRI labels.

Muneko Otani, violin, is currently on the faculty of Columbia University and The Mannes College of Music. She has performed as a soloist with the Tokyo Chamber Orchestra as well as the Norfolk Festival Orchestra. Ms. Otani has held fellowships at both the Banff and Tanglewood Summer Festivals. She received a Bachelor of Music degree in both performance and education from the Toho Academy of Music in Japan, where she studied with Toshiya Eto. She then continued her training at the New England Conservatory, where her principal teachers were Masuko Ushioda and Louis Krasner.

Jennifer Leshnower, violin, teaches at the Amati Conservatory of Music and works with young students nationwide coaching chamber music. As a former member of the Thouvenel String Quartet, Ms. Leshnower has performed at the Festival Institute at Round Top and the String Seminar while touring throughout the country. She has participated in the Meadowmount and Aspen Music Festivals as well as the National Repertory Orchestra, and has coached with members of the Amadeus, Guarneri, and Juilliard Quartets. Ms. Leshnower trained at the Shepherd School of Music at Rice University and the Peabody Conservatory with Sergiu Luca and Sylvia Rosenberg.

Michiko Oshima, viola, has performed with the Pacific Music Festival and NHK Radio in Japan. She currently teaches at the Amati Conservatory and the Keio Academy of New York. Ms. Oshima received a Bachelor of Music degree from the Toho Academy of Music in Japan, where her teachers included Kenji Kobayashi and Koichiro Harada; she also studied at the Eastman School of Music, where she worked extensively with Martha Katz and the Cleveland Quartet. At that time she received Eastman's top honor, the Performer's Certificate.

Kelley Mikkelsen, cello, has won top prizes in the J. Edmunds Young Artists Competition and the Chicago Cello Society International Competition, and has been a guest artist in concerts with the Cleveland Quartet, Nigel Kennedy, and Gary Karr. As a former member of the Dakota Quartet and the Aurelian Trio, she performed at the Aspen, Banff, Luzerne, Snowbird and Norfolk chamber music festivals. Ms. Mikkelsen earned degrees at the Eastman School of Music and the University of Akron, studying with Paul Katz and Michael Hader. She has recorded for the Muzelle and Cambria labels. Currently she is on the faculty of East Carolina University.
THE FELDMAN SOLOISTS
Eberhard Blum, flutes
Nils Vigeland, piano/celeste
Jan Williams, percussion

When Morton Feldman began to teach at the University at Buffalo in 1971, a chain of personal and musical relationships was set in motion which brought together the composer and these three performers. Feldman had already met Eberhard Blum while living in Berlin as a resident artist of the DAAD. At Buffalo he then became the composition teacher of Nils Vigeland in 1973 and co-director of the New Music Center at the University with Jan Williams, a member of the faculty and of the Center since its inception in 1964. At Feldman’s suggestion, Blum was invited to become a member of the Center for the Creative Art’s ensemble in 1973. Until his death in 1987, Feldman toured often with performers in concerts of his own music under the title “Morton Feldman and Soloists.” Blum, Vigeland, and Williams took part in many of these concerts and four important works of Feldman’s last ten years grew out of the composer’s work with these musicians. Feldman relished the specific conditions of the performance of his music, and it can be said of all of his late music that each piece was written with particular players in mind. These four works then constitute a chronicle both of creative satisfaction with an instrumental medium and of continuing friendships.

NEW YORK NEW MUSIC ENSEMBLE

Since its establishment in 1975, the New York New Music Ensemble has emerged as one of the world’s premiere twentieth-century music groups. Its “extensively-rehearsed and emotionally charged performance” (New York Times) reflects the group’s conviction that contemporary music, thoughtfully programmed and ardently performed, can reach both the specialist and an uninitiated audience. Each member of the Ensemble is an impressively virtuosic solo performer, yet at the heart of the group is the cooperation and mutual inspiration that the players receive from each other. A chamber ensemble in the finest sense of the term, the New York New Music Ensemble presents performances of great subtlety and depth. In addition to performing the “classics” of our century, the Ensemble’s deep commitment to contemporary music has prompted a rigorous commissioning program of almost eighty new works by established composers such as Milton Babbitt, Arthur Berger, Andrew Imbrie, Ralph Shapey, and Charles Wuorinen, and talented young composers, including Melinda Wagner, David Froom, and Arthur Kreiger. In addition to an extensive performing schedule, including a yearly series in New York City and national and international tours, the New York New Music Ensemble has contributed ten significant recordings to the new music catalogue on the Opus 1, Bridge, CRI, GM, O.O., and New World labels.

SLEE SINFONIETTA

The Slee Sinfonietta was formed in 1997 by composer David Felder and conductor Magnus Mårtensson. This ensemble, the professional chamber orchestra in residence at UB, performs a series of concerts each year devoted to lesser-known repertoire, particularly that of the pre-classic era and the most recent contemporary music. Advanced students in performance are invited to participate along with faculty artists, soloists, and regional professionals in the production of these unique concerts designed to contribute new possibilities for concertgoers within the University and the Western New York region.

CONDUCTOR BIOGRAPHIES

Violist JESSE LEVINE is currently Music Director of the Norwalk Symphony Orchestra. Prior to these appointments, Mr. Levine was Principal Conductor of the New York Orchestra da Camera, Associate Conductor of the New Jersey Symphony Orchestra, and Assistant Conductor of the Buffalo Philharmonic Orchestra. In addition to his conducting activities, Mr. Levine has held the position of Principal Violist.
of the Buffalo, Dallas and Baltimore Symphony Orchestras.

Mr. Levine has appeared in recital and as soloist with orchestras in Europe, South America, Israel, and throughout the United States and Mexico. In addition to his performing schedule as violist and conductor, Mr. Levine has been a member of the faculties of the State University of New York at Buffalo and Stony Brook, and the Peabody Conservatory of the Johns Hopkins University. He is currently Professor of Music and Coordinator of the String Department at the Yale School of Music.

BRADLEY LUBMAN is currently assistant professor of conducting and ensembles at the Eastman School of Music and is the Director of Musica Nova. Mr. Lubman studied at SUNY Purchase where he received his Bachelor of Fine Arts Degree, then earned a Masters Degree from the State University of New York at Stony Brook. He served as the Music Director for the Stony Brook Symphony Orchestra from 1990-1995 and was a faculty member at the Aldeburgh Festival Britten/Pears School.


MAGNUS MÄRTENSSON studied at the Malmö Musikhögskola and the Cleveland Institute of Music. Between 1989 and 1992 he was conductor of Opera Semplice in Malmö as well as the Santa Cecilia Oratorio Society of Lund. During this time he also founded and conducted the Malmö Chamber Orchestra in numerous performances. From 1995 to 1996 he served as the conductor of the Contemporary Music Ensemble at the Cleveland Institute of Music.

Märtensson is also active as a composer, and his numerous commissions have included incidental music for theater plays, chamber music and songs. His latest work, Before the Law, a chamber opera in one act with libretto by Henry Sussman after Franz Kafka’s The Trial, was premiered at UB in December of 1997.

JAN WILLIAMS is a percussion soloist and conductor. Composers who have written works especially for him include Lukas Foss, John Cage, Elliott Carter, Joel Chadabe, Morton Feldman, Orlando Garcia, Gustavo Matamoros, Luis de Pablo, Frederic Rzewski, Nils Vigeland, and Iannis Xenakis. He has toured extensively as a percussion soloist and conductor throughout the United States, Europe, New Zealand, Australia and South America and has recorded for Columbia, Vox/Turnabout, Desto, Lovely Music, Spectrum, Wergo, DGG, Orion, Hat-Art, OO, Deep Listening, EMF, and Mode Records. He served as Co-Artistic Director of the North American New Music Festival, with Yvar Mikhashoff, from 1985-1991. He is Professor Emeritus at the University at Buffalo where he directed the percussion program for 30 years and served as Chair of the Music Department from 1980-84. He is Trustee of the Yvar Mikhashoff Trust for New Music.
ACKNOWLEDGMENTS

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

Cameron Baird Foundation
Aaron Copland Fund for Music
BMI Foundation
Birge-Cary Chair in Music
Canadian-American Studies
Conferences in the Disciplines
Alice M. Ditson Fund of Columbia University
Goethe-Institut New York/German Cultural Center
Graduate Students Association
Korean Graduate Students Association
Yvar Mikhashoff Trust for New Music
Music Graduate Students Association
NYFA Sponsorship Program
SUNY at Buffalo Department of Music (Stephen Manes, Chairman)
Dean's Office, College of Arts and Sciences (Kerry Grant, Dean)

Festival Staff

David Felder, Artistic Director
Amy Williams, Assistant Director
Mara Gibson, Administrative Associate for Resources
Eileen Gipple, Administrative Associate for Development
Sandy Fairchild, Fiscal Officer

Amy Blum, Publicist
David Boyle, Technical Director
Ron Parks, Technical Assistant
Ryan Torchia, Technical Assistant
Gary Shipe, Piano Technician

Phil Rehard, Concert Manager
Jessica Smith and Renee Ruffino, Program Book

Cover photo: “For Marty '66”, by Philip Guston, courtesy of Barbara Monk Feldman.
Special thanks to Douglas Schultz and the Albright-Knox Art Gallery.

A special thank you to the Center For The Arts staff, Thomas Burrows, Director, and the UB Art Gallery, Al Harris F., Director