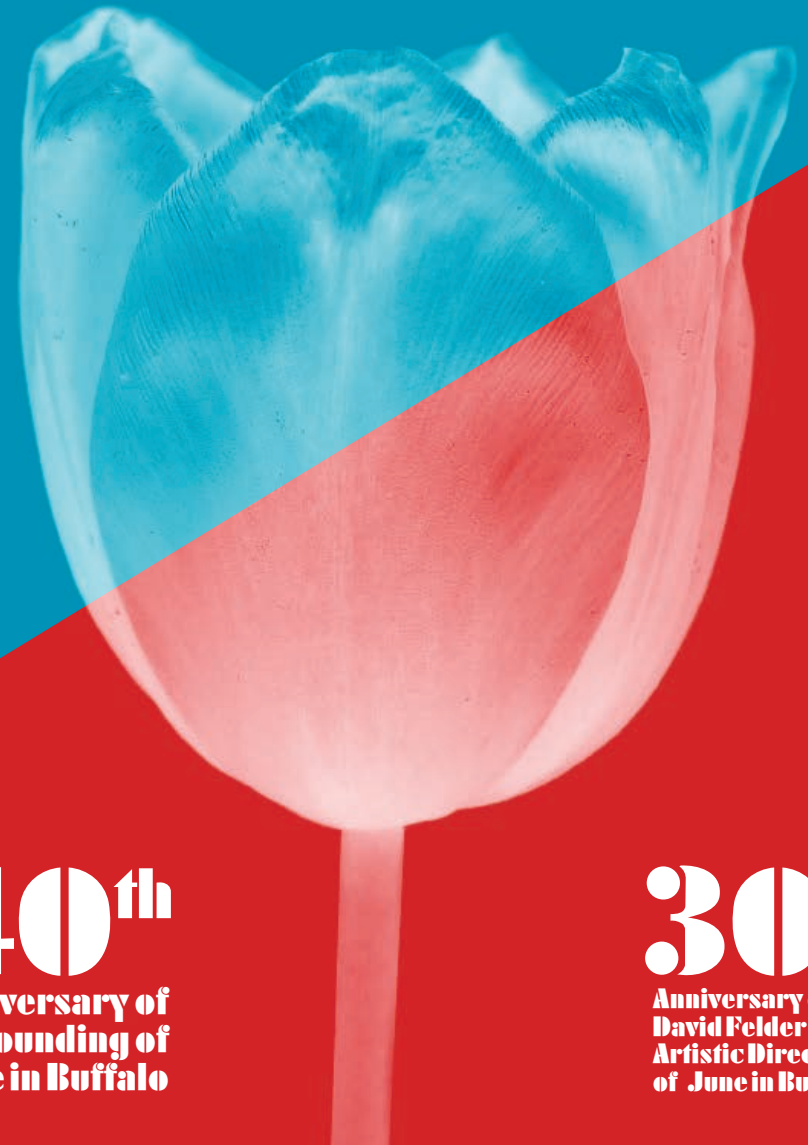
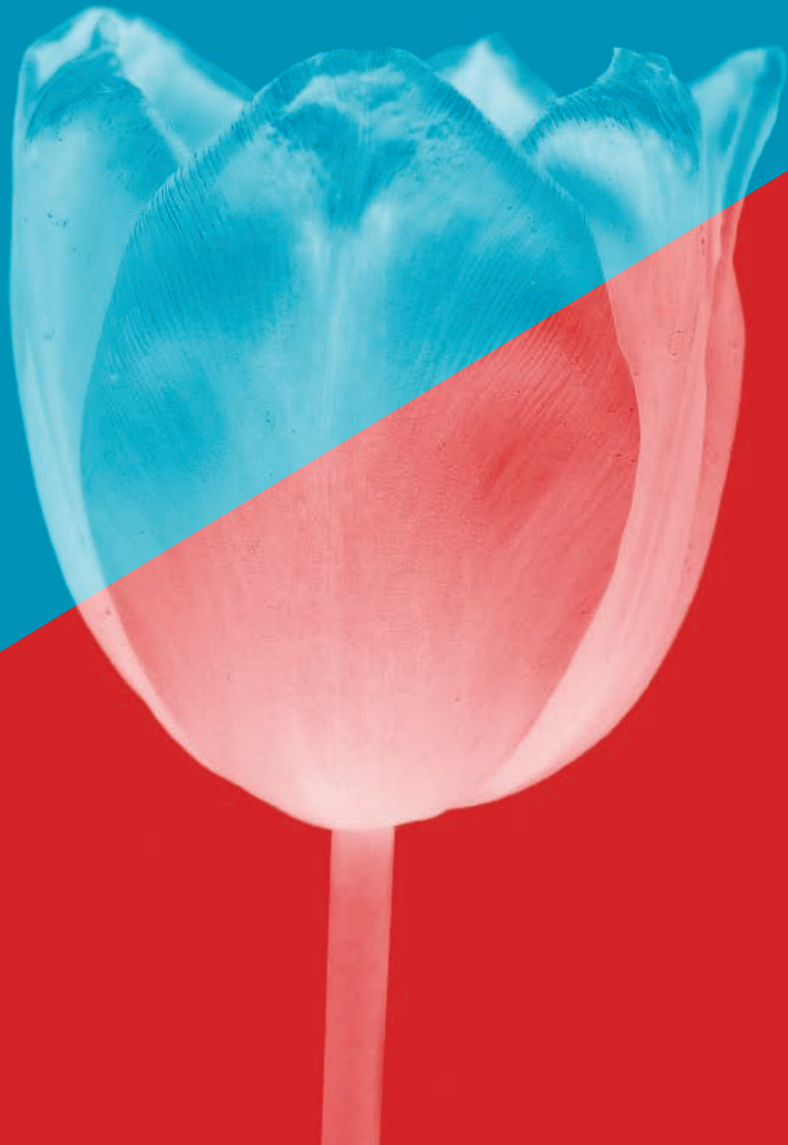


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# JUNE in BUFFALO

## JUNE 1-7/2015



**40<sup>th</sup>**  
Anniversary of  
the founding of  
June in Buffalo

**30<sup>th</sup>**  
Anniversary of  
David Felder as  
Artistic Director  
of June in Buffalo

# **JUNE** in **BUFFALO**



**JUNE 1-7/2015**

# **JUNE IN BUFFALO**

## **June 1 – June 7, 2015**

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

### **SENIOR FACULTY COMPOSERS:**

Martin Bresnick  
David Felder  
Brian Ferneyhough  
Bernard Rands  
Augusta Read Thomas  
Roger Reynolds  
Harvey Sollberger  
Steven Stucky  
Charles Wuorinen

### **RESIDENT ENSEMBLES:**

Buffalo Philharmonic Orchestra  
Ensemble Signal  
Meridian Arts Ensemble  
New York New Music Ensemble  
Slee Sinfonietta  
Talujo Percussion Ensemble

### **SPECIAL GUESTS:**

Irvine Arditti  
Heather Buck  
Ethan Herschenfeld  
Brad Lubman

# **Performance Institute at June in Buffalo May 29-June 7**

**Eric Heubner, Director**

## **PERFORMANCE INSTITUTE FACULTY:**

Jonathan Golove, Eric Huebner, Tom KolorJean Kopperud, Jon Nelson,  
Yuki Numata Resnick

This year the festival celebrates two landmark anniversaries: the 40th Anniversary of the festival originally founded by Morton Feldman in 1975 and the 30th Anniversary of David Felder as Artistic Director of June in Buffalo.

Presented by the Department of Music and The Robert and Carol Morris Center for 21st Century Music, June in Buffalo is a festival and conference dedicated to composers of the present day. The festival will take place on the campus of the University at Buffalo from June 1-7, 2015. The week will be filled with an intensive schedule of seminars, lectures, workshops, professional presentations, participant forums, and open rehearsals. Concerts in the afternoons and evenings are open to the general public and critics. Each of the invited student composers will have one of his or her works performed in an afternoon concert. The evening concerts will feature the music of faculty composers, performed by resident ensembles and soloists who are internationally renowned as interpreters of contemporary music.

Also presented by The Robert and Carol Morris Center for 21st Century Music this year is the 2nd June in Buffalo Performance Institute from May 29th to June 7th, 2015. The June in Buffalo Performance Institute invites performers with an interest in contemporary music to take part in an intensive 10-day festival of concerts, master classes, lessons and seminars.

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# Buffalo's Third Wave:

## Thirty Years of June in Buffalo Under David Felder

*April in Paris* is a well-known song by Vladimir Dukelsky (a.k.a. Vernon Duke) and May in Miami refers to a month of cultural and community activities in its eponymous city. But June in Buffalo? Here our seasonal conceit might founder except among those of the musical cognoscenti who are aware of Buffalo's unique reputation as a North American center for contemporary music. Buffalo, at the eastern end of Lake Erie, is one of those American "Rust Belt" cities—like Cleveland, Akron, Youngstown and Pittsburgh—that had a solid cultural foundation laid by its nineteenth-century German and Slavic settlers, and then in the late 20<sup>th</sup> came upon both hard times and population loss as the muscle of American industry was outsourced abroad. Yet, for anyone who chooses to look closely, the city has maintained its vivid cultural and architectural life into the present, whether in its blocks of 19<sup>th</sup>-century row houses and Frank Lloyd Wright designed dwellings, the Albright-Knox Museum of Art with its renowned collection of 20<sup>th</sup>-century American paintings, the excellent Buffalo Philharmonic or the University at Buffalo with its tradition as a vital contemporary music hub going back to the 1960s.

It was the latter, in fact, that in 1964 became host to the Center for the Creative and Performing Arts—and a home to the composers and performers who constituted it—during a period that saw the proliferation across the United States of that strange new beast called the "new music ensemble". Buffalo's was one of the best-funded and supported and, under Lukas Foss and Lejaren Hiller, continued to function until 1980. Meanwhile, Morton Feldman had joined the UB faculty and founded and directed the June in Buffalo Festival from 1975 to 1980, after which point it became dormant for several years. The next stage of the story—and the real point of departure for this article—commences with the arrival of David Felder as a new UB faculty composer-colleague of Feldman's in 1985.

I first met David on a 1983 trip to San Diego where I'd gone to collaborate with Roger Reynolds on a project that became his *Transfigured Wind* series of flute pieces. At some point Roger indicated that he had a graduating student of whom he thought highly and who he thought I'd enjoy meeting, and thus it came to pass that David and I shook hands on a May afternoon at Roger and Karen's house overlooking the Pacific. Hindsight makes liars of us all, of course, but what I remember is meeting a dark, intense young man who introduced me to the score of his recently-completed *Coleccion Nocturna*, a work which caught my attention by virtue of its balance between a gently-enfolding, almost amniotic, nocturnal stasis and sharp, pointed outbursts. It represented *in ovo* if not in the flesh what I've come to call the Felder Style.

A couple of years later Roger mentioned that David had taken a position at the University at Buffalo, and we both speculated as to how he would adapt to being a colleague of Morty's (and vice versa) and what effect he would have on Buffalo. We didn't have to wait long. In early 1986 I received a call from him re-establishing our connection and asking if I'd like to participate in a reborn June in Buffalo Festival now under his direction that would take place in...well, in June and in

Buffalo. I came aboard, though at the time with very little idea of what David planned or intended, just as I had little sense of the dimensions the festival would assume over time. Nor could I have predicted that I'd frequently be beating a path to Buffalo over the upcoming 30 years.

The 1986 Festival brochure described it as "A Composer's Seminar" with a faculty of seven senior composers and a performance faculty of about 50 plus the Buffalo Philharmonic Orchestra. Given the university setting and the fact that the 20-or-so younger composer participants were mostly of graduate student age and status, the academically slanted designations were quite understandable. Most unacademic, though, was the first gathering of the faculty at Buffalo's legendary Anchor Bar the night before the festival began. Present were Felder, Feldman and Jerry Hiller of the UB faculty plus Jacob Druckman, Donald Erb, Bernard Rands and myself. Over drinks (potent) and chicken wings (hot and lots of them) and with live jazz in the background, David outlined his vision for JiB: eEach senior composer would give a two-hour morning lecture on his work and meet with small groups of the younger composers in scheduled master classes (or "mahsteh clahsses" as Charles Wuorinen later characterized them in his most plummy BBC accent). We would, as well, have a couple of our pieces performed, with time set aside for us to conduct or supervise rehearsals. In the meantime, the performance faculty was hard at work rehearsing not just faculty works but one work for concert performance by each of the younger seminar participants. Thus, the week-long festival featured a headliner concert every night along with two smaller concerts during the afternoon and master classes scheduled to fill the interstices between concerts. At the same time rehearsals for upcoming concerts would be going on all day and part of each night.

Over the years, this has remained the basic template for the festival. What, of course, has varied have been the diverse and various musical contents that have been enclosed within it. As for the basic ingredients—composer participants, senior composers and professional performers—there has been continuity embedded within slow change. The young composer participants must, even with a few repeaters, sum to close to 700 by now. They have come from all parts of the world, and from graduate music programs both renowned and little-known. The festival has given them a chance to try their wings, often for the first time, in a professional setting, affording them the opportunity to engage peers, senior colleagues and professional performers in an intense and supportive atmosphere where music was the only item on the agenda. Many of their contacts with staff performers have spawned commissions and collaborations that have extended far beyond the week-long confines of the event, and numerous careers have been launched or received a boost there.

The line-up of senior composers, too, has seen both stability and change, and has reflected a broad range of musical approaches and viewpoints. While I know that lists are not terribly exciting, I think that even a partial grasp of the festival's breadth and extent needs to take into account its roster of senior professionals over the years. That list's regulars and repeaters have included Jacob Druckman, Donald Erb, Brian Ferneyhough, Lukas Foss, Philip Glass, John Harbison, Philippe Manoury, Bernard Rands, Steve Reich, Roger Reynolds, Augusta Read Thomas (who became the first of the former students to advance to the ranks of the "seniors") and Charles Wuorinen. Other distinguished American composers who have participated over the years have included Martin Bresnick, Earle Brown, John Corigliano, George Crumb, Charles Dodge, John Eaton, Aaron Jay Kernis, Alvin Lucier, Mathew Rosenblum, Christopher Rouse, Gunther Schuller, Steven

Stucky and Nils Vigeland, as well as Jonathan Golove, Cort Lippe and Jeffrey Stadelman of the UB faculty. There has been a strong international component, too, with visits from Jukka Tiensuu (Finland), Vinko Globokar (Slovenia), Jonathan Harvey and Simon Bainbridge(UK), Gerhard Stabler (Germany), Bent Sorensen (Denmark), Tristan Murail (France) and Joji Yuasa (Japan). The 2004 edition of the festival was focused on “Music and Computers” and listed nineteen Resident Composers including such notables in the field as Rand Steiger, Edmund Campion, Tod Machover and Miller Puckette. In total, it’s hard to imagine another city the size of Buffalo with so many distinguished musical visitors over the same time period. The “Buffalo Tradition,” begun with Lukas Foss and then passed-on to Morton Feldman, has clearly had an exuberant third wave worthy of or surpassing the first two.

JiB’s performers, too, have represented a who’s-who of leading new music ensembles and soloists. There being far too many to list in full, I’ll mention as representative the ensembles assembled for the festival’s two anniversary editions—2000 (25<sup>th</sup> anniversary of founding by Feldman) and 2010 (Felder’s 25<sup>th</sup> anniversary). Thus, in 2000 resident ensembles included UB’s Slee Sinfonietta, the New York New Music Ensemble, the New York Virtuoso Singers and Steven Schick’s red fish blue fish percussion ensemble. 2010 saw the participation of the Buffalo Philharmonic Orchestra, the Slee Sinfonietta, the Arditti String Quartet, Brad Lubman’s Signal Ensemble from New York City and two European groups, Ensemble SurPlus and Ensemble Labortorium. The New York New Music Ensemble has, in fact, participated in almost all of the festivals since the mid-1990s, and Ensemble SurPlus and the Arditti Quartet, and JACK Quartet have been in residence several times, as well.

With the longevity of the festival has come growth, as well. In 1997 David Felder founded the Slee Sinfonietta, a resident professional chamber orchestra with a year-round season. In addition, the Sinfonietta has been a participating ensemble in every edition of the festival since 2000. In 2006 Felder founded the Robert and Carol Morris Center for 21<sup>st</sup> Century Music to help support and coordinate the festival as well as the rich menu of concerts, lectures, visitors and other new music events that proliferate on campus during the academic year. The most recent addition to the “family” (2011) has been the June in Buffalo Performers Institute, an intensive course in contemporary music performance practice and skills, offered every other year, led and staffed by Music Department faculty. It functions as a kind of performers’ equivalent to the Festival’s offerings for composers.

In overview, it seems to me that the only American summer music festivals to which JiB can be compared are Tanglewood and Aspen, and here the differences are manifest. Tanglewood and Aspen both run courses for young composers over an eight-week period, whereas JiB by comparison is a kind of “flash” festival lasting a week or at most ten days. Whereas Tanglewood and Aspen feature performances by excellent young student performers, JiB draws on professional specialist performers and ensembles, and in a week JiB’s composer participants—20—25 each year (more than either Tanglewood and Aspen invite)—meet and interact with a range of composers, performers and ensembles more extensive than the other festivals provide over their two months’ span. Finally, there is a considerable difference between a festival centered entirely around new music and one which, whatever its virtues, is a kind of sideshow to a larger festival geared to more conventional musical tastes. Perhaps the nearest thing to JiB is Germany’s Darmstadt summer music course, which packs a comparably intense schedule into a similarly short period of time.



Behind all of this has been the imagination and guiding hand of JiB's Artistic Director, David Felder. For make no mistake about it, since he took it on, the festival has been David's baby, just as it was Feldman's before him. Along with its artistic direction, he has shouldered the burden of finding external and internal funding for it and maintaining support within the University through the usual cycles of economic boom, bust and academic regime change. And inextricably related to the rise and growth of the festival has been Felder's role in helping lead the University at Buffalo's Department of Music to an enviable position among American musical-training institutions. With its prime focus on composition, and the performance of new music, the Buffalo Department of Music represents a welcome departure from the cookie-cutter sameness and seamless flatness of so many American musical incubators. While it's not for everyone, it is vital and necessary for those who desire a more comprehensive and intensive engagement with new music than most academic units afford. Complementing his stirring compositions, June in Buffalo, the Center for 21<sup>st</sup> Century Music, the Slee Sinfonietta and the UB Music Department have become important aspects of what I would call David Felder's creative life's-work. Thanks to his vision, hard work and energy, the Buffalo Tradition has been both fostered and furthered, and the Third Wave has become a tsunami.

Especially intriguing to me has been David's ability to keep the festival on target as a place of meeting and exchange between composers of all ages while still "making it new" in response to the various changes our field has undergone. Within its basic template, the festival has shed its skin and re-made itself numerous times over the years, whether in the form of new faces among the senior composers and performers or in the form of "project" years which have targeted particular musical topics. Thus, in 2001 the focus was local, as JIB celebrated the 100<sup>th</sup> anniversary of Buffalo's hosting of the 1901 Pan-American Exposition with programs featuring "A New Generation of Buffalo Composers". 2002 saw a focus on "Music and Text", 2003 on "Music and the Visual Image", 2004 on "Music and Computers" while 2005 took on the more general topic of "Sonic Virtuosity". 2008's edition returned again to "Music and Computers", this time engaging the full range of "algorithmic, interactive, multimedia, acousmatic and electroacoustic computer music" in its description. The quality and relevance of these events is attested to over time by the presence at the festival of numerous European and American music critics and scholars, as well as by the visits of publishers and representatives of performing rights organizations which have become commonplace.

Through all these years and changes my experiences as a participating composer, flutist and conductor have come to constitute an important part of my life. By my count I've participated in 18 of JiB's past 30 editions, during which time I've enjoyed renewing old acquaintances and deepening friendships with various composer and performer colleagues as well as with many of the staff and production support crew. Concurrently, I've met scores of younger composers and become aware each year of music, composers, performers and ensembles that were new to me and that have helped keep me abreast of music's new and breaking developments. Many of these interactions and discoveries occurred onstage or in lecture and rehearsal halls. Others were over meals or at the late-night watering-holes where we all, composers and performers united by thirst and post-concert excitement, met to shoot the bull and drink and eat into the wee hours. Alas, my tolerance for those wee hours has declined over the years, but these and other memories retain a vividness that attests to their intensity and staying power.

While on the subject of food I dare not forget Duff's Wings, that sterling purveyor of Buffalo's great and unique gift to global cuisine, the Buffalo chicken wing. It's just down the road from campus, and I'm still drawn there at least once each time I visit. Fancy it's not, but ten hot wings ("medium is hot, hot is very hot; very hot is very very hot") garnished with celery, fries and ranch dressing taken with a couple of beers qualify as near sublime in my book. Having bitten, now, with my mind's tooth into Buffalo's equivalent of Proust's *madeleine*, a host of other memories come flooding in. For instance, as an impecunious younger faculty composer who chose not to bear the expense of a motel, I recall the curious sense of relief and liberation I felt as I relaxed or studied scores in my spartan UB dorm room. Within those narrow walls, with my straitened bed and state-issue desk as my only possessions, I avidly gulped down my freedom from phone calls, bills, taxes, mortgage, traffic jams and committee meetings. Having nothing to do all week but to lecture, perform and listen with no external distractions, I understood—and felt the call of—the simple monastic life, for wasn't our love of and devotion to music equal and equivalent to a monk's higher purpose? Memories of outstanding and revelatory performances abound, as well, and if I were to choose one, Jesse Levine's performance (from memory) of the orchestral version of Morton Feldman's *The Viola in my Life*, with Jan Williams conducting the Slee Sinfonietta, stands out. Yet another high point was attained in performing the solo flute part of my *Riding the Wind I* in 2006 with James Avery and his Ensemble SurPlus colleagues. It wasn't just the stunning quality of the musicians or the quiet guru-like certitude with which James led them, but the fact that both James and I saw it as the closing of a circle which we had opened 28 years before when he at the piano and I with my flute had first played the piece together. This was made all the more poignant by Ensemble SurPlus's return to JiB in 2010, this time without James, who had died in the interim. He was a great musician and a wonderful person who all who knew him will miss and long remember.

Lest I convey the wrong impression, though, all was not always sweetness and light at JiB. I recall being told after I'd conducted a piece of mine, that a senior composer—okay, it was Morty Feldman—and his entourage of students (1986) had very publicly walked-out after the first couple of minutes. Too bad. I wish I'd known Morty better, since I admire his music. And then there was the stuffed-shirt critic from the West Coast some years later, who, while on a panel, commenced to re-write the history of music in the 1960s in the most simplistic and neo-Stalinist terms ("heartless serialists, musical expressiveness crushed everywhere, blah-blah-blah"). As someone who'd participated in a small bit of that history—who'd *been there*, for God's sake!—I felt offended to the point where I couldn't refrain from abruptly cutting-in from the audience to set him straight. Rude? No question. The result? The next piece I had performed in Los Angeles received a totally excoriating review from this gent. I wore it as a badge of honor, and in fact included it in my next University of California review file (and got the raise). Then there was the young woman who I unwittingly drove in tears from my master class (sorry!), and the soloist in a Wuorinen piece I was conducting, who grabbed several pages instead of the right one, causing a train wreck, and so on and so much more.

But enough of stories told by the elders around the campfire! It's 2015 and David Felder is completing his thirtieth year at the helm of June in Buffalo. While the template for the Festival may have changed little from 1986 to 2015, the people and to some degree the musical content it encloses have and will continue to change. Thirty years have taken their toll, too, and several of the original 1986 faculty including Jacob Druckman, Donald Erb, Morton Feldman and Lejaren

Hiller are no longer with us. Others from those early years will be back, joined as well by younger colleagues, and this year, as always, the invited ensembles and performers will be among the best of those currently active here and abroad and the young composers—our hope for the future who always, of course, seem to get younger each year—will be out in force. Is it too much to hope for another thirty years under Felder's direction? A Fourth Wave? Time will tell, but in what counts—the here and now—anyone seeking a musical setting where near-utopian idealism is balanced and blended with the down-to-earth practicality of superb music making would be well-advised to set her sights on Buffalo this June.

-Harvery Sollberger May 2015

# Lecture Schedule

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

**Monday, June 1**

10:00am – 12:00pm  
Martin Bresnick

**Tuesday, June 2**

10:00am – 12:00pm  
Charles Wuorinen

**Wednesday, June 3**

10:00am – 12:00pm  
Steven Stucky

**Thursday, June 4**

9:30am – 11:30pm  
Roger Reynolds and Irvine Arditti

**Friday, June 5**

10:00am – 12:00pm  
Bernard Rands  
3:00-5:00pm  
Brian Ferneyhough

**Saturday, June 6**

10:00am – 12:00pm  
Augusta Read Thomas

**Sunday, June 7**

10:00am – 12:00pm  
Harvey Sollberger

# Saturday, May 30

Performance Institute Concert  
Featuring solo instrumental works performed by JiB  
Performance Institute faculty and participants

**Baird Recital Hall, 7:30pm**

## PROGRAM

**Capriccio (1946)** **Heinrich Sutermeister**  
Michael Tumieli, clarinet

**Scenes from a Jade Terrace (1987)** **Alexina Louie**  
**II. Memories in an Ancient Garden**  
Benjamin Havey, piano

**Der Kleine Harlekin (1977)** **Karlheinz Stockhausen**  
Pei-Lun Tsai, clarinet

## INTERMISSION

**Burritt Variations (2012)** **Alejandro Viñao**  
Max Fahland, marimba

**(dys)functions for trumpet and electronics (2011)** **Samuel Wells**  
Samuel Wells, trumpet

**Bouree\*** **Andrew Greenwald**  
Yuki Numata Resnick, violin

\*World Premiere Performance

# Sunday, May 31

Performance Institute Concert  
Featuring chamber works performed by JiB Performance  
Institute faculty and participants

**Baird Recital Hall, 7:30pm**

## PROGRAM

**A Curtain Raiser (1995)** **Jeffrey Stadelman**  
Jonathan Golove, cello; Eric Huebner, piano; Tom Kolor, percussion

**Figment II (2001)** **Elliott Carter**  
**Elegy (1943)**  
Jonathan Golove, cello; Eric Huebner, piano

**Song** **Jennifer Higdon**  
Wayla Chambo, flute

**King of Denmark (1964)** **Morton Feldman**  
Tom Kolor, percussion

## INTERMISSION

**American Berserk (2001)** **John Adams**  
Adam Sherkin, piano

**Praegustatum for James Levine (2005)** **Charles Wuorinen**  
Hangyu Bai, piano

**Trombone Trio (1985)** **Charles Wuorinen**  
Benjamin Herrington, trombone; Eric Huebner, piano; Tom Kolor, percussion

# Monday, June 1

## Meridian Arts Ensemble

Jon Nelson, Tim Leopold, trumpet  
Daniel Grabois, horn  
Benjamin Herrington, trombone  
Raymond Stewart, tuba

## Talujon

Ian Antonio, Matthew Gold,  
Tom Kolor, Michael Lipsey,  
Matt Ward

Featuring works by JiB participant composers

**B1 Slee Hall, 4:00pm**

## PROGRAM

Autumn Water

Shuyue Cao

The Freedom of the Moon

Lisa Eleazarian

Four Possible Coceks

Louis Goldford

Rust Belt

Elliot Grabill

Victory Over Jester Douglas

Travis Huff

Metabolic Motives

Hangrui Zhang

Beginning of Origin

Tiange Zhou

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## New York New Music Ensemble

Emi Ferguson, flute (guest)  
Jean Kopperud, clarinet  
Curtis Macomber, violin (guest)  
Chris Finckel, cello  
Stephen Gosling, piano  
Daniel Druckman, percussion  
Mike Truesdell, percussion (guest)  
Eduardo Leandro, conductor (guest)

Featuring works by JiB faculty composers  
Lippes Concert Hall in Slee Hall, 7:30pm

## PROGRAM

The Advancing Moment (1993)

Harvey Sollberger

Echoi (1963)

Lukas Foss

## INTERMISSION

Bird as Prophet (2003)

Martin Bresnick

New York Notes (1982)

Charles Wuorinen

# PROGRAM NOTES

## **Sollberger, The Advancing Moment**

*The Advancing Moment* was composed in 1990 and extended and completed in 1993. It was commissioned by the National Endowment for the Arts and is dedicated to the San Francisco Contemporary Music Players and their then-music director, Stephen (Lucky) Mosko, who premiered it.

The first two-thirds of the work pits a fluttery, bird-like group of instruments (flute, clarinet, violin and cello) against the more implacable piano and percussion. Its last third - entitled "Catastrophe" - brings the two groups together. *TAM* was inspired by the First Gulf War and the sounds of sirens in Baghdad, Riyadh and Tel Aviv heard over CNN at that time.

*TAM* has been performed in San Diego, Los Angeles, Long Beach, San Francisco, Chicago, Baltimore, New York, Cleveland, Mexico City, Buffalo, Salt Lake City, Provo, Yale at Norfolk and at Tanglewood.

## **Foss, Echoi**

*Echoi* was begun in 1960 and completed in 1963. An early version of Parts II and II was heard in the fall of 1961 at a New York concert by the Improvisation Chamber Ensemble for the members of which the work was conceived. (It contains, however, only minor improvisatory tasks.) A second version of these two parts was presented during a European tour in 1962. Part I and yet another version of II and III were introduced at a Tanglewood Fromm Music Foundation concert in 1963. The Group for Contemporary Music at Columbia University in New York played the first performance of all four *Echoi* in November 1963. This piecemeal presentation of a new composition is not uncommon today (Boulez: Mallarmé settings) and reflects a "work in progress" attitude typical of our time and typical of serial composition.

Actually *Echoi* is not serial in the accepted sense of the word. Series for pitches, durations, entrances, etc., serve to obtain a "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 title *Echoi* (echo in plural) has several connotations. *Echoi* were ancient Arabian modes; but it is obvious that the title is also reflected quite literally in the many echo sounds, imitations, instruments shadowing one another canonically, as in *Echoi* II, or echoes from the distance, as in *Echoi* III, where a children's tune (vibraphone) is heard in the background (the 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 *Echoi* 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 here that the echoes do not follow, but precede, anticipate.

Throughout *Echoi* the four musicians play from the score. Where bar lines are absent, the rhythmic notation is proportional. They stay together by following the score and by listening to one another. Considering the high speed of *Echoi* I and the



complex simultaneities of *Echoi* III and IV, a special skill is demanded here. Another difficult performance task occurs in *Echoi* IV when the players jump back and forth between different pages in the music (much like phonograph needle on a defective record). This is done on cue from the percussionist, who strikes an anvil at random moments within a given stretch. This is the signal for the four players to skip from the movement of interruption to an earlier place in the music (*idée fixe*) and back, invalidating the carefully organized macro-structure. From the start of the obsessional piano monologue to the moment (climax) when the percussion resorts to what is a literal invasion of the piano strings (the only way to bring the piano to a stop), *Echoi* IV is a commentary on total organization, with the piano acting as protagonist. Though the aleatoric notion and even the “musical happening” are easily detected here, no share of the composition *per se* is ever relinquished to the performer—or to chance. Even the improvisatory moments toward the end are limited, directed, texturally controlled via footnotes or invented symbols.

### **Bresnick, Bird as Prophet**

*Bird as Prophet* is the last in a series of twelve pieces entitled *Opere della Musica Povera* (*Works of a Poor Music*). The title *Bird as Prophet* refers to a piano miniature of the same name from the *Waldszenen* of Robert Schumann. *Bird as Prophet*'s combination of simple programmatic suggestiveness and abstract patterning seeks to recapture the vivid, oracular, but finally enigmatic spirit of Schumann's (and Charlie Parker's) remarkable musical prophecies.

Commissioned by and dedicated to the Rosa/Laurent (violin/piano) Duo.

### **Wuorinen, New York Notes**

*New York Notes* was written during 1981 and 1982 in response to a commission from the New York New Music Ensemble, to whom it is dedicated. Its twenty minute length is divided into a conventional three-movement succession, with fast movements outside and a slow movement inside. The tempo, however, is always the same, so that the differing speeds contained in the work are all expressed through note-value alterations rather than pulse changes. The six members of the ensemble (flute, clarinet, violin, cello, piano, percussion) are all engaged in virtuosos play, but I also think of their music as comprising three duets of the related pairs of instruments, as well as six solos.

# Tuesday, June 2

## Meridian Arts Ensemble and Slee Sinfonietta Soloists

Jon Nelson, Tim Leopold, trumpet  
Daniel Grabois, horn  
Benjamin Herrington, trombone  
Raymond Stewart, tuba

Featuring works by JiB participant composers

**Baird Recital Hall, 4:00pm**

### PROGRAM

<b>Falling Out of Time</b>	Jonathan Golove, cello	<b>Iddo Aharony</b>
<b>Perceptive Fragments</b>	Wayla Chambo, flute	<b>David Nguyen</b>
<b>Learning from the Laughing Man</b>	Adam Scherkin, piano	<b>Ori Talmon</b>
<b>Three Family Photos</b>		<b>Matthew Chamberlain</b>
<b>Chocolate Android Proton Thrust</b>		<b>Zane Merritt</b>

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### Meridian Arts Ensemble

Jon Nelson, Tim Leopold, trumpet  
Daniel Grabois, horn  
Benjamin Herrington, trombone  
Raymond Stewart, tuba

### Talujon

Ian Antonio, Matthew Gold,  
Tom Kolor, Michael Lipsey,  
Matt Ward

**Lippes Concert Hall in Slee Hall, 7:30pm**

### PROGRAM

<b>A Message from the Emperor (2010)</b>	<b>Martin Bresnick</b>
<b>Canzone XXXI (1993)</b>	<b>David Felder</b>
<b>Bone Alphabet (1991)</b>	<b>Brian Ferneyhough</b>
	Bill Solomon, percussion
<b>Refrains (1979)</b>	<b>Steven Stucky</b>
<b>Brass Quintet (1999)</b>	<b>Charles Wuorinen</b>
<b>Okho (1989)</b>	<b>Iannis Xenakis</b>

# PROGRAM NOTES

## **Bresnick, A Message from the Emperor**

*A Message from the Emperor* was commissioned by New Music Marimba and the following consortium of contributors who all donated to the commission:

Gustavo Aguilar, Thad Anderson, Jason Blaqui ere, Andrew Bliss, Kevin Clarke, Michael Compitello, John Corkill, Logan Dean, Jamie Deitz, Kevin Dufford, Kyle Forsthoff, Janus Percussion (Erik Barsness & Brian Duffy), Laura Jordan, Ji Hye Jung, Nick Gleason and Ian Hale, Chris Graham, Jon Greeney, Adam Groh, Barrett Hipes, Ayano Kataoka, Kunihiko Komori, Setsuko Kutsuno, Eduardo Leandro, Matthew McClung, Nanae Mimura, William Moersch, Lisa Nicol, Fumito Nunoya, Daniel Pate, Lisa Pegher, Julian Pellicano, Denis Petrunin, Ian Rosenbaum, Dr. Larry Snider, Svet Stoyanov, Gwen Thrasher, Jeff Vick, Steve Weiss Music, Alan Zimmerman, Michael Zell, New Music Marimba, SI2 (Matthew Coley and Cory Hills), Third Coast Percussion (Peter Martin, Clay Condon, Robert Dillon, David Skidmore).

*A Message From the Emperor* was translated into English from the original German of Franz Kafka by Mark Harman.

In his short parable *A Message From the Emperor* Franz Kafka describes a glorious being, never seen by his countless lowly subjects, who, from his death bed, dispatches an indefatigable messenger (a prophet perhaps) with a most important message - just for you. For various practical reasons however the message cannot possibly be delivered. And even if it finally arrived the one who sent it will have died long ago.

We live on a small planet, circling a medium sized sun, in an ordinary galaxy, among an unimaginable number of other galaxies. We have lived here for millions of years, awaiting an explanation for this state of affairs. We dream of a great being, who at the last possible moment has sent someone with the message for which we, in the twilight of our days, have been so hopefully waiting. We are still waiting.

## **Felder, Canzone XXXI**

In the decade or so from 1290 to 1300, Dante occupied himself with the study of philosophy and theology as well as writing a collection of poetic works accompanied by prose commentary entitled "La Vita Nuova". In this collection of sonnets, ballads and canzone, there are five in the latter form, two of those unfinished. I became interested in these, particularly in terms of poetic structure and emotional content.

As well, my longstanding love for the Canzone, and Ricerare of the Venetian composer Giovanni Gabrielli (c. 1600) infuses the work with its sonorous radiance. The work, *Canzone XXXI*, was commissioned by the Fromm Foundation for the American Brass Quintet and is dedicated to these extraordinary musicians. It was premiered at the opening of the Harris Concert Hall at the Aspen Music Festival in August 1983 and was released on CD by Bridge Records.

## **Ferneyhough, Bone Alphabet**

*Bone Alphabet* came about as the result of a request by Steven Schick for a solo work for a group of instruments small enough to be transportable as part of the performer's personal luggage when travelling by air. I responded by leaving the precise instruments to be utilised unspecified, other than by requiring each of the seven sound sources selected to be capable of supporting an extremely wide range of dynamics and of having closely similar attack and decay characteristics to the

other instruments. An additional constraint was that no two adjacent instruments making up the gamut of possibilities were to be constructed of the same material (so that, for instance, a chinese gong could not be located next to a cow bell).

The work was composed as a succession of thirteen distinct types of musical compartment, each made up of a different number of subsections. A second stage of the compositional process involved detaching these subsections from their original context and redistributing them in a kaleidoscopic and relatively unpredictable manner, so that the rhetorical language of *Bone Alphabet* reveals itself as a non-linear succession of unprepared contrasts and unexpected conjunctions.

In spite of its radically limited instrumentation, the work is conceived polyphonically throughout, the individual voices being distinguished primarily by sharply etched articulation characters, given the same group of seven sounds is shared by all voices. It is the principal task of the interpreter to discover ways of surmounting the initial timbral constraints by recourse to a compensatingly capacious reservoir of stamina and physical dexterity.

*Bone Alphabet* was given its first performance by Steven Schick, its dedicatee, in San Diego, February 1992.

### **Stucky, Refrains**

*Refrains* is organized in two main sections, each modelled along the same pattern (or 'refrain'): a loose, sparse, mysterious music becomes denser, louder, higher, and faster until it coalesces in a climactic outburst. After the second of these 'refrains', the music fades back to its sparse, mysterious origins in a reminiscence of the opening. *Refrains* was composed in 1979 for the Percussion Ensemble of Lawrence University (Appleton, Wisconsin) and was first performed there with Herbert Hardt conducting.

### **Wuorinen, Brass Quintet**

Charles Wuorinen composed his *Brass Quintet* in 1999. It was premiered at the June in Buffalo Festival.

### **Xenakis, Okho**

Xenakis' *Okho* is set for three djembe players. The piece was conceived in the company of Trio Le Cercle, in whose studio Xenakis first encountered the djembe and began experimenting with its sounds. He initially requested that the drums be played upside down to give greater resonance to their lowest notes. Xenakis indicated six methods of sound production in his score: three for the edge of the drum and three for its center. Each location may be struck with the fingertips or the hand, allowing overtones to resonate, or muffling them. Even unison passages thus display a multi-layered patterning of sounds that Tom Kolor, percussionist of Talujon, calls "at once tribal and modernistic."

Steven Schick said that by its very nature, the percussion ensemble appealed to Xenakis's twin identities as "logician" and "magician." He wrote, "The foundational grammar of percussion music is inherently contradictory, based in part on the specificity of attack (tending to amplify modernist values of rhythmic complexity and intellectual precision), but it is also rooted in the deeply physical language of ritual (a signature of more ancient traditions)."

Written in 1989, by using African drums it represents Xenakis's subversion of a commission for the bicentennial of the French Revolution (Born in Greece, the composer was a longtime French citizen).

# Wednesday, June 3

## New York New Music Ensemble

Emi Ferguson, flute (guest)  
Jean Kopperud, clarinet  
Curtis Macomber, violin (guest)  
Chris Finckel, cello  
Stephen Gosling, piano  
Nicholas Emmanuel, piano  
Mike Truesdell, percussion (guest)  
Eduardo Leandro, conductor (guest)

Featuring works by JiB participant composers

**Baird Recital Hall, 4:00pm**

### PROGRAM

Insight II	Stephen Yip
Trio II something in somewhere, another thing in somewhere else	Can B. Bilir
Memos	Weijun Chen
reactivities	Andrew Maxbauer
Dark Roses	James Chu
Humayun	Timothy Pag

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## Performance Institute Concert

Featuring works performed by JiB Performance Institute students and  
faculty

**Baird Recital Hall, 7:30pm**

### PROGRAM

Four Movements for Two Pianos (2008)	Philip Glass
Anna Whistler, Adam Sherkin, piano	
Piano Quartet (2005)	Steven Stucky
Mia Detwiler, violin; Yuki Numata Resnick, viola; Jonathan Golove, cello; Eric Huebner, piano	
INTERMISSION	
Piano Etudes, Book 1 (2012)	Roger Reynolds
Eric Huebner, piano	

# PROGRAM NOTES

## **Glass, Four Movements for Two Pianos**

Commissioned by the Klavier-Festival Ruhr 2008, pianists Dennis Russell Davies & Maki Namekawa premiered Philip Glass' *Four Movements for Two Pianos* on July 7, 2008.

## **Stucky, Piano Quartet**

When I was a young and enthusiastic if not very skilled violist, I loved nothing better than to play chamber music, any time, any place, with anybody who would have me. Thus I have carried that repertoire around with me ever since. Forty years later, I still can't live without the two piano quartets by Mozart or the three by Brahms, but lodged almost as near my heart are later examples, too: both Fauré piano quartets (yes, even No. 2), and great twentieth-century piano quartets by composers like Copland, Palmer, Hartke, and Weir. Attempting my own first work in this medium at the comparatively late age of fifty-five, therefore, has stirred conflicting emotions: intimidation on the one hand at the idea of "competing" against the masters, but on the other hand a feeling of coming home to familiar, much-loved surroundings.

My *Piano Quartet* is in one continuous movement, but it falls into several sections easily noted by ear, even on first acquaintance. The raw musical material is the same throughout – think of the piece as a kind of variations set – but stark changes in tempo and character define a series of connected mini-movements. At the outset, a short allegro (marked *Risoluto*) announces the thematic material and serves notice that bell-like sonorities (first in the piano, later in the strings) will be crucial. The piano continues to imitate bells in the slow movement (*Lento, molto cantabile*) that follows, against which the strings sing lyrically. A fast interlude (*Allegro*) reverses the roles: bell sounds in the strings as a backdrop for spiky interjections by the piano. This leads quickly to even faster music, a full-fledged scherzo (*Scherzando e molto leggero*) featuring breathless rhythmic hiccups and chordal passage-work that flirt with memories of pop music; the oily trio (*Comodo, non affrettato*) might allude to pop memories, too, but of a different sort. The quartet concludes with a second slow movement, with the piano now cast as soloist, and a brisk coda recalling the clangorous bell sounds of the opening. The form of my *Piano Quartet*, with its several linked sections and alternations between fast and slow, is thus a sort of "remake" of a work I wrote for mixed septet twenty years earlier, *Boston Fancies* – though the two pieces sound nothing alike. It is their skeletons that are similar, not their skins.

The work was composed between November 2004 and January 2005. It was commissioned by the Arizona Friends of Chamber Music and first performed on March 13, 2005, by the Los Angeles Piano Quartet at the Tucson Winter Chamber Music Festival.

## **Reynolds, Piano Etudes: Book 1**

The *Piano Etudes* will comprise two Books of six studies each. The first, *Origins*, involves simpler forms that are categorically limited (e.g., the bombastic *Barrage*) or simply meander (e.g., the darting *Mercurial*). Formally, these studies have fewer sub-sections that tend towards identical durations and symmetrical lay-out. The second Book, *Extensions*, will use more complex forms, where categories are freely extended or more intricately elaborated.

Each etude has a central "issue" (technical, musical) that requires a particular sort

of attentiveness. And the set of twelve is laid out as follows:

Book I contains *Barrage*, *Alternation*, *Web*, *Persistence*, *Mercurial*, and *Fixities*, while Book II (*Extensions*) will include *Insistence*, *Fields*, *Rips*, *Concatenation*, and *Calligraphy*.

As with many of my works since the 1989 Pulitzer prize-winning *Whispers Out Of Time* (which references Beethoven's "*Les Adieux*" *Piano Sonata Opus 81a*, and Mahler's *Ninth Symphony* in a lineage of successive quotation), the *Etudes* also entail revisiting, borrowing, recontextualizing, and commenting upon other musics. Each etude engages either with my own earlier compositions for piano, or with particular etudes of Mendelssohn, Chopin, Liszt, Debussy, or Ligeti, as well as with other etudes within its Book, or all of the above. Thus, while remaining idiosyncratic, each study is touched by relevant aspects of its technical and musical terrain, understood in a larger historical context. "External" references can be slight (as with a concluding reference to Mendelssohn's *Variations sérieuses* in *Barrage*) or extensive. *Fixities*, for instance, is dominated by the gravitational pull of Chopin's *Op. 25, No. 7*, its throbbing chordal regularities and the interstitial flourishes.

Each Book contains one study that can be fragmented and used connectively, binding together the other etudes in its Book. *Mercurial* serves this purpose in *Book I*. In any performance, the individual studies in the book can be performed in any order, and connected variably by indicated fragments from *Mercurial*. *Mercurial*, itself can be represented by extensive use as a linking agent as well as (or in place of) a full, unbroken performance of its content.

The performer is free to create a satisfying larger structure that proceeds as an unbroken whole (using *Mercurial* to connect). Such a larger structure might still be broken into larger chunks that include two or more etudes each. Etudes can be repeated. A straightforward performances in the numbered order is also an agreeable option. My hope is that the performer(s) will take the opportunity offered to allow the materials of individual etudes to become distinctively interactive in new ways for each performance.

# Thursday, June 4

## Performance Institute Soloists

Featuring works by JiB participant composers

**Baird Recital Hall, 4:00pm**

**Emptying the Body**

T. J. Borden, cello

**Fernanda Navarro**

**Scenes for Violin**

Mia Detwiler, violin

**Niki Charlafti**

**Misprision of Quod**

Joe Desotelle, percussion

**Steven Crane**

**Blue Sky Catastrophe**

Samuel Wells, trumpet

**Paul Hembree**

## Irvine Arditti Recital

Featuring works by JiB faculty composers

**Baird Recital Hall, 7:30pm**

### PROGRAM

**Duo for Violin and Piano (1974)**

**Elliot Carter**

**For Aaron Copland (1981)**

**Morton Feldman**

**Unsichtbare Farben (1999)**

**Brian Ferneyhough**

**Eight Whiskus (1985)**

**John Cage**

**Kokoro (1992)**

**Roger Reynolds**

Continued on next page



# Late Night Piano Ensemble Concert

Featuring works performed by JiB Performance Institute students

**B1 Slee Hall, 9:30pm**

## PROGRAM

**Five Pianos (1972)**

**Morton Feldman**

**Six Pianos (1974)**

**Steve Reich**

Hangyu Bai, Nicholas Emmanuel, Anna Whistler, Bryndis Schilling, Ben Havey and Adam Scherkin, pianos

## PROGRAM NOTES

### **Carter, Duo for Violin and Piano**

The *Duo for Violin and Piano* derives its character and expression from the contrast between its two very dissimilar instruments-- the bow-stroked violin and the key-struck piano. The mercurial violin music, at times intense and dramatic, at others light and fanciful, constantly changes its pace and tone of expression; the piano plays long stretches of music of consistent character and is much more regular both in rhythm and in style. The piano makes extensive use of the pedal to mask one sonority with another and then gradually to uncover the second-- as in the very first measures. In fact, the long opening section for the piano forms a quiet, almost icy background to the varied and dramatic violin, which seems to fight passionately against the piano. After this beginning, the music is joined seamlessly until the end. In the course of the work, the violin focuses on one aspect of its part after another-- and often on two or more aspects at a time-- playing in a rubato, rhythmically irregular style, while the piano constantly plays regular beats, sometimes fast, sometimes slow. Toward the end, while the violin is involved in a very fast impassioned music, the piano becomes more and more detached, playing a series of regular rhythmic patterns, each successively slower than the previous one. As the piano reaches a point of extreme slowness, the violin is heard increasingly alone, isolating for a few measures at a time the various elements of its part, with the quiet and more lyrical aspects given more prominence than previously. The general form is quite different from that of the music I wrote up to 1950. While this earlier music was based on themes and their development, here the musical ideas are not themes or melodies but rather groupings of sound materials out of which textures, linear patterns, and figurations are invented. Each type of music has its own identifying sound and expression, usually combining instrumental color with some "behavioral" pattern that relies on speed, rhythm, and musical intervals. There is no repetition, but a constant invention of new things-- some closely related to each other, others, remotely. There is a stratification of sound so that much of the time the listener can hear two different kinds of music, not always of equal prominence occurring simultaneously. This kind of form and texture could be said to reflect the experience we often have of seeing something in different frames of reference at the same time.

### **Feldman, For Aaron Copland**

Composed in 1981, *For Aaron Copland* is a short work for solo violin that was originally intended to be used in a short film about Copland. It features a series of single violin notes that slowly explore the range of the instrument. Sketching out enigmatic, Feldmanesque chords, this work contains a breath-like rhythm that sounds as if it would be at home with a piano accompaniment.

### **Ferneyhough, Unsichtbare Farben**

I have always been fascinated by the sometimes problematic but always stimulating parallels between musical and non-musical modes of cognition. In the same spirit, the titles of my works are not infrequently selected with a view to throwing at least a little light on the limits and nature of the specific discursive models involved. In many surrealist paintings the title stands in a strikingly fractured or discrepant logical relationship to the image, thereby sensibilising the observer to the unseen presence of a complex field of semantically active energies. According to one of Marcel Duchamp's most celebrated pronouncements, the title of a painting thus assumes the status of an "invisible colour", that of the imagination, amplifying and enriching our subliminally speculative perceptions somewhere beyond the limits of the ocularly accessible spectrum. In the case of this short composition for violin it seemed fitting that the various degrees of "invisibility", absence or erasure involved in the compositional process should be evoked by means of a title itself suffering from radical strategic incertitude at one degree remove.

In a sense, *Unsichtbare Farben* might be seen as the "tip of the iceberg", to the extent that the vast preponderance of materials that went into its preparation appears nowhere in the musical phenomenon itself, having been suppressed by a formal filtering operation selecting and interleaving structurally equivalent elements from a relatively large number of through-composed layers. Correspondingly, the unfolding of the work's argument is characterised primarily by a series of rhetorical ruptures as short fragments of otherwise impalpable processes are abruptly invoked and, equally suddenly, abandoned.

*Unsichtbare Farben* was written in response to a request from Irvine Arditti, to whom it is also dedicated.

### **Cage, Eight Whiskus**

The title of this work combines "Whistlin' is did" by Chris Mann (source text for the vocal version) and "Haikus." In the original version for voice, Cage assigned syllables of the text to the notes of the F-minor scale. After consulting with Malcolm Goldstein, Cage reworked the composition "such that the vowel and consonant qualities of the poem are transformed into various bowing positions, gradations of bowing pressure, and forms of articulation".

### **Reynolds, Kokoro**

In his *Zen and Japanese Culture*, Daisetsu Suzuki writes: "'Kokoro' is a very comprehensive term. It first of all means the physical 'heart', and then the true 'heart', (connotative and emotional), 'mind' (intellectual), 'soul' (in the sense of an animating principle), and 'spirit' (metaphysical)." This delicious prolixity of implication was irresistible.

I had recently completed a work for the Arditti Quartet (*Visions*), and its first movement concludes with an extended solo for the first violinist. Since it was Irvine Arditti who commissioned the present solo work, with the aid of the British Arts

Council, I took that solo as my source for the new work. The eighth of *Kokoro's* twelve sections ("ghostly, evanescent, elastic") in an approximation of the textual source, though decisively altered in character. The other sections are drawn from its materials also, but each by way of a radically transformative strategy. Five of the transformations manifest an aspect of the source: the second is spirit, the fourth is the physical heart, the sixth the true heart, the tenth is the soul, and the last the mind. The others evoke related images ("a tenuous trembling," "a traversal of sighs," and "luminous murmurs" among them).

I thought of the set as a collection of extreme and alternative worlds within which aspects of a common ancestorship emerge in perilous and unpredictable succession. *Kokoro* is, of course, dedicated, affectionately, to Irvine Arditti. The work was premiered by him on 30 January 1993 at Le Botanique in Brussels.

### **Feldman, Five Pianos (Pianos and Voices)**

*Pianos and Voices* began by finding myself humming tones while improvising on the piano. The vocal or humming sounds were quite short, and as the piano sounds lingered, I began to hear other pianos, other humming. Two, three, four pianos were too transparent - the fifth piano became like the pedal blur needed to complete the overall sound I was after.

An occasional celeste was added to give the music a more heightened (or brighter) surface which emerges and disappears throughout the work. A recurring ostinato heard in all the pianos (the figure never repeats itself in the same tempo) [is] another aspect of a "surface" appearing and dissolving into this almost flat, Byzantine canvas.

Commissioned by the Berliner Musiktage, I finished composing the work towards the end of January (1972) for its premiere the following July. The performers were John Cage, David Tudor, Cornelius Cardew, Frederick Rzewski and myself.

György Ligeti, after the performance, commented on the ostinato-like motif which was new to my music. He said that it was very effective, though preferring my more chordal approach without any added elements. In his own decisive and charming way, he finished the discussion with: "Don't do it again." I'll try not to.

### **Reich, Six Pianos**

*Six Pianos* (1973) grew out of the idea I had to do a piece for all the pianos in a pianos store. The piece which actually resulted is a bit more modest in scope since too many pianos (especially if they are large grands) can begin to sound thick and unmanageable. Using six smaller grands made it possible to play the fast, rhythmically intricate kind of music I am drawn to while at the same time allowing the players to be physically close together so as to hear each other clearly.

The piece begins with four pianists all playing the same eight-beat rhythmic pattern, but with different notes. The other two pianist then begin in unison to gradually build up the exact pattern of one of the pianists already playing by putting the notes of his fifth eight-note on the seventh eight-note of their measure, then his first on their third, and so on until they have constructed the same pattern with the same notes, but two eighth-notes out of phrase. This is the same process of substituting beats for rests as appears for the first time in *Drumming*, but here, instead of the process happening by itself, it happens against another performer (or performers) already playing that pattern in another rhythmic position. The end result is that a

pattern played against itself but one or more beats out of phase. Though this result is similar to many older pieces of mine, the process of arriving at that result is new. Instead of slow shifts of phase, there is percussive build up of beats in place of rests. The use of pianos here is more like the sets of tuned drums.

When these phase relationships have been fully constructed, one or two other pianists then double some of the many melodic patterns resulting from this four or five piano relationship. By gradually increasing the volume of these resulting patterns they bring them to the surface of the music, and by gradually fading out enable the listener to hear these patterns, and hopefully many others, pre-existing in the ongoing four or five piano relationship. The decisions as to which resulting patterns were most musical, and what their order would be, were made by James Preiss, Steve Chambers and myself during rehearsals.

This process of rhythmic construction followed by doubling the resulting patterns is then continued in three sections marked off by changes in mode, key, and gradually higher position on the keyboard, the first being in D major, the second in E dorian, and the third in B natural minor.

## ARTIST BIOS

In addition to his legendary career as first violinist of the Arditti Quartet, **Irvine Arditti** has also given life to many solo works. Born in London in 1953, Irvine Arditti began his studies at the Royal Academy of Music at the age of 16. He joined the London Symphony Orchestra in 1976 and after two years, at the age of 25, became its Co-Concert Master. He left the orchestra in 1980 in order to devote more time to the Arditti Quartet which he had formed while still a student.

Irvine Arditti has given the world premières of a plethora of large scale works especially written for him. These include Xenakis' *Dox Orkh* and Hosokawa's *Landscape III*, both for violin and orchestra, as well as Ferneyhough's *Terrain*, Francesconi's *Riti Neurali* and *Body Electric*, Dillon's *Vernal Showers* and Harvey's *Scena*, Paredes *Señales*, Pauset's *Vita Nova*, Reynolds *Aspiration* and Sciarrino's *Le Stagioni Artificiali* all for violin and ensemble.

He has appeared with many distinguished orchestras and ensembles including the Bayerische Rundfunk, BBC Symphony, Berlin Radio Symphony, Royal Concertgebouw, Junge Deutsche Philharmonie, Munich Philharmonic, Orchestre National de Paris, Het Residentie den Hague, Rotterdam Philharmonic, Asko Ensemble, Avanti, Ensemble Contrechamps, Nieuw Ensemble, Nouvel Ensemble Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux.

As well as having recorded over 200 CDs with the Arditti Quartet, Irvine Arditti has built an impressive catalogue of solo recordings. His CD of solo violin works by composers such as Carter, Estrada, Ferneyhough and Donatoni, as well as his recording of Nono's *La Lontananza*, both on the label Montaigne Auvidis, have been awarded numerous prizes. His recording of Cage's *Freeman Etudes* for solo

violin, as part of his complete Cage violin music series for American label Mode, has made musical history. The series is now complete. The violin concertos by Berio, Xenakis and Mira, recorded in Moscow with the Moscow Philharmonic Orchestra, are featured on a disc by Swedish label Bis.

Irvine Arditti's arrangement for Quartet of Cage's 44 Harmonies from Apartment House can be found on Mode Records and is published by Edition Peters in New York.

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

In April, Irvine returns to Eastman school of music where he performs on 29th Señales by Hilda Paredes with the Eastman new music ensemble conducted by Brad Lubman. There will also be a masterclass for performers. On May 7th, there will be an early evening performance in London's Royal Festival Hall of Scelsi's Anahit with members of the Philharmonia orchestra conducted by Pierre Andre Valade.

In the first week of June Irvine returns to the June in Buffalo Festival where he will be giving a recital of solo violin music by Cage, Ferneyhough, Feldman, Reynolds and also the Duo by Elliott Carter with Eric Huebner, piano. Also at the festival there will be two new works by Reynolds performed for the first time, imAge and imagE as well as a glimpse of a larger work for violin and electronics. This larger work will be worked on further in the Summer for performances in UCSD in San Diego, CalArts in Los Angeles and Stanford in September and October.

In July 2013, The Techniques of Violin Playing, a book by Arditti and the composer Robert Platz, was released by Barenreiter Edition.

# Friday, June 5

## Performance Institute Concert

Featuring works performed by JiB Performance Institute students and faculty

Kleinhans Concert Hall, 6:00pm

### PROGRAM

**Scat (2007)**

**Augusta Read Thomas**

Wayla Chambo, flute; Michael Tumieli, clarinet; Anna Whistler, piano; Christina Courtin, violin; Sarah Bish, cello;  
Daniel Bassin, conductor

**Walcott Songs (2004)**

**Bernard Rands**

Julia Bentley, mezzo-soprano; Veronica Nettles, cello

**Passion Prayers(1999)**

**Augusta Read Thomas**

Wayla Chambo, flute; Michael Tumieli, clarinet; Kristen Theriault, harp; Nicholas Emmanuel, piano; Max Fahland, percussion; Christina Courtin, violin; Veronica Nettles, cello;  
Daniel Bassin, conductor

### INTERMISSION

**Capriccio (1948)**

**Lukas Foss**

Sarah Bish, cello; Cynthia Bryndis Schilling, piano

**Memo 4 (1997)**

**Bernard Rands**

Emlyn Johnson, flute

**Come Around (1992)**

**Jacob Druckman**

Wayla Chambo, flute; Pei-Lun Tsai, clarinet; Adam Sherkin, piano; Joe Desotelle, percussion; Mia Detwiler, violin; T.J. Borden, cello;  
Matthew Chamberlain, conductor

Continued on next page

# Harvey Sollberger Recital

Featuring works for solo flute and solo accordion

Pausa Art House, 8:00pm

## PROGRAM

### ACCORDION:

The Tinker Polka	(composer unknown)
Wir Fahren mit der SBB	Walter Wild
Non Ti Scordar di Me	Ernesto de Curtis
'mbriacame Mimmi Di Francia	
Reginella	Libero Bovio and Gaetano Lama
Anema e Core	Salvatore d'Esposito and Domenico Titomanlio

### FLUTE:

Riding the Wind II	Harvey Sollberger
Movement I of Tetrakys	Giacinto Scelsi
Cara per te quest'anima dall'opera "Armida" di G. Rossini	Saverio Mercadente

## PROGRAM NOTES

### Thomas, Scat

Commissioned and premiered in 2007 by the Walden Chamber Players in Western Massachusetts at a men's Jail and House of Correction, *Scat*, scored for flute (or oboe), violin, viola, cello, piano (or harpsichord,) has a duration of 6 minutes.

The title refers to a style of singing where the voice is used in imitation of an instrument, vocalizing either wordlessly or with nonsense words and syllables (e.g. "bippity-bippity-doo-wop-razzamatazz-skoobie-doobie-bee-bop-a-lula-shabazz") often employed by *jazz singers* who then create the equivalent of an instrumental solo using only their *voice*. Scat singers do not use the sounds to exactly reproduce the instrumental melody, instead, they improvise with the melody and rhythm and tempo.

In this very short chamber work, the instruments at times are imitating scat singers — who originally would have been imitating instruments — thus alluding to the turnaround, full-circle, ever spiraling and historically long standing exchange between instrumental and singing traditions' fields-of-influence on one another.

### **Rands, Walcott Songs**

These are not conventional “settings” for voice with ‘cello accompaniment, of poems to music – the poems are beautiful and powerful in their own right! Rather, the texts are analyzed and explored through fragmentation, reordering, repetitions and changing pace of delivery. Thus the poems find new meanings and expression, in a musical context, often beyond that imagined or intended by the poet. The songs were composed between 2002 and 2004, in reverse order from that of their final performance order.

The first of these three songs, *The Fist*, was commissioned by the Guggenheim Museum, New York, for a celebration of the West Indian - American poet. His readings were interspersed with short compositions by five American composers each employing a Derek Walcott poem for voice and one instrument of their choosing. The ‘cello has a dominant role as it pursues its “fantasia” seemingly independent of the voice’s concerns.

*Midsummer, Tobago* commissioned by the Philadelphia Network for New Music was the next to be composed. Here, the text is maximally processed beginning with single, essential words, then combinations of two words, then three etc. until the poem is finally delivered in its original format and integrity – the imagery and intensity intact. The ‘cello is played pizzicato throughout suggesting the timbre of a drum and the character of a calypso.

Although composed last, *Endings* states musical material that is carried through and embedded in the subsequent two songs.

The *Walcott Songs* are published by European-American/ Helicon Music and are dedicated to my friends Abby and Norman Fischer.

The poems are used by permission of the poet and by his publisher Farrar, Straus & Giroux.

1

#### Endings

Things do not explode,  
They fail, they fade,

As sunlight fades from the flesh,  
As the foam drains quick in the sand,

Even love’s lightning flash  
Has no thunderous end,

It dies with the sound  
Of flowers fading like the flesh



From sweating pumice stone,  
Everything shapes this

Till we are left  
With the silence that surrounds Beethoven's head.

2

Midsummer, Tobago

Broad sun-stoned beaches.

White heat.  
A green river.

A bridge,  
Scorched yellow palms

From the summer-sleeping house  
Drowsing through August.

Days I have held,  
Days I have lost,

Days that outgrow, like daughters,  
My harbouring arms.

3

The Fist

The fist clenched round my heart  
Loosens a little, and I gasp  
Brightness; but it tightens  
Again. When have I ever not loved  
The pain of love? But this has moved

Past love to mania. This has the strong  
Clench of the madman, this is  
Gripping the ledge of unreason, before  
Plunging howling into the abyss.

Hold hard then, heart. This way at least you live.

- Derek Walcott

### **Thomas, Passion Prayers**

In 1999, Richard Dyer of The Boston Globe wrote, "*Passion Prayers is an extraordinarily lustrous and intensely mystical piece with a radiant shimmer that recalls the music of Olivier Messiaen, although Thomas's means are her own. The chief mediator is the cello, which draws the other six instruments into its ecstatic orbit.*"

Commissioned and premiered in 1999 by The Network for New Music in Philadelphia,

Jan Kryzwicki conducting with Scott Kluksdahl as solo cellist, the micro-concerto, scored for soloist and 6 instruments, has a duration of 9 minutes. The music falls loosely into 3 parts that are played without a pause: moderate, slow, fast.

### **Foss, Capriccio**

*Capriccio* for cello and piano was written for cellist Gregor Piatigorsky, but dedicated to the late Natalie Koussevitsky, the first wife of Serge Koussevitsky. At the time of its composition, Foss was the pianist for the Boston Symphony under Koussevitsky. The piece was premiered at Tanglewood in 1946 by Piatigorsky and Foss.

### **Rands, Memo 4**

*Memo 4* was commissioned by Ekkehart Trenkner for Judith Pierce, to whom it is dedicated, and who gave its first performance at the Summer Music Festival in Narrowsburg, New York, in August, 1997. It is one of a series of works for solo performer (#1 for Contrabass, #2 for Trombone, #3 for Harp, #5 for Piano and #6 for Alto Saxophone) in which contemporary virtuosity and instrumental capacity are engaged in a new expressivity.

First, this is manifest in the breadth of the form of *Memo 4*—a duration of some twelve minutes in which an often complex musical argument is carried by the essentially monodic instrument. This duration alone demands of the performer unusual stamina in an interpretation which maintains a coherent succession and juxtaposition of detail while simultaneously expressing the broad sweep of the work.

Second, the technical demands on the player are considerable as a result of a wide spectrum of tempi, fast alternation of register sometimes suggesting a polyphonic texture, extreme range of dynamics, and an exploration of areas of sound production (pitch to noise) through playing techniques which have become part of the repertoire of the contemporary flute. These latter are never used as momentary exotic effects, but are an integral part of the musical discourse.

### **Druckman, Come Around**

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, longshort 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 life 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.

## ARTIST BIOS

**Daniel Bassin** is an active conductor, composer, trumpeter and improviser, currently Music Director of the University at Buffalo Symphony Orchestra, a position he began in autumn 2010, and the newly-appointed Music Director/Choir Conductor at the Unitarian Universalist Church of Buffalo. Daniel came to Buffalo after working for five seasons with the American Symphony Orchestra, in New York City. A New York native, Daniel received his initial training at the Juilliard Pre-College, before being invited by Maestro Benjamin Zander to assist in performances with London's Philharmonia Orchestra, after which he was subsequently awarded a fellowship with Zander's Boston Philharmonic Orchestra. In Boston, he was accepted to the New England Conservatory as a composer, where he also studied trumpet with Boston Symphony Orchestra principal trumpeter, Charles Schulerer, and conducting with Richard Hoenich. His education continued with a Masters of Fine Arts in Orchestral Conducting at Bard College, studying with Maestro Harold Farberman, and he is currently a candidate for the PhD in Composition at UB.

A passionate advocate of contemporary music, Daniel has led first performances of over 80 new works, and has performed as a conductor and trumpeter in 37 countries. In 2008 he acted as assistant conductor for the Jerusalem Symphony Orchestra's 16-city tour of the American West Coast and Midwest. In 2012, Daniel was featured as guest conductor for the Williamsville School District String Orchestra Festival, he had his debut as conductor of the Slee Sinfonietta in April of that year, and he also conducted the UB Percussion Ensemble at the 2012 June in Buffalo Festival. In May 2013, Daniel participated in Ensemble Linea's conducting master classes at the Royaumont Abbey, under the tutelage of Peter Eötvös and Jean-Philippe Wurtz, where he was selected to lead a performance of Karlheinz Stockhausen's *Kontra-Punkta*.

Bassin's work at UB has been featured several times Buffalo's ArtVoice Classical Music Notes column, by Jan Jezioro, who has recently proclaimed: "It's now official: Daniel Bassin is the most innovative music director that the UB Symphony Orchestra has ever had as its leader." During the 2013-2014 Season, Daniel will lead the UBSO in Buffalo-premiere performances of works by Sibelius, Horatio Parker, Balakirev, Liszt, Elgar and Smetana alongside familiar masterworks by Mozart, Tchaikovsky, Vaughan Williams. Additionally, Bassin and the UUCB Choir will present for the first time in Buffalo Kyle Gann's *Transcendental Sonnets* (2001-2) and Fanny (Mendelssohn) Hensel's cantata *Hiob "Job"* (1831), in addition to performances of works by Pinkham, Vaughan Williams, and Bernstein. In November 2013, Daniel will have the honor of conducting the music of his teacher, David Felder, as part of an A Musical Feast concert honoring Felder's 60th birthday, in celebration of Felder's works and lasting contributions to the cultural life of Buffalo.



Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano **Julia Bentley** has appeared in leading operatic roles (*Carmen*, *Rosina*, *Dorbella*, *Despina*, and both *Rossini* and *Massenet Cinderellas*) from Anchorage to New York, and has been featured as a soloist with orchestras led

by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinotage, the New Budapest Orpheum Society, Ensemble Noamnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, the Newberry Consort, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center with conductor Cliff Colnot. She has appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in *Le Marteau Sans Maître*, and recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* with Sacramento Opera, *Little Women* with the Dayton Opera, and the Bach B Minor Mass with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. After leading the Composer Focus project at the DePaul University School of Music for six years, she is currently teaching voice at Concordia University, and the graduate Art Song Seminar at North Park University. She coaches privately, specializing in audition preparation and advanced vocal literature. This season features first-time collaborations with Sarah Rothenberg, the Emerson Quartet and the Spektral Quartet, as well as continuing escapades with pianist Kuang-Hao Huang.

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**Matthew Chamberlain**, composer and conductor, currently lives in Buffalo, New York where he is pursuing a Doctorate in composition at SUNY Buffalo. He earned a Bachelor's in composition and a Master's in conducting at the Oberlin Conservatory of Music, where he studied with Josh Levine and Tim Weiss.

Most recently, Matt has served as Music Director of the Northern Ohio Youth Orchestras' Philharmonia Orchestra, where he has spearheaded a commissioning project aiming to expand the repertoire of contemporary music for young performers. He has led the Oberlin Contemporary Music Ensemble in a wide variety of music, including at the 2013 Third Practice Festival for electroacoustic music, and has premiered numerous works by young composers from around the United States. Matt has also led the Oberlin Sinfonietta, Arts & Sciences Orchestra, and Chamber Orchestra in music both new and old, including the 2014 premiere of his own piece *Falstaff imagines a passacaglia*.

Raised in Leesburg, Virginia, Matthew began composing at age 11 and conducting at 15. Since then, he has pursued both disciplines, ardently seeking to improve the clarity with which he engages performers and listeners, as well as to be a compelling advocate for music both old and new.

His recent compositions have focussed on rendering common sonic and formal devices unfamiliar, exploring ways in which expectations can be engendered and then denied towards redefining alienation in a humane light.

•••

**Emlyn Johnson** is a performer, educator, and presenter based in Rochester, New York. An advocate for new music, Emlyn has recently performed with Ensemble Signal, Slee Sinfonietta, OSSIA New Music Ensemble, and Eastman's Musica Nova. In the 2012-2013 season she made her Kodak Hall at Eastman Theater debut, performing Pierre Boulez's *Memoriale* with Brad Lubman and Musica Nova.

Emlyn is equally at home in the world of standard repertoire and is a recent prizewinner of the Texas Flute Society's Myrna Brown Competition. She can be heard on recordings of the Eastman Wind Ensemble and University of Michigan Symphony Band, and she is an active performer in western New York and beyond. In Rochester her involvement in the flute community spreads to her work with the Rochester Flute Association, for which she has acted as event coordinator, concert reviewer, and editor.

An enthusiastic teacher, Emlyn is the Adjunct Assistant Professor of Flute at University at Buffalo (SUNY Buffalo) and the Adjunct Instructor of Flute at SUNY Oswego. She also teaches through the Eastman Community Music School and privately in the Rochester area. She was a 2013 winner of Eastman's prestigious Teaching Assistant prize, and in 2012 she taught flute at the summer arts camp Belvoir Terrace.

Emlyn recently completed her doctoral degree at the Eastman School of Music, where she studied with Bonita Boyd. Her past teachers include Amy Porter and Dr. Brooks de Wetter-Smith.



Cellist **Veronica Nettles**, a founding member of the Kaia String Quartet has performed throughout Canada and the USA in Classical, Jazz and World-Music genres, nurturing an interest in innovative collaborations in addition to the standard canon of classical repertoire.

Such projects include a Chicago premiere of Brazilian composer Miguel Kertsman's *O Saci* with the Ondas Ensemble and collaborations with Indo-Jazz ensemble, Monsoon. Nettles has also experimented with improvised cello in free, jazz and culturally influenced settings.

In the classical realm, Nettles is most passionate about chamber music. Prior to the KSQ, Nettles was cellist of the Blume Quartet which was awarded the Felix Galimir Award in 2007. She has had the opportunity to play for the Guarneri, St. Lawrence and Borromeo String Quartets in addition to other world-renowned chamber musicians.

Nettles began cello at the age of nine in Upstate New York. Three years later, she immigrated with her family to Canada where she eventually settled in the greater Vancouver region and began her cello studies with Harold Birston. As a student and participant in several youth orchestras, jazz/concert bands, choirs and chamber ensembles, Nettles had the opportunity to broaden her outlook of the cello and all

of its capacities. This outlook has shaped her quest for diversity and innovation in her music.

Passionate about teaching, Nettles is a trained and registered Suzuki Instructor through SAA and uses both Suzuki and Traditional methods in her approach. She teaches private and group lessons as well as orchestral sectionals and chamber coachings. Nettles has taught in Canada, USA and most recently, Mexico, giving chamber presentations as well as leading sectionals and masterclasses.

Nettles received her Bachelors Degree from the University of Toronto under Shauna Rolston and David Hetherington and her Graduate Degree at DePaul University under Stephen Balderston. She is a faculty member of DePaul University Community Music Division and also at Sherwood Community Music School of Columbia College Chicago.

# Saturday, June 6

## Performance Institute Faculty and Participants

Featuring works by JIB participant composers

**Baird Recital Hall, 4:00pm**

### PROGRAM

#### Souvenirs / Miniatures

Mia Detwiler, violin; Sarah Bish, cello; Nicholas Emmanuel, piano

**Ryan Jespersen**

#### The Journey

Pei-Lun Tsai, clarinet; Christina Courtin, violin; Adam Scherkin, piano

**Ying-Ting Lin**

#### third world fable

Yuki Numata Resnick, violin; T.J. Borden, cello; Liliya Ugay, piano

**Liliya Ugay**

#### Music for Mad Scientist

Eric Huebner, piano

**Texu Kim**

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## Ensemble Signal and Slee Sinfonietta

### Lippes Concert Hall in Slee Hall, 7:30pm

Brad Lubman; conductor, Heather Buck; soprano, Ethen Herschenfeld; bass

### PROGRAM

#### Les Quatre Temps Cardinaux (2013)

Brad Lubman; conductor, Heather Buck; soprano, Ethen Herschenfeld; bass

**David Felder**

## PROGRAM NOTES

### Felder, *Les Quatre Temps Cardinaux*

*Les Quatre Temps Cardinaux* is a complex song cycle for two solo voices, a 35-piece orchestra and twelve channels of electronics. Commissioned in 2011 for the Serge Koussevitzky Music Foundation in the Library of Congress, *Les Quatre* is dedicated to the memory of Serge and Natalie Koussevitzky. The work was composed from fall 2011 through spring 2013, revised in 2014, and was written for Ensemble Signal, The Boston Modern Orchestra Project and the Slee Sinfonietta, and for singers Laura Aikin and Ethan Herschenfeld. Additional support was provided by the Robert and Carol Morris Center for 21st Century Music at UB, the Cameron Baird Foundation, the Birge-Cary Chair at UB, and the American Academy of Arts and Letters.

### *Les Quatre Temps Cardinaux*

La poule noire de la nuit  
vient encore de pondre une aurore.  
Salut le blanc, salut le jaune,  
Salut, germe qu'on ne voit pas.  
Seigneur Midi, roi d'un instant  
au haut du jour frappe le gong.  
Salut à l'oeil, salut aux dents,  
Salut au masque dévorant, toujours!  
Sur les coussins de l'horizon,  
le fruit rouge du souvenir.  
Salut, soleil qui sait mourir,  
Salut bruleur de nos souillures.  
Mais en silence je salue la grande Minuit,  
Celle qui veille quand les trois s'agitent.  
Fermant le yeux je la vois sans rien voir par-delà le ténèbres,  
Fermant l'oreille j'entends son pas qui ne s'éloigne pas.

- René Daumal

### *The Four Cardinal Times*

The black hen of the night  
Has hatched a dawn yet again.  
Hail the white, hail the yellow,  
The seed that we cannot see.

Lord of the Noon, king of the moment  
Bang the gong at the height of the day.  
Hail the eye, hail the teeth,  
Hail the ever devouring mask!

On the cushions of the horizon,



The red fruit of memory.  
Hail, sun who knows how to die.  
Hail, incinerator of our filth.

But in silence I salute the great Midnight.  
The one who keeps vigil while the other three are active.  
Closing my eyes I see her without seeing anything across the shadows.  
Closing my ears I hear her footstep which never abandons me.

- René Daumal  
- Trans. Kathleen Ferrick Rosenblatt

### **Spring Light**

Could person be as this  
Fluffed light golden spaces  
Intent airy distances so up  
And out again they are here  
The evening lowers against the sun  
The night waits far off at the  
Edge and back of dark is summer's  
Light that slanting clarity all  
Wonders come again the bodies open  
Stone stillness stunned in the silence  
Hovering waiting tough of air's edge  
Piece of what had not been lost

- Robert Creeley

### **Buffalo Evening**

Steady, the evening fades  
up the street into sunset  
over the lake. Winter sits

quiet here, snow piled  
by the road, the walks stamped  
down or shoveled. The kids

in the time before dinner are  
playing, sliding on the old ice.  
The dogs are out, walking,

and it's soon inside again,  
with the light gone. Time  
to eat, to think of it all.

- Robert Creeley

## Insomnia

Now you hear what the house has to say,  
Pipes clanking, water running in the dark,  
the mortgaged walls shifting in discomfort,  
and voices mounting in an endless drone  
of small complaints like the sounds of a family  
that year by year you've learned how to ignore.

But now you must listen to the things you own,  
all that you've worked for these past years,  
the murmur of property, of things in disrepair,  
the moving parts about to come undone,  
and twisting in the sheets remember all  
the faces you could not bring yourself to love.

How many voices have escaped you until now,  
the venting furnace, the floorboards underfoot,  
the steady accusations of the clock  
numbering the minutes no one will mark.  
The terrible clarity this moment brings,  
the useless insight, the unbroken dark.

- Dana Gioia

## ARTIST BIOS

Praised as “the kind of performer who makes it all look easy,” **Heather Buck** has established herself internationally as a consummate singing actress, “combining agile, liquid soprano, a bright, natural stage presence, and the timing of an expert comedienne.” (*Opera News*). She performed as Lulu Baines in *Elmer Gantry* with Florentine Opera, which was recorded for the Naxos label (released in 2011), received two Grammy awards, and was voted No. 1 by *Opera News* “Best of the Year”.

In the 2014-15 season Heather Buck returns to Nashville Opera as Musetta in *La bohème*, to Florentine Opera as Isabella Linton in Carlisle Floyd's *Wuthering Heights*, sings Argento's “Miss Havisham's Wedding Night” with Odyssey Opera of Boston, and is soloist in Felder's “Les Quatre Temps Cardinaux” and Saariaho's “Leino Songs” with the Center for 21st Century Music (Buffalo and NYC). In 2013-14 she created the role of Alma Beers in the world premiere of Wuorinen's *Brokeback Mountain* with Teatro Real (Madrid), debuted with Nashville Opera as Leila in *Les Pêcheurs de perles*, with Pittsburgh Opera as La Princesse in Glass' *Orphée*, sang as Queen of the Night in *Die Zauberflöte* in a return to Virginia Opera, and reprised *Carmina Burana* with North Carolina Symphony. Recent engagements include a return to Virginia Opera as Leila in *Les Pêcheurs de perles*; to Opera Naples as Tytania in *A Midsummer Night's Dream*; reprising the role of Medea in “Medeamaterial,” by Dusapin with Teatr Wielki, Opera Narodowa (Warsaw, Poland); semi-staged productions of Jonathan Berger's operas *Theotokia* and *The War Reporter* for Stanford Live; soprano soloist

in Mahler's Symphony No. 2 with American Symphony Orchestra at Bard College; and in works of Holliger and Schubert with the Riverside Symphony (NY).

Other highlights include La Princesse in her debut with Virginia Opera in *Orphée*; Hero in *Béatrice et Bénédicte* in a return to Opera Boston; soloist in "Medeamaterial," by Dusapin with Teatr Wielki, Opera Narodowa; *Carmina Burana* with North Carolina Symphony Orchestra, under Grant Llewellyn; soloist in a chamber version of Mahler's Symphony No. 4 at Yale University; her return to the roster of the Metropolitan Opera for its production of *Nixon in China*; her reprisal of Angel in Dusapin's *Faustus: The Last Night* at the Concertgebouw; Zerbinetta in *Ariadne auf Naxos* with Toledo Opera; Mabel in *The Pirates of Penzance* with Opera Columbus, also Indianapolis Opera; soloist with American Symphony Orchestra at Carnegie Hall in Fanny Mendelssohn's *Musik für die Toten der Cholera-Epidemie* and Louis Spohr's *Die letzten Dinge*; Beethoven's Symphony No. 9, also performed with American Symphony Orchestra (conducted by Leon Botstein); Adina in *L'elisir d'amore* with Toledo Opera; the title role in *The Ballad of Baby Doe* with Intermountain Opera; the title role in the American premiere of Wolfgang Rihm's monodrama *Proserpina* with Spoleto Festival USA; Gilda in *Rigoletto* with Nickel City Opera; Henry Cowell's *Atlantis* with American Symphony Orchestra; Juliette in *Roméo et Juliette*, Maria in *West Side Story* (both semi-staged), and as soloist in a concert titled "Stars Under the Stars," all with Opera Naples; featured soloist in an evening of opera highlights with Kentucky Symphony Orchestra; Queen of the Night in *Die Zauberflöte* with Florentine Opera; and Ännchen in *Der Freischütz* with Opera Boston.

On the concert stage she has performed songs by Thomas Larcher and George Crumb for the American Composers' Forum; Previn's *Vocalise for Soprano, Solo Cello and Orchestra* at New York's Le Poisson Rouge in celebration of the composer's 80th Birthday; soloist in Mahler's Symphony No. 2 in Beijing during the 2008 Summer Olympics; in *Messiah* with the Handel and Haydn Society and Pacific Symphony; *Carmina Burana* with San Antonio Symphony Orchestra; Handel's *Jeptha* with Choral Society of Durham; Tan Dun's *Water Passion after St. Matthew* at the White Nights Festival in Russia; and both Barber's *Knoxville: Summer of 1915* and Mozart's Requiem with Westchester Philharmonic. She has sung Mahler's Symphony No. 8 at the Bard Music Festival; Beethoven's *Die Ruinen von Athen* with the American Symphony Orchestra; Mozart's Mass in C Minor with the National Arts Centre Orchestra; Bach's Mass in B Minor with Baltimore Choral Arts Society; and the world premiere of Ezra Laderman's *Brotherly Love* with the Philadelphia Singers.

Other successes include her English National Opera debut singing the Queen of the Night in *The Magic Flute*; her returns to Opera Birmingham as Rosina in *Il barbiere di Siviglia* and to Arizona Opera as *Queen of the Night*; her first performances of Konstanze in *Die Entführung aus dem Serail* with Connecticut Opera; Valencienne in *The Merry Widow* with Florentine Opera; Esa-Pekka Salonen's *Five Images after Sappho* with the Utah Symphony; Schubert's Mass in E-flat with North Carolina Symphony; Bach's Magnificat at Duke University; her debut with Central City Opera as La Fée in *Cendrillon*; her appearance as Angel in Pascal Dusapin's *Faustus, the Last Night* in a return to Spoleto Festival USA; Iris in *Semele* with Arizona Opera; Laoula in *L'Étoile* with Opera Boston; Belinda in *Dido and Aeneas* in a re-engagement

with Boston's Handel and Haydn Society, also with the Spoleto Festival USA; Adina in *L'elisir d'amore* and Amor in *Orfeo ed Euridice* with Opera Birmingham; and as Stella in Andre Previn's *A Streetcar Named Desire* with Washington National Opera. She has performed the role of Queen of the Night with Opera Theatre of St. Louis, Opera Birmingham, Opera Delaware, Wolf Trap Opera, Calgary Opera, and for her Santa Fe Opera debut.

Heather Buck made her New York City Opera debut creating the title role in Charles Wuorinen's *Haroun and the Sea of Stories*, for which New York City Opera presented her with the 2005 Kolozsvar Award, recognizing artists who excel at new and unusual repertory. She returned the following season as the Comtesse de Folleville in *Il viaggio a Reims*. Ms. Buck's first performances of Maid in Thomas Ades' *Powder Her Face* occurred at Aspen Opera Theater and she subsequently reprised the role with Brooklyn Philharmonic, at London's Almeida Theatre, Opéra-Théâtre de Metz at the Aldeburgh Festival, and Boston Modern Opera Project. Other international credits include appearing with De Vlaamse Opera as Olympia in *Les Contes d'Hoffmann*, and with Barcelona's Gran Teatre del Liceu as both Echo in *Ariadne auf Naxos* and First Niece in *Peter Grimes*. She also performed at the Britten-Pears School (UK) in the role of Tytania in *A Midsummer Night's Dream*.

Ms. Buck holds a Master of Music degree from Yale, where she studied with Doris Yarick-Cross. She received her B.A. in music from Tufts University and a B.F.A. in studio art from the School of the Museum of Fine Arts in Boston.



This season Ethan Herschenfeld joined the roster of the Metropolitan Opera, covering roles in Macbeth and in Lady Macbeth of Mtsensk. He recently made his Sem peroper Dresden debut as Cardinal Brogni in *La Juive*, and his Teatro Real Madrid debut as Aguirre and Hog Boy in the world premier of Wuorinen's *Brokeback Mountain*, a performance for which critics praised his "dark, sculpted tone" (The Telegraph) and his "imposing stage presence and basso profundo" (Opera News). In recent seasons he sang his first Baron Ochs in *Indiana*; Gurnemanz (Parsifal) in Basel; Fafner and Hunding in Wagner's *Ring* in Bad; King Marke (Tristan) in Turin; Judge Turpin ("exceptional") in the Italian premier of *Sweeney Todd* in Bologna; Commendatore in *Versailles* ("big black bass voice"); Mephistopheles (Faust) in Hong Kong; Rocco (Fidelio) in Bolzano, Ravenna, and Tel Aviv; Sparafucile in Lugo di Ravenna, Tel Aviv and Philadelphia, and Kommissarius (Rosenkavalier) under the baton of Fabio Luisi in Genoa, where he also made his Italian debut in *Billy Budd*. L'Opera praised his "elegant singing" in Lugo, calling him "an intense Sparafucile, rich with a beautiful deep vocal timber and discrete phrasing." He has sung Sarastro in Venice, Berlin, Stuttgart, Rome, Liege and Bremen, where he also sang Zaccarias (Nabucco), Osmin ("a true creature of the stage"), and the Cardinal (Rienzi), directed by Katharina Wagner. In the U.S. he has sung Boito's Mefistofele and Don Basilio at Bob Jones University; Abimelech (Samson and Delila) at Hawaii Opera; Don Fernando (Fidelio), Commendatore ("an awesome presence"), Grenvil (La Traviata) and Kommissarius in Milwaukee; Butt the Hoopoe in the world premier of Wuorinen's *Haroun and the title role in Ariane et Barbe-Bleue* at New York City Opera; Colline (La bohème) in Chattanooga; Indiana Elliot's Brother (Mother of Us

All) in San Francisco; Hale (*The Crucible*) at Chautauqua Opera, and King Zuoxian in the world premier of *Wenji* in New York and Hong Kong, a role for which the New York Times praised his “booming basso.” At Carnegie Hall he has sung Mozart’s *Requiem* and *Vesperae Solennes*, Handel’s *Messiah*, Haydn’s *Theresienmesse*, and the premiere of Rittenhouse’s *Vision of the Apocalypse*, which he sang on tour throughout South Africa. As an actor he can be seen in season five of *Boardwalk Empire*, season four of *Girls*, seasons one and two of *Damages*, and in the film *It’s Kind of a Funny Story*. A graduate of Harvard College and winner of the Schorr Prize (Connecticut), Excellence in Arts Competition (Philadelphia), and Sembrich Competition (New York), Mr. Herschenfeld began his vocal training with Franco Corelli and has studied since 1997 with Armen Boyajian.

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

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

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

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

# Sunday, June 7

Buffalo Philharmonic Orchestra  
Lippes Concert Hall in Slee Hall, 2:30pm

## PROGRAM

On Time and the Instrumental Factor (1969)      Morton Feldman

Six Poems from Neruda's "Alturas"  
(1992, rev. 1998, 2014)      David Felder

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## PROGRAM NOTES

### **Feldman, On Time and the Instrumental Factor**

The sounds were written directly for the instruments rather than being conceived as a grouping of interlocking sounds on the piano and then orchestrated. At first, the sounds were written one by one as a non-metrically measured unit. That is, in a non-time chronological series. I then structured each sound in terms of its acoustical reality (how long it takes to "speak") and found a pulse in which they could then breathe without tension, gravity, or the feeling of a beat. In effect, I was primarily concerned with the natural time duration of each sound in its relation to a corresponding instrumental timbre.

### **Felder, Six Poems from Neruda's "Alturas"**

*Six Poems from Neruda's Alturas...*, commissioned jointly by the New York State Council on the Arts and the Buffalo Philharmonic Orchestra, was selected by an international jury as the only American orchestral composition to be performed at the International Society of Contemporary Music Festival in Stockholm, Sweden. Like Neruda's cycle of twelve poems on which it is based, the music weaves together images and themes such as reverence for nature, cyclical aspects of regeneration, irresistible death and its accompanying transience of the individual against a background of the collective vastness of time. This is accompanied by a strong sense of individual isolation and alienation and a powerful feeling of loss and longing for a discovery of a greater identity.

## FACULTY COMPOSER BIOGRAPHIES

**Martin Bresnick** was born in New York City in 1946. He was educated at the High School of Music and Art, the University of Hartford (B.A. '67), Stanford University (M.A. '68, D.M.A. '72), and the Akademie für Musik, Vienna ('69-'70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music, he has also taught at the San Francisco Conservatory of Music (1971-72) and Stanford University (1972-75). He has served as the Valentine Professor of Music, Amherst College (1993), the Mary Duke Biddle Professor of Music, Duke University (1998), the Cecil and Ida Green Visiting Professor of Composition, University of British Columbia (2000), Composer-in-Residence, Australian Youth Orchestra National Music Camp (2001 and 2004), International Bartok Seminar, Director of Composition (2001), Visiting Professor of Composition, Eastman School of Music (2002-2003), Visiting Professor, New College, Oxford (2004), Housewright Eminent Scholar and Featured Guest Composer, Florida State University (2005), Visiting Composer, Royal Academy of Music, London (2005), Visiting Composer, Harvard University, (2009), Visiting Composer, Yonsei University, Seoul, South Korea (2009), MacGeorge Fellow, Melbourne University (2010), Composer in Residence (2010-2011) Mannes College of Music. Master Artist, Atlantic Center for the Arts (2013), Composer in Residence, University of Michigan (2014), Composer in Residence, Royal Conservatoire, Glasgow, Scotland (2014), Institute of Advanced Studies Fellowship, University of Western Australia, Perth, Australia (2014).

Mr. Bresnick's compositions cover a wide range of instrumentation, from chamber music to symphonic compositions and computer music. His orchestral music has been performed by the National Symphony, Chicago Symphony, American Composers Orchestra, San Francisco Symphony, New Haven Symphony, Münster Philharmonic, Kiel Philharmonic, Orchestra of the Radio Televisione Italiana, Orchestra New England, City of London Chamber Orchestra, Orquestra Sinfonica do Estado de Sao Paulo, St. Paul Chamber Orchestra, Oregon Symphony Orchestra, Bilbao Orkestra Sinfonika, and Izumi Sinfonietta Osaka. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center; Sonor; Da Capo Chamber Players; Speculum Musicae; Bang on A Can All Stars; Nash Ensemble; MusicWorks!; Zeitgeist; Left Coast Ensemble; Musical Elements.

His music has been heard at numerous festivals: Tura New Music Festival, Perth (Australia), International Festival of Arts and Ideas (New Haven), Sonic Boom, Bang on a Can, Adelaide, Israel, Prague Spring, South Bank's Meltdown, Almeida, Turin, Tanglewood, Banff, Norfolk, ISCM, New Music America, New Horizons. He has received commissions from: The Norfolk Chamber Music Festival (1985), Orchestra New England (1986), Connecticut String Orchestra (1986), N.E.A. (consortium commission) (1987), Monticello Trio (1988), Koussevitzky Foundation (1989), Meet-the-Composer Reader's Digest commissioning program (1992), Greater Bridgeport Symphony (1992), National Endowment for the Arts (1992), Institute of Sacred Music (1993), Macon Arts Alliance (1994), Fromm Foundation

(1995), Lincoln Center Chamber Players (1997), Sequitur (1997), Connecticut Commission on the Arts (1997), Meet-the-Composer (1998), Chamber Music America (1999).

He has received many prizes, among them: Fulbright Fellowship (1969-70), Walter J. Gores Award for Excellence in Teaching at Stanford University (1973), three N.E.A. Composer Grants (1974, 1979, 1990); A.S.C.A.P. Awards (1975-present); Rome Prize Fellowship (1975-76), MacDowell Colony Fellowship (1977), Morse Fellowship from Yale University (1980-81), First Prize, Premio Ancona (1980), First Prize, International Sinfonia Musicale Competition (1982), Connecticut Commission on the Arts Grant, with Chamber Music America (1983), two First Prizes, Composers Inc. Competitions (1985, 1989), Semi-finalist, Friedheim Awards (1987), The Chamber Music Society of Lincoln Center Elise L. Stoeger Prize for Chamber Music (1996), "Charles Ives Living" award, American Academy of Arts & Letters (1998), Composer-in Residence, American Academy In Rome (1999), the ASCAP Foundation's Aaron Copland Prize for teaching (2000), Berlin Prize Fellow, American Academy in Berlin (2001) and a Guggenheim Fellowship (2003), and elected to membership, American Academy of Arts and Letters (2006).

Mr. Bresnick has written music for films, two of which, Arthur & Lillie (1975) and The Day After Trinity (1981), were nominated for Academy Awards in the documentary category, (both with Jon Else, director). Mr. Bresnick's music has been recorded by Starkland Records, Cantaloupe Records, Composers Recordings Incorporated, Centaur, New World Records, Artifact Music and Albany Records and is published by Carl Fischer Music (NY), Bote and Bock, Berlin and CommonMuse Music Publishers, New Haven.

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*"Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a Gustav Mahler for the 21st century."*

**David Felder** has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music, and earn continuing recognition through performance and commissioning programs. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials (including his "Crossfire" video series, and the video/music collaboration "Shamayim"), and its lyrical qualities.

Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council commissions, a New York Foundation for the Arts Fellowship, Guggenheim, two Koussevitzky commissions, two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" (1993-1996) composer residency with the Buffalo Philharmonic, two commissions from the Mary Flagler Cary Trust, and many more. In May 2010, he received the Music Award



from the American Academy of Arts and Letters, a career recognition award. Current projects include: *Les Quatre Temps Cardinaux* for soprano Laura Aikin, bass Ethan Herschenfeld, large chamber ensemble/orchestra (BMOP, Signal, and Slee Sinfonietta) and electronics on texts of Neruda, Creeley, Gioia, and Daumal, (Spring, 2013 premiere) commissioned by the Koussevitzky Foundation; and ensemble works commissioned by Neo Norbotten of Sweden, Norway's Cikada Ensemble, the New York New Music Ensemble, Talujon Percussion Ensemble, the New York Virtuoso Singers ; and solo works for contrabass clarinetist Rolf Borch of Norway, bass singer Nicholas Isherwood and 6 European Music Festivals; two occasional works - the first in celebration of the 100th anniversary of the birth of John Cage commissioned by the National Gallery, and a collaborative work honoring photographer Bruce Jackson during the period 2012-14. *Shamayim* was awarded the Silver Medal in Music from the Park City Film Festival in Spring, 2011.

Felder serves as Birge-Cary Chair in Composition at SUNY, Buffalo, and has been Artistic Director of the "June in Buffalo" Festival from 1985 to the present. Since 2006, he has been Director of the Robert and Carol Morris Center for 21st Century Music at the University. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Slee Sinfonietta, and has been Artistic Director since that time. In 2008, he was named SUNY Distinguished Professor, the highest rank in the SUNY system. An active teacher and mentor, he has served as Ph.D. dissertation advisor for nearly fifty composers at Buffalo, many of whom are actively teaching, composing and performing internationally at leading institutions. Felder served as Master Artist in Residence at the Atlantic Center for the Arts in February-March, 2010. His works are published by Theodore Presser, and Project Schott New York, and portrait recordings are available on Bridge, Mode, EMF, and Albany.



**Brian Ferneyhough** was born in Coventry, England on 16 January 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basel Conservatoire.

Following Ferneyhough's move to mainland Europe, his music began to receive much wider recognition. The Gaudeamus Composers' Competition in Holland awarded Ferneyhough prizes in three successive years (1968-70) for his Sonatas for String Quartet, *Epicycle* and *Missa Brevis* respectively. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honorable mention (second place) for *Firecycle Beta* and two years later a special prize for *Time and Motion Study III* which was considered the best work submitted in all categories.

Ferneyhough has taught composition at the Musikhochschule in Freiburg, the Civica Scuola di Musica, Milan, the Royal Conservatoire of The Hague and the University of California, San Diego. In January 2000 Ferneyhough joined the

faculty at Stanford University and was named William H. Bonsall Professor in Music there shortly afterwards. Students from all over the world have benefited from his classes at, among others, the biennial Ferienkurse für Neue Musik in Darmstadt and at the Fondation Royaumont near Paris. In 2007–2008, Ferneyhough was appointed Visiting Professor at the Harvard University Department of Music.

Ferneyhough's music has been performed throughout the world and has been featured at all the major European festivals of contemporary music.

Brian Ferneyhough's first opera, *Shadowtime*, was premiered in May 2004 at the Munich Biennale to great acclaim. Based on the life and work of Walter Benjamin, *Shadowtime* explores some of the major themes of Benjamin's work, including the nature of language, the possibilities for a transformational leftist politics, and the role of materiality in art. A CD of *Shadowtime* was released by NMC records in 2006.

Recent work has included a Fifth String Quartet, written for the Arditti String Quartet and premiered in Witten in 2005. A new orchestral piece, *Plötzlichkeit*, was premiered at the Donaueschingen music festival in October 2006, and taken up by the Zürich Tonhalle Orchester in 2007. *Chronos Aion* was premiered by the Ensemble Modern in 2008.

In 2007 he has been awarded with one of the most prestigious prizes, the Ernst von Siemens Music Prize.



Through a catalog of more than a hundred published works and many recordings, **Bernard Rands** is established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta, and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suites *Le Tambourin*, won the 1986 Kennedy Center Friedheim Award. His work *Canti d'Amor*, recorded by Chanticleer, won a Grammy award in 2000.

Born in Sheffield, England in 1934 his 80th birthday has been marked internationally by upward of one hundred concert performances, radio and television broadcasts of his music. Rands emigrated to the United States in 1975, becoming an American citizen in 1983. He was inducted into the American Academy of Arts and Letters in 2004 and into the Illinois Lincoln Academy in 2014.

Conductors including Barenboim, Boulez, Berio, Davis, Eschenbach, Maazel, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Slatkin, Spano, von Dohnanyi, and Zinman, among many others, have programmed his music. Rands served as Composer in Residence with the Philadelphia Orchestra for seven years. Through this residency, Rands, working with Riccardo Muti, made a wonderful and dedicated contribution to the music of our time.

Recent commissions have come from the Suntory Concert Hall in Tokyo, the New

York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, The Philadelphia Orchestra, the BBC Symphony Orchestra, the National Symphony Orchestra, the Internationale Bach Akademie, the Eastman Wind Ensemble, Chicago Symphony Orchestra and the Cleveland Orchestra. Many chamber works have resulted from commissions from major ensembles and festivals from around the world. His chamber opera was commissioned by the Aspen Music Festival and School for its fiftieth anniversary in 1999. His full-scale opera *Vincent*, with libretto by J.D. McClatchy, was commissioned by Indiana University Opera School and produced there, to critical acclaim, in 2012.

Rands' most recent large-scale work, *Concerto for Piano & Orchestra*, commissioned by the Boston Symphony Orchestra to celebrate the composer's 80th birthday, received its premiere performances in Boston in April 2014 with Jonathan Biss soloist, conducted by Robert Spano. The European premiere performances were in May 2014, in Leipzig by the Gewandhausorchester — also Biss — conducted by Sir Andrew Davis followed by a performance at the BBC Proms, London in August 2014 with the BBC Scottish Orchestra conducted by Markus Stenz.

In June, 2014, the BBC's three-day FOCUS festival was entirely dedicated to Rands' music with many orchestra and chamber concerts live and broadcast throughout the European Union. Since the *Concerto for Piano & Orchestra*, Rands has composed *Folk Songs*, which was commissioned by the Tanglewood Festival where it received its premiere in July, 2014.

Bridge Records released, in December 2013, a cd of fifty years of Rands' piano music: "Bernard Rands - Piano Music 1960 - 2010," performed by Ursula Oppens and Robert Levin.

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. Rands is the Walter Bigelow Rosen Professor Emeritus Harvard. He has received honorary degrees from several American and European universities.

Rands lives in Chicago with his wife, composer Augusta Read Thomas.



**Augusta Read Thomas** (born in 1964 in Glen Cove, New York) was the Mead Composer-in-Residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony Orchestra, from 1997 through 2006. In 2007, her *ASTRAL CANTICLE* was one of the two finalists for the Pulitzer Prize in Music. Thomas has also been on the Board of Directors of the American Music Center ([www.amc.net](http://www.amc.net)) since 2000, as well as on the boards and advisory boards of several chamber music groups. She was elected Chair of the Board of the American Music Center, a volunteer position that ran from 2005 to 2008. She is University Professor (one of six University Professors) at The University of Chicago. Augusta was *MUSICALIVE* Composer-in-Residence with the New Haven Symphony, a national residency program of

The League of American Orchestras and Meet the Composer. Augusta has been on the Board of the ICE (International Contemporary Ensemble) for many years; is a member of the Advisory Committee of the Alice M. Ditson Fund; is on the Board of Trustees of The American Society for the Royal Academy of Music; is a Member of the Conseil Musical de la Fondation Prince Pierre de Monaco; and is on the Eastman School of Music's National Council.



**Roger Reynolds**, Pulitzer Prize-winning American composer, was born July 18, 1934 in Detroit, Michigan. He is known for his capacity to integrate diverse ideas and resources, for the seamless blending of traditional musical sounds and those newly enabled by technology. His work responds to text of poetic (Beckett, Borges, Stevens, Ashbery) or mythological (Aeschylus, Euripides) origins. His reputation rests, in part, upon his “wizardry in sending music flying through space: whether vocal, instrumental, or computerized”. This signature feature first appeared in the notationally innovative theater piece, *The Emperor of Ice-Cream* (1961-62).

During his early career, Reynolds worked in Europe and Asia, returning to the US in 1969 to accept an appointment in the music department at the University of California, San Diego. His leadership there established it as a state of the art facility – in parallel with Stanford, Ircam, and MIT – a center for composition and computer music exploration. He has addressed the tradition with three symphonies, and four string quartets, works that have been performed internationally as well as in North America. Reynolds won early recognition with Fulbright, Guggenheim, NEA, and National Institute of Arts and Letters awards. In 1989, he was awarded the Pulitzer Prize for a string orchestra composition, *Whispers Out of Time*, an extended work responding to John Ashbery's ambitious *Self-Portrait in a Convex Mirror*. Reynolds is author of three books and numerous journal articles. In 2009 he was appointed University Professor, the first artist so honored by University of California. His work has been featured at festivals including Warsaw Autumn, the Proms and Edinburgh festivals (UK), the Suntory International Series (Tokyo), the Helsinki and Venice biennales. The Library of Congress established a Special Collection of his work in 1998.

His nearly 100 compositions to date are published exclusively by the C.F. Peters Corporation, and several dozen CDs and DVDs of his work have been commercially released. Performances by the Philadelphia, San Francisco, Los Angeles, and San Diego Symphonies, among others, preceded the most recent large-scale work written in honor of our nation's first president: *george WASHINGTON*. This work knits together the Reynolds's career-long interest in orchestra, text, extended musical forms, intermedia, and computer spatialization of sound.

Reynolds's work embodies an American artistic idealism reflecting the influence of Varèse and Cage, and has also been compared with that of Boulez and Scelsi. Reynolds lives with his partner of 50 years, Karen, in Del Mar, California, overlooking the Pacific.

**Harvey Sollberger** is a composer, conductor and flutist who has been active in many world musical centers. Performers of his music have included the New York Philharmonic, the San Francisco Symphony, Tanglewood, June in Buffalo, Interlink (Tokyo), Radio France and Pierre Boulez's *Domaine Musical* (Paris), *TRANSIT* (Belgium) and *Incontri di Musica Sacra Contemporanea* (Rome). His honors include the Award of the National Institute of Arts and Letters, two Guggenheim Fellowships and commissions from the Fromm, Naumberg and Koussevitzky Foundations, Music from Japan, *Speculum Musicae*, the New York New Music Ensemble, the NEA and various state arts councils. Sollberger was a co-founder of the Group for Contemporary Music in 1962, and has led new music ensembles at the Manhattan School of Music, Indiana University and the University of California, San Diego. In San Diego he was, as well, Music Director of the La Jolla Symphony and Chorus from 1997 to 2005. His orchestra performing credits include appearances with the San Francisco Symphony, the San Diego Symphony, the New York Philharmonic, the Buffalo Philharmonic, the June in Buffalo Chamber Orchestra and the Slee Sinfonietta. Harvey Sollberger has toured and recorded extensively, and his work as composer and performer is represented on over 130 commercial recordings. Numbered among his premieres are works by Babbitt, Carter, Davidovsky, Felder, Martino, Perle, Reynolds and Wuorinen, and the American premieres of music by Feldman, Holler, Risset, Scelsi, Schnittke, Stockhausen, Tiensuu and Xenakis. He has, in addition, been Resident Composer at the American Academy in Rome and Composer-in-Residence with the San Francisco Contemporary Music Players and Red Cedar Chamber Music. In his spare time Harvey Sollberger studies Italian, and has recently translated the autobiography of Italian flutist, Severino Gazzelloni. He currently lives in Iowa.



**Steven Stucky** is one of America's most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his *Second Concerto for Orchestra*, he is a trustee of the American Academy in Rome, a director of New Music USA, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and teacher.

The 2014-15 season brings a number of important Stucky premieres and performances. Led by Artistic Director Steven Sametz, the Princeton Singers kick off the season with the world premiere of *Winter Stars*, a setting of Sara Teasdale's poem of the same name, in a special concert celebrating the chamber choir's 30th anniversary. The Pittsburgh Symphony, under conductor Manfred Honeck, performs *Silent Spring* at Carolina Performing Arts in Chapel Hill, NC. The work, a one-movement orchestral tone poem in four sections, was commissioned during Stucky's tenure as the orchestra's 2011 Composer of the Year. His Piano Sonata receives its world premiere by Gloria Cheng in the "Piano Spheres" series at Los Angeles's Zipper Hall. And New York-based orchestral collective The Knights joins vocal soloists at Carnegie's Zankel Hall for the New York premiere of *The Classical Style*, a new opera—Stucky's first—composed to a libretto by MacArthur Fellow Jeremy Denk. The opera triumphed at its 2014 Ojai Music Festival debut, when it inspired a wealth of glowing praise.

Last season saw the Choral Arts Society of Washington DC host the East Coast premiere of *Take Him, Earth* (2012), Stucky's choral composition commemorating the 50th anniversary of John F. Kennedy's assassination, while Philadelphia's Curtis Institute of Music premiered the chamber version of Stucky's song cycle *The Stars and the Roses* (2012-13) to critical acclaim. Cho-Liang "Jimmy" Lin and pianist Jon Kimura Parker performed the Violin Sonata (2013) at La Jolla SummerFest, the Kansas City Symphony undertook the Pulitzer Prize-winning Second Concerto for Orchestra (2003), and in Boston and at Carnegie Hall, Bernard Haitink led the Boston Symphony Orchestra in *Funeral Music for Queen Mary* (1992), an evocative re-orchestration of three 17th-century masterpieces by Henry Purcell.

Notable world premieres in recent seasons include *Symphony* (2012) at the Los Angeles Philharmonic; *The Stars and the Roses* at the Berkeley Symphony; *Say Thou Dost Love Me* (2012) for a cappella chorus with the New York Virtuoso Singers; *Take Him, Earth* at the American Choral Directors Association national conference; *Rhapsodies* (2008) by the New York Philharmonic at London's BBC Proms; *August 4, 1964* (2007-08) by the Dallas Symphony; the Chamber Concerto (2010) by the Saint Paul Chamber Orchestra; and the Piano Quintet (2009-10) at Portland's Chamber Music Northwest festival. Other past highlights include high-profile repeat performances of *Silent Spring* (2011), which the Pittsburgh Symphony toured to seven key European cities; *Andantino quasi Allegretto (Schubert Dream)* by pianists Emanuel Ax and Yoko Nozaki for the Chamber Music Society of Lincoln Center (2011); the Chamber Concerto (2010) by the Saint Paul Chamber Orchestra under conductor Roberto Abbado; the *Elegy* from *August 4, 1964*, which the Dallas Symphony reprised at home and in Germany; and *Radical Light* (2006-07), which London's Philharmonia Orchestra revived in Bonn. Stucky's Pulitzer Prize-winning Second Concerto for Orchestra was commissioned and premiered by the Los Angeles Philharmonic in 2004.

For more than 20 years, Stucky enjoyed the longest relationship on record between a composer and an American orchestra: in 1988 André Previn appointed him Composer-in-Residence of the Los Angeles Philharmonic; later, as the ensemble's Consulting Composer for New Music, he worked closely with Music Director Esa-Pekka Salonen on contemporary programming, the awarding of commissions, and programming for nontraditional audiences. He also founded the orchestra's Composer Fellowship Program for high school-aged composers. Elsewhere, Stucky hosted the New York Philharmonic's acclaimed "Hear & Now" pre-concert programs for several seasons, introducing important works and premieres to Philharmonic audiences. Other prominent residencies were with the American Academy in Rome, June in Buffalo, Lehigh University, University of South Carolina, University of Illinois at Urbana-Champaign, Eastman School of Music, and the University of Georgia. Internationally, Stucky undertook residencies with the Pontificia Universidad Javeriana in Bogotá, Colombia; the Swedish Collegium for Advanced Study; the Central Conservatory of Music, Beijing; the Shanghai Conservatory of Music; and the Taipei National University of the Arts. In March 2012 he held a residency at the Cleveland Institute of Music, and he served as the Curtis Institute of Music's 2012-13 Composer-in-Residence, the Pittsburgh Symphony's Composer-of-the-Year 2011-12, the Music from Angel Fire Festival's

2012 Composer-in-Residence, and the Berkeley Symphony's 2012-13 Music Alive Resident Composer.

Stucky has fulfilled commissions for many major American orchestras, including those of Baltimore, Chicago, Cincinnati, Dallas, Florida West Coast (Sarasota), Minnesota, Philadelphia, St. Louis, St. Paul, MN, and Washington, DC, as well as for Chanticleer, Boston Musica Viva, Camerata Bern, the Raschèr Saxophone Quartet, the Koussevitzky Music Foundation, the Barlow Endowment, the Howard Hanson Institute of American Music, Carnegie Hall, the BBC, the Aspen Music Festival, the Singapore Symphony Orchestra, and the Percussive Arts Society, and for such celebrated solo artists as pianist Emanuel Ax, recorder virtuoso Michala Petri, guitarist Manuel Barrueco, baritone Sanford Sylvan, percussionist Evelyn Glennie, and violinist Cho-Liang "Jimmy" Lin.

Stucky's music has also been performed by the American Youth Symphony, Aspen Festival Orchestra, Aspen Chamber Symphony, Bavarian Radio Symphony, BBC Symphony, Boston Symphony, Chicago Chamber Musicians, Cleveland Orchestra, Colorado Symphony, Copenhagen Philharmonic, Da Camera of Houston, Danish National Symphony, Detroit Symphony, Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony, the Handel and Haydn Society, Hartford Symphony, Helsinki Radio Symphony, Houston Symphony, London Sinfonietta, London Symphony, Munich Philharmonic, the Nash Ensemble, Netherlands Radio Philharmonic, New World Symphony, Philharmonia Orchestra, Phoenix Symphony, RTÉ National Symphony Orchestra, St. Petersburg Chamber Philharmonic, San Francisco Symphony, Seoul Philharmonic, Stuttgart Chamber Orchestra, Swedish Radio Symphony, Syracuse Symphony, Tanglewood Music Center Orchestra, Toronto Symphony, Tucson Symphony, West Australian Symphony, and many more.

Steven Stucky's *Cradle Songs* and *Whispers* were commissioned and recorded by Chanticleer, the San Francisco-based male a cappella choir. The two discs were Billboard-charting bestsellers, and both won Grammy awards. Stucky's extensive discography also contains *Ad Parnassum*; *Boston Fancies*; *Dialoghi*; *Fanfares and Arias*; *Music for the Funeral of Queen Mary* (after Purcell); *Music for Saxophones and Strings*; *Nell'ombra, nella luce*; *Partita-Pastorale, after J.S. Bach*; *Pinturas de Tamayo*; *Sappho Fragments*; Second Concerto for Orchestra; Serenade for Wind Quintet; *Son et lumière*; *Spirit Voices*; *Threnos*; Three New Motets; and *Voyages*. He scored his first Grammy nomination for Best Contemporary Classical Composition last season, for his concert drama *August 4, 1964*, written with librettist Gene Scheer and recorded live by the Dallas Symphony for its DSO Live label.

An active teacher and mentor to young composers, Stucky has served on the Warsaw jury of the Witold Lutoslawski Competition for Composers. His highly-esteemed expertise on the late composer's music has been recognized with the Lutoslawski Society's medal and an ASCAP Deems Taylor Award for his critical biography, *Lutoslawski and His Music* (1981). He is consultant to the Philharmonia Orchestra's 2013 centennial celebrations of the composer in London.

As conductor, Stucky has frequently led the Los Angeles Philharmonic New Music

Group and Ensemble X, a contemporary music group he founded in 1997. With the former, he led soloist Michala Petri in the US premiere of his recorder concerto, *Etudes* (2002), and conducted world and regional premieres of works by many of his contemporaries, such as Donald Crockett, Jacob Druckman, William Kraft, Witold Lutoslawski, Christopher Rouse, Joseph Phibbs, and Judith Weir.

Stucky is permanently employed as Composer-in-Residence of the Aspen Music Festival and School, having previously held that post in 2001 and 2010, in addition to serving as director of the Aspen Contemporary Ensemble in 2005. He was appointed as the first Barr Institute Composer Laureate at the University of Missouri at Kansas City. Among his other honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberman Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. His first Concerto for Orchestra was one of two finalists for the 1989 Pulitzer Prize in Music. Stucky taught at Cornell University from 1980 to 2014, chairing the Music Department from 1992 to 1997, and now serves as Cornell's Given Foundation Professor of Composition, Emeritus. He has been Visiting Professor of Composition at the Eastman School of Music and Temple University, and Ernest Bloch Professor at the University of California, Berkeley. Stucky joined the faculty of the Juilliard School in 2014.

Born on November 7, 1949 in Hutchinson, Kansas, Stucky was raised in Kansas and Texas. He studied at Baylor and Cornell Universities with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips.



**Charles Wuorinen** is one of the world's leading composers. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize. His compositions encompass every form and medium, including works for orchestra, chamber ensemble, soloists, ballet, and stage. Wuorinen has written more than 260 compositions to date. His most recent works include an opera on Annie Proulx's *Brokeback Mountain* premiered at the Teatro Real in Madrid in January 2014, a major cultural event worldwide. "Madrid has just seen the biggest audience in its history, local and global, for Charles Wuorinen's *Brokeback Mountain*." *The Australian*. Other recent works include *Time Regained*, for Peter Serkin, James Levine and the MET Opera Orchestra, *Eighth Symphony* for the Boston Symphony Orchestra, and *Metagong* for two pianos and two percussion for the New York New Music Ensemble.

Wuorinen has been described as a "maximalist," writing music luxuriant with events, lyrical and expressive, strikingly dramatic. His works are characterized by powerful harmonies and elegant craftsmanship, offering at once a link to the music of the past and a vision of a rich musical future.

Both as composer and performer (conductor and pianist) Wuorinen has worked with some of the finest performers of the current time and his works reflect the



great virtuosity of his collaborators.

His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series), and two releases on John Zorn's Tzadik label.

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

## RESIDENT ENSEMBLE BIOGRAPHIES

The world-renowned **Buffalo Philharmonic** was founded in 1935. Since 1940, the Orchestra's permanent home has been Kleinhans Music Hall, a National Historic Site with an international reputation as one of the finest concert halls in the United States. It was designed by Eliel and Eero Saarinen with F.J. and W.A Kidd, architects.

Over the decades, the BPO has matured in stature under the batons of some of the leading stars of the podium. William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Maximiano Valdez, Semyon Bychkov and Julius Rudel are among the luminaries who have served as music directors of the Buffalo Philharmonic.

As Buffalo's cultural ambassador, the BPO has toured widely across the United States and Canada, including concerts at Lincoln Center, Kennedy Center, Boston's Symphony Hall, San Francisco's Davies Hall, Montreal's Place des Arts, and twenty-two appearances in Carnegie Hall. The Buffalo Philharmonic also made two national tours under famed Boston Pops conductor Arthur Fiedler, as well as a highly successful European tour under Semyon Bychkov. Currently, the Orchestra presents more than one hundred Classics, Pops and Youth Concerts each year in Western New York.

During the tenure of current music director JoAnn Falletta, the Buffalo Philharmonic has rekindled its distinguished history of PBS broadcasts and recordings, including the release of eight new CDs of a highly diverse repertoire on the NAXOS and Beau Fleuve labels.

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

Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. Called a "new music dream team" (TimeOutNY), Signal regularly performs with Lubman and features a supergroup

of independent artists from the modern music scene. Lubman, one of the foremost conductors of modern music and a leading figure in the field for over two decades, is a frequent guest with the world's most distinguished orchestras and new music ensembles.

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

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

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

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

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

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**Meridian Arts Ensemble** was founded in 1987. The original members of the group wanted an opportunity to play challenging works, to experience control of their ensemble, and to find creative outlets for their musicianship. Meridian received its early education in the American Brass Quintet's brass class at the Juilliard School, and then launched its professional career. The ensemble performs regularly as part of the Festival of New Trumpet Music, which is held annually in New York City.

The current membership of the ensemble is: Trumpets: Jon Nelson and Tim Leopold Horn: Daniel Grabois Trombone: Benjamin Herrington Tuba: Raymond Stewart Percussion: John Ferrari

In the late 1980s, the group won a string of four competitions: Artists International, Chamber Music Chicago, New York Brass Conference, and finally, in 1990, Concert Artists Guild. The prize for the latter was extremely important to the ensemble - not just the cachet of winning, and not just the prize money, but management by Concert Artists Guild's booking department, a commission from a composer of the ensemble's choice (Stephen Barber's work *Semahane*, for brass quintet, percussion, and piano), and a recording for Channel Classics Records. In 1990, Meridian traveled to the Netherlands to record its first compact disc, part of Channel's Winning Artists Series. That CD contained works by Alvin Etler, Taxin, Alexander Arutiunian, Jan Bach, and Paul Hindemith, and was released in 1991.

The group's second CD was released in 1992. Entitled *Smart Went Crazy* (from a poem by Allen Ginsberg), this disc established Meridian's reputation as an innovator in the field of brass chamber music and new music in general. There was substantial interest in this disc, leading to an interview with the group on NPR's *Weekend Edition* program. Brisk sales of the disc helped to cement Meridian's relationship with its recording label. Seven more discs have now been released, all to critical acclaim. The most recent, *Brink* (released in 2006), and *Timbrando* (released in 2008) were recorded in the Super Audio CD (SACD) format.

In the years since 1987, Meridian has performed in every state of the U.S. except Hawaii, and in the Netherlands, Belgium, Romania, Germany, Finland, Taiwan, Japan, Cuba, Dominican Republic, Costa Rica, Brazil, Mexico, and Colombia. The group has commissioned over fifty new pieces, performs three New York recitals every year, tours extensively, and has recently joined the faculty of Manhattan School of Music's Contemporary Performance degree program. "... go and see 'em" - Frank Zappa

...

Since 1976, the **New York New Music Ensemble** has commissioned, performed and recorded the important and upcoming composers of our time. They have in fact been the means by which many of these have become more known and appreciated. NYNME has been recognized and supported by all the significant American foundations, including the Jerome Foundation, the Fromm Foundation at Harvard, the Mary Flagler Cary Foundation, the Mellon Foundation, the

Koussevitzky Foundation, the NEA and NYSCA, among others. They have performed innumerable college residencies (Long Beach, UW Madison, Univ. of Pittsburgh, etc.), appeared at major festivals (Ravinia, Santa Fe, June in Buffalo, Pacific Rim, The Thailand International Composers Festival, etc.), and have recorded a huge discography of important chamber works. They have traveled to Europe, Asia, and South America to perform, teach and record, and have branched out into theatre music (instrumentalists doubling as actors and singers) and adventuresome electronic, interactive new technologies.



The **Slee Sinfonietta** is the professional chamber orchestra in residence at the University at Buffalo and the flagship ensemble of the Robert and Carol Morris Center for 21st Century Music. The Sinfonietta presents a series of concerts each year that feature performances of challenging new works by contemporary composers and lesser-known works from the chamber orchestra repertoire. Founded in 1997 by composer David Felder, and comprised of a core group including UB faculty performance artists, visiting artists, national and regional professionals and advanced performance students, the group is conducted by leading conductors and composers. This ensemble has produced world-class performances of important repertoire for fourteen years, and its activities include touring, professionally produced recordings, and unique concert experiences for listeners of all levels of experience.



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

Recent Talujon commissions include quartets by Alvin Lucier, Henry Threadgill, Ralph Shapey, Wayne Peterson, Julia Wolfe, Ushio Torikai, Louis Karchin, Eric Moe, Steve Ricks and Chien Yin Chen. Based in New York, the group’s performances have included collaborations with Steve Reich, James Tenney, Chou Wen Chung, The Brooklyn Philharmonic, Meredith Monk and Tan Dun at venues such as Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Symphony Space, The Kitchen and the Knitting Factory. Talujon has appeared in universities and concert halls throughout the US, and at such festivals as Taipei’s Lantern Festival, BAM’s Next Wave Festival, Muzik3 Festival, Chautauqua, Festival of New American Music and a recent European tour with Steve Reich and Bang on a Can. For the Carnegie Hall Neighborhood Concerts series, Talujon developed the program “A World of Influences”, which incorporates Talujon group compositions featuring homemade instruments and traditional instruments. The group has also given master classes/workshops at institutions such as the Juilliard School, Stanford University, University of Virginia, State University at Buffalo, Harvard University and the University of Oregon.

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

## PERFORMANCE INSTITUTE FACULTY BIOGRAPHIES

Cellist/composer **Jonathan Golove** is a native of Los Angeles, California and a resident of Buffalo, New York, where he serves as Associate Professor in the University at Buffalo's Department of Music. Mr. Golove's career is marked by its versatility, sense of adventure, and commitment to the performance of both new and traditional works, as well as of improvised music. He has been featured as soloist with the Buffalo Philharmonic Orchestra, Slee Sinfonietta, New York Virtuoso Singers, and, as a baroque cellist, with the USC Early Music Ensemble. He has recorded for the Albany, Centaur, CRI, Albuzerque, and Nine Winds labels, and his performances and interviews have been broadcast by numerous National public radio stations, as well as the West German Radio, Radio Nuevo León, and Radio France. His summer festival appearances include the Sebago-Long Lake and Roycroft Chamber Music Festivals, as well as numerous festivals devoted to new works, including June in Buffalo, the North American New Music Festival, the Aki Festival of New Music, and the Festival del Centro Histórico, Mexico City. A member of the critically acclaimed Baird Trio, Mr. Golove is a former member of the Elisha and June In Buffalo String Quartets, and has performed as a guest with the Cassatt Quartet and the Cleveland Octet.

Mr. Golove is also active as an electric cellist, particularly in the field of creative improvised music, and he is one of a handful of performers on the historic theremin cello. He has performed and recorded with groups including the Michael Vlatkovich Quartet, Ubudis Trio, and Vinny Golia's Large Ensemble, and made appearances at the Vancouver Jazz Festival, the Eddie Moore Jazz Festival (Oakland), and the International Meeting of Jazz Musicians (Monterrey, Mexico). He has also been honored to perform with such leading figures as Andrew Cyrille, Rashied Ali, Sonny Fortune, Ramón Lopez, and Andre Jaume. Mr. Golove gave the first performance of Varese's *Ecuatorial* using Floyd Engel's recreated theremin cello in 2002, and he played the work with the Asko/Schoenberg Ensemble this past year at the Holland Festival (Amsterdam) and Festival d'Automne (Paris), and more recently with the London Sinfonietta at the Southbank Centre. He will bring this historic instrument to New York City for a performance at the Lincoln Center Festival in July 2010.

Mr. Golove received his undergraduate education at the University of California at Berkeley, where he was a cello student of outstanding Bay Area cellists

Bonnie Hampton and Stephen Harrison. As recipient of an Alfred Hertz Traveling Fellowship, he spent a year abroad studying with contemporary music legend Siegfried Palm in Cologne, Germany. He earned a Masters degree in cello performance from USC, studying with LA Philharmonic principal cellist Ronald Leonard.

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Pianist **Eric Huebner** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. In January 2012, he was appointed pianist of the New York Philharmonic and has been featured in works by Lindberg, Stravinsky, Ives, Milhaud and R. Strauss among others. In June 2012 he will give the New York Premiere of Elliott Carter's *Two Conversations and a Controversy* for piano, percussion and chamber orchestra with Musicians of the New York Philharmonic and David Robertson conducting as part of the *CONTACT!* series. He has previously collaborated with Mr. Robertson in performances of Gyorgy Ligeti's Piano Concerto and Olivier Messiaen's *Oiseaux Exotiques*. Since 2001, Huebner has been a member of Antares, a quartet comprised of clarinet, violin, cello and piano. First prize winners of the 2002 Concert Artists Guild International Competition, Antares appears regularly in major chamber music venues throughout the country.

Mr. Huebner has twice been a featured recitalist at the Ojai Festival in California. Most recently in 2010, performing the complete *Vingt Regards sur l'Enfant-Jesus* by Olivier Messiaen. Other recent highlights include solo appearances at the Monday Evening Concerts and Piano Spheres series in Los Angeles, The Carlsbad New Music Festival, the *oh-ton* new music series in Oldenburg, Germany, and recitals in New York City of the solo music of Stravinsky and Andriessen presented by Miller Theater and Le Poisson Rouge, respectively.

Mr. Huebner is currently Assistant Professor of Music at the University at Buffalo where he maintains an active piano studio. His performances have been broadcast on PBS and NPR, and on radio stations KMOZ (Los Angeles), WNYC (New York), Radio Bremen (Germany), ORF (Austria) and the BBC. He has recorded for Col Legno, Centaur, Bridge, Albany, Tzadik, Innova, New Focus Recordings and Mode Records. A recently released two-disc set on Mode features Huebner and pianists Yuji Takahashi and Marilyn Nonkin in the complete piano music of Roger Reynolds. Mr. Huebner holds a B.M. and M.M. from The Juilliard School where he studied with Jerome Lowenthal.

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

Professor Kolor appears throughout the United States and Europe as a member of Talujon Percussion, Manhattan Sinfonietta, Ensemble 21, Sospeso, American

Modern Ensemble and Newband. In addition, he is a frequent guest of such ensembles as the Chamber Music Society of Lincoln Center, New York New Music Ensemble, Speculum Musicae, Continuum, Da Capo Chamber Players, Group for Contemporary Music, and Orpheus Chamber Orchestra.

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

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"The American clarinetist **Jean Kopperud** was absolutely smashing" (*New York Post*). Reviewers have called Kopperud "superhuman", "magnificent", "unforgettably visual", "staggering", "sensational", "dazzling", "wonderful", "the total clarinetist" and the list goes on. But possibly Allan Kozinn of the *New York Times* says it best. "It began brilliantly, with an overdriven, virtuosic clarinet line that Jean Kopperud played with the power, texture and coloration that have become her trademark. . . Ms. Kopperud has the technique and imagination to make nearly anything sound interesting."

A graduate of The Juilliard School and former student of Nadia Boulanger in France, Kopperud has toured the United States, Canada, Europe, Japan, China, the Caribbean and Australia as concert soloist and chamber musician. Presently she is performing with The New York New Music Ensemble, Omega, Ensemble 21, Washington Square Chamber Players and University at Buffalo's Sinfonietta. She has recorded for Deutsche Grammophon, Bridge Records, CRI, Albany Records, Mode, G M Recording, Koch, Musical Heritage, New World Records and Centaur Records.

Kopperud is also a performer on the cutting edge of the Music-Theater genre. National acclaim for her presentations of Karlheinz Stockhausen's "Harlekin", the demanding performance work for dancing clarinetist, resulted in her Avery Fisher Hall debut presented by the New York Philharmonic. Each holiday season, she takes part in the Twelfth Night Festival in Westerly, Rhode Island, where she is seen starring in unusual performance art roles. Working with Broadway director, Tom O'Horgan, Jean Kopperud developed "CloudWalking" a music-theater work that previewed at ClarFest in 1988 and toured for three years. "Cloud Walking" is a reference to Kopperud's passion for skydiving. She found a way to include even that in her show, which amused and amazed audiences with her very special combination of musical and athletic abilities.

Currently Ms. Kopperud is a tenured Professor of Music at the University at Buffalo. (Formerly on the New York University and Columbia faculties and 18 years with Juilliard's Music Advancement Program.) She also teaches a class called "On the Edge" in the Evening Division at the Juilliard School. "On the Edge" is a course to practice performing that is also done in workshop around the country.

The Winnipeg Free Press reviewed a past project that Kopperud toured, which

might describe her newest adventure called “Rated X” premiered last fall on the West coast. “You can expect to have your head bent a little. You will stay awake. You will be fascinated and infuriated...and exhilarated by what you have heard.” “Rated X” is seven clarinet and piano works written for Kopperud asking composers to dare to stretch the medium. *Rated X II* for clarinet and percussion premieres in the fall of 2010.



Assistant Professor of the State University of New York at Buffalo, and UB's Brass Area Coordinator, **Jon Nelson** maintains an active career as performer, producer and collaborator. He is a founding member of the internationally recognized Meridian Arts Ensemble, and has collaborated with numerous contemporary composers, most notably Milton Babbitt and Frank Zappa.

Jon has been instrumental in the commissioning of over sixty new works for trumpet in various ensembles, and his arrangements have been performed and recorded by the Cologne Stadt Ballet, Atlantic Brass Quintet, Lake George Opera, Ethos Percussion Quartet, Lark Quartet, and Dweezil Zappa. He is also the founder of The Consortium for New Trumpet Music, which seeks to create new music for trumpet in a variety of contexts, and is the Managing Director of Blue Bison Music.

With the Meridian Arts Ensemble, he records exclusively for Channel Classics and 8bells Records. As an independent artist, he has produced two solo recordings for 8bells Records; *Gran Calavera Electrica and Metalofonico!*. He is currently producing a series of compact disc recordings for 8bells that feature contemporary and newly commissioned works for brass. He can be heard on over 30 other recordings with various ensembles.

He served as Principal Trumpet for the Festival Orchestra d'Aix en Provence in France under the direction of Pierre Boulez (2000), and the Minería Festival Orchestra in Mexico City (1998). Jon has also appeared with the Baltimore Symphony, Buffalo Philharmonic, and the Metropolitan Opera Orchestra.

Active in the field of education, he has recently performed and taught numerous festivals including the Meridian Seminar @ ECU, Bar Harbor Brass Week, Wellesley Composers Conference, Atlantic Brass Seminar, June in Buffalo, and the Festival Centro Historico in Mexico City. He has presented numerous masterclasses in the US, Holland, Germany, Belgium, Taiwan, Mexico, Colombia, Cuba, and Costa Rica. He currently is Teacher of Trumpet at Princeton University, and has also taught at Boston University, Hartt College, and Middlebury College.

Jon is also active as a freelance musician in the New York City area. He has appeared in Broadway orchestra pits of *Chicago*, *Fiddler on the Roof*, *42nd St.*, *Nine*, *Man of LaMancha*, *The King and I*, *Camelot*, and *Crazy for You*. He was also a member of the Tom Pierson Orchestra, and the Kirk Nurock Big Band. Most recently, Jon has also been a co-curator of FONT – the Festival of New Trumpet Music, a month long festival of contemporary trumpet music in New York City.



Jon Nelson holds a B.M. from The Juilliard School where he studied with Mark Gould.



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

Yuki is rapidly gaining attention as a charismatic virtuoso, having performed as a soloist with the New World Symphony, the University at Buffalo’s Slee Sinfonietta, the Wordless Music Orchestra, the Tanglewood Music Center Orchestra and the Eastman Philharmonia Orchestra. Yuki was invited to perform Charles Wuorinen’s *Rhapsody* with the Tanglewood Orchestra and at the composer’s request and as a last minute replacement, she performed Wuorinen’s *Spin Five* with The Slee Sinfonietta. Highlights of the 2014-2015 season include Yuki as a featured soloist in Max Richter’s *Vivaldi Recomposed* at the Sydney Opera House and a world premiere of a solo violin piece by Jóhann Jóhannsson.

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

Yuki is a member of Talea Ensemble and has performed with the American Contemporary Music Ensemble (ACME), Alarm Will Sound, Signal, East Coast Chamber Orchestra (ECCO) and counter)induction. In true New York freelancer style, she wears many hats and has played and/or recorded for numerous bands and artists including Passion Pit, The National, Grizzly Bear, Jóhann Jóhannsson and Max Richter.

Born in Vancouver, Canada, Yuki received a Bachelor’s degree from the Eastman School of Music and a Master’s degree from the University of Michigan. Her principal teachers include Andrew Jennings, Zvi Zeitlin and Gwen Thompson. Yuki completed a three-year fellowship at the New World Symphony in 2009 and is currently on faculty at the University at Buffalo as Assistant Professor of Violin and Viola.

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