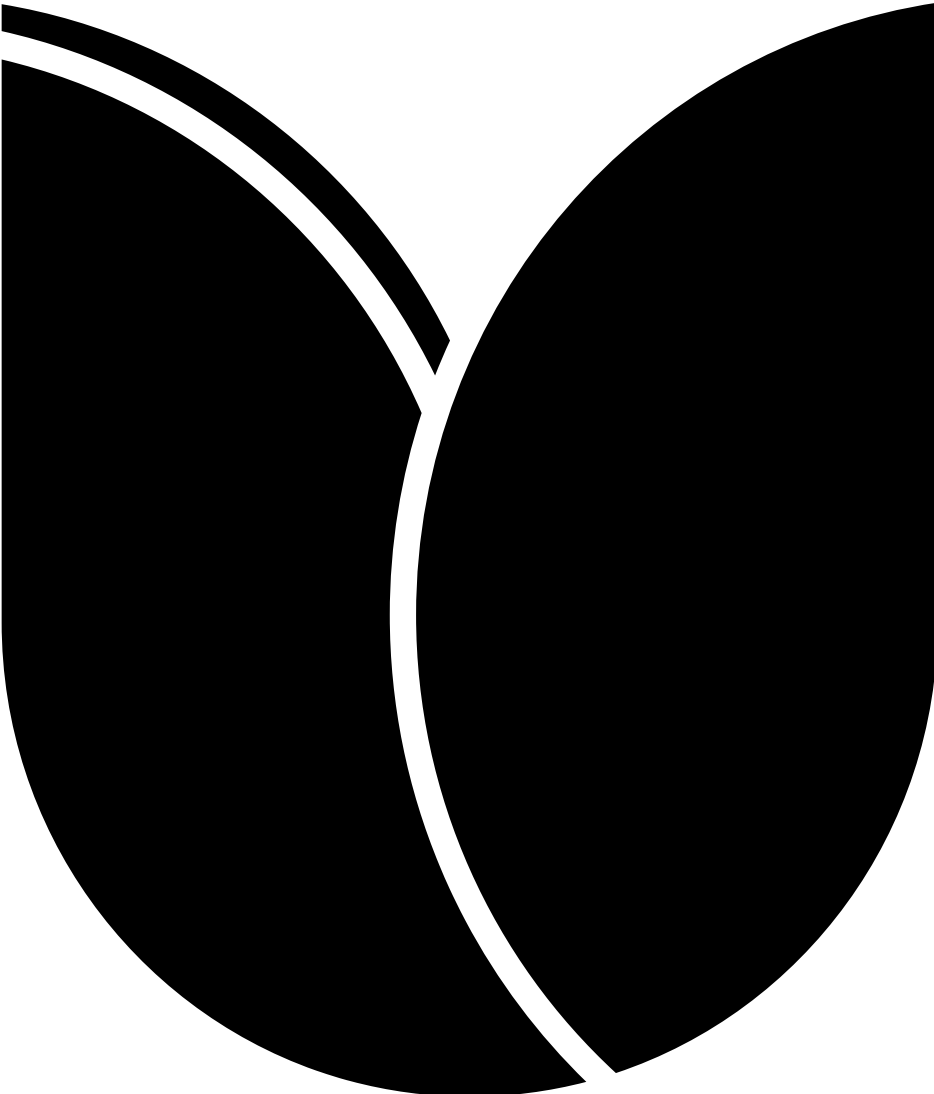


# JUNE IN BUFFALO

June 6-12 / 2016



# JUNE IN BUFFALO

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

**Senior Faculty Composers:**

Hans Abrahamsen  
Hanna Eimermacher  
David Felder  
Joshua Fineberg  
Josh Levine  
Chinary Ung

**Resident Ensembles:**

Arditti Quartet  
Buffalo Philharmonic Orchestra  
Ensemble Dal Niente  
Ensemble Signal  
Ensemble Uusinta  
Slee Sinfonietta

**Special Guests:**

Magnus Andersson  
Brad Lubman

# June 6 – 12, 2016

**June in Buffalo** is a festival and conference dedicated to composers of the present day. Presented by the Department of Music and The Robert and Carol Morris Center for 21<sup>st</sup> Century Music, the festival will take place on the campus of the University at Buffalo from June 6-12, 2016. The week is filled with an intensive schedule of seminars, lectures, workshops, professional presentations, participant forums and open rehearsals. Concerts in the afternoons and evenings are open to the general public and critics. Each of the invited student composers will have one of his or her works performed in an afternoon concert. The evening concerts will feature the music of faculty composers, performed by resident ensembles and soloists who are internationally renowned as interpreters of contemporary music.

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# Lecture Schedule

Lectures will take place in Baird Recital Hall (Baird Hall, room 250)  
unless otherwise noted.

## Monday, June 6

10:00 am – 12:00pm  
Joshua Fineberg

4:00-5:00PM

Magnus Andersson

## Tuesday, June 7

10:00am – 12:00 pm  
Chinary Ung

## Thursday, June 9

10:00am – 12:00pm  
Hanna Eimermacher

## Friday, June 10

10:00am – 12:00pm  
Hans Abrahamsen

4:00 – 6:00PM

David Felder

## Saturday, June 11

10:00am – 12:00pm  
Josh Levine

# MONDAY, JUNE 6

Slee Sinfonietta Soloists  
Baird Concert Hall in Slee Hall, 7:30pm

## PROGRAM

<b>Sonata No. 1 (1946)</b>		<b>Pierre Boulez</b>
	Jade Conlee, piano	
<b>fissur rupT\T ear (2015)</b>		<b>Joshua Hey</b>
	Zane Merrit, electric guitar	
<b>small voice (2016)</b>		<b>Daniel Meyer-O'Keefe</b>
	T.J. Borden, cello	
<b>Dos Abismos (1992)</b>		<b>Stefano Scodanibbio</b>
	Magnus Andersson, guitar	
<b>New York Counterpoint (1985)</b>		<b>Steve Reich</b>
	Adrián Sandí, clarinet	

## PROGRAM NOTES

Boulez's First Piano Sonata, completed in 1946, has two movements. It was his first [twelve-tone serial](#) work (together with his Sonatine for flute and piano), and he originally intended to dedicate it to [René Leibowitz](#), but their friendship ended when Leibowitz tried to make "corrections" to the score.

1. "Lent - Beaucoup plus allant" (slow - moving along a lot more)
2. "Assez large - Rapide" (quite broad - quick)

\*\*\*

*New York Counterpoint* was commissioned by The Fromm Music Foundation for clarinetist Richard Stolzman. It was composed during the summer of 1985. The duration is about 11 minutes. The piece is a continuation of the ideas found in *Vermont Counterpoint* (1982), where as soloist plays against a pre-recorded tape of him or her self. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of *Music for 18 Musicians* (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, *Piano Phase* (for 2 pianos or 2 marimbas) and *Violin Phase* (for 4 violins) both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly *Sextet* (1985). *New York Counterpoint*

## PROGRAM NOTES continued

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

*Steve Reich*

## ARTISTS BIOS

**Jade Conlee** (b. 1992) is a pianist and writer currently based in Buffalo, NY. She studies with Eric Huebner at the University at Buffalo, where she is a Dean's Fellow and Teaching Assistant. In 2014, Jade was awarded a Fulbright Scholarship to study modernist and recent European repertoire at the Stuttgart Musikhochschule with Nicolas Hodges, and to travel within Germany to interview members of contemporary music ensembles, investigating the influence of aesthetic nationalism on current practices. Jade has given solo recitals of contemporary music in NYC and Berlin, and her writing has been published by Serpentine Magazine, Blatt 3000, and West 10th.

Jade earned a Bachelor of Music degree from NYU where she studied with Marilyn Nonken. She completed a minor in literature and creative writing and was supported by Steinhardt scholarships for talent and academic achievement. Jade has participated extensively in American festivals for contemporary music, including the Institute and Festival for Contemporary Performance at Mannes, the Summer Institute for Contemporary Performance Practice at NEC, and the June In Buffalo festival where she shared a concert with Irvine Arditti. In 2012 she studied for four months in Florence, Italy, and in 2011 she premiered works in the "Music With a View" festival at The Flea Theater in NYC and studied poetry in Paris.

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Buffalo resident of Iowa nativity, **Zane Merritt** is involved in a variety of musical activities. He holds a PhD in composition from the University at Buffalo and a Masters in guitar performance from Butler University. He has premiered numerous works by composers of his generation including Megan Beugger, Meredith Gilna, Nathan Heidelberger, and Colin Tucker. He is active as an improviser, on occasion performing with T.J. Borden and Steve Baczkowski. Also active as a composer, his recent activities include the world premiere performance of his "The 1st Orrery is constructed from the honey-soaked hands of the God-Bot" for 17 electric guitars (16 of which were recorded) in Toronto (Canada) in April in a concert that also included the premiere of his work "DIY Thunder Frisbee" for piano and electronics, performed by Adam Sherkin. Zane has performed with Wooden Cities (Buffalo), the Switch- Ensemble (Rochester), and is the founder of Ensemble Suplex.

Hailed for his "technically polished playing" as well as an "endless amount of musical

knowledge and creativity”, **Tyler J. Borden** is a rising force in the contemporary music landscape. A dedicated purveyor of modern music, Tyler has performed with many contemporary music luminaries such as the JACK Quartet, the Theater of Eternal Music Brass and String Band, the Slee Sinfonietta, Ensemble Offspring, Tony Conrad, Paul D. Miller aka DJ Spooky, and Steve McCaffery. He has performed at the Soundways New Music Festival in St. Petersburg, June in Buffalo, the New Media Art and Sound Summit, and the New York City Electroacoustic Music Festival, and he has been a participant at the Lucerne Festival Academy and the Darmstadt Internationale Ferienkurse für Neue Musik. His performance of Witold Lutoslawski’s “Cello Concerto” with the University at Buffalo Symphony Orchestra under the direction of Daniel Bassen was praised for how he “mastered the works intricacies with elegant grace.” Currently, Tyler is a member of the [Switch- Ensemble], a group dedicated to the performance of works that incorporate multimedia into live performance.

Particularly committed to working directly with composers, Tyler has worked with several established composers such as Brian Ferneyhough, La Monte Young, Alvin Lucier, Phillippe Leroux, and Steven Mackey. He is particularly interested in the music of his generation and has worked extensively with many burgeoning young composers, such as Wojtek Blecharz, Zane Merritt, Ben Isaacs, Lena Nietfeld, and Matt Sargent. As a creative force, Tyler has been commissioned to write and perform by a variety of entities, including the Cleveland Institute of Art, the Hochstein Alumni Orchestra, and hammered dulcimer virtuoso Mitzie Collins. He is also an active improviser, having performed in that capacity throughout North America and Europe, and his improvisations are included in Guggenheim Fellow Kasumi’s film “Shockwaves”.

Tyler received his BM at Ithaca College, where he studied with Elizabeth Simkin and he received his MM at the University at Buffalo, where he studied with Jonathan Golove. Throughout his studies, Tyler has had the great fortune to be coached by many wonderful artists such as Irvine Arditti, Lucas Fels, Eric-Maria Couturier, Eric Huebner, Marcus Weiss, Rhonda Rider, Joel Krosnick, Peter Wiley, and Gil Kalish, as well as members of the Ying, Jupiter, and Borromeo string quartets. Currently, he is working towards his DMA at UC San Diego with Charles Curtis.

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**Magnus Andersson** has long been active in the contemporary music field, and has played a significant role in the creation of the modern guitar repertoire. He studied at the Trinity College of Music, London, and at the Viotti Music Academy in Vercelli, Italy. In 1984 Magnus Andersson founded the guitar class at the International Summer Courses for New Music in Darmstadt (Internationale Ferienkurse für Neue Musik), where he taught until 1996. He teaches at the Royal College of Music in Stockholm, and is a founding member of the innovative chamber music group Ensemble SON and was artistic director of the 2006 and 2008 Stockholm New Music Festival. Magnus Andersson received the Swedish Gramophone Prize in 1985 and 1986 and was nominated for a Swedish Grammy in 1992. He was awarded the Composers Union Interpreter Prize in 1983 and the Kranichsteiner Prize in Darmstadt in 1984. He has performed the premieres of numerous important contemporary works including works by Ferneyhough, Sandström, Dillon, etc.

Born and raised in San José, Costa Rica, Adrián began his clarinet studies in 1997

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

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**Adrián Sandí** is currently a freelancer in the NYC metro area. As an active solo recitalist, Adrián has given numerous chamber music and solo performances throughout his musical career in different cities in Costa Rica, Panama, USA, Canada, China and Mexico.

As an avid performer of new music, Adrián is currently a member of Ensemble Signal and Periapsis Music and Dance, and performs regularly with groups such as SEM Ensemble, Numinous and Mimesis Ensemble. Regularly performing works of rising and living composers, he has had the opportunity to collaborate with composer/conductors Oliver Knussen, Tristan Murail, Steve Reich, Charles Wourinen, Hilda Paredes, Anna Clyne, David Lang and John Zorn.

He served on the faculty of Wichita State University from 2011-2012 as Assistant Visiting Professor of Clarinet. As an orchestral musician, Adrián has performed as the principal clarinetist of Wichita Symphony Orchestra for their 2011-2012 season and has performed with ensembles such as the Princeton Symphony Orchestra, Lake Placid Sinfonietta, Rochester Philharmonic Orchestra, National Symphony Orchestra of Costa Rica and the Symphony Orchestra Academy of the Pacific.

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

He has also performed as a soloist for the US premiere of Ricardo Calderoni’s “Concerto Chameleon” for clarinet and guitar with the AZLO Orchestra of New York at Carnegie Hall, the US Premiere of Hilda Paredes’s “Intermezzo Malinconico” for solo bass clarinet, as well as with the Wind Ensemble of the University of West Georgia, VCU Symphonic Wind Ensemble and the VCU Symphony Orchestra.

# TUESDAY, JUNE 7

## ENSEMBLE SIGNAL

Baird Recital Hall, 4:00pm

Brad Lubman, conductor

Emlyn Johnson, flutes; Christa Robinson, oboe/English horn;  
Adrián Sandí, clarinets; Tom Kolor\*, percussion; Ning Yu, piano;  
Courtney Orlando, violin; Lauren Radnofsky, cello

### PROGRAM

<b>Chatterbox (2015)</b>	<b>Timothy Roy</b>
<b>GOLEM (2016)</b>	<b>Xavier Beteta</b>
<b>Sparks(2015)</b>	<b>Philip Taylor</b>
<b>Metallic Cocaine Bebop (2014)</b>	<b>Samuel Clark-McHale</b>
<b>Apertura (2014)</b>	<b>Pierce Gradone</b>

## SLEE SINFONIETTA

Lippes Concert Hall, 7:30 pm

Matthew Chamberlain, conductor

Caroline Sonnett, flute; Jean Kopperud, clarinet; Jen Baker, trombone;  
Tom Kolor, Jon Hepfer, Stephen Solook, John Smiglieski, percussion;  
Kristen Theriault, harp; Courtney Orlando, violin; Alyssa Roggow, viola;  
Jonathan Golove, Tyler J. Borden, cello; Jade Conlee, keyboard

### PROGRAM

<b>Four Places, many more times (2011)</b>	<b>Josh Levine</b>
<b>Luftpost für L. (2012)</b>	<b>Hanna Eimermacher</b>
<b>Former Selves (2007)</b>	<b>Josh Levine</b>

# PROGRAM NOTES

## **Four places, many more times**

The sound world of this fifteen-minute, four-movement work for percussion quartet revolves around twelve specially tuned metal pipes. The music's various "sound objects" shift and spin through space and different time zones in a kind of timbral kaleidoscope. Michael Rosen commissioned the piece for his Oberlin Percussion Group; it is dedicated to him and the OPG.

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## **Luftpost Für L 2012**

Musictheater for 2 Celli and Percussion  
For Luc Bonnet

I am interested to work in a place where things exist in their very pure appearance -where there are no names or functions given yet. It is a place for me that inherits a different and fresh perspective on the often seemingly known -to look very deep inside the basic structures of sound, picture, motion and their relationship with each other.

If you change one small stone everything is altered.

This piece focuses on the fine antennae of the musicians beyond their 5 senses, as well as the relationship of sound-motion-picture-space and light. It is a sensing of each other when they play by example with closed eyes in unison together.

All motions are composed as well, also where the gaze and eyes of the players are.

The musicians are facing the audience, it is a face to face situation. There is a small change, or simple shifting in the musical elements but it has a completely different atmosphere -direction, the direction is going inward. It is a sensing to create a state of high concentration. It requires from the musicians to look twice and to play with a high awareness. This concentration transfers to the public and this open state gives the public the possibility to move inside, to actively discover.

- Hanna Eimermacher

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## **Former Selves**

The instrumental writing in this musically "autobiographical" piece incorporates elements of several earlier works of mine as musical gestures and structures, while the electroacoustic part transforms sampled recordings of them. In the present new version, this self-reflexivity extends to integrating recorded material from the premiere of the work in 2007. The piece unfolds in two disparate but structurally linked movements. The first is a kind of overture for six triangles (like the six strings of the guitar) and electroacoustic music entitled "Prologue: 19 of mind's seasons". The second movement, "Bridges in the middle of the ocean", begins with the solo guitar playing quick, ephemeral gestures and fragments of indistinct melodies as it journeys through a mostly silent space. Mere vestiges of the instrument's typical sonority characterize its strange, veiled sound world: high residual pitches

produced when the string strikes the fret, each accompanied by the woody thud of the finger hitting the fretboard. When the ensemble enters into play, its music moves in largely homophonic blocks, like forms emerging from a void and receding again for no apparent reason. The guitar does not participate in their creation, but passes between them. As the homophony gradually unravels, the guitar in its turn begins to find openings into the ensemble, eventually (re)discovering there the full sound of its voice.

## ARTIST BIO

**Matthew Chamberlain** (b. 1990) is a composer and conductor working in Buffalo, New York. Matt earned a Bachelor's degree in composition and a Master's in conducting from the Oberlin Conservatory of Music, where he studied principally with Josh Levine and Tim Weiss; he is currently pursuing a PhD in composition at the State University of New York at Buffalo under the guidance of David Felder.

Most recently, Matt has led the SUNY Buffalo Contemporary Ensemble in premieres of works by a variety of American composers. Before that, he served as the Music Director of the Norther Ohio Youth Orchestras' Philharmonia Orchestra, where he spearheaded a commissioning project aiming to expand the repertoire of contemporary music for young performers. Matt's recent music has explored the shared ground between affection and awkwardness, particularly through the computer-aided conversion of visual images into musical materials. In pieces such as Little Monument and Great Northern Mall, his work has tried to find a place within the concert hall for those beautifully mundane experiences that surround us every day.

Matt has been extremely fortunate to enjoy masterclasses in composition with Brian Ferneyhough, Chaya Czernowin, Roger Reynolds, Augusta Read Thomas, and Kaija Saariaho, amongst others; and in conducting, with Peter Eötvös, Jean-Philippe Wurtz, and Gregory Vajda.

# WEDNESDAY, JUNE 8

## ARDITTI QUARTET

Baird Recital Hall, 10:00 am

in workshop

Irvine Arditti, Ashot Sarkissjan, violin  
Ralf Ehlers, viola; Lucas Fels, cello

### PROGRAM

<b>We are afraid because we run (2014)</b>	<b>Baldwin Giang</b>
<b>Halcyon Moments (2015)</b>	<b>Nicolas Chuaqui</b>
<b>Murmuring Bones (2013)</b>	<b>Bekah Simms</b>
<b>String Quartet No. 2 (2012)</b>	<b>Nathan Shields</b>

## ENSEMBLE DAL NIENTE

Baird Recital Hall, 4:00 pm

Michael Lewanski, conductor

Emma Hospelhorn, flutes; Katie Schoepflin, clarinets; Mabel Kwan, piano;  
Greg Beyer, percussion; Tam Travers, violin; Chris Wild, cello

### PROGRAM

<b>Dreamplay (III) (2015)</b>	<b>Ioannis Angelakis</b>
<b>Relatum (2015)</b>	<b>Joungbum Lee</b>
<b>Studies in Polyphony (2016)</b>	<b>Brien Henderson</b>
<b>Dancer (2016)</b>	<b>Weijun Chen</b>
<b>Vanitas (2012)</b>	<b>Ville Raasakka</b>
<b>Of Leaves (2016)</b>	<b>Nathan Kelly</b>

# ENSEMBLE UUSINTA

Lippes Concert Hall, 7:30 pm

Jozsef Hars, conductor

Malla Vivolin, flute; Marko Portin, clarinet; Väinö Jalkanen, piano; Jon Hepfer, percussion; Maria Puusaari, violin; Max Savikangas, viola; Pinja Laine, cello

## PROGRAM

**Glimpses (1986)**

**Joshua Levine**

**Oracle (2004)**

**Chinary Ung**

**Transparenz (2003)**

**Hanna Eimermacher**

**Objets trouvés (2009)**

**Joshua Fineberg**

**Kannst du diesen verkehrt  
fliegenden Vogel sehen? (2008)**

**Hanna Eimermach**

## PROGRAM NOTES

### **Glimpses**

The title of this early piece refers to an intuition I had at the time—mostly accurate, it turns out—that the musical ideas I was beginning to explore here would preoccupy me for years to come. It alludes also to the generally fragmentary presentation of the material. The listener “glimpses” moments of parallel musical narratives, aural images whose incompleteness leaves their possible pasts and futures to the imagination. Much of the material is heard again in new contexts, but it rarely seems the same. With each appearance, it has evolved, not unlike an acquaintance one encounters years later in another place under different circumstances. I imagined these musical ephemera—in the words whispered fleetingly by the guitarist late in the piece—as “points of embarkation on a bankless river.”

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**Oracle** is a dramatic work that refers to the state oracle of Tibet, Nechung, who counsels the Dalai Lama. In his autobiography, the Dalai Lama describes his encounters with Nechung at the crucial moments prior to his escape from the Chinese authorities and his exile to India. During these encounters, Nechung goes into a trance-like state and is inhabited by the oracle—an ancient and powerful spirit. The process, as the Dalai Lama describes, is dramatic and frightening—Nechung stops breathing for some time, then begins to hiss. His eyes bulge and he is suddenly swelled in size as the spirit possesses him. All the while, he wears a heavy costume and a giant, ornamental helmet weighing upwards of thirty pounds that amplifies his grand movements. The Dalai Lama mentions being afraid that Nechung might snap his neck as he manipulated the great helmet in what appeared to be precarious positions.

This fantastic spectacle is the inspiration behind Oracle, in which Ung deploys a stunning display of musical creativity. All of the instrumental techniques heard in the other works featured on this recording are employed in Oracle as well, but they are augmented by the use of the performer’s voices. The musicians sing, hum, chant, whistle, and shout, often while simultaneously playing their instruments. Thus, the music makes extraordinary demands of the performers as it takes them far outside of conventional instrumental practices. From Ung’s perspective, however, this approach reaches back toward an ancient music prior to the development of modern instruments and the necessity for specialization. This holistic view is perhaps a fantasy, at least in the sense that the performers here are required to execute highly refined behaviors on their instruments. Still, by employing the voices of people whose voices are not trained professionally, the composer emphasizes their humanity, their connection to one another and to the listeners, making the experience strangely intimate despite its intensely dramatic expressive world.

Adam Greene

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### **Transparenz 2002/03**

For three glass bottle players

I wrote this piece 2002/03 starting my studies in Bremen at that time –

I would call it my opus1.

All players are precisely amplified to explore the inner substance of the sound and to magnify their inner life.

The musicians play with empty wine bottles, glass marbles and spoons.

For me it is the question where do we look closer and where do we listen closer – if we do an entire cosmos is opening.

Hanna Eimermacher

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### **Objets trouvés**

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

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

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



### **Kannst Du Diesen Verkehrt Fliegenden Vogel Sehen? 2008**

#### **Can You See This Upside Down Flying Bird?**

For bassflute, accordion and 8 loudspeakers

Duration: ca 30 min

In writing this piece I shared much time with the musicians I was writing for. We spent many hours of exploring together. Thanks to Marko Kassl and Marieke Franssen again.

I was working with homogenous and heterogenous sound combinations, with cuts or floating transitions.

These very fragil states of sound, the state where a sound is nearly falling apart – opens a rich inner world of the sound on the threshold of becoming and dissapearing.

The spatialization is an enlargement of the natural spatial broadening of the instrumental sound.

On the level of sound, an in between state emerges through the fusion of accordion and bassflute, as well as the alienation of sound from their instrumental means of production. On the level of time, this in between state comes through the respiration of sound in its inherent time, and therefore the unassignability of sounds to a chronometric grid.

The title *Kannst Du Diesen Verkehrt Fliegenden Vogel Sehen?* Is taken from the magical scroll of Frederike Mayröcker . It is a transformative illustration of the decoupling from definitions and their traditional formulations.

A latent trembling stirs throughout the piece. A physical liminality, which swerves from its course – still never loses ist bearing to become something different.

- Hanna Eimermacher

# THURSDAY, JUNE 9

Baird Recital Hall 4:00 pm

## ARDITTI QUARTET

in workshop

Irvine Arditti, Ashot Sarkissjan, violin  
Ralf Ehlers, viola; Lucas Fels, cello

### PROGRAM

**Raw (2014)**

**Barry Sharp**

**Gather (2015)**

**Emilie Cecilia LeBel**

**Resina (2013)**

**Luciano Leite Barbosa**

Lippes Concert Hall, 7:30 pm

## ENSEMBLE DAL NIENTE

Michael Lewanski, conductor

Emma Hospelhorn, flutes; Katie Schoepflin, clarinets; Mabel Kwan, piano;  
Greg Beyer, Stephen Solook, percussion; Tam Travers, violin; Chris Wild, cello

### PROGRAM

**Paradigms (1994)**

**Joshua Fineberg**

**Winternacht (1987)**

**Hans Abrahamsen**

**Rare Air (2008)**

**David Felder**

**Singing Inside Aura (2013)**

Susan Ung, viola

**Chinary Ung**

# PROGRAM NOTES

## Paradigms

Most of my recent music has been based on models: acoustic, physical, energetic, or simply poetic. Over the last several years all of these kinds of models have come to overlap and blend for me. Increasingly, I began to see that the musicality comes not from the models themselves, but grows out of the transformation through which the model takes on its musical form. It is neither the notes nor the structure that make a piece, but sound and motion. I began to wonder if one could push this a step further, if one could use the realization as the model; if a work could derive its timbres not from a sound, but from an ensemble recreating a sound.

I recorded several passages of instrumental music that normally would have, themselves, served as music but here they were to become my new model. The recordings of these sounds and processes were then analyzed; not, however, in the ordinary manner (analysis techniques generally aim to produce as complete an analysis, in every detail, as possible; the goal being a technique that would permit an exact re-synthesis of the original). Instead, I sought to extract the essence of the color, sound and motion not of these passages in their abstract existence, but of their realization. To find a model in which each individual instrument playing in a precise way is fused together in one global timbre. This global timbre then, once understood, could serve as my new model, to be re-interpreted, re-evaluated and again transformed into a new musical structure: **Paradigms**.

The production of the electronic portion of the piece was realized in IRCAM's studios in Paris with assistance from Laurent Pottier and Xavier Chabot. The tape version was mixed, also at IRCAM, with help from Leslie Stuck.

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**Winternacht** was written in 1976-78 and the title was taken from a poem by the Austrian poet Georg Trakl. The four movements, which are all very precise and dreamingly poetic, are almost classical in terms of clarity and discipline in orchestration and form: hence the dedication of the third movement to Igor Stravinsky. However, the music has a strong impressionistic quality as well: four introverted still lives of the velvety, dark iciness of a silvery winter night (one can veritably sense the fairy-tale-like sleigh ride in the two outer movements).

The second movement is dedicated to the eccentric lithographer M.C. Escher and the first and last movements are both dedicated to Georg Trakl. As in the well-known orchestral work, Stratifications, we can enjoy Abrahamsen's fascination with having several events occur simultaneously: a thoughtful as well as playful multilayered quality mirrors the poetic and mysterious worlds of painting, literature, nature and most important of all: music.

- Poul Ruders

**Rare Air** was composed for Jean Kopperud's commissioning project Extreme Measures.

The piece is a set of 4 small pieces directed to be performed on a program as non-contiguous segments played with a theatrical bent.

- David Felder

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### **Singing Inside Aura**

The use of singing, chanting, and other vocal behaviors while playing an instrument is the most important development of Chinary Ung's music during the past decade. A high point in this practice was reached with *Spiral XI: Mother and Child* (2007), for viola, a work written for Susan Ung. Over the course of the past several years, Mrs. Ung has made the work her own, effectively codifying a performance practice around her immersion in the peculiar demands introduced in that particular piece. As she puts it, one must be of two minds at once when singing and playing simultaneously.

The inherent complexity of this engagement is an enormous task for the performer, and the collaboration between the Ungs has formed a vital and vibrant approach, achieving a level of performance that transcends the binary condition of singing and/or playing to form a separate, distinct dimension that is at once elemental and spiritual. By 'elemental' one refers to the body: this is a physical test requiring the instrumentalist to coordinate playing with the voice, which requires a level of breath control that cannot be achieved through standard practice instrumental training. Though the issue of power is mitigated somewhat by the use of amplification for the voice, the problem of breath control is still a weighty challenge. The spiritual dimension that emerges lies partly in the achievement of this physical challenge, and partly in the character of the material itself, which is often chant-like and oracular.

The text that is spoken, sung, and chanted by the soloist and ensemble is drawn mostly from Khmer and Pali. For the most part, these words and syllables are chosen for their sonic character as opposed to their meaning. There are exceptions, however, such as in the Coda. There, Pali words are used in a chant-like passage. These words include Akasa (space), Monomaya (the power of spiritual creation), and Nana Vpphara (the power of penetrating knowledge).

Ung completed *Singing Inside Aura*, for amplified singing violist and chamber orchestra, in early 2013. It was dedicated to his wife, Susan, who premiered the work with BMOP in Boston in February 2013. The chamber ensemble version of the piece that we will hear this evening is no mere arrangement; it is a thorough re-com.

- Adam Greene

## ARTIST BIO

**Susan Ung** began studying violin late in her teens, and her first real viola teacher was Nobuko Imai at Northern Illinois University, beginning in the mid 1970's. Many fine string players from all over the world came to NIU to study with members of the Vermeer String Quartet. But while there, she was also a member of NIU's Chinese Orchestra and Balinese Gamelan, and participated in an active improvisation group that utilized other performers who were part of the Ethnomusicology music program there. She met Chinary Ung there in 1978, who was in his first teaching position and hired for a one-year appointment. They collaborated on the development of materials for Chinary's *Khse Buon* (1980), a solo work for cello commissioned by Marc Johnson, the cellist in the Vermeer Quartet. Susan was responsible in great for the opening of the work, as it was based on an improvisation inspired by music for the Indian saranghi, a five-stringed bowed instrument in the viola range.

Susan later did her graduate studies in viola performance at Stony Brook University in New York where there were opportunities to work with many fine artists from the New York City area, and she learned there that she wanted to focus on contemporary solo and chamber music. Later, she helped to manage a contemporary ensemble comprised of performers from the Phoenix Symphony and faculty members at Arizona State University, Ensemble 21, which made several recordings in Phoenix, and after moving to California she later worked with Harvey Sollberger as a manager and principal violist of the forward-looking La Jolla Symphony.

Chinary Ung has been composing works for decades that feature performers who are able to vocalize while playing their instruments, and Susan has become quite expert in this skill. He has written several works which feature her, including *Spiral IX* (for baritone, viola and percussion), *Spiral XI*, "Mother and Child", and a singing viola concerto, *Singing Inside Aura*. Susan has performed these works and others at many major venues across the U.S. and internationally, including in New York City, Boston, Chicago, San Francisco, and in New Zealand, Australia, South Korea, Cambodia, Vietnam, Thailand, Hong Kong, Taiwan and China. Her recordings include those on New World Records, CRI, and Cambria as well as on Volume 1 of recorded works by Chinary Ung on Bridge Records, which includes a newly revised versions of *Khse Buon* (for solo viola) and *Child Song*, for alto flute, viola and harp. This Bridge recording was noted by critic Allan Kozinn as one of the 20 best classical CDs of 2009 in the New York Times 2009 Holiday Gift Guide. She is also featured on Bridge Records Volume 3 of works by Chinary Ung, *Spiral XI*, "Mother and Child", for solo viola/voice, and *Spiral IX*, "Maha Sathukar", for baritone, viola and percussion. Recordings of a singing viola concerto, *Singing Inside Aura*, will be coming out in its orchestral version with the Boston Modern Orchestra Project, Gil Rose, conductor, this July. There is also a chamber version of the work, premiered last year with Da Capo Chamber Players and recorded this past spring.

# FRIDAY, JUNE 10

Lippes Concert Hall 7:30 pm

## ENSEMBLE SIGNAL

Brad Lubman, Conductor

Kelli Kathman, flutes; Christa Robinson, oboe/English horn; Adrián Sandí, clarinets  
Bill Solomon, percussion; Ning Yu, Piano; David Friend, piano  
Courtney Orlando, violin; Isabel Hagen, viola; Lauren Radnofsky, cello

### PROGRAM

#### Schnee (2008)

#### Hans Abrahamsen

Canon 1a. Ruhig aber beweglich

Canon 1b. Fast immer zart und stille

Canon 2a. Lustig spielend, aber nicht zu lustig, immer ein bisschen melancholish  
Intermezzo 1.

Canon 2b. Lustig spielend, aber nicht zu lustig, immer ein bisschen melancholish

Canon 3a. Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")

Canon 3b. Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")

Intermezzo 2.

Canon 4a (minore) (Hommage à WAM). Stürmich, unruhig und nervös

Canon 4b (maggiore). Sehr stürmich, unruhig und nervös

Intermezzo 3.

Canon 5a (rectus). Einfach und kindlich

Canon 5b (inversus). Einfach und kindlich

## PROGRAM NOTE

In the beginning of the 90s, I arranged some of J.S. Bach's canons for ensemble - in total seven single standing works from his entire life span. I became totally absorbed into this music and arranged them with the intention of the music being repeated many, many times, as a kind of minimal music. Obviously, I didn't know which durations Bach had in mind, but by listening to his canons in this way, a profound new moving world of circular time was opened to me.

Depending on the perspective on these canons, the music and its time can stand still or move either backwards or forwards.

In my own work, an ongoing idea has persisted, of at somepoint writing a work consisting of a number of canonical movements that would explore this universe of time. And when I was offered the commission for Ensemble Recherche and Witterer Tage, it felt as the right time to do this.

In Schnee, a few simple and fundamental musical questions are explored. What is a Vorsatz? And what is a Nachsatz? Can a phrase be answering? Or questioning?

The guideline or rule for the canons is very simple: We start out with an answering Vorsatz, followed by a questioning Nachsatz. Throughout the time of the piece, these two are intertwined more and more, as more and more dicht geführt canons, until, at the end, they are interchanged. Now the question and then the answer. The two canons are identical like a painting in two versions, but with different colors. And where the first one does not include the space, the second one does, as well as containing more canonical traces.

The nine instruments are divided into two groups: the first one situated to the left consists of piano 1, violin, viola and cello, and the second group on the right of piano 2 (pianino), flute, oboe and clarinet. In the middle is the percussion.

- Hans Abrahamsen

# SATURDAY, JUNE 11

Baird Recital Hall 4:00 pm

## Ensemble Uusinta

Jozsef Hars, conductor

Malla Vivolin, flute; Marko Portin, clarinet; Väinö Jalkanen,, piano;  
Maria Puusaari, violin; Max Savikangas, viola; Pinja Laine, cello

### PROGRAM

<b>huithrothroy (2016)</b>	<b>Igor Coelho A.S. Marques</b>
<b>String Trio (2015)</b>	<b>Young Woo Yoo</b>
<b>threshold (2016)</b>	<b>Colin Tucker</b>
<b>Up Close and From a Distance (2014)</b>	<b>Ryan Suleiman</b>
<b>Waxen (2014)</b>	<b>Peter Kramer</b>

Lippes Concert Hall 7:30 pm

## ARDITTI QUARTET

Irvine Arditti, Ashot Sarkissjan, violin;  
Ralf Ehlers, viola; Lucas Fels, cello

### PROGRAM

<b>La Souris sans sourire (1988)</b>	<b>Franco Donatoni</b>
<b>La Quintina (2012) for string quartet and electronics</b>	<b>Joshua Fineberg</b> Davide Ianni, electronics
<b>Intermission</b>	
<b>String Quartet No. 4 (2012)</b>	<b>Hans Abrahamsen</b>
<b>Netivot (2016)</b>	<b>David Felder</b> Olivier Pasquet, J.T. Rinker, electronics; Matt Sargent, sound engineer

# PROGRAM NOTES

**La souris sans sourire** (1988) was written in response to a commission from the Ensemble Intercontemporain and is dedicated to their Quartet. I could not say how the image evoked in the title has ended up in the form. The Adorno-Carroll association – ‘the person who smiles is power’, but if the smile remains where the cat is no longer then the one who is dominated is the mouse without a smile – comes easily, as do all associations: the influence of two elements upon each other is the driving force behind all movement. Thus the title enriches gestures and drowns itself in them in a way that a function without organs breaks up in an organ without functions and , retiring, gives in to the inertia of its surroundings.

-Franco Donatoni

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### **La Quintina 2012 for string quartet and electronics**

There is a wonderful repertoire of four-part vocal polyphony in Sardinia in which singers attempt to create an illusory fifth voice while singing in harmony through excellent intonation, careful shaping of vowels, and the acoustics of resonant churches. Our auditory processing system misinterprets the combinations of the vocal quartet’s overtones and suppressed frequency regions as a separate voice, producing this astonishing effect. This vaguely feminine phantom voice is called la quintina (the fifth part), and is considered to be the Virgin Mary singing along. La Quintina, for string quartet and live electronics, uses this phenomenon as a central metaphor. Initially, the string quartet’s parts combine so as to produce the phantom tones acoustically, aided only by reverberation and filtering. However, as the piece progresses, the electronics begin to generate full parts in these ghost voices, built from bits and pieces of the quartet’s shared partials through more intense filtering and analysis/synthesis techniques. With the electronics, these voices are able to take on much more presence and autonomy than the vocal quintina voices while still preserving the essentially ephemeral nature of these extended voices. In this piece, the virtuosity of the Arditti quartet is employed in a unique situation in which they must adjust their intonation, blend and balance in response to these virtual voices whose presence helps shape their performance. Thus the quartet plays along with a fifth voice that they simultaneously accompany and create. To help generate an acoustic space in which this can happen, the live string quartet must disappear and merge into a larger virtual space as part of a new quintet. The quartet is seated in a tight circle, as they would sit in rehearsal, playing to each other (the Sardinian singers stand in a circle with arms around each other’s shoulders). For almost the entire work, the quartet use lead practice mutes that make the live acoustic sound of the group extremely faint. Though they can hear themselves, their sound is far softer than the projected, transformed image of the quartet that will emerge from the speakers around the hall. This piece marks the first co-realization between the ExperimentalStudio and IRCAM. The initial research phase of research took place at IRCAM and it involved the testing of various methods for generating these quintina voices. At IRCAM, we explored simple techniques like filtering as well as more subtle analysis/resynthesis strategies that alter the components of the quartet’s sound in ways that fracture the gestalt of their timbre, causing the extra voice to emerge. This Sardinian vocal tradition takes place in very particular sort of church and the acoustic of this space plays a big role in creating the quintina. Thus, the other

large component of the work is to integrate both the live quartet and the virtual voices into a larger virtual space where all the sounds become slightly de-physicalized collaborators in a new synthesis. For this part of the work, we took advantage of the ExperimentalStudio's experience in creating gripping, complex diffusion environments. IRCAM generally structures its work environment with collaborative teams of specialists, while the ExperimentalStudio tends to create performance environments in broadly skilled teams. I have been privileged to benefit from the amazing level of skill, virtuosity and musicality from the brilliant Joachim Haas and Greg Beller, who bring both of these approaches together.

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The basic idea for my **Fourth String Quartet** was very clear to me: It should be quiet and soft music or to put it in a German term: "hoch im Himmel gesungen ..." ("High singing in heaven...").

Each of the four movements has a different scordatura/pitch. The first movement begins - like my work "Schnee" - Sky-high with an airy and soft melody by the first violin. The second movement is fast and "movement and joy"-like. It consists of two duets and a reverse style counterpoint. While the sections were progressively longer in the first movement they are getting shorter and shorter in the second. "Dark, heavy and earthy" is the third movement and its pizzicato recalls big black raindrops falling to the ground. It is the dark and grainy counterpart to the first movement whereas the fourth movement corresponds to the second. The fourth movement was planned as a dark and heavy counterpart but it turned out to be like "babbling" music of a child.

My Fourth String Quartet has become in its way a serene and cool piece. So the Quartet has been finished luckily after twenty years - it was already in 1990 that I was commissioned by Wittener Tage für Neue Musik to write the piece for Arditti Quartet.

- Hans Abrahamsen

# SUNDAY, JUNE 12

Lippes Concert Hall, 2:30 pm

## Buffalo Philharmonic Orchestra

JoAnn Falletta, conductor

### PROGRAM

**Linebacker Music (1994)**

**David Felder**

**Water Rings "Overture" (1993)**

**Chinary Ung**

**Stratifications (1975)**

**Hans Abrahamsen**

**Jue de timbre (2003)**

**Steven Stucky**

### PROGRAM NOTES

**Linebacker Music** is dedicated to the wonderful 'Phils & Bills' with a double tip-of-the-hat to the relationship of both institutions to the musical sporting life of Western New York and to the fans of greater Buffalo.

When I think of football I am immediately attracted to the defensive aspects of the game, and for me the role of the linebacker embodies the speed and power and - indeed - the absolute violence of the sport. And when I talk about linebackers I am talking about the inspired, creative geniuses who orchestrate those masterful and quintessential collisions on the gridiron. More to the point, *Linebacker Music* commemorates both the image and the impact of these colossal events by 'tone painting' the scenes and providing a kind of sonic-instant-replay of the 'big bang' moments of impact which occur between opposing players.

Musically the result is a series of macro-crescendos, most of which take place in the range of measures in the 50's - the range of numbers most normally reserved for the uniforms of linebackers.

-David Felder

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**Water Rings** represents Chinary Ung at his most restrained. Although the piece avoids the sort of extravagant figuration found in his Spirals pieces, the expressive language is entirely consistent. Because Ung wrote the piece in a very brief period he determined the most effective approach would be to imagine himself inside the orchestra, playing it as if it were a pinpeat ensemble. The piece uses dance rhythms and folk tunes from Cambodia, and while the instrumental writing is not as florid as his other works, the parts are drawn with the same characteristic nuance, elegantly shaped and generously inflected.

**Stratifications** was composed in the period 1973-75 and was premiered in the summer 1977 by the Iceland Symphony Orchestra at the Young Nordic Music Festival in Reykjavik.

The stratifications referred to in the title unfold two different levels. There is the stratification of the time dimension produced by the opposition of contrasting parts; at the same time the polyphony, the presence of several simultaneously sounding layers, is of great importance to the music. By garish colours and clear-cut outlines a polyrhythmic simultaneousness of simple melodies is produced with more gestic music and other material which give a peculiar 'set piece-like' effect in the sound picture. The 'new simplicity' details are here woven together in a new kind of complex whole.

Stratifications begins with a series of concretistic masklike 'pictures of the music'. It is like seeing lantern slides. But this 'fictive' form crackles and the music gets attentive and real. The music is in a night-mare condition, where it is not getting anywhere in spite of a great dynamic display. But finally is liberating itself and rising 'in triumph'.

-Hans Abrahamsen

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#### ***Jeu de timbres, for orchestra* (2003)**

According to one rule of thumb for categorizing 20th-century music, works that emphasize thematic development and counterpoint are "German," while those that emphasize color, atmosphere and the beauty of individual harmonies are "French." Look at it closely enough, of course, and such a simplistic dichotomy fails right away - just think of the thematic development in Debussy, or the harmonic sorcery in Schoenberg or even (on a good day) Hindemith - but still it has its uses. If by "French" we mean music that follows Debussy's example in prizing the rich harmonic sonority or the delicate instrumental effect for its own sake (as opposed to valuing it mostly for its logical function in the musical grammar), then I am happily a composer of "French" music. Among my household gods are not only Debussy but also several other composers for whom sonority and color are not cosmetic frills but fundamental building blocks, including Stravinsky, Ravel, Varese, Messiaen, and Lutoslawski.

In its four-minute span, *Jeu de timbres* spends most of its energy on rhythmic verve and luminous orchestral colors. There are two themes, to be sure, but the first of them, a descending line of splashy chords, is mainly about its own splashiness, and even the second, though it is an honest-to-goodness lyrical melody in the strings, would make a poor candidate for a symphonic working-out of the Beethoven or Mahler sort. The title (play, or game, of musical colors) both alludes to these Gallic tendencies in general and makes a small, specific inside joke: *jeu de timbres* is the French name for the orchestra bells or glockenspiel, an instrument that makes an occasional appearance in this piece. There are other inside jokes, too, including two admiring glances at works by Ravel - one oblique, the other (at the end) quite direct.

*Jeu de timbres* was commissioned by the National Symphony Orchestra to serve as an encore during a festival of French music. They premiered it under Leonard Slatkin in 2004.

- Steven Stucky

## ARTIST BIO

**JoAnn Falletta** is internationally celebrated as a vibrant ambassador for music, an inspiring artistic leader, and a champion of American symphonic music. An effervescent and exuberant figure on the podium, she has been praised by The Washington Post as having "Toscanini's tight control over ensemble, Walter's affectionate balancing of inner voices, Stokowski's gutsy showmanship, and a controlled frenzy worthy of Bernstein." Acclaimed by The New York Times as "one of the finest conductors of her generation," she serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra and Principal Guest Conductor of the Brevard Music Center.

Ms. Falletta is invited to guest conduct many of the world's finest symphony orchestras. Recent appearances include return engagements with the Warsaw, Detroit, Phoenix, Krakow, Puerto Rico and Hawaii Symphony Orchestras and debuts with the Gothenburg Symphony, Stuttgart Philharmonic, Belgrade Philharmonic, the Orchestra of St. Luke's at Carnegie Hall, and a 13 city US tour with the Irish Chamber Orchestra and soloist James Galway. Falletta is the recipient of many major conducting awards, including the Seaver/National Endowment for the Arts Conductors Award, the coveted Stokowski Competition, and the Toscanini, Ditson and Bruno Walter Awards for conducting, as well as the American Symphony Orchestra League's prestigious John S. Edwards Award. She is an ardent champion of music of our time, introducing over 500 works by American composers, including more than 110 world premieres. Hailing her as a "leading force for the music of our time," she has been honored with twelve ASCAP awards. Ms. Falletta serves as a Member of the National Council on the Arts.

Under her direction, the Buffalo Philharmonic is continuing its trajectory as one of the most recorded orchestras in America. Since stepping up to the podium as Music Director of the Buffalo Philharmonic Orchestra in the fall of 1999, Maestro Falletta has been credited with bringing the Philharmonic to a new level of national and international prominence. Under her direction, the Buffalo Philharmonic has become one of the leading orchestras for the Naxos label, earning a double Grammy Award in 2009 for their recording with soprano Hila Plitmann of John Corigliano's *Mr. Tambourine Man*, and six Grammy nominations. This season, the BPO was featured on national broadcasts of NPR's *Performance Today* and *SymphonyCast*, and international broadcasts through the European Broadcasting Union.

In addition to her current posts with the Buffalo Philharmonic, the Virginia Symphony and the Brevard Music Center, Ms. Falletta has held the positions of artistic advisor to the Honolulu Symphony, music director of the Long Beach Symphony Orchestra, associate conductor of the Milwaukee Symphony Orchestra, Principal Guest Conductor of the Phoenix Symphony, and music director of the Denver Chamber Orchestra, the Queens Philharmonic and the Women's Philharmonic. From 2011 - 2014 she served as Principal Conductor of the Ulster Orchestra in Northern Ireland where she made her debut at London's prestigious Proms with the orchestra in 2011. Ms. Falletta received her undergraduate degree from the Mannes College of Music in New York and her master's and doctorate degrees from The Juilliard School. She has been awarded twelve honorary doctorates.



## SENIOR FACULTY BIOGRAPHIES

Resonant with the western tradition in all its facets, with ancient folk melody, with nature, with the vibrant structure of sound itself, the music of **Hans Abrahamsen** yet has the freshness of something untouched – untouched, and touching by being so. We are in a world we partly know. Bach and Ligeti are just over the horizon. That tune rings a bell. Memories stir of sound as clear as light. And yet everything is different.

No wonder this is a composer of so much snow music, for snow shapes itself on what we know to offer the possibility of a new start. This, the new start, Abrahamsen has achieved several times, not least in his *Schnee* (2006-8), scored for two pianos and percussion with contrasting trios and justly esteemed one of the first classics of twenty-first-century music. Gradually crystallizing canons, playing for close on an hour, are also musical portraits of snow: its flurries, its delicacy, its cold. Though based on a modal melody, the piece is by no means white-note music; indeed, characteristic microtonal retunings, made during the course of performance, are crucial to how it sounds, beautifully blurring the counterpoint as the canons shift in and out of focus.

An early beginner – his first published works date from when he was sixteen – Abrahamsen started out with a flair for rediscovering fundamentals. By the age of thirty he had produced a sizeable output: several orchestral works (*Nacht und Trompeten*, a luminous and dramatic nocturne, was commissioned by the Berlin Philharmonic), two string quartets and numerous other pieces, mostly instrumental, including another fine example of wintry musical poetry, *Winternacht*.

In 1984 came a set of seven piano studies (later increased to ten), some of which, in their furious processes, strikingly anticipated Ligeti's of the following year. Ligeti, briefly Abrahamsen's teacher, had been one of his first heroes, for exactness and beauty, along with Steve Reich. Now the debt was repaid, and a door opened. Abrahamsen immediately arranged six of the studies to make a companionpiece for the Danish premiere of Ligeti's *Horn Trio* (an arrangement subsequently reworked, with cello in place of horn, as *Traumlieder*); he also recomposed four of the pieces for large orchestra.

That, however, did not come until twenty years later. The path leading on from the piano studies turned out to be not so self-evident, and Abrahamsen's productivity slowed, then stopped. Meanwhile, he was finding a new outlet as an arranger, notably of pieces by Bach and Nielsen. Of original compositions, only a brief Rilke setting, *Herbstlied*, interrupted his silence between 1990 and 1998.

Having returned to creative activity with a couple more piano studies, he then produced his first extended work in a decade and a half, the *Piano Concerto* he completed in 2000. Here, not for the last time, a new beginning had deep roots in his past – in the turbulent lopsided ostinatos and the contrasting stillnesses of the piano studies, and in the polyphony of type and topic that went back to *Winternacht* and beyond. The concerto is also thoroughly characteristic in being at once intimate and tightly crafted, as close to Schumann as it is to Stravinsky.

Once again, however, what might have seemed a breakthrough proved an impasse, and it was at this point that Abrahamsen turned again to his piano studies to remake the first four as *Four Pieces* for orchestra (2004). Rivalling Ravel or Boulez

for orchestral transformation, and scored for a large grouping that includes Wagner tubas and plentiful percussion, these movements discover in the keyboard originals not only unsuspected intimations of bewitching sound but also an unforeseen expressive power.

Abrahamsen's work as an orchestrator or reorchestrator has gone on, with a reduction of Nielsen's last symphony and an arrangement of Debussy's *Children's Corner*, now alongside the sequence of major new works that opened in earnest with *Schnee*. His *Third String Quartet* (2008), in four short movements, is a relatively simple piece that remains deeply puzzling. It starts with a purely diatonic invention (such things had happened before in his music, for example in the final movements of his *First Quartet* and of his wind quintet *Walden*) that might easily be a folk song, and that seems to hold the key to the movements that follow – a key they can never refind.

Microtonal tunings are absent here, but return in *Wald* for fifteen players (2009), which, like *Schnee*, is at once natural depiction (in this case of shadowy forests), cultural evocation (of horn calls, hunts and lurking mystery) and elaborate musical construct. The self-similarities of tangled woodland are echoed at several levels, from that of the opening tremulation (fourths played by two violins, microtonally and metrically displaced from one another) to that of the large-scale variation form.

The ominous yet captivating misaligned fourths from the start of *Wald* come back at the beginning of the work that followed: the *Double Concerto* for violin, piano and strings (2010-11). There are flakes, too, from *Schnee*, such as the chilling-exhilarating quasi-unisons of high piano and string harmonic or the dancing figures of the two fast movements. Yet this is also a work with its own character, reaching to moments of bursting brilliance or consolatory embrace.

Each composition joins its companions as a sibling, related but distinct. Abrahamsen's *Fourth Quartet* (2012) begins in a glacial world of high harmonics and ends in a typical use of rhythmic intricacy to create irregular dance. *His let me tell you* (2013), a monodrama for soprano and orchestra, again finishes in a winter landscape but is perhaps most remarkable for its reinvention of vocal melody, keenly expressive, on the part of a composer who had written very little for the voice.

His concerto for piano left hand, *Left, alone* (2014-15), is again a drama, a story of conflict, solitariness and communal exhilaration, and proves him ready for the next challenge he has set himself, that of opera, on a subject made for him: Hans Christian Andersen's *The Snow Queen*.

**Hanna Eimermacher** (born August 1981) studied composition in Bremen, Graz, Frankfurt and Buffalo, with Younghee Pagh-Paan, Beat Furrer, Pierluigi Billone, Mark Andre and David Felder. In 2010/11 she was an international research scholar at the University at Buffalo.

She has received various prizes; 2012 Berlin-Rheinsberger Kompositionspreis, 2014 scholarship of the Deutsche Bundesregierung for Villa Massimo Rome, and currently for Villa Concordia in Bamberg where she is residing at the moment. She has commissions from SWR Südwestrundfunk, Ernst von Siemens Stiftung, MaerzMusik Berliner Festspiele, Donaueschinger Musiktage, Deutsche Oper Berlin, Münchener Biennale, Frankfurt Opera among others and is working with ensembles such as Ensemble Modern, Klangforum Wien, Ensemble Kollektiv Berlin, Ensemble Linea,



Ensemble Apparat, Ensemble Adapter, Ensemble Interface, Trio Onyx, Ensemble Contrechamps, Ensemble Moto Perpetuo, and musicians such as Christian Dierstein and Sergej Tchirkov.

Her recent works focus on the relationship between ear and eye: sound, light, movement, picture, and space going out from the observation that composition includes all these elements and the deep connection between them.

Hanna Eimermacher is currently working on a music theater piece with Klangforum Wien. She is living with her family in Berlin, Germany.

**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 contemporary 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 from the 1980's, and the video/music collaboration "Shamayim"), and its lyrical qualities.

Felder has received numerous grants and commissions including many composer's 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. *Shamayim* was awarded a Silver Medal in Music from the Park City Film Festival in Spring 2011.

Current commission projects in the period 2015 – 2018 include new works to be composed for the Arditti Quartet, a chamber concerto for Irvine Arditti and Ensemble Linea, and other co-commissioners, and a new work for the Buffalo Philharmonic Orchestra.

Felder serves as Birge-Cary Chair in Composition at SUNY, Buffalo, and has been Artistic Director of the "June in Buffalo" Festival from 1985, when he revived it upon his arrival in Buffalo, to the present. Since 2006, he has been Director of the Robert and Carol Morris Center for 21st Century Music at the University, an organization he created. 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 entirety of the SUNY system. In 2015 he was named Co-Director of the University at Buffalo's Creative Arts Initiative, a plan to bring major international creative artists to the region as guest artists. A dedicated teacher and mentor, he has served as Ph.D. dissertation advisor and major professor for nearly seventy composers at Buffalo, many of whom are actively teaching, composing and performing internationally at leading institutions. Nearly 1000 'emerging' composers have participated in June in Buffalo, the festival Felder pioneered and dedicated to younger composers. 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 Albany, Bridge, Mode, and EMF. On June 1, 2013, a new Blu-ray surround

portrait recording (90 minutes) with numerous works was released on Albany/Troy 1418.

American composer **Joshua Fineberg** began his musical studies at the age of five; they have included - in addition to composition - violin, guitar, piano, harpsichord and conducting. He completed his undergraduate studies at the Peabody Conservatory with Morris Moshe Cotel where he won first prize in the bi-annual Virginia Carty de Lillo Composition Competition. In 1991, he moved to Paris and studied with Tristan Murail. The following year he was selected by the IRCAM/Ensemble InterContemporain reading panel for the course in composition and musical technologies. He worked for several years as a free-lance composer in Europe and as a consultant researcher at IRCAM, then, in the Fall of 1997, he returned to the US to pursue a doctorate in musical composition at Columbia University, which he completed in May 1999. After teaching at Columbia for a year, he went to Harvard University where he taught for seven years and was the John L. Loeb Associate Professor for the Humanities. In September 2007, Fineberg left Harvard to assume a professorship in composition and the directorship of the electronic music studios at Boston University. In 2012 he became the founding director of the Boston University Center for New Music. He has won numerous national and international prizes and scholarships and is published by Editions Max Eschig and Gérard Billaudot Editeur. In 2011, Fineberg was named an Artist Fellow of the Massachusetts Cultural Council. Fineberg's works are widely performed in the US, Europe and Asia. A monographic CD of his music recorded by the Ensemble Court-Circuit was released in 2002 as a part of Unviersal France's Accord/Una Corda collection, another CD recorded by the Ensemble FA was released by Mode Records in June 2009 and in 2012 a CD with his complete works for Piano, performed by Marilyn Nonken, was released by Divine Art/Métier. Major projects include an 'imaginary opera' based on Vladimir Nabokov's *Lolita* for actor, dancers, video, ensemble and electronics realized in collaboration with JOJI; *Speaking in Tongues*, a concerto written for Les Percussions de Strasbourg's 50<sup>th</sup> anniversary tour, *Objets trouvé* written for the ensemble Court-circuit and *La Quintina* for sting quartet and electronics written for the Arditti Quartet and premiered at the Ultraschall festival in Berlin that marked the first co-realization between the ExperimentalStudio in Freiburg and IRCAM in Paris. Besides his compositional and pedagogical activities, Joshua Fineberg actively collaborates with music psychologists and computer scientists in music perception research and helps develop tools for computer assisted composition, acoustic analysis and sound modification. He has been involved in working with performing ensembles and as producer for recordings of many ensembles and soloists. Joshua Fineberg is also the issue editor for two issues of *The Contemporary Music Review* on "Spectral Music" (Vol. 19 pt. 2 & 3) and for a double-issue featuring the collected writings of Tristan Murail in English (Vol. 24 pt. 2&3). From 2003-2009, he served as the US Editor for *The Contemporary Music Review*, where he still serves on the editorial board. His book *Classical Music, Why Bother?* was published by Routledge Press in 2006.

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

approach. They may be poetic models as much as concrete technical ones – indeed the two may be directly related to each other.

**Josh Levine** is an American composer with deep international ties. Born in Corvallis, Oregon in 1959, Levine originally trained in Basel, Switzerland as a classical guitarist before studying composition there with Balz Trümpy. His participation in performances and recordings with some of Europe's finest new music players gave him early inspiration and insight into the cornucopia of possibilities and practical hurdles composers face.

Further studies took him to Guy Reibel at the Paris Conservatory, and, later, IRCAM. Levine earned his Ph.D. from the University of California, San Diego, working principally with Brian Ferneyhough. As a dedicated teacher, Levine has also learned much from his students. Levine has held extended faculty appointments at the Oberlin Conservatory of Music and San Francisco State University, and further taught composition at UCSD, Stanford University, in master classes across the U.S., and as composer in residence at the soundSCAPE Festival in Italy. During the 2015-16 academic year, he is a visiting composition faculty member at the University of Iowa (Fall) and Harvard University (Spring), and will be a Senior Composer at the 2016 June in Buffalo festival.

As a guitarist dedicated to the promotion of contemporary chamber music, he has performed with the Ensemble Contrechamps, the Basle ISCM Ensemble, the Nouvel Ensemble Contemporain, SONOR, and members of the sfSoundgroup in concerts and radio and television broadcasts in Switzerland, France, and the U.S. Levine's playing can be heard on the Innova label in performances of works by Mark Applebaum and Kristian Ireland.

International juries have recognized Levine's music with several awards, among them a First Prize and a Euphonie d'Or at the Bourges International Electroacoustic Music Competition. He has received commissions from prominent new music soloists and ensembles including Magnus Andersson, Aiyun Huang, Marcus Weiss, Jürg Wyttenbach, Tony Arnold and the JACK Quartet, the soundSCAPE Trio, Calliope Duo, Ensemble Contrechamps, Les Solistes de l'Ensemble Intercontemporain, and the Ensemble Intercontemporain under David Robertson. Numerous other exemplary musicians have performed his work in venues ranging from IRCAM and the Cité de la Musique in Paris to Merkin Hall in New York, from festivals in Melbourne and Los Angeles to the World New Music Days in Stockholm. Commercial releases of several of Levine's pieces can be heard on the harmonia mundi-Le Chant du Monde and New Focus Recordings labels.

**Chinary Ung** was born in Cambodia in 1942 and came to the United States in 1964 to further his studies in music. He received training in New York City, where he was a clarinet student of Charles Russo at the Manhattan School of Music. A few years later he became a composition student of Chou Wen-chung, at first privately, and later as a doctoral student at Columbia University. In the 1980s, he was President of the Khmer Studies Institute. He obtained a Doctor of Musical Arts degree in music composition with distinction from Columbia University in 1974. He is a master Roneat Ek performer, the native Cambodian xylophone of the Pinpeat tradition, which often accompanies the court dance, dance drama, and ritual ceremonies. He is presently Professor of Composition at the University of California at San Diego.

Ung has received many honors, including those from the Koussevitzky Foundation,

John F. Kennedy/Friedheim Award, National Endowment for the Arts, American Academy of Arts and Letters; and he was the first American to receive the coveted international Grawemeyer Award (1989), sometimes called the Nobel Prize for composers. He has received three Cultural Preservation Awards from numerous Cambodian-American communities and is currently an advisor of the Killing Fields Memorial and Cambodian-American Heritage Museum in Chicago. An international Cambodian Studies Conference, IMAGINE CAMBODIA, honored Ung with an evening program of his music, in September, 2012, at Northern Illinois University. The New Juilliard Ensemble performed a large ensemble version of his chamber orchestra work, Rain of Tears, later in September. He served as a music advisor of the Season of Cambodia, a festival of Cambodian Arts and Culture, New York City, April/May, 2013. Ung will be a guest of honor for the Thailand Asian Composers League, Thailand, in July, 2013, at Chulalongkorn University, Bangkok. Recently, Ung and his violist wife Susan received a joint fellowship from the Asian Cultural Council to establish a Composers Institute in Cambodia, a project which will begin next year.

Recent commissions include Aura, for Southwest Chamber Music; Oracle, for the Da Capo Chamber Players; Rain of Tears, for the Saint Paul Chamber Orchestra, funded by a grant from the Joyce Foundation of Chicago; and Spiral XIV: Nimitta, for Zeitgeist, a Minneapolis-based ensemble. He has written several works in collaboration with his wife Susan, who specializes in Viola with vocalization. Spiral IX is for baritone, viola, and percussion; Spiral XI for viola/voice solo; and Spiral XII, for large ensemble with Cambodian dancers, was commissioned by the Los Angeles Master Chorale and was premiered at Disney Hall in November, 2008. His work, Akasa, for viola, cello, pipa, percussion, and piano was premiered at the Santa Fe Chamber Music Festival and La Jolla Summerfest in 2011. His Viola Concerto was premiered in February of 2012 by the Boston Modern Orchestra Project. will offer celebratory concerts" [this stuff is written in future tense but has already happened, rephrase as: During his 70th birthday year, 2012/13, numerous ensembles/institutions offered celebratory concerts in cities in Southeast Asia and the US, including a performance by the New York New Music Ensemble of his epic work, Aura, for two sopranos and ten instrumentalists, which Ung conducted at Le Poisson Rouge in NYC April 2013. In October of 2012, Ung was distinguished guest composer at the Chengdu Contemporary Music Festival at Sichuan Conservatory of Music, China, where his works were performed by artists from various countries.

Bridge Records has released three volumes of his works. Volume 1 is a new recording of older, revised works and in 2009 was cited by The New York Times to be in the top 10 classical music recordings of that year. Volume 2 was recorded by Da Capo Chamber Players, cited as one of the top 5 CD's by National Public Radio. They recently released Volume 3, which includes Spiral IX and Spiral XI, two ambitious works with extensive vocalization by instrumentalists. His works are also recorded on New World Records, CRI, Oodiscs, Norton Recordings, Koch International, Mark Custom, Argo, Cambria, ALM Records, Naxos (Canada), Atoll (New Zealand), and Klein Records (Germany). The music of Chinary Ung is published exclusively by C. F. Peters Corporation.

# RESIDENT ENSEMBLE BIOGRAPHIES

## ARDITTI QUARTET

The Arditti Quartet enjoys a world-wide reputation for their spirited and technically refined interpretations of contemporary and earlier 20th century music. Many hundreds of string quartets and other chamber works have been written for the ensemble since its foundation by first violinist Irvine Arditti in 1974. Many of these works have left a permanent mark on 20th century repertoire and have given the Arditti Quartet a firm place in music history. World premieres of quartets by composers such as Ades, Andriessen, Aperghis, Birtwistle, Britten, Cage, Carter, Denisov, Dillon, Dufourt, Dusapin, Fedele, Ferneyhough, Francesconi, Gubaidulina, Guerrero, Harvey, Hosokawa, Kagel, Kurtag, Lachenmann, Ligeti, Maderna, Manoury, Nancarrow, Reynolds, Rihm, Scelsi, Sciarrino, Stockhausen and Xenakis and hundreds more show the wide range of music in the Arditti Quartet's repertoire.

The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music and therefore attempts to work with every composer it plays.

The players' commitment to educational work is indicated by their masterclasses and workshops for young performers and composers all over the world.

The Arditti Quartet's extensive discography now features over 200 CDs. 42 CD's were released as part of the ensemble's series on Naive Montaigne. This series set the trend by presenting numerous contemporary composer features, recorded in their presence, as well as the first digital recordings of the complete Second Viennese School's chamber music for strings. The quartet has recorded for more than 20 other CD labels and together this CD collection is the most extensive available of quartet literature in the last 40 years. To name just a few of the composers profiled: Berio, Cage, Carter, Lachenmann, Ligeti, Nono, Rihm, the complete chamber music of Xenakis and Stockhausen's infamous Helicopter Quartet. Some of the most recent releases are with the French company Aeon and include profiles of Harvey, Dusapin, Birtwistle, Gerhard, Ferneyhough and Paredes.

Over the past 30 years, the ensemble has received many prizes for its work. They have won the Deutsche Schallplatten Preis several times and the Gramophone Award for the best recording of contemporary music in 1999 (Elliott Carter) and 2002 (Harrison Birtwistle). In 2004 they were awarded the 'Coup de Coeur' prize by the Academie Charles Cros in France for their exceptional contribution to the dissemination of contemporary music. The prestigious Ernst von Siemens Music Prize was awarded to them in 1999 for 'lifetime achievement' in music. They remain to this day, the only ensemble ever to receive it.

The complete archive of the Arditti quartet is housed in the Sacher Foundation in Basle, Switzerland

## BUFFALO PHILHARMONIC ORCHESTRA

As Buffalo's cultural ambassador, the Grammy Award-winning **Buffalo Philharmonic Orchestra** under the leadership of music director JoAnn Falletta presents more than 100 concerts each year. Since 1940, the orchestra's home has been Kleinhans Music Hall, a National Historic Landmark with a reputation as one of the finest concert halls in the United States. During the tenure of JoAnn Falletta, the BPO has rekindled its history of radio broadcasts and recordings, including the release of 36

new recordings on the Naxos and Beau Fleuve labels. For more information about the Buffalo Philharmonic Orchestra, visit [www.bpo.org](http://www.bpo.org).

## ENSEMBLE DAL NIENTE

Described as "a superb contemporary-music collective" (*The New York Times*) and noted for its presentation of "bracing sonic adventures by some of the best new-music virtuosos around" (*Chicago Tribune*), Ensemble Dal Niente's projects have exhibited an adventurous approach and an uncommon range that reflects the diversity of music in the world today. The ensemble presents a true multiplicity of experiences: large ensemble, chamber music, and solo repertoire from a range of emerging composers and established living artists to the post-World War II avant-garde generation. Dal Niente curates and presents its concert programs in ways that reflect the repertoire's engagement with our culture and society. Recent projects include the ensemble's collaboration with the indie-rock band Deerhoof and composer Marcos Balter; a tour of Latin American countries; performances and recordings of works by noted trombonist/improviser/composer George Lewis; an East Coast tour of German music; the Hard Music, Hard Liquor concert series and its beloved annual Party. In 2012, Ensemble Dal Niente became the first-ever ensemble recipient of the coveted Kranichstein Music Prize at the Darmstadt Summer Courses for New Music.

Recordings of Dal Niente's interpretations of new and recent repertoire have been released on the New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels. The ensemble also shares performance videos and discussions with their audience through YouTube and other social media.

Dal Niente's outreach includes educational activities of all kinds, exhibited most commonly in university settings with composition workshops, masterclasses, and performances. The ensemble's residencies have included work with faculty and students at various universities including Northwestern, Chicago, Harvard, Stanford, Indiana, Illinois, and Western Michigan, among others.

The ensemble's name, Dal Niente ("from nothing" in Italian), is a tribute to Helmut Lachenmann's *Dal niente* (*Interieur III*), the revolutionary style of which serves as an inspiration for its musicians. The name also references its humble beginnings -- founded in 2004 by a group of student composers at Northwestern University, the ensemble has risen from obscurity to a position as one of North America's most prominent new music groups.

## ENSEMBLE SIGNAL

Ensemble Signal, described by the New York Times as "one of the most vital groups of its kind," is a NY-based ensemble 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 140 concerts, has given the NY, world, or US premieres of over 20 works, and co-produced eight recordings.

Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. 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. A "new music dream team" (TimeOutNY), Signal regularly performs with Lubman and features a supergroup of independent artists from the modern music scene. 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, Walt Disney Concert Hall, BIG EARS, Ojai Music Festival, Carnegie Hall's Zankel Hall, 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.

Signal's programming ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal has worked with artists and composers including Steve Reich, Helmut Lachenmann, Irvine Arditti, Kristian Bezuidenhout, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen. Their recording of Reich's *Music for 18 Musicians* released in May 2015 on harmonia mundi received a Diapason d'or and appeared on the Billboard Classical Crossover Charts. Beginning in January of 2017, they will give the US premieres of a new work for 19 musicians by Steve Reich at venues across the US. Their educational activities include community performances and educational outreach, as well as workshops with emerging composers at the June in Buffalo Festival, where they are a resident ensemble.

#### **ENSEMBLE UUSINTA**

Uusinta Ensemble is a contemporary music ensemble founded in 1998 in Helsinki. In addition to its native city Uusinta Ensemble has performed in New York (Mata Festival), Berlin (Ohrenstrand), Paris (Theatre Dunois), Vienna (Arnold Schönberg Center), Valencia (Mostra Sonora), Oslo (Nordic Music Days), Naestved (Suså festival), Västerås (Nya Perspektiv festival), Cadiz (Gran Teatro Manuel de Falla) and Tallinn (Estonian Music Days).

"Just how accomplished and imaginative the Uusinta players are became evident in the evening's first offering" said The New York Times in 2014 of Uusinta at the Mata Festival, where they performed "with ample gravity and dignity" and "playful ease". According to the Neue Zeitschrift für Musik in 2011 "Uusinta's impressive musicality and precision is indisputably convincing."

The ensemble has premiered over a hundred new works to date. International repertoire is the core of the ensemble's activity, and the ensemble sees as its prime mission to bring the most exciting composers from all countries to its concerts in Helsinki and abroad. Uusinta performs also in collaborative concerts with different new music groups such as Ensemble Aleph (FRA), Ensemble Adapter (GER) and Ensemble Espai Sonorin (ESP), and does collaboration with the most internationally acclaimed composers of our time such as Beat Furrer (AUT), Kaija Saariaho (FI), Chaya Czernowin (US), Simon Steen-Andersen (DEN), Mark Andre (GER), Michel van der Aa (NL) and Hèctor Parra (ES).

#### **SLEE SINFONIETTA**

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 per-

formance 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 over fifteen years, and its activities include touring, professionally produced recordings, and unique concert experiences for listeners of all levels of experience.

## SPECIAL GUEST BIOGRAPHIES

**Magnus Andersson** has long been active in the contemporary music field, and has played a significant role in the creation of the modern guitar repertoire. He studied at the Trinity College of Music, London, and at the Viotti Music Academy in Vercelli, Italy. In 1984 Magnus Andersson founded the guitar class at the International Summer Courses for New Music in Darmstadt (Internationale Ferienkurse für Neue Musik), where he taught until 1996. He teaches at the Royal College of Music in Stockholm, and is a founding member of the innovative chamber music group Ensemble SON and was artistic director of the 2006 and 2008 Stockholm New Music Festival.

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

**Brad Lubman**, conductor/composer is one of the foremost conductors of modern music and a leading figure in the field for over two decades. A frequent guest conductor of the world's most distinguished orchestras and new music ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations. His flexibility in a variety of settings has led him to conduct a broad range of repertoire from classical to contemporary works, and to direct projects including orchestra, opera, multimedia, and mixed ensemble.

Lubman has led major orchestras including the Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Los Angeles Philharmonic, NDR Sinfonieorchester Hamburg, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, the Netherlands Radio Chamber Philharmonic, and the National Symphony. Fall 2016 will see Lubman's debut with the San Francisco Symphony.

In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, Musik Fabrik, ASKO Ensemble, Ensemble Resonanz, and Steve Reich and Musicians. Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo.

Lubman is founding Co-Artistic and Music Director of the NY-based Ensemble Signal. Since its debut in 2008, the Ensemble has performed over 140 concerts and co-produced eight recordings. Their recording of Reich's *Music for 18 Musicians* on harmonia mundi was awarded a Diapason d'or in June 2015 and appeared on the Billboard Classical crossover charts.

Lubman has conducted numerous world premieres. Among these are Steve Reich's *Three Tales*, *Daniel Variations*, *Radio Rewrite*, and *Variations for Vibes, Pianos and Strings*. Additional world premieres given by Lubman include Helmut Lachenmann's *Concertini* and Michael Gordon/David Lang/Julia Wolfe's *Shelter*, as well as works by Philip Glass, Charles Wuorinen, John Zorn, and Hilda Paredes.

His own music has been performed in the USA and Europe, and can be heard on his CD, *Insomniac*, on Tzadik. Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute.