

The University at Buffalo Department of Music, The UB Music Library, and
The Robert & Carol Morris Center for 21st Century Music present the

Wolf-Steger Fund Concert

Friday, October 13, 2017
7:30pm
Lippes Concert Hall in Slee Hall

PROGRAM

Miroir de Votre Faust (Caractères II) (1964-65)
II. La Chevauchée fantastique

Henri Pousseur
(1929 – 2009)

Tiffany Du Mouchelle, soprano; Eric Huebner, piano

Echoes de Votre Faust (1961-69)

Henri Pousseur

1. *La ligne des toits*
3. *Insinuations*
4. *Grande loterie du labrinthe des fantômes*
6. *Couleur de l'air B*
7. *La tremble et le rossignol*

*Tiffany Du Mouchelle, soprano; Emlyn Johnson, flute;
Jonathan Golove, cello; Eric Huebner, piano*

Larghetto Rubato (2010)

Robert Phillips
(b. 1981)

*Jessica Wooldridge King, bassoon; Jonathan Golove, cello;
Sungmin Shin, guitar*

Seven Prophetesses (2016)

Moshe Shulman
(b. 1978)

1. *Miriam*
2. *Hulda*
3. *Esther*
4. *Abigail*
5. *Sarah*
6. *Hannah*
7. *The Song of Deborah*

*Tiffany Du Mouchelle, soprano; Kristen Theriault, harp; Miranda Shulman, violin I;
Gretchen Fisher, violin II; Leanne Darling, viola; Jonathan Golove, cello; Moshe Shulman, conductor*

Program Notes

Belgian composer Henri Pousseur served as Snee Professor in the Department of Music at UB in 1966-67, presenting a series of nine lectures, accompanied by music both recorded and performed live. The topics of his lectures reveal a number of his primary interests: chance in new music, the music of Anton Webern, electronic music, and his own opera, *Votre Faust* (Your Faust), by then a work-in-progress dating back to 1961. His collaborator and librettist was French novelist Michel Butor, who had also been a UB faculty member, holding the Melodia E. Jones Chair in French in 1962-63. Buffalo was a fruitful location for these artists, musical and literary, as it has been for so many, including the other composers featured on this evening's program (We note that Rob Phillips and Moshe Shulman may be placed, in terms of age, on either side of Pousseur's 37 years at the time of his arrival in Buffalo).

The creators of *Votre Faust* termed their work a "variable fantasy in the style of an opera," indicating that its form, even its plot, would vary from performance to performance. Some of this openness or mobility comes from decisions made by the performers, and other aspects comes from the engagement of the audience, who, among other things, determine the work's ending from amongst a number of possibilities. This open or mobile aspect of the work certainly reflects the influence of John Cage, whose commitment to chance or "indeterminacy" had already exerted a pull on such major European figures as Pierre Boulez and Karlheinz Stockhausen. *Votre Faust* was given a premiere in a concert version at the Albright Knox Art Gallery in Buffalo in March 1968, as the final musical event of the 2nd Buffalo Festival of the Arts Today. The first such festival had drawn international attention to the city and its artistic production and community in 1965. Pousseur was quoted in the Buffalo Evening News as saying, "Buffalo music, and equally the wonderful art gallery, are most stimulating. This should become a very important music center."

Perhaps recognizing that fully staged performances of contemporary operas are rare, even in Europe (*Votre Faust* was premiered in a staged version in Milan in 1969), but also possibly in light of the variable nature of the conception, Pousseur created a number of "satellite" works (Pousseur's term). These are free-standing compositions for the concert stage that make use of the musical materials from the 600-odd page opera score. Tonight we present portions of two of the satellite works. Most of the sung texts are drawn from Goethe's *Faust*, a work whose continuing attractiveness to contemporary artists was seen in Nathan Heidelberg (composer) and Neil Wechsler's (playwright) *The Faust Project*, presented last year at the Burchfield Penney Art Center.

Tonight's performance, as well as the panel discussion of Pousseur's work presented this afternoon, are supported by the University Library's Wolf-Steger Fund and by the Center for 21st Century Music. The Wolf-Steger Fund supports the presentation of the work of Buffalo composers through an endowment from the late UB music faculty member Muriel Wolf and her husband, bassist Albert Steger, a longtime member of the Detroit Symphony Orchestra.

- Jonathan Golove

Larghetto Rubato, for bassoon, guitar, and cello, was originally composed for Pascal Gallois, Magnus Andersson, and Rohan de Saram when they visited the University at Buffalo in 2010 to perform works by University at Buffalo graduate composers and present their own program. Since then, the trio has toured the piece many times in Scandinavia, including at the most recent Kalvfestivalen in Sweden.

Larghetto Rubato plays with the relationship between the small spontaneous variations in tempi, the "rubato" which robs from the beats and rhythms around it, and the glissandi drifting of the melody. Each sonic element rises and falls, increases and decreases, and coordinates its movements like a net floating on water, loosening and tightening with the passing of each wave, as each wave gently distorts the temporal and harmonic surface.

- Robert Phillips

Seven Prophetesses was completed in the summer of 2016 after receiving a 2015 Fromm Foundation Commission. The work is dedicated to Anne Harley, who, in 2013, commissioned Song of Songs [Shir Ha Shirim] for voice and violin. That composition was eventually submitted to the Fromm, and ultimately led to this commission. Anne suggested that I set texts about female spiritual leaders from the Tanakh in my native language, Hebrew, for inclusion in her commissioning and recording project: *Voices of the Pearl*. This prompted me to ask Juli Varshavsky, an Israeli poet and army mate, to write poems describing the eponymous seven prophetesses. These poems therefore do not exactly transmit the biblical references to the prophetesses, nor their historical writings, but, rather, the personal perspective of the poet.

- Moshe Shulman

Texts and Translations

II. *La Chevauchée fantastique* from *Miroir de Votre Faust*

(Johann Wolfgang von Goethe, *Es war ein König in Thule*
from *Faust*)

Es war ein König in Thule
Gar treu bis an das Grab,
Dem sterbend seine Buhle
Einen goldnen Becher gab.

Es ging ihm nichts darüber,
Er leert' ihn jeden Schmaus;
Die Augen gingen ihm über,
So oft er trank daraus.

Und als er kam zu sterben,
Zählt' er seine Städt' im Reich,
Gönnt' alles seinem Erben,
Den Becher nicht zugleich.

Er saß beim Königsmahle,
Die Ritter um ihn her,
Auf hohem Vätersaale,
Dort auf dem Schloß am Meer.

Dort stand der alte Zecher,
Trank letzte Lebensgluth,
Und warf den heil'gen Becher
Hinunter in die Fluth.

Er sah ihn stürzen, trinken,
Und sinken tief ins Meer.
Die Augen täten ihm sinken;
Trank nie einen Tropfen mehr.

There was a King of Thule,
faithful to the grave,
to whom his dying beloved
gave a golden goblet.

Nothing was more valuable to him:
he drained it in every feast;
and his eyes would overflow w
henever he drank from it.

And when he neared death,
he counted the cities of his realm
and left everything gladly to his heir –
except for the goblet.

He sat at his kingly feast,
his knights about him,
in the lofty hall of ancestors,
there in the castle by the sea.

There, the old wine-lover stood,
took a last draught of life's fire,
and hurled the sacred goblet
down into the waters.

He watched it plunge, fill up,
and sink deep into the sea.
His eyes then sank closed
and he drank not one drop more.

3) Insinuations

(Méphistophélès's aria from *La Damnation de Faust*)

Devant la maison
De celui qui t'adore,
Petite Lison,
Que fais-tu dès l'aurore?
Au signal du plaisir,
Dans la chambre du drille,
Tu peux bien entrer fille,
Mais non fille en sortir.

Il te tend les bras:
Près de lui
Tu cours vite.
Bonne nuit, hélas!
Ma petite, bonne nuit.
Près du moment fatal
Fais grande résistance,
S'il ne t'offre d'avance
Un anneau conjugale.

In front of the house
Of the one who adores you,
Little Louison,
What have you been doing since dawn?
At the sign of pleasure
In the fellow's room
You can go in maiden
But not come out maiden.
In front of the house ...
He stretches out his arms to you;
To him
You quickly run.
Good night, alas!
My little one, good night.
At the fatal moment
Put up great resistance,
Unless he first offers you
A wedding ring.

4) Grande loterie du labyrinthe des fantômes
(from Goethe's *Faust*, with interpolations)

Once I had a lovely, lovely dream:
I saw a young apple tree
Le supplice de Tantale!
Zwei schöne Äpfel glänzten dran
And quite soon I was climbing

Quelle audacieuse jeune femme mortelle o se porter ses
pas sans tête dans l'aimable mensonge de ce sombre
vieux tombeau doré de plaisir?

Le rocher de Sisyphe!

Grande serpent, soyez sensible aux malheurs de
Jéruzona!

A hole it had was mighty huge,
So huge it was, it pleased me much.

Le soleil s'obscurcira

Le vautour de Prométhée!

Einst hat ich einen schönen Traum,
Me fit voir un jeune arbre en songe.
Two fair apples were shining,
Die g'fiel'n mir sehr, ich stieg hinan

Il avait un énorme trou,
Qui bien qu'énorme me plut beaucoup.
Deux beaux fruits semblaient y briller,
J'y montai, c'était un pommier

Solamen miseris socios habuisse doloris

L'apparition d'Hélène

Es hat ein riesig grosses Loch,
so gross es war, gefiel mir's doch.
Once I had a disgusting dream.

6) Couleur de l'air B
(Petrarch, *Zefiro torna, e 'l bel tempo rimena*)

Zefiro torna, e 'l bel tempo rimena,
e i fiori e l'erbe, sua dolce famiglia,
et garrir Progne et pianger Filomena,
e primavera candida e vermiglia.

Ridono i prati, e 'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
l'aria e l'acqua e la terra è d'amor piena;
ogni animal d'amar si riconsiglia.

Ma per me, lasso, tornano i più gravi
sospiri, che del cor profondo tragge
quella ch'al ciel se ne portò le chiavi;

e cantar augelletti, e fiorir piagge,
e 'n belle donne oneste atti soavi
sono un deserto, e fere aspre e selvagge.

Zephyr returns and brings fair weather,
and the flowers and herbs, his sweet family,
and Procne singing and Philomela weeping,
and the white springtime, and the vermilion.

The meadows smile, and the skies grow clear:
Jupiter is joyful, gazing at his daughter:
the air and earth and water are filled with love:
every animal is reconciled to loving.

But to me, alas, there return the heaviest
sighs that she draws from the deepest heart,
who took the keys of it away to heaven:

and the song of little birds, and the flowering fields,
and the sweet, virtuous actions of women
are a wasteland to me, of bitter and savage creatures.

1. Miriam

The sea opens its waves,
 Kneels and groans,
 And over the body drops of milk
 Drain in a wandering path.
 Bleeds in the desert sand,
 Streams in a dance,
 Wraps with fetus blood
 In the blue outflaw.
 Felled from umbilical cord,
 Drawn out from the oblivion,
 The sea cuts the connection
 To the savior hand.
 And the billow fiows dropped
 In the shadow of milk and honey,
 The last one to die here,
 Will ruin the temple.

מרים
 הים פותח את גליו,
 כורע ופועה,
 ועל הגוף אגלי חלב
 נקווים בשביל תועה.
 שותת בחול המדברי,
 נובע במחול,
 עוטף בדם העברי
 בשפה הקחול.
 נקרת מתקל השבור,
 נשלה מהנשיה,
 הים חותך את החבור
 ליד המושיעה.
 והגלגול עורם שמוט
 בצל חלב ודבש,
 האחרון שקאו ימות
 יחריב את המקדש.

2. Huldah

The city is sewed in dry snow,
 And there is nothing left but wrath,
 At the end of my life the conquering ice
 Turned to solace.
 Bared feet step in the frost,
 The city surrenders to the stabbing whiteness,
 The wrinkles of the memory freeze in the skin
 On the way to abandonment.
 And at the beginning there was nothing,
 And there is no hope in the ashamed dawn,
 And the world was deaf and already
 There is no crying in the world.

חולדה
 העיר תפודה בשלג היבש
 ולא נותר דבר מלבד תמה,
 בקצה חלדי הקרח הנובש
 הפך לתמה.
 רגלים יתפות פוסעות בקפור,
 הקרח נגע ללבן הדוסר,
 קמטי הנרון קופאים בעור
 בדרך להקטר.
 ובראשית כבר לא היה דבר,
 והעולם היה חרש, ודבר
 אין בכי בעולם.

3. Esther

Who will blow the shofar
 For the virgins of Shushan?
 Who will remember your name,
 My name,
 Their name?
 Who will fast?
 The girls are being dragged
 Through the streets of the capital
 To be adorned with crown.
 I am Hadassah the daughter of
 Woman with no name.
 Under the tree of fifty cubits
 I was anointed with the seed of my people
 To rule over
 The people with no God.
 Who will cast the pur?
 Even the oil of myrrh won't wipe
 The blood from the scroll.
 And on the fifteenth day of the month Adar,
 Who will say the Kaddish?

אסתר
 מי יתקע בשופר
 לבתולות העיר שושן?
 מי יזכר את שמך,
 את שמי,
 את שמן?
 מי יצום?
 הנערות ומשכות בקרעים
 ברחובות הבירה
 להתעשר בקטר.
 אני הדסה בת
 אשה ללא שם.
 מתחת לעץ חמשים אמה
 נמשחה בקנב עמי
 לקלח על
 עם ללא אל.
 מי ישיל את הפור?
 גם שמן המר לא ימחה
 את הדם מהמגלה.
 וביום חמשה עשר לחנוש
 אדר
 מי יקרא את הקדיש?

4. Abigail

Cast your weight into
my eyes

Like a sling stone that
slays the body,

Like a man that faces
mortification,

Turn the minutes into
zealous day.

Set your heart behind
my mountains,

Discover my night, rule
over there,

Hold the beating light
by the edge of the
sinew,

When the dawn comes,
return to be a novice.

Allow your body to be
flexible sand,

Like a wanderer that
solves the mystery

Undo my thighs from
the secret of the
menstrual blood,

Love me now, be no-
man.

אביגיל

הטל את משקלך אל תוך
עיני.

כמו אבן קלע שקוטלת
גוף.

כמו גבר העומד בקני סגור.

הפך את הדקות ליום קנאי.

השם לבך מעבר להרי.

גלה לילי, גיה בה לגיד.

התזק באור פועם בקצה
הגיד.

עם בוא השחר שוב להיות
טוראי.

הנח לגוף להיות לחול
קמיש.

כמו הלך הפותר את
התורה

התר שוקי מסתר דם גדה.

אהב אותי עכשו, גיה
שום-איש.

5. Sarah

On a hook at the tent
entrance I'll hang
A thwarted and
circumcised smile,
On the floor in a pool
of alcohol
I'll let my laughter
wither.

I'll obey your voice and
I'll take the knife,
I'll sacrifice a great
nation as a burnt
offering,
In a twisted movement
I'll miscarry my womb,
And I'll be a bereaved
mother.

6. Hannah

I'm sailing to the island
At time of the dead prayer,
And barren and divine seed
Lies in the bed by my side.

The echo renounces the
voice
On its way to the end of
the melody,
Spreads on the altar of
sand,
Touching the abandoned
womb.

The hand covers the
mouth,
The lips move with no
shadow.
Below the feeble skin
The lazy sand sinks.

At the edge of the steep
wave
A woman's prayer is cut
off.
The womb is still hollow,
The womb is surrounded
by land.

שרה

אחלה על זו בקטח האהל
חייך גענד וגמול,
על תרצה בשלולית של
כהל
אתנו לצחוקי לקמל.

אשמע בקולך ואשב
מאבלת
אשלה גוי גדול לעולה,
ואפיל את רחמי בתנועה
מעקלת
ואהנה לאם שכולה.

חנה

אני מפליגה אל האי
בשעת הספלה הפתה,
וזרע עפר איתי
ולשב לצדי במשנה.

הקו יתיר על הקול
בערה לסוף המנון,
גפרש על מזבח החול,
נוגע בקרם אגוז.

היד מכסה את הפה,
שפתים געות ללא צל,
מפתח לעור הרפה
שיוקע החול העצל.

בקצה הגושול הסליל
גקשעת הספלה של אשה,
הרעם זדון קליל,
הרעם נשתי יבשה.

7. The Song of Deborah

I'll put my head on
leaking soil,
And when I lie down
with you I'll be a
woman,
Jael, my skin is burning,
the soft fire
Will lead me to a new
land.

And when I kneel, you
will touch my
homeland,
And with your tongue
do wonders as you will,
My cry has melted, I'm
shivering,
Your naked skin covers
me.

Kiss me with thy milk
and we'll surrender to
the urge,
And when you rise with
me, be a woman,
Under the blanket we
discovered a land,
That will not rest and
will not know shame.

שירת דבורה

אניט את ראשי על אדמה
נושפת,

יבשכבי עמה אהנה אשה,
יעל, עורי בוער, האש
הקלשפת,

תוביל אותי לארץ חדשה.

יבאשר ארבע, תגעי לי
במולדת,

יבלשונה עשי עמי שפטים,

צעקתי גמקה, אני רועדת,
עורך המתערטל עושר
אומי.

ישקני בתלב, וגנבע
לפרץ,

יבקותי עמי גוי אשה,

מתחת לשמיכה גלינו ארץ,

שלא תשקט, ולא תדע
בושה.

Excerpts of poems by
permission of

Juli Varshavská

Meet the Performers

Leanne Darling creates a powerful new voice for the viola. She draws from her classical technique, her skills in many musical genres, and her passion for improvisation to break the boundaries of this underused instrument. She holds degrees from the Eastman School of Music and the Cleveland Institute of Music. She was a finalist in the ASTA National Solo Competition and a winner of the Durham (NC) Young Artists Competition. Professionally, Darling has held the principal and assistant principal position in the Florida West Coast Symphony, the Missouri Chamber Orchestra, and the Salzburger Kammerphilharmonie.

Soprano **Tiffany Du Mouchelle** is praised for her musical versatility, an electric stage presence and exceptional dramatic sensibilities. Most recognized for her fearlessness in exploring new and challenging repertoire, she ushers the voice into new realms of expressivity, including a vast array of musical styles and languages, featuring 37 different languages (including: Arabic, Japanese, Mian, Russian, and Swedish), and exploring the genres of classical, world, contemporary, cabaret, and theatrical works.

Recipient of the prestigious Richard F. Gold Career Grant for American Opera Singers, Du Mouchelle has performed with the Chamber Music Society of Lincoln Center, Bang on a Can All-Stars, Center for Contemporary Opera, Yellow Barn Music Festival, Skálholt Summer Music Series in Iceland, Norfolk Chamber Music Festival, and American Composers Alliance, and in such prestigious venues as Lincoln Center, Disney Hall, The Consulate of the Republic of Poland, The New York Historical Society, The Ukrainian Institute, the residence of the United States Ambassador in Cairo, and the Acropolis in Carthage.

Recent collaborations include the modern premiere of Karl von Seckendorff's monodrama Proserpina and the world premiere of Paul Botelho's electro-acoustical opera Proserpina with New York Baroque Inc. and Bucknell Camerata, the Australian premiere of Stockhausen's Sirius with Bendigo International Festival of Exploratory Music, the west coast premiere of Roger Reynolds' Justice (Clytemnestra), the west coast premiere of Pasqual Dusapin's To Be Sung (Voice Two), along with residencies at Yellow Barn and Songfest. An active chamber musician, she is the co-founder of Aurora Borealis, a voice and percussion duo with Stephen Solook. They frequently commission and perform new works, expanding the repertoire for this unusual combination.

A frequent collaborator with the cultural diplomacy organization Cultures in Harmony, she has served as an instructor of voice, musical outreach specialist, and performer for projects in Cameroon, Tunisia, Egypt and Papua New Guinea.

Du Mouchelle received her B.M. and M.M. degrees from the Mannes College of Music, under Ruth Falcon and Amy Burton, and her D.M.A. from University of California San Diego, under Susan Narucki. In fall 2015, Du Mouchelle moved to Buffalo, NY, joining the faculty at University at Buffalo, where she serves as the director of the vocal performance program and runs the vocal ensemble, Polyglot.

For more information about Ms. Du Mouchelle, please visit: www.tiffanydumouchelle.com.

Gretchen Fisher holds a performance degree from the Conservatory of music at Purchase College. She directs the string program at Mount St Mary Academy and teaches privately as well. She is the concertmaster of the Western NY Chamber Orchestra, and performs regularly with several other ensembles including her own, The Fever Pitch string quartet. She enjoys playing all styles of music.

Cellist-composer **Jonathan Golove** is a dedicated performer of both new and traditional works, as well as of improvised music. He has performed throughout the United States and Europe at venues including Weill Recital Hall (Carnegie Hall), Zipper Concert Hall in Los Angeles, and London's Southbank Centre. He has been featured as cello soloist with the Buffalo Philharmonic Orchestra, Slee Sinfonietta, and New York Virtuoso Singers. One of only a handful of performers on the theremin cello, Golove has appeared as soloist with the Asko/Schoenberg Ensemble, London Sinfonietta, and International Contemporary Ensemble, and he is a member of the 1. Deutsche Stromorchester. He is also active as an

electric cellist, particularly in the field of creative improvised music. He has performed and recorded with jazz groups including the Michael Vlatkovich Trygo and Quartet, Ubudis Quartet, 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 and New Music (Monterrey, Mexico). He has recorded for the Albany, Centaur, FMR, pfMENTUM, and Nine Winds labels, and his performances and interviews have been heard in broadcasts by numerous National Public Radio stations, as well as on Radio Nuevo León, West German Radio, CBC, and Radio France. His summer appearances include numerous festivals devoted to new works, including the Holland Festival (Amsterdam), Festival d'Automne (Paris), Lincoln Center Festival, June in Buffalo, and the Festival del Centro Histórico (Mexico City). Mr. Golove's original compositions have been performed at venues including the Kennedy Center, Washington D.C., Venice Biennale, Festival of Aix-en-Provence, Lincoln Center Chamber Music Society II, and the Kitchen, and he has received awards and grants for his work from organizations including ASCAP, the Yvar Mikhashoff Trust for New Music, and Meet the Composer.

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. He is an Associate Professor in UB's Department of Music, where he currently serves as department chair.

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, Carter and R. Strauss among others. In March 2016, he was featured in recital as part of the New York Philharmonic's "Messiaen Week" - a series of concerts featuring the work of the late French composer. Other recent solo projects include a complete performance in November 2016 of György Ligeti's piano études on the St. Louis Symphony's contemporary music series held at the Pulitzer Arts Foundation gallery in St. Louis. He has collaborated with the conductor David Robertson in performances of György Ligeti's Piano Concerto, Olivier Messiaen's *Oiseaux Exotiques* and on the American premiere with percussionist Colin Currie of Elliott Carter's *Two Controversies and a Conversation* for piano, percussion and chamber ensemble. From 2001 through 2012, Huebner was 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 appeared regularly in major chamber music venues throughout the United States and worked closely with many composers on the commissioning of new works for its combination.

A passionate interpreter of the music of our time, Huebner has premiered countless new works, including a recent set of piano études by Pulitzer Prize winning composer Roger Reynolds with whom he's had a particularly fruitful collaboration. Huebner has been involved with the New York Philharmonic's *CONTACT!* series since its inception and is a member of the orchestra's Contemporary Music Ensemble Committee. A regular visitor to the west coast, Huebner has twice been a featured recitalist at the Ojai Festival in California, has performed on the Monday Evening series in Los Angeles, the Carlsbad Music Festival, and at the Los Angeles County Museum of Art and made recital appearances at Zipper Hall, Villa Aurora and the Italian Consulate. In New York City, he has appeared as soloist and chamber musician in Carnegie's Zankel and Weill Recital Hall, Miller Theatre, Merkin Hall, (le) Poisson Rouge, Roulette and Subculture. Additionally, he has appeared with numerous NYC-based contemporary music ensembles, including the International Contemporary Ensemble, Talea, New York New Music Ensemble, American Contemporary Music Ensemble, Manhattan Sinfonietta, So Percussion and the American Modern Ensemble.

A devoted teacher as well as performer, Mr. Huebner is an Associate Professor of Music at the University at Buffalo (SUNY) where he maintains a studio of graduate and undergraduate piano majors and minors and teaches courses in 20th century piano music and piano literature. Since the fall of 2014, he has been a member of the adjunct faculty of The Juilliard School where he teaches a course in orchestral keyboard performance.

Mr. Huebner's 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 recent solo release on New Focus Recordings features Huebner in works by Schumann, Carter and Stravinsky. Mr. Huebner holds a B.M. and M.M. from The Juilliard School

where he studied with Jerome Lowenthal. He lives in Buffalo and New York City and is married to composer Caroline Mallonée.

Emlyn Johnson is a flutist especially interested in exploring the connections between Baroque and contemporary music. An advocate for new music, Emlyn has recently performed with Slee Sinfonietta, Ensemble Signal, Ossia New Music Ensemble, Musica Nova, and Fifth House Ensemble. She has also studied Baroque flute and chamber music with Claire Guimond, Paul O'Dette, Edward Parmentier, and members of the Tafelmusik Baroque Orchestra.

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 has performed at myriad national and international festivals, including June in Buffalo, Aspen, Chautauqua, and Orford. Emlyn 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.

Emlyn holds degrees from Eastman School of Music and University of Michigan. Her teachers include Bonita Boyd, Amy Porter, and Dr. Brooks de Wetter-Smith.

Jessica Wooldridge King has played bassoon and contrabassoon for Symphoria, Syracuse's musician-run professional orchestra, since its 2012 inception. New music is among her priorities, and as such she has premiered works at her own recitals in Rochester, Syracuse, and Richmond, VA, at the New Music on the Point festival in Vermont, with Slee Sinfonietta, and with Eastman Broadband, with whom she attended Carnegie Hall's *New Music, New Voices* program. She helped found the New Leaf Ensemble with whom she performs improvisations in concert settings and teaches improvisation to music makers of all abilities.

Last October Jessica completed her Doctor of Musical Arts Degree at the Eastman School of Music. Her teachers include John Hunt at Eastman, and Lynn Hileman at WVU. She has had the honor of playing in masterclasses for Pascal Gallois, Christopher Millard, and Gilbert Audin. She has held positions teaching bassoon and world music at several colleges and currently serves on the faculty of Hamilton College.

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

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

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

An advocate for performing music of living composers, Mr. Shin frequently works with Rochester based contemporary music ensembles Musica Nova, Ossia, and Rest Is Noise. He has premiered numerous works and has participated in performances of challenging pieces such as *Le marteau sans maître* (Boulez), *Song, Drones and Refrains of Death* (Crumb), *Four Kings Fight Five* (Gordon), *Quartet for 4 guitars* (Haas), and *Electric Counterpoint* (Reich). He has worked with leading

composers and conductors in new music including Brad Lubman, Alan Pierson, Steve Reich, Frank Ticheli, and Melinda Wagner. Also, he has studied with Dusan Bogdanovic and Roland Dyens, the foremost living guitarist/composers, on performing their music.

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

Mr. Shin completed his undergraduate studies at the University of Southern California where he was a recipient of the Classical Guitar Department Award. At USC, he studied privately with distinguished artist/pedagogues James Smith and Brian Head while receiving additional instruction from flamenco master Adam del Monte and Los Angeles Guitar Quartet members William Kanengiser and Scott Tennant. He was fortunate to study privately with the legendary Maestro Pepe Romero as well as perform numerous times in his masterclass. Sungmin made his professional debut during his time at USC as a featured soloist alongside Professor Smith with the National Children's Choir (formerly the Paulist Choristers) in Los Angeles.

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

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

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

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

Miranda Shulman began violin studies at age five under the tutelage of Betty Haag in Chicago, Illinois. She continued her studies on scholarship and now holds a Bachelor of Music in Performance, Performance Certificate and a Master of Music in Performance. Her principle teachers include Michael Ludwig, Elmar Oliveira, Janet Sung, Carol Cole, Laurie Smukler and Tom Halpin. She was Teaching Assistant to Janet Sung at SUNY Fredonia and taught undergraduates and coached chamber music ensembles. She has performed internationally in China alongside Gil Shaham and in Germany with Gewandhaus Orchester. She is currently Assistant Principle of the Huntsville Symphony Orchestra and teaches privately.

About the Composers

Henri Pousseur was born on 23 June 1929 in Malmédy, Belgium and began his studies of music at the Royal Conservatory of Liège in 1947. There, he was introduced to a professor of music, Hermann Barg, who did not teach him only classics and the romantics, but also introduced it to Schoenbergian expressionism. He prepared for admission to the Conservatory by attending classes at the Academy of Stavelot, directed by Octave and Eugene Micha.

In Liège, he entered the organ class of Pierre Froidebise, which made him share his passion for both the old repertoire and the latest trends. Thus Froidebise himself gave introductory lectures to dodecaphonism and invited Liege René Leibowitz, then the most ardent defender of the Schoenberg School, to Liège. Pousseur quickly joined the group of Dodecaphonists Liège, where they performed his *Sonatine for piano* in 1949.

During his military service, he remained in contact with the musical world as much through André Souris and Marcelle Mercenier, whom he regularly lives in Brussels, and through Karel Goeyvaerts, whom he met regularly in Mechelen, where he was barracked. In March 1953 he gave a lecture in Brussels on the most recent research on concrete music, but the hope of seeing the creation of an electronic music studio was disappointed. It is in this context that it comes into contact with Karlheinz Stockhausen.

At the end of military service, he became professor of music in a secondary school in Eupen, then in 1954, married Thea Schoonbrood, who had four children. His contacts with Stockhausen intensified, and in the spring of 1954 he made a first study of electronic music in the studio of the NWDR in Cologne; he was then introduced to Luciano Berio in 1956.

In 1957, Berio invited him to the studio of the RAI in Milan where he realized the first random piece of electronic music, *Scambi*. An interest in microsocial relationships between musicians (such works being like experiments of new relations on the scale of the real society) have been found throughout Pousseur's journey.

Around 1960, he decided to extend the serial project by going beyond a certain anti-theatrical attitude which he had previously shared with the international vanguard. The two main ideas of this questioning are the "generalized periodicity" "reconsideration of harmony by the reintegration of consonances." The first large-scale demonstration of such harmonic modulations was given in 1967 with *Cross Colors*, where the song "We shall overcome" was projected in varied harmonic universe, ranging from the most dissonant sound masses to modal transparency and strictly consonant accompaniment.

The condition of the composer, however, obliges other activities. Thus Pousseur first applied for the post of director of the Conservatoire de Liège in 1963, but without success. After three years at the University of Buffalo and having developed a larger project with Pierre Bartholomée, including both experimental music and awakening pedagogy, he founded the Center of Research and Musical Formations in Liège. In 1975, he was able to impose his candidacy for the post of Director of the Conservatoire. In the years that followed, this conservatory became a focus of the revival of musical pedagogy; the "most promising workshops of the Center are integrated in the big house and help to dust off old habits." To conclude his public career, Pousseur worked to develop a bridge between the Conservatoire and the University.

Having undergone a cardiac bypass surgery in 1993, Pousseur had regained his youth for a good ten years. Ear worries, however, must tarnish the last years of his life. Strongly weakened by other health concerns, Pousseur passed away on March 6, 2009 in Waterloo.

Robert Phillips is an American chamber and electroacoustic music composer whose work integrates a diverse vocabulary of sound samples, multimedia tools, and interrogative approaches to musical style. A range of microtonal techniques and notation strategies are employed to inflect glissandi and vibrati variations within signature harmonic networks, and explore a broad, hyper-expressionist palette, superscribed over a diverse array of materials and samples from a variety of forms and genres.

His music has been featured at Internationale Gaudeamus Muziekweek, Donaueschinger Musiktage, Toronto Electroacoustic Symposium, Harvard University Summer Composition Institute, June in Buffalo, Opéra de Lille, Stuttgart American Days, BEAST FeaST 2017, and others. Phillips has held residencies at Akademie Schloss Solitude, Stiftung Künstlerdorf Schöppingen, and PACT Zollverein.

He received his Ph.D. in music composition from the University at Buffalo, SUNY, where he studied with David Felder.

Russian-born Israeli composer, violin, viola, bandoneon and accordion player, **Moshe Shulman**, received both Bachelor and Master of Music degrees in composition from the Jerusalem Academy of Music, and a PhD in composition from the State University of New York at Buffalo (UB). He has studied with Mark Kopytman, David Felder and Johannes Schollhorn.

Moshe has received many honors for his compositions: recently he won the 2015 Fromm Foundation Commission Competition. In 2009, he received third prize for "Construction 3" at the Jurgenson Contemporary Music International Competition in Moscow; in 2011, the "Who's Who Among Students in American Universities and Colleges Award" for accomplishments as a graduate student at the State University of NY at Buffalo. He has been honored with a UB College Fellowship and Department of Music Assistantship, a Keren Sharet, America-Israel Scholarship, Dean's Scholarship for excellence in composition, and an Acum Scholarship for excellence in composition.

Moshe is a performer of classical music, Argentine tango, Klezmer, and Gypsy music. He also coaches youth soccer and tango dancing for adults. In Spring 2012 he led the Baires Klezmer Orchestra in Buenos Aires, Argentina and in the summer 2012 formed the Buffalo Tango Orkestra for which he arranges the music. In addition, Moshe performed on the bandoneon in Toronto, Washington DC, Boston and Baltimore with world famous tango artists such as Ariel Ardit.

Currently he is on the Music Faculty at University at Buffalo, Walden Summer Music Camp faculty. More information about Moshe can be found at www.mosheshulman.com.