

The University at Buffalo Department of Music and  
The Robert & Carol Morris Center for 21<sup>st</sup> Century Music present

## **Celebrating Charles Wuorinen at 80**

featuring

**Ensemble SIGNAL**  
Brad Lubman, conductor

Tuesday, April 24, 2018  
7:30pm  
Lippes Concert Hall in Slee Hall

### PROGRAM

Charles Wuorinen  
(b. 1938)

#### **iRidule**

*Jacqueline Leclair, oboe soloist*

#### **Spin 5**

*Olivia De Prato, violin soloist*

Intermission

#### **Megalith**

*Eric Huebner, piano soloist*

# PERSONNEL

## Ensemble Signal

Brad Lubman, Music Director

Paul Coleman, Sound Director

Olivia De Prato, Violin

Lauren Radnofsky, Cello

Ken Thomson, Clarinet, Bass Clarinet

Adrián Sandí, Clarinet, Bass Clarinet

David Friend, Piano 1

Oliver Hagen, Piano 2

Karl Larson, Piano 3

Georgia Mills, Piano 4

Matt Evans, Vibraphone, Piano

Carson Moody, Marimba 1

Bill Solomon, Marimba 2

Amy Garapic, Marimba 3

Brad Lubman, Marimba

Sarah Brailey, Voice 1

Mellissa Hughes, Voice 2

Kirsten Sollek, Voice 4

## Charles Wuorinen

In 1970 Wuorinen became the youngest composer at that time to win the Pulitzer Prize (for the electronic work *Time's Encomium*). The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way.

Wuorinen has written more than 260 compositions to date. His most recent works include *Sudden Changes* for Michael Tilson Thomas and the San Francisco Symphony, *Exsultet (Praeloquium Paschale)* for Francisco Núñez and the Young People's Chorus of New York, a String Trio for the Goeyvaerts String Trio, and a duo for viola and percussion, *Xenolith*, for Lois Martin and Michael Truesdell.

The premiere of his opera on Annie Proulx's *Brokeback Mountain* was a major cultural event worldwide. "Representatives of more than 100 international media outlets and more than a dozen opera companies were present at the Teatro Real (an absolute record for opera in Spain) for the *Brokeback* premiere." *Opera News*

"Wuorinen's complex score is beautifully made, excellently colored, carefully detailed and coolly descriptive." — *Los Angeles Times*

*"The deep stirrings that open 'Brokeback Mountain,' the opera, rise up from the bowels of the orchestra like a ghostly version of the peak itself. The sounds are desolate, conjuring the dust-blown terrain and floating sense of menace that pervade Annie Proulx's 1997 short story of doomed love between two cowboys, Ennis and Jack. And those tones are gripping."* — *Wall Street Journal*

*"Wuorinen's score is always intriguing: the opera, which was presented without intermission in a single act of two hours, remains edgy, dust-bitten and muscular."* — *Opera News*

*"Mr. Wuorinen has written an intricate, vibrantly orchestrated and often brilliant score that conveys the oppressiveness of the forces that defeat these two men."* — *The New York Times*

*"The work is a serious and powerful tragedy, about love as a universal portrait of thwarted human relationships."* — *The Telegraph*

Wuorinen's previous opera *Haroun and the Sea of Stories* (1997-2001), based on the novel of Salman Rushdie, was premiered by the New York City Opera in fall 2004. In reviewing the work for New York Magazine critic Peter G. Davis wrote:

*"the score for Haroun will dazzle any receptive ear with its incredibly broad palate of finely tuned sounds and its irrepressible vitality—a singularly apt musical response to a sophisticated children's novel that has very adult things to say about a free imagination trapped in a world of oppressive thought control.*

*This happy operatic adaptation begins with a libretto [by James Fenton] that most composers only dream about: a dramatization that plays out on the stage with a scintillating theatricality that never makes a false move, coupled with witty wordplays that evolve from and expand upon the antic spirit and verbal elasticity of the original novel...*

*Those who have not kept up with Wuorinen's output over the years and continue to pigeonhole him as a rigorous academic may be surprised at how laid-back Haroun actually sounds. His muse has been mellowing for some time, and without any loss of the structural complexity or physical vigor that have always marked his creative personality. The layout and formal organization of the opera is flawless, each section seamlessly connected by the composer's sure sense of proportion, rhythmic pacing, and instrumental color. More unexpected perhaps are the fluent and wittily inflected vocal lines and the levels of expressive depth that gather as the opera proceeds to its happy conclusion: "Ev'rything rhymes, ev'rything chimes . . . Yes, time is on the move again," sings Haroun contentedly at the end, as moving and satisfying a finale for a new opera that I have ever heard."*

Though Wuorinen has composed vocal works throughout his career, with his large scale (1991) setting of Dylan Thomas *A Winter's Tale*, he began to devote increasing attention to works for the voice. These include two sets of *Fenton Songs, Ashberyana* (settings of John Ashbery) and *It Happens Like This* on poems of James Tate, a staged cantata for singers and large ensemble commissioned by the Tanglewood Festival (where Wuorinen was Director the Festival of Contemporary Music in 2011). For programs at Works and Process at the Guggenheim he made settings of poetry by Stanley Kunitz, John Ashbery, Derek Walcott, Donald Hall, Paul Auster and Les Murray. Wuorinen was setting a poem of W.H. Auden when the events of September 11th took place. He says in a program note:

*September 11, 2001 was impelled by the atrocity of that date. I had been working on a setting of part of Auden's Anthem for Saint Cecilia's Day when the horror struck. The enormity of what had happened caused an involuntary change in my piece: what I had intended as a 3 or 4 minute song transformed itself into a 9 minute threnody in which phrases of the text took on meanings that for me were far more powerful in the context of that terrible day than they seemed to be within the poem itself. To some extent, then, I violated the spirit and structure of the underlying poem; but I believed it a necessary course if I were to compose an appropriate memorial.*

In addition to his work in opera Wuorinen has also composed a variety of works for both ballet and modern dance. These include five orchestral works for the New York City Ballet: *Five* (Concerto for Amplified Cello and Orchestra) choreographed by Jean-Pierre Bonnefoux, *Delight of the Muses*, choreographed by Peter Martins; Martins also staged *The Reliquary for Igor Stravinsky*. and three works inspired by scenes from Dante's *Commedia*: *The Mission of Virgil* (Inferno), *The Great Procession* (Purgatorio) and *The River of Light* (Paradiso) - the last staged by Peter Martins. Naxos issued a live recording of the three Dante works in chamber arrangements in 2008 At the behest of the NYCB Wuorinen also made a two-piano arrangement of Arnold Schoenberg's *Variations for Orchestra* Op. 31 (published by the Schoenberg estate) staged by choreographer Richard Tanner. The choreographer Pam Tanowitz has used several Wuorinen scores including *Five*, *Grand Bamboula*, *Fortune*, *Six Pieces for Violin and Piano*, and *The Blue Bamboula*.

Percussion has always been one of Wuorinen's major interests, and he has composed several works that have become classics of this medium: including *Janissary Music* (1966), *Ringing Changes* (1970), and the massive *Percussion Symphony* (1976) for 24 players:

*"This mammoth work seems to be on its way to becoming a genuine 20th-century warhorse - and with good reason. It is a riotous celebration of rhythm - colorful and even poetic. The movements of the players as they weave from instrument to instrument provide a spontaneous choreography; here Mr. Wuorinen's craggy intelligence is combined with genuine dramatic instinct. The result is an unusual and individual masterwork."*

*-Tim Page, New York Times, January 1985*

More recent works include *Percussion quartet* (1994), *Metagong* for two pianos two percussion and the *Marimba Variations* (2009) commissioned by a consortium of 21 players. Nearly all of his orchestral scores feature elaborate use of percussion.

Wuorinen's career started very early. Although temporarily distracted by a love of astrophysics, by the age of 6 he had set his sights on becoming a composer, writing little imitations of Mozart and Bach which he played on the piano. Always excelling academically Wuorinen's first professional performance took place in 1954 with the John Harms Chorus in New York's Town Hall. In 1954 he also won the New York Philharmonic's Young Composer's Award. By 1960 Wuorinen began creating some works in his own unique voice, including the *Variations* for piano, a virtuoso work which the composer premiered himself, and various works for chamber combinations, orchestra and chamber orchestra. Notable among these is a series of chamber concerti for cello, flute, violin and oboe written for friends and colleagues. For Lukas Foss's French American Festival at the New York Philharmonic in 1966 he composed *Orchestral and Electronic Exchanges* for orchestra with synthesized sounds. Also in 1966 Wuorinen completed his *First Piano Concerto* which he performed as soloist with the University of Iowa Symphony orchestra, James Dixon conducting (Wuorinen and Dixon made the first recording of this work with the Royal Philharmonic in London for CRI). He subsequently played the *Concerto* on tour with Lukas Foss and the Buffalo Philharmonic. In 1967 Wuorinen completed his first stage work, *The Politics of Harmony*, performed by Pierre Boulez in his first year as Music Director of the New York Philharmonic.

The late 60's mark the composition of a series of major works including *String Trio*, *Contrafactum* for orchestra and his Pulitzer-prize-winning composition *Time's Encomium*, composed at the Columbia-Princeton Electronic Music Center, constructed of synthesized & processed synthesized sound using the room sized RCA Synthesizer and then subjected to a panoply of analogue studio procedures. The work was subsequently re-mastered and released on John Zorn's *Tzadik* label.

The 1970's was a very productive period for Wuorinen: *Grand Bamboula* for string orchestra, *Concerto for Amplified Violin and Orchestra* (which caused a ruckus at its premiere by the Boston Symphony Orchestra under a young Michael Tilson Thomas), *Second Piano Concerto* for amplified piano which Wuorinen himself premiered with Eric Leinsdorf (both the New York Philharmonic and the Chicago Symphony), *Two-Part Symphony* and his first foray into opera, *The W. of Babylon*. In 1975 Stravinsky's widow gave Wuorinen the composer's last sketches for use in his homage *A Reliquary for Igor Stravinsky*, premiered by Tilson Thomas in Buffalo and Ojai. The *Reliquary* received its first recording under the baton of Oliver Knussen and the London Sinfonietta on a Deutsche Grammophon CD, and was choreographed by Peter Martins for the NYCB in 1995 (with the composer conducting).

Major chamber works from the 70's include *First and Second String Quartets*, *Second Piano Sonata* and works for various novel combinations: *On Alligators*, *Speculum Speculi*, *Arabia Felix*, *The Winds*, *Archaeopteryx* one of two works for virtuoso bass trombonist David Taylor; two works for the Tashi ensemble *Tashi* and *Fortune*, *Third Flute Trio*, and the *Fast Fantasy* for cello and piano.

In the mid 1970s Wuorinen became aware of the work of Benoit Mandelbrot on fragmentation, irregularity, and spontaneity in nature which led to the development of fractal geometry. He was immediately struck by the role self-similar nesting plays in so many natural objects and phenomena, and realized that music intrinsically partakes of these same processes. At a stroke the age-old reason for the felt closeness between music and the natural world seemed revealed.

A three-year grant from the Rockefeller Foundation enabled Wuorinen to carry out extensive research (at Bell Laboratories) into the compositional implications of fractal geometry; and during this period Wuorinen applied these insights to the composition of various works, including *Bamboula Squared* for orchestra and computer generated sound and *Natural Fantasy*, a work for organ, and also lectured on the relation between music and the fractal world; he and Mandelbrot became friends and presented a program together in 1991 at the Guggenheim Museum in New York.

From 1985 to 1989 Wuorinen was the Composer-in-Residence for the San Francisco Symphony. In addition to programming and conducting concerts Wuorinen composed several major works for the orchestra: *Genesis*, with text in Latin from the Vulgate, *The Golden Dance*, and *Machaut Mon Chou* (based on the *Messe de Notre Dame*), Previously Wuorinen had composed his *Rhapsody for Violin and Orchestra* for the SFS. Of the premiere of *Genesis* the *Financial Times* wrote:

*"in San Francisco, Wuorinen's big new cantata GENESIS, commissioned by the San Francisco, Minnesota and Honolulu orchestras, has had its premiere, conducted by Herbert Blomstedt (who had suggested its composition), Three movements: settings of chant incipits concerned with creation (Kyrie orbis factor etc.) of Genesis I (in the Vulgate), and a burst of Alleluias with a Cantate domino canticum novum as the climax. Between them, two orchestral interludes, the first flowing and lovely, the second a Big Bang generating waves of energy that subside into peacefulness. Gregorian chant provides the themes; rhythmic reordering, transpositions, chromatic inflections, and intricate instrumental counterpoints make them rich and exciting. The first movement has been called "a series of celebratory starbursts"; the Cantata dominum is an*

*ecstatic dance; there is much lyrically beautiful music. A joyful, exuberant Hymn of Praise is unexpected in these days. This is an exhilarating composition."*

In 1983 Wuorinen composed his *Third Piano Concerto* for pianist Garrick Ohlsson under a commission from the Albany Symphony Orchestra and premiered by a consortium of five northeastern orchestras. The work was performed widely in the US and recorded by Ohlsson and the San Francisco Symphony. In 1984 Wuorinen was the first composer commissioned by the Cleveland Orchestra under its new Music Director, Christoph von Dohnanyi (*Movers and Shakers*); and likewise in 1996 the first to compose for Michael Tilson Thomas' New World Symphony (*Bamboula Beach*) which the Miami herald described as "An exhilarating, festive, six minute tour-de-force for large orchestra." Works from the 1980's also include *The Celestial Sphere*, an hour-long oratorio,

*"THE CELESTIAL SPHERE is an exciting piece - convincing in its rapture, marvelously thunderous at its climaxes, striking in its confident integration of chorus and orchestra. At every turn one senses, as one does in all choral masterpieces, the composer's delight at being allowed to work on a grand scale ... In short, THE CELESTIAL SPHERE excites and fascinates in all sorts of ways. In this majestic choral/orchestral tapestry, Wuorinen has made a powerful statement and added to a repertory badly in need of replenishing," Musical America*

*Crossfire* for orchestra, trios for various combinations (three *Horn Trios*, *Spinoff*, *Piano Trio*, *Trio for Bass Instruments*, *Spinoff*, and *Trombone Trio*), *Third Piano Sonata* (for Alan Feinberg), *Sonata for Violin and Piano* (commissioned the Library of Congress), *String Sextet* and his *Third String Quartet* about which Andrew Porter in *The New Yorker* wrote:

*"It is a long span of thoughtful, beautiful music ... one can hear everything happen. - this is a poetic - I'd say inspired - composition, representing Wuorinen in an unusually intimate vein, and it strikes me as a major contribution to the string-quartet repertory."*

In 1990's Wuorinen composed several major works for orchestra: *Symphony Seven*, *Concerto for Saxophone Quartet and Orchestra*, his three works for the New York City Ballet inspired by scenes from the *Divine Comedy* (*The Mission of Virgil*, *The Great Procession* and *The River of Light*), *Microsymphony* (for the Philadelphia Orchestra) and *Astra*. Among the chamber works his first *Piano Quintet* (for Ursula Oppens and the Arditti Quartet), *Sonata for Guitar and Piano*, *Fenton Songs I & II*, *Cello Variations III*, and the *Brass Quintet*.



With the turn of the century James Levine became one of Wuorinen's staunchest champions commissioning his *Fourth Piano Concerto* and the *Eighth Symphony* for the Boston Symphony Orchestra and the tone poem, *Theologoumenon*, and *Time Regained* for the Metropolitan Opera Orchestra. Other works from this time include the *Fourth String Quartet*, *Fourth Piano Sonata* (for Anne Marie McDermott), *Second Piano Quintet*, *Cyclops 2000* for the London Sinfonietta, *Iridule*, *Spin5*, and *Synaxis*.

Over his career Wuorinen developed strong connections with many extraordinary performers including Peter Serkin - for whom he wrote three works with orchestra (*Fourth Piano Concerto*, *Flying to Kahani*, *Time Regained*) and several solos (*Scherzo*, *Adagio*); Fred Sherry (*Five*, three sets unaccompanied *Variations*, *Fast Fantasy*, *An Orbicle of Jasp*), Ursula Oppens (*The Blue Bamboula*, *Oros*), and the Brentano String Quartet for whom Wuorinen wrote his *Fourth Quartet* and *Second Piano Quintet* (with Serkin).

Several times in his career Wuorinen has reworked early music - from the early chamber piece *Bearbeitung über das Glogauer Liederbuch* to *Time Regained* for piano and orchestra. These have included an evening length work for the Saint Paul Chamber Orchestra, *The Magic Art*, an Instrumental Masque drawn from the work of Henry Purcell and *Delight of the Muses* an orchestral work commissioned by the New York City Ballet in celebration of the Mozart Bicentennial.

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

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

An eloquent writer and speaker, Wuorinen has lectured at universities throughout the United States and abroad, and has served on the faculties of Columbia, Princeton, and Yale Universities, the University of Iowa, University of California (San Diego), Manhattan School of Music, New England Conservatory, State University of New York at Buffalo, and Rutgers University.

Wuorinen has also been active as performer, an excellent pianist and a distinguished conductor of his own works as well as other twentieth century repertoire. His orchestral appearances have included the Cleveland Orchestra, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, and the American Composers Orchestra.

In 1962 he co-founded the Group for Contemporary Music, one of America's most prestigious ensembles dedicated to performance of new chamber music. In addition to cultivating a new generation of performers, commissioning and premiering hundreds of new works, the Group has been a model for many similar organizations which have appeared in the United States since its founding.

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

## **Performer Biographies**

### **Ensemble Signal**

Ensemble Signal, described by the New York Times as "A new-music ensemble that by this point practically guarantees quality performances..." is a NY-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, the Ensemble has performed over 150 concerts, has given the NY, world, or US premieres of over 20 works, and co-produced nine recordings.

Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. Called a "new music dream team" (TimeOutNY), Signal regularly performs with Lubman and features a supergroup of independent artists from the modern music scene. Lubman, one of the foremost conductors of modern music and a leading figure in the field for over two decades, is a frequent guest with the world's most distinguished orchestras and new music ensembles.

Signal's passion for the diverse range of music being written today is a driving force behind their projects. The Ensemble's repertoire ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal's projects are carefully conceived through close collaboration with cooperating presenting organizations, composers, and

artists. Signal is flexible in size and instrumentation - everything from solo to large ensemble and opera, including film or multimedia, in any possible combination - enabling it to meet the ever-changing demands on the 21st century performing ensemble.

The Ensemble is a frequent guest of the finest concert halls and international festivals including Lincoln Center Festival, the Los Angeles Philharmonic's Series at Walt Disney Concert Hall, BIG EARS Festival, Carnegie Hall's Zankel Hall, Lincoln Center American Songbook, Cal Performances, Tanglewood Music Festival of Contemporary Music, Ojai Music Festival, the Guggenheim Museum (NY) and the Bang on a Can Marathon. They regularly work directly with nearly all the composers they perform in order to offer the most authentic interpretations, a list that includes Steve Reich, Helmut Lachenmann, Michael Gordon, David Lang, Julia Wolfe, David Felder and Hans Abrahamsen.

Upcoming premieres include a new work by Steve Reich entitled *Runner*, for 19 musicians, which Signal premieres in the US beginning in 2017 at venues including Cal Performances, Washington Performing Arts/ The Library of Congress and Carnegie Hall. Signal's recording of Reich's *Music for 18 Musicians* was released in May 2015 on harmonia mundi and received a Diapason d'or and appeared on the Billboard Classical Crossover Charts. Additional recordings include a CD & DVD of music by Lachenmann, with the composer as soloist in "...Zwei Gefühle..." (Mode) and Steve Reich's *Double Sextet & Radio Rewrite* (harmonia mundi). Signal's educational activities include community outreach programs in diverse settings as well as workshops with the next generation of composers and performers at institutions including the the June in Buffalo Festival at the University at Buffalo's Center for 21st Century Music where they are a visiting resident ensemble.

### **Brad Lubman**

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, The Bavarian Radio Symphony Orchestra, Los Angeles Philharmonic, The San Francisco Symphony, 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.

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 150 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.

## **Olivia De Prato**

## **Eric Huebner**

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 currently holds the Anna-Maria and Stephen Kellen Piano Chair. He has been featured in orchestral works by

Lindberg, Stravinsky, Ives, Milhaud, Carter and R. Strauss among others and regularly appears in chamber music performances with musicians from the Philharmonic at New York City's Merkin Hall and elsewhere. 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. Huebner 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. Recent solo recitals have featured the piano études of the late Hungarian composer György Ligeti and include appearances on the St. Louis Symphony's Pulitzer Arts Foundation Gallery series, at Bowling Green State University and the University of Michigan. 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. 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. For several summers he was in residence at the Walden School, a program for young musicians that takes place each summer in Dublin, New Hampshire. 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.

**Jacqueline Leclair**

## **About UB's Center for 21<sup>st</sup> Century Music**

For fifty years, the Music Department at the University at Buffalo has maintained and nurtured a commitment to creative and performing artists at the forefront of contemporary music. The Center for 21st Century Music, founded and directed by composer David Felder in 2006, is built on this legacy, featuring the internationally renowned "June in Buffalo" festival, the Slee Sinfonietta Chamber Orchestra concert series, and the Guest Artist Series of performances, lecture presentations, and workshops. The Center for 21st Century Music is dedicated to the creation and production of new work upholding the highest artistic standards of excellence while simultaneously fostering a complementary atmosphere of creative investigation.