

The University at Buffalo Department of Music and
The Robert and Carol Morris Center for 21st Century Music
present

Ensemble Court-circuit

Jean Deroyer, conductor

Jérémie Fèvre, flute
Pierre Dutrieu, clarinet
Alexandra Greffin Klein, violin
Frédéric Baldassare, cello
Jean-Marie Cottet, piano
Tom Kolor, percussion
J.T. Rinker, electronics

Tuesday, April 17, 2018
7:30pm
Lippes Concert Hall in Slee Hall

PROGRAM

Sanh, for clarinet, cello, and piano (2006)	Christophe Bertrand (1981-2010)
the birds are nervous, the birds have scattered for clarinet, violin, piano (2008)	Sean Shepherd (b. 1979)
Partial [dist]res[s]toration, for ensemble (2002)	David Felder (b. 1953)
Continuo(ns), for ensemble (1994)	Philippe Leroux (b. 1959)

This concert receives support from the Bureau export, the French Institute,
the Cultural services of the French Embassy in the United States
and the Spedidam.

Notes on the Program

(where available)

Sean Shepherd, *The birds are nervous, the birds have scattered* for cl, vl, pno

When my friends Trio Volans, whose members (pianist Xak Bjerken, violinist Stephen Miakhy and clarinetist Rick Faria) have premiered and performed my work on many occasions, approached me in late 2007 about a writing piece on short notice, I happily moved other projects around to oblige. Writing for those one knows and trusts, musically and otherwise, is a true joy, and knowing the sounds of a particular player often leads the way to envisioning the course the piece for them will take. This piece was, however, unusually difficult for me to write, and I felt several times that I was composing for the first time. My creative wheels, although properly greased, still locked up. Consequently, this relatively short work—around 7 minutes—takes some twists and turns that, for me, were surprising. Any musical depiction involving birds makes a reference to the music of the French master Olivier Messiaen hard to avoid, so I didn't try to avoid it. But while birdsong (Messiaen's area of fascination) might be an obvious point of departure, I found myself meditating more on the idea of the flock. Any music that came about via these thoughts was purely coincidental: any connection to be found would be at a subconscious level.

— Sean Shepherd

David Felder, *partial [dist]res[s]toration (2001-03)* for flute/piccolo/bass flute, clarinet/bass clarinet, percussion, piano, violin/viola, and cello

The story told by David Felder in his seven-movement sextet is as elusive (and allusive) as its title. The composer explains: "Numerous materials are brought together in this composition: both newly composed fragments and those rescued from older sketch pads—all are subjected to both 'restoration' (making the older appear refreshed), and 'distressing' (newer materials are treated to 'age' them). And the word 'partial' refers both to incomplete presentation, and to the harmonic series, which serves overtly to harmonize different things."

Like the “partials” that sound above any given pitch as part of its overtones or harmonic series, the fragmentary components of partial [dist]res[s]toration sometimes run together and sometimes remain discrete, as their titles suggest:

1. a puro sol escribo... (I write in the pure sun...), Pablo Neruda
2. I remember, I remember Memory the great pretender, Robert Creeley
- 3.a. I sing...
- 3.b. because I sing...
- 3.c. and because I sing..., Pablo Neruda
4. Ris de ton nom... (laugh at the sound of your name), Rene Daumal
5. Die Felder sind grau... (The fields are grey), anonymous

Commissioned by Harvard University’s Fromm Foundation for the New York New Music Ensemble, partial [dist]res[s]toration invites one to listen for layers of sound and meaning: fragmentary bits of song; timbres ranging from the brilliance of “pure sun” to the “grey” of fields in winter; an array of textures wholly original, yet reminiscent of Stravinsky’s neoclassicism, Webern’s lucid expression, and Renaissance polyphony. The work even contains some “textural washes” that Felder initially composed for the American Dance Festival in 1982. The old is hidden within the new, the new is altered as if through recollection— “Memory the great pretender.”

About The Center for 21st 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.

Performer Biographies

Ensemble Court-circuit

The composer Philippe Hurel and conductor Pierre-André Valade created the ensemble Court-circuit in 1991, following a meeting with the founders of Analix Gallery in Geneva. "Created by a composer for composers", Court-circuit from the outset was a place of experimentation, an art project promoting intense risk-taking in a spirit of total freedom. A strong commitment to contemporary music is the real cement of the ensemble. Court-circuit owes its nervous, rhythmic, incisive identity, as well as its banner-like name, to the musicians and their leader Jean Deroyer, who animate it with determination and virtuosity. A sought-after partner for composers, the ensemble cheerfully plays its role of agitator in the international contemporary scene.

Court-circuit was invited by highly dynamic international programming (Maerzmuzik festivals, Ultima, Printemps des Arts, Musica Electronica Nova, Traiettorie, Gaïda) and haunts the high places of French creation and dissemination: Agora festivals, Manifesto, Novelum, Aujourd'hui Musiques in Perpignan, Messiaen in the Land of Meije, the Reims Opera, the Metz Arsenal, the Caen and Besançon theaters, and the Paris Opera.

Court-circuit is also involved in interdisciplinary projects that go beyond the sphere of contemporary music. After working with the Paris Opera for choreographic creations (Preljocaj, Lagraa), the ensemble had a fruitful partnership with the Théâtre des Bouffes du Nord (Paris), where it created two chamber operas (The Second Woman – Grand Prize of Critics 2011 – and Mimi – 2014 – both composed by Frédéric Verrières and staged by Guillaume Vincent, before beginning a collaboration with the Opera Comique (Paris) where he participates in the opera La Princesse légère composed by Violeta Cruz and directed by Jos Houben (premiere in 2017).

In parallel, Court-circuit created several ciné-concerts such as Paris qui dort (a René Clair film, with music by Yan Maresz) and Les hommes le dimanche (a Robert Siodmak film, with music by Alexandros Markeas).

Court-circuit asserts its pedagogic mission by regularly working with the Paris Conservatory and the Ilede-France conservatories. In 2012, it settled in the Hauts-de-Seine, where it conducts numerous projects with music institutions and national distribution structures.

The ensemble is regularly invited to participate in European programs, like Integra (2006-2011) dedicated to mixed music, and Re: new music project (2009-2011).

Court-circuit's discography features about twenty records that accurately reflect his extensive repertoire: Reynolds, Bertrand, Blondeau, D'Adamo, Fineberg, Grisey, Hervé, Hurel, Leroux, Matalon Monnet, Murail, Schneller, Buchala, Jodlowski... Named several times "Favorite" by the Académie Charles Cros, these CDs were recognized by numerous awards (Le Monde de la Musique, Diapason d'Or, 10 de Répertoire).

The Court-circuit ensemble is assisted by the « Direction régionale des affaires culturelles d'Ile-de-France » in the context of the program of « Compagnies et ensembles à Rayonnement national et international (CERNI) ». Its action is financed by the « Région Ile-de-France » in the context of the « aide à la permanence artistique et culturelle ». It also receives subsidies from SACEM, SPEDIDAM, and Musique Nouvelle en Liberté.

www.court-circuit.fr

Jean Deroyer, conductor

The French conductor Jean Deroyer was born in 1979. At the age of fifteen he enrolled at the Conservatoire National Supérieur de Musique in Paris where he was awarded five first prizes.

Jean Deroyer has been invited to conduct the following orchestras: NHK Symphony Orchestra, Radio Symphonie Orchester Wien, SWR Orchester Baden-Baden, RSO Orchester Stuttgart, Deutsche Symphonie Orchester, Sinfonia Varsovia, Orchestre Philharmonique du Luxembourg, Orchestre Philharmonique de Monte-Carlo, Orchestre de Paris, Orchestre national de France, Orchestre Philharmonique de Radio-France, Orchestre National de Lille, Orchestre National de Lyon, Ensemble Intercontemporain and Klangforum Wien in halls like Wien Konzerthaus, Berlin Philharmonie, salle Pleyel, Luzern Hall, Tokyo Opera City and Lincoln Center in New-York.

Over several years Deroyer has built a close and privileged relationship with Ensemble Intercontemporain that he conducted several times.

Alongside Pierre Boulez and Peter Eötvös he conducted Stockhausen's Gruppen for three orchestras at the 2007 Lucerne Festival. In September 2007, he made his debut with the Orchestre de Paris and he will work again with this orchestra during forthcoming seasons. Besides he has recorded numerous CDs with the Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Monte-Carlo or Orchestre National d'île-de-France for such labels as EMI Music and Naïve or for Radio-France.

In 2010, he gave the premiere of Les Boulingrin, opera composed by Georges Aperghis, staged by Jérôme Deschamps at the Opera Comique in Paris, with the Klangforum Wien. Then he conducted Pelléas et Mélisande at the Opera de Rouen and the Orchestre Philharmonique de Radio-France in Paul Dukas' Ariane et Barbe Bleue. In 2012 he gave the premiere of JJR by Phillipe Fénelon at Grand Théâtre de Genève, staged by Robert Carsen. Recently he conducted Cassandre composed by Michael Jarrell at the Avignon Festival with Fanny Ardant, as well as Reigen of Philippe Boesmans at the Opéra national de Paris.

Notable forthcoming engagements include concerts with BBC Symphony Orchestra, Orchestre Philharmonique de Monte-Carlo, Opera National de Paris, Ensemble Modern, Auckland Philharmonia and RTE National Symphony Orchestra Dublin.

Pierre Dutrieu, clarinet

Pierre Dutrieu studied clarinet with Henri Guisgand, a living legend. His interest in contemporary repertoire led him to compose many works that he performs at concerts in France and abroad. As a soloist, he has performed some of the most challenging contemporary compositions,

including Pierre Boulez's famous *Dialogue de l'ombre double*. He has been invited several times by the IRCAM, a French institute for the science of music and sound, to help scientists in their research on the development of a quarter tone variable mouthpiece and the study of the psychophysiological link between the physical instrumental gest and musical speech. He has recorded many pieces as a soloist, chamber musician, or member of a musical ensemble. He formed a band with the guitarist Fabienne Magnat called Urban MiNim'Art. Inspired by American minimalist and repetitive music, the ensemble's repertoire ranging from Steve Reich to European and extra-European traditional music mixed in with improvised compositions. He is and has been called on by many other

musical ensembles, such as Ensemble InterContemporain, 2E2M, and l'itinéraire, as well as by orchestras, including the Opéra de Paris, the Opéra de Nice, and the Orchestre National d'île de France. Pierre Dutrieu teaches at the Regional Conservatoire of Cergy-Pontoise. He co-wrote a book, *10 Ans Avec la Clarinette*, (I.P.M.C.), which includes a wide range of pieces on the stages of learning the clarinet. He is now writing a book about modern techniques for playing the clarinet.

Alexandra Greffin Klein, violin

Born in France to a long lineage of musicians, Alex Greffin Klein enters the Postgraduate course at the Royal College of Music in London in 1997, in the class of renowned Professor Felix Andriewsky. In 1999 and 2000 she obtains the Postgraduate Diploma in Performance and the Postgraduate Diploma in Advanced Performance, solo and chamber music pathway. Passionate about chamber music, she completes a string quartet Postgraduate course with Walter Levin at the Basel Hochschule für Musik and undertakes further musical education with Günter Pichler (Alban Berg Quartet) and György Kurtag, who will say of her:

“Alexandra Greffin has a high level of individual accomplishment and excellent chamber music skills, to which must be added the significant deepening of her artistic voice. She is an excellent violinist and an insightful, complete musician”.

In 2002 she joins the Benaim String Quartet. In less than two years, she receives several international prizes with her colleagues, including 3rd prize at the ARD International Competition in Munich, the Bordeaux International Competition for String Quartet and the Special Prize of the Mozarteum in Salzburg.

She is then invited to various prestigious chamber music festivals and series, among them the Salzburg Festival (Austria), the Festival de l'Orangerie de Sceaux and Reims' Flâneries musicales, the Arsenal of Metz, the Centre Georges Pompidou, Hôtel des Invalides and Salle Cortot in Paris (France), Berlin's Konzerthaus and Munich's Herkulesaal (Germany), Zurich's Tonhalle (Switzerland), Antwerpen's deSingel (Belgium), the Dias da Musica Festival in Lisbon (Portugal), the Reina Sofia Auditorium in Madrid (Spain), the School of Dramatic Arts Theater in Moscow (Russia), Osaka's Izumi Hall, Tokyo's Opera City (Japan), the Grand Theater of Hong Kong and Beijing's Central Conservatory of Music (China), Djakarta's GBB Theater (Indonesia), Tel-Aviv's Enav Cultural Center and Haïfa's Rapaport Hall (Israel), the June in Buffalo Festival and Boston's Jordan Hall (USA).

Passionate about Contemporary music, Alex is invited in 2006 by the British Pro-Bio Foundation to take part of a Masterclass with the Arditti Quartet in the Hindemith Center in Blonay (Switzerland) and will later share with the Arditti Quartet a concert at the Klangspuren Festival (Austria).

She now devotes an important part of her career to promoting Contemporary music, working closely with composers Pascal Dusapin, Philippe Hurel, Gérard Pesson, Michaël Jarrell, Allain Gaussin, Sofia Goubaïdoulina and Helmut Lachenmann, among others.

As a soloist of the Ensemble Cairn, she appeared at the Darmstadt Festival in 2010, performed a cycle of Gérard Pesson World Premieres at the 104 in Paris and received in 2012 '5 Diapasons' for her recording of Raphaël Cendo's string quartet, In vivo. Invited by the Ensemble Alternance, Alexandra performed Night Light of the same Raphaël Cendo in the IRCAM Manifeste Festival. In 2012 she is appointed soloist of the Ensemble Court Circuit. Philippe Hurel dedicated to her his new solo violin piece Trait, which she premiered in Paris in September 2014.

Alex Greffin Klein plays a Sebastian Klotz violin dating from 1756.

Frédéric Baldassare, cello

Recipient of the first prize for modern cello by the Conservatoire National Supérieur de Musique de Paris and graduate of the Regional Conservatoire of Paris, Frédéric Baldassare has nurtured his passion for music through several unique and complementary avenues. He is a member of multiple contemporary musical ensembles, including 2e2m, Cairn, and Alternance, and plays with Onyx String Quartet. He regularly appears with period instruments ensembles, such as Les Arts Florissants of William Christie and JE Gardiner's Orchestre Révolutionnaire et Romantique. He also performs cello continuo concerts with ensembles such as Marc Minkowski's Louvre, Sébastien D'Héris's Nouveaux Caractères, and Geoffroy Jourdain's Les Cris de Paris. He recently founded the Kitgut Quartet with Amandine Beyee, Josèphe Cottet and Naaman Sluchin, which recreates baroque, classical and romantic string quartets with period instruments.

Jean-Marie Cottet, piano

According to the well-known saying, interpreters pass but composers remain, and this is certainly true in the history of music. That is why it would be futile to consider the biography of an instrumentalist as an essential element of the musical world. Therefore, rather than discuss his academic merits, international prizes and frequent media appearances, one should focus on the essential. In the case of Jean-Marie Cottet, this would be the vitality of his musical creation, and how his interpretive choices are guided by research of new structures and sounds. This does not exclude “older” music, which he performs in a more invigorated way. Fueling the musical dialogue with human exchanges, Jean-Marie Cottet prefers to work in a chamber music setting or with an ensemble. Jean-Marie Cottet is a soloist from the Court-circuit and Alternance musical ensembles, the artistic director of the Association of Concerts of Ville d’Avray and teaches at the Regional Conservatoire of Paris. He has also written piano pieces for the Etudes for Trumpets of Charlier, published by Balquhider (USA)

Tom Kolor, percussion

Upon graduation from the Juilliard School in 1997, percussionist Tom Kolor became one of New York's most in demand chamber musicians. Engagements with the Chamber Music Society of Lincoln Center, Continuum, Da Capo Chamber Players, Ensemble 21, the Group for Contemporary Music, Manhattan Sinfonietta, New York New Music Ensemble, Orpheus Chamber Orchestra, Newband, Speculum Musicae, and Sospeso led to collaborations with such composers and conductors as Louis Andriessen, Milton Babbitt, Pierre Boulez, Elliott Carter, George Crumb, James Dillon, Mario Davidovsky, Tan Dun, John Eaton, David Felder, Brian Ferneyhough, Philippe Hurel, Oliver Knussen, Robert Kraft, Tania Leon, Alvin Lucier, Steven Mackey, Tristan Murial, Wayne Peterson, George Perle, Steve Reich, Christopher Rouse, Frederic Rzewski, Ralph Shapey, Essa Pekka Salonen, James Tenney, Chinary Ung, Charles Wuorinen, Julia Wolfe, Christian Wolff, Iannis Xenakis, and John Zorn.

Since 1995, he has been a member of Talujon Percussion, presenting hundreds of concerts throughout the United States, Europe, and Asia. Talujon has given countless world premieres and has made a significant contribution to the percussion quartet repertoire.

Currently, Kolor is an Associate Professor of Music at the University at Buffalo SUNY, where he directs the UB Percussion Ensemble, UB Contemporary Ensemble, oversees the Percussion Department and performs regularly with the faculty ensemble, Slee Sinfonietta. His first solo CD, American Masterpieces for Solo Percussion which features works by Babbitt and Cage was released by Albany Recordings. Recently released is American Masterpieces for Solo Percussion Volume II, which includes works by Wuorinen, Shapey, Wolff, and Feldman. In addition, he appears on over fifty commercial recordings for labels such as Albany, Bridge, Capstone, CRI, Deutsche Grammophone, Innova, Koch, Naxos, New World, North/South Consonance, Tzadik, and Wergo.

Composer Biographies

Christophe Bertrand

Christophe Bertrand was born on 1981. After obtaining first prizes in piano and chamber music at the Strasbourg National Conservatory (C.N.R.) (where he studied with Laurent CABASSO, Michèle RENOUL, Armand ANGSTER), he performs and records with Ensemble Accroche Note ou l'Ensemble In Extremis (which he co-founded). With them, he collaborated with composers such as Ivan FEDELE, Pascal DUSAPIN, Michael JARRELL, Mark ANDRE, Wolfgang RIHM, etc.

He began studying composition since 1996 with Ivan FEDELE at the C.N.R. de Strasbourg, and obtained in 2000 his composition diploma unanimously with honours. During that same year, the Musica Festival dedicated a concert to him, and he attended the Cursus annuel de composition et d'informatique musicale (2000-2001) at the IRCAM, where he worked among others with Philippe HUREL, Tristan MURAIL, Brian FERNEYHOUGH, et Jonathan HARVEY.

His compositions, conducted among others by Pierre BOULEZ, Jonathan NOTT, Hannu LINTU, Marc ALBRECHT, Pascal ROPHÉ, Guillaume BOURGOGNE, have been performed by prestigious ensembles and soloists :

Ensemble Intercontemporain, Orchestre Philharmonique de Radio-France, Quatuor Arditti, Accroche Note, Ensemble Court-Circuit, Orchestre Philharmonique de Strasbourg, Ensemble Aleph, Lucerne Festival Academy Orchestra, Ensemble Intégrales, Divertimento Ensemble, Ensemble Musicatreize, Quatuor Mandelring, Avant!, entre autres ; Garth KNOX, Irvine ARDITTI, Hidéki NAGANO, Juliette HUREL, Jean-Marie COTTET, Jérôme COMTE, Claire-Marie LE GUAY, Marc COPPEY, Jan MICHIELS, Ilya GRINGOLTS, Sébastien VICHARD, Ferenc VIZI, etc.

His compositions have been performed :

- in France : Festival Musica, Ircam, Festival d'Aix-en-Provence, Festival Agora, Centre Georges Pompidou, Salle Olivier Messiaen de la Maison de Radio-France, Festival des Serres d'Auteuil, etc.
- in Germany : Beethovenfest Bonn, Kölner Philharmonie, Ultraschall-Festival in Berlin, Internationale Ferienkurse de Darmstadt, Mitteldeutscher Rundfunk, Opera of Hamburg
- in Switzerland : Lucerne Festival
- in Belgium : Ars Musica Festival in Brussels
- in Italy : Villa Medici, Festival Suona Francese, Festival Traitetorie in Parma, Rondo-Milano, Spoleto Festival, Pontino Festival
- in Holland : Gaudeamus Festival in Amsterdam
- but also USA (San Francisco), in United Kingdom (Manchester), etc. as well as various radios in France and abroad.

Among others, he has been commissioned by the Ensemble Intercontemporain, the Lucerne Festival, the Aix-en-Provence Festival, the Beethovenfest de Bonn, the Orchestre National d'Ile de France, the Orchestre Philharmonique de Strasbourg, the Musica Festival, Les Percussions de Strasbourg, the Auditorium du Louvre, the André Boucourechliev Fondation, Les Musicales de Colmar, the Radio Berlin-Brandenburg, the French State, Accroche Note, Ensemble Musicatreize, as well as from several private sponsors.

He obtained in 2001 the Music Prize from the Académie des Marches de l'Est, as well as a honorable mention at the Gaudeamus Festival and the Earplay Prize 2002.

In 2007, he won the SACEM Hervé DUGARDIN prize, and the André Prize CAPLET from the Académie des Beaux-Arts (Institut de France).

David Felder

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 (Netivot), commissioned by New Music USA, a chamber concerto for Irvine Arditti and Ensemble Linea, and a new work commissioned by the Buffalo Philharmonic Orchestra for 2018-19.

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. 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-wide Distinguished Professor, the highest rank in 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. A dedicated teacher and mentor, he has served as Ph.D. dissertation advisor and major professor for over seventy composers at Buffalo. Over 1000 'emerging' composers have participated in June in Buffalo, the festival Felder pioneered and dedicated to younger composers beginning

in 1985. 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 (3), Bridge, Mode, and EMF; most recently a new Blu-ray surround portrait recording (90 minutes) with numerous works was released on Albany/Troy 1418. The major work, *Les Quatres Temps Cardinaux* (2013-14), has been recorded by the Boston Modern Orchestra Project for release in 2017-18, and a second recording of that work recorded by Ensemble SIGNAL and the Slee Sinfonietta, will be released in 2017-18, combined with the work *Netivot*.

Philippe Leroux

Philippe Leroux was born in Boulogne Billancourt (France) in 1959.

In 1978 he entered the Paris Conservatory (Conservatoire National Supérieur de Musique), studied with Ivo Malec, Claude Ballif, Pierre Schaeffer and Guy Reibel and obtained three first prizes. Meanwhile, he followed classes with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xenakis. In 1993 he was selected to enter the Villa Medici in Rome for two years, where he remained until 1995.

His compositional output (about seventy works to date) includes symphonic, vocal, electronic, acousmatic and chamber music. His works are the result of various commissioners, with among them the French Ministry of Culture, Radio-France Philharmonic Orchestra, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg, Ensemble Intercontemporain, Ensemble Court-Circuit, the Nouvel Ensemble Moderne de Montreal, Avanta Ensemble, Ensemble 2e2m, Ensemble Sillages, Ensemble Orchestral Contemporain, INA-GRM, Sixtrum, Ensemble Ictus, Festival Musica, Ensemble BIT 20, Koussevitsky Foundation, San Francisco Contemporary Music Players, Ensemble Athelas, Orchestre National de Lorraine, Orchestre Philharmonique de Nice, CIRM, INTEGRA, and several other institutions of international standard.

His music is widely performed in various European festivals and International orchestras such as Donaueschingen, Radio-France Présences (Paris), Agora (Paris), Venice Biennale, Ba th Festival, Festival Musica (Strasbourg), Stockholm ISCM, Barcelona Festival, Musiques en Scènes (Lyon), Festival Manca (Nice), Bergen Festival, Ultima (Oslo) Festival, Tage für Neue Musik (Zürich), BBC Symphony Orchestra (London), Tonhalle Orchester Zürich, BBC Scottish Symphony Orchestra (Glasgow), Philharmonia Orchestra (London), Czech Philharmony, etc...

He has received many prizes and awards: Prix Hervé Dugardin, Best contemporary musical creation Award 1996 for (d')ALLER, SACEM Prize, André Caplet and Nadia and Lili Boulanger Prizes from the Academy of Fine Arts (Institut de France), Salabert Prize for his piece Apocalypse and Arthur Honegger Prize (Fondation de France) for his overhall production. In addition, Philippe Leroux writes articles on contemporary music, gives lectures and teaches composition at Berkeley University (California), Harvard, Grieg Academy (Bergen), Columbia University (New-York), Royal conservatory of Copenhagen, Toronto University, Fondation Royaumont, IRCAM, American Conservatoire at Fontainebleau, Paris and Lyon Conservatoires Nationaux Supérieurs, Domaine Forget (Quebec) , Georgia Institute of Technology at Atlanta, Tchaïkovsky Conservatory at Moscow...

From 2001 to 2006 he was a teacher in composition at IRCAM in the frame of the "Cursus d'Informatique Musicale". In 2005 and 2006 he was professor at McGill University (a Fondation Langlois programme). From 2007 to 2009 he was composer-in-residence at Metz Arsenal and at Orchestre National de Lorraine, then since 2009 to 2011, invited professor at Université de Montréal (UdeM). From september 2011 he is Associate Professor in composition at the Schulich School of Music, McGill University. He is currently composer-in-residence at Ensemble MEITAR in Tel-Aviv.

Sean Shepherd

"An exciting composer of the new American generation" (New York Times), Sean Shepherd has quickly gained admiration and return engagements with major ensembles and performers across the US and Europe. He recently completed his tenure as the Daniel R. Lewis Composer Fellow of the Cleveland Orchestra, culminating with the premiere of Tuolumne in April 2013, written for Franz Welser-Möst and the orchestra. Other recent performances include those with the New York Philharmonic, the National, BBC and New World symphony orchestras, at festivals in Aldeburgh, Heidelberg, La Jolla, Lucerne, Santa Fe, and Tanglewood, and with leading European ensembles including Ensemble Intercontemporain, the Scharoun Ensemble Berlin, the Askol|Schönberg Ensemble and the Birmingham Contemporary Music Group. Conductorchampions include Christoph Eschenbach, Valery Gergiev, Alan Gilbert and Welser-Möst; distinguished composer/conductors Oliver Knussen and George Benjamin; and young stars Pablo Heras-Casado, Susanna Mälkki and Matthias Pintscher.

Shepherd's most recent orchestral work, *Magiya*, written for Carnegie Hall's newly established National Youth Orchestra of the United States of America, toured the US and Europe in summer 2013 in the orchestra's first performances, with Gergiev.

In March 2013, the St. Luke's Chamber Ensemble debuted his *Quintet* at various New York venues. He will compose another work (following the premiere of *These Particular Circumstances*, commissioned for the inaugural season of their new music series, *CONTACT!*, in 2010) for the New York Philharmonic and Gilbert, to be performed in June 2014 in recognition as the orchestra's first Kravis Emerging Composer. Other recent premieres include *Blue Blazes*, a Hechinger Commission from Eschenbach and the National Symphony Orchestra, performed in Washington, DC and on a South American tour; *Blur* for Ensemble Intercontemporain and Susanna Mälkki, in Paris and Cologne in 2012; *Quartet for Oboe and Strings* at the Santa Fe and La Jolla summer festivals in 2011; and *Trio* for the Claremont Trio, in celebration of the opening of Calderwood Hall at the Isabella Stewart Gardner Museum in Boston in 2012. Shepherd served from 2010 to 2012 as the first-ever Composer-in-Residence of his hometown orchestra, the Reno Philharmonic, where he composed two new works, *Silvery Rills* and *Desert Garden*, and engaged in a variety of community outreach and educational initiatives.

Shepherd's (b.1979) education includes degrees in composition and bassoon performance from Indiana University, a master's degree from The Juilliard School, and doctoral work at Cornell University with Roberto Sierra and Steven Stucky. He lives in New York and his music is published by Boosey & Hawkes.

COURT
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CULTURAL SERVICES
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