

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

Honoring Composer Bernard Rands

Tuesday, October 24, 2017
7:30pm
Lippes Concert Hall in Slee Hall

PROGRAM

Coleccion Nocturna

David Felder
(b. 1953)

Adrián Sandí, clarinet
Eric Huebner, piano

"now again" – fragments from Sappho

Bernard Rands
(b. 1934)

Tiffany Du Mouchelle, mezzo-soprano solo
Slee Sinfonietta
Matthew Chamberlin, conductor

Intermission

Linea

Luciano Berio
(1925 – 2003)

Eric Huebner and Christopher Guzman, piano
Tom Kolor and Stephen Solook, percussion

Folk Songs

- I. Missus Murphy's Chowder
- II. The Water is Wide
- III. Mi Hamaca
- IV. Dafydd Y Garreg Wen
- V. On Ilkley Moor Baht 'At
- VI. I Died for Love
- VII. Über d' Alma
- VIII. Ar Hyd y Nos
- IX. La Vera Sorrentina

Bernard Rands

Tiffany Du Mouchelle, soprano
Slee Sinfonietta
Matthew Chamberlin, conductor

Slee Sinfonietta

Matthew Chamberlin, conductor

Emlyn Johnson, flute
Erin Lensing, oboe
Adrián Sandí, clarinet
Michael Tumiel, clarinet
Jon Nelson, trumpet
Kristen Theriault, harp
Eric Huebner, piano
Chris Guzman, piano
Tom Kolor, percussion
Steve Solook, percussion
Tiffany Du Mouchelle, soprano (solo)
Julia Cordani, soprano
Minxin She, alto
Hanna Hurwitz, violin
Victor Lowrie, viola
Katie Weissman, 'cello

About Bernard Rands

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

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

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

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

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

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

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

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

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

Program Notes

"now again" – fragments from Sappho, commissioned by the Koussevitzky Foundation for the Network for New Music, was completed in September 2006.

As the title states, the texts are from the extant fragments of Sappho's poetry. Only one complete poem exists and the remainder range from tiny, disconnected phrases to single words and parts of words. A large

amount of conjecture is therefore necessary in order to discern (imagine) the poet's precise meanings and intent. In this context, the composer felt free to assemble fragments at will creating a "libretto" in which a dialogue between Sappho (as narrator) and other young ladies conveys the poet's love and desire for women. In a "feminine voice, desiring other women" she sings, again and again, of desire and yearning; of "the amorous pleasures women share on soft beds." (Page duBios.) Thus a text is created for a Cantata Erotica in which the four vocal sections suggest, in turn, an Invocation; a Convocation; a Consummation and an Introspection. These are connected by three brief instrumental interludes.

Sappho was a musician who sang or recited her poems, accompanying herself on the lyre and sometimes on a small harp. In fact, she "wrote songs, she wrote for the ear, with all the need for repetition and the quickly recognized phrase that song requires." (Page duBois.) With these qualities dominating the fragmentary poems, the composer has responded in a musical idiom somewhat different from that normally associated with music. Here, the harmonic language is simpler, more direct and the melodic lines (both vocal and instrumental) are essentially conjunct in their movement.

The rhythms of the vocal lines directly reflect the syllabic speech patterns of the poems and melismatic settings are reserved for moments of fantasy. The composer has said "I could not imagine these texts being sung in disjunct vocal lines typical of the sound world of so much post-Second Viennese school music. Thus, I forced myself to think and hear differently and be transported into other sonic realms."

The beautiful translations and renderings used in this work are by Paul Roche.

"now again" is dedicated to the memory of Serge and Natalie Kousevitzky.

Folk Songs taken as a whole is a kind of autobiographical travelogue. Each of its songs has as its emotional focal point a geographic region that has figured strongly in Rands's life. Even the piece's title has some personal resonance: it echoes the seminal *Folk Songs* by Luciano Berio, one of Rands's most important mentors and musical fellow-travelers. Although Rands's musical approach is quite different from Berio's, the ensemble is also similar: to Berio's seven-piece ensemble Rands adds oboe and violin, and employs one percussionist to Berio's two. Otherwise Rands, characteristically, takes his own path.

Of these songs, Rands says "some are exemplary; others represent a much larger pool of possibilities," which is really a performer's perspective: sometimes one can be perfectly happy with one approach to familiar material, whereas sources are varied enough so as to never suggest a definitive solution. He approached these far-flung songs not as anthropology but as personal biography. Having grown up with popular music of all kinds, he keeps himself grounded by playing "cocktail piano" each day before dinner. The groundedness not only affects such works as *Folk Songs* but his awareness of the tactile, physical requirements of all of his music. An ideal performance takes what's fixed in notation on the page and transforms it through the body and through the artistic persona of the performer into *real* music. The arrangements here aim at a solidity and straightforwardness that eschews the precious and pristine; their use, occasionally, of picturesque effect along with modal and polytonal harmony comes from observation of actual performance practice. Rands has kept in mind Pete Seeger's definition of "folk song": "songs that folk sing."

These songs are also, of course, "grounded" in their connections to place. The cycle opens with a kind of instrumental refrain, which returns in different guises several times throughout, serving primarily as harmonic transition. The basis for this is a Yiddish folk song Rands learned from Yehudi Wyner, "Oy Avram." The clarinet's line over the string tremolos evokes klezmer. The first song, "Mrs. Murphy's Chowder," is Irish and for Rands recalls his frequent trips back and forth to Dublin from his home in Wales, as well as his deep fascination with the work of James Joyce and Samuel Beckett, both of whom also mined the vernacular. It is already clear in this setting, with its little instrumental commentaries slotted into the pauses in the vocal line, that Rands's approach would scarcely be out of place in a living room or pub.

The more sedate “The Water is Wide,” marked “Plaintive,” is a song Rands “just knew as a kid” growing up in Yorkshire and Wales. This is followed by a transition via the “Oy Avram” refrain, centered on the woodwinds and moving into a minor key. “Mi Hamaca” (“My Hammock”) is a Mexican staple about napping, here representing Rands’s time in La Jolla, California, during his years on the faculties of UC-San Diego in the late 1970s and early 1980s. The melody is suave and legato. From there the cello makes a modulating transition to the Welsh song “Dafydd y Garreg Wen” (“David of the White Rock”), originally composed by the almost legendary Welsh harpist David Owen (the David of the title). Rands had moved to Wales from England as a teenager, and learned to speak Welsh; it was there he learned this classic song. The harp is naturally featured here, invoking the song’s bardic roots. The following song goes yet further back in Rands’s life, to Yorkshire. The language is a Yorkshire dialect, the accents of which the composer still finds himself slipping into certain circumstances. “On Ilkley Moor Baht ‘at,” he says, is virtually “the Yorkshire National Anthem.” The words have a surreal quality, following the warning to a child that he wear a hat in the cold, to his hypothetical death, his body being eaten by worms, the worms being eaten by ducks, and the ducks by the person singing, for a kind of cannibalistic, morbid cycle. Rands illustrates the bizarre nature of this lyric with delicate touches of instrumental technique.

Oboe is the carrier of the next transition, to “I Died for Love,” a lifting song in 6/8 time, the sweet lament of a girl who’s lost her beau to another. Although English in origin, Rands long thought it was an American tune, and associates it with his time here. After a very brief transition is the Bavarian/Austrian “Über d’Alma” (“Over the Meadows”), reflecting a productive period in Rands’s life living in isolation in the Alpine landscape during the 1980s. “Ar hyd y nos” (“All Through the Night”) is probably the most famous Welsh song, one that everyone knows. Rands recalls it from community gatherings for song and poetry, which invariably ended with a group sing of “Ar hyd y nos.”

The final transitional section is a gathering-together of materials from the entire cycle, and sets up the bittersweet “La vera sorrentina” (“The True Maid of Sorrento”). Rands lived for many years in Italy, working with Bruno Maderna and Luigi Dallapiccola as well as Berio, and retains a profound Italianate sense of lyricism, particularly in his vocal works. This

song celebrates that connection. The lyrics are sung from the perspective of a sailor recalling the girl he left ashore; his sweet memory is persistently interrupted by his awareness that his ship is passing into a storm and rough seas.

- *Program note by Robert Kirzinger for the World Premiere performance of Folk Songs at the 2014 Tanglewood Festival of Contemporary Music*

Meet the Artists

Matthew Chamberlain is a composer and conductor working in New Haven, Connecticut. His works have been performed by numerous ensembles in the US and Europe, including the JACK quartet, Ensemble Multilaterale, Quatuor Tana, Ensemble LINEA, and the Arditti Quartet. He has conducted numerous performances of contemporary music, including more than 50 world premieres, with ensembles ranging from the Slee Sinfonietta (US) and THReNSeMBle (Hungary) to the Oberlin Contemporary Music Ensemble and the Northern Ohio Youth Orchestra.

Recently, Matt attended the Fondation Royaumont's Academie Voix Nouvelles 2017 where his piece Office Park was premiered. There he was awarded a commission by the Cergy-Pontoise Festival to write a new solo for the Canadian pianist Claudia Chan. In the spring of 2018, he will visit the Oberlin Conservatory of music as a guest artist for the premiere of a new work for 20 musicians. He will also conduct the Oberlin Contemporary Music Ensemble in the second ever performance of Du Yun's Pulitzer Prize winning opera Angel's Bone.

Matt earned a Bachelor's degree in Composition and a Master's in Conducting from the Oberlin Conservatory of Music, where he studied with Josh Levine and Tim Weiss. He is currently pursuing a PhD in composition at SUNY Buffalo with David Felder.

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 Acropolium 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 Pasquale 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.

Pianist **Christopher Guzman** regularly performs for audiences throughout North America, Europe and Asia, as soloist and chamber musician. He is a multiple prizewinner in many international competitions, including the Walter M. Naumburg Competition, the Seoul International Music Competition, and the Isang Yun Competition of South Korea. Recently, he garnered the grand prize and several special prizes at the 10th Concours International de Piano d'Orléans of Orléans, France. As a result, he regularly travels to France to perform in Paris and throughout the Loire Valley. His CD of German and Austrian music from the past one hundred years, *Vienne et après*, was released in March 2014 on the Tessitures label.

Guzman's career has brought him to such venues as Tokyo's Suntory Hall, Leipzig's Gewandhaus, Kennedy Center, Carnegie's Weill Hall, London's Wigmore Hall, and others. He performs regularly with some of the world's most exciting soloists including Ilya Gringolts, Antoine Tamestit, David Fray, and Jeremy Denk, among others. He continually performs with members of the world's finest orchestras, including the Berliner Philharmoniker, the Philadelphia Orchestra, the San Francisco Symphony, the New York Philharmonic, and the Seoul Philharmonic Orchestra. In 2013, he was a guest artist on the New York Philharmonic's chamber music series "Philharmonic Ensembles."

His performances showcase a broad range of styles, from Baroque to the avant-garde. He continues to collaborate with many of the nation's preeminent new music ensembles; his performances have included world premieres by Donald Martino, Nico Muhly, and Paul Schoenfield. The New York Times hailed his performance of Christopher Theofanidis's *Statues* as "coiled" and "explosive."

Born in Texas, Christopher Guzman began studying piano at age nine and violoncello two years later. He worked primarily with Jerome Lowenthal and Robert McDonald at the Juilliard School, Anton Nel at the University

of Texas at Austin, and the late Patricia Zander at the New England Conservatory. He is an associate professor at Penn State.

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.

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.

Born and raised in San José, Costa Rica, **Adrián Sandí** began his clarinet studies in 1997 at the National Institute of Music of Costa Rica. He obtained his BM magna cum laude from Virginia Commonwealth University, his MM with distinction from DePaul University, and his Doctorate in Musical Arts from the Eastman School of Music. His main professors have included Ken Grant, Jon Manasse, Larry Combs, Julie DeRoche, Dr. Charles West, and Jose Manuel Ugalde.

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

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

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

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

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

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

recordings, and unique concert experiences for listeners of all levels of experience.

Critically acclaimed percussionist **Stephen Solook** currently resides in Buffalo, NY. As a vivacious interpreter of contemporary music Steve has worked with such composers as Pulitzer Prize winners Paul Moravec and Roger Reynolds, Chinary Ung, Bruce Adolphe, and David Loeb. With co-founder, Tiffany Du Mouchelle, of the Aurora Borealis duo (for soprano and percussion) they have performed together more than any other duo of its kind. Venturously they encourage the development of and explore equally composed works for this primal combination. Mr. Solook has performed as a soloist throughout the United States, Egypt, Mexico, Papua New Guinea, and is a sought after concerto soloist for many ensembles and composers. As an orchestral musician, Steve has served as principal percussionist/timpanist with multiple New York City ensembles, was a member of the La Jolla Symphony in San Diego, California, and performed as a substitute percussionist with the Buffalo Philharmonic. As a member of the non-profit organization Cultures in Harmony, Mr. Solook has traveled to perform, teach, and lead workshops in Cameroon, Egypt, Mexico, and Papua New Guinea. Ethnomusicological research has brought Steve to Fiji in a search to locate and document pre-colonial music, as a conservation project with Pacific Blue Foundation. Steve has performed with Bang on a Can All-Stars, Eighth Black Bird, the International Contemporary Ensemble, red fish blue fish, San Francisco Contemporary Music Players, Joseph Alessi, Bob Becker, David Krakauer, Steven Schick, Lucy Shelton, Socalled, Gordon Stout, Glen Velez, and the Jose Limon Dance Company. He has had the privilege to work under such conductors as John Rutter, JoAnn Falletta, Paul Nadler, and Edwin Outwater, and in venues ranging from Los Angeles's Disney Hall and New York City's Lincoln Center to the legendary nightclub CBGB's. Steve can be seen on QPTV and heard on Bridge, Vortex, and Mode labels, as well as additional forthcoming productions with Mode records. Dr. Solook received his Doctorate of Musical Arts degree from the University of California at San Diego, after attending Mannes College and Ithaca College.