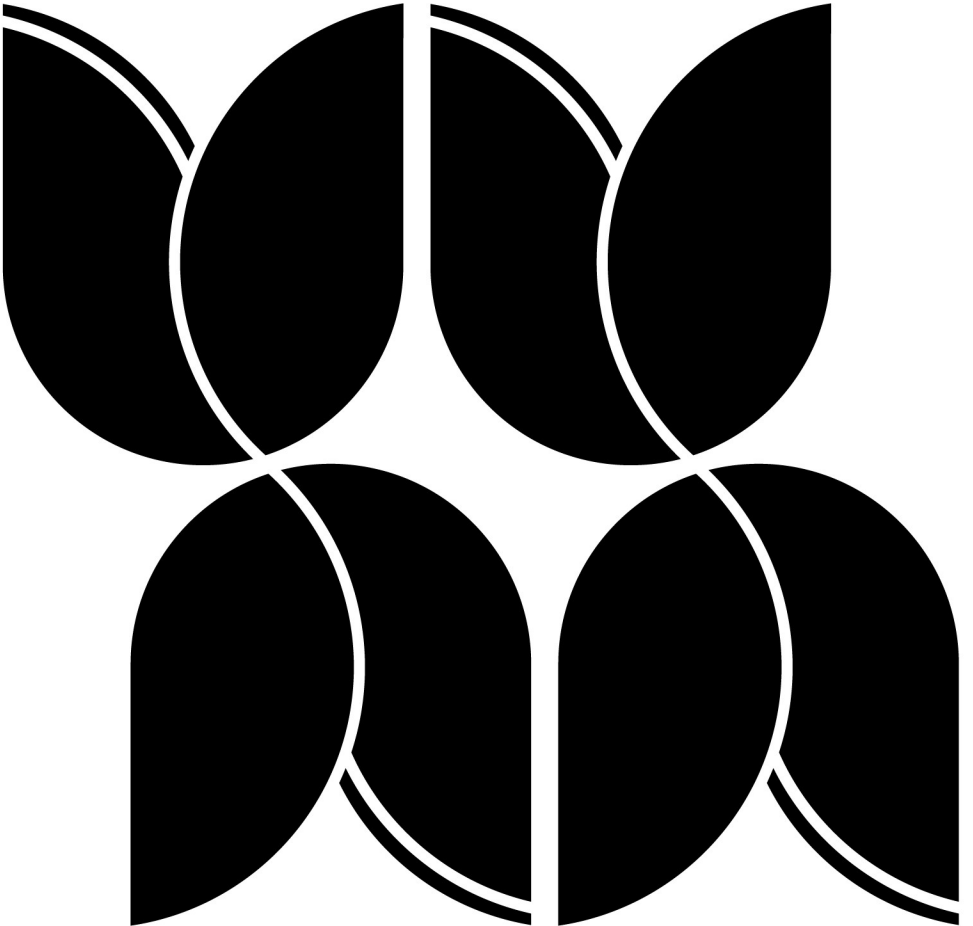


JUNE
3-9

JUNE IN
BUFFALO

2019



JUNE IN BUFFALO

David Felder, Artistic Director
Robert Phillips, Managing Director

SENIOR COMPOSERS

Anna Clyne
David Felder
Brian Ferneyhough
Stephen Hartke
Lei Liang
Rolf Wallin

RESIDENT ENSEMBLES

Buffalo Philharmonic Orchestra
Ensemble Dal Niente
Ensemble Signal
Karlsson-Holmertz Duo
Mivos Quartet
Slee Sinfonietta

SPECIAL GUEST

Irvine Arditti

JUNE 3-9, 2019

June in Buffalo is a festival and conference dedicated to composers of the present day. Presented by the Department of Music and The Robert and Carol Morris Center for 21st Century Music, the festival will take place on the campus of the University at Buffalo from June 3-9, 2019. The week is filled with an intensive schedule of seminars, lectures, workshops, professional presentations, participant forums and open rehearsals. Concerts in the afternoons and evenings are open to the general public and critics. Each of the invited student composers will have one of his or her works performed in an afternoon concert. The evening concerts will feature the music of faculty composers, performed by resident ensembles and soloists who are internationally renowned as interpreters of contemporary music.

TABLE OF CONTENTS

LECTURE SCHEDULE	5
MONDAY, JUNE 3	6
TUESDAY, JUNE 4	12
WEDNESDAY, JUNE 5	18
THURSDAY, JUNE 6	21
FRIDAY, JUNE 7	23
SATURDAY, JUNE 8	29
SUNDAY, JUNE 9	31
SENIOR COMPOSER BIOGRAPHIES	33
RESIDENT ENSEMBLE BIOGRAPHIES	39
SPECIAL GUEST BIOGRAPHY	43
ACKNOWLEDGEMENTS	45

LECTURE SCHEDULE

Lectures will take place in Baird Recital Hall
(Baird Hall, Room 250)

MONDAY, JUNE 3

10:00am - 12:00pm

Rolf Wallin

TUESDAY, JUNE 4

10:00am - 12:00pm

Stephen Hartke

WEDNESDAY, JUNE 5

10:00am - 12:00pm

David Felder

THURSDAY, JUNE 6

10:00am - 12:00pm

Brian Ferneyhough

FRIDAY, JUNE 7

10:00am - 12:00pm

Lei Liang

SATURDAY, JUNE 8

10:00am - 12:00pm

Anna Clyne

MONDAY, JUNE 3

SLEE SINFONIETTA

Baird Recital Hall, 4:30 PM

Tom Kolor, conductor

Michael Matsuno and Caroline Sonnett, flute; Michael Tumiel, clarinet;
Tomek Arnold, percussion; Hanna Hurwitz and Shannon Steigerwald, violin;
Ryan Hardcastle, viola; Katie Weissman, cello

PROGRAM

Brian Ferneyhough

Superscriptio (1981)

Michael Matsuno, piccolo

Charles Colwell

(re)voicings (2018)

Jinwei Sun

Pentagon * (2019)

* World Premiere

KARLSSON-HOLMERTZ DUO

Baird Recital Hall, 7:30 PM

Elisabeth Holmertz, soprano
Kenneth Karlsson, piano

(Specific program order to be announced)

PROGRAM

Scott Kehoe

Two Songs * (2018-19)

Text by Sara Teasdale

Rolf Wallin

...though what made it has gone (1987)

Text by Osip Mandelstam

Three Poems by Rainer Maria Rilke (1994)

* World Premiere

PROGRAM NOTES

Kehoe, Two Songs

I. The Storm

I thought of you when I was wakened
By a wind that made me glad and afraid
Of the rushing, pouring sound of the sea
That the great trees made.
One thought in my mind went over and over
While the darkness shook and the leaves were thinned—
I thought it was you who had come to find me,
You were the wind.

II. In a Restaurant

The darkened street was muffled with the snow,
The falling flakes had made your shoulders white,
And we found a shelter from the night
Its glamor fell upon us like a blow.
The clash of dishes and the viol and bow
Mingled beneath the fever of the light.
The heat was full of savors, and the bright
Laughter of women lure the wine to flow.
A little child ate nothing while she sat
Watching a woman at a table there
Learn to kiss beneath a drooping hat.
The hour went by, we rose and turned to go,
The somber street received us from the glare,
And once more on your shoulders fell the snow.
—Sara Teasdale



Wallin, ...though what made it has gone

The text is taken from the poem 'Whoever Finds a Horseshoe' by the Jewish-Russian poet Osip Mandelstam, who died in one of Stalin's prisoner camps in 1938. I have used the lines in the original Russian text that spoke most strongly to me, both in terms of meaning and in terms of musically interesting sound combinations (the Russian language is full of them!). For those of us who do not understand Russian, small fragments of the English translation are heard now and then to give us hints of the multifaceted pictures of this fascinating poem.

—Rolf Wallin



Wallin, Three Poems by Rainer Maria Rilke

I. Liebes-Lied (Love Song)

How shall I keep my soul
from touching yours? How shall I
lift it out beyond you toward other things?
Ah, I would like to lodge it
in the dark with some lost thing
in some silent foreign place
that doesn't tremble when your depths stir.
Yet whatever touches you and me
blends us together just as a bow's stroke
from two strings draws one voice.
Across what instrument are we stretched taut?
And what player holds us in his hand?
O sweet song.

II. Buddha in der Glorie (Buddha in Glory)

Center of all centers, core of cores,
almond that closes tightly in and sweetens,—
all this world out to the farthest stars
is the flesh around your seed: we greet you.

Look: you can feel how nothing any longer
clings to you; your husk is in infinity,
and the potent juice now stands there pressing.
And from outside a radiance assists it,

for high above, your suns in full splendor
have wheeled blazingly around.
Yet already there's begun inside you
what lasts beyond the suns.

III. Schlußstück (Closing Piece)

Death is great.
We are his completely
with laughing eyes.
When we feel ourselves immersed in life,
he dares to weep
immersed in us.

—Rainer Maria Rilke
Trans. Edward Snow

ARTISTS' BIOS

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. Kolor's solo CDs, released by Albany, feature works by Babbitt, Cage, Wuorinen, Feldman and others. In addition, he appears on over fifty commercial recordings for labels including Bridge, Deutsche Grammophone, Innova, Naxos, Tzadik, Wergo, and many others.

Michael Matsuno is a flutist and educator based in San Diego. His creative practice aims to extend the timbral range of the instrument through new techniques applied in both scored music and new collaborations. He has worked closely with composers like Jürg Frey, Roger Reynolds, Rand Steiger, Matthew Chamberlain, Annie Hui-Hsin Hsieh, Katharina Rosenberger, and Brian Griffeth-Loeb. Matsuno performs frequently with the UCSD Palimpsest and Renga ensembles, and has guest performed at June in Buffalo, San Diego's SoundON Festival and LA's Monday Evening Concerts, WasteLAnd, and Jacaranda New Music. As an orchestral musician,

Matsuno is a regular flutist with the La Jolla Symphony and Chorus, directed by Steven Schick. He has held positions as principal flute and piccolo with the Young Musicians Foundation Debut Orchestra.

Currently, Matsuno is a candidate for the doctoral degree in contemporary music performance at UC San Diego, where he also received an MA. He earned a BM from the University of Southern California, Thornton School of Music. At UC San Diego, he has been a Teaching Assistant for courses in Sixth College's Culture, Art and Technology freshmen writing program, as well as classes in basic musicianship in the Department of Music.

The repertoire of Swedish soprano **Elisabeth Holmertz** spans from medieval to contemporary via Baroque, folk song, experimental musical theatre, and the late Romantic era, though she focuses on the bookends of this spectrum: early and contemporary music. After studying with Barbor Marklund-Petersøne at the Norwegian Academy of Music and with Barbara Schlick at the Hochschule für Musik Köln, Holmertz had her opera debut in 2005 when she sang the title role in *Ophelias: Death by Water Singing* by Henrik Hellstenius. Since then, Holmertz has sung the lead roles in many opera and oratorio productions, appearing as soloist with some of the most important ensembles in Scandinavia, including Concerto Copenhagen, the Norwegian Chamber Orchestra, the Norwegian Radio Orchestra, the Oslo Sinfonietta, the Danish Chamber Orchestra and Cikada Ensemble, and working with distinguished conductors such as Christian Eggen, Ingar Bergby, Tõnu Kaljuste, Jonathan Stockhammer and Andrew Lawrence-King.

Because of her open mind and flexible technique, Holmertz has contributed to unique, genre-bending projects: in 2009, she toured Norwegian stave churches presenting *Stave Church Songs*, a program that combined a medieval sequence with folk music, avant-garde, jazz and improvisation. In 2013, she premiered *Desiring Machines*, an experimental opera about female myths and icons by Erik Dæhlin. With her frequent collaborator, pianist Kenneth Karlsson, Holmertz has presented numerous recitals of some of the most exciting and cutting-edge music composed in our time.

Swedish pianist **Kenneth Karlsson** has played a crucial role in the development of the contemporary music scene in Oslo, Norway since the 1980s, when he founded the prestigious Cikada Ensemble alongside Christian Eggen, Odd Hannisdal and Magnus Söderberg. Over the past

three decades, Karlsson has instigated the establishment of smaller chamber formations within Cikada, such as Cikada Duo (piano and percussion) and Cikada RBK (viola, clarinet and piano), each with a life of their own. Karlsson also frequently plays with the critically-acclaimed Point 4, a double piano-double percussion improvisation quartet, and with soprano Elisabeth Holmertz in the genre-defying Holmertz-Karlsson Duo. Karlsson has contributed to dozens of recordings, including with Cikada, Point 4, and as a solo pianist. His CD *sofferte onde serene* (Albedo, 2000) received a Norwegian Grammy in the Contemporary Music Album category for his performance of solo piano works by Luigi Nono, Luciano Berio and Giacinto Scelsi.

In addition to his endeavors as performer, Karlsson teaches piano at the Asker Cultural School near Oslo and works as contemporary repertoire consultant for the Gothenburg Symphony Orchestra.

TUESDAY, JUNE 4

SLEE SINFONIETTA

Lippes Concert Hall in Slee Hall, 4:30 PM

Tom Kolor and Matthew Chamberlain, conductors

Michael Matsuno, flute; Michael Tumiel, clarinet; Megan Kyle, oboe; Blaire Koehner, bassoon; Sara Petokis, horn; Dean Oaks, trumpet; Tyler Simms, trombone; Brett Copeland, tuba; John Bacon, Tom Kolor and Steve Solook, percussion; Rosanna Moore, harp; Jade Conlee, piano; Andrew Zhou, synthesizer; Raina Arnett, Evan Courtin, Toby Esler, Molly Germer, Lynn Giam, Hanna Hurwitz, Will Knuth, Shannon Steigerwald and Holly Workman, violin; Leanne Darling, Ryan Harcastle and Alyssa Roggow, viola; Tyler J. Borden, Jonathan Golove and Katie Weissman, cello; Tristan Kasten-Kraus and Megan McDevitt, contrabass; JT Rinker, electronics

PROGRAM

Jessie Downs

**The Second Sight: Act I Scene 2 * (2019),
opera excerpt**

Tiffany Du Mouchelle, soprano
Claudia Brown, soprano
Sotto Voce Vocal Collective

Brien Henderson

Missa Brevis * (2019)

Sotto Voce Vocal Collective

Georgi Dimitrov

Growing Bell Peppers * (2019)

Joungmin Lee

Abandoned (2018)

* World Premiere

SLEE SINFONIETTA

Lippes Concert Hall in Slee Hall, 7:30 PM

PROGRAM

Brian Ferneyhough

In Nomine, from *Umbrations* (2001-2017)

Tyler J. Borden, cello

Rolf Wallin

Under City Skin (2009, rev. 2019)

Irvine Arditti, violin

Matthew Chamberlain

Science Fiction Music (2018)

Stephen Hartke

Ship of State (2017)

Xak Bjerken, piano

PROGRAM NOTES

Ferneyhough, In Nomine

In Nomine for solo cello is the fourth of eleven works comprising Ferneyhough's large *Umbrations* cycle, written between 2001 and 2017 and premiered by the Arditti Quartet, Ensemble Modern and Brad Lubman a couple of years ago in the Wittener Tage für neue Kammermusik. According to the composer, "The combination of the individual pieces (...) is less a formally balanced 'cycle' than an open collection, whose order is not determined by the date of composition, but by instrumentation, contrasts and similarities." *Umbrations* stands out in Ferneyhough's output for directly referencing music written in the past by a Western composer—in this case, a set of works by English Renaissance composer Christopher Tye (1505-1572)—a popular trend in much of contemporary music which Ferneyhough has generally steered clear of. Interestingly, these pieces by Tye also consisted of the appropriation of earlier medieval melodies, adapted into the framework of the viol consort that was so much in vogue during the Elizabethan era.



Wallin, Under City Skin

The bestiaries of the Middle Ages, zoological dictionaries of that time, are an astonishing reading. The Dragon, the Unicorn and the Mermaid are described as naturally as the Lion, the Horse and the Cat, and even the real animals are given very odd characteristics, like:

–The pelican mother kills her offspring. After three days she revives them by letting blood from her own chest fall on them.

–A dog that crosses a hyena's shadow will lose its voice.

–A snake that tastes the spit of a fasting man will die.

–The blood of a he-goat can dissolve a diamond.

In our time, we know better. Or do we? Maybe we still hold an unconsciously mythological relation to the world around us, in spite of its modernization and urbanization? Perhaps many of the things we see and hear in the urban jungle contain hidden meanings for us, perhaps they carry strong histories of power, fear, yearning and bliss? The Mercedes. The High-heeled Shoes. The Park at Night. The Cash Register. The Bus. The City Hall Bells. In Berlioz' famous viola concerto, young Harold goes to Italy to

broaden his mind. Here, our protagonist goes under the skin of the city sounds, in a quest to find out what forces are hiding within.

—Rolf Wallin



Chamberlain, Science Fiction Music

This piece is a kind of science fiction. It imagines a future in which things work a bit differently than they do here and now, a future in which this piece is widely loved, its sensibility appreciated, its craft revered. I have built the piece's harmony using eighth-tones, pitches that divide the octave into 48 equal parts rather than the standard 12. In this vastly expanded pitch space, familiar chords coexist with wildly unfamiliar harmonies, and players' instruments are rendered unfamiliar technology. Like any science fiction, this piece is about the past and how it might hopefully become a more appalling and embarrassing future.

It includes three time-capsules, each about 5 minutes long. The first, titled "Torch Song," features two slow-motion phrases for string quartet: two Beethoven bobbleheads shivering with fury. The second movement, "Honor and Fidelity," sees the full ensemble chart a course from the romantic aspirations of the string quartet to a brief and sneaky dance. The final movement, "Shipwrecks on the Shores of Meaning," is accurately titled.

—Matthew Chamberlain



Hartke, Ship of State

The metaphorical comparison of the perils and tribulations of government to that of a ship at sea in a storm may be as old and persistent as Western Civilization itself, from the 6th century BCE Greek poet, Alcaeus, to Sophocles, and later the Roman odist, Horace. In Plato's *Republic*, Socrates most notably invokes it in a parable on the dangers of mob rule. In 1849, the American poet and ardent abolitionist, Henry Wadsworth Longfellow wrote *The Building of the Ship*, a long poem on the shipwright's craft that in its peroration christens the ship with the name "Union" and shifts into allegory. The beginning of this section is well-known, frequently quoted, having famously shored up the resolve of such figures as Lincoln, Roosevelt, and Churchill, "Sail on, O UNION, strong and great!/Humanity with all its fears,/With all its hopes of future years,/Is hanging breathless on their fate!" Interestingly, Longfellow's original draft ended with fears of the ship being "wrecked upon some treacherous rock" or "rotting in some noisome dock,"

but he thought better of it, changing the final lines to, "Our hearts, our hopes, our prayers, our tears,/Our faith triumphant o'er our fears,/Are all with thee—are all with thee!" This one-movement chamber concerto for piano and twenty players offers its own such sea voyage, each of its four main sections bearing a heading taken from Longfellow's poem.

—Stephen Hartke

ARTISTS' BIOS

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 Multifilaterale, 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, Chamberlain attended Fondation Royaumont's Académie Voix Nouvelles 2017 where his piece Office Park was premiered and where he was awarded a commission for a new piano solo. Chamberlain 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, Tim Weiss, and Raphael Jimenez, and he has recently been awarded a PhD with distinction in Music Composition under David Felder at SUNY Buffalo.

Hailed for his "technically polished playing" (Jan Jezioro, Artvoice) as well as his "astounding performances of superlatively difficult modernist solo works" (Edge of the Center), **Tyler J. Borden** is a rising force in the contemporary music landscape. A dedicated purveyor of modern music, Borden has performed with many contemporary music luminaries such as the Theater of Eternal Music Brass and String Band, the Slee Sinfonietta, Ensemble Offspring (Australia), and Tony Conrad. He has performed at the Soundways New Music Festival (St. Petersburg, Russia), June in Buffalo, the New Media Art and Sound Summit (Austin TX), and he has been a participant at the Lucerne Festival Academy and the Darmstadt Internationale Ferienkurse für Neue Musik. His performance of Witold Lutoslawski's Cello Concerto with the University at Buffalo Symphony Orchestra under the direction of Daniel Bassin was praised for how he "mastered the works intricacies with elegant grace" (Artvoice). Currently, Borden is a member of NYC-based Mivos Quartet and the [Switch~Ensemble], a group dedicated to the performance of works that

incorporate multimedia elements into live performance. Borden received his BM at Ithaca College, where he studied with Elizabeth Simkin and Heidi Hoffman and his MM at the University at Buffalo, where he studied with Jonathan Golove. Currently, he is working towards his DMA at UC San Diego with Charles Curtis.

Soprano **Tiffany Du Mouchelle**'s musical versatility, electric stage presence, and exceptional dramatic sensibilities earned her the prestigious Richard F. Gold Career Grant for American Opera Singers. Since then, she has performed with the Chamber Music Society of Lincoln Center, Bang on a Can All-Stars, Center for Contemporary Opera, Yellow Barn Music Festival, Skalholt 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 Australian Premiere of Stockhausen's *Sirius* with the Bendigo International Festival of Exploratory Music, the West Coast Premiere of Roger Reynolds' *Justice (Clytemnestra)*, the West Coast Premiere of Pascal Dusapin's *To Be Sung (Voice Two)*, along with residencies at Yellow Barn and Songfest. Du Mouchelle has also served as an instructor of voice with Cultures in Harmony in musical outreach projects in Cameroon, Tunisia, Egypt and Papua New Guinea. Du Mouchelle is currently a Clinical Assistant Professor at the University at Buffalo, where she leads the vocal performance program.

Claudia Brown is a singer and conductor from Pittsburgh, PA. She recently obtained a Master in Music degree from the University of Cambridge, where her thesis examined perceptions of musical aesthetics in choral music, a product of her interest in the interplay of music and theology. At Cambridge, Brown was advised by theologian Jeremy Begbie, and studied conducting with some of the U.K.'s foremost conductors like Stephen Layton, Graham Ross, Mark Williams, and others. She was also a member of King's Voices, the mixed-voice choir of King's College, the weekly services director of the Chapel Choir of Robinson College, and the chorus manager for two professional opera companies. Prior to her studies in England, Brown held leading roles in opera productions and co-founded a Chamber Opera group at Duquesne University, served as the Assistant Director of Worship & Arts at Memorial Park Church in Pennsylvania, and participated in volunteer cross-cultural projects in Germany, Honduras, Malaysia, the Philippines and South India.

Sotto Voce Vocal Collective is a Buffalo-based performing vocal ensemble that aims to promote awareness of both the capabilities of the human voice and the diversity of composers living today, particularly from under-represented categories. Additionally, programs are structured in unique formats that aim to draw new audiences to often under-appreciated works. Past concert formats include an interactive opera, a minimalistic coffee house jam, and a poetic monologue-driven narrative structure. Since their founding in Summer 2016, the group has premiered nearly 20 new works by composers like Ethan Hayden, Eva Maria Houben, Alex Huddleston, Brien Henderson, Osnat Netzer, Enno Poppe, Lauren Redhead, Jamie Leigh Sampson, Marianne Schuppe, and James Weeks.

Pianist **Xak Bjerken** has appeared with the Scottish Chamber Orchestra, Spoleto Festival Orchestra, Thailand Philharmonic Orchestra, the Schoenberg Ensemble, and the Los Angeles Philharmonic in Disney Hall. He has performed at the Concertgebouw in Amsterdam, Glinka Hall in St Petersburg, the Konzerthaus in Berlin, and for many years performed throughout the US as a member of the Los Angeles Piano Quartet. He has performed with the Cuarteto Casals, the Prazak, New Zealand, and Miami string quartets, and held chamber music residencies at the Tanglewood Music Center, Spoleto Festival and Olympic Music Festival. Bjerken has worked closely with composers György Kurtag, Sofia Gubaidulina, Steven Stucky, and George Benjamin. He released his first solo recording on CRI in 2001, and has since recorded for Koch International, Chandos, Albany Records, Artona, and is about to release his third recording for Open G Records, presenting solo and chamber works by Steven Stucky. Xak Bjerken is Professor of Music at Cornell University where he co-directs Mayfest, an international chamber music festival with his wife, pianist Miri Yampolsky.

WEDNESDAY, JUNE 5

ENSEMBLE SIGNAL

Lippes Concert Hall in Slee Hall, 4:00 PM

Jerry Hou, guest conductor

Emlyn Johnson, flute; Adrián Sandí, clarinet; Amy Garapic, percussion;
Oliver Hagen, piano; Courtney Orlando, violin; Victor Lowrie Tafoya, viola;
Lauren Radnofsky, cello

PROGRAM

Hua Xin

Moon is a Distant Bear * (2019)

Kyle Wernke

Piano Trio (2018)

William David Cooper

Dyptich (2018, rev. 2019)

Vasilikí Krimitzá

Gra-V (2017)

* World Premiere

MIVOS QUARTET

Baird Recital Hall, 7:30 PM

Olivia De Prato, violin; Maya Bennardo, violin;
Victor Lowrie Tafoya, viola; Tyler J. Borden, cello

(Specific program order to be announced)

PROGRAM

Brian Ferneyhough

String Quartet No. 2 (1980)

David Felder

Stuck-Stücke (2007)

Lei Liang

Serashi Fragments (2005)

Anna Clyne

Roulette (2007)

PROGRAM NOTES

Ferneyhough, String Quartet No. 2

For the past five decades, Ferneyhough has achieved worldwide notoriety for his uncompromisingly challenging compositions, which often place dizzying technical demands on performers and listeners alike. Ferneyhough's Second String Quartet, however, might be one of his "most approachable and outgoing pieces," according to musicologist Lois Fitch. Part of the reason for this may lie in the fact that rather than presenting complex contrapuntal textures from the get-go, Ferneyhough's Second Quartet begins with a single violin line that consists of discrete gestures separated by silences. Soon, the violin solo becomes a violin duo, then a trio with the viola and finally a full quartet, but the initial ethos remains: bite-size ideas marked by intermittent rests or soft sustained notes—or, as the composer himself put it, the "quartet concentrates upon the definition of several, ever-tighter concentric paths focused upon this core of stillness."

Thus, rather than diving head-first into the music, the listener gradually becomes acclimated to the world proposed by the piece as the texture thickens by the accretion of instruments. When the work eventually activates a more continuous counterpoint, the listener remains engaged by virtue of the wide variety of timbres, colors and sudden mood shifts, "designed to remain permeable to (...) insight" and which range from "furious and tumultuous" and "ablaze" to "very intimate," "glacial" and "ghostly." Soon, close to the ten-minute mark, the work closes and the listener—particularly the listener who might be new to this idiom of new music—has had a compelling and relatively accessible introduction to Ferneyhough's brand of complexity.



Felder, Stuck-Stücke

In response to a commission received from the Ernst von Siemens Music Foundation to compose a new work for the Arditti Quartet in 2007, Felder wrote *Stuck-Stücke*, his second string quartet. The wordplay suggested by the title—implying both the English "stuck," i.e. not able to move, and the German word for "pieces" or "segments"—reflects the attitude of the work's fifteen short movements, each one "stuck" with their own stubborn character and particular musical arsenal. The resulting effect is that of a patchwork of self-contained entities, which the Buffalo News praised for being able to "put something into music that cannot be put into music," such as "murmuring, or dancing, or breathing." Over the course of the quartet's 20-minute duration, however, the listener gradually becomes aware that, despite the superficial differences between the miniatures, reappearing musical ideas indicate the existence of unifying elements that bind movements together. Thus, each of the fifteen *Stücke* are "stuck" in

two ways—1) within themselves, and 2) in relation to one another—which imbues Felder’s work with a strong sense of cohesion in face of apparent diversity and disconnection.



Liang, Serashi Fragments

Serashi Fragments is a tribute to the Mongolian chaorer (an ancient two-string fiddle) player Serashi (1887-1968). It is not in any sense an imitation of his performance style or the music of Mongolia, although an allusion appears briefly in the middle of the piece. In this work, the notes *Sol*, *La* and *Si* appear in various forms as musical inscriptions of the artist’s name. *Serashi Fragments* was first performed by the Arditti Quartet on April 2nd, 2006 in Paine Hall, Cambridge, MA. It received Harvard University’s George Arthur Knight.

—Lei Liang



Clyne, Roulette

Roulette was composed for the New York City-based string quartet ETHEL with support from Roulette’s Emerging Artist Commission with funds from the Jerome Foundation and The Foundation for Contemporary Arts. The premiere performance was given by ETHEL at Roulette, Location One in SoHo with live visuals by Joshue Ott & SuperDraw. I started writing Roulette with the melody that opens the piece and the choral section that occurs toward the end of the piece. I recorded these sections with vocalists Caleb Burhans and Martha Cluver at Carfax Abbey Studios, Brooklyn with engineer Alan Labiner. With these two sections marking the framework, I then wrote the string quartet music in a through-composed process. Once the string writing was complete, I then went back through the piece and added the electronic track that accompanies the live musicians. I tried to find sounds that would both complement, interact with, and oppose the live music. In 2012, Tzadik Records released a full album of my music, titled *Blue Moth*, that showcases a diverse range of electroacoustic chamber music, including Roulette.

—Anna Clyne

THURSDAY, JUNE 6

ENSEMBLE DAL NIENTE Lippes Concert Hall in Slee Hall, 4:00 PM

Michael Lewanski, conductor

Emma Hospelhorn, flute; Zachary Good, clarinet; Kyle Flens, percussion;
Ann Yi, piano; Tara Lynn Ramsey and Sarah Plum, violin/viola;
Chris Wild, cello; Mark Buchner, contrabass

(Specific program order to be announced)

PROGRAM

Reagan Mullin-Martin	Nimbus (Intruding Ambience) (2017)
Christopher Mitchell	Spaces Between (2018)
Tonia Ko	Hum Phenomenon (2017)
Manuel Hernández	Fields of Change (2018)
Miles Friday	A Corpus Resounding * (2019)
Mengmeng Wang	Dream (2018)

* World Premiere

IRVINE ARDITTI Baird Recital Hall, 7:30 PM

PROGRAM

David Felder	Another Face (1986-92)
Kenneth Tam	Reaction II * (2019)
Joseph Vasinda	Drop/Liff * (2019)
Rolf Wallin	Whirl Alone * (2019)
Brian Ferneyhough	Intermedio alla ciaccona (1986)

* World Premiere

PROGRAM NOTES

Felder, Another Face

Commission by the National Endowment for the Arts in 1987, *Another Face* is a musical 'response' to the extraordinary novel, "The Face of Another," by Kobo Abe. Abe has created a set of circumstances in his novel that confront us with profound questions concerning identity; these prompted a composition which proposes small musical modules juxtaposed in coded sequences as the small building blocks contained within extended lines. Each of the small modules consists of a pair—two pitches, and two distinct rhythmic values, which are repeated locally (for memory's sake), and transformed formally through four passes through the sequence. And yet...the entire focus of the work is the emergence during the unfolding of the piece of an unnamed 'third force', a certain lyrical something that is contained within the somewhat more fiercely deterministic materials. The transformed reconciling materials appear very prominently at the end of the work.

The work is a fiendishly difficult virtuoso piece and without the work, spirit and dedication of such virtuosos as Janos Negyesy, Karen Bentley, and Movses Pogossian, it would not have been possible to compose it. Thus, it is dedicated to them with all admiration and gratitude.

—David Felder



Ferneyhough, Intermedio alla ciaccona

The last work in the *Carceri d'invenzione* cycle to be composed, *Intermedio* aims at a loosening of some of the earlier conventions, and at an almost improvised reflection on their now disembodied energies. The piece fluctuates between areas of intensely frenetic, but materially unspecific activity and 'close-ups' of slowly-evolving and monochrome textures in which energy is 'collected' once more. Like most other works in the cycle, *Intermedio* is based exclusively upon a series of eight chords, capable of static (symmetrical) or mobile (asymmetrical) modes of extension. As with all my works for solo instrument, I aim here at strands which are to suggest facets of a 'fictional polyphony', not by means of literally polyphonic, but rather via what are usually considered 'secondary' parametric levels of organization.

—Brian Ferneyhough

FRIDAY, JUNE 7

MIVOS QUARTET Baird Recital Hall, 4:00 PM

(Specific program order to be announced)

	PROGRAM
Eren Gümrükçüoğlu	Bozkır (2016)
Dongryul Lee	Unending Rose: Mvmt. II * (2017-19)
Qi Shen	The Voice of Mountains (2015-16)
Zvonimir Nagy	Anima Animæ (2018)
Bryndan Moondy	Entwined to Fray (2018)
	* World Premiere

ENSEMBLE DAL NIENTE Lippes Concert Hall in Slee Hall, 7:30 PM

Michael Lewanski, conductor

Emma Hospelhorn, flute; Zachary Good, clarinet; Kyle Flens, percussion;
Ann Yi, piano; Tara Lynn Ramsey and Sarah Plum, violin/viola; Chris Wild,
cello; JT Rinker, electronics

(Specific program order to be announced)

	PROGRAM
David Felder	Partial [Dist]res[s]toration (2002)
Stephen Hartke	Meanwhile (2007)
Anna Clyne	Steelworks (2006)
Brian Ferneyhough	Four miniatures (1965)
	Mort subite (1990)
Lei Liang	My Windows (1996-2007)
	Ann Yi, piano

PROGRAM NOTES

Felder, *Partial [Dist]res[s]toration*

The story told by 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."

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."

—Beth Levy



Hartke, *Meanwhile*

Meanwhile, winner of the 2013 GRAMMY Award for Best Contemporary Classical Composition, was composed on a commission from eighth blackbird and the Barlow Endowment for Music Composition at Brigham Young University. It is one of several works of mine that has grown from a long-standing fascination I have had for various forms of Asian court and theater music, and from a fantasy in which I imagine myself the master of my own fictional non-Western musical tradition. In preparing to write this piece, I studied video clips of quite a number of puppet theater forms, ranging from the elegant and elaborate, nearly-life-sized puppets of Japanese Bunraku, to Vietnamese water puppets, both Indonesian and Turkish shadow puppets, and to classic Burmese court theater that mixes marionettes with dancers who look and act like marionettes. All of these theatrical forms have their own distinct musical styles and structures, and I confess to being especially fascinated by the stark vividness of their instrumental coloration and the often unexpected structural quirks that they have evolved as these traditions have taken shape over the centuries and become stylized.

This piece, then, is a set of incidental pieces to no puppet plays in particular, but one in which the imaginary scenes have given rise to an idiosyncratic sequence in which the sound of the ensemble has been reinvented along lines that clearly have roots in these diverse Asian models. The piano, for instance, is prepared for much of the piece with large soft mutes used to transform the color of the middle register into something that rather resembles the Vietnamese hammer dulcimer. The viola is tuned a half-step lower in order both to change its timbre and to open the way for a new set of natural harmonics to interact sometimes even microtonally with those of the cello. The percussion array includes 18 wood sounds, from very high Japanese Kabuki blocks to lower range slit drums, plus 4 cowbells, 2 small cymbals, and a set of bongos. These are set up in keyboard fashion so that the player can play them all as a single instrument. Finally, there is a set of Flexatones, which are rather like small musical saws. Three of these are held together with a wooden clamp and are played by the pianist with a mallet, their pitch being altered by pressing down on their metal flanges. The tone is rather like that of small Javanese gongs, and so I have given this new instrument the name of Flexatone Gamelan.

Meanwhile is played as a single movement, with 6 distinct sections: Procession, which features the Flexatone Gamelan; Fanfares, with the Piccolo and Bass Clarinet linked together much as a puppeteer and his marionette; Narrative, in which the Bass Clarinet recites the 'story' of the scene in an extravagant and flamboyant solo reminiscent of the reciter in Japanese Bunraku; Spikefiddlers, which requires a playing technique for the viola and later the cello that stems from Central Asian classical music; Cradle-songs, the outer parts of which feature natural harmonics in the viola and cello combined with bell-like 9th-partial harmonics from the piano; and Celebration, where, in the coda, the Flutist and Clarinetist take up Flexatones to play the closing melody.

—Stephen Hartke



Clyne, Steelworks

Steelworks was commissioned by TACTUS, the contemporary music ensemble at Manhattan School of Music and premiered at Greenfield Hall in New York City. The tape part incorporates recordings of interviews with employees and machinery at Flame Cut Steelworks, the last steelworks factory in Brooklyn, which later relocated from its Williamsburg location. These recordings became the kernel for the music.

New York-based visual artist Luke DuBois created a film for this work based on a 1936 industrial film *Steel: A Symphony of Industry* that was sponsored by the American Iron and Steel Institute, and is now in the public domain. Luke writes, “The black-and-white film is laid out in a 2x2 grid on the screen, and played at more-or-less normal speed, though I did a bit of editing to remove the titles and a few other sequences in the film that didn’t focus directly on steel production. The trick is that the film is ‘scrubbed’ in reaction to the tape part of Anna’s music, with the four panes being controlled by the high and low frequencies in the left and right channels of Anna’s tape part. Loud sounds cause the film to jump forward in time slightly; quiet moments cause the film to slow down. As a result, the four panes of the movie stay more-or-less in synch, but shimmer according to the sound behind them. I then colorized and blurred the film based on the timbre of the sounds I was listening to at that moment in the piece.”

Steelworks was later choreographed by Matthew Neenan and premiered with his company, BalletX, at Wilma Theater, Philadelphia. In 2012, Tzadik Records released a full album of my music, titled *Blue Moth*, that showcases a diverse range of electroacoustic chamber music, including *Steelworks* which features musicians of the Chicago Symphony Orchestra.

—Anna Clyne



Ferneyhough, *Four Miniatures*

Ferneyhough wrote *Four Miniatures* for flute and piano while still in his early 20s, which makes it one of the earliest works in his official catalog. (Incidentally, *Four Miniatures* happens to be the oldest work presented at June in Buffalo 2019.) *Four Miniatures* predates Ferneyhough’s now celebrated and widely imitated dense notational style, while at the same time containing the germ for these later developments. Here, instead of intricate rhythmic figures, nested tuplets, shifting time signatures, etc. one finds an experimental approach in which, as the composer himself wrote, “notational conventions (...) alter with extreme rapidity from moment to moment—a fact which is intended to be reflected in a correspondingly high degree of flexibility in performance. The effect aimed at is one of a continually fluctuating nervous intensity.”

Cécile Gilly summarized each of the *Four Miniatures* thus: Miniature 1 presents a flute sequence being frequently interrupted by contrasting figures by the piano; Miniature 2 sees the piano become a more equal contrapuntal partner to the flute, helping it engage in a more continuous

discourse; Miniature 3 returns to the opposition of the outset, with interfering silences; and Miniature 4 begins with the illusion true polyphony, but soon the instruments go their different ways, the flute retaining the last word.

Over the course of the next decade, Ferneyhough's exploration of "extremely rapid, moment-to-moment alterations" led him away from the "high degree of flexibility in performance" of the *Four Miniatures* to a notational style that is microscopically meticulous and technically exacting of performers. Interestingly, the painstaking specificity of Ferneyhough's scores and the non-repetitive behavior of the musical ideas therein endow his music with a sense of plasticity that makes it sound just as flexible as he had intended in his earlier works.



Ferneyhough, *Mort subite*

In a conversation in 1987 with the late British musicologist Richard Toop, Ferneyhough said that, "if you can create enough energies in a musical (or any sort of artistic) language, you're capable (or the language is capable) of doing a *salto mortale* over the edge of the picture, or over the end—the final double barline—of a composition, in such a way as to be able to actually modify, to change, to show in a different light the world outside the object itself. And that would be a sort of idealistic answer to the question of what does a work of art mean, and what is it for, what does it do, how does it express?"

It seems that Ferneyhough titled his quartet for piccolo, clarinet, piano and vibraphone *Mort subite* (Fr. "sudden death") with this idea of *salto mortale* in mind. Both piccolo and clarinet rely on trilling gestures, but the main source of "energies" in their counterpoint comes from the simultaneity of regular and irrational meters, a technique that has become closely associated with the works of Ferneyhough. This is why the composer deems click tracks so essential to *Mort subite*, he includes them as "instruments" in the piece; otherwise, there would be little hope to ensure the integrity of its complex metrical relationships. After building up in energy and entropy throughout its very short 2-minute duration, *Mort subite* ends emphatically. Whether it successfully accomplishes a *salto mortale* at this point, making us perceive the world outside the piece "in a different light," will be up to each listener in attendance at the concert.



Liang, My Windows

Tian (heaven) is the first of six interludes in my earlier piano piece, *Garden Eight* (1996/2004). It consists of six relative durations and six pitches that are each permuted six times. *Seven Rays of the Sun* (2007) was inspired by an image in the Naimittika pralaya in *Vishnu Purana*: after the suns burn up the three worlds, a hundred years of rain pours down to envelop the worlds in one ocean. In the last section of the piece, I imagine the mysterious rays of light sinking into the deep seas while Vishnu sleeps on the waters. In the opening section of *Magma*, (2007) the right hand plays mostly on the black keys, while the left hand plays on the white keys. This division is dissolved in the second section where the music builds up to an explosive ending. *Pausing, Awaiting the Wind to Rise...* (2002) is based on the first movement, *Tian*. It is a reflection of the sound I encountered while strolling in the woods. *My Windows* is dedicated to my wife, Takae.

—Lei Liang

SATURDAY, JUNE 8

ENSEMBLE SIGNAL

Lippes Concert Hall in Slee Hall, 7:30 PM

Jerry Hou, guest conductor
Paul Coleman, sound director

Emlyn Johnson, flute; Adrián Sandí, clarinet; Amy Garapic, percussion;
Oliver Hagen, piano; Courtney Orlando, violin; Victor Lowrie Tafoya, viola;
Lauren Radnofsky, cello

PROGRAM

Anna Clyne

Just As They Are (2015)

Lei Liang

Aural Hypothesis (2010)

Rolf Wallin

The Age of Wire and String (2004)

PROGRAM NOTES

Clyne, *Just As They Are*

Just As They Are derives its title and conceptual inspiration from an interview John Cage gave shortly before passing in 1992. He said, "I love sounds just as they are. I love the activity of sound. I don't want a sound to pretend that it's a bucket or that it's president or that it's in love with another sound. I just want it to be a sound." This quote typifies the attitude Cage maintained all throughout his long creative career; it was his unabashed love of sounds that prompted him, time and again, to question received notions and push the boundaries of the possible in music. Taking this cue from Cage, Clyne focuses *Just As They Are* on the sound of Cage's voice itself, and in its compact five minutes, superimposes audio fragments from this interview with a modern-day passacaglia, the Baroque musical form built on a repeated bass line and a recurring chord progression.

—June in Buffalo Staff

••••

Liang, *Aural Hypothesis*

Professor Chou Wen-chung once made the remark, "Calligraphy is music in ink, and music is calligraphy in sound." Recalling many inspiring conversations with him, *Aural Hypothesis* is a quasi-fantastical study on how lines may find expression in sound. The lines in this piece, however, are not

modeled after traditional Chinese calligraphy; they are something more basic or primal: a simple curve or a straight line, drawn slowly with a thin brush with intense attentiveness, or with a thick brush with explosive speed. *Aural Hypothesis* is dedicated to Prof. Chou Wen-chung.

—Lei Liang



Wallin, *The Age of Wire and String*

The Age of Wire and String borrows its title as well as the titles of its movements from the debut novel by the American author Ben Marcus. This wonderful and highly unusual book describes a world totally different from ours, a world that defies earthly laws of nature while maintaining its own consistent (but ungraspable) set of laws and logic. While reading the book, I found that this description fits equally well to the abstract world of music, especially modern art music, with its ability to transport our mind to places never visited before. *The Age of Wire and String* consists of many small miniatures, some of them very short. The piece was commissioned by Ensemble Court-circuit.

—Rolf Wallin

SUNDAY, JUNE 9

BUFFALO PHILHARMONIC ORCHESTRA Lippes Concert Hall in Slee Hall, 2:30 PM

JoAnn Falletta, conductor

(Specific program order to be announced)

PROGRAM

David Felder

Preview of *Die Dämmerungen* (2019)

Anna Clyne

Within Her Arms (2008-09)

Stephen Hartke

Pacific Rim (1988)

PROGRAM NOTES

Felder, Preview of *Die Dämmerungen*

Since settling in Buffalo over three decades ago, Felder has nurtured a close working relationship with the city's distinguished orchestra, the Buffalo Philharmonic. Their first collaboration happened in 1987: *Three Lines from Twenty Poems*. Two years later, Felder received a commission from the National Endowment for the Arts, which he responded with *Between* (1990), a percussion concerto for the BPO and Michael Udow as soloist. These interactions led to Felder's appointment as the BPO's Composer-in-Residence between 1992-96, which yielded three works: *Six Poems from Neruda's Alturas* (1990-92, 98), the overture-like *Linebacker Music* (1994), and *Three Pieces for Orchestra* (1996, 2008). Today, the BPO presents excerpts of the most ambitious Felder-BPO collaboration yet, which he titled *Die Dämmerungen*, i.e. "the twilights," a work that benefits from the fact that both Felder and Falletta have achieved full artistic maturity in their respective crafts and as a team of collaborators. The full performance of *Die Dämmerungen* will take place on October 5th and 6th, 2019.

••••

Clyne, Within Her Arms

Written for Clyne's mother and based on the following poem by Vietnamese Buddhist monk and peace activist, Thích Nhất Hạnh.

Earth will keep you tight within her arms dear one—
So that tomorrow you will be transformed into flowers—

This flower smiling quietly in this morning field—
This morning you will weep no more, dear one—
For we have gone through too deep a night.
This morning, yes, this morning, I kneel down on the green grass—
And I notice your presence.
Flowers, that speak to me in silence.
The message of love and understanding has indeed come.



Hartke, Pacific Rim

Pacific Rim is very much a reflection of how certain aspects of Asian and Latin-American musics have filtered into my mind and become transformed and absorbed into my compositional thought. The piece is in two linked sections, and may be simply described as a processional and fugue.

The processional moves at a brisk, march-like tempo, but with the primary emphasis on the unfolding of this melody rather than the tread of its rhythm. It opens with a high, floating chord, first in the strings, then in the winds, this being a reminiscence of the sonority of Japanese gagaku music. A pair of oboes enters, stating the basic melodic idea of the processional which then unfolds as an alternation of stanzas for oboes and, later, clarinets, with refrains dominated by trumpets. The other instruments interact with the melody in clearly defined roles, helping to articulate details of the melody's structure. The clearest example of this is in the percussion, which marks off the beginning of phrases, or, by means of the number of strokes involved, seems to count off the number of phrases to come. When the final refrain reaches its culmination, the processional rounds a corner, leaving behind a quietly rising cloud of sound in the upper strings.

The second part begins with a solo for tuned cowbells. This is the start of the fugue, one that is, in contrast to the first part, primarily concerned with rhythmic energy. The fugue subject is presented successively in the strings and then woodwinds, leading eventually to a full orchestral climax that borrows its harmonic basis from the processional. Shortly thereafter, the fugue too rounds a corner, leaving behind distant fragments. Soft gong strokes usher in a pair of slow phrases in the strings, as something of a benediction before returning to the fast pace of the finale. The brass burst in with one last statement of the fugue subject and the piece comes to a boisterous conclusion.

—Stephen Hartke

SENIOR COMPOSER BIOGRAPHIES

London-born **Anna Clyne** is a Grammy-nominated composer of acoustic and electro-acoustic music. Described as a "composer of uncommon gifts and unusual methods" in a *New York Times* profile and as "dazzlingly inventive" by *Time Out New York*, Clyne's work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians worldwide.

Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-2015. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-2016 season and for L'Orchestre national d'Île-de-France from 2014-2016, and the Berkeley Symphony from 2017-2019. The Scottish Chamber Orchestra recently announced Clyne as its Associate Composer for the next three years, through the 2020-2021 season.

She has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen. Upcoming premieres include a cello concerto by Inbal Segev, Baltimore Symphony and Alsop; a new work for saxophone and electronics by Jess Gillam at the Cheltenham Music Festival; and additional works by the Orchestra National de Lyon, Scottish Chamber Orchestra, and the Calidore String Quartet.

Clyne was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition for her double violin concerto, *Prince of Clouds*, and for the 2014 Times Breakthrough Award (UK). She is also the recipient of several prestigious awards including the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; and prizes from ASCAP and SEAMUS.

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 new 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, and the video/music collaboration *Shamayim*), and its lyrical qualities.

Felder has received numerous grants and commissions including many 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.

Current projects include a recently presented portrait concert by the Arditti Quartet and Ensemble Linea featuring Felder's three string quartets and *Jeu de Tarot*, his concerto for violin and large ensemble, as well as *Die Dämmerungen*, a large-scale new work for symphony orchestra commissioned by the Buffalo Philharmonic Orchestra, previewed in this edition of June in Buffalo and to be premiered during the BPO's 2019-2020 season.

Felder serves as Birge-Cary Chair in Composition at SUNY, Buffalo, and has been Artistic Director of the "June in Buffalo" Festival from 1985 to the present. Since 2006, he has been Director of the Robert and Carol Morris Center for 21st Century Music at the University. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Slee Sinfonietta, and has been Artistic Director since that time. In 2008, he was named SUNY Distinguished Professor, the highest rank in the SUNY system. An active teacher and mentor, he has served as Ph.D. dissertation advisor for nearly fifty composers at Buffalo, many of whom are actively teaching, composing and performing internationally at leading institutions. 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 Bridge, Mode, EMF, and Albany.

The object of full-length monographs by Lois Fitch, Ulrich Tadday and Peter Szendy, the life and work of British composer **Brian Ferneyhough** can hardly be summarized in this short biography. After studying with Ton de Leeuw in Amsterdam and with Klaus Huber in Basel in the late 1960s, Ferneyhough became the European Avant-Garde's *enfant terrible* by pushing the limits of technical difficulty and notational intricacy past what was considered feasible. The irony, of course, is that many of these previously “unplayable” pieces are now the bread-and-butter of many a talented university student—as exemplified by Michael Matsuno's performance of *Superscriptio* for solo piccolo in this iteration of June in Buffalo.

As Ferneyhough's style and philosophy matured in the next decades, he amassed tens of prizes and accolades for his history-shaping work, such as the Koussevitzky Prize, the Grand Prix du Disque, knighthood in France's *Ordre des Arts et des Lettres*, a Royal Philharmonic Award, and appointments to distinguished posts, like membership in the Akademie der Künste Berlin, Darmstadt Summer Course's Kranichsteiner Preis Jury, and in the board of the one of foremost scholarly publications on contemporary music, *Perspectives of New Music*. Ferneyhough's compositions have been regularly featured throughout the world and at all the major European festivals of contemporary music, and include staples of the modern canon like his set of six numbered string quartets (1963-2010), *Lemma-Icon-Epigram* (1982) for solo piano, an opera, *Shadowtime* (1999-2004), and many more. In 2007, Ferneyhough received the Ernst von Siemens Music Prize for Lifetime Achievement—the rough equivalent of a Nobel Prize for living composers.

Ferneyhough has educated generations of highly influential composers in academic posts held at the University of California, San Diego (1987-1999) and Stanford University (2000-2018), and in special academies for emerging composers around the globe, such as Fondation Royaumont's Voix Nouvelles (France), the Darmstadt Summer Course (Germany), and the Takefu International Composition Workshop (Japan).

Winner of the 2013 GRAMMY Award for Best Contemporary Classical Composition, **Stephen Hartke** is widely recognized as one of the leading composers of his generation, whose work has been hailed for both its singularity of voice and the inclusive breadth of its inspiration. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, Hartke taught in Brazil as Fulbright Professor at the Universidade de São Paulo. From 1987 to 2015, he taught at the Thornton School of Music at the University of Southern California, retiring as

Distinguished Professor Emeritus. He now serves as Professor and Chair of Composition at Oberlin Conservatory.

Hartke's output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, to the Biblical satire, *Sons of Noah*, for soprano, four flutes, four guitars and four bassoons, and his recent Symphony No. 4 for Organ, Orchestra, and Soprano, commissioned for the Los Angeles Philharmonic. He has composed concerti for renowned clarinetist, Richard Stoltzman, and violinist, Michele Makarski, and his collaboration with the internationally-celebrated Hilliard Ensemble has resulted in three substantial works, including his Symphony No. 3, commissioned by Lorin Maazel and the New York Philharmonic. Other major commissions have come from the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, the IRIS Chamber Orchestra, the Kansas City Symphony, the Library of Congress, the Los Angeles Chamber Orchestra, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, Meet The Composer, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others.

Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoeger Award from the Chamber Music Society of Lincoln Center, the Charles Ives Living from the American Academy of Arts and Letters, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. Most of Hartke's music is available on commercial CDs released by Albany, BMOP, Bridge, Cedille, Chandos, CRI, Delos, ECM New Series, EMI Classics, Genuin, Naxos American Classics, New World Records, and Soundbrush Records.

Chinese-born American composer **Lei Liang** has been hailed as "one of the most exciting voices in contemporary music" (*The Wire*). After obtaining prize-studded degrees from the New England Conservatory of Music and Harvard University, where he studied with luminaries such as Sir Harrison Birtwistle and Mario Davidovsky, Liang has built a successful career as a highly sought composer and educator. Liang has been the recipient of the Aaron Copland Award, a Guggenheim Fellowship, the Elliot Carter Rome Prize from the American Academy in Rome, the Alpert/Ragdale Prize in Music Composition and many more accolades, and has been

commissioned by dozens of institutions, like the Fromm Foundation, the New York Philharmonic, the National Endowment for the Arts, Meet the Composer, etc. The roster of ensembles who have championed Liang's work is equally long and impressive, including world-class acts like the Arditti, Calder and JACK String Quartets, the Anubis and Prism Saxophone Quartets, the New York New Music Ensemble, the San Francisco Contemporary Music Players, and the list goes on.

Liang's music has also been featured in films by directors Agnes Mei-Yee Chu and Reina Higashitani, and has been set to dance by choreographers Garth Fagan, Tiffany Rhynard, and many others. As a scholar, Liang is especially interested in the research and preservation of traditional Asian music, which led him to conduct extensive research on the lives and works of huqin player Ni Qiu-Ping and Mongolian chaorer player Serashi. His academic findings have been published in distinguished peer-reviewed journals, such as *Sonus*, the *Contemporary Music Review*, and several top-tier Chinese scholarly publications.

Liang has taught in China as a Visiting Professor at the Shaanxi Normal University and as an Honorary Professor of Composition and Sound Design at the Wuhan Conservatory of Music. He then held teaching posts at Harvard University and Middlebury College before being offered a position at the University of California, San Diego, where he is currently an Associate Professor.

Norwegian **Rolf Wallin** has distinguished himself as one of Scandinavia's leading living composers and performance artists. As a composer, he freely combines computer-generated systems and mathematical formulae with intuitive approaches, giving rise to complex yet very plastic textures. Wallin's oeuvre encompasses a variety of media and genres, including instrumental, electroacoustic, works for the stage and dance, installations, and otherwise multimedia experiences.

In 1987, Wallin had his career jumpstarted when he received the "Composition of the Year" Award from the Norwegian Society of Composers for *...though what made it has gone*—presented at June in Buffalo 2019 by the Karlsson-Holmertz Duo. His work from that point on can be categorized by the use of unique techniques he devised over the years. His works from the late 1980s to the mid-1990s relied heavily on the use of "fractal algorithms," which Wallin designed to generate raw musical materials, like pitch and rhythm, which would then be refined by means of

a continuous dialectic between systematic calculations and his own musical intuition. Among Wallin's most important fractal-based compositions are *Onda di ghiaccio* (1989) and *Boyl* (1995) for orchestra, and the award-winning *Stonewave* (1990), *ning* (1991) and *Solve et coagula* (1992) for chamber ensembles.

Towards the turn of the millennium, Wallin developed a harmony-generating principle which he dubbed "crystal chords," based on patterns of repeated intervals. The sonority of the pitch collections Wallin obtained with this technique range from "consonant atonality" to sharp dissonance. "Crystal chords" informed many works during this period, most notably his *Clarinet Concerto* (1996), for which he was awarded the Nordic Council Music Prize, as well as other concertante pieces, like *Tides* (1998) and *Ground* (1997), featuring percussion and cello soloists respectively. Wallin's works from these years consolidated his reputation, which increased his international visibility and thus the number of commissions and awards he received.

In the past decade and a half, Wallin has gravitated towards freer working styles. The orchestral *Act* (2004) and his ensemble piece *The Age of Wire and String* (2005) have received dozens of performances around the world, and his percussion concerto *Das war schön!* (2006) and the powerful *Strange News* (2007) for narrator and orchestra have received unanimous critical acclaim. In the 2006-07 concert season, Wallin became the first ever composer-in-residence with the Oslo Philharmonic, who recorded a CD of his music (*Ondine*) and took *Act* on European tours.

In addition to his orchestral and chamber works, Wallin has created a large number of mixed media works, installations, and collaborative projects with several of Norway's foremost choreographers and visual artists. Despite the many-sidedness of Wallin's oeuvre, however, all of his works are characterized by his fascination with the many different kinds of movement which animate the human body as well as nature.

RESIDENT ENSEMBLE BIOGRAPHIES

ENSEMBLE DAL NIENTE

Ensemble Dal Niente performs new and experimental chamber music with dedication, virtuosity, and an exploratory spirit. Dal Niente's roster of 23 musicians presents an uncommonly broad range of contemporary music, guiding listeners towards music that transforms existing ideas and subverts convention. Audiences coming to Dal Niente shows can expect distinctive productions—from fully staged operas to multimedia spectacles to intimate solo performances—that are curated to pique curiosity and connect art, culture, and people.

Now in its second decade, Ensemble Dal Niente has performed concerts across Europe and the Americas, including appearances at The Metropolitan Museum of Art in NYC; The Foro Internacional de Música Nueva in Mexico City; MusicArte Festival in Panama City; The Library of Congress in Washington, D.C.; the Art Institute of Chicago; and the Darmstadt Summer Courses in Germany, where it was the first-ever ensemble to win the Kranichstein prize for interpretation in 2012.

The group has recordings available on the New World, New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels; has held residencies at The University of Chicago, Harvard University, Stanford University, Brown University, Brandeis University, and Northwestern University, among others; and collaborated with a wide range of composers, from Enno Poppe to George Lewis to Erin Gee to Greg Saunier and Deerhoof.

The ensemble's name, Dal Niente ("from nothing" in Italian), is a tribute to Helmut Lachenmann's *Dal niente (Interieur III)*, a work that upended traditional conceptions of instrumental technique; and also a reference to the group's humble beginnings.

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 300 concerts, has given the NY, world, or US premieres of over 20 works, and co-produced ten 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, Oliver Knussen, Julia Wolfe, David Felder, Hilda Paredes and Hans Abrahamsen.

In April-June 2019 Signal gave over 100 performances Steve Reich's newest work, *Reich/Richter*, including artwork and film by Gerhard Richter at the inaugural season of New York's new multi-arts venue, The Shed. In March 2019 they performed the world premiere of a new work written for Ensemble Signal by Luca Francesconi at the Library of Congress, commissioned by The Library. Other recent premieres included a new work by Steve Reich entitled *Runner*, which Signal premiered throughout the US 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 June in Buffalo Festival at the University at Buffalo's Center for 21st Century Music.

JERRY HOU

Associate Conductor of the Shepherd School of Music, Rice University, Jerry Hou is establishing himself as a dynamic and versatile conductor on concert stages and in opera houses around the world. At the Shepherd School, Hou leads the Contemporary Ensemble, conducts the Symphony and Chamber Orchestras, and works closely with the opera program. In addition, he is founder and artistic director of the Houston contemporary music series, Hear & Now. Hou has led orchestras such as the Houston Symphony, St. Louis Symphony, Orchestra of St. Luke's, BBC Scottish Symphony Orchestra, National Arts Centre Orchestra, and the Luxembourg Philharmonic. Recently, Hou led the opening concerts of the Grand Teton Music Festival to much acclaim, in a program of Copland, Kernis, and Rachmaninoff with pianist Daniil Trifonov. Hou has also worked with contemporary music ensembles including Ensemble Modern, Ensemble Signal, Remix Ensemble, and Alarm Will Sound. Hou has collaborated with composers such as Gyorgy Kurtag, Helmut Lachenmann, Steve Reich, George Lewis, Aaron Jay Kernis, Bernard Rands, Unsuk Chin, Mark Anthony-Turnage, Brett Dean, and Peter Eötvös.

KARLSSON-HOLMERTZ DUO

Elisabeth Holmertz and Kenneth Karlsson worked together for the first time in 2005, when both participated in the production of the opera *Ophelias: Death by Water Singing* by Henrik Hellstenius—Holmertz sang the title role. Their partnership blossomed as Holmertz was invited to contribute to several projects with Cikada Ensemble, which Karlsson directs. Holmertz and Cikada's *Nordheim* CD, for instance, received widespread critical acclaim and was nominated for a Norwegian Grammy Award.

Late one summer night in 2010, during Karlsson's birthday celebrations, Holmertz spontaneously joined his friend at the piano and began singing Swedish romantic pop songs. Their synergy was infectious, and the Karlsson-Holmertz Duo was born. Its unorthodox beginnings marked the Duo's artistic direction: multi-faceted and

operating within a large spectrum of musical styles and aesthetics. Due to Holmertz's and Karlsson's backgrounds, the Duo devotes a good deal of attention to contemporary classical music, and has nurtured close working relationships with distinguished composers like Helmut Lachenmann, Klaus Lang, Rolf Wallin, Carola Bauckholt, and others. Additionally, both members of the Duo share a burning passion for Romantic Lieder, Swedish love songs and alternative ways of performing known popular repertoire, e.g. Bob Dylan classics using an Indian harmonium. Holmertz and Karlsson have also formed Vollen United, a genre-bending experimental group that combines elements of Baroque, contemporary, pop, and improvisation.

MIVOS QUARTET

The Mivos Quartet, "one of America's most daring and ferocious new-music ensembles" (The Chicago Reader), is devoted to performing works of contemporary composers and presenting new music to diverse audiences. Since the quartet's beginnings in 2008 they have performed and closely collaborated with an ever-expanding group of international composers representing multiple aesthetics of contemporary classical composition. They have appeared on prestigious series such as the New York Phil Biennial, Wien Modern (Austria), the Darmstadt Internationalen Ferienkurse für Neue Musik (Germany), Asphalt Festival (Düsseldorf, Germany), HellHOT! New Music Festival (Hong Kong), Shanghai New Music Week (Shanghai, China), Edgefest (Ann Arbor, MI), Música de Agora na Bahia (Brazil), Aldeburgh Music (UK), and Lo Spirito della musica di Venezia (La Fenice Theater, Italy).

Mivos is invested in commissioning and premiering new music for string quartet, striving to work closely with composers over extended periods of time; recently Mivos has collaborated on new works with Sam Pluta (Lucerne Festival Commission), Dan Blake (Jerome Commission), Mark Barden (Wien Modern Festival Commission), Richard Carrick (Fromm Commission), George Lewis (ECLAT Festival Commission), Eric Wubbels (CMA Commission), Kate Soper, Scott Wollschleger, Patrick Higgins (ZS), and poet/musician Saul Williams.

Every year, the quartet additionally awards the Mivos/Kanter String Quartet Composition Prize, established to support the work of emerging and mid-career composers, and the I-Creation prize, a competition for composers of Chinese descent. Beyond expanding the string quartet

repertoire, Mivos is also committed to working with guest artists, exploring multi-media projects involving live video and electronics, and performing improvised music. In addition to collaborations with the aforementioned Blake and Williams, this has led to performances with artists such as Ambrose Akinmusire, Ned Rothenberg, Timucin Sahin, Cécile McLorin Salvant, and Nate Wooley. The quartet is the recipient of the 2019 Dwight and Ursula Mamlok Prize for Interpreters of Contemporary Music.

In addition to their performance season, Mivos is active in education and has conducted workshops at UC Berkeley, Duke University, CUNY Graduate Center, Brooklyn College Conservatory of Music, Royal Northern College of Music (UK), Shanghai Conservatory (China), University Malaya (Malaysia), Yong Siew Toh Conservatory (Singapore), the Hong Kong Art Center, and MIAM University in Istanbul (Turkey). The members of Mivos are: violinists Olivia De Prato and Maya Bennardo, violist Victor Lowrie Tafoya, and cellist Tyler J. Borden.

SLEE SINFONIETTA

The Slee Sinfonietta is the professional chamber orchestra in residence at the University at Buffalo and the flagship ensemble of the Robert and Carol Morris Center for 21st Century Music. The Sinfonietta presents a series of concerts each year that feature performances of challenging new works by contemporary composers and lesser-known works from the chamber orchestra repertoire.

Founded in 1997 by composer David Felder, and comprised of a core group including UB faculty 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.

SPECIAL GUEST BIOGRAPHY

English violinist **Irvine Arditti** began his studies at the Royal Academy of Music at the age of 16. He joined the London Symphony Orchestra in 1976 and after two years, at the age of 25, became its Co-Concert Master. He left the orchestra in 1980 in order to devote more time to the Arditti Quartet which he had formed while still a student.

In addition to the legendary string quartet he has founded and led for nearly five decades, Arditti has appeared with many distinguished orchestras and ensembles including the Asko Ensemble, Avanti, Bayerische Rundfunk, BBC Symphony, Berlin Radio Symphony, Royal Concertgebouw, Ensemble Contrechamps, Junge Deutsche Philharmonie, London Sinfonietta, Orchestre National de Paris, Het Residentie den Hague, Rotterdam Philharmonic, Munich Philharmonic, Nieuw Ensemble, Nouvel Ensemble Modern, Oslo Sinfonietta, Philharmonia Orchestra, Schoenberg Ensemble, Ensemble Signal, and more. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dufilleux.

Aside from over 200 CDs he has recorded with the Arditti Quartet, Arditti has established an impressive catalog of solo recordings. Some of his most notable recordings are the CDs of solo violin works by Carter, Estrada, Ferneyhough and Donatoni, as well as his recording of Nono's *La Lontananza* (both on Montaigne Auvidis), which have been awarded numerous prizes. His recording of Cage's *Freeman Etudes*, part of his complete Cage violin music series for the Mode label, has made musical history. The complete Mode recordings of Berio's *Sequenze*, featuring Arditti as the performer of *Sequenza VIII*, won the coveted Deutsche Schallplattenpreis in 2007, and was awarded Best Contemporary Music Release by the Italian magazine *Amadeus* in 2008. In November 2017, Arditti was bestowed the Charles Cros Grand Prix *in honorem*, a lifetime achievement award meant to recognize the sum total of his career, his exceptional role in the service of music, and the release of his critically acclaimed *Caprices* CD (Aeon), with music by Boulez, Carter, Nunes and Sciarrino.

In July 2013, *The Techniques of Violin Playing*, a book by Arditti and the composer Robert Platz, was released by Bärenreiter Edition.

ACKNOWLEDGMENTS

June in Buffalo is made possible by the generous support of the following organizations:

Cameron Baird Foundation
Aaron Copland Foundation
Amphion Foundation
Birge-Cary Chair in Music
Alice M. Ditson Fund of Columbia University
Robert and Carol Morris
University at Buffalo Department of Music (Jonathan Golove, Chairman)
College of Arts and Sciences (Robin G. Schulze, Dean)
University at Buffalo Confucius Institute (Zhiqiang Liu, Director)

FESTIVAL STAFF

David Felder, Artistic Director
Robert Phillips, Managing Director
Eileen Felder, Administrative Associate for Development
Dusti Dean, Fiscal Officer
Roberto Azzaretto, Production Coordinator & Blog Editor
Igor Coelho A. S. Marques, Graduate Assistant
Irene Haupt, Photographer
Alex Huddleston, Web Manager
Christopher Jacobs, Audio Technical Director
Michael Fabian, Percussion Coordinator
Devin Zimmer, Piano Technician
Phil Rehard, Concert Manager