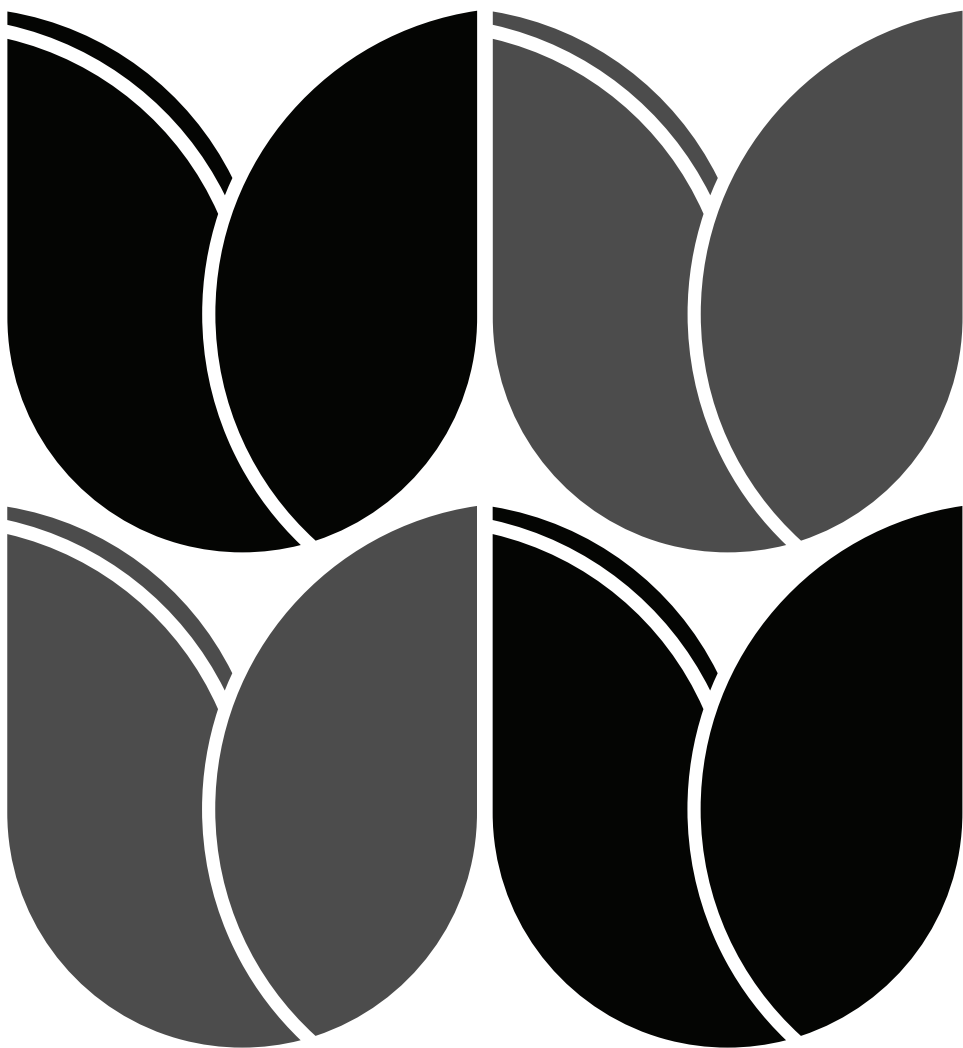


JUNE IN  
BUFFALO

JUNE  
5-11  
2017

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# JUNE IN BUFFALO

**David Felder**, Artistic Director  
**J.T. Rinker**, Managing Director

## **SENIOR COMPOSERS**

Eivind Buene  
David Dzubay  
David Felder  
Brian Ferneyhough  
Henrik Hellstenius  
Jeffrey Mumford

## **RESIDENT ENSEMBLES**

Bifrost Ensemble  
Buffalo Philharmonic Orchestra  
Dal Niente  
Mivos Quartet  
Ensemble Signal  
Slee Sinfonietta

## **SPECIAL GUESTS**

Irvine Arditti  
Brad Lubman  
Cikada Trio

# June 5 – 11, 2017

**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 21<sup>st</sup> Century Music, the festival will take place on the campus of the University at Buffalo from June 5-11, 2017. 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.

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# Lecture Schedule

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

## **Monday, June 5**

10:00 am – 12:00 pm

Henrik Hellstenius

## **Tuesday, June 6**

10:00 am – 12:00 pm

Eivind Buene

## **Wednesday, June 7**

10:00 am – 12:00 pm

Jeffrey Mumford

## **Thursday, June 8**

10:00 am – 12:00 pm

David Felder

## **Friday, June 9**

10:00 am – 12:00 pm

Brian Ferneyhough

## **Saturday, June 10**

10:00 am – 12:00 pm

David Dzubay

# MONDAY, JUNE 5

SLEE SINFONIETTA SOLOISTS

**Baird Recital Hall, 4:00 PM**

## PROGRAM

<b>Kolten Heeren</b>		<b>Piano Bagatelles (2017)</b>
	Eric Huebner, piano	
<b>Adrien Trybucki</b>		<b>Amadinda (2016)</b>
	Tom Kolor, vibraphone	
<b>Jacob Walls</b>		<b>Piano Stretch (2016)</b>
	Eric Huebner, piano	

## CIKADA TRIO

**Lippes Concert Hall in Slee Hall, 7:30 PM**

Odd Hannisdal, violin; Torun Stavseng, cello; Kenneth Karlsson, piano

## PROGRAM

<b>Henrik Hellstenius</b>	<b>Unfolded, as it were Part 1 * (2017)</b>
<b>Maja Ratkje</b>	<b>Two small pieces for Arnold S. (2000)</b>
<b>Asbjørn Schaathun</b>	<b>Stravinsky goes Bach and Schaathun goes Frescobaldi (2002)</b>
<b>Asbjørn Schaathun</b>	<b>ohne Titel. London 1985 * (2017)</b>
<b>Eivind Buene</b>	<b>Landscape with Ruins (2006)</b>
<b>Eivind Buene</b>	<b>Study No. 3 (2001)</b>

\* World premiere performance

## PROGRAM NOTES

### **Hellstenius, Unfolded, as it were**

*Unfolded, as it were*, is a piano trio composed on commission by Cikada Trio. This piece shifts between short sections, or moments, with repetition of a sparse material of chords and sound objects, and moves towards a more linear music. It begins in an environment of small cells of noise sound and repeated musical objects. Then it moves towards the linear outstretched music, unfolding gradually a long garland or chain of tight piano chords forming the nave the last part of the piece. The piece develops from fragmented music towards compound music, from objects towards process.

....

### **Ratkje, Two small pieces for Arnold S.**

Two extremely short pieces based on two chords from Opus 19 by Schoenberg.

....

### **Schaathun, Stravinsky goes Bach and Schaathun goes Frescobaldi**

For two nights running it was impossible for me to sleep very much. I was haunted by a phrase from *Capriccio* by Stravinsky, the point in the second movement where a few serious sixths are followed by a quasi-Baroque trill - (and then there's the fact that you aren't quite sure that Stravinsky is being so serious after all). My sleeplessness because of this phrase was all the stranger since I hadn't heard the work for many years.

You have to take that sort of message from the subconscious seriously, so I put the phrase into my 'loom' and out came some odd note formations that to me seemed most of all like some harpsichord master's 'late night improvisations'. And as given, so used.

As luck would have it, it made perfect sense to use the final chords of the second movement from Stravinsky's underrated *Concerto for Piano and winds* to close my little meditation over his two bars from *Capriccio*. Some really sentimental, 'retro' bars. Stravinsky too had a soft centre.

...

### **Schaathun, ohne titel. London 1985**

In a split vision: back in London 1985 where I, as a student at the Royal College of Music, in the mysterious big city - nightly dreams, shades, faded memories, unknown people in hordes. However, also about trying to analyse a complex chord; in a far corner in the laboratory of the then acoustical department of the London South Bank University; I see patterns in the small green window of the measuring instruments, somewhat secretly illustrating my chord. In vain. The patterns in the instrument's window disappear. And so do the nightly dreams of the unheard; music that is impossible to get a grip of. Young dreams. Future as an endless opportunity.

....

### **Buene, Landscape with Ruins**

This piece may be played in three different versions. As Piano Trio, as Piano Quintet or with an ensemble of nine players. The following text refers to the version for Piano Trio. In the Trio the traditional relationship between the two strings and the

piano is altered: The strings are treated as one entity, always operating together. The piano, on the other hand, follows a different trajectory. After the initial outburst, the pianist creates an open harmonic landscape where the two string players unfold a series of fragments, moments of rapid gesture and sustained notes. These string-fragments are gradually eroded and condensed through the course of the piece, while the piano part is gradually expanding from singular notes, via chords of increasing density, to flowing streams of sound towards the end. When the piano has reached this point, the strings become the landscape, the same harmonic field that originally was heard in the piano. And with this change of perspective, the piece ends.

....

### **Buene, Study No. 3**

I have tried to write piano studies for more than fifteen years. So far, it has resulted in two finished pieces – Study No. 3 and Study No.5. With a little luck I might be able to finish Study No. 7 by the end of this year. But anyway, Study No. 3 is a piece where I imagine the pianist playing four different pieces simultaneously. Since piano studies are so difficult to write, they shouldn't be too easy to play either...

## **ARTIST 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 Murail, 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.

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 Putlizer 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.

# TUESDAY, JUNE 6

## ENSEMBLE SIGNAL

**B1 in Slee Hall, 4.00 PM**

Brad Lubman, conductor  
Alex Ishov, flute; Christa Robinson, oboe; Adrián Sandí, clarinet;  
Blair Koerner, bassoon; Mike Gurfield, trumpet; Steve Parker, trombone; Eric  
Huebner, piano; Olivia De Prato, violin; Victor Lowrie, viola;  
Lauren Radnofsky, cello; Mariel Roberts, cello; Tristan Kasten-Krause, bass

### PROGRAM

Program to be announced from stage

Lily Chen	<b>Rambling (2012), for flute, clarinet, trombone, double bass</b>
Yu-Chun Chien trombone,	<b>I mitten jag ser dig* (2017), for voice, trumpet, bass clarinet</b> Tiffany DuMouchelle, soprano
Leslie Lang	<b>Strange Lengths, Odd Ends* (2017), for flute, violoncello and electronics</b>
Matt Simon	<b>Found Objects (2015), for flute, oboe, clarinet, violin, viola, violoncello, double bass</b>
Jung Yoon Wie	<b>Draw the sound* (2017), for bassoon and piano</b>

\* World Premiere Performance

## BIFROST ENSEMBLE

**Lippes Concert Hall in Slee Hall, 7:30 PM**

Ingeborg Elisabeth Moe, clarinet; Simen Kiil Halvorsen, trumpet;  
Sara Esturillo, harp; Gina Bordini, violin; Johannes Borchgrevink, cello;  
Kjell Tore Innervik, percussion

### PROGRAM

Derick Evans	<b>Isaidseparation* (2017)</b>
Roberto Azaretto	<b>the circle in the middle of the painting is a fire (paisajismo abstracto 6)* (2013, 2016-17)</b>
Colin Tucker	<b>a rift, like the breath drawn in, immaculate* (2017)</b>
Morton Feldman	<b>King of Denmark (1964)</b>
Jonas Skaarud	<b>Il vento ti ha lasciata un'eco chiara, nei sensi, delle cose ch'ài vedute - confuse - il giorno * (2017)</b>

\* World Premiere Performance

# WEDNESDAY, JUNE 7

## SLEE SINFONIETTA

**Baird Recital Hall, 4:00 PM**

Matt Chamberlain, conductor; Tiffany DuMouchelle, soprano;  
Michael Tumiel, clarinets; Jade Conlee, piano; Hanna Hurwitz, violin;  
Jeanann Dara, viola; Jonathan Golove, cello; Megan McDevitt, bass

### PROGRAM

Meredith Gilna	<b>Gravity Shuffle * (2017), for piano and fixed media</b>
Jakub Polaczyk	<b>al F.e (2012), for clarinet, viola and piano</b>
Adam Strawbridge	<b>Benjamin on Historicism (2016), for voice, violin, viola, violoncello and double bass</b>

\* World Premiere Performance

### ARTISTS BIOS

**Matthew Chamberlain** (b. 1990) is a composer and conductor working in Buffalo, New York. Matt earned a Bachelor's degree in composition and a Master's in conducting from the Oberlin Conservatory of Music, where he studied principally with Josh Levine and Tim Weiss; he is currently pursuing a PhD in composition at the State University of New York at Buffalo under the guidance of David Felder. Most recently, Matt has led the SUNY Buffalo Contemporary Ensemble in premieres of works by a variety of American composers. Before that, he served as the Music Director of the Northern Ohio Youth Orchestras' Philharmonia Orchestra, where he spearheaded a commissioning project aiming to expand the repertoire of contemporary music for young performers. Matt's recent music has explored the shared ground between affection and awkwardness, particularly through the computer-aided conversion of visual images into musical materials. In pieces such as *Little Monument* and *Great Northern Mall*, his work has tried to find a place within the concert hall for those beautifully mundane experiences that surround us every day. Matt has been extremely fortunate to enjoy masterclasses in composition with Brian Ferneyhough, Chaya Czernowin, Roger Reynolds, Augusta Read Thomas, and Kaija Saariaho, amongst others; and in conducting, with Peter Eötvös, Jean-Philippe Wurtz, and Gregory Vajda.

**Jade Conlee** (b. 1992) is a pianist and writer currently based in Buffalo, NY. She studies with Eric Huebner at the University at Buffalo, where she is a Dean's Fellow and Teaching Assistant. In 2014 Jade was awarded a Fulbright Scholarship to study modernist and recent European repertoire at the Stuttgart Musikhochschule with Nicolas Hodges, and to travel within Germany to interview members of

contemporary music ensembles, investigating the influence of aesthetic nationalism on current practices. Jade has given solo recitals of contemporary music in NYC and Berlin, and her writing has been published by *Serpentine Magazine*, *Blatt 3000*, and *West 10th*.

Jade earned a Bachelor of Music degree from NYU, where she studied with Marilyn Nonken. She completed a minor in literature and creative writing and was supported by Steinhardt scholarships for talent and academic achievement. Jade has participated extensively in American festivals for contemporary music, including the institute and Festival for Contemporary Performance at Mannes, the Summer Institute for Contemporary Performance Practice at NEC, and the June in Buffalo festival where she shared a concert with Irvine Arditti. In 2012 she studied for four months in Florence, Italy, and in 2011 she premiered works in the "Music With a View" festival at The Flea Theater in NYC and studied poetry in Paris.

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 35 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, 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 modern premiere of Seckendorff's *Proserpina* with New York Baroque, Inc., the world premiere of Paul Botelho's electro-acoustical mono-opera *Proserpina*, 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 Pascal 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 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. In fall 2015, Du Mouchelle moved to Buffalo, NY, joining the faculty at University at Buffalo, where she serves as the director of the voice program.

## MIVOS QUARTET

**Lippes Concert Hall, 7:30 PM**

Olivia De Prato, violin; Lauren Cauley, violin;  
Victor Lowrie, viola; Mariel Roberts, cello

### PROGRAM

<b>Jeffrey Mumford</b>	<b>the promise of the far horizon (2002)</b>
<b>Eivind Buene</b>	<b>Grid (2006)</b>
<b>Henrik Hellstenius</b>	<b>Rift (2014)</b>
<b>Brian Ferneyhough</b>	<b>String Quartet No. 2 (1979-80)</b>

### PROGRAM NOTES

#### **Mumford, the promise of the far horizon**

The piece was commissioned by the Nancy Ruyle Dodge Charitable Trust, and was written for the Corigliano Quartet. The title of the work is very personal. Over the past few years, I have been focusing on images from my childhood - specifically, the energy and particular journey daylight (either direct or reflected) took through my bedroom window.

I had an expansive view of the horizon, and would imagine whole worlds beyond the trees and rooftops. Often, it appeared that the sunlight would shine differently on the hills, trees buildings in the distance, further fueling my imagination.

The work is in one movement, but falls into three large sections marked: *Molto Sonoro e rapsodico*, *Dolce ed etereo*, *Rapsodicamente*.

It was revised in 2013.

#### **Buene, Grid**

The title of this quartet gives an indication of the musical ideas I investigate in this music: The four players relate in different ways to a network, a grid that alternately fixes the music in repeating patterns and opens up to ever new constellations between the four instruments. In the course of the piece the music returns to a kind of basic pattern three times. From this pattern the music disseminates in seemingly chaotic states, before new patterns establish themselves and fall apart again. In this way I want to establish different states between cyclic form with repeated structures, and a linear form with continuous development. *Grid* is dedicated to the Cikada quartet and commissioned by Stavanger International Chamber Music festival.

...

### **Hellstenius, Rift**

*Rift* for string trio is based on a very simple idea of descending and ascending lines. The lines in the piece are both written and improvised within strict limits. Basically all the material is derived from spectral chords, and could be listened to as combinations of harmonic and melodic material. The material for the piece was originally presented in another string trio for a dance performance. Then, years later commissioned by cellist Jakob Kullberg and Trio Aristos, it was re-composed into this present trio.

....

### **Ferneyhough, String Quartet No. 2**

This piece is about silence—not so much about literal silence (although this, too, is an obvious feature of the opening section) but, rather, that deliberate absence at the center of musical experience which exists in order that the listening subject may encounter himself there.

Since all forms of silence can be approached only from their several proper negatives, the organization of this quartet concentrates upon the definition of several, ever-tighter concentric paths focused upon this core of stillness.

The labyrinthine path over which the approach is made attempts to suggest a number of possible implications at one and the same time; the dense webs of organization involved in the act of composition sink below the surface, thus becoming deliberately absorbed into a flickering interplay of surface gestures which, whilst the work's most immediately obvious feature, are designed to remain permeable to other areas of insight whose salient features are located at many points along the line of descent to the centre (which is not necessarily marked by the centre point of the work itself).

# THURSDAY, JUNE 8

## ENSEMBLE DAL NIENTE

**Lippes Concert Hall, 4.00 PM**

Michael Lewanski, conductor  
Emma Hospelhorn, flutes; Andy Nogal, oboe;  
Katie Schoepflin, clarinet; Mabel Kwan, piano; Eric Derr, percussion;  
Hanna Hurwitz, violin; Mira Luxion, cello

### PROGRAM

program order to be announced from stage

<b>Michael Bang</b>	<b>What is the point of this race (2016), for flute, clarinet, piano, violin and violoncello</b>
<b>Jiyoung Ko</b>	<b>A puppet play (2015), for flute, clarinet, piano, percussion, violin, violoncello</b>
<b>Phil Acimovic</b>	<b>Sinking into Focus * (2017), for flute, oboe, clarinet, piano, violin, violoncello</b>
<b>Ben Stevenson</b>	<b>Lore (2015), for flute, clarinet, piano, violin, violoncello</b>

\* World Premiere Performance

## IRVINE ARDITTI RECITAL

**Baird Recital Hall, 7:30 PM**

### PROGRAM

<b>Henrik Hellstenius</b>	<b>The Argonaut (2010)</b>
<b>Roger Reynolds</b>	<b>imAge/violin (2015)</b>
<b>Brian Ferneyhough</b>	<b>Unsichtbare Farben (1997-99)</b>
<b>John Cage</b>	<b>Chorals (1978)</b>
<b>David Felder</b>	<b>Another Face (1987)</b>



# PROGRAM NOTES

## Hellstenius, *The Argonaut*

I my sea-journey

I my land-claim My

Walk through the suburbs I My death

In the rain of bird-muck In the chalky hide

The anchor is the last umbilical cord

The memory of the coast passes away with the horizon

Birds are a farewell Are a homecoming

The slaughtered tree plows the snake the sea

Thin between I and Nolonger! the ship's wall

THE SEA IS THE SAILOR'S BRIDE

(from Heiner Müllers: *Landscape with Argonauts*)

....

## Reynolds, *imAge/violin*

Around the millennial turn, I realized, after a discussion with Graham Hayter, in London, that a preponderance of my musical works had involved a considerable, sometimes impractical, logistical scale. "Occasion pieces" he called them. He suggested that it would be useful to engage with a body of smaller-scale solo works that could be performed on recitals where duration and programming restrictions were a consideration. Serendipitously, I received a message from the French cellist, Alexis Descharmes, who was commissioning a set of smaller works for a recital marking his 30th birthday. I took the occasion to compose (2007) not one, but two sharply contrasted works in what has now become a considerable series.

The "imAge/" member of each pair is symmetrical, gentle, and evocative while its "imAge/" partner is asymmetric, articulate, and assertive. The series of complementary works now includes cello, guitar, piano, contrabass, flute, viola, and most recently violin. My predilection for larger forms reasserted itself along the way as it occurred to me that the availability of contrasted materials could be woven into a more substantial architecture that would also involve, as a duo partner to the soloist, a computer musician performing real-time algorithmic processes in an interactive partnership.

In preparation for such an eventual large-form outcome with friend and colleague, Irvine Arditti - it is called *Shifting/Drifting* - I composed two shorter solos as the complementary pair idea dictates. I thought a great deal about my long association with him and what it is in his playing, in his "being", that particularly appeals to my ear. The rapid shifting of diads between the upper and lower strings of the instrument, the implacable precision and instantaneousness with which he executes such moves became a center for *imAge/violin*.

It was my intention, from the outset, that we would work as closely as possible in forming ideal materials for the two solo works and then adapting them to be as

idiomatically "fit" to him and his instrument as possible. We interacted sometimes on a daily basis for more than half a year in this way, and there was a working period in his London home mid-way. In the end, the two violin "image pieces" constitute the most ambitious pairing in the *imAge/* series. In *imAge/violin*, a managed (but extreme) energy state is sustained through patterns of interlocking periodicities, unexpected eruptions of passage work, and a general feeling (in direct contrast to the "driftings" and murmurings of *imAge/violin*) of being "at an edge" (perhaps the edge) and its perils.

*imAge/violin* is dedicated to my much admired friend, M. Arditti and was premiered by him at RedCat, Walt Disney Concert Hall, Los Angeles, 29 September 2015.

- Roger Reynolds

....

## Ferneyhough, *Unsichtbare Farben*

I have always been fascinated by the sometimes problematic but always stimulating parallels between musical and non-musical modes of cognition. In the same spirit, the titles of my works are not infrequently selected with a view to throwing at least a little light on the limits and nature of the specific discursive models involved. In many surrealist paintings the title stands in a strikingly fractured or discrepant logical relationship to the image, thereby sensibilising the observer to the unseen presence of a complex field of semantically active energies. According to one of Marcel Duchamp's most celebrated pronouncements, the title of a painting thus assumes the status of an "invisible colour", that of the imagination, amplifying and enriching our subliminally speculative perceptions somewhere beyond the limits of the ocularly accessible spectrum. In the case of this short composition for violin it seemed fitting that the various degrees of "invisibility", absence or erasure involved in the compositional process should be evoked by means of a title itself suffering from radical strategic incertitude at one degree remove. In a sense, *Unsichtbare Farben* might be seen as the "tip of the iceberg", to the extent that the vast preponderance of materials that went into its preparation appears nowhere in the musical phenomenon itself, having been suppressed by a formal filtering operation selecting and interleaving structurally equivalent elements from a relatively large number of through-composed layers. Correspondingly, the unfolding of the work's argument is characterised primarily by a series of rhetorical ruptures as short fragments of otherwise impalpable processes are abruptly invoked and, equally suddenly, abandoned. *Unsichtbare Farben* was written in response to a request from Irvine Arditti, to whom it is also dedicated.

....

## Cage, *Chorals*

This microtonal composition is an arrangement for violin of Cage's *Solo for Voice 85* from *Song Books*. It derives from Erik Satie's posthumous work entitled *Douze petits chorals*.

....

## Felder, *Another Face*

Commissioned by the National Endowment for the Arts, *Another Face* was written in 1987 for the violinist Janos Negyesy. The work is the second piece composed in

the “Crossfire” series of four works, some with electronics and optional video wall projection.

*Another Face* is a musical ‘response’ to the extraordinary novel by the great Japanese writer Kobo Abe, “The Face of Another”. 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.

# FRIDAY, JUNE 9

## MIVOS QUARTET

**Baird Recital Hall, 4.00 PM**

Olivia De Prato, violin; Lauren Cauley, violin;  
Victor Lowrie, viola; Mariel Roberts, cello

### PROGRAM

program order to be announced from stage

**Joseph Bohigian**

**String Quartet (2016)**

**Paul Duffy**

**Arctic (2016)**

**Alex Huddleston**

**I found a few configurations :: some stripes \* (2016)**

**Zhuosheng Jin**

**“... and I placed my arm around your shoulder” (2016)**

**Sunyeong Pak**

**Unreachable II (2014)**

\* World Premiere Performance

## ENSEMBLE DAL NIENTE

**Lippes Concert Hall, 7:30 PM**

Michael Lewanski, conductor  
Emma Hospelhorn, flutes; Andy Nogal, oboe;  
Katie Schoepflin, clarinet; Mabel Kwan, piano; Eric Derr, percussion;  
Hanna Hurwitz, violin; Mira Luxion, cello

### PROGRAM

**Jeffrey Mumford**

**a garden of flourishing paths (2008)**

**David Dzubay**

**Nine Fragments (1994)**

**Eivind Buene**

**Ultrabucolic Studies (2006)**

brief pause

**Brian Ferneyhough**

**In Nomine a 3 (2001)**

**Brian Ferneyhough**

**Coloratura (1966)**

**David Felder**

**Partial [dist]res[s]toration (2002/2003)**

# PROGRAM NOTES

## **Mumford, a garden of flourishing paths**

The piece was commissioned by the National Gallery of Art, Washington, D.C. and the Contemporary Music Forum/VERGE Ensemble to celebrate the 100<sup>th</sup> birthday of the distinguished American composer Elliott Carter. This work would also not be possible without the generosity of Philip Berlin, Otho Eskin, and Nancy Dodge. Special thanks also to composer Steve Antosca, Artistic Advisor of the VERGE Ensemble and Stephen Ackert, Head of the Music Department of the National Gallery of Art, for their vision and support.

The work is cast in eight short movements, each featuring a particular instrument or group of instruments.

The title for me evokes the space for which it was written (the West Garden Court of the National Gallery of Art in Washington, D.C.). In addition, it refers to the expressive character of the developmental paths taken by the instruments in relation to one another.

It was my pleasure to have known Mr. Carter for many years since being a student of his during in the early 1980s. I am pleased to add my small piece to the many that were written to honor this marvelous creative artist.

....

## **Dzubay, Nine Fragments**

In October of 1994, I met Heinz Holliger and heard him perform music by Carter, Donatoni, and himself. This composition was inspired by Mr. Holliger, and to a certain degree, by the music he performed on that occasion.

These nine short fragments alternate between five pulsed and four non-pulsed movements. Over the course of the work, the longer, pulsed movements become faster, louder, more agitated, while the brief, non-pulsed interludes are progressively quieter and shorter. Each fragment makes use of a twelve note row in varying ways - usually as melodic material or focal pitches; however, quite a bit of the music is freely composed around the row. The row forms and transpositions, as well as many of the textures, follow a palindromic structure pivoting on the central fragment.

The fragments should be performed with short pauses (approximately five seconds) in between

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## **Buene, Ultrabucolic Studies**

The pieces in *Ultrabucolic Studies* are short investigations of different aspects of music. Details of timbre, melody, rhythm and musical gesture are worked out in four short movements, with durations from one to five minutes. It is a microscopic focusing in on aspects of the chamber music cycle *Possible Cities/Essential Landscapes*, written between 2005 and 2008. The cycle deals with two main metaphors: The urban energies bordering between structure and chaos, and the organic growth of the landscape. As the title indicates, *Ultrabucolic Studies* belong to the second part of this cycle. The piece was commissioned by Fondation Royaumont for the Grand Atelier.

*"Contemplating these essential landscapes, Kublai reflected on the invisible order that sustains cities, on the rules that decreed how they rise, take shape and prosper, adapting themselves to the seasons, and then how they sadden and fall into ruins. At times he thought he was on the verge of discovering a coherent, harmonious system underlying the infinite deformities and discords (...)" (Italo Calvino: Invisible Cities)*

....

## **Ferneyhough, In Nomine a 3**

In Nomine a 3 was composed in February 2001 in response to a request by Ensemble Recherche for a contribution to their evolving 'In Nomine Project'. In common with the Renaissance practice of composing polyphonic fantasies around a plainchant fragment setting the words 'in nomine', this miniature for piccolo, oboe and clarinet presents that material in various distorted forms. The overall shape of the work was dictated by a re-reading of a four-part 'In Nomine' by Christopher Tye, according to which procedure small 'windows' of Tye's original, themselves registrally modified, are heard at several points. The first performance of *In Nomine a 3* was given by members of Ensemble Recherche at the Festival d'Automne, Paris, in November 2001.

....

## **Ferneyhough, Coloratura**

This short work for oboe and piano, composed in Coventry in 1966 and given its first performance by Heinz Holliger and Klara Körmendi in 1972, takes as its point of departure the very different natures of the chosen instruments. While each participant is assigned material of a particularly idiomatic nature (the oboe florid and mercurial, the piano more phlegmatic and obstinate), there is also a smaller, communal reservoir of gestures where differences of approach are less clear-cut and temporary alliances hence more conceivable.

This approach permitted, above all, a significant degree of independence whilst nevertheless occasionally guiding both trajectories towards certain key moments of structural coincidence. The resulting form might perhaps be seen in two ways: as the centrifugal divergence of two ultimately irreconcilable personalities or else as a problematic search for a provisional and transitory mutual accommodation.

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## **Felder, partial [dist]rest[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." Like the "partials" that sound above any given pitch as part of its overtones or harmonic series, the fragmentary components of *partial [dist]res[s]toration* sometimes run together and sometimes remain discrete, as their titles suggest: 1. a puro sol escribo... (I write in the pure sun...), Pablo Neruda 2. I remember, I remember, Memory the great pretender, Robert Creeley 3.a. I sing... 3.b. because I sing... 3.c. and because I sing..., Pablo Neruda 4. Ris de ton nom... (laugh at the sound of your name), Rene Daumal 5. Die Felder sind grau... (The fields

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

—Beth Levy, *San Francisco Contemporary Music Players, 2008*

# SATURDAY, JUNE 10

## SIGNAL ENSEMBLE Lippes Concert Hall, 7:30 PM

Brad Lubman, Conductor;

Alex Ishov, flute; Christa Robinson, oboe; Adrián Sandí, clarinets;  
Blair Koerner, bassoon; Kate Sheeran, horn; Mike Gurfield, trumpet;  
Steve Parker, trombone; Tom Kolor\*, percussion; Rosanna Moore, harp\*; Eric Huebner, piano; Olivia De Prato, violin; Lauren Cauley, violin; Victor Lowrie, viola; Lauren Radnofsky, cello; Mariel Roberts, cello; Tristan Kasten-Krause, double bass

\* indicates guests performing with Ensemble Signal

### PROGRAM

<b>David Felder</b>	<b>Violin Concerto preview (2017)</b> Irvine Arditti, violin solo
<b>Eivind Buene</b>	<b>Nature Morte (2008)</b>
<b>David Dzubay</b>	<b>Kukulkan III (2010)</b>
<b>Brian Ferneyhough</b>	<b>Terrain (1991-92)</b> Irvine Arditti, violin

## PROGRAM NOTES

### Buene, *Nature Morte*

This work is the last part of the chamber music cycle *Possible Cities / Essential Landscapes*, written for Cikada between 2005 and 2008. The piece is a kind of coda in the cycle, and opens up to other perspectives than the ones predominant in my music. *Nature Morte* sums up the basic material in the cycle in an unbalanced form, and in two different ways: As monument and as ruin.

### Dzubay, *Kukulkan III*

Like many visitors to the ancient Mayan ruins of Chichén Itzá, I stood in awe before the temple of Kukulkan, the god-man known to the Toltecs and Aztecs as Quetzalcoatl or "Feathered Serpent," and the Great Ball Court, imagining the exotic rituals that have taken place there. This work is a flight of fantasy that attempts to evoke the ritualistic character of some of the monuments found at Chichén Itzá, including:

El Castillo: Actually a huge solar calendar, the main pyramid of Kukulkan is a time temple that sheds light on the Mayan astronomical system. During the equinoxes, the shadow pattern of the pyramid's steps seems to show a serpent climbing up the steps in March and down the steps in September.

Two cenotes, or wells (profane and sacred): The smaller profane well was used for every day needs, while the larger sacred well was used in worship, and offerings were continually made to it. Divers have retrieved skeletons and many ritual objects from its depths.

The Observatory (El Caracol): The observatory was built in a spiraling design, with the windows in the dome aligning with certain stars on specific dates, showing the precision of Mayan astronomy.

The Great Ball Court: The whole basis and rationale of Mayan sacrifice was the belief that the victim sacrificed was Quetzalcoatl himself, and by sacrificing the victim they were reenacting Quetzalcoatl's sacrifice at the beginning of time, thereby renewing creation. In one version of the sacrifice, Quetzalcoatl manifested himself as two persons: the twins Quetzalcoatl and Tezcatlipoca. In a ritual that took place at the beginning of time, Quetzalcoatl killed his twin, from whose body the world then emerged. At the end of significant time periods - at times when creation ran out of power - a ritual ballgame was staged at the ball field of Chichén Itzá. Each side incarnated the God Quetzalcoatl, one side as Tezcatlipoca and one side as the twin Quetzalcoatl. The losers - i.e., the players incarnating Tezcatlipoca, were then sacrificed. The Mayans believed that this sacrifice - as a repetition of the original sacrifice of Quetzalcoatl - would renew, and keep the world alive.

....

### Ferneyhough, *Terrain*

Back in the late fifties, Sylvano Bussotti wrote a notorious set of *Five Piano Pieces for David Tudor*, whose preface insisted that what the title involved was not a dedication but an instrumentation. Using the same line of argument, one could suggest that the proper subtitle of *Terrain* would not be "for violin and eight instruments", but "for Irvine Arditti and eight instruments"—without him, it's hard that such a piece would ever have come into being.

The work's title is taken from a poem by A.R. Ammons which deals, according to the composer "with natural forces as a metaphor for the creative process". The metaphors involved are primarily geological—something that must surely have appealed to a composer whose writings and even sketches are full of references to sedimentation and stratification.

The octet used in *Terrain* has the same instrumentation as Varèse's *Octandre*. This may seem paradoxical, given that it was Varèse who proclaimed that "the violin does

not express our times". But then, our times are no longer Varèse's, however enduring his potency. And in conversation with James Boros, Ferneyhough emphasises that "once the idea of writing for concertante violin arose, I immediately focused on the vision of a violin/ensemble opposition towards which, apart from textural and processual distinctions, the color and weight of the *Octandre* combination would make a major contribution."

He goes on to praise the Octandre ensemble as having "both a wealth of possible sub ensembles and an impressively cutting 'bite' when employed as a single mass instrument. What proved most useful to me, actually, was the vast palette of registrally-defined timbral nuances available: ... I was able to insert particular instruments in ways which would transform the entire perceived tessitura relationship of individual chordal components, thus allowing partial aspects of chords to be separated-out and functionally distinguished by being heard as 'high' or 'low' irrespective of their actual registral location." The consequences of this approach are particularly apparent on the first half of the work, where the octet is broken up into three idiosyncratic duos: initially, piccolo and double bass (!), clarinet and bassoon, and horn and trumpet, though there is subsequently a fair degree of partner-swapping. In the second half, by contrast, the ensemble sound is more monolithic.

However devastatingly virtuosic they may be, the violin 'solos' that initiate each of *Terrain's* main parts are solos only in the sense that the rest of the ensemble has not yet entered; when it does so, the violin material remains essentially unchanged. Nevertheless, as the first part proceeds, the violin's figurations become ever more extravagant, with various types of glissandi playing an increasingly prominent role.

In the first part, the violin solo and ensemble passage are of roughly equal length. But in the second part, which lasts almost twice as long, the proportions are very different: the 'solo' is barely an eighth as long as the ensuing ensemble passage. Though the latter's structure is too complex for a blow-by-blow account, one draw attention to some significant turning points: a soft opening tutti from which the violin is momentarily absent, and to which its eventual contribution grows ever more attenuated; a sudden renewal of intensity in the violin part, focused on the lower strings, with the ensemble becoming active and passive by turns; a sequence of ensemble 'quartets' in which trombone and double bass form an intertwined linking thread; a sequence of sharp rhythmic unisons in the brass, and a final tutti whose energy gradually dissipates, allowing the solo part to move into the foreground. The work ends with a splintering descending figure on the violin, perhaps a tribute to another of Ferneyhough's early influences: the Webern of the Op. 7 violin pieces.

# SUNDAY, JUNE 11

## BUFFALO PHILHARMONIC ORCHESTRA

Lippes Concert Hall, 2:30 PM

Stefan Sanders, conductor

### PROGRAM

David Felder

Incendio (2011)

David Dzubay

Siren Song (1987, rev. 1997)

Jeffrey Mumford

and symphonies of deepening light... expanding... ever cavernous (2008)

David Felder

Canzona (2017)

### PROGRAM NOTES

#### Dzubay, Siren Song

**siren song** *n* : an alluring utterance or appeal; esp : one that is seductive or deceptive. (Webster)

Although not strictly a programmatic work, *Siren Song* generally follows the course of mariners lured to destruction by the enticing sounds of beautifully haunting Sirens.

The work is divided into three parts, the first featuring 'magical' sounds: sparkling filigree, sustained tones with changing color, distant bell tolls, and the shimmering, high-pitched hum of musical glasses. After building to a climax and dying away, a 'mysterious' section emerges, centered on a gradually expanding ascending figure, which is decorated by a collage of percussion and abrupt exchanges between muted brass and strings. The double basses sustain an eerie pedal throughout. A fanfare by the horns signals the beginning of the 'ominous' third and final part, built around a haunting melody first stated by oboe and bassoon (with frantic accompaniment), and eventually by the entire orchestra. An explosive climax follows, reaching a decisive conclusion before a return to things as they were.

Perhaps I should admit that I did not title this short work until after it was fully composed. However, soon after choosing *Siren Song* as title, it seemed impossible to consider anything else. I feel I *discovered* the correct title for the music. This belief was supported by an audience member who asked me if the wild pizzicato strings near the end, which gradually subside, were meant to evoke air bubbles rising to the surface as the ship sinks - a comment I treasure.

### **Mumford, . . . and symphonies of deepening light . . . expanding . . . ever cavernous**

This piece, from 2009, was commissioned by the Cincinnati Symphony Orchestra and Ann & Harry Santen, on the occasion of the Santen's 50th wedding anniversary.

The work is dedicated to the Santens, who are two of this country's most passionate arts patrons, and celebrates their deep commitment to each other and their steadfast support of living art.

## SENIOR COMPOSER BIOGRAPHIES

**Eivind Buene** studied pedagogy and composition at the Norwegian State Academy of Music from 1992 to 1998, and in 1999 and 2000 he was composer in residence with the Oslo Sinfonietta. Since 2000 he has been a freelance composer living and working in Oslo, writing for a wide array of ensembles and orchestras. He has received commissions from among others Ensemble Intercontemporain, Birmingham Contemporary Music Group, Fondation Royaumont and a variety of Scandinavian orchestras and ensembles.

Apart from writing music for soloists, ensembles and orchestras, Buene also frequently engages in collaborations with improvising musicians, developing music in the cross-section between classical notation and improvisation. Buene's music has been performed at prestigious venues like Carnegie Hall, Berlin Philharmonie and Centre Pompidou. His debut as a stage composer came in August 2006 with the one act chamber opera *September*, based on Henrik Ibsen's Hedda Gabler. Buene is currently working on an opera for the new opera in Oslo, together with writers Jon Øystein Flink and Rasmus Munch.

In addition to music, Buene has written music criticism and essays, and he made his literary debut with the novel *Enmannsorkester* in 2010. His second novel was released in October 2012, and a collection of essays was published in March 2014. His third novel, *Oppstandelse*, was released in September 2016.

From 2015 to 2019 Buene is assistant professor in composition at the Norwegian Academy of Music.

**David Dzubay** was born in 1964 in Minneapolis, grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional studies included a fellowship in composition at Tanglewood (1990) and two summers as co-principal trumpet of the National Repertory Orchestra (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean and Bernard Adelstein. David Dzubay's music has been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia. His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Sony, Bridge, Centaur, Innova, Crystal, Klavier, Gia, First Edition and Indiana University labels. Recent honors include the 2015/2017 Sackler Prize and a 2015 Fromm Commission, Guggenheim, Bogliasco, MacDowell, Yaddo, Copland House and Djerassi fellowships, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, the 2010 Heckscher Foundation-Ithaca College Composition Prize, 2009 Kuhmo Chamber Music Festival Composition Competition, 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission and the 2004 William Revelli Memorial Prize from the National Band Association.

Dzubay is currently Professor of Music, Chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. He has also conducted the League of Composers Orchestra in New York, the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, Music from China, Voices of Change, and an ensemble from the Minnesota Orchestra, among other groups. From 1995 to 1998 he served as Composer-Consultant to the Minnesota Orchestra, helping direct their "Perfect-

Pitch” reading sessions, and during 2005-2006 he was Meet The Composer “Music Alive” Composer-in-Residence with the Green Bay Symphony Orchestra. Since 2011, Dzubay has taught composition for three weeks each summer at the Brevard Music Center, including conducting composer readings with orchestra and band. In 2016, he composed the Chamber Concerto for Trumpet, Violin and Ensemble as winner of the Sackler Prize, and Symphony No. 2 for a consortium of eleven university wind ensembles. He is currently composing an orchestral work for the Asia Culture Center Festival in September 2017 and a work for the Pacifica String Quartet.

**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. Recent projects include: *Les Quatre Temps Cardinaux* for soprano Laura Aikin, bass Ethan Herschenfeld, large chamber ensemble/orchestra (BMOP, Signal, and Slee Sinfonietta) and electronics on texts of Neruda, Creeley, Gioia, and Daumal, (Spring, 2013 premiere) commissioned by the Koussevitzky Foundation; and ensemble works commissioned by Neo Norrbotten of Sweden, Norway’s Cikada Ensemble, the New York New Music Ensemble, Talujon Percussion Ensemble, the New York Virtuoso Singers; and solo works for contrabass clarinetist Rolf Borch of Norway, bass singer Nicholas Isherwood and 6 European Music Festivals; two occasional works – the first in celebration of the 100th anniversary of the birth of John Cage commissioned by the National Gallery, and a collaborative work honoring photographer Bruce Jackson during the period 2012-14. Shamayim was awarded the Silver Medal in Music from the Park City Film Festival in Spring, 2011. 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.

**Brian Ferneyhough** was born in Coventry, England on 16 January 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year he obtained a scholarship to study with Klaus Huber at the Basel Conservatoire. Following Ferneyhough’s move to mainland Europe, his music began to receive much wider recognition. The Gaudeamus Composers’ Competition in Holland awarded Ferneyhough prizes in three successive years (1968-70) for his *Sonatas for String Quartet*, *Epicycle* and *Missa Brevis* respectively. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honorable mention (second place) for *Firecycle Beta* and two years later a special prize for *Time and Motion Study III* which was considered the best work submitted in all categories. Ferneyhough has taught composition at the Musikhochschule in Freiburg, the Civica Scuola di Musica, Milan, the Royal Conservatoire of The Hague and the University of California, San Diego. In January 2000 Ferneyhough joined the 49 faculty at Stanford University and was named William H. Bonsall Professor in Music there shortly afterwards. Students from all over the world have benefited from his classes at, among others, the biennial Ferienkurse für Neue Musik in Darmstadt and at the Fondation Royaumont near Paris. In 2007-2008, Ferneyhough was appointed Visiting Professor at the Harvard University Department of Music. Ferneyhough’s music has been performed throughout the world and has been featured at all the major European festivals of contemporary music. Brian Ferneyhough’s first opera, *Shadowtime*, was premiered in May 2004 at the Munich Biennale to great acclaim. Based on the life and work of Walter Benjamin, *Shadowtime* explores some of the major themes of Benjamin’s work, including the nature of language, the possibilities for a transformational leftist politics, and the role of materiality in art. A CD of *Shadowtime* was released by NMC records in 2006. Recent work has included a Fifth String Quartet, written for the Arditti String Quartet and premiered in Witten in 2005. A new orchestral piece, *Plötzlichkeit*, was premiered at the Donaueschingen music festival in October 2006, and taken up by the Zürich Tonhalle Orchester in 2007. *Chronos Aion* was premiered by the Ensemble Modern in 2008. In 2007 he has been awarded with one of the most prestigious prizes, the Ernst von Siemens Music Prize.

Norwegian composer **Henrik Hellstenius** studied musicology at the University of Oslo and later composition with Lasse Thoresen at the Norwegian State Academy in Oslo. In 1992-3 he studied with Gérard Grisey at the Conservatoire Supérieure in Paris, and he also studied computer-assisted composition at IRCAM in Paris. Hellstenius’ output encompasses a large range of works: chamber music (*Five Imprints of time*, 1994) orchestral works (*In Memoriam*, 2012 and *A Quiet Space*, 2008/2015), opera (*Ophelias: Death by Water Singing*, 2005) electroacoustic music (*The Law*, 2014) and music for theatre, film and ballet. His music is frequently performed in concerts and festivals around Europe. Hellstenius’ music is lively and animated and the listener experiences an immediate sense of an underlying melodic, even lyrical, sensitivity, either directly or indirectly present. Hellstenius is also a professor in composition teaching at the Norwegian State Academy of Music in Oslo.

Born in Washington, D.C. in 1955, composer **Jeffrey Mumford** has received numerous fellowships, grants, awards and commissions.

Awards include the “Academy Award in Music” from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Other grants have been awarded by the Ohio Arts Council, Meet the Composer, the Martha Baird Rockefeller Fund for Music Inc., the ASCAP Foundation, and the University of California.

Mumford's most notable commissions include those from the San Antonio Symphony, Washington Performing Arts, the Fulcrum Point New Music Project (through New Music USA), Duo Harpverk (Iceland), the Sphinx Consortium, the Cincinnati Symphony, the VERGE Ensemble/National Gallery of Art/Contemporary Music Forum, the Argento Chamber Ensemble, Ole Bohn, the Haydn Trio Eisenstadt (Vienna), the Network for New Music, the Cleveland Orchestra, the Chicago Symphony Orchestra, a consortium of presenters consisting of the Krannert Center for the Performing Arts at the University of Illinois, Urbana-Champaign, Chamber Music Columbus (OH.) and Omus Hirshbein, the Nancy Ruyle Dodge Charitable Trust, the Meet the Composer/Arts Endowment Commissioning Music/USA the National Symphony Orchestra (twice), Cincinnati radio station WGUC, the Walter W. Naumburg Foundation, the Fromm Music Foundation, and the McKim Fund in the Library of Congress.

His music has been performed extensively, by major orchestras, soloists, and ensembles, both in the United States and abroad, including London, Paris, Reykjavik, Vienna, & The Hague.

Recent and forthcoming performances include *amid fleeting pockets of billowing radiance*, by cellist Christine Lamprea, in Jacksonville, FL, and at the Krannert Center at the University of Illinois Urbana-Champaign, *three windows* for soprano, cello and harp, by Alyson Cambridge, Christine Lamprea and Ina Zdorovetchi, respectively at the Kennedy Center in Washington, D.C., *in soft echoes . . . a world awaits*, by Sound Energy, this season, in Boston, and by members of Ensemble 212, in New York, *revisiting variazioni elegiaci . . . once more* by cellist Deborah Pae, in New York and Elyria, Ohio, *an expanding distance of multiple voices*, by violinist Luosha Fang, in New York, *undiluted days*, by The Meadowlark Trio, in New York, *eight musings . . . revisiting memories*, by violinist Caroline Chin, in Toledo and Lorain, Ohio, and a portrait concert of his music in Boston (funded by New Music USA). As well, noted Italian pianist, Pina Napolitano will include his *two Elliott Carter tributes* in her European concerts this and next season, with plans to record them as part of a disc of American piano music.

Current projects include *verdant cycles of deepening spring*, a violin concerto for Caroline Chin, a new string quartet for an international consortium (including ensembles from London, Berlin, Stuttgart, Amsterdam, Copenhagen, Glasgow, Boston & New York, *of radiances blossoming in expanding air*, for cello & chamber orchestra, for Deborah Pae, *unfolding waves*, a piano concerto for Italian pianist Pina Napolitano and the SMASH Ensemble based in Spain, and the ongoing set of “*rhapsodies*” for cello and strings.

His 2013 residency at the National Gallery of Art in Washington, D.C. included three

concerts featuring his music as well as lectures at three area universities and his alma mater, the Sidwell Friends School. He was (2008) Composer-in Residence at the Alba (Italy) Music Festival and The Chamber Music Conference and Composers Forum of the East (Bennington, VT), and returned there in 2013. As well, his program notes (commissioned by the Boston Symphony and Tanglewood) for three works of Elliott Carter were published as part of a celebration of Mr. Carter's music.

Mumford has taught at the Washington Conservatory of Music, served as Artist-in-Residence at Bowling Green State University, and served as assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music. He is currently Distinguished Professor at Lorain County Community College in Northern Ohio. Mr. Mumford is published by Theodore Presser Co. and Quicklight Music.

## RESIDENT ENSEMBLE BIOGRAPHIES

### ENSEMBLE BIFROST

Bifrost Ensemble is a young, up-and-coming ensemble based in Oslo, Norway. The ensemble is a recently formed sextet comprised of trumpet, clarinet, percussion, harp, violin, and cello made up of graduate students in performance at the Norwegian Academy of Music. Advised by percussion faculty member Kjell Tore Innervik, the group will give world premiere performances of works by graduate student composers from the University at Buffalo and the Norwegian Academy at June in Buffalo.

### ENSEMBLE DAL NIENTE

Noted for its presentation of “bracing sonic adventures” (*Chicago Tribune*), Ensemble Dal Niente, “a superb contemporary-music collective” (*The New York Times*), aims to drive musical discourse with adventurous projects that exhibit an ambitious range of aesthetic values tied to contemporary life and culture. The ensemble performs music written for large ensemble, chamber music, and solo works, each with relentless attention to interpretation. Dal Niente works with a range of composers, from emerging and established living artists to the post-World War II avant-garde generation.

Recent projects include a collaboration with Deerhoof and Marcos Balter; a tour of Latin American countries; performances and recordings of works by George Lewis; an East Coast tour of German music; the Hard Music, Hard Liquor concert series and its annual Party. With each project, programs are curated and presented in ways that highlight the music's relationship with our culture and society.

The ensemble's introduction to the international music community was expedited by their acclaimed performances at the Darmstadt Summer Courses for New Music in 2010 and 2012; in 2012, Dal Niente became the first-ever ensemble recipient of the coveted Kranichstein Music Prize and was invited to give the 2014 festival's culminating performance in Darmstadt, Germany.



Recordings of Dal Niente's performances of new and recent repertoire have been released on the New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels. The ensemble also shares performance videos and discussions with their audience through YouTube and other social media.

Dal Niente's outreach includes educational activities of all kinds, exhibited most commonly in university settings with composition workshops, masterclasses, discussions, and performances. The ensemble's residencies have included work with faculty and students at various universities including Northwestern, Chicago, Harvard, Stanford, Indiana, Illinois, and Western Michigan, among others.

The ensemble's name, Dal Niente ("from nothing" in Italian), is a tribute to Helmut Lachenmann's *Dal niente* (Interieur III), the revolutionary style of which serves as an inspiration for its musicians. The name also references its humble beginnings -- founded in 2004 by a group of student composers at Northwestern University, the ensemble has risen from obscurity to a position as one of North America's most prominent new music groups.

## ENSEMBLE SIGNAL

Ensemble Signal, described by the New York Times as "one of the most vital groups of its kind," is a NY-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, the Ensemble has performed over 150 concerts, has given the NY, world, or US premieres of over 20 works, and co-produced nine recordings.

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

Signal's passion for the diverse range of music being written today is a driving force behind their projects. The Ensemble's repertoire ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal's projects are conceived through close collaboration with cooperating presenting organizations, composers, and artists. Signal is flexible in size and instrumentation - everything from solo to large contemporary ensemble in any possible combination - enabling it to meet the ever-changing demands on the 21st century performing ensemble.

At home in concert halls, clubs, and international festivals alike, Signal has performed at Lincoln Center Festival, Walt Disney Concert Hall, BIG EARS Festival, Carnegie Hall's Zankel Hall, Tanglewood Music Festival of Contemporary Music, Ojai Music Festival, Miller Theatre, (le) Poisson Rouge, Cleveland Museum of Art, the Wordless Music Series, and the Bang on a Can Marathon. They have worked directly with nearly all the composers they perform in order to offer the most authentic interpretations, a list that has included Steve Reich, Helmut Lachenmann, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen. Other

notable collaborations include those with violinist Irvine Arditti and with longtime Philip Glass Ensemble Music Director and producer Michael Riesman, who has joined Signal as piano soloist, and produced four of their recordings.

Recent highlights have included the performance of Steve Reich's video opera *Three Tales*, as well as David Lang, Michael Gordon, and Julia Wolfe's video opera *Shelter*, on the LA Philharmonic's series at Walt Disney Concert Hall in May 2015, a headliner performance of Steve Reich's *Music for 18 Musicians* and *Radio Rewrite* at the 2014 BIG EARS Festival in Knoxville, TN, and performing in the 2013 Lincoln Center Festival's production of *Monkey: Journey to The West*, with music by Damon Albarn, directed by Chen Shi-Zheng. Upcoming highlights include the co-commission of a new work for 19 musicians by Steve Reich, which Signal will premiere at venues across the US beginning in 2017.

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 Michael Gordon, David Lang, and Julia Wolfe's *Shelter* (Cantaloupe); a CD & DVD of music by Lachenmann, with the composer as soloist in "...Zwei Gefühle..." (Mode); and Philip Glass's *Glassworks* and *Music in Similar Motion* (Orange Mountain).

Signal's educational activities include workshops with the next generation of composers and performers at institutions including the Eastman School of Music, and the June in Buffalo Festival at the University at Buffalo's Center for 21st Century Music where they are a resident ensemble. Additionally, their performances frequently feature informative discussions with composers.

## MIVOS QUARTET

The Mivos Quartet, "one of America's most daring and ferocious new-music ensembles" (The Chicago Reader), is devoted to performing the 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 who represent 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, particularly in a context of close collaboration with composers over extended time-periods. Commissioning and premiering new music for string quartet is essential to the quartet's mission; 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.

In addition to their international performing activities, Mivos is active in education,

and has conducted workshops at 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 quartet also runs the annual Mivos/Kanter String Quartet Composition Prize, established to support the work of emerging and mid-career composers and to encourage continued interest in new compositions for string quartet. The winning composer, selected from over one hundred and fifty applicants, receives a performance of their work in New York City on the Mivos Quartet concert season and a cash prize. In 2013 Mivos initiated a second competition for composers of Chinese descent, called the I-Creation Prize. This past spring, Mivos released their second ensemble album, entitled "Garden of Diverging Paths"

Beyond expanding the string quartet repertoire, Mivos is also committed to working with guest artists, exploring multi-media projects involving live video and electronics, creating original compositions and arrangements for the quartet, and performing improvised music. This has led to collaborations with artists such as Dan Blake, Ned Rothenberg, Chris Speed, Timucin Sahin, Saul Williams, and Nate Wooley.

The members of Mivos are: violinists Olivia De Prato and Lauren Cauley, violist Victor Lowrie, and cellist Mariel Roberts, each of whom are recognized individually as extraordinary voices in contemporary music, and perform frequently with leading new music ensembles including Ensemble Signal, Victoire, and Wet Ink.

## 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 BIOGRAPHIES

In addition to his legendary career as first violinist of the Arditti Quartet, **Irvine Arditti** has also given life to many solo works. Born in London in 1953, 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.

Irvine Arditti has given the world premières of a plethora of large scale works especially written for him. These include Xenakis' *Dox Orkh* and Hosokawa's *Landscape III*, both for violin and orchestra, as well as Ferneyhough's *Terrain*, Francesconi's *Riti Neurali* and *Body Electric*, Dillon's *Vernal Showers* and Harvey's *Scena*, Paredes' *Señales*, Pauset's *Vita Nova*, Reynolds *Aspiration* and Sciarrino's *Le Stagioni Artificiali* all for violin and ensemble. He has appeared with many distinguished orchestras and ensembles including the Bayerische Rundfunk, BBC Symphony, Berlin Radio Symphony, Royal Concertgebouw, Junge Deutsche Philharmonie, Munich Philharmonic, Orchestre National de Paris, Het Residentie den Hague, Rotterdam Philharmonic, Asko Ensemble, Avanti, Ensemble Contrechamps, Nieuw Ensemble, Nouvel Ensemble Modern, Oslo Sinfonietta, Schoenberg Ensemble. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux.

As well as having recorded over 200 CDs with the Arditti Quartet, Irvine Arditti has built an impressive catalogue of solo recordings. His CD of solo violin works by composers such as Carter, Estrada, Ferneyhough and Donatoni, as well as his recording of Nono's *La Lontananza Nostalgica Utopica Futura*, both on the label Montaigne Auvadis, have been awarded numerous prizes. His recording of Cage's Freeman Etudes for solo 28 violin, as part of his complete Cage violin music series for American label Mode, has made musical history. The series is now complete. The violin concertos by Berio, Xenakis and Mira, recorded in Moscow with the Moscow Philharmonic Orchestra, are featured on a disc by Swedish label Bis.

Irvine Arditti's arrangement for Quartet of Cage's *44 Harmonies* from *Apartment House* can be found on Mode Records and is published by Edition Peters in New York. The complete Mode recordings of Berio's *Sequenzas*, on which Irvine has recorded the *Sequenza VIII* has won the Deutsche Schallplattenpreis for 2007, and was awarded best contemporary music release by the Italian music magazine Amadeus in 2008.

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

## CIKADA TRIO

The Cikada Trio is the most recently founded offspring of the Cikada Ensemble. As first Anne Karine Hauge Rønning and then Rolf Borch became Cikada members and joined forces with Kenneth Karlsson and the other Cikadas in recent years, a wish to explore the chamber music repertoire for solo, duo and trio within the flute, clarinet and piano formation grew out of the three musicians' close collaboration at Cikada Ensemble concerts and tours.

The Cikada Trio shares the Cikada Ensemble's unbiased range of repertoire in combination with a passionately refined approach to concert programming to establish a present and welcoming musical flow. The Trio has developed an Italian focus with solo, duo and trio works by Franco Donatoni and Giacinto Scelsi, a French focus with works by Bruno Mantovani and Gérard Pesson, as well as featuring the British composer Laurence Crane and the Norwegian composers Asbjørn Schaathun and Ørjan Matre.

**Brad Lubman**, conductor/composer is one of the foremost conductors of modern music and a leading figure in the field for over two decades. A frequent guest conductor of the world's most distinguished orchestras and new music ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations. His flexibility in a variety of settings has led him to conduct a broad range of repertoire from classical to contemporary works, and to direct projects including orchestra, opera, multimedia, and mixed ensemble.

Lubman has led major orchestras including the Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Los Angeles Philharmonic, NDR Sinfonieorchester Hamburg, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, the Netherlands Radio Chamber Philharmonic, and the National Symphony. Fall 2016 will see Lubman's debut with the San Francisco Symphony.

In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, Musik Fabrik, ASKO Ensemble, Ensemble Resonanz, and Steve Reich and Musicians. Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo.

Lubman is founding Co-Artistic and Music Director of the NY-based Ensemble Signal. Since its debut in 2008, the Ensemble has performed over 140 concerts and co-produced eight recordings. Their recording of Reich's *Music for 18 Musicians* on harmonia mundi was awarded a Diapason d'or in June 2015 and appeared on the Billboard Classical crossover charts.

Lubman has conducted numerous world premieres. Among these are Steve Reich's *Three Tales*, *Daniel Variations*, *Radio Rewrite*, and *Variations for Vibes, Pianos and Strings*. Additional world premieres given by Lubman include Helmut Lachenmann's *Concertini* and Michael Gordon/David Lang/Julia Wolfe's *Shelter*, as well as works by Philip Glass, Charles Wuorinen, John Zorn, and Hilda Paredes.

His own music has been performed in the USA and Europe, and can be heard on his CD, *Insomniac*, on Tzadik. Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute.