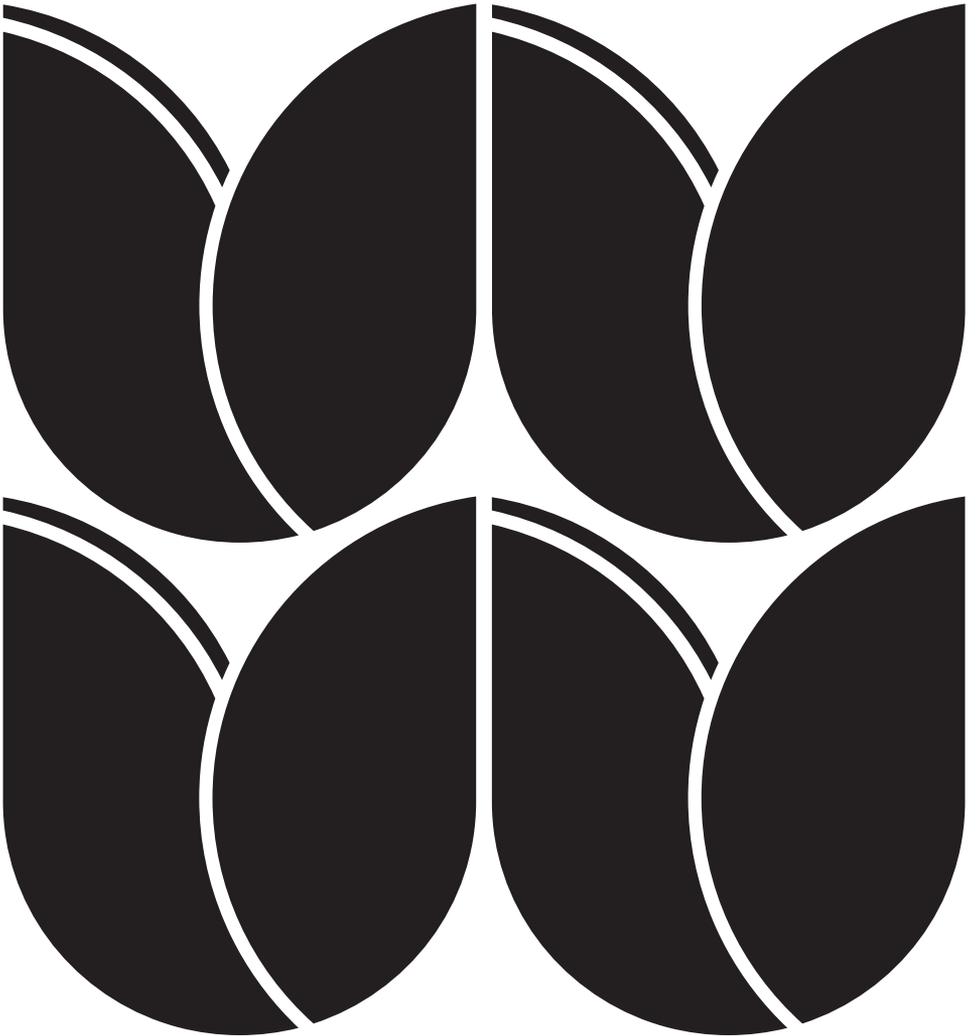


JUNE  
4-10

# JUNE IN BUFFALO

2018



# JUNE IN BUFFALO

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**David Felder**, Artistic Director  
**Robert Phillips**, Managing Director

## **SENIOR COMPOSERS**

Louis Karchin  
David Felder  
Roger Reynolds  
Hans Thomalla  
Hilda Paredes  
John Harbison

## **RESIDENT ENSEMBLES**

Slee Sinfonietta  
Mivos Quartet  
Ensemble Mise-En  
Ensemble Signal  
Buffalo Philharmonic Orchestra

## **SPECIAL GUESTS**

Irvine Arditti

# JUNE 4-11, 2017

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**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 4**  
10:00am – 12:00pm  
David Felder

**TUESDAY, JUNE 5**  
10:00am – 12:00pm  
Hans Thomalla

**WEDNESDAY, JUNE 6**  
10:00am – 12:00pm  
Roger Reynolds

**THURSDAY, JUNE 7**  
10:00am – 12:00pm  
Louis Karchin

**FRIDAY, JUNE 8**  
10:00am – 12:00pm  
Hilda Paredes

**SATURDAY, JUNE 9**  
10:00am – 12:00pm  
John Harbison

# MONDAY, JUNE 4

## SLEE SINFONIETTA

Baird Recital Hall, 4:00 PM

### PROGRAM

<b>Matthew Chamberlain</b>	<b>Mime (2016-7), for solo flute</b> Michael Matsuno, flute
<b>Flannery Cunningham</b>	<b>We are the same as we have always been (2017), for clarinet and electronics</b> Lucy Hatem, clarinet
<b>Kezia Yap</b>	<b>A structure of silences: an exploration of Ma (2018), for flute and electronics</b> Michael Matsuno, flute

## SLEE SINFONIETTA

Lippes Concert Hall in Slee Hall, 7.30 PM

Matthew Chamberlain, conductor

Michael Matsuno, flutes, Jean Kopperud and Michael Tumieli, clarinets; Daniel Brottman, horn; Tom Kolor and Steve Solook, percussion; Kristen Theriault, harp; Christopher Guzman, piano; Hanna Hurwitz and William Knuth, violin; Alyssa Roggow, viola; Jonathan Golove, cello; Tristan Kasten-Krause, double bass

### PROGRAM

<b>Louis Karchin</b>	<b>Four Songs on Poems of Seamus Heane for voice, flute, clarinet, violin, cello, piano and percussion</b> Tiffany Du Mouchelle, soprano
<b>John Harbison</b>	<b>Mirabai Songs, for voice, flute, clarinet, harp, violin, cello and double bass</b> Lucy Hatem, clarinet
<b>Louis Karchin</b>	<b>Gods of Winter, for voice, flute, clarinet, horn, two violins, cello and percussion</b> Tom Meglironza, baritone

## PROGRAM NOTES

### Karchin, *Four Songs on Poems of Seamus Heaney*

"*Four Songs on Poems of Seamus Heaney* was composed in 2012 for three ensembles: Ensemble Périphérie (in Iowa), Magnetic South (in Charleston, South Carolina), and Ensemble Mise-en (in New York). The four poems are taken from several collections of the Nobel Prize-winning Irish poet, and although they are not ostensibly related to each other, in my mind, I constructed a scenario linking them. (Eventually, I filled out this scenario with instrumental movements, forming the seven-movement work, *Ancient Scenes*.) I related the various songs to the growth and development of an imagined ancient town by the sea. The first, simply entitled *Lightenings iv*, takes as its point of departure the roar of a crowd echoing through an ancient coliseum. The second, *The Rain Stick*, describes (in very accurate detail) a most intriguing percussion instrument, and is set to a dance that might have provided entertainment in an ancient forum. The third song (*Lightenings i*) reflects on the frailty of the human condition and the fleeting nature of life; the last (*Settings xxiv*) is a beautiful panorama of a still harbor shimmering in the light. The duration of the cycle is approximately 11 minutes."

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### Gods of Winter

"I was introduced to the vivid poetry of National Book Award-winning poet Dana Gioia through a mutual friend, composer Paul Salerni, and I also first met Dana through Paul. Dana's poetry has become quite popular for composers to set, and as a former composer himself, and a former music critic no less, Dana has an innate understanding of the process of music creation. The poet also had a busy life as an administrator at one point, as chair of the National Endowment for the Arts, under President George (H.W.) Bush. When Dana was unexpectedly sent to Egypt on short notice, he unfortunately had to miss the concert with the premier of *Gods of Winter* and other settings of his poetry."

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Stemming from personal tragedy and loss, the poems are somber and stark. The first song is introductory in nature. The second, preceded by a long, ruminative prologue is the more intense expression, with suggestions of tumultuous motion and restlessness. The mood finally disperses in favor of the music of the opening, but no the voice is added where there were only instruments previously. The ending seeks to fuse vocal and instrumental colors in a stately epilogue. The cycle lasts approximately 16 minutes."

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### Harbison, *Mirabai Songs*

Mirabai's ecstatic religious poetry was written in sixteenth century India. When she was twenty-seven, her husband was killed in a war. Rather than sacrifice her own life, as custom required, she left her family compound, wrote poems to the god Krishna, ("the Dark One"), and sang and danced them in the street as an outcast. Her strength of character is a constant throughout this dramatic, ever-changing cycle.

The original version of the *Mirabai Songs* was for voice and piano. The instrumental version of the *Mirabai Songs* was made for practical reasons: the new music ensemble thrives, the voice and piano duo is disappearing. Each song is dedicated

to a singer: I. It's True, I Went To the Market (Janice Felty) II. All I Was Doing Was Breathing (Jan DeGaetani) III. Why Mira Can't Go Back to Her Old House (Susan Larson) IV. Where Did You Go? (D'Anna Fortunato) V. The Clouds (Joan Heller) VI. Don't Go, Don't Go (Susan Quittmeyer.) Robert Bly's beautiful translations are used with the permission of the poet and Red Ozier Press.

## 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.

**Lucy Hatem** is a clarinetist with a wide range of interests. A former student of Laura Flax and Igor Begelman, she graduated from Sarah Lawrence College and is currently pursuing a master's at the University at Buffalo in the studio of Jean Kopperud. She can be heard in ensembles on and off campus in Buffalo. Her most passionate musical interest is chamber music of all eras; recent performances include Morton Feldman's *Bass clarinet and percussion* as a member of the UB Contemporary Ensemble, and Aaron Copland's Sextet featuring the Ulysses Quartet. She has attended summer festivals including the Imani Winds Chamber Music Festival, where she participated in masterclasses with Alan Kay and Paquito D'Rivera; Aria International Summer Academy; and sessions at the Apple Hill Center for Chamber Music. She is also interested in arts administration: she acted as Music Librarian for the Staunton Music Festival in Staunton, VA during the summer of 2016, and has interned with WQXR and the PROTOTYPE Festival in New York.

**Michael Matsuno** is a flutist and DMA candidate in contemporary music performance at the University of California, San Diego. His creative practice aims to extend the timbral range of the instrument through new techniques applied in both scored music and collaborations with composers. Michael performs frequently as a soloist and chamber musician with UCSD's Palimpsest Ensemble, Red Fish Blue Fish, Renga, and the La Jolla Symphony, and has appeared on San Diego's SoundON Festival, LA's Monday Evening Concerts, WastELAnd, and Jacaranda New Music.

Michael received a MA in performance from UCSD and a BM from the University of Southern California Thornton School of Music. His mentors have included John Fonville, Anthony Burr, James Walker, and Nadine Asin.

American baritone **Thomas Meglioranza** was a winner of the Walter W. Naumburg, Concert Artists Guild, Franz Schubert/Music of Modernity, and Joy In Singing competitions.

Highlights from last season include an all-Hugo Wolf recital at Lincoln Center's Mostly Mozart Festival, as well as role of Lord Henry in Lowell Liebermann's *The Picture of Dorian Gray* with Odyssey Opera, and Saint John in Louis Karchin's *Jane Eyre* with the Center for Contemporary Opera. He also sang Handel's *Messiah* at Saint Thomas Church in New York City, and made his debut with the New York New Music Ensemble singing James Primosch's *Dark the Star*, and Ars Lyrica Houston singing J.C.F. Bach's solo cantata, *Pygmalion*. His current season includes Bach's solo bass cantatas with Lyra Baroque in Minneapolis and performances of Schubert's *Die schöne Müllerin* with Reiko Uchida and *Winterreise* with fortepianist David Breitman.

Described in *The New Yorker* as an "immaculate and inventive recitalist", his *Songs from the WWI Era* program was named one of the "Top Ten Best Classical Performances of the Year" in the *Philadelphia Inquirer*. His discography includes three acclaimed albums of Schubert lieder and French mélodies with pianist Reiko Uchida, songs of Virgil Thomson with the Boston Modern Orchestra Project, and Bach cantatas with the Taverner Consort.

He has been an oratorio and pops soloist with many of America's leading orchestras as well as Copland's *Old American Songs* with the National Symphony, Peter Maxwell Davies' *Eight Songs for a Mad King* with the Los Angeles Philharmonic, John Harbison's Fifth Symphony with the Boston Symphony, Milton Babbitt's *Two Sonnets* with the MET Chamber Ensemble, Roberto Sierra's *Missa Latina* with the Houston Symphony, and Bach cantatas with Les Violons du Roy and the Orpheus Chamber Orchestra. He has also sung with many period instrument ensembles, including the American Bach Soloists, Philharmonia Baroque, Portland Baroque, the New York Collegium, the Waverly Consort, and Apollo's Fire.

His operatic roles include Fritz in *Die tote Stadt*, Mozart's Don Giovanni and Count Almaviva, as well as Zhou Enlai in *Nixon in China*, and Prior Walter in Eötvös Peter's *Angels in America* with Opera Boston. He also regularly performs with the Mark Morris Dance Group, including the role of Aeneas in *Dido and Aeneas*.

A native New Yorker, Meglioranza graduated from Grinnell College and the Eastman School of Music.

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 Acropolis 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.

## TUESDAY, JUNE 5

### SLEE SINFONIETTA

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

Emlyn Johnson, flutes; Erin Lensing, oboe/english horn; Michael Tumiel and Lucy Hatem, clarinets; Jessica Wooldridge, bassoon; Daniel Brottman, horn; Sycil Mathai, trumpet; Mark Broschinsky, trombone; Tomek Arnold, Tom Kolor, and Steve Solook, percussion; Kristen Theriault, harp; Jade Conlee and Christopher Guzman, piano and harpsichord; Su Lee, organ; Hanna Hurwitz and William Knuth, violin; Alyssa Roggow, viola; Katie Weissman, cello; Tristan Kasten-Krause and Megan McDevitt, double bass

#### PROGRAM

<b>Weijun Chen</b>	<b>Watercolors * (2018), for sixteen instruments</b>
<b>William David Cooper</b>	<b>Epilogue * (2018), for fifteen instruments</b>
<b>Alon Nechushtan</b>	<b>Three places in New York * (2018), for sixteen instruments</b>
<b>Fernando Munizaga</b>	<b>Ondas Primarias (2017), for bass flute, clarinets, percussion, harp, piano and double bass</b>
<b>Yotam Haber</b>	<b>Estro poetico armonico * (2018), for alto flute, bass clarinet, violin and violoncello</b>
<b>Su Lee</b>	<b>Nachruf für Nr. 503 * (2018), for piano, harpsichord, percussion and organ</b>
<b>David Clay Mettens</b>	<b>Without Air (2017), for flute, viola, violoncello, percussion and harp</b>

#### MIVOS QUARTET

**Baird Recital Hall, 7.30 PM**

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

#### PROGRAM

<b>Hilda Paredes</b>	<b>Cuerdas del Destino</b>
<b>John Harbison</b>	<b>String Quartet No. 6</b>
<b>David Felder</b>	<b>Third Face</b>
<b>Hans Thomalla</b>	<b>Albumblatt</b>

## PROGRAM NOTES

### **Paredes, Cuerdas del Destino**

*Cuerdas del destino* is my second work for the medium. In this work I have treated the string quartet as a mega instrument, in contrast with my first string quartet written in 1998 in which I treated the instruments as characters who propose and characterize their own material.

In *Cuerdas del destino* the concept of consequence is the principle from which all materials develop by creating the direction, dramaturgy and structure of the work. The choice of the title (*strings of destiny*) derives from this.

As in many of my recent works, the instrumental treatment in this piece is as important for defining the character of the material, as those harmonic, rhythmic and dynamic parameters.

From the introductory opening, two contrasting materials follow each other: *glissando tremolo* and *pizzicato*. While a third, on a white note harmony played *col legno tratto* interrupts the discourse between the other two. Consequently, the first section of the piece grows out of this white note harmony and develops slowly into a microtonal harmony.

The dramatic treatment of these three materials sets up the principles which will develop throughout the piece. Each of the four main sections of the piece are defined by their harmony, instrumental colour and gestures. In the second section a combination of harmonics, *col legno battuto* and left and right hand *pizzicati* interact. The rhythmic and percussive character of the third section grows out of the *col legno battuto* and left hand *pizzicati*, which fleetingly appeared in a different context in the second section.

Each section is linked to the next one by a transition in which toneless sounds (*tonloss*) prevail. In the last transition into the fourth section there is further development of the subtle bow pressure of the toneless sounds into various different colours produced by varying bow pressures. This leads to the climax in the quartet, which acts as a link into the last section, built out of elements previously heard but in a different more rhythmic and virtuoso character.

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### **Harbison, String Quartet No. 6**

This work was commissioned by a consortium that includes the Lark, Ariel, and Telegraph quartets, and the Tanglewood Music Center. It is in four movements:

1. *Lontano*: At first, from a distance, then closer but still not joining, the first violinist stays physically, psychologically and temperamentally distant from the string trio, which plays in a relaxed, rural style.

2. *Canto sospeso*: A long melody is shared, explored, then suspended, eventually displaced and nearly abandoned completely. It reappears as a memory at the very end.

3. *Soggetti cavati*: Framing this brief episode, two sets of initials representing two American patriarchs. Distant point of orientation—the found object and the forthright plan.

4. *Conclusioni provvisorie*: Again the solo violin and the string trio, here in an encounter, at odds, but eventually revealing their common source in some very early vocal pieces which share the same words.

### **Felder, Third Face**

**Third Face** was composed for the extraordinary Arditti String Quartet in 1987-88, premiered by them in the summer of 1988 at a variety of festivals in Europe, and subsequently recorded on Bridge CD 9049. The work is an extremely virtuosic piece of chamber music for each of the players and the quartet as a group. Andrew Porter writing in "The New Yorker", said, "Felder's Third Face was given its premiere in 1988. I was struck by it then; after further hearings of it I admire it even more. It is lucid, but with a controlled wildness in its making. Written for virtuosi, it challenges them by presenting its fierce, fertile ideas with almost reckless rhythmic and dynamic exuberance."

The title of the work makes reference to a novel by the late Japanese author Kobo Abe, entitled *The Face of Another*. In this novel the main character is a chemist/teacher whose face is horribly disfigured when an experiment explodes. He is fitted with a 'neutral' mask and given the opportunity to select new features that will be accomplished through plastic surgery. Abe's novel twists and turns in fabulous ways; I borrowed only the rough scenario.

In musical terms, the work sets up a linear series of coded fragments based upon interval. These fragments are then layered through four contrapuntal passes through the materials, each pass separated by increasingly lengthy passages solely in harmonics. As the work unfolds the 'coded fragments' begin to coalesce eventually becoming melodic line.

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### **Thomalla, Albumblatt**

We know albums—or "Poesiealbum," as they are called in German—from our childhood: the collection of entries from friends or family as an attempt to hold onto something ephemeral: seemingly inseparable friendship, a notable experience, a song or a poem that should not be forgotten; all of those stand next to leaves that have dried long ago, and whose decomposition lets us experience vanity rather than durability. My composition *Albumblatt* is a study about these attempts to get a hold of such unsteady phenomena: the players' fingers slide in almost uninterrupted glissando across the fingerboard at the beginning of the piece, while bow-pressure and bow-tempo swell constantly. A restless sonorous flow, continuously changing its direction, and in which chords shine through only in passing—just long enough to be perceived before the notes drift on: short moments of orientation, memory, meaning. A steady decrease in bow as well as in glissando-tempo (up to their eventual halt) attempts to grip these chords, to literally hold on to them. But instead of a stable and fixated harmony a different type of sonorous world emerges, one that follows its own flow and eventually its own elusiveness. The grasp for the chords, the attempt to get a hold of those gestures, becomes a fleeting gesture itself. *Albumblatt* is dedicated to the Arditti Quartet.

# WEDNESDAY, JUNE 6

## ENSEMBLE MISE-EN

featuring guests from Ensemble Signal and the Slee Sinfonietta

### Baird Recital Hall, 7:30 PM

Moon Young Ha, conductor

Kelley Barnett, flutes; Mark Broschinsky, trombone; Vasko Dukosvski, clarinet;

Yumi Suehiro, piano; Josh Perry, percussion; Hajnal Pivnick, violin;

Hannah Levinson, viola; Maria Hodge, cello

## PROGRAM

<b>Josiah Catalan</b>	<b>Mirages (2017, rev 2018), for flute, violin, viola and percussion</b>
<b>Kai-Young Chan</b>	<b>Shimmers in the Shivery Moon (2013), for flute, clarinet, violin, violoncello and piano</b>
<b>Sean Doyle</b>	<b>Regarding “Reconciliation Elegy” (2011), for violin solo</b> Courtney Orlando, violin
<b>Dylan Findley</b>	<b>In the Mind of Energy (2017), for bass clarinet and percussion</b>
<b>Angel Jochi Hernandez-Carmen</b>	<b>Apanahuiayan (2017), for solo piano</b> Eric Huebner, piano
<b>Seong Ae Kim</b>	<b>#metoo (2018), for bass clarinet and percussion</b>
<b>Ioannis Mitsialis</b>	<b>Saturn, the Son of Uranus * (2018), for flute, clarinet, trombone, percussion, piano, violin, violoncello</b>
<b>Reilly Spitzfaden</b>	<b>Touch * (2018), for viola solo</b> Hannah Levinson, viola

## ARTIST BIOS

Pianist **Eric Huebner** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. In January 2012, he was appointed pianist of the New York Philharmonic and currently holds the Anna-Maria and Stephen Kellen Piano Chair. He has been featured in orchestral works by Lindberg, Stravinsky, Ives, Milhaud, Carter and R. Strauss among others and regularly appears in chamber music performances with musicians from the Philharmonic at New York City’s Merkin Hall and elsewhere. In March 2016, he was featured in recital as part of the New York Philharmonic’s “Messiaen Week” - a series of concerts featuring the work of the late French composer. Huebner has collaborated with the conductor David Robertson in

performances of György Ligeti’s Piano Concerto, Olivier Messiaen’s Oiseaux Exotiques and on the American premiere with percussionist Colin Currie of Elliott Carter’s Two Controversies and a Conversation for piano, percussion and chamber ensemble. Recent solo recitals have featured the piano études of the late Hungarian composer György Ligeti and include appearances on the St. Louis Symphony’s Pulitzer Arts Foundation Gallery series, at Bowling Green State University and the University of Michigan. From 2001 through 2012, Huebner was a member of Antares, a quartet comprised of clarinet, violin, cello and piano. First prize winners of the 2002 Concert Artists Guild International Competition, Antares appeared regularly in major chamber music venues throughout the United States and worked closely with many composers on the commissioning of new works for its combination.

A passionate interpreter of the music of our time, Huebner has premiered countless new works, including a recent set of piano études by Pulitzer Prize winning composer Roger Reynolds. Huebner has been involved with the New York Philharmonic’s CONTACT! series since its inception and is a member of the orchestra’s Contemporary Music Ensemble Committee. A regular visitor to the west coast, Huebner has twice been a featured recitalist at the Ojai Festival in California, has performed on the Monday Evening series in Los Angeles, the Carlsbad Music Festival, and at the Los Angeles County Museum of Art and made recital appearances at Zipper Hall, Villa Aurora and the Italian Consulate. In New York City, he has appeared as soloist and chamber musician in Carnegie’s Zankel and Weill Recital Hall, Miller Theatre, Merkin Hall, (le) Poisson Rouge, Roulette and Subculture. Additionally, he has appeared with numerous NYC-based contemporary music ensembles, including the International Contemporary Ensemble, Talea, New York New Music Ensemble, American Contemporary Music Ensemble, Manhattan Sinfonietta, So Percussion and the American Modern Ensemble.

A devoted teacher as well as performer, Mr. Huebner is an Associate Professor of Music at the University at Buffalo (SUNY) where he maintains a studio of graduate and undergraduate piano majors and minors and teaches courses in 20th century piano music and piano literature. For several summers he was in residence at the Walden School, a program for young musicians that takes place each summer in Dublin, New Hampshire. Since the fall of 2014, he has been a member of the adjunct faculty of The Juilliard School where he teaches a course in orchestral keyboard performance.

Mr. Huebner’s performances have been broadcast on PBS and NPR, and on radio stations KMOZ (Los Angeles), WNYC (New York), Radio Bremen (Germany), ORF (Austria) and the BBC. He has recorded for Col Legno, Centaur, Bridge, Albany, Tzadik, Innova, New Focus Recordings and Mode Records. A recent solo release on New Focus Recordings features Huebner in works by Schumann, Carter and Stravinsky. Mr. Huebner holds a B.M. and M.M. from The Juilliard School where he studied with Jerome Lowenthal. He lives in Buffalo and New York City and is married to composer Caroline Mallonée.

Violist **Hannah Levinson** is an active performer in New York City, devoted to performing music of the past 50 years. She is a founding member of the violin/viola duo andPlay, an ensemble that works to commission new works and perform lesser-known works for their instrumentation. She is also a member of the Fair Trade Trio, a string trio that champions the works of living female composers alongside the standard chamber music canon. She performs frequently with contemporary music groups such as Talea Ensemble, ACME, ensemble mise-en, Cantata Profana, North/South Consonance, and The Rhythm Method Quartet. Hannah also performs

traditional classical repertoire regularly and is a member of the Albany Symphony Orchestra.

Recent highlights include performances at the NUNC!2 Conference at Northwestern University, the New Music Gathering at Peabody Conservatory, a five-city tour in California with andPlay, and her orchestral debut with the Edgewood Symphony Orchestra (Pittsburgh, PA). She can be heard on recent recordings with Numinous, Mimesis Ensemble, and the band all boy/all girl. Hannah was a member of the Lucerne Festival Academy Orchestra in 2012/13 and also a musician at the Lake George Music Festival, where she performed Brahms String Sextet, No. 1, Op. 18 with David Kim.

Based in New York City, Hannah is an active teacher, and is on faculty at Western Connecticut State University. She completed her MM in contemporary performance at the Manhattan School of Music, and graduated from Oberlin College and Conservatory with degrees in both Russian and East European studies and viola performance. Hannah is currently pursuing a PhD in performance at NYU Steinhardt, studying with Artist Faculty member Karen Ritscher. She also studied with Martha Strongin Katz and Nadia Sirota.

Heralded by The New York Times as a violinist of “tireless energy and bright tone,” **Courtney Orlando** specializes in the performance of contemporary and crossover music. She is a founding member of the acclaimed new music ensemble Alarm Will Sound, which has premiered works by and collaborated with some of the foremost composers of our time, including John Adams, Steve Reich, Meredith Monk, Michael Gordon, and David Lang. Performances with AWS include those at Carnegie Hall, the Lincoln Center Festival, Amsterdam’s Holland Festival, and a tour of Moscow and St. Petersburg.

Orlando is also a founding member of the Deviant Septet, and LotUS new music ensemble, and a member of Signal new music ensemble. She has performed with the Zankel Band, the Washington (DC) Contemporary Music Forum, and the Rochester Publick Musick, and has performed at Alice Tully Hall, The Brooklyn Academy of Music, the Kimmel Center, Disney Hall, Merkin Hall, Miller Theatre, Berkeley’s Zellerbach Hall, the Library of Congress, St. Petersburg’s Hermitage Museum, London’s Barbican Theatre, Boston’s Gardner Museum, the Banff Centre, June in Buffalo, Joe’s Pub, and on the Letterman show.

Orlando’s Peabody premieres include those by Bruno Amato, Oscar Bettison, Greg Boyle, David Smooke, Mark Lackey, John Crouch, Jenny Beck, and Amy Kirsten. Her notable collaborations include those with Theo Bleckmann, Gavin Bryars, Uri Caine, Michael Gordon and Ridge Theatre, Meredith Monk, Oliver Knussen, Hahn Rowe, Kenny Werner, Grizzly Bear, and Dirty Projectors. Orlando has been recorded on Nonesuch, ECM, Chandos, Bridge, Cantaloupe, Tzadik, Suigeneris, and Winter & Winter.

Orlando earned her Bachelor of Music degree in violin from Temple University, graduating summa cum laude. She received her master’s in theory pedagogy and her doctorate in violin from the Eastman School of Music, where she later taught. Her violin studies were with Oleh Krysa, Jonathan Beiler, Mary Ogletree, and Rebecca Brown.

## THURSDAY, JUNE 7

### MIVOS QUARTET

**B1 Slee in Slee Hall, 4.00 PM**

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

#### PROGRAM

**Matthew Arrellin**  
**Yi-Shien Chen**  
**Nathan Courtright**  
**Kyle Johnson**  
**Kurt Nelson**  
**Kyle Puebla-Dubin**

**Cacodemonic \* (2017)**  
**Breathing in Memory \* (2018)**  
**No. 305 (2017)**  
**String Quartet \* (2018)**  
**Struttura Assente, for string trio \* (2018)**  
**Under the Glacier \* (2017-18)**

## IRVINE ARDITTI RECITAL

**Baird Recital Hall, 7.30 PM**

#### PROGRAM

**Hilda Paredes**  
**Roger Reynolds**  
**Emanuel Nunes**  
**Hans Thomalla**

**In Memoriam Thomas Kakuska**  
**Shifting/Drifting, for solo violin with real time algorithmic transformation**  
Paul Hembree, computer musician  
**Einspielung I**  
**Air**

## PROGRAM NOTES

### **Paredes, *In Memoriam Thomas Kakuska***

*In Memoriam Thomas Kakuska* was written in the Summer of 2006 as a tribute to our dear friend Tommy as he was known to his friends. For those who did not know him, he was the viola player with the Alban Berg Quartet for almost two decades. I had the chance to get to know him better in the mid 90s when he and cellist Valentin Erben collaborated with the Arditti Quartet on a string sextet project in 1996.

The opening of the piece is built on short contrasting ideas that grow and develop to shape longer sections of the piece and ultimately the structure of the work as a whole.

When I started working on the piece I wanted to portray Tommy's cheerful spirit and I did this by means of working on short contrasting motivic ideas. But I also wanted to express his profoundly melancholic soul, which I try to portray harmonically, mostly explored in the last section of the piece.

Tommy has been sorely missed since we lost him on July 2005 and will always be in my mind as a rather exceptional friend and musician.

....

### **Reynolds, *Shifting/Drifting***

Two ways of moving—also of being—that seemed to me inherent in the way my friend Irvine Arditti plays his violin. At times, a sudden and decisive shift from one position to another is called for, at others, a gradual and subtle re-positioning of the hand (or an attitude) is more appropriate. This work is a response to him as well as to his instrument. From another perspective, this pair of “ways”—shifting or drifting—could be seen as referencing digital and analog processes, ways in which we store or manipulate information: in cascades of explicit quanta, or rather in continuously varying waves.

In 2007, I began what is an ongoing engagement with the writing of small-scale, complementary solos for particular instruments. The idea was to posit complementary worlds in which sonic images could arise, one **A**ssertive, the other **E**vocative. I have composed seven such pairs now, and the most recent—*imAge/violin* and *imagE/violin*—became the source materials for the larger-scale duo, *Shifting/Drifting*. The latter work is a metaphorical journey, from the violinist's tentative responses to a distant, sonic fog, through an increasingly dynamic interplay between solo violinist and a computer-musician, who manages—in real time—four algorithmic processes.

So the duet is between two individuals each of whom has a particular “instrument”, physical (the violin) or processual (the computer). As the work evolves over time, there is what might be thought of as succession of contrasting sonic landscapes through which the soloist passes. The first two comprise extended waves of increasingly substantive nature. They are followed by a period of incessant, sometimes edgy iteration, and another featuring proliferations of bright, brief “points”, wave after wave. In the last section the computer part invokes strongly contrasted environments while the soloist navigates a series of five reshufflings of the same set of twenty musical fragments. Each time the set is restated, the

segments—they are all literal quotes from previously heard music—become more explicit and detailed. The final set amounts to a series of direct quotations from earlier music, but now in a re-packaged form that emphasizes the urgency and lyrical force that is inherent in the material, but has not previously been realized. This metaphorical journey is about how the places we visit, the things we do, can take on unforeseen meaning. The same is true of friendship.

*Shifting/Drifting* has a special place in my work because it involved an intense and ongoing collaboration with a friend of more than four decades. The pair of source solos as well as the more elaborate, and partially improvisational content of the resulting duo were developed in close, interactive contact over many months. Finally, in a ten-day period in La Jolla, we finalized the musical content in a collaboration that now expanded to include computer musician, Paul Hembree. It is Hembree who detailed the programming of the algorithmic processes that I specified, and who, in concert, *performs* my algorithmic concepts in a musical dialog with the violinist.

Special gratitude to *Shifting/Drifting's* dedicatee Irvine Arditti, to computer musician Paul Hembree, to the Department of Music at UCSD for the invaluable use of its facilities and expert staff (in particular, Senior Recording Engineer, Josef Kucera, and Production Manager, Jessica Flores) and, of course, to ArtPower for making the UCSD presentation possible.

*Shifting/Drifting* was premiered on 25 September 2015 on the ArtPower series at the Conrad Prebys Music Center in La Jolla.

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### **Nunes, *Einspielung I***

*Einspielung I* is dedicated to my daughter Martha. “Einspielung”, a word not often used in German, has various meanings. The first one is “an allusion to ...” The second one is more specific to music, and especially to electronic music: *Einspielband* is the name that one gives to the electronic track which will be played at the same time as an orchestra, for example. Finally, in its reflexive form, the verb “sich einspielen” means “to warm up before playing”: someone who will play an instrument, or on a theater stage, must warm up. But this warm-up is not a purely mechanical and gratuitous exercise, separate from intentionality: it is a question of warming up with the intention of playing immediately afterwards.

This is the first of three *Einspielungen*. It is also my first piece for a polyphonic instrument that is not the piano. Apart from this, I had always refused to write a solo piece before. I have always thought, in fact, that in a work for a single instrument it is necessary to arrive at a certain thematization of the material, and not be limited to a simple succession of notes, however sophisticated it might be. In my mind, the solo had to present significant motivic layering if musical coherence is to exceed the simple chronology of unfolding. If you compare the overall workings of the three *Einspielungen*, we find that they are very different from each other. I originally intended to write nine *Einspielungen*, with three types of pieces of very different characteristics, each with three instruments: violin, viola and cello. So there should have been a second piece for violin—*Einspielung II*—and a third—*Einspielung III*—and so on, but I changed my mind and wrote only one piece from each group. The one for cello (*Einspielung II*) is undoubtedly the most labyrinthine and therefore, from the point of view of perception, the most cryptic—and the least obvious. The

piece for viola (*Einspielung III*) is less articulate in its form than the one for violin and, from the melodic point of view, much slender—the melodic motion is more vast. The piece for violin is narrower, more bounded in its sectional concatenation. Its sectionality is much clearer, which gives it a strong melodic and formal salience.

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### Thomalla, Air

“Air” is a light piece – light as the substance to which its title refers. I followed my fascination with the violin’s ability to project an almost limitless pitch space on its four short strings, as it delineates an ever expanding or receding harmonic grid.

During the work on my current song-opera “Dark Spring” and already with the song-like moments of my preceding music theater work “Kaspar Hauser” I became more and more interested in the formal possibilities of tonality. Less because of what I increasingly experienced as a staleness of a certain “jargon of New Music,” but rather for my personal re-discovery of tonality’s syntactic-semantic potential, a discovery I made through a re-engagement with music of composers such as Eisler and Sondheim. It is less the “development-music” tonality of the classic-romantic period, but that of song. Air continues this exploration of tonality. Nevertheless, its melodies hardly ever consolidate in tonal cadences, but are characterized by a tonality of constant modulatory drift.

Sound still matters in “Air,” though, as its figures seem to inhabit a strange nowhere-land between the subjective motives and figures based on tonal syntax and the object-like sound-world of the instrument itself: the white noise of the bow on dampened strings, or the pitch relations of those open strings and their overtones – “found harmonic structures”, as they are not constructed by me, but permeate every melodic line of the piece nevertheless. The few overtly expressive melodic moments of the work, moments of formal direction or climax, are the attempts to assert subjective autonomy in this strange nowhere land, an attempt of the piece to counter its own drift towards lightness. As futile as these attempts might be, it seems as if a solo piece cannot help making them.

Air is dedicated to Irvine Arditti.

# FRIDAY, JUNE 8

## ENSEMBLE MISE-EN

Baird Recital Hall, 4:00 PM

Moon Young Ha, conductor

Kelley Barnett, flutes; Mark Broschinsky, trombone; Vasko Dukosvski, clarinet;  
Yumi Suehiro, piano; Josh Perry, percussion; Hajnal Pivnick, violin;  
Hannah Levinson, viola; Maria Hadge, cello

### PROGRAM

Hans Thomalla

**Momentsmusicaux, for flute, clarinet, viola, cello and piano**

Hilda Paredes

**Siphonophore, for flute, clarinet, piano, violin, viola and cello**

Louis Karchin

**As the circle opens to infinity..., for flute, clarinet, trombone, percussion, piano, violin and cello**

Roger Reynolds

**Shadowed Narrative, for clarinet, piano, violin and cello**

### PROGRAM NOTES

#### Thomalla, Momentsmusicaux

Moments Musicaux: musical figures that follow one another or sound simultaneously step out of the flow of musical events and define unities, belong together. How is such unity constituted? What categories glue together the single sonic elements? How long is a musical moment? How short can it be compressed, how long stretched—ten seconds, 60 seconds, five minutes? How different can the events be, without losing their unity, how much do they have to differ to be more than a repetition of identities? Can „a tone“ be non-identical with itself, can it become alienated to itself?

*Momentsmusicaux* is chamber music. It happens in privacy (or pseudo-privacy). A few measures from Brahms Clarinet Quintet are one musical material for the piece: synonym of and historic endpoint of a music that articulates “unity”. At the same time chamber music defines a way of making music that cannot hide anything, since its produced in such close distance, as if it would be under the listener’s microscope.

The instruments lay open, the material and the mechanics present themselves. A flute study by Theobald Boehm, the grand “domesticator” of woodwind intonation, defines the other starting material for *Momentsmusicaux*. Starting material in a literal sense: to start from the strange object, which touches me, study it, confront its elements with the other strange material and with itself; follow their internal

syntactical and rhetorical possibilities to explore the meanings of the material—find out, what it speaks or will be speaking to me about.

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### **Paredes, Siphonophore**

In writing *Siphonophorae* I allowed myself to go through a process of discovery, which led me to find contrasting shapes and ideas, but always following a thread that unites them. During the compositional process, the sculpture of Thomas Glassford of the same title, which I had seen a few weeks before at the Museo del Chopo in Mexico City, came to mind. This is a very large piece of work whose imaginative shapes are part of a whole body. The title of both the sculpture and my piece is taken from the scientific name for a sea coelenterate, which has many tentacles of different shapes.

The work was written for Ensemble Recherche to whom is dedicated, an ensemble whose abilities are also a source of inspiration and freedom to allow the imagination to discover new ways of listening.

*Siphonophore* was premiered by Ensemble Recherche in November 2016 at Cassa della Musica in Parma, as part of the celebrations for the twenty fifth anniversary of Traiettorìa Festival.

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### **Karchin, As the circle opens to infinity**

The American poet and novelist Hilda Doolittle, a. k. a. “H. D.,” lived in London during the bombing at the outset of World War II and later wrote an extended Trilogy---her crowning poetic achievement--wrought from this experience. The Trilogy recalls the destruction of those years, and then gradually crystallizes, through religious symbolism and historical allusion, a vision of redemption for humankind.

The Trilogy is not treated in any literal way in my music, but was a starting point for inspiration. The spare initial musical gestures and generally austere opening sensibility allude to an imagined wandering among ruins. Restless, but more continuous lines then coalesce; these provide a way out of the introverted mood. A trombone fanfare introduces a faster, tumultuous third section. After a climax, we enter a second slow realm with a more hopeful tinge. A final fleeting Allegro brings back some elements of the work’s 2<sup>nd</sup> section, and the music dissolves in a wistful coda. The piece lasts approximately 25 minutes.

The title of the work does not actually appear in H. D.’s Trilogy, but the thought, as well as isolated words of the title, are invoked in the poetry to suggest both the destruction of buildings, as their walls fall apart and the buildings become infinite spaces, and the healing power of time as it bring with it the possibility of renewal, circularity, and a return to equilibrium and a status quo.

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### **Reynolds, Shadowed Narrative**

This work was suggested by the elastic elegance, invention and vitality of the narrative line that the novelist Gabriel García Márquez is able to spin. Each of the ensemble’s four instruments has its turn as soloist. The violin’s fragmentary

figurations are followed by the clarinet’s lyric fluidity and then by the sometimes impulsive vigor of the cello. The final movement—it consumes more than half of the work’s duration—is dominated by the piano, but during it the earlier solos reappear. These reiterated lines are, in a fashion, communiques from the past: fragments of a tale retold in unfamiliar surroundings.

Those instruments not carrying forward the primary narrative at a given time act as shadowy supporters, retaining selected elements from the primary line like ghostly accomplices. The return of materials from earlier times in the piano movement, sometimes at length but often as brief interjections or embroidery, erodes this norm. The accumulation of primary materials causes the musical fabric to become gradually both more contrapuntally intricate and recapitulative, while at the same time continuing to move into new terrain.

The temporal proportioning of *Shadowed Narrative* was derived from recordings of my own readings of four successively longer sentences from *The Autumn of the Patriarch* by García Márquez. Though in no sense intended to illustrate the novel’s content, this composition does reflect my understanding of its pacing. Four pitch rows of varying length were used and the were derived so as to suit the character and duration of the solos they underlie. My guiding image through the four years during which I worked at this composition remained that of an engagingly unpredictable, sometimes forgetful teller of tales.

# SATURDAY, JUNE 9

## SIGNAL ENSEMBLE

featuring guests from the Slee Sinfonietta

### Lippes Concert Hall in Slee Hall, 7.30 PM

Brad Lubman, Conductor;

Kelly Hoffman, Flute; Jack LeClair, oboe; Adrián Sandí, clarinets; Adam Unsworth, horn; Bill Solomon, percussion; Rosanna Moore, harp; Oliver Hagen, piano;

Olivia de Prato and Courtney Orlando, violin; Victor Lowrie Tafoya, viola; Lauren Radnofsky, cello; Greg Chudzik, double bass; Paul Hembree, computer;

## PROGRAM

**Hilda Paredes**

**Chaczidzib, for solo piccolo**

Kelly Hoffman, piccolo

**Roger Reynolds**

**Positings, for flute, French horn, violin, cello, piano, and real time sound spatialization**

Intermission

**David Felder**

**Jeu de Tarot, for solo violin and chamber ensemble**

Irvine Arditti, violin

## PROGRAM NOTES

### **Felder, *Jeu de Tarot***

*Jeu de Tarot* is a chamber violin concerto commissioned by Ensemble LINEA, and its conductor J.P Wurtz, with solo violinist extraordinaire Irvine Arditti, and is dedicated to these musicians.

The work was composed in 2016-17, and is in seven movements. It is scored for flute doubling, oboe doubling, clarinet doubling, horn, percussion, harp, and keyboard (piano, harpsichord, keyboard controller for electronic samples), solo violin, violin (doubling mandolin optionally), viola, cello, and contrabass.

The composition is in seven movements titled after seven selected cards from the twenty-two major arcana of the Tarot deck. In each movement the soloist, and the ensemble, explore a scene suggested by the rich symbology of the images upon the cards –there are some fantastic images made by many named and unnamed artists including those of H. Bosch and Blake to name but two– and by the very poetic pen-pictures, created by Russian mathematician, mystic, and writer P.D. Ouspensky in his remarkable publication “A New Model of the Universe” from 1919, revised and published again in 1929. Ouspensky writes of some potential histories of the cards, and following that in a separate chapter, he imagines confronting a particular

array of the cards laid out ceremonially. These descriptions are immensely powerful suggesting deeply profound spiritual dimensions and purposes for the cards of the major arcana. I chose an array of seven cards for this piece; future projects will likely explore the remainder.

Here are a few lines from Ouspensky’s pen-pictures (The Symbolism of the Tarot chapter V, part II, in *A New Model of the Universe*, Knopf, 1931):

**The Juggler:** I saw a strange looking man... The face of the Juggler was radiant and confident. His hands flitted about swiftly as though playing with the four signs of the elements –he held some mysterious threads which connected the earth with the distant luminaries. His every movement was full of significance... I could not follow everything that was presented. I again lifted my eyes to the man in a jester’s dress and I saw that he was changing all the time –he himself was both The Juggler and the spectators, and it seemed to me that I saw myself in him, reflected as in a mirror, and it seemed as if I was looking at myself through his eyes...

**The Fool:** I saw another man...Weary and lame he dragged himself along a dusty road... he crawled along neither seeing, nor knowing whither, plunged in his own chimerical dreams, which moved eternally in the same circle... he stumbled but dragged himself ever further, carrying over his shoulder a sack full of unnecessary, useless things, which only his madness forced him to carry... And I heard The Voice saying to me, “Behold, this is the same Man. He carries the symbols with him, but he does not understand what they mean. Do you not see that it is you, yourself?” And with a thrill of horror I felt this was also I.

**The High Priestess:** When I had lifted the first veil and entered the outer court of the Temple of Initiations, I saw in the half-darkness the figure of a woman seated on a high throne between two columns of the Temple, one white and one black. Mystery breathed from and around her... In order to enter the temple it is necessary to pass between the two columns and to obtain possession of the keys, to read the book and understand the symbols. “Are you ready?” My heart nearly stopped with fear... I knew that I should not enter the temple...

**The Hermit:** After long wanderings in a sandy waterless desert, where nothing lived but snakes, I met a Hermit... in one hand he held a lighted lantern, even though it was broad daylight, and the sun was shining. “I searched for Man, said the Hermit, but I have long since abandoned the search. Now I am searching for buried treasure. And understand the first mystery –we do not know what treasure it is we search for, whether it is buried by our ancestors, or that which will be buried by our descendants.”

**The Empress:** I felt the breath of spring... the soft singing of elves was borne towards me... (Whorl): An unexpected vision rose before me. A circle resembling a wreath woven from rainbows and lightning revolved between earth and sky...and at the sides of the circle there became visible to me the four Beasts of the Apocalypse. The voice said, “This is the World in the circle of time amid the four principles – this is what you always see but never understand”.

**The Hierophant:** I saw the great master in the temple. Under his feet I saw two crossed keys, and he spoke to two initiates. I heard the sound of his voice, but could not understand one word he said. Either he spoke in a language unknown to me, or there was something that prevented me from understanding the meaning. And the

Voice said to me: "He speaks only to those who have ears to hear. But woe to those who believe that they hear before they have really heard... they will never receive the keys of understanding."

**Moonlight:** A desolate plain stretched out before me. The full moon looked down as if in meditation. Under her light the shadows lived their own peculiar lives. A cold heavy dew was falling... A feeling of dread overcame me. I felt the presence of a mysterious world... In the pale light of the moon, I seemed to feel the presence of phantoms; shadows seemed to be crossing the path, someone was waiting for me behind the towers- and it was dangerous to look back.

David Felder

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### **Paredes, Chacdzidib**

This piece was written in 1992 as my contribution to the 'celebration' for the discovery of America and it was premiered in Seville as part of these celebrations. The title of the piece is the name of a red chest bird in Maya and it makes reference to the war between the native Mexicans and the Spaniards in the years that followed the arrival of Columbus to America.

The inspiration is taken from an ancient Mayan prophecy, which reads as follows:  
"(...) *The bird Ek Buc, which is the bird dressed in black and the Chacdzidib, the bird dressed in red, the former representing the conqueror and the latter the Indian, would have an encounter; that refers to the war which would be held. The black bird would be wounded and blood would be shed. The idea of blood prevails in the prophecy and its symbol is the red bird. The Ek Buc would go towards the sea, while the red bird would sing farwell. This is the expression of hope that one day this disgraceful age would come to an end.*" (*Amerindmaya* by Luis Rosado Vega)

*Chacdzidib* was premiered by Guillermo Portillo in 1992 in Sevilla.

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### **Reynolds, Positings**

This work involves a reactive exchange of materials and process between a chamber quintet (piccolo doubling flute, horn piano, violin and cello) and a computer musician who manipulates recorded samples in real time by means of a controller and a computer on which are installed four computer algorithms: SMEARZ, PROLIF, MATRIX and THINNR. Each of these algorithms has a number of variables that can be performed in real time so as to allow an intricate and responsive exchange between the quintet and the computational resource. The dissemination of the computer sound can be adapted to varying conditions, but requires, minimally, a surround speaker array.

There are five instrumental "positings", each a miniature movement itself with distinctive character and unique materials. Particular components of these instrumental sections are then transformed by the computer musician in a series of five interstitial "responses". During these responsive passages, the materials of one of the instrumental miniatures are reformulated and newly mixed so as to create an elaborated extension of the potential inherent in one of the instrumental positings.

The first posit is followed immediately by a response that re-presents its essences in altered form. Thereafter, the remaining four instrumental miniatures—the positings— continue, separated by four other responses that are displaced in their temporal positions. So a posit and its response do not reliably follow one another. Memory and anticipation enter into the relationships between a subject and its transformations. The aggregate pattern is:

Posit 1, Response 1, Posit 2, Response 3, Posit 3, Response 5, Posit 4, Response 2, Posit 5, Response 4

During each of the extended computer responses, the instrumentalists have their own, semi-improvisatory reactions to the computer's transformations. There are seven of these "enhancements", two during responses 2 and 3, and one during the other three. The final enhancement is the most extended, coming at the close of the final Response 4. It continues after the computer transformations have ceased. So the quintet has, as it were, the last words. This final enhancement section has a consistency and expansiveness that melds the worlds of the instrumental positings and the computer responses that precede it.

# SUNDAY, JUNE 10

## BUFFALO PHILHARMONIC ORCHESTRA

Lippes Concert Hall in Slee Hall, 4.00 PM

XXXX, conductor

### PROGRAM

David Felder

John Harbison

John Harbison

Six Poems from Neruda's *Alturas*

*Darkbloom*

*Remembering Gatsby (Foxtrot for Orchestra)*

### PROGRAM NOTES

#### Felder, *Six poems from Neruda's Alturas*

The life of the Chilean diplomat and poet Pablo Neruda (1904-1973) was marked by literary success even before he reached the age of twenty. He was awarded the Lenin Prize for Peace in 1953 and the Nobel Prize for Literature in 1971.

*Six Poems from Neruda's Alturas...*, by American composer David Felder, was commissioned jointly by the New York State Council on the Arts and the Buffalo Philharmonic Orchestra. It received its first complete performance on March 16, 1993, in Buffalo. In recognition of Felder's deep interest in the symbolism of Neruda's poetry, Maestro Maximiano Valdes suggested the project in its current setting for full orchestra. Although the work was inspired by the poetry, little moment-to-moment correspondence exists between the music and the poetry.

In Neruda's poetry, a cycle of twelve poems, the first five serve as a kind of recapitulation of the various emotional and imagistic contexts of the poet's earlier work. The poet weaves together strands, images and themes such as reverence for the natural world, cyclical aspects of regeneration, irresistible death and its accompanying transience of the individual against the background of the collective vastness of time. This is continuously accompanied by a strong sense of individual isolation and alienation and a powerful feeling of loss and longing for a discovery of a greater identity.

These powerful and even disturbing images have led the composer to create a three movement work in which the first five poems with the ninth provide the primary imagistic sources. The second poem provides the backdrop for the first movement, while poems I, III, IV, and V form the basis for the extended second movement. The surreal and extraordinary ninth poem, with its highly repetitive rhythmic incantation of two interlocking metaphors per line, is the source for the third movement of the work.

As in the case of Neruda's poetry, the purely musical context is meant to suggest layers of meaning, and its syntax is correspondingly exploitive of a full range of

ambiguities and associations; an evocative atmosphere is suggested by the web of meanings encoded within these most remarkable poems. The composer has broken with the poet at the nadir of the poet's inward journey, and hopes to compose a companion work from that point of departure at a later date.

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**Darkbloom: Overture for an imagined Opera** is what persists of an opera project I chose not to continue. I am as reluctant as any artist to part with good material and... I am very fortunate to be able to collect up strands of the music in this overture.

Vivian Darkbloom is a secondary character in a famous and infamous American novel. I borrowed *Darkbloom* as a title because it effectively conjures up the mood of this overture. It serves as an emblem or anagram for the complex tragicomic spirit of the story and its author.

The overture begins with a theme, actually a weave of themes, associated with the male protagonist. Soon a long melody with simple accompaniment, allied with the young female lead, spins out until interrupted by a brief obsessive dramatic interlude, which concludes by alluding to the music of the opening.

Then comes a short balletic scene, in which two young women play tennis, interrupted by laughter, and eventually invaded by the observing, controlling presence of the man. The opening music is then, for the only time, elaborated, until replaced by the long melody, attenuated, interrupted by the obsessive outburst again, eventually dissolving into a frail epiphany.

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#### Harbison, *Remembering Gatsby (Foxtrot for Orchestra)*

*Remembering Gatsby* was composed for the Atlanta Symphony and is dedicated to the orchestra and its Music Director, Robert Shaw. It was completed during the summer of 1985 at Token Creek, Wisconsin.

For some years I made sketches for an opera based on Fitzgerald's novel, *The Great Gatsby*: after I abandoned the project I sometimes ran across musical images (in my sketchbooks) and fragrances from the novel (in my senses). A few of these were brought together in this orchestral foxtrot.

The piece, which runs about eight minutes, begins with a cantabile passage for full orchestra, a representation of Gatsby's vision of the green light on Daisy's dock. Then the foxtrot begins, first with a kind of call to order, then a twenties tune I had written for one of the party scenes, played by a concertino led by a soprano saxophone. The tune is then varied and broken into its components, leading to an altered reprise of the call to order, and an intensification of the original cantabile.

A brief coda combines some of the motives, and refers fleetingly to the telephone bell and the automobile horns, instruments of Gatsby's fate.

My father, eventually a Reformation historian, was a young show-tune composer in the twenties, and this piece may also have been a chance to see him in his tuxedo again.

## SENIOR FACULTY BIOGRAPHIES

**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: 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, Talujan 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.

Composer **John Harbison** is among America's most distinguished artistic figures. The recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize, Harbison has composed music for most of America's premiere musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln

Center. His catalog includes three operas, six symphonies, twelve concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works Four Psalms, Requiem and Abraham. His music is widely recorded on leading labels.

Recent premieres include Psalm 116 (Chanticleer), String Quartet No. 6 (Lark Quartet & Fromm Players, Tanglewood, Telegraph Quartet), Presences (cello and string quintet), A Bag of Tales, (codas for piano), The Cross of Snow (in both the version for viols with countertenor, and for string quartet with mezzo-soprano), The Nine Rasas (clarinet, viola and piano), and Painting the Floors Blue (for violinist Jennifer Koh). In May Harbison's opera *The Great Gatsby*, a commission from the Metropolitan Opera, was revived at Semperoper Dresden, after the European premiere there of a new production last year, following performances in New York, Chicago, San Francisco, Aspen, Boston and Tanglewood.

Current composition projects include the monodrama *If, From a Distance* (for Boston Musica Viva, Santa Fe Chamber Music Festival, and the Chamber Music Society of Lincoln Center), and the organ symphony *What Do We Make of Bach*, for a consortium anchored by the Minnesota Orchestra and the Seattle Symphony, with a companion volume of essays on Bach.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology, where he is currently Institute Professor. For many summers since 1984 he taught composition at Tanglewood, serving as head of the composition program there from 2005-2015, often also directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works, he has been co-Artistic Director of the annual Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where for three years he served as Acting Artistic Director). Active as a jazz pianist, Harbison founded MIT's Vocal Jazz Ensemble in 2010, for which he served as coach and arranger, and he is pianist with the faculty jazz group Strength in Numbers (SIN). In these roles he is adding to his large catalogue of pop-songs and jazz arrangements.

Harbison was President of the Copland Fund for fifteen years, and a trustee of the American Academy in Rome. He is a member of the American Academy of Arts and Letters and is a Trustee of the Bogliasco Foundation. His music is published exclusively by Associated Music Publishers.

Over a career spanning more than four decades, composer **Louis Karchin** has amassed a portfolio of more than 85 compositions, appeared as conductor with numerous performing ensembles, co-founded new music groups, including the Chamber Players of the League-ISCM, the Orchestra of the League of Composers, the Washington Square Ensemble, and the Harvard Group for New Music, and overseen the formation of a graduate program in Music Composition at New York University. His works have garnered distinguished honors, including three awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, three National Endowment for the Arts Awards, and Koussevitzky, Barlow, and Fromm commissions. A citation from the American Academy praised his Songs of John Keats as "a striking conception, in which the sonic properties of the poetry interact with musical material in unprecedented fusion." Critic Andrew Porter, writing in the

New Yorker, hailed Karchin as a composer of “fearless eloquence.” The British music journal, *Contemporary Music Review*, singled out Karchin as one of twenty-five of the most exciting American composers born in the decade of the 1950’s, and he was selected as one of 53 composers to represent New York at the turn of the millennium in the Chamber Music Society of Lincoln Center’s “Great Day in New York” Festival at Alice Tully Hall.

Karchin (born Philadelphia, 1951) studied at the Eastman School of Music and Harvard University; his principal teachers were Samuel Adler, Joseph Schwantner, Fred Lerdahl, Earl Kim, Gunther Schuller, and Leon Kirchner. Additional study included two summers as a Leonard Bernstein Fellow in Composition at the Tanglewood Music Center. He is now Professor of Music at New York University.

Karchin’s first opera, *Romulus*, received a fully-staged premiere in May of 2007, in a three-way collaboration among *Works and Process* at the Guggenheim, American Opera Projects, and the Washington Square Ensemble, and is now available on a much-heralded 2011 Naxos release. His second opera, based on Charlotte Brontë’s *Jane Eyre*, was awarded two showcase berths, on Ft. Worth Opera’s inaugural “Frontiers” Series in May of 2012, and later that year with the Center for Contemporary Opera in New York. CCO presented the work’s world premiere in October, 2016 with soprano Jennifer Zetlan and tenor Ryan MacPherson in starring roles. Performing organizations championing Mr. Karchin’s music have included the Chamber Music Society of Lincoln Center, Tanglewood, the Louisville Orchestra, the Da Capo Chamber Players (NYC), the Plurimo Ensemble (Venice, Italy), Spectrum Sonori (Seoul, South Korea), the Delta Ensemble of Amsterdam, Holland, Voices of Change (Dallas, TX), the New York New Music Ensemble (NYC), and the Portland (ME) Symphony. Soloists have included Lucy Shelton, Fred Sherry, Rolf Schulte, Stephen Gosling, Thomas Meglioranza, and Marilyn Nonken, among many others. His music is published by C. F. Peters Corporation and the American Composers Alliance. CDs of his works are available on Bridge, Naxos, New World, and Albany labels. Mr. Karchin has been Composer-in-Residence at the Composers’ Conference at Wellesley College, Indiana University, the University of Buffalo, the University of Iowa, and the University of Utah, and he has presented master classes at Harvard, Columbia, Boston, Brandeis, Cleveland State, and Rutgers Universities, as well as the Juilliard School, Westminster Choir College, the Manhattan School of Music, Mannes College, and Queens College, CUNY. In 2010, he was a guest composer at the Etchings Festival in Auvillar, France.

As a conductor, Mr. Karchin is Music Director of the Orchestra of the League of Composers, and with them has conducted New York or world premieres of works by Elliott Carter, Joan Tower, Charles Wuorinen, David Rakowski, Arthur Kreiger, Missy Mazzoli, Julia Wolfe, and Milton Babbitt, among many others. He is also a conductor of the Washington Square Ensemble and the Chamber Players of the League-ISCM.

Mr. Karchin lives in Short Hills, NJ, with his wife, Julie Sirota Karchin, and their daughters, Marisa and Lindsay.

Firmly established as one of the leading Mexican composers of her generation, **Hilda Paredes** has made her home in London since 1979 and her music is now performed widely around the world.

As an active participant in master classes at Dartington Summer School, she

studied with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University in London and completed her PhD at Manchester University. Her collaboration with choreographers led her to receive the Music for Dance Award from the Arts Council of Great Britain in 1988. After taking part at the Garden Venture Opera Project in Dartington, she completed her first chamber opera *The seventh seed*, released by Mode Records.

She continues to be involved in the musical life of her native country, having taught at the University in Mexico City and several other music institutions and was also a radio producer of new music. She has been recipient of important awards, such as the Arts Council of Great Britain fellowship for composers; the Rockefeller, Fund for Culture Mexico/USA and the J.S. Guggenheim Fellowship in the USA and is currently beneficiary of the Sistema Nacional de Creadores, (FONCA) in Mexico.

As a freelance lecturer, Hilda has taught composition and lectured at Manchester University, the University of San Diego California, University of Buffalo and other prestigious Universities in the US, at Centre Acanthes in France, and in 2007 was appointed the Darius Milhaud Visiting Professor at Mills College in the US. In 2011, she was professor at the Escola Superior de Música de Catalunya en Barcelona.

Her second chamber opera *El Palacio Imaginado*, commissioned by Musik der Jahrhunderte, English National Opera and the Festival of Arts and Ideas in New Haven, was premiered with much acclaim on both sides of the Atlantic. Recently completed works include *La tierra de la miel*, a collaborative opera project commissioned by Susan Narucki and premiered in 2013 at UCSD. More recently she completed her third string quartet, *Bitácora capilar*, premiered at Milton Court Theatre in London and a shorter version of this work *Hacia una bitácora capilar* which was premiered in May at the Festival Tage fur Neue Musik in Witten, both written and premiered at the celebrations for the Arditti String Quartet fortieth anniversary. In October Festival Internacional Cervantino will present the world premier of *A swallowed bait*, a setting of sonnet 129 by Shakespeare for baritone and ensemble as part of the 450<sup>th</sup> celebrations of Shakespeare’s birth.

Paredes is currently working on an ensemble piece for the Mexican ensemble CEPROMUSIC, which will premiered in November at Palacio de Bellas Artes in Mexico. She has been commissioned by soloists, ensembles and orchestras around the world. Her music has been performed by internationally renowned ensembles such as Trio Arbós, Arditti Quartet, Aventure, Court Circuit, Ensemble Modern, Ensemble Recherche, Ensemble Signal, Ensemble Sospeso, Grup Instrumental de Valencia, London Sinfonietta, Lontano, The New Juilliard Ensemble, Neue Vocalsolisten, Ensemble Sospeso, L’Instant donné, London Sinfonietta, and Lontano, amongst others. Her music has been widely performed at important international festivals, such as Huddersfield, Edinburgh Festival in the UK; Eclat and Ultraschall in Germany; Musica and Octubre en Normandie, in France; Wien Modern, in Austria; Akiyoshidai and Takefu Music Festivals, in Japan; Archipel ans Music monat, in Switzerland; De Ijsbreker Chamber Music Festival, in Amsterdam; Warsaw Autumn, in Poland; Ultima, in Oslo; Melbourne Festival, in Australia; Festival of Arts and Ideas in the USA, Ars Musica in Bruxelles; Festival de Alicante and ENSEMS Festival, in Spain; Festival Internacional Cervantino in Mexico, amongst others.

Her works are published by University of York Music Press.

**Roger Reynolds:** composer, writer, producer and mentor, pioneer in sound spatialization, intermedia and also algorithmic concepts, an inveterate synthesizer of diverse capacities and perspectives. His notorious (1961) composition, *The Emperor of Ice Cream*, which uses graphic notation to depict performer location on a stage, was widely imitated. In it, eight singers and a jazz trio gloss, while musically manifesting, a Wallace Stevens poem. In fact, Reynolds's work often arises out of text. One of his Ircam commissions, *Odyssey* (1989-93) sets a bilingual Beckett text; his Pulitzer prize-winning composition, *Whispers Out of Time*, for string orchestra, muses over a poem by John Ashbery. The *FLiGHT* project arose out of a collection of texts that stretches from Plato to astronaut Michael Collins. This body of work demonstrates how seamlessly text, electroacoustic resources, and novel presentation strategies can be melded with live instrumental and vocal performance.

Projects with individual performers and ensembles, theater directors, choreographers, and scientists have provoked challenging inter-personal collaborations, including *Sanctuary* (2003-2007) for percussion quartet and real-time computer processing with Steven Schick. About it, *Gramophone* writes: "Reynolds goes right inside sound. (...) Here's the most outstandingly original view of percussion since Varèse's *Ionisation*." A recent cycle of duos for solo instrumentalist and real-time computer musician includes *MARKed MUSIC* (with contrabassist Mark Dresser), and *Shifting/Drifting* (with violinist Irvine Arditti). About a Mode 2-disc set of Reynolds's complete cello music featuring Alexis Descharmes, *Gramophone* wrote: "fresh-minted but also thrillingly open-ended (...)" In addition to continuing musical composition, Reynolds's current projects include an innovative collection of texts and images, *PASSAGE*, and a collaborative book exploring Xenakis's creative ways as exemplified in a Desert House he designed for Karen and Roger Reynolds.

Reynolds's music is published exclusively by C.F. Peters Corporation, and his manuscripts are housed in a Special Collection at the Library of Congress, as well as at the Sacher Foundation in Basel. He has been commissioned by the Philadelphia, San Francisco, Los Angeles, BBC, and National symphonies and the Japan Philharmonic, and also by the British Arts Council, the French Ministry of Culture, Ircam, the Fromm, Rockefeller, Suntory, and Koussevitzky foundations. Reynolds's students occupy leading positions at Harvard (Czernowin), SUNY Buffalo (Felder), University of Michigan (Daugherty), University of Florida (Koonce), and North Texas (May).

Reynolds envisions his own path as entailing the principled weaving together of threads from tradition with novel provocations originating outside music. The elements (wind, fire, water) have spoken in his works beginning with the vocal storm in *VOICESPACE I: Still* (1975), and continuing in *Versions/Stages* and *The Red Act Arias*. Mythic themes are also frequently drawn upon. Reading about and research in psychoacoustics have affected his outlook. Research in the Sacher Foundation's Collections resulted in publications about Varèse's conceptualization of "space": "The Last Word is Imagination: Parts I and II". His long friendships with Cage, Nancarrow, Takemitsu and Xenakis also inform his outlook in procedural and personal ways. Reynolds conceives of composition as "a process of illumination", a path toward (occasional) clarity in turbulent times. He seeks the satisfaction of proposing and experiencing unexpected connections, of bringing the elevating capacity of music into public spaces, of engaging with other arts and artists to discover new amalgamations of sensation and insight that can "improve the human experience".

**Hans Thomalla,** born in Bonn, Germany, is a Chicago based composer. His compositions explore the transitions between music as historically formed expression, often dissecting found "objects" from music tradition, and music as sound as its own acoustic reality. He has written chamber music as well as orchestral works, and a particular focus of his activity lies in composing for the stage: his opera *Fremd* for soloists, choir, large orchestra and electronics, was premiered at the main stage of the Stuttgart Opera in July 2011. His second opera *Kaspar Hauser* saw its first performance at the Freiburg Opera in April 2016.

He has worked closely with groups such as Ensemble Recherche, the Arditti Quartet, Ensemble Modern, Musikfabrik, Ensemble Dal Niente, Ensemble Ascolta, Spektral Quartet, Trio Accanto, and soloists such as Nicolas Hodges, Lucas Fels, Marcus Weiss, Sarah-Maria Sun, Yukiko Sugawara among others. A portrait CD of his works performed by Ensemble Recherche and Lucas Fels is published by WERGO, and a recording of *Fremd* has been produced by Col Legno.

Hans Thomalla is Associate Professor of Composition at Northwestern University, where he also founded and currently directs the Institute for New Music. He taught masterclasses and seminars at different courses such as Matrix Freiburg and at the Darmstadt Summer Courses, where he was on the composition faculty for several years, and where he directed the first Darmstadt Opera Workshop for composers and singers in 2014.

Hans Thomalla studied at the Frankfurt Musikhochschule and received his doctoral degree in composition at Stanford University. From 1999-2002 he was an Assistant Dramaturge and later Dramaturge and Musical Advisor of the Dramaturgie at the Stuttgart Opera. He has been awarded numerous awards and fellowships, among others the Composer Prize of the Ernst von Siemens Musikstiftung, the Kranichsteiner Musikpreis, and the Christoph-Delz-Prize. During the academic year 2014/15 he was a fellow at the Wissenschaftskolleg zu Berlin.

## RESIDENT ENSEMBLE BIOGRAPHIES

### ENSEMBLE MISE-EN

Mise-En is a New York-based contemporary music collective led by composer Moon Young HA. Comprised of talented young musicians, our personnel strive to bring a repertoire of challenging new sounds to diverse audiences. We wish to impart an experience that is simultaneously multicultural, intellectually stimulating, and aesthetically pleasing. As a collective, the multi-national personnel has coalesced around a real aesthetic agenda, crystallized in the name *mise-en*: "mee", in Korean, means "beauty", and "zahn", "to decorate", and the group unabashedly promotes "beautiful" artwork to increasingly diverse audiences of contemporary sounds.

The ensemble promotes large-scale, dynamic performances of contemporary music featuring the works of established and budding composers. Since its inception in 2011, ensemble *mise-en* has collaborated with many esteemed partners such as: Washington Square Contemporary Music Society, International Alliance for Women in Music, Austrian Cultural Forum New York, Open Meadows Foundation, New York University, New York Foundation for the Arts, I-Park, Goethe-Institute Boston, Villa

Gillet (FR) and others. To date, the ensemble has presented a total of 208 pieces, including 86 works written for the group, and 54 US/NY premieres. The ensemble has performed at exciting venues such as (le) poisson rouge, Bohemian National Hall, Italian Academy, the DiMenna Center, Tenri Cultural Institute and the cell.

Ensemble Mise-En has premiered dozens of works by lesser known or underperformed composers alongside reigning powers of the contemporary scene. This has included portrait concerts of composers Bent Sørensen, Wolfgang Mitterer, Hans Abrahamsen, Sofia Gubaidulina, Lukas Ligeti, upcoming programs dedicated to the works of Toshio Hosokawa, and more. The ensemble has also focused on reexamining problematic and influential works of the twentieth century, including two concert collaborations with the Italian Academy at Columbia University, last winter's "Franco Donatoni Portrait", and in the fall of 2014, a Luciano Berio program which focused on works the composer wrote during his time in New York.

The ensemble's music festival, said by the New York Times to be "examining unusual corners of the composition world", presented more than 60 works selected from an international call for scores that has elicited more than 2300 submissions since 2014. The 2016 festival will also present 30 new works, with each composer present over four days of performances, workshops, and rehearsals by the ensemble. On the final day of the festival, a new music marathon consisting of four concerts (total of 6 hours) in quick succession will be performed for audiences from all walks of life.

In late 2014, Ensemble Mise-En moved its base of operations to Brooklyn and opened MISE-EN\_PLACE Bushwick. A rehearsal, office and performance space, MISE-EN\_PLACE principally hosts ensemble mise-en rehearsals, meetings and the ACOUSTIC+ concert series. Concerts in the ACOUSTIC+ series feature acoustic music as well as electroacoustic works that have been (as of the 2015-2016 season) written expressly for Ensemble Mise-En.

Since 2012, Mise-En has been ensemble in residence at the cell in Chelsea, New York City, presenting several concerts annually. Each year, the ensemble takes on a number of educational residencies as well, collaborating with student and faculty composers from New York University, City University of New York Graduate Center, and Boston Conservatory, among others. In 2015, mise-en undertook a weeklong collaborative residency at I-Park (in East Haddam, CT) where the ensemble workshopped and prepared six new works alongside an international contingent of six emerging composers.

Ensemble Mise-En first performed outside New York on a performance tour to Boston, MA in 2014, with appearances at Goethe-Institut Boston and kijidome Boston. The 2015-2016 season saw Mise-En making its European debut in October in Stockholm, Vilnius (Gaida Festival) and Riga (Arena Festival), touring through New England in November (with appearances in Boston, MA and Lewiston, ME) and Illinois in April (with appearances in Champaign, Normal, Jacksonville and Chicago).

## 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 Kalal, violist Victor Lowrie Tafoya, 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 Auvidis, 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.

**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.