

JUNE IN BUFFALO • festival of music by young and established composers, directed by David Felder, begins Mon. and continues through June 11 on the UB North Campus, Amherst. All events free. **Monday:** Seminar by composer David Felder, 10:30 a.m., Baird Recital Hall. Concert featuring pianist Marc Couroux, 4, Baird Hall. The New York Music Ensemble, 8, Slee Concert Hall. **Tuesday:** Seminar by composer Poul Ruders, 10 a.m., Baird Hall. Series of chamber works by members of Le Nouvel Ensemble Moderne and pianist Tomoko Mukaiyama, 4, Baird Hall. The New York New Music Ensemble, The Amherst Saxophone Quartet and Le Mouvel Ensemble Moderne, 8, Slee Hall. **Wednesday:** Seminar by composer Roger Reynolds, 10 a.m., Baird Hall. June In Buffalo Spring Quartet, 7, Allen Hall. **Thursday:** Seminar by UB assistant professor Jeffrey Stadelman, 10 a.m., Baird Hall. The Instrumental Factor, 4 and 8, Slee Hall. **Next Friday:** Seminar by computer music composer/UB Instructor Cort Lippe, 10 a.m., Baird Hall. Presentation for a young audience by composer Donald Erb, 11 a.m., Allen Hall. Le Nouvel Ensemble Moderne, 8, Slee Hall.

Visiting ensembles add listener appeal to June in Buffalo fest

By HERMAN TROTTER
News Music Critic

Composer David Felder has reasons to celebrate. This week will mark both the 10th anniversary of his directorship of the University at Buffalo's June in Buffalo contemporary music festival and the 20th anniversary of the festival itself, which Felder revived after a five-year lapse when he joined the UB faculty during the 1985-86 academic year.

But right now Felder is much less interested in talking about his own personal milestones than the 1995 festival, which opens bright and early on Monday and concludes next Sunday afternoon with a performance by the Buffalo Philharmonic Orchestra.

The festival is a unique convocation. A faculty of senior composers spends the week counseling and interacting with a much larger group of younger, emerging composers and listening to their music being performed by top musicians. The primary emphasis is on broadening the young composers' horizons, though the public is more than welcome to attend.

And on this subject Felder fairly bubbles over. "Usually we try to produce most of the performances ourselves," he noted. "But this year, we have an unprecedented number of excellent visiting ensembles, including Buffalo's own Amherst Saxophone Quartet and Buffalo Philharmonic, the Nouvelle Ensemble Moderne from

June: Cheaper than a movie

Continued from Page F1

Montreal, our own June in Buffalo String Quartet and Instrumental Factor ensemble, and the group which the New York Times once called 'the best in the country,' the New York New Music Ensemble."

Felder said the festival's reputation has attracted more international participants than before. Of the 36 visiting resident composers, 10 are from Europe, Asia, South America and Australia.

The faculty of senior composers, in addition to Felder, includes Poul Ruders from Denmark, Roger Reynolds, and Cort Lippe and Jeffrey Stadelman of the UB faculty.

As far as the public is concerned, Felder expects to attract those with inquiring minds.

"We offer them free parking and free admission," he said, "except for the Buffalo Philharmonic concert, and even there we've priced it so that it will cost less to hear the orchestra than to see a movie."

Continuing the movie analogy, Felder mused: "Many people will have seen 'Die Hard With a Vengeance.' When they come to our concerts they should be ready to listen hard with a vengeance."

The complete schedule of events for the 1995 June in Buffalo festival is as follows:

Monday, 10:30 a.m., Baird Recital Hall — Seminar with composer David Felder.

Monday, 4 p.m., Baird Recital Hall — Concert, works of Brian Ogle, Amy Williams and Jonathan Golove.

Monday, 8 p.m., Slee Concert Hall — New York New Music Ensemble in works of Bernd Ii-anschke, Miguel Chuaqui, Luiz Henrique Yudo, Paul Stanhope, David Lipten and Jacob Druckman.

Tuesday, 10 a.m., Baird Recital Hall — Seminar with composer Poul Ruders.

Tuesday, 4 p.m., Slee Recital Hall — Members of Le Nouvel Ensemble Moderne with pianist Tomoko Mukaiyama in works of Louis Andriessen, Julia Wernitz, Daniel Koontz, Vanessa Lann,



The New York New Music Ensemble will perform.

Eun Kyung Kim and Evren Celimli.

Tuesday, 8 p.m., Slee Concert Hall — Le Nouvel Ensemble Moderne, New York New Music Ensemble and Amherst Saxophone Quartet in works of Orjan Sandred, Michael Timpson, David Felder, Paul Swenson, Colin Homiski, Pamela Madsen and Michael Oesterle.

Wednesday, 10 a.m., Baird Recital Hall — Seminar with composer Roger Reynolds.

Wednesday, 7 p.m., Allen Hall — June in Buffalo String Quartet in works of Paul Beaudoin, Hoh Chung Shih, Keith Mopore, Soor-ang Jeong, Kurt Rohde, Robert Chumbley and Paolo Squarzon.

Thursday, 10 a.m., Baird Recital Hall — Seminar with composer Jeffrey Stadelman.

Thursday, 4 p.m., Slee Concert Hall — The Instrumental Factor with violinist Lee Wilkins and pianist Marc Couroux in a work by Mark Kuss, plus premieres of works by Jeffrey Stadelman and Richard Bailey.

Thursday, 8 p.m., Slee Concert Hall — The Instrumental Factor with bass-baritone Philip Larson and pianist Aleck Karis in works of Cort Lippe and Roger Reynolds.

Friday, 10 a.m., Baird Recital Hall — Seminar with composer Cort Lippe.

Friday, 8 p.m., Slee Concert Hall — Le Nouvel Ensemble Moderne in works of Inouk Demers, Ricardo Zohn-Muldoon, Alain Perron, Franco Donatoni, Morton Feldman and David Felder.

Saturday, 1 p.m., Slee Hall Room B-1 — Le Nouvel Ensemble Moderne in works of James Lentini and Keith Carpenter.

Saturday, 8 p.m., Baird Recital Hall — Pianists Marc Couroux, Amy Williams, Helena Bugallo and percussionist Gert Sorensen in works of Poul Ruders, Morton Feldman and Roger Reynolds.

June 11, 1 p.m., Baird Recital Hall — Le Nouvel Ensemble Moderne with pianist Marc Couroux and percussionist Patti Cudd in works of Mogens Christensen and Sean Ferguson.

June 11, 2:30 p.m., Slee Concert Hall — Buffalo Philharmonic Orchestra conducted by Jesse Levine and Jan Williams in "Tundra" by Poul Ruders. "The Viola in My Life" by Morton Feldman and "Six Poems From Neruda's 'Alturas ...'" by David Felder (pre-concert talk at 2 by composers Ruders and Felder).

Buffalo News 5/95

New music fills the air as June in Buffalo debuts

By KENNETH YOUNG
News Contributing Reviewer

With a slightly different focus than its slicker and more internationally known big brother, the North American New Music Festival, UB's June in Buffalo nevertheless has a considerable reputation as the place to be for emerging young composers.

Day 1's evening concert proved the place to be for the audience as well. The New York New Music Ensemble provided some scintillating performances of new works by composers on the way up and by one who has obviously arrived.

That last is Jacob Druckman, and his work "Come Round" (1992) might serve as a shining example to the novitiates; to my mind, it is a contemporary masterpiece. Showing complete control, utter clarity and an endlessly fascinating dramatic flow of original yet intelligible musical ideas, Druckman's three-movement work for winds, strings, piano and percussion has the multidimensional characteristics of great art. The New York Ensemble, under conductor Bradley Lubman, played with sensitivity to the marvelous colors of the score without sacrificing the tangible drama of its structure.

On more modest scales, two trios opened the program — the first for flute, clarinet and piano entitled "The Taste of Midnight" by Paul Stanhope, begins with bumping, stopped-string piano bass notes and breathless whole-step motives, giving way to a splendidly angry clarinet solo and some dancing, syncopated revelry. The piece

REVIEW

June in Buffalo

Opening program in the festival of new music, with the New York New Music Ensemble. Events continue through Sunday.

Monday evening in Slee Hall, University at Buffalo North Campus.

ends a bit incongruously with a walking-bass, baroque-style chorale with polytonal accompaniment.

David Lipten's "Prolepsis" for violin, cello and piano strikes a more serious note with motivic material closely worked, cello and violin in richly sustained dissonance as the piano adds atmospheric sparks. Becoming more compelling as it progresses, there is a fiery piano solo and contrapuntal diminution; the music seems to fall in upon itself at the end, as the title would suggest.

"Changeant I" by Bernd Hanschke was a deliciously colorful work for strings, winds, piano and percussion, all over the map in its changeling mode, panoramic in style and impressionist in effect.

Simpler, yet effective in its own way was a piece with more singular focus — a piece for solo flute by Miguel Chuaqui. "Archaeopteryx" was a virtuoso vehicle for flutist Jayn Rosenfeld; a wildly discursive incantation in a fairly conventional style.

New music fills the air at UB's 'June in Buffalo'

By KENNETH YOUNG
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June in Buffalo, the week long new music festival sponsored by the University at Buffalo, will conclude with a 2:30 p.m. Sunday concert in Slee Concert Hall on the North Campus featuring the Buffalo Philharmonic Orchestra guest conducted by Jesse Levine. He will direct performances of Poul Ruders' "Tundra" and David Felder's "Six Poems from Neruda's 'Alturas...'" and will also be viola soloist in Morton Feldman's "The Viola in My Life," with Jan Williams as guest conductor. There will be a preconcert talk at 2 p.m. by composers Ruders and Felder. Other concerts in the festival are detailed in Gusto and the Sunday, June 4 Entertainment Section of The Buffalo News.

The Buffalo News/Tuesday, June 6, 1995

A night of 'pure music' at UB's festival for young composers

By HERMAN TROTTER
News Music Critic

This concert was as close to "pure music" as it comes. What you heard was what you got. No explanatory program notes. No information about the composers. Only an occasional meaningful title.

But we had one familiar work, "Coleccion Nocturna" for clarinet, doubling bass clarinet, tape, and piano by David Felder, June In Buffalo's artistic director, performed by clarinetist Jean Kopperud and pianist James Winn.

In variation form, the work was Felder's response to Chilean Pablo Neruda's poem of the same name.

REVIEW

June in Buffalo

Concert 4 in new music festival.

Tuesday evening in Slee Hall, University at Buffalo's North Campus.

invoking "surreal nocturnal landscape, energy and exhausted isolation, physical distancing and a vague but profound sense of loss."

Having the Neruda poem would have been helpful, but nonetheless, from the opening clarinet ascent out of "niente" to its final high shriek, these flavors were effective-

ly evoked. The tape channels were not intrusive, but seemed to be merely echoing and affirming statements already made, principally by the clarinet.

The piano had some effectively meditative and dreamy solo statements, but many of the most expressive moments fell to the bass clarinet, including angry, overblown concatenations within a narrow register and later an extended, tensely contemplative passage with a faint suggestion of the blues.

One of the most interesting works by the younger composers, for whom this festival exists, was "Polykrom" by Orjan Sandred, played by Le Nouvel Ensemble

Moderne. With bent flute pitches, slowly clacking claves and a cello tremolo, its initial ambience seemed like dramatic jungle sounds. Developing in an arc of waxing and waning intensity, the leading voice shifted from flute to oboe to trombone, as ensemble textures thickened and were supported by shifting tonal allusions in the lower instruments, all radiating a focused sense of purpose.

Michael Timpson's three-movement "Mirrors of the Psyche" for flute (Jayn Rosenfeld) and piano (James Winn) traced a stimulating path from nervous staccato figures with fast, complicated rhythmic patterns (especially for the piano)

through a central period of probing chordal exploration and a denser lyrical environment, to a lighter final section of generally noodly content.

The Amherst Saxophone Quartet played two works. Paul Swenson's "Hellion," ran from violently dissonant to glisteningly consonant, but was so episodic and fragmented that it seemed like random excerpts from 20 other works simply strung together. Colin Homiski's "Firestorm," on the other hand, had just as much variety in texture, dynamics and rhythm, but from its mute opening key slaps through a willowy ensemble of shifting tremolos it had more of a

sense of destination.

Two works were also played by the New York New Music Ensemble. The premiere of Pamela Madson's "Pneuma-Phrenesis-Abyss" seemed merely a continuum of sighing, groaning string phrases over the thudding of a prepared piano. But Michael Oesterle's "Voci Spezzate" moved from wispy piccolo and violin through an earthy section for cello and clarinet which might pass for inebriated Klezmer music. The work has an improvisatory quality and it does convey a sense of "fractured voices," if I'm reading the meaning of the Italian title correctly.

The Buffalo News/Wednesday, June 7, 1995

ENTERTAINMENT

A night of 'pure music' at UB's festival for young composers

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News Music Critic

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June in Buffalo

Concert 4 in new-music festival.

Tuesday evening in Slee Hall, University at Buffalo North Campus.

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WIRED

Composers explore computer music at 'June in Buffalo'

By LYNNA SEDLAK

News Contributing Reviewer

THE PROGRAM for Thursday evening's "June in Buffalo" included a single work by Cort Lippe and an extended song cycle by Roger Reynolds. The only connection between the works was the use of a computer.

Lippe's "Music for Sextet and ISPW" was commissioned by the International Computer Music Association and premiered in Tokyo in 1993. ISPW is an acronym for IRCAM Signal Processing Workstation. The program cross-synthesizes the sounds from the six instruments: flute, Christine Bailey; bass clarinet, Salvatore Andolina; trombone, Robert King; violin, Lee Wilkins; cello, Mary Artmann; and piano, Amy Williams in a particular manner devised for this piece as well as for more standard uses.

These processed sounds were at times supportive of the players and at other times totally independent. Lippe described the piece as an attempt to "explore the musical ambiguity where one medium ends and the other begins." This is not a particularly accessible work. It would take more than one listening to begin to unravel the structure, and it has about it the suspicion of a technical exercise. Yet it had some powerful moments. Particularly effective was the electronic ending, blending and fading to a hushed silence.

Conductor Erik Ona kept the work moving with the essential rhythmic precision while the composer controlled the computer.

Ten poems by John Ashbery were set by Roger Reynolds for bass baritone, piano and computer sound with recorded voices of John Ashbery, Christopher Thiery and Philip Larson. As Reynolds explained, the recorded voices are used like "Styrofoam peanuts to pack around the fragile poems." The texts were projected on a large screen. This seemed helpful but also proved distracting. The work is entitled, "last things, I think, to think about" and premiered in New York in 1994.

The singer, Philip Larson, has a

CONCERT**June in Buffalo**

The Instrumental Factor in music of Cort Lippe and Roger Reynolds as part of new music festival.

Thursday evening in Slee Concert Hall, University at Buffalo's North Campus.

stentorian rumble and excellent diction that carried the demanding songs. Pianist Aleck Karis was solid throughout in a difficult but less varied role. The computer processed and spatialized sound usually in single, prolonged, metallic tones.

There were some fine moments. The opening "I had thought ... things going well ... BUT ... I was mistaken," did, in fact, start

well. But, as the cycle wore on, there was a sameness to the leaping intervals of the music. The prolonged seeming illogic of the poetry was abetted by frequent interruptions in the musical phrases.

There were exceptions. The playful "Myrtle" was a nice respite following the intensity of "Hotel Lautreamont." The prolonged, wide-ranging notes for the word "hungers" in "Faust" worked well.

However, too often the music seemed to get in the way of the poetry. Ashbery is never easy, to understate the case, but he always has images and lines that stun. Unfortunately, this song cycle did not.

To take a line from the poem, "Hotel Lautreamont"

"... the quest was only another adventure,

and the solution problematic ..."

That about sums it up.

Young pianists shine in contemporary program

Buffalo News 6/11/95

By KENNETH YOUNG
News Contributing Reviewer

This was piano night in the University at Buffalo summer series, with a bit of a turnaround in that the composers were well-known names in the new music pantheon and the performers were the up-and-comers.

Two of the composers were present to acknowledge the excellent performances by these young pianists, with Poul Ruders and Roger Reynolds giving them a hand from the audience. The late Morton Feldman undoubtedly was smiling down from somewhere up there in the nether regions on Helena Bugallo's rapt reading of his 1977 "Piano."

The Feldman work was in his usual delicate and sparse style, music stripped of melodic and rhythmic values, concentrating on the significance of sonic events themselves — their texture, their "feel" in time and space.

In this context and without regard to time constraints, the music has a purity and almost otherworldly timbre, as if one were witnessing events from the window of a spaceship on a long journey. The sounds appears randomly as time proceeds at unbelievable speeds in an infinite continuum. Ms. Bugal-

lo's performance was poised, committed and sensitive to the chord voicings, colors and sympathetic vibrations set up in the score.

On more earthly levels, Amy Williams played two of Poul Ruders compositions with passion and considerable virtuosity, though the "Sonata No. 1: Dante Sonata" from 1971 seemed to represent not only the composer's interest in the Divine Comedy but also his early struggle for a cohesive stylistic voice.

The two-movement work has programmatic implications — mud-stained figures tearing at each other and the descent into the morass —

but these themes are only vague clues to the puzzling juxtapositions of musical events in a piece that has little internal continuity of its own. The drama is rather crude and obvious in a piece that Ruders might well have left in his student notebook.

Ruders' 1990 "Star Prelude and Love Fugue" is another matter altogether, with a prelude of little scale figures in a kind of phase-shifting, cross-accented perpetual motion and a fugue of wild rhythmic complexity and drive worthy of a hip Prokofiev — melodies implied in the syncopated detritus. Here the composer's evident pen-

chant for classic forms is beautifully realized.

In the ancient-history category — relative to the majority of the festival fare — we had Roger Reynolds' 1964 "Fantasy for Pianist," a wild exploration of the percussive and colorist possibilities of the piano, played in stunning fashion by Marc Couroux.

Reynolds' score calls for inter-nal string plucking and stroking,

forearm smashes, tone cluster tremolo — the whole nine yards that was cutting edge in the '60s but seems only quaint these days. The improvisatory power of the score, nevertheless, is evident. Specific notes often are more suggested than directed, implying, "play like you had a scorpion in your shorts" much of the time. The pianist did, to splendid effect.

REVIEW

June in Buffalo

New Music Festival
Concert 10

Saturday evening in
Baird Recital Hall, Uni-
versity at Buffalo North
Campus, Amherst.

Buffalo News 6/31/95

1. Don't understand new music? Afraid of it?

Let UB help. There are 18 events at its 20th annual June in Buffalo festival, a convergence of lectures, seminars and performances.

Montreal virtuoso pianist Marc Couroux will be featured at 4 p.m. Monday in Baird Recital Hall. At 8 p.m. Monday the New York New Music Ensemble performs at Slee Concert Hall. And at 8 p.m. Tuesday, the ensemble is joined by the Amherst Saxophone Quartet and Le Nouvel Ensemble Modern in Slee.

These events, and many more, are free, and there's no charge for parking.

The final performance is at Slee with the Buffalo Philharmonic Orchestra at 3 p.m. June 11, with a discussion at 2:30 by composer David Felder, director of June in Buffalo, and Poul Ruders, a Danish composer. There is a \$5 admission; \$3, senior citizens.

Call Slee Hall at 645-2921 or the Center for the Arts at 645-2787 for information.