

Iannis Xenakis, *Dmaathen* (1976)

Dmaathen is presented as it was originally scored for oboe and percussion. Subsequent revisions of the piece, by the composer, restructured the oboe part for flute and for soprano saxophone. The piece is presented in two large sections. In the first, drum outbursts sit atop a soundscape of oboe multi-phonics; the second features declamatory and almost humorous march-like passages from both instruments. These two large parts are framed with a short introduction (with slinky sax lines and tribal drum sounds) and a short coda (with a stately dialogue between the oboe and vibraphone). From there, this visceral and abstract piece quickly fades into silence.

Iannis Xenakis (1922-2001) was born into a Greek family residing in Braila, Romania. He lost his mother when he was five years old, then was sent off to boarding school on the Greek island of Spetsai at age ten. He studied civil engineering at the Athens Polytechnic, but the German invasion followed by the British occupation drew him into the Resistance, activities from which he would end up near fatally wounded, losing one eye, then later condemned to death. Forced to escape his country, Xenakis ended up in Paris, wanting to study music, but earning a living working as an engineering assistant for architect, Le Corbusier. His creative and intellectual intensity attracted the attention of both Le Corbusier, who delegated architectural projects to him in spite of his lack of professional training, and the composer and pedagogue Olivier Messiaen, who saw in the music an originality deserving of encouragement. Xenakis had his first major "succès du scandale" with the premiere of *Metastasis* at the Donaueschingen Festival in 1955. By 1960, he was able to devote himself entirely to composition.

Critical of other developments in contemporary music at the time, dominated by the serialists ('Darmstadt school'), Xenakis followed his own path aided by his background in mathematics, engineering and design, and by his interest in complex sonic phenomena (rainstorms, street demonstrations, etc.). He incorporated probability theory into his compositional approach as a means of generating and controlling large-scale events composed of massive numbers of individual elements. He also adopted the sonic entity (texture) as the primary material for the construction of musical form (rather than themes, or pitch structures).

Along with his acoustic works, he produced a number of important electroacoustic pieces, and a series of multimedia creations involving sound, light, movement, and design (architectural polytopes). An early adopter of computer music, Xenakis pioneered algorithmic composition, and also developed an approach to digital synthesis based on random generation and variation of the waveform itself. In addition, he designed a computer system utilizing a graphic interface (the UPIC), which has proven to be a liberating, provocative pedagogical tool as well as a powerful environment for computer composition. - *James Harley*

David Felder, *Coleccion Nocturna* (1983)

Scored for clarinets, piano and 4-channel tape, *Coleccion Nocturna* is a work of haunting isolation and nostalgia that is loosely based on the Neruda poem of the same name. It is a set of five "variations" on what Felder calls, "a wholly self-contained musical object" from his older piano work, *Rocket Summer*. The "theme" never seems to be presented clearly in its entirety, but what is clear is that diatonic fragments are heard trying to poke their way through five contrasting, modernistically, surreal textures. The variation

mirror a kind of electrifying tension as well as a crystallization of emotions, from constantly changing musical perspectives. *moderecords.com*

David Felder (b. 1953) 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 contemporary 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 composer's 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. *Shamayim* was awarded a Silver Medal in Music from the Park City Film Festival in Spring, 2011. Current commission projects in the period 2015-2018 include new works to be composed for the Arditti Quartet, a chamber concerto for Irvine Arditti and Ensemble Linea, and other co-commissioners, and a new work for the Buffalo Philharmonic Orchestra.

Felder serves as Birge-Cary Chair in Composition at SUNY, Buffalo, and has been Artistic Director of the "[June in Buffalo](#)" Festival from 1985, when he revived it upon his arrival in Buffalo, 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 entirety of the SUNY system. In 2015 he was named Co-Director of the University at Buffalo's Creative Arts Initiative, a plan to bring major international creative artists to the region as guest artists. A dedicated teacher and mentor, he has served as Ph.D. dissertation advisor and major professor for over sixty composers at Buffalo, many of whom are actively teaching, composing and performing internationally at leading institutions. Nearly 900 'emerging' composers have participated in June in Buffalo, the festival Felder pioneered and dedicated to younger composers upon his arrival in Buffalo in 1985. 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 Albany, Bridge, Mode, and EMF. On June 1, 2013, a new Blu-ray surround portrait recording (90 minutes) with numerous works was released on Albany/Troy 1418.

Stuart Saunders Smith, *The Lilies of the Field* (2013)

Composed by one of the most provocative and prolific composers working for percussion today, **Stuart Saunders Smith**, (1948) this piece takes as its theme the biblical story of the "The Lilies of the Field, like all things, God is in them, and God cares for them, and they do not worry for their next meal. They have all they need, and no more. This is what they teach."

Stuart Saunders Smith was born in Portland Maine, and began his percussion and composition studies at the age of six with Charles Newcomb. He studied harmony, counterpoint, and arranging at the Berklee School of Music in 1966, and continued his percussion and composition studies at the Hartt College of Music (1967–1972) and the University of Illinois at Urbana (1973–1977). He currently resides in the state of Vermont with his wife Sylvia.

In nearly fifty years of composing music, Stuart Saunders Smith has amassed a body of well over 100 works that have consistently defied the status quo. His compositional aesthetics are broad and somewhat different in every piece - many compositions feature wholly unique notational systems that the composer himself has invented. In categorizing Smith's work, one finds four primary areas of focus: music of extreme rhythmic and melodic intricacy; musical mobiles with instrumental parts that freely interact; text-based compositions; trans-media systems for any kind of performing artist(s). At the core of each of these styles, there is a focus on language - body language, melody, and speech - which Smith uses as his primary tool for contemplating a deeper question: how do we perceive and interact with the sounds we hear around us? (Burke)

Stuart Saunders Smith's percussion-theater music forms the core of that literature with such pieces as *Poems I II III*, *..And Points North*, *Tunnels*, *Clay Singing* and twenty-six compositions of that genre (Welsh).

Stuart Saunders Smith is widely recorded with compositions on such labels as New World Records, Ravello Records, Centaur, Innova, 11 West Records, O.O. Discs, Equilibrium, GAC, Soundset Recordings, and Chen Li. In addition, anthologies of new music have included his theater music, and music of rhythmic intricacy: *Here and There*, MacMillan Publishing, NYC; *Return and Recall*, Assembling Press, NYC; *Faces*, ASUC, NYC; and *Transitions and Leaps*, Mark Batty Publications, NYC. Articles on his music have been published regularly throughout the years in such journals as: *Perspectives of New Music*, *Percussive Notes*, *Interface*, and *ex tempore*.

György Ligeti, *Études for Piano (Book 2)* (1988–1994)

The piano études by **György Ligeti** are perhaps the most significant recent additions to the main body of piano repertoire. In book two of these études, we hear the influence of Balinese Gamelan music, jazz, American minimalism and the player piano studies of Conlon Nancarrow.

György Sándor Ligeti (1923 – 2006) was a Hungarian composer of contemporary classical music. He has been described as "one of the most important avant-garde composers in the latter half of the twentieth century" and "one of the most innovative and influential among progressive figures of his time".

Born in Transylvania, Romania, he lived in Hungary before emigrating to Austria in 1956, and became an Austrian citizen in 1968. In 1973 he became professor of composition at the Hamburg Hochschule für Musik und Theater until he retired in 1989. He died in Vienna in 2006.

Restricted by the authorities of Communist Hungary, only when he reached the west in 1956 could he fully realise his passion for avant-garde music and develop new compositional techniques. After experimenting with electronic music in Cologne, his breakthrough came with orchestral works such as *Atmosphères*, for which he used a technique he later dubbed micropolyphony. After writing his "anti-anti-opera" *Le Grand Macabre*, Ligeti shifted away from chromaticism and towards polyrhythm for his later works.

He is best known by the public for the use of his music in film soundtracks. Although he did not directly compose any film scores, excerpts of pieces composed by him were taken and

adapted for film use. Most famously this occurred in the films of Stanley Kubrick, particularly with the music from *2001: A Space Odyssey*, which also contained pieces from other classical composers.

Pianist **Eric Huebner** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. In January 2012, he was appointed pianist of the New York Philharmonic and has been featured in works by Lindberg, Stravinsky, Ives, Milhaud and R. Strauss among others. In June 2012 he gave the New York Premiere of Elliott Carter's *Two Conversations and a Controversy* for piano, percussion and chamber orchestra with Musicians of the New York Philharmonic, Collin Currie, percussion and David Robertson conducting as part of the *CONTACT!* series. He has previously collaborated with Mr. Robertson in performances of Gyorgy Ligeti's Piano Concerto and Olivier Messiaen's *Oiseaux Exotiques*. From 2001

through 2012, Huebner has been 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 appears 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 works, including a recent set of piano etudes by Pulitzer Prize winning composer Roger Reynolds with whom he's had a particularly fruitful collaboration. Huebner has been involved with the New York Philharmonic's *CONTACT!* series since its inception and is a member of the orchestra's Contemporary Music Ensemble Committee. A regular visitor to the west coast, Huebner has twice been a featured recitalist at the Ojai Festival in California, has performed on the Monday Evening series in Los Angeles, the Carlsbad Music Festival, Piano Spheres and at the Los Angeles County Museum of Art. In New York City, he has appeared as soloist and chamber musician in Carnegie's Zankel and Weill Recital Hall, Miller Theatre, Merkin Hall, (le) Poisson Rouge, Roulette and Subculture. Additionally, he has appeared with numerous NYC-based contemporary music ensembles, including the International Contemporary Ensemble, Talea, New York New Music Ensemble, American Contemporary Music Ensemble, Manhattan Sinfonietta, So Percussion and the American Modern Ensemble. A devoted teacher as well as performer, Mr. Huebner is an Associate Professor of Music at the University at Buffalo (SUNY) where he maintains a studio of graduate and undergraduate piano majors and minors and teaches courses in 20th century piano music and piano literature. Since the fall of 2014, he has been a member of the adjunct faculty of The Juilliard School where he teaches a course in orchestral keyboard performance. Mr. Huebner's performances have been broadcast on PBS and NPR, and on radio stations KMOZ (Los Angeles), WNYC (New York), Radio Bremen (Germany), ORF (Austria) and the BBC. He has recorded for Col Legno, Centaur, Bridge, Albany, Tzadik, Innova, New Focus Recordings and Mode Records. A recent solo release on New Focus Recordings features Huebner in works by Schumann, Carter and Stravinsky. Mr. Huebner holds a B.M. and M.M. from The Juilliard School where he studied with Jerome Lowenthal. He lives in Buffalo and New York City and is married to composer [Caroline Mallonée](#).

"The American clarinetist **Jean Kopperud** was absolutely smashing" (*New York Post*). Reviewers have called Kopperud "superhuman", "magnificent", "unforgettably visual", "staggering", "sensational", "dazzling", "wonderful", "the total clarinetist" and the list goes on. But possibly Allan Kozinn of the *New York Times* says it best. "It began brilliantly, with an overdriven, virtuosic clarinet line that Jean Kopperud played with the power, texture and coloration that have become her trademark. . . Ms. Kopperud has the technique and imagination to make nearly anything sound interesting." A graduate of The Juilliard School and former student of Nadia Boulanger in France, Kopperud has toured the United States, Canada, Europe, Japan, China, the Caribbean and Australia as concert soloist and chamber musician. She has been a member with The New York New Music Ensemble, Omega, Ensemble 21, Washington Square Chamber Players and University at Buffalo's Sinfonietta. She has recorded for Deutsche Grammophon, Bridge Records, CRI, Albany Records, Mode, G M Recording, Koch, Musical Heritage, New World Records and Centaur Records. Kopperud is also a performer on the cutting edge of the Music-Theater genre. National acclaim for her presentations of Karlheinz Stockhausen's "Harlekin", the demanding performance work for dancing clarinetist, resulted in her Avery Fisher Hall debut presented by the New York

Philharmonic. Each holiday season, she takes part in the Twelfth Night Festival in Westerly, Rhode Island, where she is seen starring in unusual performance art roles. Working with Broadway director, Tom O'Horgan, Jean Kopperud developed "CloudWalking" a music-theater work that previewed at ClarFest in 1988 and toured for three years. "Cloud Walking" is a reference to Kopperud's passion for skydiving. She found a way to include even that in her show, which amused and amazed audiences with her very special combination of musical and athletic abilities. Currently Ms. Kopperud is a tenured Professor of Music at the University at Buffalo. (Formerly on the New York University and Columbia faculties and 18 years with Juilliard's Music Advancement Program.) The Winnipeg Free Press reviewed a past project that Kopperud toured, which might describe her newest adventure called "Rated X" premiered last fall on the West coast. "You can expect to have your head bent a little. You will stay awake. You will be fascinated and infuriated...and exhilarated by what you have heard." "Rated X" is seven clarinet and piano works written for Kopperud asking composers to dare to stretch the medium. *Rated X II* for clarinet and percussion premieres in the fall of 2010.

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 over 100 different languages, 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, Ensemble Signal, June in Buffalo, Center for Contemporary Opera, Yellow Barn Music Festival, Skálholt Summer Music Series in Iceland, Norfolk Chamber Music Festival, and American Composers Alliance, and in such prestigious venues as Lincoln Center, Disney Hall, The Consulate of the Republic of Poland, The New York Historical Society, The Ukrainian Institute, the residence of the United States Ambassador in

Cairo, and the Acropolium in Carthage. Recent collaborations include the AUSTRALIAN PREMIERE of Stockhausen's *Sirius* with Bendigo International Festival of Exploratory Music, the WORLD PREMIERE of Roger Reynolds' *JUSTICE: the songs* (Clytemnestra), the WEST COAST PREMIERE of Pasqual Dusapin's *To Be Sung* (Voice Two), along with residencies at Yellow Barn and Songfest. An active chamber musician, she is the co-founder of Aurora Borealis, a voice and percussion duo with Stephen Solook. They frequently commission and perform new works, expanding the repertoire for this unusual combination. A frequent collaborator with the cultural diplomacy organization Cultures in Harmony, she has served as an instructor of voice, musical outreach specialist, and performer for projects in Cameroon, Tunisia, Egypt and Papua New Guinea. In fall 2015, Du Mouchelle moved to Buffalo, NY, joining the faculty at University at Buffalo, where she serves as the director of the vocal performance program.

For more information about Tiffany Du Mouchelle, please visit: www.tiffanydumouchelle.com.

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

For more information about Stephen Solook, please visit: [Stephen Solook percussionist](#)

Megan Kyle performs as a soloist, chamber musician, and orchestral musician throughout the Western New York region, tackling standard repertoire and new music with equal enthusiasm. She currently plays second oboe in the Erie Chamber Orchestra, and has performed with the Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, Symphoria in Syracuse, the Omaha Symphony, and the New World Symphony in Miami, among others. She was previously a member of the Civic Orchestra of Chicago. As a soloist and chamber musician, she performs with the Buffalo-based new music ensemble Wooden Cities and is a founding member of both the oboe/cello duo Parvenue and the Buffalo Bach

Project. She teaches oboe and English horn at Houghton College, SUNY Geneseo, and SUNY at Buffalo and performs as a member of the Geneseo Wind Quintet. Ms. Kyle holds a Master of Music with Distinction in Oboe Performance from DePaul University (2013), as well as a BM in Oboe Performance and BA in English with High Honors from Oberlin Conservatory and College (2011). Her principal teachers have included Eugene Izotov, Robert Walters, Alex Klein, and Louis Rosenblatt.