

Friday, February 2, 2018 @ 8PM

Dmaathen (1976) Iannis Xenakis (1922-2001)
Steve Solook percussion Megan Kyle oboe

Iannis Xenakis, *Dmaathen* (1976)

Dmaathen was originally scored for oboe and percussion; the oboe part has since been adapted, with the composer's endorsement, for flute and for soprano saxophone. The piece is in two large sections. In the first, drum outbursts sit atop a soundscape of saxophone multiphonics; 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 sax and vibraphone). From there, this visceral and bizarre piece quickly dwindles into nothingness.

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 Le Corbusier. His creative and intellectual intensity attracted the attention of both the renowned architect, 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 he was struggling to produce in isolation an originality deserving of encouragement. Xenakis had his first major succès du scandale with the premiere of *Metastasis* at the Donaueschingen Festival in 1955, and 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') such as Pierre Boulez, Luigi Nono, and Karlheinz Stockhausen, 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 architecture (polytopes). In the domain of computer music, Xenakis was a pioneer in the area of 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

BIO: Contemporary percussionist **Stephen Solook** currently resides in Buffalo, NY. As a member of the soprano percussion duo, Aurora Borealis, with Tiffany Du Mouchelle, they have premiered and commissioned more pieces for this combination than any other ensemble of this type. With the NPO Cultures in Harmony, Steve has taught and performed in Cameroon, Egypt, Mexico, and Papua New Guinea. Dr. Solook has been principal percussionist/timpanist with multiple NYC orchestras, as well as La Jolla Symphony. With contemporary ensembles, Steve has been a member of red fish blue fish, San Diego New Music, and the New York Composers Circle. Steve has performed with Bang on a Can All-Stars, Eighth Black Bird, the International Contemporary Ensemble, San Francisco Chamber Music Players, Bob Becker, Maya Beiser, David Krakauer, Steven Schick, Lucy Shelton, Glen Velez, and the Jose Limon Dance Company. Steve can be heard on Bridge, Vortex, and Mode labels. Dr. Solook has been a lecturer at the University of California at San Diego, and guest lectured at the University of Colorado Fort Collins and Mannes College. He received his Doctorate of Musical Arts degree from UCSD, after attending Mannes College and Ithaca College. His current research is on dyslexia, dysgraphia and musical notation. For more information, please visit www.stephensolook.com.

BIO: 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.

Coleccion Nocturna, for clarinet, bass clarinet, piano and 4-channel tape (1983)
David Felder (1953-)
Jean Kopperud, clarinet
Eric Huebner, piano

Coleccion Nocturna for clarinets, piano and 4-channel tape, 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 called 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 variations mirror a kind of electrifying tension as well as a crystallization of emotions, 19 minutes of foremost constantly changing musical perspectives, which despite the technical demands speak with an extraordinary directness. [moderecords.com]

BIO: Composer 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 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.

BIO: "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.

Études for Piano (Book 2) György Ligeti (1923-2006)
Eric Huebner piano

Piano Études, book II György Ligeti (1923-2006)

Glamb Borong

Fém

Vertige

Der Zauberlehrling

En Suspens

Entrelacs

L'escalier du diable

Coloana infinită

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.

BIO: 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 György 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](#).