



THE NORTH AMERICAN NEW MUSIC FESTIVAL 1984

APRIL 7-13

THE DEPARTMENT OF MUSIC STATE UNIVERSITY OF NEW YORK AT BUFFALO

DEPARTMENT OF MUSIC/STATE UNIVERSITY OF NEW YORK AT BUFFALO

April 7 - April 14, 1984

**NORTH AMERICAN
NEW MUSIC FESTIVAL 1984****JAN WILLIAMS, YVAR MIKHASHOFF, LEJAREN HILLER, CO-DIRECTORS
BERNADETTE SPEACH, MANAGING DIRECTOR**

PROGRAM INDEX

APRIL	PAGE
7 BUFFALO GALA	concert 5
8 MUSEUM WALK	concert 6
8 THE GREAT AMERICAN PIANO MARATHON	concert 7
9 MUSIC FROM BUFFALO	concert 8
9 THE EUROPEAN NEW MUSIC SCENE	encounter 9
9 MUSIC OF FRANK ZAPPA	concert 9
10 MUSIC OF FELDMAN AND MARCUS	encounter, concert 10
10 AFTER HOURS CABARET: EVOCATIONS	concert 11
11 NEW FROM NEW YORK	encounter, concert 12
11 AFTER HOURS CABARET: INTEGRATIONS	concert 13
12 MUSIC AND THE COMPUTER I	encounter, concert 14
12 MUSIC AND THE COMPUTER II	encounter, concert 15
12 AFTER HOURS CABARET: CONTEMPLATIONS	concert 16
13 HILLER-BABBITT COLLAGE	encounter, concert 17
14 PIANO PERCUSSION EXTRAVAGANZA	concert 18

These programs are made possible in part through a grant from Meet the Composer with support from the New York State Council on the Arts, the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, American Telephone and Telegraph Company, Broadcast Music, Inc., Consolidated Edison of New York, Coopers and Lybrand, Equitable Life Assurance Society of the United States, Exxon Corporation, The Martha Baird Rockefeller Fund for Music, Mobil Foundation, Morgan Guaranty Trust, the New York Community Trust, NL Industries Foundation, Inc., The Edward J. Noble Foundation, Helena Rubenstein Foundation, Xerox Corporation.

WELCOME

JAN WILLIAMS, CHAIRMAN

Department of Music, State University of New York at Buffalo

Practically from the moment of the founding of the U.B. Music Department by Cameron Baird in 1953, the creation, performance and study of contemporary music have been integral components of its diverse programs for both students and the public at large. This second North American New Music Festival confirms and reaffirms our commitment to new music here at UB: building on tradition while chronicling today's avant-garde.

The task of planning this Festival was made immeasurably easier by the experience gained from its highly successful antecedents - the Center of the Creative and Performing Arts and the June in Buffalo Festival. From the residency of Aaron Copland as the first Slee Professor of Composition in 1957, through the 17-year history of the Center - which ended in 1980 - the interaction of composer and performer has been our focus; so it is with this new venture as well. In bringing composers to you, as in the past, our choices will be catholic; the known and the emerging, the prime movers and those primed and on the move. Coupled with quality performances, there will be the opportunity to meet the composers and hear them discuss their work. This approach to the presentation of the music of our time, while clearly appropriate to an academic setting, will at once provide our young musicians with valuable insights into today's music and produce performances which transcend the ordinary to both challenge and exhilarate.



I join with my co-directors Jan Williams and Lejaren Hiller in welcoming you to the second North American New Music Festival.

This year's festival, though more compact in length, is more varied in style. Concerts based on improvisation, jazz transformation, computer-generated music, two unique survey presentations - a retrospective American piano marathon, and a present-day European overview - three guest ensembles and three after hours cabaret concerts are all new elements to enrich our format. In addition, we have chosen to widen our spectrum by adding new venues, with a view toward still greater and more varied audiences. In conclusion, I would like to thank our resident Buffalo performers for their interest and enthusiasm, and welcome our visiting artists and ensembles - this colorful mixture of talents will ensure performances worthy of our distinguished resident and visiting composers.



Jan Williams

BUFFALO GALA

SATURDAY, APRIL 7

8 pm
Slee Concert Hall

**GUEST COMPOSERS: STEPHEN MONTAGUE
ANDREW STILLER
CARMAN MOORE**

**GUEST ENSEMBLES: AMHERST SAXOPHONE QUARTET
TREMONT QUARTET**

PARAMELL V (1981)

Anthony de Mare, piano

CHAMBER SYMPHONY (1983)

Allegro - Mayn Rue Plats - Menuetto - Presto
Amherst Saxophone Quartet

BLUE CUBES (1984)

Michael Colquhoun, flute
Carl Corwin, soprano saxophone
Al Kryszak, piano
Jan Williams, vibraphone
John Bacon, Jr., percussion

STEPHEN MONTAGUE

Rick McGirr, piano

ANDREW STILLER

CARMAN MOORE

Jeffrey Schanzer, guitar
Thomas Halpin, violin
Gregory Piontek, cello
Michael Femiano, African xylophone
Rick McGirr, synthesizer
Carman Moore, conductor

INTERMISSION

SONATINA PARA PIANO (1941)

Stephen and Frieda Manes, piano, four-hands

STRING QUARTET (1975)

The Tremont Quartet

TREPPENMUSIK (1982)

Amherst Saxophone Quartet
Allen Sigel, clarinet
Peter Smith, bass clarinet
Alan Heatherington, violin
Bruce Cramer, cello
Stephen Bradley, electronics

CONLON NANCARROW

trans. Y. Mikhashoff, 1983

KEITH JARRETT

JOHN REA

Andrew Warner, clarinet
Curt Steinzor, bass clarinet
Pamela Adelstein, viola
Paul Zapalowski, bass
Jan Williams, conductor

ANDREW STILLER, who received his doctorate from the State University of New York at Buffalo, currently teaches at Black Mountain II College and Empire State College. A former member of the Center of the Creative and Performing Arts, he remains active as a woodwind performer and writes music criticisms for **Buffalo Spree** and **The Buffalo News**. His **Handbook of Instrumentation**, which took eight years to write and produce, is being published this month by the University of California Press.

CARMAN MOORE studied composition at Juilliard where he received a masters degree. He was for several years a music critic and columnist for the "Village Voice" and contributed to "The New York Times" and other publications. Mr. Moore works in a wide variety of musical media, forms, and styles and often juxtaposes them in the course of a work. His prolific output includes important commissions from the New York Philharmonic and the San Francisco Symphony. "The Wild Gardens of the Loup Garou" was recently produced to acclaim at the Lenox Arts Center and is scheduled for an off Broadway run next season.

STEPHEN MONTAGUE studied piano and composition at Florida State University (B.M., M.M.) and Ohio State University (D.M.A.) prior to going Warsaw on a Fulbright Fellowship. His compositions have been performed world-wide and he has had important awards and commissions from the National Endowment for the Arts, Arts Council of Great Britain, Gulbenkian Foundation, and others. As a pianist he has toured Europe, North and South America, and has made recordings for all the European Radio Networks. A resident of London, Montague works as a free-lance musician and runs the concert series for the Electro-Acoustic Music Association of Great Britain.



Andrew Stiller



Carman Moore



Stephen Montague

Angela Taylor

SUNDAY, APRIL 8

MUSEUM WALK

FRANCES-MARIE UITTI, CELLO

CONCERT

2 pm
Albright-Knox Art Gallery

The concept of improvised musical commentary was conceived by Miss Uitti at the 1982 Chicago Contemporary Music Festival "New Music America" during the time she was the official commentator/"cello oracle" for Dutch Radio. Although these concerts were based on aural material, she has expanded the concept to include visual material to produce "a moveable feast of sounds."

No stranger to improvisation, she has created instant compositions for films, the Venice Biennale, the Milan Festival and Suono e Imagine, has presented a retrospective of her work in the 60/80 exhibit at the Stedelijk Museum, and has improvised three full concerts for "Masters of the Bow" at the Holland Festival. Her seven-hour New York City Marathon included many musically, verbally and visually improvised segments.

Miss Uitti gave the first musical museum tour in the Hague at the Haags Geneente-museum in January of 1983. Originating in the old instrument collection, the tour proceeded to the permanent collection where works of Breitner, Toorop, Picasso, Kandinski, and Mondrian were used as visual sources of inspiration for musical improvisation. General characteristics such as form, structure, colour, space and size were employed as the basis for music that was created on four differently tuned violoncelli, a viola da gamba, tromba marina, phonofiddle and other instruments. The public accompanied Miss Uitti throughout the museum, pausing to hear "sounded paintings."



Wim Riemens Fotograaf

Frances-Marie Uitti

FRANCES-MARIE UITTI, who made her orchestral debut at the age of thirteen, studied in the United States with Leslie Parnas and George Neikrug and in Europe with Andre Navarra. She has received many honors including first prizes in the Santa Fe Young Artists Competition and the Bach Competition Berkeley, a Ford Foundation Award, performance in Casals Master Classes, and Diploma d'Onore Accademia Chigiana twice. With a solo repertoire ranging from pre-Bach to current composition, Miss Uitti tours Europe and this country extensively, appearing, as well, at festivals such as Teatro-Musica di Roma and the Biennale di Venezia. Numerous composers, Andriessen, Bussotti and Finnissy among them, have dedicated works to her. She has received requests from various networks such as KRO, Basel, BRT and Danish radios for her own compositions and has been invited widely to perform her works. France-Marie Uitti has developed unusual playing techniques that use two bows in one hand to expand the sonoral dimensions of the cello. CRI, Memoria and Curci are several of the labels for which she has recorded.

