

**NORTH  
AMERICAN  
NEW  
MUSIC  
FESTIVAL**

DEPARTMENT  
OF  
MUSIC

STATE  
UNIVERSITY  
OF  
NEW  
YORK  
AT  
BUFFALO

MARCH  
10-19  
1988





# NORTH AMERICAN NEW MUSIC FESTIVAL

MARCH 10 - MARCH 19, 1988

presented by

DEPARTMENT OF MUSIC / STATE UNIVERSITY OF NEW YORK AT BUFFALO

In Cooperation with Hallwalls, Inc.

**Jan Williams / Yvar Mikhashoff** Artistic Directors  
**Donald Metz** Administrative Director

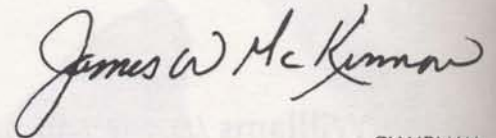
**Judith A. Coon** Concert Manager  
**Craig Bove** Administrative Assistant  
**Jesper Hendze** Administrative Assistant

# WELCOME

**JAMES MCKINNON, Chairman**  
Department of Music, SUNY at Buffalo

**JAN WILLIAMS and YVAR MIKHASHOFF,**  
**Artistic Directors**  
North American New Music Festival

The University at Buffalo Department of Music is pleased to present the Sixth North American New Music Festival. This annual event is a manifestation of our commitment to the creation, performance and teaching of contemporary music. We take great pride in hosting so distinguished an assembly of composers and musicians, and are immensely grateful to those who have made it possible. It has required the dedication and the generosity of many within and without the Department, but most especially of the Artistic Directors, Jan Williams and Yvar Mikhashoff. I would like to congratulate them and express the hope that this tradition is only at a beginning.

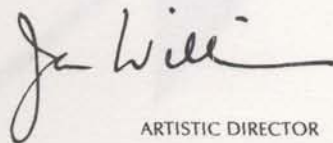


CHAIRMAN

Once again, it is with great pleasure that we welcome you to the annual North American New Music Festival. For the past five years we have sought to expand our activities, embrace a wide range of musical styles, and enlarge the scope of our collaboration with other Buffalo cultural organizations.

This year's festival presents works of thirty-three visiting guest composers, many world premieres, and several works composed especially for this festival. Among these, Elliott Carter and Lou Harrison are each honored by a day of concerts devoted to their music on the occasion of their respective 80th and 70th birthday years; John Cage returns for a concert celebrating his 75th birthday. Two extraordinary Friday evenings of music theater are directed by Peter Sellars and Pierre Audi. We have expanded the format of our concert of Latin American music with five composers present, and new this year is an evening of music and video. Once again, several concerts take place in four of Western New York's most stunning art galleries, we continue our very successful cabaret series, and we add the Lancaster Opera House to our list of collaborating institutions. In the developing spirit of our festival, we welcome our many Canadian colleagues, both composers and performers, and thank the various Canadian government agencies for their support.

Returning for the third year, the Buffalo Philharmonic Orchestra gives the opening concert of the festival. Under the direction of guest conductor and viola soloist Jesse Levine, the orchestra performs works of Elliott Carter, Morton Feldman, Michael Torke and the world premiere of a new percussion concerto by Joel Chadabe. We wish to thank our Western New York patrons listed below and all of our distinguished musical colleagues.



ARTISTIC DIRECTOR



ARTISTIC DIRECTOR

## **PATRONS North American New Music Festival 1988**

Mr. & Mrs. Sheldon M. Berlow  
Gracia M. Campbell  
Frank J. Colantuono  
Peter Flickinger  
David I. Herer  
David D. Kennedy  
Mr. & Mrs. Irving Korn

Emil MacKay  
Antoinette Paterson  
Phyllis Wenút Pierce  
Robert D. Pohl  
James E. Rolls  
Lynn E. Rose  
William & Debbie Sidel

NORTH AMERICAN NEW MUSIC FESTIVAL

PROGRAM INDEX

			Page
March 10	Buffalo Philharmonic Orchestra	Encounter I,	Concert I 4-5
March 11	Music for Words		Concert II 6
March 11	James Emery		Cabaret I 7
March 12	A Day with Elliott Carter		Concert III 8
March 12	A Day with Elliott Carter		Concert IV 9
March 12	A Day with Elliott Carter		Concert V 10
March 12	Songs from a Random House		Cabaret II 11
March 13	Arditti String Quartet		Concert VI 12
March 13	East Buffalo Media Association		Concert VII 13
March 13	Music from Latin America		Concert VIII 14
March 14	Music for Downtown		Concert IX 15
March 14	John Cage, Scelsi and Hauer	Encounter II,	Concert X 16
March 15	New Music from California	Encounter III,	Concert XI 17
March 16	Music and the Computer	Encounter IV,	Concert XII 18
March 17	Music and Video	Encounter V,	Concert XIII 19
March 17	Jon Gibson		Cabaret III 20
March 18	Music for Words	Encounter VI, VII,	Concert XIV 21
March 18	The Music of Ben Neill		Cabaret IV 22
March 19	Gamelan Son of Lion		Concert XV 23
March 19	An Evening with Lou Harrison		Concert XVI 24

In addition to support from the STATE UNIVERSITY OF NEW YORK AT BUFFALO, these programs are made possible in part through grants from the NATIONAL ENDOWMENT FOR THE ARTS, ALICE M. DITSON FUND, CANADIAN CONSULATE GENERAL IN BUFFALO, HALLWALLS, INC., ALBRIGHT-KNOX ART GALLERY, LANCASTER OPERA HOUSE, THE GROSVENOR SOCIETY OF THE BUFFALO AND ERIE COUNTY PUBLIC LIBRARY, QUEBEC GOVERNMENT HOUSE, GRADUATE STUDENT ASSOCIATION and MEET THE COMPOSER which receives public funds from the New York State Council on the Arts, the National Endowment for the Arts, and contributions from CBS, Inc., New York Telephone, Edward J. Noble Foundation and the Helena Rubenstein Foundation.

The printing of this program was generously provided by Goldome.

Thursday, March 10

# BUFFALO PHILHARMONIC ORCHESTRA

## JESSE LEVINE, Guest Conductor

**ENCOUNTER I**  
4:00 p.m.  
Baird Hall  
SUNY at Buffalo  
North Campus

### ELLIOTT CARTER in conversation with YVAR MIKHASHOFF, JESSE LEVINE, JOEL CHADABE and JAN WILLIAMS

#### THE BUFFALO PHILHARMONIC ORCHESTRA

**SEMYON BYCHKOV**  
Music Director

**EIJI OUE**  
Associate Conductor

**CHOSEI KOMATSU**  
Affiliate Artist Conductor

##### First Violins

- \*\* Charles Haupt  
concertmaster
- Harry Taub  
associate concertmaster
- Ansgarius Aylward  
assistant concertmaster
- Marylouise Nanna  
Clementina Fleshler
- Sheryl Krohn-Genco  
Mathew Tworek
- Frances Kaye
- \*\* Douglas Cone  
Karen Soffer
- Deborah Greitzer  
Diana Sachs Aylward
- Nancy Gaub  
Alan Ross  
Melanie Haas  
Andrea Blanchard

##### Second Violins

- Marilynn Kregal  
principal
- Julius Kovach  
associate principal
- Philip Teibel  
Jeffrey Jones
- Frances Morgante  
Donald McCrorey  
Richard Kay  
Diane Melillo  
Lois Carson  
Robert Prokes  
Yu-Hui Tamae Lee  
Gina Feinauer

##### Violas

- Benjamin Simon  
principal
- Valerie Heywood-How  
associate principal
- \* Inti Marshall  
Frank Reilly  
Marcia Bettigole  
Harold Nissenon  
Elizabeth Phillips  
Shuntatsu Kohno  
Bernard Fleshler  
Diane Williams

##### Cellos

- \*\* Arie Lipsky  
principal
- \*\* Eva Leininger  
associate principal
- Robert Carapetyan  
Nancy Anderson  
Monte Hoffman  
Robert Hausmann
- \* Mary Sue Donovan  
Constance Miller  
Alden Ring  
Joel Becktell

##### Basses

- \*\* Todd Seeber  
principal
- Mr. & Mrs. Harold L.  
Cowan Chair
- Roger Macchiaroli  
associate principal
- William Burns  
Frank Primerano  
John Haas
- \*\* Makoto Michii  
Nicholas Molfese  
Thomas Sperl

##### Flutes

- John Burgess  
principal
- Cheryl Gobbetti
- \*\* Laurence Trott

##### Piccolo

- \*\* Laurence Trott

##### Oboes

- Rodney Pierce  
principal
- Colin Smith  
Florence Myers

##### English Horn

- Florence Myers

##### Clarinets

- \*\* Diana Haskell  
principal
- Daniel Johnston  
Edward Yadzinski

##### e<sup>b</sup> Clarinet

- Daniel Johnston

##### Bass Clarinet and Saxophone

- \*\* Edward Yadzinski

##### Bassoons

- Nelson Dayton  
principal
- Ronald Daniels  
Martha Malkiewicz

##### Contra Bassoon

- Martha Malkiewicz

##### French Horns

- Roy Waas  
principal
- \*\* Duane Saetveit  
associate principal
- \*\* Lowell Shaw  
Scott Snowden  
Milton Kicklighter

##### Trumpets

- \*\* David Kuehn  
principal
- Gerald Soffer  
Philip Christner
- \*\* Charles Gleaves

##### Trombones

- \*\* Richard Myers  
principal
- Fred Halt

##### Bass Trombone

- \*\* Donald Miller

##### Tuba

- \*\* Don Harry

##### Timpani

- Jesse Kregal

##### Percussion

- Lynn Harbold  
principal
- Jack Brennan

##### Harp

- \*\* Suzanne Thomas

##### Personnel Manager

- Colin Smith

##### Librarian and Archivist

- Julius Kovach

##### Associate Librarian

- Patricia Kimball

##### Stage Representatives

- Richard George  
Charles Gill

• on leave of absence  
1987-1988  
\*\* SUNY at Buffalo Faculty



# BUFFALO PHILHARMONIC ORCHESTRA

## JESSE LEVINE, Guest Conductor

Thursday, March 10

### WELCOME: STEVEN B. SAMPLE, President State University of New York at Buffalo

Elliott Carter	<b>Holiday Overture</b> (1944, rev. 1961)
Elliott Carter	<b>A Celebration of Some 100 x 150 Notes</b> (1987)
Joel Chadabe	<b>Many Mornings, Many Moods</b> (1988)* Jan Williams, percussion Joel Chadabe, computer
INTERMISSION	
Morton Feldman	<b>The Viola in My Life 4</b> (1971) Jesse Levine, viola David Felder, conductor
Michael Torke	<b>Ecstatic Orange</b> (1985)  *World Premiere

**JESSE LEVINE** is currently Music Director of the Norwalk Symphony Orchestra, the Chappaqua Orchestra and Conductor of the Eliot Feld Ballet. In addition to his conducting activities, Mr. Levine has held the position of Principal Violist of the Buffalo, Dallas and Baltimore Symphony Orchestras. Mr. Levine studied viola with William Kroll and conducting with Igor Markevitch. He has appeared in recital and as soloist with orchestras in Europe, South America, Israel and throughout the United States and Mexico. His numerous appearances in the United States include performances with the orchestras of Kansas City, Houston, Buffalo, Washington D.C., Brooklyn, New Jersey, Milwaukee and Cleveland. Mr. Levine's activities as a guest conductor have included performances with the Puerto Rico Symphony, the Rochester Philharmonic, the Brooklyn Philharmonic, the Orchestra of the Kennedy Center, the National Orchestra Association at Carnegie Hall and the Ives Center Orchestra, among others.

**JOEL CHADABE** composes for an interactive computer music system and performs with it throughout the world in concerts with Jan Williams, percussionist, and other musicians. Recent performances include New Music America (Philadelphia), Venice Biennale, Alternative Museum (New York), De Isbraker (Amsterdam), La Porte Suisse (Paris), Creative Music Studio (Woodstock), Chamber Music Society of Baltimore, Town Hall (New York) and other places throughout North America, Europe, Australia, New Zealand and Japan. A native of New York city, Joel Chadabe is recorded on Opus One, CP2, Folkways and Lovely Music labels. He has received fellowships and grants from the Ford Foundation, Rockefeller Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. His articles on aspects of electronic and computer music have appeared in many magazines and journals, among them Perspectives of New Music, Electronic Music Review, Melos, Musique en Jeu, and Computer Music Journal. He presently teaches electronic music at SUNY/Albany and Bennington College and he is president of Intelligent Music, a music software company.

Born in Milwaukee in 1961, **MICHAEL TORKE** graduated in composition and piano from the Eastman School of Music in 1984; among his instructors were Martin Bresnick, Christopher Rouse, Jacob Druckman, and Joseph Schwantner. He has received prizes from ASCAP, BMI, and the American Academy & Institute of Arts and Letters; fellowships at the Yaddo and MacDowell Colonies; and a Rome Prize Fellowship, resulting in a residency at the American Academy in Rome. Compositions by Mr. Torke have been commissioned for the Milwaukee Symphony, Brooklyn Philharmonic, New York Youth Symphony, New York City Ballet, and the Koussevitzky Music Foundation at the Library of Congress. **ECSTATIC ORANGE** is the third section of a three-part ballet, choreographed by Peter Martins to Mr. Torke's music, which is in the repertoire of the New York City Ballet and has received enormous critical and popular acclaim. Other recent performances have taken place in Paris, Los Angeles, Denver, Pittsburgh, London, Munich and Chicago.

**CONCERT I**  
8:00 p.m.  
Slee Concert Hall  
SUNY at Buffalo  
North Campus



Jesse Levine



Joel Chadabe

Friday, March 11

# MUSIC FOR WORDS, Peter Sellars directs Paul Schmidt

## CONCERT II

8:00 p.m.

Pfeifer Theater  
SUNY at Buffalo  
681 Main Street

Mark Bennett  
Philip Glass  
Jon Hassell  
Elizabeth Swados

**The Drunken Boat**  
**Einstein on the Beach\***  
**Zangezi**  
**The Beautiful Lady**

To texts by Anna Akhmatova, Alexander Blok, Sergei Esenin, Samuel Johnson, Velimir Khlebnikov, Osip Mandelstam, Vladimir Mayakovsky, Arthur Rimbaud  
Translated by Paul Schmidt

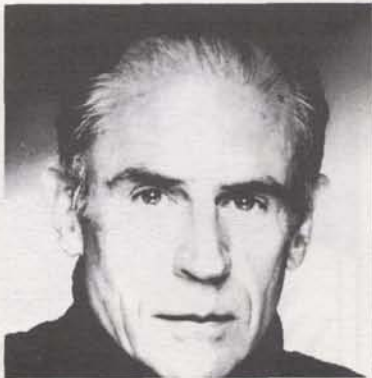
Performed by Mark Bennett, Yvar Mikhashoff, Paul Schmidt, Elizabeth Swados  
Performance staged by Peter Sellars

Lighting design by Paul Bartlett

Tech by Tom Kostusiak

\* Text ("Paris Speech") by Samuel M. Johnson from EINSTEIN ON THE BEACH an opera by Philip Glass and Robert Wilson

This event co-sponsored by SUNY at Buffalo Department of Theatre and Dance, Richard E. Mennan, Chairman



Paul Schmidt

**PAUL SCHMIDT** has performed words and music with Yvar Mikhashoff for almost twenty years: melodeclamations, melodramas, a repertory from the 18th century to the present, and together they have commissioned a number of works for speaker and piano. Mr. Schmidt is the translator of the "Complete works of Arthur Rimbaud" (Harper and Row), and "The King of Time" (Harvard University Press), selections from the Russian futurist poet Velimir Khlebnikov. Khlebnikov's ZANGEZI, in translation by Paul Schmidt, directed by Peter Sellars, with music by Jon Hassell, was performed this season in the Next Wave Festival at the Brooklyn Academy of Music. With Elizabeth Swados, Schmidt wrote THE BEAUTIFUL LADY, a musical about Russian poets of the twenties, which was presented at the Mark Taper Forum in 1985. His play BLACK SEA FOLLIES, directed by Stanley Silverman, was produced last season at Playwright's Horizons and won this year's Kesselring Award. He has received a fellowship from the National Endowment for the Arts and holds a doctorate in Russian from Harvard University.

**PETER SELLARS** has directed more than one hundred plays, operas, and miscellaneous spectacles, including works by Aeschylus, Gertrude Stein, Shakespeare, and Monteverdi. He was born in Pittsburgh, where he began his theatrical apprenticeship at the age of ten with the Lovelace Marionette Theatre. A phi beta kappa graduate of Harvard, he was a Sheldon Travelling Fellow in Japan, China, and India. He then directed Ivan Tchernepnin's SANTUR OPERA at the Festival D'Automne in Paris, a KABUKI WESTERN for the National Theater of the Deaf, the American stage premieres of Handel's SAUL AND ORLANDO, and a production of Mozart's DON GIOVANNI. Other operatic productions have included THE MIKADO at the Lyric Opera of Chicago and Brecht's THE VISIONS OF SIMONE MARCHARD at California's La Jolla Playhouse, and JULIUS CAESAR, Weill's LITTLE MAHAGONNY, Bach's CANTATA 60, and Mozart's COSI FAN TUTTE at the PepsiCo Summerfare at SUNY at Purchase, NY. He has been named Artistic Director of the Boston Shakespeare company. In 1983, Mr. Sellars was named a MacArthur Fellow, and in 1985 he was appointed Artistic Director of the American National Theater at the John F. Kennedy Center for the Performing Arts.

# EVENINGS FOR NEW MUSIC CABARET

Friday, March 11

## JAMES EMERY, Composer/Guitarist

### THE MUSIC OF JAMES EMERY

Mr. Emery will perform a program of new solo guitar works written with the support of a grant from the New York Foundation for the Arts.

### CABARET I

11:00 p.m.

Stage Left Lounge  
Studio Arena Theatre  
710 Main Street

Composer-Performer **JAMES EMERY** is widely recognized as one of the leading guitarists playing creative music. As well as presenting solo concerts of his works, he leads his own ensemble and has conducted his compositions for large ensembles. A veteran of many tours both at home and abroad, he is the recipient of a music fellowship from the National Endowment for the Arts and has received a grant for music composition from the New York Foundation for the Arts. Emery has performed with Leroy Jenkins, Anthony Braxton, Leo Smith, Richard Teitelbaum, Muhal Richard Abrams, and the Human Arts Ensemble and has recorded for Lumina, Black Saint, JCOA, Circle, Otic, Anima, and Kabell Records. In October 1987 he completed his second solo recording, "Exo Eso," for FMP in Berlin. He has performed throughout India, Israel, North Africa, Korea, Hong Kong, Eastern Europe and America. Future plans include performances for Radio France in Paris and WDR in Cologne.



James Emery

Saturday, March 12

# A DAY WITH ELLIOTT CARTER

## CONCERT III

2:00 p.m.

Nina Freudenheim Gallery  
560 Franklin Street

### THE MUSIC OF ELLIOTT CARTER

#### String Quartet No. 2 (1959)

Introduction

Allegro fantastico

Presto scherzando

Andante espressivo

Allegro

#### Arditti String Quartet

Irwin Arditti, violin

David Alberman, violin

Levine Andrade, viola

Rohan de Saram, cello

### INTERMISSION

#### String Quartet No. 3 (1971)

##### Duo I

Violin and Cello  
(Playing quasi rubato  
throughout)

Furioso  
Leggerissimo  
Andante espressivo

Pizzicato giocoso

David Alberman, violin  
Rohan de Saram, cello

##### Duo II

Violin and Viola  
(Playing in quite strict rhythm  
throughout)

Maestoso  
Crazioso  
Pizzicato giusto, meccanico

Scorrevole  
Largo tranquillo  
Appassionato

Irwin Arditti, violin  
Levine Andrade, viola

Each of the four movements of Duo I is combined with each of the six of Duo II.

This program presented in association with the British Council.



Elliott Carter

**ELLIOTT CARTER** was born in New York in 1908. At the age of 15 he was befriended by Charles Ives who introduced him to contemporary music and musicians. He graduated from Harvard University in English Literature and Music and from 1932 to 1936 studied in Paris at the Ecole Normal de Musique and privately with Nadia Boulanger. He has taught at Annapolis, Yale, Cornell and Columbia Universities, the Juilliard School of Music, the Peabody Conservatory and Queens College. He has also been composer-in-residence at the American Academy in Rome and in Berlin. His first string quartet won the Concours International de Quatuor a Cordes in Liege, Belgium, in 1953. Subsequent awards have included the Prix de Rome, two Pulitzer Prizes, the Sibelius Medal, the gold Medal for Eminence in Music by the National Institute of Arts and Letters, the Handel Medallion and the Ernst-von-Siemens-Musik-Preis in Munich. He is a member of the American Academy of Arts and Letters, an honorary member of the Akademie der Kunst, Berlin, and has been awarded several honorary doctorates. In 1985 he was one of twelve recipients of the first National Medal of Arts conferred by the President of the United States. His output includes orchestral, choral, and vocal works, works for chamber groups, piano, and two ballets. He is also a well-known essayist; a collection of 40 years of articles was published in 1977 under the title, "The Writings of Elliott Carter."

# A DAY WITH ELLIOTT CARTER

Saturday, March 12

## THE MUSIC OF ELLIOTT CARTER

### Piano Sonata (1945-46, rev. 1982)

Maestoso  
Andante

Stephen Manes, piano

### Riconoscenza per Goffredo Petrassi (1984)

Irvine Arditti, violin

### Elegy (1943)

### Pastoral (1940)

Levine Andrade, viola  
Yvar Mikhashoff, piano

### Canon for Three (1971)

Irvine Arditti, violin  
Levine Andrade, viola  
Rohan de Saram, cello

### Elegy Quartet (1943, arr. 1946)

Arditti String Quartet

### Sonata for Cello and Piano (1946)

Moderato  
Vivace, molto leggiero  
Adagio  
Allegro

Rohan de Saram, cello  
Yvar Mikhashoff, piano

This program presented in association with the British Council.

Recognized internationally as the world's finest string quartet for the performance of new music, the **ARDITTI STRING QUARTET** was formed in 1974, when its original players were studying at the Royal Academy of Music, London. They were joined in 1977 by Rohan De Saram, and in 1986 by David Alberman. They have performed in every major city and for every principal music festival throughout Europe, the United States and Canada and will be making their first Far East tour in October 1988. Part of their objective is to encourage young composers to write for their medium; in the 1985/86 season they played no less than 50 new pieces of which 30 were world premieres. Their list of recordings is ever increasing and achieves the highest possible critical acclaim, including "Best Contemporary Record of the Year 1984" by Gramophone Magazine in London. In early 1987, BBC Television devoted a whole program in the series "Music in Camera" to the work of the Arditti String Quartet, and BBC Radio 3 offered a series of seven weekly programs with music ranging from Beethoven to Xenakis and Ferneyhough, covering 23 string quartets. This adds to an already vast collection of recordings documented by most European radio networks.

**YVAR MIKHASHOFF** is internationally known as an interpreter of twentieth century piano music and a specialist in American music. He has recorded for every major broadcasting center in Europe and participated in nearly all of the major contemporary music festivals in Europe and the United States in recent years. Recent distinctions include tours of the Far East in 1985, 1986, and 1988, producer-performer of twenty concerts of American music for the Dutch-American Bicentennial celebration of the Holland Festival 1982, Fulbright Scholar in Denmark in 1986, guest artist for New Music America, guest soloist for the ISCM World Music Days (1983, 1984, 1988). He is the Associate Director of the Almeida Festival in London, Artistic Advisor to the Music Factory in Bergen, Norway, and Co-founder and Co-artistic Director of the North American New Music Festival. Composers that have written for him include John Cage, Lukas Foss, Christian Wolff, Henry Brant, Sylvano Bussotti, Per Norgaard, Luis de Pablo, and many others. He has recorded for CRI, Nonesuch and Spectrum records in the United States and Paula Records in Europe. He has performed with major orchestras in Buffalo, Hartford, Dallas, Houston, and Cincinnati, as well as London, Paris, Amsterdam, Copenhagen, Rome and Rio de Janeiro. In the summer of 1988 he will tour South America and organize an American Music retrospective at Darmstadt and perform in Bergen, Budapest, Amsterdam, Madrid and London.

## CONCERT IV

5:00 p.m.  
Hallwalls  
700 Main Street



Arditti String Quartet



Yvar Mikhashoff

Saturday, March 12

# A DAY WITH ELLIOTT CARTER

## CONCERT V

8:00 p.m.  
Slee Concert Hall  
SUNY at Buffalo  
North Campus

### THE MUSIC OF ELLIOTT CARTER

**Canto** (1966)

**String Quartet No. 4** (1986)

Appassionato  
Scherzando  
Lento  
Presto

**Adagio** (1966)

**Esprit Doux, Esprit Rude** (1984)

**Canon for 4 – Homage to William**  
(1984)

**A Mirror on Which to Dwell** (1975)  
(Six Poems of Elizabeth Bishop)

### INTERMISSION

**Saeta** (1950, rev. 1966)

**String Quartet No. 1** (1950-51)  
Fantasia: Maestoso – Allegro scorrevole  
Allegro scorrevole – Adagio

#### Arditti String Quartet

Irwin Arditti, violin  
David Alberman, violin

Levine Andrade, viola  
Rohan de Saram, cello

Jan Williams, timpani

Carol Plantamura, soprano  
Ann LaBerge, flutes  
Lawrence Cherney, oboe/english horn  
James Perone, clarinets  
Jesper Hendze, percussion

Stephen Manes, piano  
Karen Bentley, violin  
Diane Williams, viola  
David Sims, cello  
Robert Black, bass

Jan Williams, conductor

This program presented in association with the British Council.

Since 1964, JAN WILLIAMS has devoted himself to the performance of contemporary music. Composers who have written works especially for him include John Cage, Morton Feldman, Elliott Carter, Lukas Foss, Iannis Xenakis, Joel Chadabe, Charles Boone, Nils Vigeland, Luis de Pablo and Frederic Rzewski. He was a member of the American Symphony Orchestra under Leopold Stokowski and has appeared as soloist with that orchestra and the Israel Philharmonic, National Orchestra of France, Berlin Radio Orchestra (SFB), Sealand Symphony (Denmark), Detroit Symphony, New Jersey Symphony, Milwaukee Symphony and the Buffalo Philharmonic Orchestra. He has appeared as soloist or featured artist on numerous recordings for Columbia, Vox/Turnabout, Desto, Lovely Music, Spectrum, Wergo, DGG, Orion and Mode. He has taught at SUNY at Buffalo since 1967 and is President of Composers' Forum, Inc., a New York city based international service organization for composers founded in 1935.



Arditti String Quartet



Jan Williams

## Songs From A Random House

### SONGS FROM A RANDOM HOUSE

performs  
"Can I Get You Something?:  
SONGS FROM A RANDOM HOUSE"

Alan Drogin: soprano ukelele,  
chord organ, charanga, lap steel guitar,  
banjolin

Steven Swartz: voice, baritone ukelele,  
chord organ drone

All songs written by Steven Swartz,  
arranged by SONGS FROM A  
RANDOM HOUSE except "Born in  
a Barn," written by Don Peyton,  
arranged by SONGS FROM A RANDOM  
HOUSE.

SONGS FROM A RANDOM HOUSE is the name of both the band and the songs it performs. The group first performed in November 1985 at the now-defunct New Era Cafe. Prior to that, Steven Swartz had been performing the songs as a solo act since 1981, first in Buffalo, then in New York city. The group appears on the soundtrack album to the film "Raising Arizona" (music by Carter Burwell) on Varese Sarabande Records.

Before taking up the ukelele, ALAN DROGIN was an 18-year-veteran guitarist, performing in New York and Boston music ranging from new wave rock, with the band RED, to avante-garde jazz with Jemeel Moondoc. He has composed and performed music for choreographers Sandy Burnside and Ching Gonzales. Meanwhile, Mr. Drogin is a "hacker" of educational microcomputer software.

STEVEN SWARTZ began his performing career while in high school, as a coffeehouse singer/songwriter/guitarist. Serious study in music composition followed, culminating in a Ph.D. from SUNY at Buffalo under the direction of the late Morton Feldman. Mr. Swartz's fully notated works have been performed by Yvar Mikhashoff, Frances-Marie Uitti, The New Music Consort and others. He has also composed music for dance, film, and video.

### CABARET II

11:00 p.m.

Stage Left Lounge  
Studio Arena Theatre  
710 Main Street



Alan Drogin

Steven Swartz

Sunday, March 13

# ARDITTI STRING QUARTET

## In Cooperation With The Albright-Knox Art Gallery

### CONCERT VI

1:00 p.m.

Albright-Knox Art Gallery  
1285 Elmwood Avenue

#### ARDITTI STRING QUARTET

Irwin Arditti, violin  
David Alberman, violin  
Levine Andrade, viola  
Rohan de Saram, cello

Peter Paul Nash

**String Quartet (1987)\*\***  
in two movements

Bernadette Speech

**Pentamenta (1982)\***

David Felder

**Third Face (1987)\***

#### INTERMISSION

Vic Hoyland

**String Quartet (1985)**  
in four movements

Brian Ferneyhough

**String Quartet No. 3 (1987)**  
in two movements

The works of Nash, Felder, Hoyland and Ferneyhough have been written for the Arditti String Quartet.

\* World Premiere

\*\* United States Premiere

This concert is presented on the occasion of the exhibition A QUIET REVOLUTION: BRITISH SCULPTURE SINCE 1965. It is one of a series made possible in part with public funds from the New York State Council on the Arts and from the National Endowment for the Arts. In addition, this program is presented in association with the British Council.

**BERNADETTE SPEACH**, currently the Executive Director of Composers' Forum, Inc., received her Ph.D. in music composition from SUNY at Buffalo where she studied with Morton Feldman and Lejaren Hiller. This past season she performed with her husband Jeffrey Schanzer at the Experimental Intermedia Foundation. TELEPATHY, a collaboration with poet/writer Thulani Davis, was premiered in March, 1987 in Brooklyn. Bernadette conducted Jeffrey Schanzer's SEINE at the premier performance of the Musicians of Brooklyn Initiative (MOBI) New Music Ensemble and also conducted his work VISTA at the Alternative Museum. She is presently involved in a recording to be released on the MODE Record label and in expanding TELEPATHY for a twenty piece ensemble. Bernadette is the Treasurer of MOBI, a trustee of the Alternative Museum and an advisor to New Music America/Miami. Her music has been performed by pianist Anthony de Mare, percussionist Jan Williams, the New Music Consort, the Maelstrom Percussion Ensemble, the Bowery Ensemble, pianist Yvar Mikhashoff, Leroy Jenkins' Sting and the Brooklyn Philharmonic Chamber Ensemble.

**DAVID FELDER**'s work aims at the integration of virtuoso performance with live and/or pre-recorded electronics. His compositions are broadly characterized by their aggressive energy and elegiac lyricism, frequently manifesting these traits in the domains of video and dance through collaborative work. Mr. Felder has received grants from inter alia, the National Endowment for the Arts, the American Music Center, and the Exxon Foundation. He has received commissions from many of the world's leading contemporary music performers, including the Arditti String Quartet. Currently Mr. Felder is unit coordinator of the composition faculty at SUNY at Buffalo, where he is director of June-in-Buffalo, an annual composer's seminar specifically designed for younger composers.



Bernadette Speech

## EAST BUFFALO MEDIA ASSOCIATION

Michael Basinski  
Louis De Carlo  
Don Metz  
James Perone  
Edward Sobala  
John Toth

### Saurs

1. Jurassic Gymnosperm Jungles
2. Dinosaurs Whispering in my Ear
3. Beefheart Bop
4. Laurasia/Rifting and the Drift
5. Irridation

Music by Don Metz  
Text by Michael Basinski

## CONCERT VII

5:00 p.m.  
Hallwalls  
700 Main Street

The EAST BUFFALO MEDIA ASSOCIATION is a collective of visual artists, musicians, composers and writers who are involved in creating intermedia performances, the interphasing with one another of various pieces produced independently in different mediums which could and do stand as solo works of art; the elements of any intermedia production are, however, equal, integrated and balanced within the limits of various presentations. The collective has specialized since 1979 in new music compositions, writing collage, choral sound poetry, standing art environments, film presentations and the conglomeration of any and all of these particular genre.



The East Buffalo Media Association

Photo by Edward Sobala

Sunday, March 13

# MUSIC FROM LATIN AMERICA

**CONCERT VIII**  
8:00 p.m.  
Hallwalls  
700 Main Street



William Ortiz-Alvarado



Orlando J. Garcia



Francis Schwartz

Roberto Sierra

William Ortiz-Alvarado

Tania Leon

Ricardo Lorenz

William Ortiz-Alvarado

Francis Schwartz

Orlando Garcia

Roberto Sierra

**Tres Inventos (1987)**

Yvar Mikhashoff, piano

**Palm Tree in Spanglish Figurines (1987)\***

Jan Williams, timpani

**A La Par (1986)**

Anthony de Mare, piano

Anthony Miranda, percussion

## INTERMISSION

**Bachango (1984)**

Anthony de Mare, piano

**Urbanizacion (1985)**

Anthony Miranda, percussion

**I Am The Diva (1988)\***

Isabelle Ganz, mezzo-soprano

Lawrence Cherney, oboe

Stephen Manes, piano

David Kuehn, trumpet

Kirk Brundage, percussion

Francis Schwartz, conductor

## INTERMISSION

**The King of Spain Variations (1986)\***

Robert Black, contrabass

**Descarga (1988)\***

Yvar Mikhashoff, piano

Charles Peltz, conductor

Norwood Brass Quintet

Jesper Hendze, percussion

\*World Premiere

**WILLIAM ORTIZ-ALVARADO**, born in Puerto Rico and raised in New York city, states, "I conceive of music as the 'violent beauty' of urban life; as the expression of the shouts in the street - those that are felt, that are muffled. It is my intent to convert the language of the street into a legitimate instrument."

**TANIA LEON**, Composer/Conductor, Music Director of An American Sampler/The Brooklyn Philharmonic Family and Community Concerts/The Alvin Ailey American Dance Theatre. Artistic Director, Composers' Forum, Inc. (NY). Associate Professor Composition/Conducting Brooklyn College. Founder, Dance Theatre of Harlem Music Department/Orchestra. Advisory Board, Meet the Composer. Records: Centaur, Laurel, Opus One.

**ORLANDO J. GARCIA**, was born in Cuba, emigrated to Florida, and at present teaches in Miami. He has received grants from the National Endowment for the Arts and Meet the Composer and has had performances in Europe and Latin America. Garcia has composed over forty works and his works are available on Opus One and CRS Records.

**FRANCIS SCHWARTZ**, born in 1940, received degrees from the Juilliard School and a Ph.D. in Musical Aesthetics from the University of Paris. He has been chairman of the University of Puerto Rico Music Department, where he established the electronic music studio and a Workshop for Experimental Music. He has been a visiting professor at the University of Paris, at which time his music was performed at the Pompidou Center and the Paris Museum of Modern Art. He was Director of Cultural Affairs of the University of Puerto Rico where he presented the world's leading artists in the fields of music, dance, theater and plastic arts.

## Buffalo and Erie County Public Library's MUSIC SANDWICHED IN SERIES

### CONCERT I – 12:10 p.m.

James Sellars

**For the Love of the Double Bass** (1982)  
Robert Black, bass  
Anthony de Mare, piano

### CONCERT II – 1:10 p.m.

Stuart Smith

**Tunnels** (1986)  
Robert Black, bass

Isabelle Ganz

**next to of course god america** (1974)  
**Fantasia on a theme of Steven Foster** (1974)  
Isabelle Ganz, mezzo-soprano  
Anthony de Mare, piano

Betsy Roe

**Euphonium Dance** (1972)  
**Madame and the Minister** (1972)  
Isabelle Ganz, mezzo-soprano  
Robert Black, bass

William Doerrfeld

**American Slick** (1987)  
Anthony de Mare, piano

Eugene Kurtz

**The Last Contrabass in Las Vegas** (1974)  
Isabelle Ganz, mezzo-soprano  
Robert Black, bass

**JAMES SELLARS** comes from the American Southwest, studied in New York and Texas and has been especially influenced by old music, Ives, Carter, Cage, and American popular music. He now lives in Hartford, Connecticut where he is on the faculty of the Hartt School of Music, University of Hartford. He travels America and Europe conducting, producing and promoting contemporary music. Sellars is a founding member of the new music performance group Iron Cow.

A unique and virtuoso performer of 20th-century American piano music, **ANTHONY DE MARE** has given premieres of works by many American composers, including Chester Biscardi, Meredith Monk, Lou Harrison, Christian Wolff and James Sellars. He is recording piano works of Chester Biscardi to be released on a CRI Compact Disk in 1988. He gave his New York debut in the Young Concert Artists Series in 1986, and since 1985 has performed with Meredith Monk and Co./The House in inter-disciplinary theatre works. In 1986 he was awarded a Solo Recitalist grant from the National Endowment for the Arts. He won First Prize at the 1983 International Competition of Contemporary Piano Music in Saint-Germain-en-Laye, France and both the First Prize and the Audience Prize of the 1982 International Gaudeamus Interpreters Competition in the Netherlands. Mr. De Mare has appeared at numerous contemporary music festivals throughout the United States, including New Music America and the North American New Music Festival, as soloist with the Buffalo Philharmonic Orchestra and the San Francisco Symphony, and has toured Asia and Europe. He received the B.M. degree from Manhattan School of Music, where he currently teaches workshops in 20th-century music. He received the M.F.A. degree in performance from SUNY at Buffalo, where he studied under Yvar Mikhashoff and specialized in contemporary music.

Lyric mezzo-soprano **ISABELLE GANZ** has appeared with many of this country's outstanding ensembles. A champion of contemporary music, Ms. Ganz has premiered countless works written for her, including John Cage's RYOANJI. Her recent appearances have ranged from tours of Greece, Rumania, and Korea, to the Aspen and Grand Teton Music Festivals and performances with the Brooklyn Philharmonic and New York City Symphony.

### CONCERT IX

12:10 p.m. and 1:10 p.m.  
Central Library Auditorium  
Lafayette Square



James Sellars



Anthony de Mare



Isabelle Ganz

Photo by Christian Steiner

Photo by Patsy Arcidiazano

Monday, March 14

# CAGE, SCELSI AND HAUER

## ENCOUNTER III

4:00 p.m.  
Slee Concert Hall  
SUNY at Buffalo  
North Campus

## JOHN CAGE: A Lecture on Anarchy

## CONCERT X

8:00 p.m.  
Burchfield Art Center  
1300 Elmwood Avenue

John Cage

... from *Finnegan's Wake*  
*The Wonderful Widow of Eighteen Springs* (1942)  
*Nowth Upon Nacht* (1984)  
*ASLSP* (1984)  
Anthony de Mare, piano and voice

John Cage

*Composed Improvisation for Steinberger Bass Guitar* (1987)  
Robert Black, bass guitar

Josef Matthias Hauer

*Labyrinthine Dance op.III* (1953)  
Frieda Manes, piano  
Stephen Manes, piano

John Cage

*Etudes Boreales* (1984)  
Frances-Marie Uitti, cello

### INTERMISSION

John Cage

*A Flower* (1950)  
Isabelle Ganz, mezzo-soprano

Giacinto Scelsi

*CKCKC* (1967)  
Carol Plantamura, soprano

John Cage

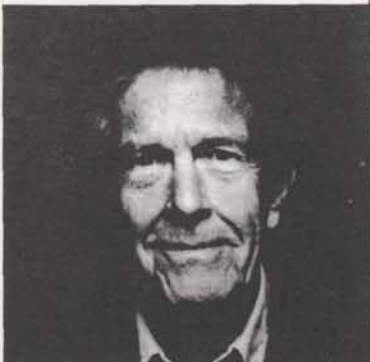
*Souvenir* (1986)  
Yvar Mikhashoff, piano

Giacinto Scelsi

*YGGHUR* 1964)  
Frances-Marie Uitti, cello

John Cage

*Litany for the Whale* (1980)  
Isabelle Ganz, mezzo-soprano  
Carol Plantamura, soprano



John Cage

**JOHN CAGE** was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss and Arnold Schoenberg. In 1949 he received a Guggenheim Fellowship and an award from the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano (1940). In 1951 he organized a group of musicians and engineers to make music on magnetic tape. In 1952, at Black Mountain College, he presented a theatrical event considered by many to have been the first "happening." A twenty-five year retrospective concert of his compositions was presented at Town Hall in 1958. He is musical advisor for the Merce Cunningham Dance Company, having been associated with Merce Cunningham since 1943. Cage was elected to the Institute of the American Academy and Institutue of Arts and Letters in 1968, and to the American Academy of Arts and Sciences in 1978. He has been a Fellow of the Centers for Advanced Studies at Wesleyan University and at the University of Illinois, a composer-in-residence at the University of Cincinnati and the University of California at Davis, and was a Regent's Lecturer at the University of California at San Diego in 1980. He received an honorary degree from the California Institute of the Arts in 1986. *EUROPERAS 1 AND 2* was premiered at the Frankfurt Opera in December 1987. Cage has been chosen as the Charles Eliot Norton Lecturer at Harvard University for 1988.

## JOHN CAGE speaks about his music

### ENCOUNTER IV

4:00 p.m.  
Slee Concert Hall  
SUNY at Buffalo  
North Campus

- |                  |  |
|------------------|--|
| Leon Milo        | <b>Shinui</b> (1983)                                 |
| Frank Zappa      | <b>Persona Non Grata</b> (1981)                      |
| Arthur Jarvinen  | <b>Deductible Rooms</b> (1982)                       |
| Robert Fernandez | <b>Katibo</b> (1980)<br>Robert Fernandez, percussion |

### CONCERT XI

8:00 p.m.  
Baird Recital Hall  
SUNY at Buffalo  
North Campus

- |                       |   |
|-----------------------|---|
| Jean-Charles Francois | <b>Remarques Pertinentes Sur Les<br/>Crustacees Decapodes (Pertinent Remarks<br/>on the Ten-Footed Crustaceans)</b> (1982/86)<br>Carol Plantamura, dancer/vocalist<br>Jean-Charles Francois, dancer/pianist |
|-----------------------|---|

### INTERMISSION

**ROBERT FERNANDEZ** has been involved with contemporary music since the early 1970's. He has been a featured artist on the Monday Evening Concert Series in Los Angeles, the Ojai Festival (with Lukas Foss), the Los Angeles Philharmonic New Music Group, the Independent Composers Association, Contemporary Concerts Inc. in Chicago, the John Cage Retrospective in Santa Cruz (with John Cage), Composers Choice Series, and since its beginnings in 1976, the California Institute of the Arts Contemporary Music Festival. In 1987 Mr. Fernandez was awarded a grant from the National Endowment for the Arts for a consortium commission involving composers Robert Ericson, Joel Chadabe, and David Felder, and fellow percussionists Jan Williams and Michael Udow.

**JEAN-CHARLES FRANCOIS**, percussionist, composer, pianist and conductor, studied at the Paris Conservatory. Between 1962 and 1969, as a free-lance percussionist, he was soloist in countless concerts of contemporary music throughout Europe. From 1969 to 1971 he was principal percussionist with the Melbourne Symphony Orchestra. Since 1973 he has been on the music faculty of the University of California at San Diego where he served as director of the Center for Music Experiment from 1979 - 1982. He is a founding member of KIVA, an experimental improvisational ensemble.

**CAROL PLANTAMURA**, soprano, is considered by many critics to be one of the foremost interpreters of both 17th and 20th century music. Worldwide reviews have praised her musicianship, her energy, and her imagination. She began her professional career singing with Pierre Boulez on his first visit to the West Coast. In 1964 she was appointed a Creative Associate of the Center of the Creative and Performing Arts in Buffalo. In 1966 she went to Europe where she lived until 1978, concertizing in nearly every major concert hall, festival, and opera house. Since 1978 she has taught at the University of California at San Diego.



Robert Fernandez



Jean-Charles Francois



Carol Plantamura

Photos by Alvarado

Wednesday, March 16

## MUSIC AND THE COMPUTER

### ENCOUNTER V

4:00 p.m.  
Baird Hall Room 327  
SUNY at Buffalo  
North Campus

### OTTO LASKE leads a discussion of computer-generated music with BARRY TRUAX, SERGE ARCURI, MARTIN BARTLETT and RICHARD TEITELBAUM

### CONCERT XII

8:00 p.m.  
Slee Concert Hall  
SUNY at Buffalo  
North Campus

Otto Laske

**Soliloquy** (1984)  
Robert Black, bass

Barry Truax

**New Work** (1988)  
Lawrence Cherney, oboe, d'amore, English horn

Serge Arcuri

**Chronaxie** (1984)  
Kirk Brundage, percussion

Martin Bartlett

**Etats** (1987)  
Frances-Marie Uitti, cello

#### INTERMISSION

Richard Teitelbaum

**Golemics** (1988)  
Animated Piano, Musicians and Electronics  
Richard Teitelbaum, piano and electronics



Serge Arcuri



Richard Teitelbaum



Barry Truax

**SERGE ARCURI** was born in Beauharnois, Quebec, in 1954. In 1981, he completed his studies in composition and analysis at the Montreal Conservatory under the renowned Quebec composer, Gilles Tremblay, won the Sir Ernest MacMillan Prize and was a finalist in the Bourges international composition contest. He has received commissions from La Societe de Musique Contemporaine du Quebec, as well as numerous grants from the Canada Council of Arts and the Quebec Ministry of Cultural Affairs. He is presently President of the Association for Creation and Research in Electro-Acoustics of Quebec (ACREQ), and production manager for Le Printemps Electroacoustique de Montreal, an international new music festival.

**OTTO LASKE** was born in Silesia, now Poland, and grew up in the Federal Republic of Germany. After studies at Frankfurt University and the Darmstadt Academy of Music, he completed his music studies at the New England Conservatory of Music, Boston, and the Institute of Sonology, Utrecht, Holland. As an Andrew Mellon Fellow (1975-77), he also studied artificial intelligence and cognitive science at Carnegie-Mellon University, Pittsburgh. Laske has taught at various European, U.S., and Canadian universities and is presently professor of computer science at Boston College and the Artistic Director of Music at NEWCOMP, the New England Computer Arts Association, Boston. In his compositional work, Otto Laske has been a practitioner of computer-aided composition for nearly twenty years. His output is of great variety and cannot easily be fitted into a single stylistic tradition. Although he was initially influenced by the late "Darmstadt School," working with computer-based planning tools has forced the composer to re-negotiate his assumptions for each new piece. Since 1970, he has worked with almost all well-known programs for computer-aided composition as well as programs of his own design. Otto Laske is also a lyric poet, writing in both German and English.

**RICHARD TEITELBAUM** was born in New York City and educated at Haverford College and Yale University before studying in Italy on a Fulbright Grant. He bought the first Moog Synthesizer and performed over 200 concerts with it. In 1970 he formed the World Band with master musicians from the Far East and in 1976 spent a year in Japan on a Senior Fulbright. Since 1980 he has employed micro-computers to control synthesizers and acoustic pianos - the latter through a unique real-time, interactive multi-piano performance system. In 1987 he was awarded a prize for this system from the Austrian Radio and Siemens AG.

**BARRY TRUAX**, born in Ontario in 1947, is Director of the Sonic Research Studio and Associate Professor in both the Department of Communication and the Centre for the Arts at Simon Fraser University, where he teaches courses in acoustic communication and electroacoustic music. His training has been both in the sciences, at Queen's University, Kingston, and in music, at the University of British Columbia. He has also studied at the Institute of Sonology, Utrecht, with Koenig and Laske. In 1973 he went to S.F.U. to work with R. M. Schafer and the World Soundscape Project, through which he has pursued an active interest in environmental sound. Since 1972 he has been developing and using the POD computer music system for composition and sound synthesis. It, along with classical and electronic techniques, has provided the material for most of his compositions; works for tape solo and works which combine tape with live performers. His works have often been performed at festivals in Europe, North America, Australia and New Zealand. He won first prize in the computer music category of the 5th International Competition of Electroacoustic Music in Bourges. He has published numerous articles on computer music and soundscape studies, a recent book **ACOUSTIC COMMUNICATION**, is co-author of **FIVE VILLAGE SOUNDSCAPES** and editor of the **HANDBOOK FOR ACOUSTIC ECOLOGY** in the Music of the Environment series of World Soundscape documents.

**DAVID FELDER and JON GIBSON**  
discuss music and video

**ENCOUNTER VI**  
4:00 p.m.  
Baird Hall Room B33  
SUNY at Buffalo  
North Campus

Reynold Weidenaar

**The Thundering Scream of the Seraphim's Delight** (1987)  
Robert Black, bass

Jon Gibson

**Interval** (30.9 A) (1987)

INTERMISSION

Jon Gibson

**Song I** (1974)

Klarenz Barlow

**Fruitti d'Amore** (1988)\*  
Frances-Marie Uitti, cello

David Felder

**BoxMan** (1987)  
Miles Anderson, trombone  
Peter Weibel, video artist  
Henry Jesionka, camera and video editing

\*World Premiere

**CONCERT XIII**  
8:00 p.m.  
Slee Concert Hall  
SUNY at Buffalo  
North Campus



Miles Anderson



Robert Black



Frances-Marie Uitti

**MILES ANDERSON** has received international acclaim as one of the world's leading trombonists specializing in newer music. He was the first brass performer to receive a solo recitalist's grant from the NEA, and has toured the U.S., Australia, and Japan. In a remarkably varied career Anderson played first trombone for both the Los Angeles Philharmonic and San Francisco Symphony, played lead with the Les Brown Band, and has played with the New Cal Arts 20th Century Players and Sonor New Music Ensembles. Currently he teaches at Cal Arts and plays in a duo with his wife, violinist Erika Sharp, entitled, "trombown." Felder's *BoxMan* was written for him.

**ROBERT BLACK** is one of today's most versatile and innovative performers of double bass and bass guitar. He has been awarded a National Endowment for the Arts Solo Recitalist grant to tour the United States presenting concerts of new music. He also has toured Europe every season. Together with Ned Steinberger, he is commissioning solo works for the Steinberger bass guitar. He says, "This is a fantastic time to be a musician! There is so much going on, so many ways to make music, so many musics to make. Electronics, improvisation, theatre, new and old music, performer/composer, computers, notated scores, ethno-musics, video, new and old instruments . . . I like participating in all types of musical situations, performing as many types of music as possible. The audiences are there, the music is there, so let's get going!"

Thursday, March 17

## EVENINGS FOR NEW MUSIC CABARET

### THE MUSIC OF JON GIBSON

#### CABARET III

11:00 p.m.

Stage Left Lounge  
Studio Arena Theatre  
710 Main Street

#### THE MUSIC OF JON GIBSON

One, Two, Three

Rainforest  
Tape and flute

Untitled

Extensions  
Tape and saxophone

Song III



Jon Gibson

The work of composer/saxophonist/flutist/visual artist **JON GIBSON** has been highly acclaimed across the United States and Europe. Gibson's compositions range from intuitive to highly structured, from solo works to larger ensemble and theater works. His performances of his own solo works have been noted for their intense and expressive use of the saxophone and flute; his virtuoso improvisations on those instruments are well known. Numerous groups throughout the world have presented his ensemble works. As a performer he has been an integral part of numerous landmark musical events of the past twenty-five years, performing in the premiere of Terry Riley's *IN C* (1964) and the Glass/Wilson opera *EINSTEIN ON THE BEACH* (1975/76 and 1985). Gibson has participated in a host of other important performances by composers including Steve Reich, LaMonte Young, Frederic Rzewski, Christian Wolff, Alvin Curran and Pauline Oliveros.

**MUSIC FOR WORDS, Pierre Audi directs works  
by Mauricio Kagel and Sylvano Bussotti**

Friday, March 18

**LOU HARRISON speaks about his music**

**ENCOUNTER VII**  
4:00 p.m.  
Baird Hall Room 227  
SUNY at Buffalo  
North Campus

**MAURICIO KAGEL speaks about his music**

**ENCOUNTER VIII**  
7:00 p.m.  
Tralfamadore Cafe  
100 Theatre Place

Mauricio Kagel

**Match (1964)**  
Frances-Marie Uitti, cello  
David Sims, cello  
Jan Williams, percussion

**INTERMISSION**

Mauricio Kagel

**Presentation (1975)**  
Paul Schmidt, actor  
Yvar Mikhashoff, piano

**INTERMISSION**

Sylvano Bussotti

**Pianobar pour Phaedre (1980)**  
Pauline Vaillancourt, soprano  
Yvar Mikhashoff, piano

**CONCERT XIV**  
8:00 p.m.  
Tralfamadore Cafe  
100 Theatre Place

**SYLVANO BUSSOTTI**, a man of glaring decadence and discerning modernism, is the most many-sided and controversial Italian composer of his generation. He began violin lessons at the age of 5, entered the Florence Conservatory at age 9, and at the age of 14 abandoned his studies of piano and violin to take up composition. His brother and uncle were painters; this influence led him to create some of the most stunningly innovative graphic scores of the century. He has been associated with Cage and Boulez. The range of his activities includes painting, journalism, set design, theatre direction, and film making. In 1964-65, he was a Creative Associate of the Center for the Creative and Performing Arts in Buffalo. **PIANOBAR POUR PHAEDRE** is a concert version of his opera **LE RACINE**, written for the pianist Yvar Mikhashoff and singers in 1980 and performed at La Scala in Milan.

**PIERRE AUDI** was born in Beirut in 1957 and was educated there, and in Paris, before coming to England twelve years ago to study at Exeter College Oxford. A founding member of the Almeida Theatre, he has been its Artistic Director from its creation in 1979, and founded the Almeida Festival in 1980. Pierre Audi has directed many plays, including Copi's **LES ESCALIERS du SACRE COEUR** (Theatre de la Bastille 1984), Arlette Namian's **MAINLY AFTER DARK** (Traverse Theatre, Edinburgh, 1986) and the British premier of Botho Strauss' **THE TOURIST GUIDE** (Almeida Theatre). Within the Almeida Festival he has established a tradition of presenting British premieres of unjustly neglected operas, including Virgil Thomson's **FOUR SAINTS IN THREE ACTS** and Claude Vivier's **KOPERNIKUS**.

**MAURICIO KAGEL** is an Argentine composer, film maker, dramatist and performer. He studied piano, theory, cello, organ, singing, and conducting privately, but as a composer he is self-taught. In Buenos Aires he also studied literature and philosophy at the university. In 1957 he settled in Cologne and he taught at the Darmstadt summer music course from 1960 to 1966. He was Snee Professor of Composition in 1964-1966 at SUNY at Buffalo. In 1974 he was appointed professor of new music-theatre at the Cologne Musikhochschule. Kagel's output includes films and plays for radio and stage in addition to his musical compositions, as an exploration of the means by which ideas and forms might be transformed from one medium to another. His work suggests an enlarged understanding of the concept "music": not only sound but motion and visual effects. His work is characterized by dark or outrageous fantasy, bizarre and eldritch humor and altogether uncommon evocation.

Friday, March 18

## EVENINGS FOR NEW MUSIC CABARET

### THE MUSIC OF BEN NEILL

#### CABARET IV

11:00 p.m.

Stage Left Lounge  
Studio Arena Theatre  
710 Main Street

#### THE MUSIC OF BEN NEILL

**Dis-Solution 2** (1986)  
Mutantrumpet, electronics,  
percussion

**Money Talk** (1987)  
Mutantrumpet, electronics,  
percussion

**No More People** (1988)  
Text by Stevie Smith  
Soprano, mutantrumpet, cello,  
electronics, percussion

Ben Neill, mutantrumpet  
Dora Ohrenstein, soprano  
Don Yallech, percussion  
Greg Piontek, cello



Ben Neill

**BEN NEILL**, a native of North Carolina, living in New York City since 1983, is active both as a trumpeter and composer. He studied at Youngstown State University and Manhattan School of Music. He has also studied with LaMonte Young and continues to work closely with Young as a performer. In 1981 Neill designed the mutantrumpet, an instrument which expands the capabilities of the normal trumpet. The primary function of the mutantrumpet is its facilitation of change between difference sonorities; glissandi and quarter-tones can also be produced. In 1983 Robert Moog designed and built an electronic processing system for use with this instrument which Neill continues to develop, its most recent addition being a computer program written for Neill by David Behrman. In 1986 he was an Artist-In-Residence at the Public Access Synthesizer Studio in New York. Neill appears as a soloist on Behrman's recording LEAPDAY NIGHT. He is a member of the S.E.M. Ensemble and has also performed and recorded with Rhys Chatham's brass and guitar ensembles. Neill's compositions incorporate a variety of musical materials including elements of Renaissance and early Baroque music and modern vernacular and art musics. His first recording will be released on the Dossier label in early 1988.

## GAMELAN SON OF LION

Barbara Benary  
Philip Corner  
David Demnitz  
Nick Didkoy  
Rosalie Donatelli

Yves Dubois  
Daniel Goode  
Lauren Liben  
David Simons  
Deena Burton, dancer

Philip Corner

**Gamelan Adagio** (1987)

Lauren Liben

**Traffic** (1984)

Daniel Goode

**Welcome Slendro Clarinet** (1986)

Barbara Benary

**Plainsong** (1987)

David Simons

**Two Lines** (1984)

## INTERMISSION

Lou Harrison

**Coyote Stories with shadow puppets**  
Carl Johengen, voice

Lou Harrison

**Concerto for Piano with Javanese Gamelan**  
first movement: Bull's Belle  
Yvar Mikhashoff, piano

**GAMELAN SON OF LION** is a new music ensemble based in downtown New York city which specializes in a repertoire of contemporary pieces written for its unique instruments by American composers. Gamelan is the name for the indigenous percussion ensemble of Java, Bali and other parts of Indonesia. The instruments heard on this program are a replica of a village-style, iron-keyed gamelan of Java and are tuned to the "slendro" scale, a near-equidistant pentatonic tuning. They were built in New Jersey by composer-ethnomusicologist Barbara Benary, who, along with composers Philip Corner and Daniel Goode, founded the ensemble in 1976.

About **LOU HARRISON** . . . "The whole round world of musics and instruments lives around us. I am interested in a 'transethnic', a planetary music." Whatever the chosen idiom, whether exploring the possibilities of East/West synthesis or the lyrical possibilities of serialism, his music speaks powerfully to the heart. Three composers greatly influenced Harrison's style: Henry Cowell, Arnold Schoenberg, and Charles Ives. Cowell introduced Harrison to the music of Schoenberg and Ives. Schoenberg, like Cowell, proved a stimulating teacher: "The most profound influence was toward simplicity. Nothing but the essential." It was Harrison who was responsible for the first performance of an Ives symphony, and it was he who reconstructed Ives' **FIRST PIANO SONATA**. Harrison was already versed in the music of the Orient when, in 1961, he traveled on a Rockefeller grant to the Far East, where he spent two years studying Korean court music and Chinese classical music. Over the years he has been particularly devoted to just intonation and has written many works for gamelan orchestra that provocatively join East and West. Though 'exotic' and 'eclectic' may be used to describe the wonderful instrumental colors and tunings Harrison employs, at the center of his "whole round world" is a firm belief in music's most simple and most universal elements.

## CONCERT XV

2:30 p.m.  
Lancaster Opera House  
21 Central Avenue  
Lancaster, NY



Gamelan Son of Lion



Lou Harrison

Saturday, March 19

# AN EVENING WITH LOU HARRISON

## CONCERT XVI

8:00 p.m.

Holy Trinity

Lutheran Church

1080 Main Street

## THE MUSIC OF LOU HARRISON

### **Fifth Symphony** (1939)

Vigorous  
Slow and dramatic  
Brisk

UB Percussion Ensemble  
Jan Williams, conductor

### **Ariadne** (1987)

Ariadne Abandoned  
The Triumph of Ariadne & Dionysos  
Ann LaBerge, flute  
Robert Fernandez, percussion

### **A Summerfield Set** (1988)

Sonata and Air, Ground, Round for  
the Triumph of Alexander

### **Labyrinth #3** (1940-41)

Ode  
Passage Thru Dreams  
Seed  
Image in the Soil  
UB Percussion Ensemble

## INTERMISSION

### **Organ Concerto** (1973)

James Bigham, organ  
UB Percussion Ensemble

A native of Columbia, South Carolina, **JAMES BIGHAM** holds an undergraduate degree from Erskine College and the Artist's Diploma from Curtis Institute of Music in Philadelphia, where he was a student of Alexander McCurdy. Previously he had studied piano with David G. Phillips and Elizabeth Owen and organ with Gordon Beaver and Frederick Swann. In 1971, Mr. Bigham received the M.S.M. degree from the School of Sacred Music of Union Theological Seminary in New York city, where his major teacher was Robert Baker. He then spent a year abroad studying with George Thalben-Ball of the Temple Church in London and with Michael Schneider in Cologne. Organist-Choirmaster at the Holy Trinity Lutheran Church in Buffalo since 1977, James Bigham has been acclaimed for his performances as organ soloist with the Buffalo Philharmonic Orchestra in its concerts at Holy Trinity Church under Semyon Bychkov, Jorge Mester, Julius Rudel and Raymond Harvey.

The **UB PERCUSSION ENSEMBLE** is dedicated to the study and performance of new works for this medium. It was founded in 1964 by Jan Williams and John Bergamo. Since that time, Jan Williams has been the administrative and artistic director of the Ensemble, sharing these duties with Anthony Miranda since 1987. In nearly twenty-five years, literally hundreds of percussion students have had the opportunity to work directly with dozens of composers, preparing new works and giving professional level performances. While the ensemble performs the bulk of its concerts at SUNY at Buffalo, it has also presented concerts at Cooper Union in New York city, in St. Catherines, Ontario on the Elektra Concert series, at the Henry Cowell Festival in Oneonta, NY, on the North American New Music Festival at SUNY at Buffalo, at the Charles Ives Institute in New Milford, Ct, and in 1987, at the Percussive Arts Society International Convention in St. Louis, MO. The group has recorded Lukas Foss' **MUSIC FOR SIX** for CRI Records, William Ortiz' **124 EAST 107 STREET** for Opus One Records, and Charles Boone's **WEFT**. Composers who have written pieces especially for the ensemble include Nils Vigeland, Charles Boone, Rocco Di Pietro, Michael Sahl, William Ortiz, Chester Mais, John Bergamo, David Gibson and Netty Simons.



James Bigham



