



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

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

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.

# THE GREAT AMERICAN PIANO MARATHON

SUNDAY, APRIL 8

## YVAR MIKHASHOFF, PIANO

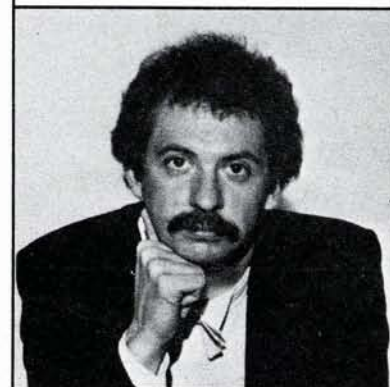
Seventy Works in Seventy Years (1914-1984)  
In Celebration of his Twenty-fifth Anniversary Concert Season

IVES	<b>THE ALCOTTS</b>	1914
COWELL	<b>ADVERTISEMENT</b>	1914
ORNSTEIN	<b>A LA CHINOISE</b>	1915
GRIFFES	<b>PRELUDES</b>	1915
GERSHWIN	<b>RIALTO RIPPLES</b>	1916
GRAINGER	<b>PASTORALE</b>	1916
COPLAND	<b>THREE MOODS</b>	1921
	***	
COWELL	<b>THE BANSHEE</b>	1923
ANTHEIL	<b>SONATINA AND SHIMMY</b>	1923
GERSHWIN	<b>IMPROMPTU IN TWO KEYS</b>	1923
THOMSON	<b>SENTIMENTAL TANGO</b>	1923
RUDHYAR	<b>STARS AND SUNBURST</b>	1926
RIEGGER	<b>BLUE VOYAGE</b>	1928
SEEGER	<b>PRELUDE</b>	1928
COPLAND	<b>PIANO VARIATIONS</b>	1930
	****	
BRANT	<b>MUSIC FOR A FIVE-AND-DIME</b>	1932
NANCARROW	<b>BLUES</b>	1932
JOHNSON	<b>PIANO SONATA: ANDANTE</b>	1935
BLAKE	<b>CAPRICIOUS HARLEM</b>	1936
BECKER	<b>SOUNDPIECE NO. 5</b>	1937
THOMSON	<b>TANGO-LULLABY</b>	1940
RUGGLES	<b>EVOCATION</b>	1941
HARRISON	<b>SONATA</b>	1942
BERNSTEIN	<b>ANNIVERSARIES</b>	1943
	****	
CAGE	<b>A ROOM / PRIMITIVE</b>	1944
BEESON	<b>PIANO SONATA NO. 5 ADAGIO</b>	1946
HOVHANESS	<b>FAREWELL TO THE MOUNTAINS</b>	1945
PALMER	<b>TOCCATA OSTINATO</b>	1946
CAGE	<b>IN A LANDSCAPE</b>	1948
BARBER	<b>PIANO SONATA: FUGUE</b>	1949
	****	
ANTHEIL	<b>VALENTINE WALTZES</b>	1949
HILLER	<b>BLUE TRIANGLE</b>	1949
ROREM	<b>BARCAROLLE</b>	1949
RIEGGER	<b>TONE CLUSTERS</b>	1949
FELDMAN	<b>INTERMISSION 5</b>	1952
WOLFF	<b>FOR PIANO</b>	1952
BROWN	<b>DECEMBER 1952</b>	1952
CAGE	<b>4'33"</b>	1952
	****	
DAVIDOVSKY	<b>SYNCHRONISMS NO. 6</b>	1970
CRUMB	<b>MAKROKOSMOS, VOLUME II (EXCERPTS)</b>	1974
WALTZ PROJECT	<b>WALTZES BY ASHFORTH, BABBITT, CAGE</b>	
	<b>GLASS, HARRISON, MORAN, CONSTANTEN</b>	
	<b>HARRISON, THORNE, WUORINEN, THOMSON</b>	1977
	<b>PIANO PIECE NO. 4</b>	1977
	****	
FOSS	<b>SOLO*</b>	1981
RUDHYAR	<b>RITE OF TRANSCENDANCE*</b>	1981
WOLFF	<b>PRELUDES*</b>	1982
THOMSON	<b>PORTRAITS</b>	1982
	****	
CURRAN	<b>HOPE STREET TUNNEL BLUES*</b>	1983
SELLARS	<b>CONCERTORAMA TOCCATA*</b>	1983
SMIT	<b>ATTACCA SUBITO LO SCHERZO*</b>	1984
CAGE	<b>TANGO+</b>	1984

SELECTED TANGOS FROM THE INTERNATIONAL TANGO COLLECTION BY 100 COMPOSERS COMMISSIONED BY YVAR MIKHASHOFF WITH JAMES SELLARS AND THE QUADRIVIUM MUSIC PRESS (1984)+

## CONCERT

5 pm through midnight  
Hallwalls Art Gallery



Yvar Mikhashoff

+First Performance

\*Dedicated to Yvar Mikhashoff

MONDAY, APRIL 9

# MUSIC FROM BUFFALO

Buffalo and Erie County Public Library's

## MUSIC SANDWICHED IN SERIES

### CONCERT

12:15 and 1:15 pm  
Central Library  
Auditorium



Bernadette Speech



Michael McCandless



Stuart Shepherd

**GUEST COMPOSERS:** **BERNADETTE SPEACH**  
**MICHAEL MC CANDLESS**  
**STUART SHEPHERD**

**DANCER FROM THE DANCE (1984)\*** MICHAEL MC CANDLESS

**BETWEEN THE LINES (1984)\*** BERNADETTE SPEACH

**INFLUENCIAS COSMOPOLITANAS Y CONCEPTUALES (1984)\*** STUART SHEPHERD

Thomas Halpin, violin  
Jan Williams, percussion  
Yvar Mikhashoff, piano

\*First Performance

BERNADETTE SPEACH taught music in private schools in her native Syracuse after receiving her undergraduate degree at the College of Saint Rose in Albany. She studied with Nicolas Roussakis at Columbia University and earned her Masters and Doctoral Degrees in Music Composition at State University of New York at Buffalo where she was a student of Morton Feldman and Lejaren Hiller. Miss Speech, who composes for both electronic and acoustic instruments, has had her music performed in Los Angeles, New York City, Washington, D.C. and Buffalo, as well as in Italy. She is a founding member and the first president of the Buffalo New Music Ensemble and the Managing Director of the North American New Music Festival - 1984.

Native Californian MICHAEL MC CANDLESS received a Bachelor of Fine Arts degree from California Institute of the Arts where he studied piano with Leonid Hambro and composition with Stephen L. Mosko. As a frequent performer of new music, he has appeared in this country and Europe. He was a soloist at the 1982 Holland Festival and has recently recorded Morton Subotnick's **Double-Life of Amphibians-Ascent into Air** for Nonesuch Records. Currently, he attends the State University of New York at Buffalo where he is a student of Yvar Mikhashoff.

STUART SHEPHERD enjoyed a diversified career in church, film, popular, jazz and new music in his birthplace Toronto. He became involved with experimental music while a student at York University at which time he was associated with Toronto New Music Co-operative and received recognition for his scores for Dancemakers and the annual Dance-in-Canada festivals. In 1978 he came to the United States for graduate study, first at Stony Brook where he studied musicology with Charles Rosen and theory with David Lewin and later at SUNY-Buffalo to complete his doctoral degree in composition with Leo Smit, Morton Feldman, and Lejaren Hiller. While maintaining his involvement with Toronto artists, Shepherd is active in the Buffalo arts community as a composer for professional theater and local performance spaces and as a contributing founder of BNME. He is currently on the faculty of Wilfred Laurier University.

# MUSIC OF FRANK ZAPPA

MONDAY, APRIL 9

## STEPHEN MONTAGUE

"The European New Music Scene"

### ENCOUNTER

4 pm  
Baird 318

### GUEST COMPOSER: FRANK ZAPPA

#### PEDRO'S DOWRY

#### BOB IN DACRON and SAD JANE

##### BOB IN DACRON

Bob's Clothes  
What Bob's Body Really Looks Like  
Bob Gets Drunk  
Bob Meets Jane

##### SAD JANE

Jane's Clothes  
What Jane's Body Really Looks Like  
Alla Marcia

#### INTERMISSION

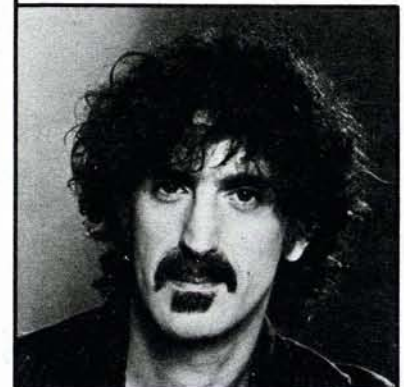
#### SINISTER FOOTWEAR

1. Jake who designs it - Someplace in New Jersey where they make them  
Illegal aliens on a lunch break - At the catering truck  
Jake eats a molded jello salad - Jake's secretary  
Illegal aliens work slower in the afternoon - Jake's secretary reads her magazine  
Illegal aliens want to go home - Jake's secretary eats cottage cheese  
Ugly shoes on the assembly line
2. What you think you look like while you're wearing them  
Sometimes they make you walk funny - Other people pretend not to notice  
Sometimes you have to take them off for a minute  
Then you put them back on because you think they look so good on you  
Children can also have ugly shoes - The foot doctor says you might need an operation  
But you're gonna wear them anyway - Various new postures - Everybody has a pair somewhere
3. A place you go when you got them on

Yvar Mikhashoff, piano  
Michael McCandless, piano  
Bruce Penner, percussion  
Michael Femiano, percussion  
Dan Hull, percussion  
Gary Rutkowski, percussion  
Thomas Halpin, electric violin  
Michael Kankiewicz, electric guitar

Anthony de Mare, piano  
Rick McGirr, piano  
Nick Dickman, percussion  
John Bacon, Jr., percussion  
Ed Folger, percussion  
Denise Valient, percussion  
Nicholas Molfese, electric bass  
Jan Williams, conductor

FRANK ZAPPA has sustained one of the longest, most prolific careers in the field of pop music. Recognized as an influential force in many musical realms, Zappa, who crashed into the music scene in 1964 with "The Mothers of Invention," calls himself a "scientist of the absurd," countering what he calls "Corporate Rock Pollution" with his own alternatives hot from the ovens of "The Utility Muffin Research Kitchen." His own producer, by way of his I.C.A. (Inter-Continental Absurdities) Company and his "Barking Pumpkin Records," he works in forms as dissimilar as Rock and Roll is to his recently released ballet music recording with the London Symphony. His wit, social commentary and commitment to craftsmanship have produced a body of works that includes 203 songs, 35 album releases, 91 instrumental works, 32 compositions for orchestral and choral forces, 4 ballets, 2 feature films, and 2 TV specials. Acclaimed for his achievements as a composer, conductor, guitarist and record producer, his most recent area of exploration is Broadway, and his book, "Make Believe Movies," is currently making the rounds of publishing houses.



Frank Zappa

TUESDAY, APRIL 10

THE MUSIC OF  
**FELDMAN AND MARCUS**

**ENCOUNTER**

4 pm  
Baird 327

**MORTON FELDMAN AND BUNITA MARCUS**

**CONCERT**

8:00 pm  
Baird Recital Hall

**GUEST COMPOSER: BUNITA MARCUS**

**FACULTY COMPOSER: MORTON FELDMAN**

**SOLO (1981)**

Eberhard Blum, flute

BUNITA MARCUS

INTERMISSION

**CRIPPLED SYMMETRY (1983)**

Eberhard Blum, flute  
Nils Vigeland, piano

MORTON FELDMAN

Jan Williams, percussion



Steven Sioman

Bunita Marcus



SUNY-Buffalo Information Services

Morton Feldman

BUNITA MARCUS, a native of Madison, Wisconsin, received a B.M. in Music Theory from the University of Wisconsin in 1976. At the State University of New York at Buffalo she studied composition with Morton Feldman and Leo Smit, was an Edgard Varese Fellow, and earned a Ph.D. in Composition in 1981. Miss Marcus has written commissioned works for Aki Takahashi, ARK Sound-Space, Eberhard Blum and others. Her works have been performed in the United States, Europe and Japan. In 1982 the International Society of Contemporary Music selected her **Two Pianos and Violin** for performance at the World Music Festival in Austria. **SOLO** was a 1983 winner of the I.S.C.M - League National Composers' competition. Miss Marcus currently lives in New York City and is active composing, conducting and performing.

# AFTER HOURS CABARET: EVOCATIONS

TUESDAY, APRIL 10

## THE BUFFALO NEW MUSIC ENSEMBLE

### OVERTURE

Connie Schulz, actress

MC CANDLESS/SCHULZ

### PERFORMANCE

TONY BILLONI & CO.

### RICERCAR

Frances-Marie Uitti, cello

FRANCES-MARIE UITTI

### DREAM

Paula Ifft McGirr, soprano  
Lynn Kainz, guitar

JOYCE GRANT

Mir Ali, guitar

### SEQUENZA V

Leonard Krech, trombone

LUCIANO BERIO

### EXERCISES

Buffalo New Music Ensemble

CHRISTIAN WOLFF

### DAS GUIRO

Michael Pugliese, guiro

MICHAEL COLQUHOUN

### CONCERT

11:00 - midnight  
Cabaret 650,  
650 Main Street

The BUFFALO NEW MUSIC ENSEMBLE (BNME) is a group of composers and performers dedicated to bringing contemporary forms of music into public settings such as nightclubs and galleries for the purpose of developing new audiences who might feel more comfortable in less formal circumstances. These "out-reach" performances are aimed at familiarizing a broader public with new and creative music.

#### MEMBERS OF BNME

Michael Colquhoun  
Joyce Grant  
Michael McCandless  
Donald Miller

William Ortiz  
Jeffrey Schanzer  
Bernadette Speech  
Marc Wooldridge



Buffalo New Music Ensemble

WEDNESDAY, APRIL 11

# NEW FROM NEW YORK

## ENCOUNTER

4 pm  
Baird 318

# NETTY SIMONS, CHARLES CASAVANT, NILS VIGELAND

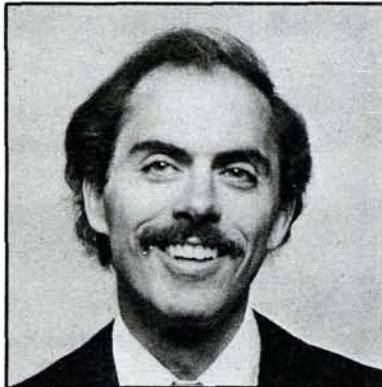
A Symposium

## CONCERT

8:00 pm  
Slee Concert Hall

**GUEST COMPOSERS:** NETTY SIMONS  
CHARLES CASAVANT  
NILS VIGELAND

**GUEST ENSEMBLE:** THE BOWERY ENSEMBLE AND  
ISABELLE GANZ



Charles Casavant

- |   |                 |
|---|-----------------|
| <b>NONAAH (1980)</b>                                  | ROSCOE MITCHELL |
| <b>QUARTET (1984)*</b>                                | NILS VIGELAND   |
| <b>RYOANJI (1983)</b><br>Isabelle Ganz, mezzo-soprano | JOHN CAGE       |

INTERMISSION

- |                                 |                  |
|---------------------------------|------------------|
| <b>A WONDERFUL TIME (1984)*</b> | KEN SULLIVAN     |
| <b>GENTLY TURNS (1983)*</b>     | CHARLES CASAVANT |
| <b>CITYSCAPE NO. 2 (1984)*</b>  | NETTY SIMONS     |

\* First Performance



Netty Simons

Born in Chattanooga, Tennessee, CHARLES CASAVANT took his undergraduate and masters degree composition studies under John Boda at The Florida State University and earned a PhD. at SUNY at Buffalo where he was a student of Lejaren Hiller and Morton Feldman. His thesis, "Concerto for Two Pianos and Orchestra," was premiered by the Buffalo Philharmonic Orchestra under the direction of Nils Vigeland. Composing for varied instrumental and vocal forces, his output leans toward larger works and shows a marked interest in winds and brass, no doubt a reflection of his work, since 1965, as a band clinician. Currently an Associate Professor of Music at Indiana University of Pennsylvania, a post he has held since 1976, Casavant also taught music in Chattanooga public schools prior to coming to Buffalo.

A Native New Yorker, NETTY SIMONS attended New York University's School of Fine Arts, was awarded a scholarship to the Juilliard Graduate School and studied privately with Stefan Wolpe. For four years she produced radio broadcasts of new music for WNYC in New York and WJOM at University of Michigan. Her early works display an extreme economy of means and imaginative control of color. Recently she has employed graphic notation. Her music has been performed throughout the United States and in London, Paris, Tokyo, Osaka, and Melbourne and she has been the recipient of the Ford Foundation Recording-Publication Award.



Bowery Ensemble

The New York based BOWERY ENSEMBLE is now in its third year of specializing in new music performance. The core group - Barbara Held, flute; Leonard Krech, trombone; Michael Pugliese, percussion; and Nils Vigeland, piano/director - is frequently augmented both for its annual three-concert series at Cooper Union as well as for its guest appearances. In its first two seasons the ensemble commissioned or gave first performances of eight works and this year it will premiere new works by Malcolm Goldstein and Dane Rudhyar. The Bowery Ensemble has enjoyed an association with John Cage since its 1982 ten-hour marathon of his music. Subsequent concerts with Cage have been given in Washington and at Indiana University of Pennsylvania. The Ensemble has also undertaken a Lukas Foss evening at Cooper Union.

## THE BUFFALO NEW MUSIC ENSEMBLE

### GUEST COMPOSER: NILS VIGELAND

#### OVERTURE

Connie Schulz, actress

MC CANDLESS/SCHULZ

#### FLAUTA SOLA

Barbara Held, flute

CARLOS SANTOS

#### FOLKSONGS AND SONGS OF JACQUES BREL

Isabelle Ganz, voice/guitar

#### PATIENCE

for six clarinets and timpani

NILS VIGELAND

#### A SET OF TWO

Frances-Marie Uitti, cello

BERNADETTE SPEACH

#### PIECE FOR PAGE TURNER AND SMALL ENSEMBLE

Bernadette Speach and Co.

MICHAEL COLQUHOUN

#### PARLANDO

RAPS

#### TRAVEL SONG

#### PARIS

#### THE TALE

Anthony de Mare, piano

MEREDITH MONK

### CONCERT

11:00 - midnight  
Cabaret 650,  
650 Main Street

Born in Buffalo in 1950, NILS VIGELAND took his early piano studies with Hazel McNamara and Norma Sapp. In 1969 he made his professional debut with the Buffalo Philharmonic Orchestra in Stravinsky's **Les Noces** under the baton of Lukas Foss. He earned his undergraduate degree at Harvard where his principal composition teachers were Foss and David del Tredici. As a graduate student at SUNY-Buffalo, he completed an MFA in piano and a Ph.D. in Composition under the tutelage of Yvar Mikhashoff and Morton Feldman, respectively. Mr. Vigeland has pursued an active career as both performer and composer. He joined UB's Creative Associates in a series of concerts in England in 1977, and appeared in an evening of his own music at the 1980 June in Buffalo Festival. Vigeland is a founder of The Bowery Ensemble, a contemporary music group which presented five concerts in Cooper Union in New York this past season. He has received grants and awards from Harvard, The MacDowell Colony, and the National Endowment for the Arts. In May of 1982, he was honored by the UB Music Department with a concert on the Distinguished Alumni Series. A former teacher at the Masters School in Dobbs Ferry, he is currently pursuing a career as a free-lance artist/composer in New York City.



Nils Vigeland

THURSDAY, APRIL 12

# MUSIC AND THE COMPUTER I

## ENCOUNTERS

1-4 pm  
Baird 250

Individual lectures by the composers with musical illustrations:

## JULIE KABAT, BARRY TRUAX, CHARLES AMES, LEJAREN HILLER

## CONCERT

4:00 pm  
Slee Concert Hall

**GUEST COMPOSERS:** JULIE KABAT  
CHARLES AMES  
BARRY TRUAX

### THE QUEEN OF SPADES

Julie Kabat, soprano

JULIE KABAT  
Neil Rolnick, synclavier

### ARRAS

BARRY TRUAX

### ELEVEN DEMONSTRATIONS

Literal Selection - Random Selection - Statistical Frames  
Markov Chains - Cumulative Feedback - Evolutions - Sorting  
Functional Hierarchy - Architectural Hierarchy  
Comparative Search - Constrained Search  
James Perone, clarinet

CHARLES AMES

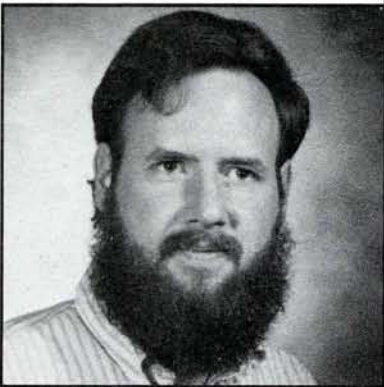
### COMPUTER MUSIC (1968)

Bruce Penner, percussion  
Jocelyn Alaimo, soprano

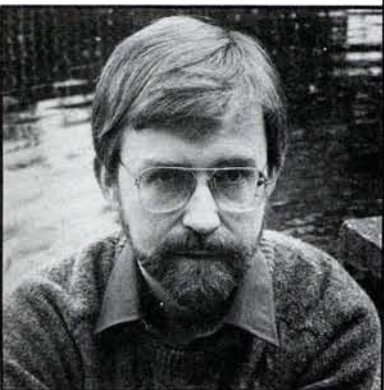
LEJAREN HILLER  
Laurence Trott, piccolo



Julie Kabat



Charles Ames



Barry Truax

Composer/performer JULIE KABAT writes for voice as well as for traditional and unusual instruments, some of which she has built. Winner of a CAPS Award, Beard's Fund and National Endowment grants, she is a solo artist for the New York Foundation for the Arts' artists in residence program. Miss Kabat, who began composition study at the age of eleven with Ron Nelson, has also been a student of Hall Overton and Jacob Druckman. A Phi Beta Kappa member and magna cum laude graduate of Brandeis University where she was a philosophy major, she uses everyday materials and homespun sounds for creating her own musical world.

Since receiving his undergraduate degree in mathematics and music composition from Pomona College in 1977, CHARLES AMES has pursued graduate studies at State University of New York at Buffalo, earning his doctorate, under Lejaren Hiller and Morton Feldman in 1977. Primarily involved with digital computers, Ames, who programmed the digital synthesis package currently in use at SUNY-Buffalo, has drawn from psychology and from the discipline of computer science known as "artificial intelligence" to develop innovative methods of simulating human creative processes digitally. Ames has had works featured at the International Computer Music Conferences in Denton, Texas, and in Venice, Italy, and his "Undulant" for seven instruments was commissioned and premiered by the S.E.M. Ensemble. Extensive analyses of his works have been published in "Computer Music Journal" and in "Interface: Journal of New Music Research."

Ontario-born BARRY TRUAX is Director of the Sonic Research Studio and holds associate professorships in two departments at Simon Fraser University to which he came in 1973 to pursue his interest in environmental sound in the World Soundscape Project. Trained in both music and the sciences at Canadian universities, he took further study at the Institute of Sonology at Utrecht. Since 1972 he has been developing and using the POD computer music system for composition and sound synthesis. This, along with classical tape and electronic techniques, has provided the material for most of his compositions. His works are often performed at festivals, conferences and in concert, and have been widely broadcast and recorded. Truax has also published numerous articles and is the author of a soon-to-be published book, **Acoustic Communication**.

# MUSIC AND THE COMPUTER II

THURSDAY, APRIL 12

Individual lectures by the composers with musical illustrations:

**LARRY AUSTIN, CHARLES DODGE, JOEL CHADABE,  
NEIL ROLNICK**

## ENCOUNTERS

1-4 pm  
Baird 250

**GUEST COMPOSERS:** **LARRY AUSTIN  
CHARLES DODGE  
JOEL CHADABE  
NEIL ROLNICK**

## CONCERT

8 pm  
Slee Concert Hall

**SONATA CONCERTANTE (1983)\*** LARRY AUSTIN  
Yvar Mikhashoff, piano

**WAVE EDGE (1983)** BARRY TRUAX

**ETUDE (1984)\***  
Frances-Marie Uitti, cello

**ANY RESEMBLANCE IS PURELY COINCIDENTAL (1980)**  
Anthony de Mare, piano CHARLES DODGE

INTERMISSION

**LOOPY (1982)** NEIL ROLNICK  
Neil Rolnick, synclavier II digital synthesizer

**FOLLOW ME SOFTLY (1983)\*** JOEL CHADABE  
Jan Williams, percussion

\* First Performance

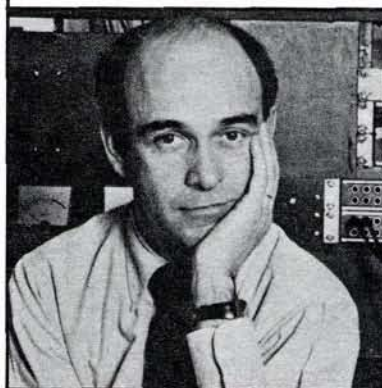
JOEL CHADABE composes for a portable computer music system and performs with it at concerts throughout the world. Chadabe studied with Elliott Carter at Yale and later in Europe. He has received fellowships and grants from the Ford Foundation, CAPS, and the National Endowment for the Arts. His description of the technology of synthesizers appears in **The Development and Practice of Electronic Music** and his articles on various aspects of electronic and computer music have been published. He established the Electronic Music studio at State University of New York at Albany in 1966 and has been its director since its inception.

CHARLES DODGE studied music composition at the University of Iowa and Columbia University. He was a computer music student of Godfrey Winham at Princeton and has been active as a composer of computer music since the mid-1960's. Among his commissions are those by the Fromm Foundation, the Koussevitzky Foundation, Nonesuch Records, Ronald Anderson, Stephen Montague with funding from the British Arts Council, Swedish National Radio, and the American Composers Orchestra. Dodge is the director of the Center for Computer Music at Brooklyn College.

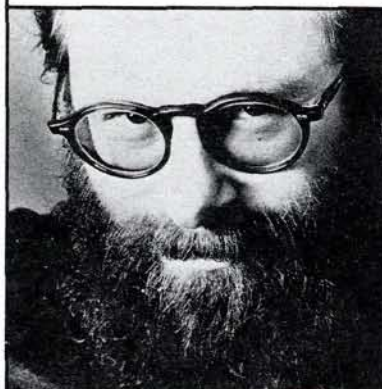
NEIL ROLNICK, whose works for tape and live electronics as well as those for conventional instruments are performed throughout this country and Europe, studied with Darius Milhaud, Richard Felciano, Olly Wilson and John Chowning. Among his awards are a Composer Fellowship from the National Endowment for the Arts, a Composer Assistance Grant from the American Music Center, and his selection as an official U.S. representative at the 1982 UNESCO Rostrum of Composers. He is currently on the faculty of Rensselaer Polytechnic Institute where he teaches composition and directs the Electronic Music Studio.



Joel Chadabe



Charles Dodge



Neil Rolnick

THURSDAY, APRIL 12

# AFTER HOURS CABARET: CONTEMPLATIONS

## THE BUFFALO NEW MUSIC ENSEMBLE

### CONCERT

11:00 - midnight  
Cabaret 650,  
650 Main Street

### GUEST COMPOSER: PAULINE OLIVEROS

#### OVERTURE

Connie Schulz, actress

MC CANDLESS/SCHULZ

#### JALTARANG

Maelstrom Percussion Quartet

ALEX LUBET

### MUSIC OF PAULINE OLIVEROS

#### SERENADE

Jeffrey Schanzer, guitar

LOU HARRISON

#### THE GREAT LEARNING PARAGRAPH NO. 2

for Singers and Drummers

CORNELIUS CARDEW



Becky Cohen

Pauline Oliveros

PAULINE OLIVEROS works to understand and illuminate the human attentional processes involved in composing, performing and listening to music. She has been the recipient of the Pacifica Foundation Award, a Guggenheim Fellowship, the Beethoven Prize of the City of Bonn, and has been an appointee to the Composer's Program Panel of the National Endowment for the Arts. Her collaboration with Merce Cunningham and participation at the World's Fair in Osaka in 1970 brought her to world attention for her groundbreaking work in electronic music and theater. Fascinated with the use of mandalas in the art and tradition of various cultures, she uses mandalic shapes and images in her music. Of particular note are some ceremonial pieces involving the collaboration of musicianship and heightened sensory awareness. She has become increasingly active as an accordionist, performing her own music and the music of others to display a profound respect for the instrument's power to breathe and transform.

# HILLER - BABBITT COLLAGE

In Celebration of Lejaren Hiller's Sixtieth Birthday

FRIDAY, APRIL 13

## MILTON BABBITT

His Music

### ENCOUNTER

4 pm  
Baird 318

**GUEST COMPOSER: MILTON BABBITT**

**FACULTY COMPOSER: LEJAREN HILLER**

**PORTFOLIO (1974)**

Frances-Marie Uitti, cello

LEJAREN HILLER

**THREE COMPOSITIONS FOR PIANO (1948)**

Robert Taub, piano

MILTON BABBITT

**REFLECTIONS (1975)**

Robert Taub, piano

MILTON BABBITT

INTERMISSION

**CANONICAL FORMS (1983)**

Robert Taub, piano

MILTON BABBITT

**ALGORHYTHMS II (1972)**

Versions 1-4

LEJAREN HILLER

The Compass Players  
Bruce Penner, conductor

### CONCERT

8 pm  
Baird Recital Hall



Lejaren Hiller



Milton Babbitt

MILTON BABBITT, currently William Shubael Professor of Music at Princeton - where he began his teaching career in 1938 -, is also on the Composition Faculty at the Juilliard School. He has taught, conducted seminars and lectured at universities and music schools in this country, Canada, England, Germany, Austria, Australia and Mexico. Among his honors are two New York Music Critic Circle Citations, National Institute of Arts and Letters Award, Brandeis University Gold Medal, National Music Award, George Peabody Medal, and a Pulitzer Prize Special Citation in 1982. Babbitt has received honorary degrees from five prestigious universities and colleges, and his articles appear in periodicals and anthologies of scholarly note. Among his recent compositions are **Ars Combinatori** for small orchestra, **String Quartet No. 5** and **The Head of the Bed** for soprano and four instruments.

Irene Haupt

**SATURDAY, APRIL 14**

# PIANO/PERCUSSION EXTRAVANGANZA

In cooperation with the Percussive Arts Society, New York State Chapter

## CLINIC

10:30 - 11:30 am  
Baird B1  
1:30 - 3 pm  
Baird B1

## LYNN HARBOLD GORDON STOUT

## OPEN REHEARSAL

3:30 - 5:30 pm  
Slee Concert Hall

## UB PERCUSSION ENSEMBLE JAN WILLIAMS, DIRECTOR AND CONDUCTOR

## CONCERT

8:00 pm  
Slee Concert Hall

### GUEST COMPOSERS: LARRY AUSTIN CHARLES BOONE

#### MANTRA (1970)+

Yvar Mikhashoff, piano  
Ole Orsted, electronics

#### KARLHEINZ STOCKHAUSEN

Michael McCandless, piano

INTERMISSION

#### WEFT

CHARLES BOONE

#### LIFE PULSE MUSIC\*

UB Percussion Ensemble

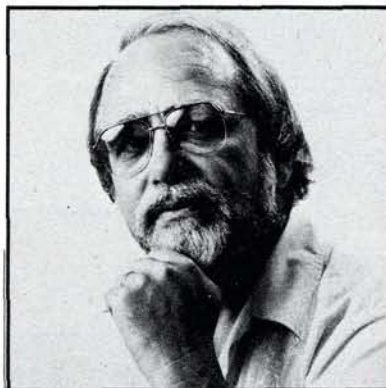
LARRY AUSTIN

+ First North American Performance

\* First Performance



Charles Boone



Larry Austin

CHARLES BOONE, born in Cleveland, took his studies at the Academy of Music in Vienna, the University of Southern California, and San Francisco State College under the tutelage of Karl Schiske, Adolf Weiss and Ernst Krenek. He has served as chairman of the San Francisco Composers Forum and was coordinator of the Mills College Performing Group and Tape Music Center. Based in San Francisco, Boone has travelled extensively, lectures throughout the United States and Europe, and has been the Guest Composer-in-Residence of the Deutscher Akademischer Austauschdienst in Berlin. Coloristic, sustained, suspended and lyrical are words that recur frequently in descriptions of his music. From the mid-sixties to the present, Boone's composition has shown a clear evolution from concise pointillistic use of materials to expansive use of sound blocks to convey the meaning of his music. The development has also moved constantly toward simplification and reduction of means to express his musical ideas with clarity and precision.

LARRY AUSTIN studied at NTSU, Mills and UC-Berkeley and for twenty years was on the faculty of UC-Davis where he was active as a composer, conductor and performer. A long-time associate of Cage, Foss, Tudor and Stockhausen, Austin was a co-founder of the avant-garde magazine **Source**. He was a participant in the first summer computer music workshops at Stanford and M.I.T., established and directed SYCOM, the computer music facility at University of South Florida, and in 1978 accepted an appointment at North Texas State University where he still teaches and serves as co-Director of the Center for Experimental Music and Intermedia. His works, which have elicited many fellowships, grants and commissions, are well known and widely performed and recorded, and his music and career are assessed and extensively cited in major references. In addition to composing, Austin has researched the development of compositional algorithms and interactive digital synthesis systems.