

THE CARNEGIE HALL CORPORATION

presents

EVENINGS FOR NEW MUSIC

planned by

LUKAS FOSS

*in conjunction with the Center of the Creative Performing Arts
in the State University of New York at Buffalo*

Allen Sapp and Lukas Foss, Directors

CARNEGIE RECITAL HALL

TUESDAY, APRIL 26, 1966, AT 8:30 P.M.

JOHN CAGE

Music for Carillon No. 4 (1961) *

Mr. Tudor

Assisted by Michael Sahl and Jan Williams

ERIK SATIE

Le Piège de Méduse (1921)

Messrs. Friedland, Jones, Globokar, Joseph,
Humeston, Neidlinger, Williams, Bergamo

Actors: Misses Brigham-Dimiziani, Plantamura;

Messrs. Bogue, Dupouy

Dancer: Albert Reid

Director: Rospo Pallenberg

Conductor: Richard Dufallo

INTERMISSION

HENRI POUSSEUR

Répons (1960/65) **

Mrs. Hartzell; Messrs. Kraber, Joseph, Humeston,
Tudor, Sahl, Williams, Dupouy

* World Premiere

** American Premiere

PROGRAM NOTES

LE PIÈGE DE MÉDUSE - Erik Satie

Quadrille

Valse

Pas vite

Mazurka

Un peu vif

Polka

Quadrille

English translation by M. C. Richards.

RÉPONS - Henri Pousseur

A first, purely musical, version of Répons was composed in 1960. This work is a large "mobile" for seven players, in which each of them has to take his responsibility to take an active part in the decision that forms the actual perform-

ance. Nevertheless, this piece cannot be called aleatoric. The composer has prepared quite defined materials which allow the musicians to answer in a sensible way the propositions made by their colleagues (and which are to a certain extent unpredictable) or which result from their playing together. The composer has also fixed a set of game rules which make it possible to coordinate the different individual interventions and to result in a differentiated polyphony.

The work consists of three principal parts: Agrégats (the gradual entrance of the musicians), preceded by Sorts I (a chance operation which decides the order of the entrances); Conduit (in which each musician has a turn as conductor-soloist and is surrounded by different cells of performers who answer him); finally, Cassation, the gradual exit, preceded by Sorts II.

After a first series of performances which revealed that there was a certain esotericism of the game regarding the audience (who had difficulty connecting the visual and the sound aspects), the composer decided to improve the form by adding an actor who would simplify the theatrical duties of the musicians. By using conventional verbal elements, the actor informs the musicians of the game's development. At the same time, the poetic content of his phrases helps the public to understand what is evolving.

This text was written in 1965 by Michel Butor. It is performed this evening in its original French version.

MEMBERS OF THE CENTER

JOHN BERGAMO	Percussionist - Composer
SYLVIA BRIGHAM-DIMIZIANI	Soprano
JEAN DUPOUY	Violist
SHERMAN FRIEDLAND	Clarinetist
VINKO GLOBOKAR	Composer - Trombonist
JAY HUMESTON	Cellist
CHARLES JOSEPH	Violinist
KARL KRABER	Flutist
FREDRIC MYROW	Composer - Pianist
BUELL NEIDLINGER	Bassist
CAROL PLANTAMURA	Soprano
FREDERIC RZEWSKI	Composer - Pianist
MICHAEL SAHL	Composer - Pianist
DAVID TUDOR	Pianist
MICHAEL VON BIEL	Composer - Pianist
ANDREW WHITE	Oboist
JAN WILLIAMS	Percussionist

GUEST PARTICIPANTS

MARJORIE HARTZELL	Harp
LAURENCE BOGUE	Baritone
RICHARD JONES	Trumpet
ALBERT REID	Dancer

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CARNEGIE RECITAL HALL

TUESDAY, MAY 2, 1967 AT 8:30 P.M.

STEFAN WOLPE PIECE FOR TWO INSTRUMENTAL UNITS (1962)

Messrs. Ben Meir, Martin, Alsina, White
von Wrochem, Michii, Williams

Richard Dufallo, Conductor

ELLIOTT CARTER TWO PIECES FOR KETTLEDRUMS (1966)*

Mr. Williams

ELLIOTT CARTER SONATA FOR VIOLONCELLO AND PIANO (1948)

Messrs. Martin and Alsina

WILLIAM ALBRIGHT TIC (1967)**

Messrs. White, Burnham, Williams

INTERMISSION

KARLHEINZ STOCKHAUSEN PLUS MINUS (1962)***

Messrs. Cardew, Burnham, Williams

*First performance

**First New York performance

***First United States performance

FINAL CONCERT IN THE SERIES

PROGRAM NOTES

Piece for Two Instrumental Units

Stefan Wolpe

The function of the second instrumental unit is superimposed on the first, for the purpose of multiplying its activities, of contrasting them and breaking them apart, of complementing such activities in a display of simultaneities. This allows for the infinite and instant conversion of line into sound, of line into line, endlessly changeable, modifying and stimulating among other things the tempo of chromatic circulation while it liquidates the old concept of contrast.

S. W.

Two Pieces for Kettledrums

Elliott Carter

These are two etudes for four chromatic pedal timpani. The *Canto*, featuring snare drum stick rolls, and the *Adagio* -- harmonics. Written for Jan Williams on August 29 and 30, 1966.

E. C.

Sonata for Violoncello and Piano

Elliott Carter

"...It was whilst writing his next major work, the 'Cello Sonata of 1948, that a new principle occurred to Carter. In looking through the second movement (which he wrote first), he noticed how often, within two minims to the bar, the quaver groupings fell into threes; and he decided that instead of continuing to think of such groups as cross-rhythms, it would be interesting to change to a different metrical unit, i.e., to a different speed, and to accomplish this if possible by a subtle technique of transition.

In 'modulating' from one speed to another within the individual movements of the 'Cello Sonata, Carter used

the analogy of key relationships as a guide. This may be seen clearly in the *Adagio*, where each large section has its own tempo, and the return to the opening theme is paralleled by a return to quaver =70, with which the movement began...It is also typical...that the 'modulation' does not coincide with a change in the type of metrical unit..."

from "A Note on Elliott Carter" by William Glock

Tic

William Albright

"Tic" is a composition intended for performance by any combination of the following pairs of instruments: two percussion, two singers, two pianos, two electric guitars, two basses, and two saxes. Any one of these may act as soloist. The piece is based on the ancient notion that a unity may be found between visual and aural media: in this case, the players respond directly to images projected on them. Much of the musical material is the result of the composer's arcane devotion to the popular idiom. The films are a result of the composer's faith in the potency and relevancy of working in this comparatively young art. - W.A.

Plus Minus

Karlheinz Stockhausen

(for composers)

I began composing this piece several years ago and have now reached the third page. Things are slowing down; at this point it takes me 26 minutes to play only four events. So I decided to hand on the esoteric information obtained by me in the course of my work to my two percussionist friends, Jan Willians and Ed Burnnam (both of whom come relatively fresh to the art of composition), in the hope that they might wring some less somber constellations from the complex mass of data and directives originally provided by Mr. Stockhausen. This evening's performance consists of a simultaneous presentation of their work and mine.

Cornelius Cardew

MEMBERS OF THE CENTER 1966-67

CARLOS ALSINA	Pianist - Composer
MARYANNE AMACHER	Composer
SHAUL BEN MEIR	Flutist
EDWARD BURNHAM	Percussionist
CORNELIUS CARDEW	Composer - Pianist
NICCOLÒ CASTIGLIONI	Composer - Pianist
JEAN DUPOUY	Violist
ANNE GRAFF	Contralto
CHARLES HAUPT	Violinist
WARREN HOFFER	Tenor
MAKOTO MICHII	Contra-bassist
ROBERT MARTIN	Cellist
ANDREW WHITE	Oboist
JAN WILLIAMS	Percussionist
KLAUS VON WROCHEM	Violinist - Composer
PAUL ZONN	Clarinetist - Composer

RENÉE LEVINE - Center Coordinator

"EVENINGS FOR NEW MUSIC" SERIES 1967-1968.

Concerts will be given in Carnegie Recital Hall on the following dates: November 7, 1967; December 19, 1967; March 19, 1968; April 30, 1968. All concerts will be in the evening at 8:30 o'clock.

Auspices: The Carnegie Hall Corporation, in conjunction with the Center of the Creative and Performing Arts in the State University of New York at Buffalo.

THE SOURCES OF SOUND ON THE TAPE ARE THE VOICES OF LA MONTE YOUNG AND MARIAN ZAZEELA, AND SINE WAVES SUSTAINED IN VARIOUS RELATIONSHIPS OVER ONE OR MORE CONTINUOUS SINE WAVE DRONES.

FOR THE WORK IN THIS STYLE A SET OF CHORDS AND INTERVALS IS SELECTED BEFOREHAND FROM "THE TWO SYSTEMS OF ELEVEN CATEGORIES 1:07:40 A.M. 3 X 67 - " (FIRST REVISION OF " ' 2/3 P.M. 12 XI 66 - 3:43 A.M. 28 XII 66 FOR JOHN CAGE' FROM 'VERTICAL HEARING OR HEARING IN THE PRESENT TENSE' "). THE FREQUENCY COMPONENTS OF THE SINE WAVES ARE TUNED ON HIGHLY STABLE SINE WAVE OSCILLATORS USING OSCILLOSCOPES TO ACHIEVE CHORDS AND INTERVALS IN WHICH EVERY PAIR OF FREQUENCY COMPONENTS CAN BE REPRESENTED BY SOME RATIONAL FRACTION IN ORDER TO PRODUCE COMPOSITE SOUND WAVEFORMS OF PERIODIC STRUCTURE. THE RATIOS OF THE AMPLITUDE COMPONENTS OF THE SINE WAVES ARE TUNED WITH VOLTAGE METERS TO BE INVERSELY PROPORTIONAL TO THE RATIOS OF THEIR CORRESPONDING FREQUENCY COMPONENTS. THE PITCHES AND LOUDNESS LEVELS PRODUCED BY THE VOICES ARE CORRELATED TO THE TUNING STRUCTURE BY EAR.

IN ADDITION TO THE PRECISE CONTROL OVER THE INTERVALLIC RATIOS ESTABLISHED AMONG THE SINE WAVES AND VOICES, THE CONTROL OVER THE FREQUENCIES OF THE COMBINATION TONES PRODUCED WHEN MORE THAN ONE SINE WAVE AND/OR VOICE IS SOUNDED AT ONE TIME IS AN IMPORTANT STRUCTURAL ELEMENT OF THE WORK. IN ORDER TO ACHIEVE THIS CONTROL ONLY CERTAIN COMBINATIONS OF FREQUENCIES FROM THE PRE-SELECTED SET OF CHORDS AND INTERVALS ARE PERMITTED TO BE SOUNDED CONCURRENTLY. THE PIECE UNFOLDS AS THE PERFORMERS THEN IMPROVISE THE STATISTICAL DENSITY, SEQUENCE, AND DURATION OF EACH FREQUENCY WITHIN THE PREDETERMINED STRUCTURE USING THEIR VOICES AND THE SINEWAVE OSCILLATORS FROM A MOOG SYNTHESIZER CUSTOM DESIGNED FOR THIS WORK. THE STRUCTURE OF THE COMPOSITION ALLOWS THE MUSIC ON THE TAPE TO BE PERFORMED AS A COMPLETE VERSION IN ITSELF, OR WITH THE PERFORMERS SINGING LIVE WHILE THE PRERECORDED MATERIAL IS PLAYED. ©LA MONTE YOUNG 1969

ORNAMENTAL LIGHTYEARS TRACERY

THE PROJECTIONS FORM PART OF A SERIES OF LIGHT WORKS DESIGNED FOR LIVE PERFORMANCE ON THREE OR MORE SLIDE PROJECTORS. THE SERIES CONTAINS NUMEROUS BLACK AND WHITE NEGATIVE AND POSITIVE PHOTOGRAPHS OF MODULAR SECTIONS OF SEVERAL CLOSELY RELATED DESIGNS. EACH SLIDE MOUNT HOLDS A PHOTOGRAPH AND A COMBINATION OF COLORED GELS. THESE DESIGN AND COLOR ELEMENTS ARE COMBINED INTO INTERLOCKING GROUPS WHOSE SEQUENCE, DURATION OF APPEARANCE, AND MANIPULATION WITHIN THE PARAMETERS MADE AVAILABLE BY THE FUNCTIONS OF THE MACHINES ARE DETERMINED DURING THE ACTUAL PERFORMANCE.

THE SYMMETRY OF THE DESIGNS AND THE REPETITIVENESS OF THE PATTERNS CONCERNS CENTERING AND CONCENTRATION. MOVEMENT IS DELIBERATE AND TAKES PLACE SLOWLY IN TIME. PERFORMANCE USUALLY ACCOMPANIES LA MONTE'S MUSIC, AND THE CHANGES REFLECT THE MOOD AND FLOW OF THE SOUND. ©MARIAN ZAZEELA 1968

KUNDALINI DERVISH (1969)

A PRIMEVAL DANCE

IN WHICH THE

PARTICIPANTS TRY TO

SHAKE THE SNAKES. - T. R.

GOODBYE MUSIC (1969)

THIS MUSIC IS A RESULT OF TWO PROCESSES: A ZITHER, TUNED IN A DIATONIC MODE, IS RECORDED AND MULTIPLIED BY SEVERAL PLAYBACK HEADS LOCATED AT FIXED DISTANCES (AND THEREFORE TIME-INTERVALS) FROM ONE ANOTHER.

SIMULTANEOUSLY, THE PREVIOUS PERFORMANCE IS BEING PLAYED IN REVERSE AND ERASED. (THE SAME REEL OF TAPE IS USED WHENEVER THE MUSIC IS PLAYED.) BECAUSE THE OLDER PLAYING IS HEARD FIRST, THE RESPONSE TO IT FORMS THE NEWER VERSION -- CREATING A KIND OF CHAIN-LINK BETWEEN ALL PERFORMANCES. - J. H.

CENTER OF THE CREATIVE AND PERFORMING ARTS

Program Notes

Tzoue (1970) Tona Scherchen

One of the particularities of Tzoue is that it possesses a "heart" (or soul); very simply a melody. This "heart" has certain typical rhythms; in place of development, these rhythmic patterns become more and more free, and they are gradually introduced into the melodic pattern. The rhythm in general is approximate, and is to be freely executed; it is up to the performer to sense the overall rhythm of the piece. -(from the composer's instructions to the performers)

Tona Scherchen was born in 1938 and studied at the Conservatories of Peking and Shanghai chinese music and literature and the classic chinese instrument Pi-Pa; 1961-1963 studies of dodecaphonic music with Henze at the Salzburg Mozarteum; 1963-1965 in Paris with Messiaen and also with Schaeffer at the Studio de la Musique Concrete; 1966-1967 composition studies with Ligeti in Vienna; 1968-1969 in Italy. She is living in Strasbourg, France.

A Giraffe of Whine (and Thou) Tom Constanten

Rather a tesseractyl, that is to say the ancient four dimensional reptilian skeletal structure, arrayed with parametrically polarized minutiae (give or take a few seconds), therewith to ensure a continuous flux of diversity within unity (or vice versa) according to natural tropisms and balance of change vectors; or, the more things change, the more they stay the same. -T.C.

Still and Moving Lines of Silence
In Families of Hyperbolas (1973-74) Alvin Lucier

Still and Moving Lines of Silence in Families of Hyperbolas (1973-74) is a live electronic performance work in which musicians explore various phenomena of sound in space. Any number of musicians with audio oscillators create standing waves of minimal and maximal amplitudes caused by constructive and destructive interference patterns which form in families of hyperbolas, the number of which and their position in space is determined by the frequency of the soundwaves and the distance between the loudspeakers. Using any number of oscillator-amplifier-loudspeaker systems, whole sound environments or geographies for dancers can be made.

By closely tuning pairs of oscillators, beating occurs, causing the hyperbolas to move through space in elliptical patterns at speeds determined by the frequency relationships between the soundwaves. Movement can be made to simulate environmental systems such as planet rotation or tidal flow or to resonate percussion instruments. Beating in the audible range produces combination tones perceived as phantoms. -A.L.

Alvin Lucier was born on May 14, 1931, in Nashua, New Hampshire. He studied music at Yale and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1969 he was Director of the Brandeis University Chamber Chorus which devoted much of its time to new music. Since 1969 he has been teaching at Wesleyan University. He has lectured and performed extensively in the United States and Europe, and in 1966 co-founded the Sonic Arts Union with composers Robert Ashley, David Behrman and Gordon Mumma. He is presently also Musical Director of the Viola Farber Dance Company.

Lucier has been a pioneer in several areas of composition and performance: ACTION MUSIC FOR PIANO, 1962, one of the first gestural works (the performer's physical actions are notated, the sounds occur as residue); MUSIC FOR SOLO PERFORMER (1965), the first use of brainwaves in musical performance (percussion instruments resonated by bursts of alpha); VESPERS (1968), acoustic orientation by means of echolocation; "I am sitting in a room," lyric articulation of resonant frequencies of a room by speech; THE QUEEN OF THE SOUTH (1972), the generation of visual imagery with sound in vibrating media; STILL AND MOVING LINES OF SILENCE IN FAMILIES OF HYPERBOLAS (1973-74), the creation and movement of sound geographies in space with human interaction. He is currently working on a large-scale theatre work in which, as a result of musical activities, the voice of Berlioz is heard.

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

and the

CENTER OF THE CREATIVE AND PERFORMING ARTS

State University of New York at Buffalo, Music Department

present

EVENINGS FOR NEW MUSIC

planned by Lukas Foss and Lejaren Hiller

Sunday, March 21, 1971, 8:30 p.m.

Student Union

8:30

8:50

9:20

9:40

10:05

10:25

10:40

Outside (Carnegie Hall)

Kotik: *All-Weather Music*

8:00

Area A:

Green Room if Carnegie Hall

Lounge if Stony Brook

Smoking Area if Domus

Corner: *V⁹ Chord, Chopin Prelude*

9:00

Parman:

Chamber Play

Area B:

Corner: *OM Entrance*

8:15

Recital Hall if Carnegie Hall

Auditorium if Stony Brook
or Domus

Fulkerson: *For Betty Johnston*

Patterns III

I should've called it something...
for *STRING QUARTET*

Episode I

Kotik: *Alley*

Eastman: *Trumpet*

Komorous:
Lady Blancarosa

Hallways

Intermission

Kotik: *All-Weather Music*
Julius Eastman, piano

Corner: *OM Entrance*
Rhoda Gena, violin
Diane Williams, viola
Douglas Davis, cello
Roberto Laneri, bass clarinet
Donald Montalto, trumpet
Kenneth Hafner, trumpet
Ellis Wean, tuba
Jeff Silberman, tenor sax
Jim Fulkerson, trombone
Petr Kotik, flute
George Ritscher, trombonium
Ronald Richards, oboe
Julius Eastman, voice
Adrienne Tworek, voice

Fulkerson: *For Betty Johnston*
(1970-)

Terry Moore
Mary Fulkerson
John Rolland
Judy Savage
Frank Parman
Ed Cox

Fulkerson: *Patterns III* (1969)
Ellis Wean, tuba

Corner: *The Dominant 9th Chord
Which Begins the D Major
Prelude of Chopin*
Ensemble

Parman: *Chamber Play* (1971)
Terry Moore, Actor
Stuart Fox, Assistant
George Ritscher, Recording
Engineer
Frank Parman, Manufacturer

Kotik: *Alley, Book #1* (1970)
Julius Eastman, piano
Mark Sokol, violin
Rhoda Gena, violin
Diane Williams, viola
Douglas Davis, cello
Petr Kotik, flute, conductor
Ellis Wean, tuba
Jim Fulkerson, trombone
Jan Williams, piano
Donald Montalto, trumpet
Kenneth Hafner, trumpet
Andrew Ploch, trumpet
Jeff Silberman, tenor sax
Ronald Richards, oboe
Roberto Laneri, bass clarinet

Fulkerson: *I should've called it
something. . . for
STRING QUARTET*
(1968)

Rhoda Gena, violin
Ronald Richards, oboe
Stuart Fox, guitar
Jeff Silberman, tenor sax

Fulkerson: *Episodes: Episode #1*
(1968)

Douglas Davis, cello
Rhoda Gena, violin
George Ritscher, trombonium
Frank Collura, trumpet

Eastman: *Trumpet* (1970)
Frank Collura, trumpet
Donald Montalto, trumpet
Kenneth Hafner, trumpet
Andrew Ploch, trumpet
Jeff Silberman, tenor sax
Roberto Laneri, clarinet
Ronald Richards, oboe
Jan Williams, conductor

Komorous: *Lady Blancarosa*
an opera in one act (1967)
Adrienne Tworek, Helga
Julius Eastman, Kamilla
Terry Moore, Dwarf Erik
George Ritscher, Tape Operator

EVENINGS FOR NEW MUSIC

CHAMBER PLAY*

Two constructive-type composers and electronics technician are minimum performers. Use four composers only if they don't know anything about construction. If desired, legs can be made from left over material.

Carnegie Recital Hall and Stony Brook performances are "pre-fab" versions.

*Number of composers is variable for individual performances: Schoenberg, Webern, Satie, Hiller, Xenakis, Kamin, Corner, Ashley, Cage, Tenney, any of a half dozen Russians and many more, like Frank Lloyd Wright, Bruce Goff, Herb Greene or D.C. Bernshouse.

- F.P.

MARCH 18, 21, 25

Be mobile. How can an old shoe be beautiful?

Many events in many places.

You never miss something, You experience where you are.

- J.F.

OM ENTRANCE

Everything these musicians do shows off their mastery. Passages you would never think of playing for anyone with the subtle ways of putting attention where it usually is not, making into music all that which is usually preparation for it.

How the high quality of playing reveals in the simplest things! "We are all in the service of this tone."

(on-going.)

As much virtue in hearing as in performing. Either way a good part of it. (Keep this.)

When practicing a piano, hours go by inside of the difficulties which are solved for audiences. They go by in seconds. What a shame to let by so easily such fascinating resonances. This time it is a pattern from Chopin, and shared by many instruments.

- P.C.

ALLEY, BOOK NO. 1

January 1970 - January 1971. A music composition consisting of independent pieces, most of which are for unspecified instrumenta-

tion. Two pieces, however, have given instrumentation: String Quartet and Concerto for Piano and Orchestra. ALLEY may be performed by any number of musicians, from one soloist to an orchestra. Although it is not necessary to perform all the pieces in the book, tonight, all will be performed. Pieces may be played in any order, overlapping or simultaneously, resulting in a collage.

- P.K.

TRUMPET

1970. It came as quite a shock. "And can you believe it," I said sadly as I lifted up my dress, and took out a plate. "It was quite an accomplishment," she said, and not knowing the circumstances, I began to sing softly by myself and alone.

Now this is how it was. It began on a winter's night with some singing, softly. The window was open and the faint smell of pink flowers seeped through the door. "Now," she said softly, "can you come with me and bring the letter with you?" "No!" and presently he returned from a deep

sleep and recited a poem, that seemed to make no sense at all, and this is the pity of it. "First one and then the other and then none at all," she cried; as the wolf began to gnaw at her underwear to my surprise; and before I knew it, it was all gone, and could not be mentioned.

Unfortunately, I was alone, haggard, depressed and without a pill or a penny to my name. "Quite so," he said, and picked up the case and left.

Now the pity of it is, "How can a man like J. Hoover, do a job so badly and still stay on?" I said, "Can you imagine?" "No," she said, and quietly sat down beneath the willow trees, quietly and alone, sad and without a friend.

"Yes," I said, and without a moment's notice began to play a quiet tune laying my head upon his knee.

- J.E.

DEVELOPED IN U.S.

Cucumbers were known to the ancient Romans and Greeks, but the small cucumber or gherkins originated in America.

LADY BLANCAROSA
1967. An opera in one act

Helga: Kamilla!
Kamilla: Gertrude!
Helga: Kokette!
Kamilla: Kokette!
Helga: Regatta!
Kamilla: Regatta!
Helga: This little cap!
Kamilla: This little cap!
Helga: Copenhagen!
Kamilla: Where? Where?
Helga: Above and below
Kamilla and Helga
after the other inter-
changing: Ach, Ah, Aj, Uf, Ps Ps, Come Ah, But Quickly,
Hip, Why, Why, Sylva!
Erik: The Maidens as vehicles for our games!
Helga: Yes, my prince
Kamilla: Let him come out. He should also see.
He is a little hump.
Helga: Impossible, impossible.
This person has something evil in his physiognomie
Kamilla: He has pointed ears
Helga: Funny
Kamilla: Very bright blue eyes, velvety and shiny
Short light little sleeves, such tiny hands
Helga: That was really yes the stem to which he was clinging
Kamilla: And suddenly one day in the afternoon, around four,
There came over him once again
Helga: Yes, he was a Satyr
Kamilla: Fear of the evening
Helga: He knew himself too well
Kamilla: He was not very successful
In getting to bed
Helga: Who knows whether or not the Soul,
At night does something so against its own will?
Kamilla: Around five, he became more peaceful
Helga: Looked forward to the evening

Kamilla: Above all else, he valued the erotic without Passion,
The quiet and discreet glance,
Blown around by soft autumn breezes,
The cool of the evening
Helga: An erotic sensitivum, Par excellence
Kamilla: He was apathetic and depressed
Helga: Depressed, before he was, depressed after he was
Kamilla: For a long time he lay on the divan
And tried to sleep
Helga: Was he already intime with her?
Kamilla: As if she didn't have on even a skirt
She is a femme d'esprit
At night he didn't sleep
Helga: He didn't go to Matins
Kamilla: Don Juan, happy Don Juan
Helga: Tra-la-la la-la-la
Kamilla: He will nevermore forget it
Helga: Why?
Kamilla: One spoke a lot about contagious diseases,
and oft Erik encountered funeral processions
Helga: In Hell, in Heaven
Kamilla: Oui, Mademoiselle, he loved the Kosmoskopie
Helga: What is that?
Kamilla: The core and the sound
Helga: What did he know of the Passions of Colonels,
Counts and Marquises?
Kamilla: What he was for a Romanticist,
Ah, what a Romanticist!
Of course, he was a poor teacher
Helga: Ah, I've experienced many things, lots of things
Kamilla: Ach lassen Sie, ach, bitt', mein Kleid,
Um zerrissne Bänder tut mir leid;
Ich ben nur ein armes Mädelein,
Ach lass es sein, es darf necht sein. . .
Nein, nein.
Helga: He suspected it. He liked it when the clock's hand
Stood the one exactly on the Hour, and the other
Exactly on the Twelve or after the rain, when there
Was a lot of dirt and many brooks, he fancied a huge
Band of dwarves.

Curtain

- Helga: Earlier nothing, yesterday also nothing yet, isn't that right?
Perhaps all is so soon forgotten.
(whispered) Sylva
(mezza voce) Partenza
(with scorn) Your Rötgen
It was not dusky and neither was it light
What does the whole thing have to do with me?
Thus he began softly
Darling
And it made her so sorry
What value then has Virginitly still?
The students who love so futilely
- Kamilla: Ave Maria, Gratia Plena, Dominus tecum
Benedicta tu in mulieribus et. . .
- Helga: The underworld was for him a forbidden paradise
- Kamilla: . . . Sancta Maria
- Helga: For eons the world believed it would be just the opposite.
For a long time he couldn't suffer it to descend
Finally he ascended
So again was he above
After the failure, all was for him so dull
Drone after drone buzzed from out of the boxes
Humming anxiously through the quiet room
- Helga and
Kamilla: Those in the corner, those on the right-hand side, those left
Helga: Only a breath, like that which a dog draws while asleep
The first rustle, and one knows not, what
The poplars rustle, and one knows not, what
When the breeze from the cage blows, one smells the Lions
Next to the swing he rested and he rocked it with his hand
He held a handiwork piece in his hand
The wind blew
And again, again and again Christmas approached
Even after years still
Why this music?
Waltzes without end, foolish and absurd gallop
Grajmazur, Zyncinski!
- Helga: Santa Lucia!
Kamilla: Santa Lucia!
Helga: My Erik!
Kamilla: My Erik!
Helga: O my Erik!
Kamilla: O my Erik!
Helga: Gertrude!
Kamilla: Gertrude!
Helga: Gertrude Greta!
Kamilla: Gertrude Greta!
Helga: Hugo!
Kamilla: Hugo!
Helga: Jonathan!
Kamilla: Eberhard!
Helga: Johanna!
Kamilla: Johanna!

RAGE OVER
THE LOST
BEETHOVEN



Saturday, February 19, 1972
Sunday, February 20, 1972

The Buffalo Fine Arts Academy
and the
CENTER OF THE CREATIVE
AND PERFORMING ARTS
SUNYAB, Music Department
present

Evenings For Music Theater

Rage Over
The Lost
Beethoven

Music by Lejaren Hiller
Play by Frank Parman
Directed by Terry Moore

Commemorating the tenth anniversary of the
Albright-Knox Art Gallery

BEETHOVEN TOURS

Petr Kotik, flute
Henry Rubin, violin
Roberto Laneri, clarinet
Roger Shields, piano
Andrew Stiller, bassoon

... playing various selections
from Beethoven's music

Four sculptures by Antoine Bourdelle
courtesy of Hirschl & Adler Galleries,
Inc., New York

Two original Beethoven letters
courtesy of The New York Public
Library

Other manuscripts
courtesy of Pierpont Morgan Library,
New York

Final Exhibit:
Reenactment of the Death Scene

CAST

Elizabeth Axelrod
Claudia Carr
Dotti Drummer
Douglas Dunbar
Richard Hackett
Elizabeth Halsey
James Keenan
Carl Kowalkowski
Brian La Tulip
Sally Jean Martinez
Linn Allyson Walker

Voice of Beethoven: Terry Moore

Voice of Ferdinand Hiller: Gerald La Marsh

PRODUCTION STAFF

Set and lighting design by
Technical Director, Edward Cox

Electronics, Stuart Fox
Costumes, Dotti Drummer
Properties, Frank Story
Slides, Roberta Friedman and
Grahame Weinbren
Assistant Director, Claudia Carr

THE MUSIC

I Rage Over the Lost Composer
played by Stephen Manes

II Rage Over the Lost Artifacts
played by Michael Collier

III Rage Over the Lost Spirit
played by Roger Shields

NOTES ON THE MUSIC

In many ways, Beethoven's musical personality is most intimately revealed in his writing for the piano. So when it came time to compose music for Frank Parman's text on Beethoven, I wrote an extended piano sonata in three movements that correspond to the three acts of the play. However, I cast the music into abstract classical musical forms that do not necessarily coincide line by line with the action of the play. The sonata is also in the key of B flat major (more or less) and is the first piece I have written for many years in which I have thought about tonal processes. The particular subject of this programmatic sonata made this decision seem acutely appropriate.

I Rage Over the Lost Composer (Lento, Allegro, etc.)

This is a musical search for the composer and his style from young to mature composed in sonata form with introduction, two complete expositions, development and recapitulation. Imagine that the pianist keeps searching for the music but that it often slips away from him like a camera going out of focus. This struggle repeatedly frustrates and even enrages him. Although all the principal thematic material is my own, I have nevertheless incorporated much material from Beethoven's own piano music into the texture of the movements but never as overt quotations or crude collage.

II Rage Over the Lost Artifacts (Allegro Vivace)

One of Beethoven's unpublished manuscripts which disappeared at the time of his death was the rondo "alla Ingharese Quasi un Capriccio," Opus 129, popularly known as "Rage over a Lost Penny." It was published by Diabelli in 1828 but when the long lost manuscript turned up in Providence, R. I. in 1945, it was immediately evident that even Diabelli's original edition was already a monstrous corruption of Beethoven's intentions. Bars and phrases were missing, harmonizations changed, inner voices altered, doublings added, etc., etc. The further accretions of another 140 years serve well to prove that Beethoven is indeed a commodity to be peddled. So the plan of this movement is to hasten historical evolution to its conclusion. As the movement proceeds, it becomes progressively more destroyed and only manages to reach its final cadence in spite of itself.

III Rage Over the Lost Spirit (Adagio)

This is a set of variations on a widely modulating theme in F major. It is a paraphrase of Beethoven's piano variation technique, not a set of variations on any of Beethoven's own themes. The modulations of the theme itself recall Beethoven's own *Preludes through the Twelve Major Keys* - Opus 39, bits of which were incorporated into the Introduction to the first movement. The coda to this movement rounds out the whole sonata tonally by returning to B flat in its final chords. The style of this set of variations is the "purest" of the three movements so that it contributes only occasionally to the sentiments being expressed during the final dramatic action.

Lejaren Hiller

Acknowledgments

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Renee' Levine
Tressa Spangler
James Wood

Productions of "Evenings for Music Theater" have been made possible by a grant from the Rockefeller Foundation.

Cover photo: Arnold Matthews

THE BUFFALO FINE ARTS ACADEMY
and the
CENTER FOR THE CREATIVE AND PERFORMING ARTS
State University of New York at Buffalo
Lukas Foss, Lejaren Hiller – Directors

present: **EVENINGS FOR MUSIC THEATER**

DOORS



ALBRIGHT-KNOX ART GALLERY AUDITORIUM
SUNDAY, MARCH 5, 1972
8:00 and 9:30 p.m.

RICHARD TRYTHALL – COMPOSER

Mr. Trythall studied composition under David Van Vactor at the University of Tennessee, Roger Sessions and Milton Babbitt at Princeton University, and Boris Blacher at the Hochschule fuer Musik, Berlin.

He has been awarded a Fulbright Fellowship, the Prix de Rome, and a Guggenheim Fellowship and has received commissions from the Fromm Foundation and the Brescia-Bergamo International Contemporary Music Festival.

His compositions include six large orchestral works and several chamber works. Orchestral performances of his work have been given by the Hessian Radio Orchestra—Frankfurt, Germany, the Rome Radio Orchestra—Rome, Italy, the Berkshire Music Center Orchestra—Tanglewood, and the Knoxville Symphony Orchestra—Knoxville, Tennessee.

For the past eight years he has lived in Rome where he is active also as pianist and lecturer. Presently on leave of absence from the St. Stephens School, Rome, Mr. Trythall is a Creative Associate for this semester.

MILTON COHEN – PAINTER-FILM MAKER

Mr. Cohen, formerly on the faculty at the University of Michigan, now resides in Barga, Italy. His production of *Space Theater*, a total environment work involving film, slides and circulating lights, have been given in the United States and were seen at the Venice Contemporary Music Festival. In 1957 his work served as the focal point of the development of the Once Group in Ann Arbor, Michigan. A more detailed account of his work may be found in a recent publication, *The Expanded Cinema*.

DOORS

an event for slides, film and tape

Film — Milton Cohen

Slides — Milton Cohen, Leo Smit

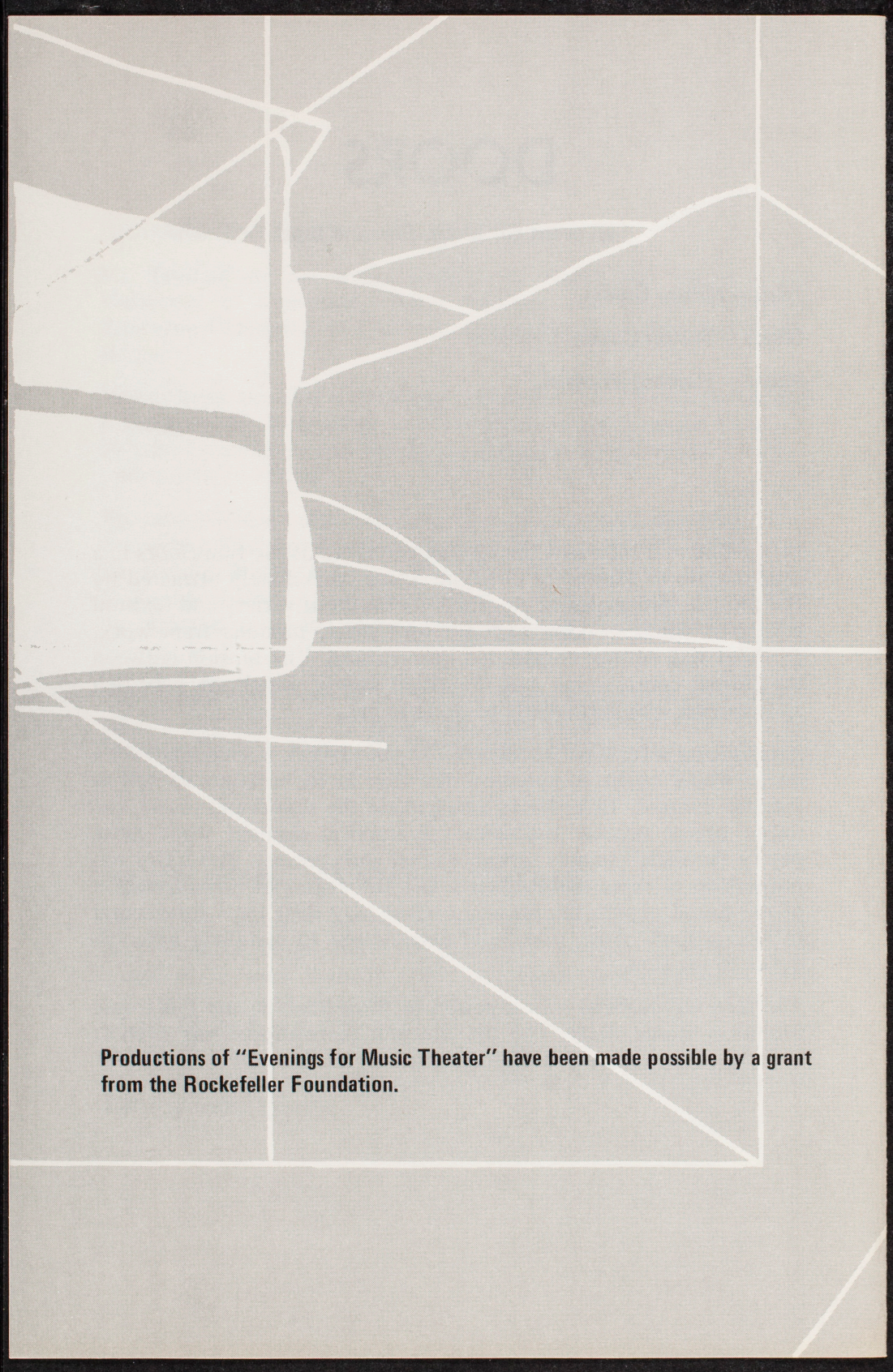
Music — Richard Trythall

In the Fall of 1968 I saw the first performance of the film *Doors* in a small studio in Trastevere in Rome. I was immediately attracted by the musical properties of the film—its rhythmic variety and textural contrasts. While working within a very strict, modular framework, the film was neither constricted nor artificial. The tension between the formal construction and the visual events, which are very rich and pastoral, was particularly exciting to me.

After seeing several performances I began to work out sketches for a music which might complement the film in its semantic as well as esthetic content. In order to amalgamate the sound and image, the found object became the central syntactical element while more purely “musical” sounds served as relief and contrast. By varying the proportion of these two elements, and the degree of transformation of the found object, the musical surface may shift from foreground to background, from maximum assimilation to complete independence of the film.

The tape was realized over a period of three years in the Electronic Studio in Rome, Italy. The first integral performance was given at the American Academy in Rome in January of this year.

R. T.

An abstract graphic design featuring a light grey background with several white lines. A vertical line runs down the left side, and a horizontal line runs across the middle. A diagonal line descends from the top left towards the bottom right. On the left side, there are several curved white lines that resemble a stylized profile or a series of overlapping shapes. The overall composition is minimalist and geometric.

Productions of "Evenings for Music Theater" have been made possible by a grant from the Rockefeller Foundation.

Cooper Union Forum

Henry C. Alter, Director



The Performing Arts

presents the

CENTER OF THE CREATIVE AND PERFORMING ARTS

Jan Williams, Music Director
Morton Feldman, Lukas Foss, Lejaren Hiller, Allen Sapp, Advisors

Renee Levine, Managing Director

The Great Hall, Thursday evening, January 30, 1975, at 8:00 p.m.

EVENINGS FOR NEW MUSIC

Berceuse (1973-74)*

Luis DePablo

Isabelle Ganz, soprano Julius Eastman, actor
Robert Aitken, Eberhard Blum, Petr Kotik, flutists
Donald Knaack, Jan Williams, percussion
Joseph Kubera, organ

Staged by Julius Eastman

Lighting by Jim Fauvell

- Intermission -

Soledad Interrumpida (1971)**

Tape, Luis DePablo
Sculpture, Jose Luis Alexanco
Film, Ed Emshwiller

Technical Direction, Ralph Jones

- Intermission -

Crow (1974)

Pauline Oliveros

Dedicated to the Indians of North America

Ensemble

*First Performance

**First New York Performance

MEMBERS OF THE CENTER/1974-75

Eberhard Blum, Flutist
Tom Constanten, Pianist/Composer
Julius Eastman, Pianist/Composer/
Singer/Choreographer
Benjamin Hudson, Violinist

Ralph Jones, Electronicist/Horn/
Composer
Donald Knaack, Percussionist
Joseph Kubera, Pianist
Judith Martin, Composer/Performer
Margaret Scoville, Archivist/
Librarian

** **

This performance is made possible with support
from The New York State Council on the Arts

The Forum's host for the performing arts series
is Thaddeus R. Gatza, Associate Professor of
Music, The Cooper Union.

BERCEUSE (1973-1974) was composed in Madrid and Buffalo (N.Y.). It is a commission of Juan March Foundation in Madrid. It is scored for 3 flutes, 2 percussionists, Hammond organ ("dans les coulisses"), soprano, actor and several items. This is the first performance of the piece. All the action is based on a double bass, that is never played. It is, however, the protagonist of the work. Music, gestures, stories, give the people trails -- almost always false -- and each person can, if necessary, build up his story. The author's story, one of countless, is perhaps not the best one.

SOLEDAZ INTERRUMPIDA was composed in 1971, as a show in collaboration with the painter Jose Luis Alexanco. Its world premiere took place in the Centro Cultural San Martin of Buenos Aires (Argentina) in July of the same year. Later, Ed Emswiller realized a film on the same idea. This film added a new dimension to the work. The music is composed of two tapes, whose succession, perspective and "decalage" are free. The electronic material is always the same, but realized in four different ways. Besides this purely electronic material, there are two quotations from my works MODULOS V and YO LO VI, songs from hard labour camps, the improvisation of a mauritanian "griot" and voices of African children. I consider this musical part of the work not something to be listened to from outside, as though we were "spectators," but something to be lived as a personal adventure: it is our SOLITUDE that is INTERRUPTED.

Luis de Pablo, born in Bilbao, January 28, 1930, began his musical education in Fuenterrabia. He studied law at the University of Madrid. Following his private musical studies, he took the summer course at Darmstadt.

De Pablo was a member of the "Nueva Musica" group (1957). Founder, "Tiempo y Musica" (1959), "Alea" (1965) and "Alea, musica electronica libre" (1968). He was artistic director of the Madrid Musical Biennale (1964) and musical director of the Encuentros de Pamplona (1972). President of the Jeunesses Musicales Espagnoles (1961-65).

De Pablo translated into Spanish H.H. Stuckenschmidt's book, Arnold Schoenberg, and the writings of Anton Webern. He published Aproximacion a une estetica de la musica contemporanea (1968). There is a rather large bibliography on de Pablo and his work.

CROW (dedicated to the Indians of North America) is part of a long series of works in the oral tradition, entitled Sonic Meditations. Meditation, in Crow, is meant to be a dwelling with, or upon, certain prescribed conditions. Each performer is intended to maintain and connect through these conditions with a continuity. The continuity is manifest as feedback from the performer's actions, or an awareness resulting from the given conditions. The result of actions may be sound or movement or awareness of sound or movement. Breaks in the continuity are errors, but paradoxically inform the performer of the success of his or her meditation. The audience may join by trying to imagine a perfectly black spot. -Pauline Oliveros

Pauline Oliveros received her early training in music from her mother, Edith Gutierrez and her grandmother, Pauline V. Gribben. She began her composition studies with Dr. Paul Koepke at the University of Houston in 1951. In 1952 she moved to San Francisco and later began a six-year period of private study with composer, Robert Erikson. In 1966, Ms. Oliveros became the director of the San Francisco Tape Music Center at Mills College. She is presently Associate Professor of Music at the University of California at San Diego and was the recipient of a Guggenheim Fellowship for composition in 1973. Ms. Oliveros was a guest composer in the first Summer Composition Workshop at SUNYAB with Morton Feldman and Joel Chadabe in June, during which time she began the first version of Crow.

Crow was commissioned by the Center of the Creative and Performing Arts with assistance from the New York State Council on the Arts and the University of Buffalo Foundation, Inc.

Ms. Oliveros' current interests are interdisciplinary and include human relations, exotic foods, karate and shamanism.

Evenings For New Music

February 15, 1975

PROGRAM NOTES

Capricorn Flakes (1970) Arne Mellnas

Arne Mellnas was born in Stockholm, Sweden in 1933. He studied piano, violin and theory at the Royal Academy in Stockholm between 1953 and 1958, and composition with Karl-Birger Blomdahl, Boris Blacher, Max Deutsch, and Gyorgi Ligeti. He has worked in San Francisco at the Tape Music Center and with the New Music Ensemble. He now teaches composition at the Music Academy in Stockholm.

CAPRICORN FLAKES was composed for Robert Moran. It was inspired by astrology, with which the composer became familiar during his San Francisco visits (it is still little-known and regarded as occult in Sweden). From a horoscope for Capricorns (Mr. Moran's birthsign), he chose certain astrological characteristics and gave them reflection in musical phrases and statements; he included the astrological generalities in the score itself: "You have much patience" accompanies instructions ordering the players to wait until all reverberation has died away; "Cautious in action" stands by a section that is literally impossible to play as written.

"Produce the maximum effect with the minimum effort."

(Notes by Howard Hersh with emendations by J.K.)

Mikka (1972) Yannis Xenakis

Yannis Xenakis was born in Braila, Romania, in 1922 of Greek parents. In 1947 he took up residence in Paris where he was an assistant to Le Corbusier until 1960. In 1967, he published Towards A Metamusic. Ignoring serialism which he considered outmoded, Xenakis created an entirely new vocabulary and syntax based as much on mathematical rigor as on the fantasy of chance which he calls stochastic music.

In 1970, Xenakis became a member of the Center for Nuclear Research in the College of France. He presently resides in Paris.

Mikka was written for Madame Salabert of Editions Salabert.

The Great Bass (1972) Eric Richards

Eric Richards was born in 1938 in New York City. He attended the Mannes College of Music (where he studied piano with Hans Neumann and Composition with William Sydeman) and N.Y.U. He has taught, performed (piano), and written about music.

THE GREAT BASS takes its title from the following passages in Ezra Pound's A Guide to Kulchur:

Down below the lowest note synthesized by the ear and "heard", there are slower vibrations. The ratio between these frequencies and those written to be executed by the instruments is OBVIOUS in mathematics. The whole question of tempo, and of a main bass in all musical structure resides in the use of these frequencies.

Failing to hit the proper breath bass, the deficient musician fumbles about off the great bass key as a poor singer fumbles about a little flat or a quarter tone too high.

L'Après-Midi du Dracula (1966) Robert Moran

Robert Moran was born in Denver, Colorado in 1937. He holds degrees in composition from San Francisco State and Mills Colleges and has studied with Luciano Berio, Darius Milhaud, Hans Erich Apostel and Roman Haubenstock-Ramati. From 1969 to 1972 he was co-director of the San Francisco Conservatory New Music Ensemble. He presently resides in Berlin.

Moran's compositions range from intimate chamber works of great delicacy to environmental pieces in which whole cities become the performing area; the factor which unites these various approaches is his singular sense of the theatrical in action and sound. Moran himself writes in connection with L'APRES-MIDI DU DRACULA: "I first met the painter Robert Daxat in Vienna in 1963...I visited his flat in the 2nd district with friends. We walked up a stone stairway... while it rained outside. As I entered I knew that a magical event was taking place inside me. Robert showed me his wonderful drawings and pictures, scenes from the world of XamiXan. When I saw his drawing "The Afternoon of Dracula" I tried to reproduce the impression made by the drawing in musical terms."

Berceuse (1973-74) Luis DePablo

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