

NORA POST, Oboe — B.A., University of California at San Diego; M.A., New York University. Currently a Ph.D. candidate at New York University. In 1974, Ms. Post made her New York debut under the auspices of the Town Hall young Artist Series. In addition to her commitment to contemporary music, she has an accomplished mastery of the 2-keyed baroque oboe and is building a historical copy of a late 18th century oboe. She is currently writing a book on contemporary oboe technique.

HOWARD RILEY, Composer/Pianist — M.A., University of Wales; M.M., Indiana University and Master of Philosophy, York University, England. Numerous recordings, concerts, TV and radio appearances as performer throughout Europe including the Donauschingen Festival of Contemporary Music, Paris Biennale, and Royal Albert Hall. Professor of Jazz History and Keyboard Techniques at the Guildhall School of Music and Drama in London. Mr. Riley's residency is sponsored by The British Council on a special United Kingdom/United States Bicentennial Fellowship.

HENRIK SVITZER, Flute — Studied at the Royal Danish Conservatory of Music and with Julius Baker in New York. From 1968 to 1975 he was solo flutist with the Sjaellands Symphony Orchestra and in 1975 joined the Royal Danish Opera Orchestra as solo flutist. Awarded the Grand Prix at the Festival for Young Artists in Bordeaux, France, and in Velzen, Germany, and was honored as the best woodwind player in Denmark in 1973. Mr. Svitzer has toured extensively throughout Europe and has recorded for BASF Recordings. He is a member of the faculty of the Royal Danish Conservatory of Music in Copenhagen.

JAN WILLIAMS, Resident Conductor/Percussionist — Associate Professor, State University of New York at Buffalo. Recipient of a Ford Foundation Artists Award, 1972. Soloist with Buffalo Philharmonic Orchestra, New Jersey Symphony Orchestra, Israel Philharmonic, National Orchestra of France, Resident Orchestra — Radio Berlin, American Symphony Orchestra, Detroit Symphony. Numerous Recordings and concert tours as performer, conductor and composer throughout U.S.A. and Europe.

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The Buffalo Fine Arts Academy  
and the  
Center of the Creative and Performing Arts  
State University of New York at Buffalo, Music Department  
present

# EVENINGS FOR NEW MUSIC

Thirteenth Season

CENTER OF THE CREATIVE AND PERFORMING ARTS

Morton Feldman, Music Director  
Renee Levine, Managing Director

MEMBERS OF THE CENTER 1976/77

JOHN BOUDLER, Percussion — Student Fellow, currently a candidate for an M.F.A. degree at State University of New York at Buffalo. Percussion studies with George D'Anna, Vic Firth and Jan Williams. Mr. Boudler has been a member of the SEM Ensemble since 1974 and has performed regularly with the Buffalo Philharmonic Orchestra.

WALTER GAJEWSKI, Electronics — B.A. in Audio Concepts, State University of New York at Buffalo. Mr. Gajewski has just completed a "New Music" radio series for National Public Radio under the auspices of the National Endowment for the Arts. He is presently pursuing his study of electronic music composition techniques with audio pioneer Harold Bode.

MARTHA HERR-HANNEMAN, Voice — Student Fellow, currently a degree candidate at the State University of New York at Buffalo. Her vocal study has been with Dr. Russell Hammar, Heinz Rehfuss and Sylvia Dimiziani.

DONALD KNAACK, Percussion — M.M., Manhattan School of Music. Former co-principal percussionist with the Louisville Orchestra. Faculty member American Institute of Musical Studies, Graz, Austria, 1976. Has performed as soloist at music festivals in the United States and abroad, most recently at the Zagreb Biennale. Publications and recordings of contemporary music including recently recorded solo percussion album for Atlantic-Finnadar Records. Recipient of a 1976 CAPS Award.

ROBERT MORAN, Composer/Performer — From the West Coast and most recently living in Berlin on a German Government Fellowship. Mr. Moran's compositions, often beautiful graphics, have been performed frequently by the Center here and in Europe. His work includes compositions for complete cities, a shadow puppet epic with artist, Donald Chase, and a composition for numerous orchestras and various ensembles commissioned by the Zagreb Biennale 1977.

MAX NEUHAUS, Intermedia — M.M., Manhattan School of Music. Recipient of several grants and awards including National Endowment for the Arts and the Creative Artists Public Service Program. Numerous recordings and solo recitals including the Spoleto Festival, Carnegie Hall, and percussion soloist with Karlheinz Stockhausen. Has toured throughout the United States, Canada and major European cities. Mr. Neuhaus has worked for some time without conventional instrumentation or locale, building small electronic devices which continuously generate ongoing musical compositions and has developed "concerts" using car radios, telephones, subway systems and architectural structures.

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EVENINGS FOR NEW MUSIC

PROGRAM

Ode to Napoleon Buonaparte, Op. 41 (1943) . . . . . Arnold Schoenberg  
Poem by Lord Byron

The Rowe Quartet  
Yvar Mikhashoff, piano                      Heinz Rehfuss, speaker

etats (1969)\* . . . . . Betsy Jolas  
for violin and six percussion

Charles Haupt  
John Boudler, Gregory Ketchum, Donald Knaack,  
Timothy Leaphart, Robert Mahoney, Jan Williams

INTERMISSION

Lecture on the Weather (1976)\* . . . . . John Cage

John Cage  
Michael Byron, Miguel Frasoni, David Hill,  
Andrew Jerrison, George Manupelli, Norman Mohamid,  
Larry Polansky, David Rosenboom, Keith Sokol,  
James Tenney, Tim Whiten, William Winant

Maryanne Amacher, recordings                      Luis Frangella, film  
Walter Gajewski, Steve Bradley, electronics  
Gregory Maday, lighting  
David Rosenboom, rehearsal assistant  
Thomas Drew, production assistant

\*First U. S. performance

These concerts are made possible in part by grants from the National Endowment for the Arts, the New York State Council on the Arts, the Seymour H. Knox Foundation, and Meet the Composer. The Center also wishes to thank the Canadian Broadcasting Corporation, York University Department of Music, SUNYAB College B and the College of Mathematical Sciences. Tax deductible gifts to the Center may be made through the University of Buffalo Foundation, Inc.

## EVENINGS FOR NEW MUSIC

### Program Notes

Albright-Knox Art Gallery  
October 16, 1976

#### Ode to Napoleon Buonaparte, Op. 41

Arnold Schönberg

Forced from his position at the Berlin Academy of the Arts shortly after Hitler's accession to power, Schönberg left Germany for Paris and eventual exile in the United States. Decades of personal artistic struggle now had culminated in an ultimate rejection on the basis of race, an intellectual and moral anathema.

Schönberg's polemic against Hitler came ten years later (1943) in the setting of Lord Byron's "Ode to Napoleon Buonaparte". The bitter force of Byron's verse is projected in the highly dramatic and episodic musical statements of piano and string quartet. The "Ode" is, in addition, one of those of Schönberg's late works which attempt a merging of twelve tone methods with elements of traditional tonality. In this case, triadic sonorities and a coda emphasizing E<sup>b</sup> tonality are referential to Beethoven, and the Eroica Symphony, which celebrated the demise of another tyrant.

- J.N.

#### états

Betsy Jolas

for violin and six percussion

Commissioned by the Festival of the Arts of Chiraz-Persepolis, "états" was completed in May, 1969. The work is dedicated to Gérard Jarry and the Percussionists of Strasbourg, who suggested this strange gathering one fine evening some years ago.

I remember having been immediately attracted by the contradictory nature of such a combination. Yet it took me a little time to really size up the problem. I considered for a while using electronic devices for the violin, but soon gave up this idea. Merely envisaging it had suddenly made my proceedings quite clear. Here I was indeed, about to confront a violin, an authentic Stradivarius loaded with history and traditions, with a large percussion ensemble, undoubtedly one of the most characteristic combinations of modern times. Trying to picture this cross-century

Lecture On The Weather

John Cage

Commissioned by the Canadian Broadcasting Corporation  
in observance of  
The Bicentennial of the United States of America  
with

Recordings by Maryanne Amacher  
Film by Luis Frangella (based on  
(drawings by Henry David Thoreau  
Texts for speaker-vocalists by Henry David Thoreau

JOHN CAGE

It would be impossible to calculate the catalytic effect and ramifications that John Cage's work has had on 20th-century music and art, for it is clear that the musical developments of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music. He is universally recognized as the generative and leading figure in the field of indeterminate composition by means of chance operations.  
- (excerpt from C.F. Peters catalogue)

MARYANNE AMACHER, composer, was a Creative Associate at the Center of the Creative and Performing Arts during the 1966-67 season. During this period she created "City Links" with WBFO Radio, a 28-hour live broadcast, which was awarded a prize by the National Institute for Radio and Television for "advance in experimental uses of radio and TV." A former resident fellow at the Center for Advanced Visual Studies at M.I.T., Miss Amacher has worked and toured with the Pulsa Group, John Cage, and the Merce Cunningham Dance Company, and has created sound environment installations for the Hayden Gallery, M.I.T.; The Walker Arts Center, Minneapolis; the Museum of Contemporary Art in Chicago and others.

LUIS FRANGELLA was born in Buenos Aires. An artist/architect, he is interested in the relationships between built space, cultural space and social space. Mr. Frangella is a former fellow of the Center for Advanced Visual Studies at M.I.T. and presently resides in New York City.