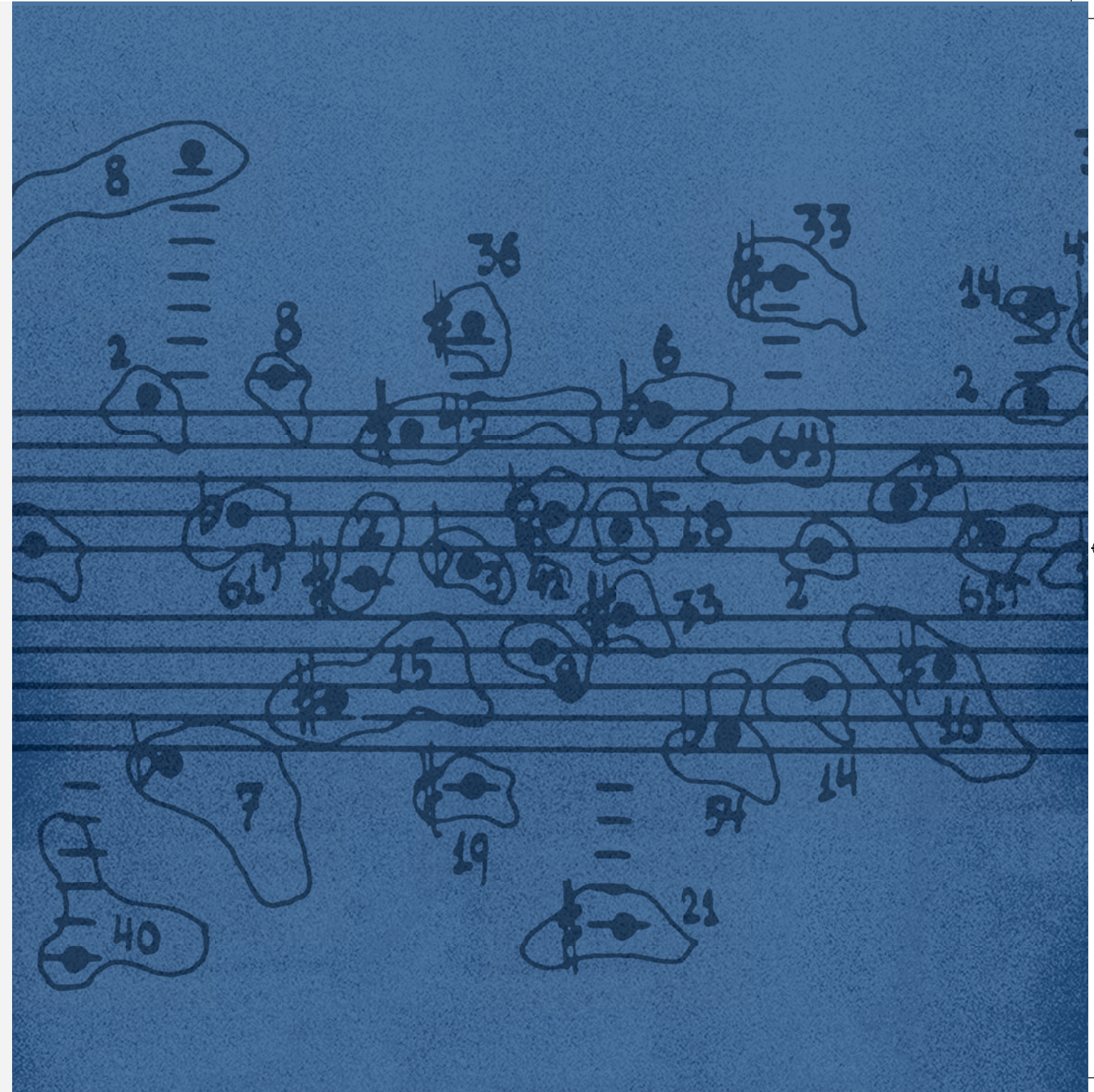




**BURCHFIELD PENNEY**  
**ART CENTER**  
*at Buffalo State College*

**The Museum For Western New York Arts**  
1300 Elmwood Avenue Buffalo, NY 14222  
[www.BurchfieldPenney.org](http://www.BurchfieldPenney.org)





# A healthy imagination is the path to innovation.

BlueCross BlueShield of Western New York is proud to support the Burchfield Penney Art Center. Its contributions to our community are truly inspiring.

[www.bcbswny.com](http://www.bcbswny.com)



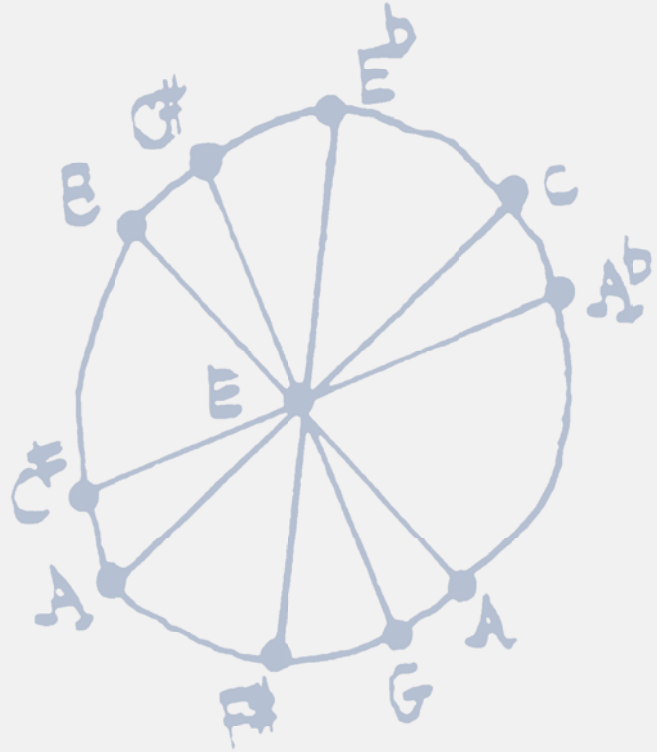
A Division of HealthNow New York Inc.  
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Glad I'm Blue.

RendezBlue is an on-going series of art festivals centered around common themes appealing to the varied and diverse interests of the Western New York cultural community. This fifth installment of RendezBlue is unique, as it brings to a crescendo the 545,400 second [23 day] performance of *Lecture on the Weather: John Cage in Buffalo*. This choreographed interplay of sound, music, and film celebrates Cage's 20 visits to Buffalo from 1966-1991, and transforms the Burchfield Penney's East Gallery. Thanks, again, to BlueCross BlueShield of Western New York, whose continued generosity makes this series possible.

**rendez blue.**

CHANCE OPERATIONS



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**RendezBlue is sponsored by BlueCross BlueShield of Western New York.**

The Burchfield Penney Art Center at Buffalo State College, accredited by the American Association of Museums, is a museum dedicated to the art and vision of Charles E. Burchfield and distinguished artists of Buffalo-Niagara and Western New York State. Through its affiliation with Buffalo State College, the museum encourages learning and celebrates our richly creative and diverse community. The Burchfield Penney is supported in part with public funds from the New York State Council on the Arts and Erie County. Additional support is provided by Buffalo State College, the Elizabeth Elser Doolittle Trust, the Mary A. H. Rumsey Foundation, the James Carey Evans Endowment, and Burchfield Penney members and friends.

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## ACKNOWLEDGMENTS

The Burchfield Penney Art Center is honored to present our fifth RendezBlue. This festival is being presented with much gratitude to BlueCross BlueShield of Western New York for their continued sponsorship. It has been their vision and encouragement that allows us to continue presenting these programs.

RendezBlue is a bi-annual festival that features a wide variety of exceptional programs including concerts, films, lectures, and workshops. This is an offering to the community that promises something for the contemporary-minded as well as the more classically-oriented.

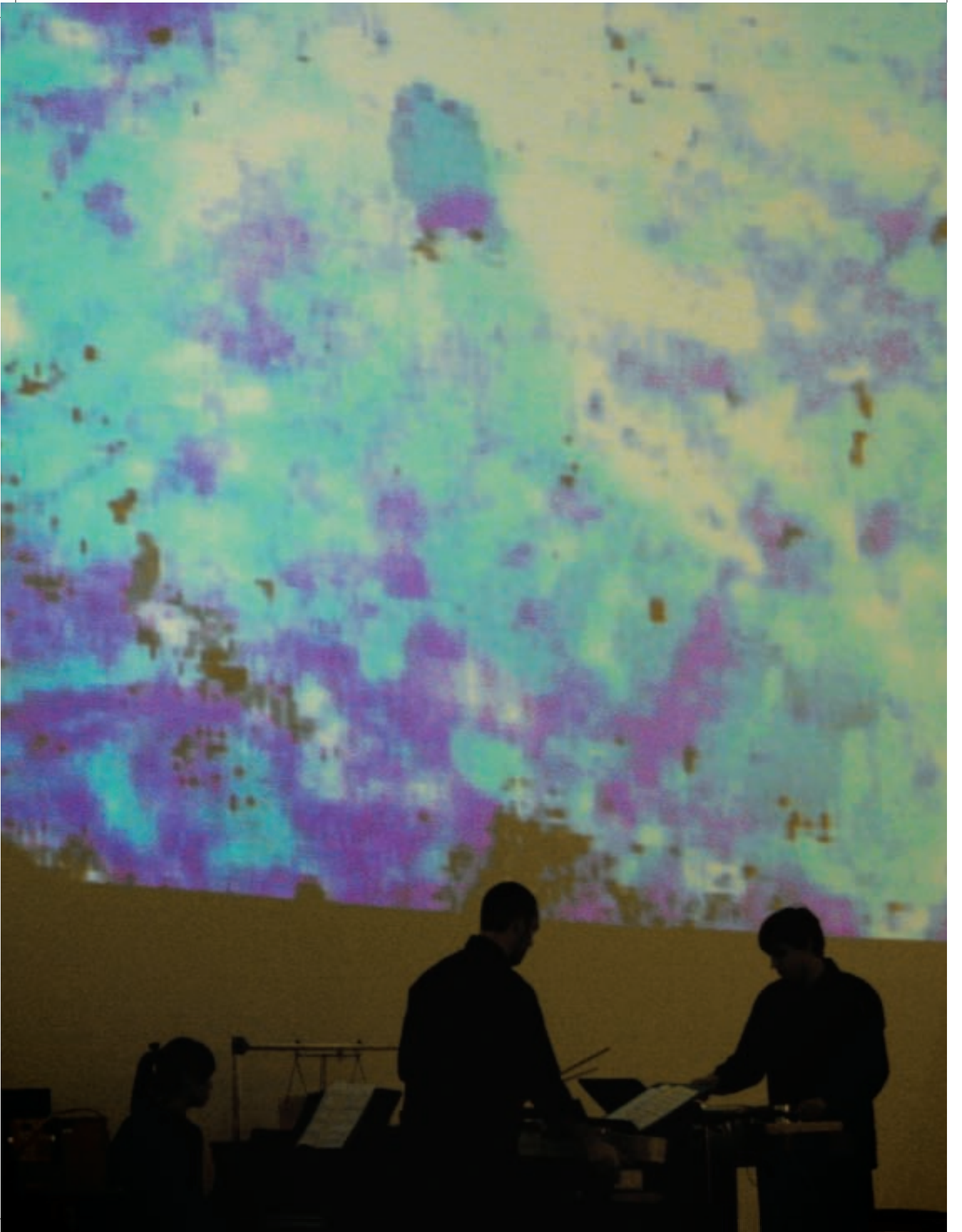
RendezBlue comes on the close of our exhibition *Lecture on the Weather: John Cage in Buffalo* and could not have been made possible without the support of many individuals, most notably our presenting sponsor BlueCross BlueShield of Western New York. We acknowledge the support of the Baird Foundation, Carol Heckman and Charles Balbach, M&T Bank, and The Robert and Carol Morris Center for 21st Century Music, University at Buffalo for their support of A Musical Feast. A kind thanks to Tom Kostusiak, Brian Milbrand, Tom Killian, Raymond Lonsdale, Ali Alhobabi, Melissa Miskiewicz, and Jeff Proctor for all their technical assistance and expertise. We thank John Bewley, associate librarian, University at Buffalo Music Library, for his assistance and enthusiasm during our research.

Additional thanks to White Bicycle for executing another beautifully designed publication, and Phyllis Comesano for her work on behalf of the Burchfield Penney Art Center at Buffalo State College; all the musicians and performers who make this festival so unique, and photographers Victor Shanchuk, Irene Haupt, and Tullis Johnson who have been diligently documenting these festivals. Finally, I thank the entire staff and the Board of Trustees of the Burchfield Penney for their kindness and dedication that makes it an honor for me to participate in the presentation of our fifth RendezBlue.

Don Metz

Associate Director

Burchfield Penney Art Center



# rendez blue

CHANCE OPERATIONS

FEBRUARY 11 — FEBRUARY 14, 2010

THURSDAY, FEBRUARY 11 [ 12:15 PM ]

## PERFORMANCE: MUSIC BY JOHN CAGE

Performed by the Buffalo State College Percussion Ensemble in the East Gallery.

*Second Construction* (1940)

*Imaginary Landscape* (1951)

*Branches* (1976)

*Credo in US* (1942)

Buffalo State College Percussion Ensemble:

Brad Fuster (Director)

Daniel Darnley

Peter Evans

Jacob Frasier

Xiaohang Li

Mathew Tate

The mission of the Buffalo State College Percussion Ensemble is to expose students and the Buffalo community to sophisticated repertoire written or transcribed for percussion instruments. The group commonly makes use of standard percussion instruments such as timpani, mallet keyboard instruments, tom toms, cymbals and gongs, but also employs sounds generated by found or constructed instruments such as car parts, architectural elements and household furnishings. The group endeavors to provide students with a learning experience which addresses the performance skills, performance practice, historical context, and compositional appreciation required to represent cutting edge percussion music of the 20th and 21st centuries.

opposite page | Photograph courtesy of Irene Haupt.

THURSDAY, FEBRUARY 11 [ 5:07 PM ]

**CONCERT:**

**60 STORIES, RETOLD: ARTIFACT OF LIVE PERFORMANCE**

Composed by Ron Ehmke. Performed by Ron in the East Gallery.

“In January 1988, I first performed an improvised autobiographical monologue about the intersections of fact and fiction called *60 Stories*. The title was lifted from Donald Barthelme and the concept of telling brief anecdotes was inspired by my love of John Cage’s zen-like epigrams in *Lecture on Nothing* and similar prose/performance works.

My only prop was a stack of index cards, each of which bore the title of a brief Cagean tale. The stories themselves were never written down, and in the piece I announced my goal of continuing to perform the work until I had forgotten all the original stories and was forced to create new ones. I did a few additional versions of the monologue (each one quite different) for the next year or so and then moved on, but the index cards remain.

More than two decades later, I am revisiting the cards without having looked at them over the intervening years. Since the monologue was always about the ways that we transform lived experience into stories (both truth into legend), the new version offers an opportunity to demonstrate quite directly how memory, hindsight, history, and aging all play a role in this process. The goal is not to faithfully recreate a past performance but to create a new one, as alive to the Here and Now as the old one was to the There and Then.” —Ron Ehmke

Ron Ehmke is a Tonawanda-based writer, performer, and media artist whose solo work and collaborations have been presented in venues around North America and screened around the world since the early 1980s. He is a founding member of the Real Dream Cabaret (RealDreamCabaret.com), a multi-media improvisational ensemble, and the host and producer of Suburban Samizdat, an ongoing experiment in “private art.”

THURSDAY, FEBRUARY 11 [ 6:07 PM ]

**CONCERT: TERRA/CYSTS (2009)**

Performed by Kyle Price, Brian Milbrand, and Pam Swarts in the East Gallery.

*Terra/Cysts* (for prepared toy piano, non-operatic soprano and Max/MSP) is an organization of sight and sound from simple mechanics and human voice to the digital world of electronic control and expansion. Traditional harmonies move with modern progressions. The rhythm is both liquid and jarring. And, while the music has its way, the visuals blossom to tell a story that shows of our progression past the old ideas of what is organic and into new ideas; nature coupled with our nurture.

Kyle Price has been a member of the Western New York music scene for over ten years. Working mainly in the fields of experimental and modern classical, he has also worked with several dance troupes, independent film makers and other musicians in everything from



hip-hop to rockabilly. He received his B.M. in Composition from SUNY Fredonia in 2005 and is looking toward conservatory study in electronic music and engineering to coincide with his current project, the Reactionary Ensemble, with Brian Milbrand, a live, abstract, collage of sight and sound both improvised and composed. His solo work featuring piano, toy piano, drums and other chamber music instruments, has been featured on PBS Thinkbright's Pocket Adventures, Classical WNET 94.5 and 88.7 WBFO's Buffalo Avenues. He has performed in such cities as Montreal, Toronto, Chicago, Minneapolis, and Tokyo, as well as, local favorites: the opening of the new Burchfield Penney Art Center, Gusto at the Gallery, Allendale Theatre, Hallwalls and live on WBNY. Currently, he is an engineer at Big Orbit Gallery's Soundlab and runs Suite440.net, an independent art collective and online archive.

Brian Milbrand is a multidisciplinary artist, working with video, film, performance, audio and painting. Milbrand has worked collaboratively with groups including Kamikaze, The Real Dream Cabaret, Termite TV, nimbus dance, Torn Space and Subversive Theater. Milbrand also creates solo works including abstract films and videos dealing with math theory and abject films such as the *Claire Cycle*, a 4-part film series about his interior struggles with his anima. Brian's films and videos have shown at Museum of Modern Art, Scope New York Art Fair, PS 122, Richmond Moving Image Co-op, Artists Television Access, Athens International Film and Video Festival, Detroit Film Center, Philadelphia Museum of Art, Hallwalls Contemporary Art Center, Squeaky Wheel, Burchfield Penney Art Center, Carnegie Art Center, Soundlab and Big Orbit Gallery.

## FRIDAY, FEBRUARY 12 [ 5:30 — 7:30 PM ]

### HAPPY HOUR

With music by the Paul Briandi All Star Blues Band in the Reception Area.

The Paul Briandi All Star Blues Band members have been playing locally and nationally for more than 30 years. We play a variety of music, some R&B, Rock and Roll, but mostly Chicago type Blues. We want our audience to enjoy the music and be able to dance to their hearts' content. Besides a bunch of original tunes, we cover BB King, Eric Clapton, Elvis, Jimmy Reed, The Blues Brothers, Louie Prima, Bobby Darin, and many others. We have premier sax man Tony Grisanti, who blows a mean tenor and sings too. Our lead guitar player, just back from California where he played for many years and happy to be back home, is Chuck Buffamonte. We are thrilled he made the trip! On bass and vocals, Tom Vitale is a Buffalo native and much sought after player. We are thrilled to have Doc LaFalce on keyboards and vocals, and keeping a mean beat is Steve Biondi on drums. And last but not least, our leader and front man Paulie "Blues" Briandi. Our motto is simply to "Come on down and dance to the blues with a groove." —Paul Briandi

FRIDAY, FEBRUARY 12 [ 6:14 PM ]

**PERFORMANCE: ROZART MIX (1965)**

Composed by John Cage. Performed by J.T. Rinker in the East Gallery.

Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier):

"...I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*."

The score provides limited directions on how to prepare loops and perform them. J.T. Rinker's realization of *Rozart Mix* is for 3 tape recorders, tape loops and computer. The computer will replace 3 of the performers and 6-9 of the tape machines but will be programmed to complete the instructions from the score.

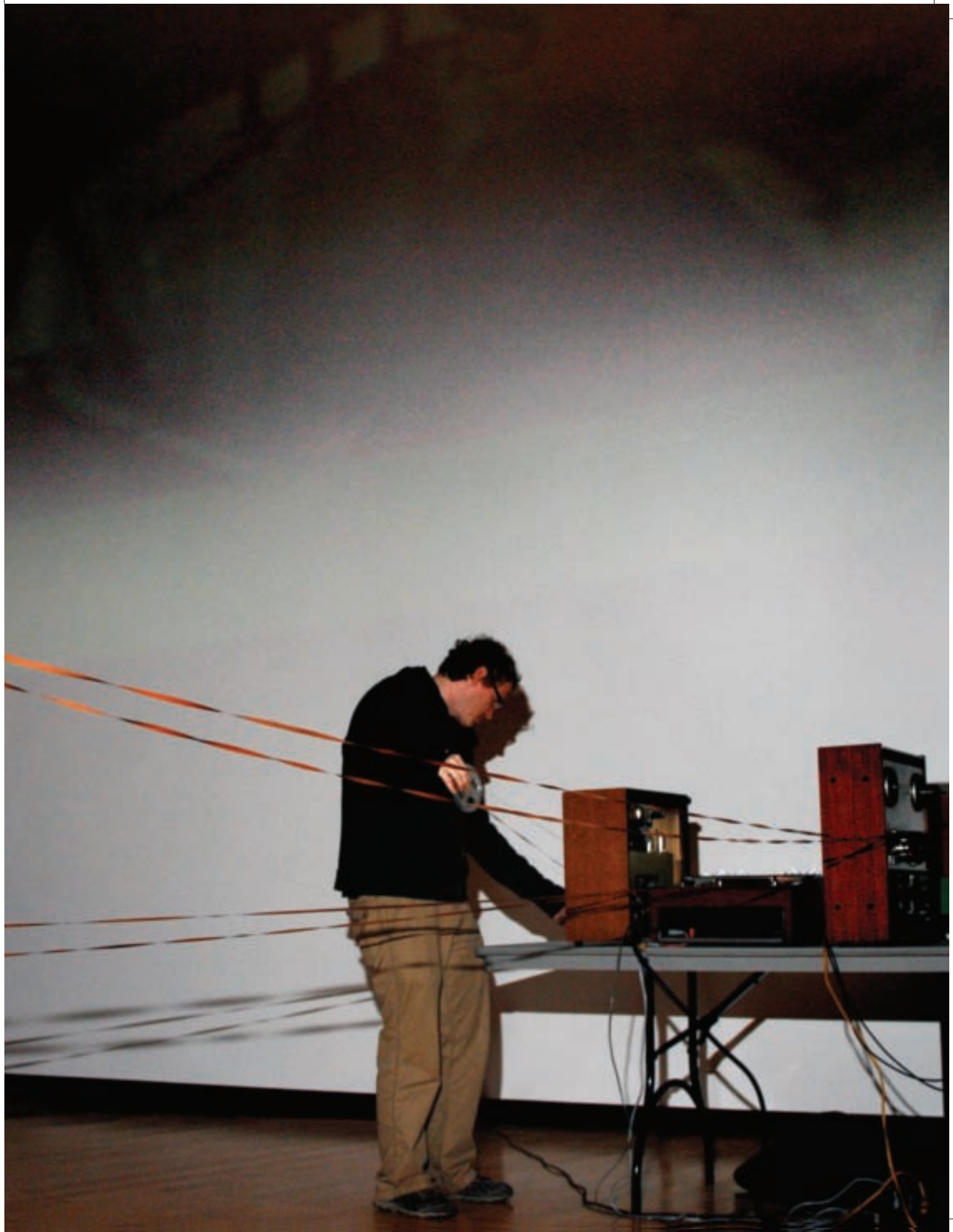
J.T. Rinker writes acoustic music, electronic music and live interactive music and works in other media such as film, video, machine vision and robotic arts. His work is informed by and often combines elements from these various fields. J.T. received his B.M. in Music Composition from East Carolina University where he studied with Mark Taggart and Otto Henry. He received his Master of Music in Music Composition from the University of North Texas, studying with Joseph Klein, Jon C. Nelson and Phil Winsor and working at the Center for Experimental Music and Intermedia (C.E.M.I.). J.T. earned his Ph.D. in Music Composition at the University at Buffalo in 2006. His teachers included Jeff Stadelman, Cort Lippe and Marc Bohlen. He is currently Managing Director of the Center for 21st Century Music at the University at Buffalo, and also an adjunct instructor in the Department of Media Study and Visual Studies.

FRIDAY, FEBRUARY 12 [ 6:00 – 8:00 PM ]

**DROP-IN FAMILY WORKSHOP: JOHN CAGE'S WATER WALK**

In the Studio Classroom — For All Ages.

Join others who just happen to drop in to this family workshop inspired by John Cage's *Water Walk*. Add to the spontaneous, collaborative composition of non-musical sounds with instruments as unusual as a water pitcher, ice cubes, and a rubber duck.



FRIDAY, FEBRUARY 12 [ 8:00 PM ]

**PERFORMANCE: DANCING CAGE**

*Duelocity* by John King (2009)

*Myzel* by Carola Bauckholt (2009)

*Three Dances for Two Prepared Pianos* (1944-45) by John Cage

Performed by Bugallo-Williams Piano Duo in the East Gallery.

For many years, the Bugallo-Williams Piano Duo wanted to play John Cage's rarely-performed virtuosic masterpiece, *Three Dances for Two Pianos* (1945). However, it was impractical to program because it utilizes two massively prepared pianos with nearly 200 preparations (various materials—screws, bolts, weather-stripping, plastic, rubber—are placed between the strings of the pianos). They then had the idea to commission composers to write new works for these same sets of preparations—a chance to revisit the Cage aesthetic and produce new works with these legendary sounds. German composer Carola Bauckholt wrote the first piece in the project, *Myzel*, which was premiered at the Attacca Festival in Stuttgart in December 2009. The concert at the Burchfield Penney will include the world premiere of John King's *Duelocity*, which uses chance operations from the *I Ching* to create an unpredictable combination of the two instruments. Dozens of additional composers from around the world are expected to contribute new works to the project which will be recorded in time for Cage's centennial in 2012.

*Duelocity* by John King:

The music for each of the two pianos is divided into 8 sections, which correspond to the 8 possible trigrams of the *I Ching*. This music is quite virtuosic, filled with great dynamic shifts and sudden changes, wide leaps and quick runs. I then constructed software which decides randomly the order in which these trigrams are played, independently for each pianist. This construction also instructs the players as to when and for how long to play their particular trigram material. Imbedded within the construction are possibilities for each player to play more "ostinato" or pulse-based music, to be in contrast to the trigram material. Each pianist has their own "time-plan" which allows for both independence and overlap, different at each performance, decided not by the composer, but through the chance-based construction.

*Myzel* by Carola Bauckholt:

Mycelium is the vegetative part of a fungus, consisting of a mass of branching, thread-like hyphae which are distinct from the fruiting bodies or mushrooms. Fungal colonies composed of mycelia are found in soil and in many other substrates. A mycelium can grow to a size greater than a square kilometer and can have an extremely long life span. The mycelium lies dormant in the soil but, if the conditions such as climate, humidity, temperature and season, are conducive, the fungus emerges from under the soil building fruiting bodies.

When I look at the inside of a prepared piano (full of an unseen network of objects attached to the strings, which gives the piano access to a totally new sound world, I am reminded of these subterranean mycelia. This fantastic instrument developed by John Cage in the late 1930s should be continued to be used and bear fruit.

The repetitive patterns in the piece also arise from specific associations such as the rhythm of our bodies, bird calls, the chiming of clocks or distant bells. This overlapping of multiple repetitive cycles is essential to our everyday experience. Musically, such overlapping rhythmic patterns are extremely difficult and I could only compose this because of the extraordinary skills of the Bugallo-Williams Piano Duo.

*Three Dances for Two Prepared Pianos* by John Cage:

*The Three Dances* were written for the concert stage, not intended for dance accompaniment, as many of Cage's prepared piano pieces of that time were. Cage took advantage of the virtuoso abilities of the duo piano team of Arthur Gold and Robert Fizdale, for which he wrote the piece. The syncopations and driving cross-rhythms fly by at breathtaking speed. The insertion of objects between the strings of both pianos (various screws, bolts, pieces of plastic and rubber) transform the pitches of the pianos into a kaleidoscope of percussive noises.

Hailed as "beyond brilliant" (*San Francisco Classical Voice*) and "simply stunning" (*Gramophone*), the Bugallo-Williams Piano Duo has been presenting innovative programs of contemporary music throughout Europe and the Americas since 1995. Helena Bugallo and Amy Williams perform cutting-edge new works and masterpieces of the twentieth and twenty-first centuries for piano four-hands and two pianos, including works by Cage, Feldman, Kagel, Kurtág, Ligeti, Nancarrow, Sciarrino, Stockhausen, Stravinsky and Wolpe. They have premiered dozens of works, many of which were written especially for the Duo, and they have worked directly with such renowned composers as Lukas Foss, Steve Reich, Betsy Jolas, Kevin Volans and Bernard Rands. They also collaborate with composers who explore new approaches to the piano through multimedia applications, electronics, and extended techniques. They frequently perform with additional players in works for multiple keyboards, chamber works with two pianos and instruments, and concertos. They appear on several acclaimed CDs on the Wergo label (music of Nancarrow, Stravinsky, Erik Oña and Feldman/Varèse), as well as on Albany Records (music of Jorge Liderman) and Neos (music of Alberto Ginastera). Both pianists received doctoral degrees in music from the University at Buffalo.

More information can be found at: [www.BugalloWilliams.com](http://www.BugalloWilliams.com).

**FRIDAY, FEBRUARY 12 [ 9:30 PM ]**

**CONCERT: CINNAMON ALUMINUM**

*In the Reception Area.*

Cinnamon Aluminum is a created substance which evolves in your ears. From the Avant-garde to free range electronic improvisation, this created substance transforms organically. Each particle with its own instrument. Saxophone, guitar, Roland sampler, drums, microkorgs. These develop chords, structures and loose chances. Zach Acard, Chris Svoboda, Mike Schroeder and Sonny Baker take the chance to build within a song, freely. Leave open space and attack from the outside.

**SATURDAY, FEBRUARY 13 [ 10:00 – 11:45 AM ]**

**FAMILY WORKSHOP: ART UNFOLDING BY CHANCE**

*In the East Gallery — For All Ages.*

Drop in on this interactive family workshop in the Museum's East Gallery and let a piece of art unfold in the hands of chance. Amongst the layers of the John Cage pieces, chance will guide the medium, subject, and composition of the piece you create and take home.

**SATURDAY, FEBRUARY 13 [ 12:00 PM ]**

**CONCERT: SOUNDS FROM THE DATA CLOUD (2009)**

*Composed by Tom Kostusiak and Jeff Proctor. Performed by Tom and Jeff in the East Gallery.*

Cloud Computing is the latest trend in information technology. The Internet is the data cloud and information is put up into the cloud and subsequently pulled down. The cloud used by any organization grows in relationship to the amount of data in the cloud at any given point in time. Inspired by the title of John Cage's *Lecture on the Weather*, *Sounds From The Data Cloud* imagines what this data sounds like as it moves in and out of the cloud. Chance operations were used to extract individual frames of video shot by the artists. A series of filters were then applied to these images in order to reduce them to more simple abstract forms. These filtered images were then converted to sound files and during the performance are reassembled back into a cloud of sound. In addition, the sounds of computer hardware (hard discs, CPU's, etc) are added to the cloud in order to relate the source of these sounds.

Born in Buffalo, artist Tom Kostusiak has worked at the crossroads of the arts and technology for many years. Kostusiak is the Production Manager for the Performing Arts Center at Rockwell Hall, Buffalo State College. In addition, he teaches courses in sound recording and reinforcement for the Department of Music and is involved in developing an Interdisciplinary Studies Minor in Digital Music Production. This past spring, Kostusiak created the installation *20,000 Crickets* with fellow artist Jeff Proctor, which was on view at the Burchfield Penney Art Center. Kostusiak's multi-media performance *Transmission* was performed by the Eclectic Electric Orchestra as part of the Burchfield Penney Art Center's grand opening.

Media artist Jeff Proctor created the video images for *20,000 Crickets*. Jeff works in a variety of media and is an accomplished musician. A member of Kostusiak Associates, Proctor also performs with the Eclectic Electric Orchestra and with his own band. His works, with objects embedded in acrylic resin, have been shown at exhibitions at Big Orbit and Impact Gallery.

## SATURDAY, FEBRUARY 13 [ 12:26 PM ]

### **PERFORMANCE: WATER MUSIC (1952)**

Composed by John Cage. Performed by Amy Williams in the East Gallery.

This composition is probably one of Cage's first performance pieces. It involves, apart from playing the piano keys, the operation of a radio, blowing different kinds of bird-whistles, shuffling a deck of cards and dealing them over the piano strings, as well as the shaking of water receptacles.

## SATURDAY, FEBRUARY 13 [ 1:09 PM ]

### **LECTURE / PERFORMANCE:**

### **A SHORT LECTURE ON WHETHER THOREAU IS A POET AND FROM WALDEN TO CIVIL DISOBEDIENCE**

Delivered by Peter Ramos in the East Gallery.

An Iowa farm boy with graduate degrees from the University of Nebraska, David Lampe taught Medieval-Renaissance English literature at Buffalo State for 37 years. Since his retirement he has published two books of poetry and essays on several American writers.

Peter Ramos has critical articles and other scholarly publications in *The CEA Critic*, *The Faulkner Journal*, *Mandorla*, *Verse*, and *Latino Poetry Review*. His poetry appears in *Indiana Review*, *Painted Bride Quarterly*, *Poet Lore* and other journals. *Please Do Not Feed the Ghost*, his first book-length collection of poems, was published by BlazeVox Books in 2008. An assistant professor of English at Buffalo State College, Peter teaches American literature.

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## SATURDAY, FEBRUARY 13 [ 1:43 PM ]

### PERFORMANCE: ONE (1987)

Composed by John Cage. Performed by Amy Williams in the East Gallery.

10 systems of piano chords, varying in dynamics, selected by chance. Each system is roughly one minute long, all but one being flexible. Each system contains 2 sets of chords.

The order of each set is maintained, but the relationship between the two sets of chords is free.

## SATURDAY, FEBRUARY 13 [ 2:26 PM ]

### PERFORMANCE: SUITE FOR TOY PIANO (1948)

Composed by John Cage. Performed by Amy Williams in the East Gallery.

The suite is one of Cage's most charming and whimsical compositions. It is a humorous and ironic piece, giving exaggerated dynamics that can't be realized (on a toy piano) from *sffz* to *ppp*.

## SATURDAY, FEBRUARY 13 [ 3:00 PM ]

### PERFORMANCE: FURNITURE MUSIC ETCETERA (1980)

Composed by John Cage. Performed by Helena Bugallo and Amy Williams in the East Gallery.

The title refers to the contents of this work: Erik Satie's *Musique d'ameublement* and the piano part of John Cage's *Etcetera*. The score consists of a time plan of which pianist is to play excerpts from Satie or Cage. Written for Aki Takahashi and Yvar Mikhashoff .

## SATURDAY, FEBRUARY 13 [ 3:04 PM ]

### PERFORMANCE: SIXTY-TWO MESOSTICS

#### RE: MERCE CUNNINGHAM (1971)

Composed by John Cage. Performed by Don Metz in the East Gallery.

“Mesostics” means row down the middle: in this case name of Merce Cunningham. The text are *I Ching* determined syllable and word mixes from *Changes: Notes on Choreography* by Merce Cunningham and from thirty-two other books chosen by Cage from his library. They have been instant-letterset using a gamut of about seven hundred and thirty different type faces or sizes. These type face and size differences may be used to suggest an improvised vocal line having any changes of intensity, quality, style, etc., not following any conventional rule. The words and syllables are not to be made clear; rather, attention is to be given each letter.

**SATURDAY, FEBRUARY 13 [ 3:08 PM & 3:26 PM ]**

**CONCERT: FRAMING THE SILENCE (2006)**

Composed by Michael Colquhoun. Performed on flute by Michael in the East Gallery.

“John Cage gave us all a valuable lesson on silence with his *4'33*. There is no such thing as silence. There is instead the ever-evolving soundscape all around us. We humans, however, often need a lesson to be reinforced. This is what my *Framing the Silence* attempts to do. This piece consists of nothing but grace notes leading to... nothing. Silence. Whatever else the room lets us hear at this moment in time. It helps us to focus on the “silence” of this timeless moment. The grace notes *Frame the Silence*. Enjoy nothing.” —Michael Colquhoun

Composer/flutist Michael Colquhoun is currently active as a solo recitalist and clinician, and as Adjunct Professor of Music at Canisius College and Hilbert College. He has earned his Ph.D. from the State University of New York at Buffalo where he studied with Robert Dick, Morton Feldman, Lejaren Hiller, and Leo Smit. His works have been published by McGinnis and Marx Music Publishers and Zendog Publications, and performed by the Erie Philharmonic Orchestra, Los Caribes, the New Music Consort, the Talking Drums, the New Jazz Orchestra of Buffalo, the Schanzer/Speach Duo, the Buried Treasures Ensemble, the East Buffalo Media Association, and the Maelström Percussion Ensemble. Dr. Colquhoun's compositions draw upon both the Classical and Jazz traditions, and often involve a mixture of composed and improvised elements working together to produce a coherent whole.

**SATURDAY, FEBRUARY 13 [ 4:06 PM ]**

**PERFORMANCE: IN A LANDSCAPE (1948)**

Composed by John Cage. Performed by Helena Bugallo in the East Gallery.

*In a Landscape* is arguably one of Cage's most accessible work. It was composed, together with his *Suite for Toy Piano*, at Black Mountain College, North Carolina in 1948.

Cage was at the college to present a festival of music by Eric Satie, a composer whose influence can be heard in the meditative and hypnotic study for solo piano. The sound of the composition is very soft and meditative, reminding of the music of Erik Satie.

**SATURDAY, FEBRUARY 13 [ 4:33 PM ]**

**PERFORMANCE: 0:00 (4:33-2)**

Composed by John Cage. Performed by Andrew Deutsch in the East Gallery.

*0:00 (4:33-2)* “In a situation provided with maximum amplification (no feedback), perform a disciplined action.” —John Cage

Using a cutting board, mixing bowl, 2 loud speakers and 4 microphones, and knife from my days as a cook, I will chop and mix a broccoli and mushroom salad in the realization of Cage’s score *0:00 (4:33-2)*.

Andrew Deutsch is a sound, video, and graphic artist based in Hornell, NY. Deutsch received his MFA in Integrated Electronic Art from Rensselaer Polytechnic Institute and his BFA in Video Art and Printmaking from Alfred University, where he now teaches Sound and Video Art. He is one of the original members of the Institute for Electronic Arts, closely involved with the Pauline Oliveros Foundation. Beyond an extensive number of collaborative projects with other experimental sound artists, Deutsch has released over twenty-five CDs of solo electronic music on his Magic If Recordings label.

**SATURDAY, FEBRUARY 13 [ 5:00 PM ]**

**PERFORMANCE: MUSICIRCUS (1967)**

Composed by John Cage. Performed in the East Gallery.

The idea of this composition is nothing more than an invitation to a number of musicians, who perform simultaneously anything or in any way they desire.

**SATURDAY, FEBRUARY 13 [ 7:00 PM ]**

**CONCERT: TERRA/CYSTS (2009)**

Performed by Kyle Price, Brian Milbrand, and Pam Swarts in the East Gallery.

*Terra/Cysts* (for prepared toy piano, non-operatic soprano and Max/MSP) is an organization of sight and sound, from simple mechanics and human voice to the digital world of electronic control and expansion. Traditional harmonies move with modern progressions. The rhythm is both liquid and jarring. And, while the music has its way, the visuals blossom to tell a story that shows of our progression past the old ideas of what is organic and into new ideas; nature coupled with our nurture.

**SATURDAY, FEBRUARY 13 [ 8:00 PM ]**

**PERFORMANCE: LECTURE ON THE WEATHER (1975)**

Composed by John Cage. Performed by Ed Cardoni, Jan Williams, Diane Williams, J.T. Rinker, Brad Fuster, Michael Basinski, Michael Colquhoun, Andrew Deutsch, Bill Sack, Michael Miskuly, Amy Williams, and Helena Bugallo in the East Gallery.

John Cage's *Lecture on the Weather* (1975) is comprised of materials for an un-conducted radio broadcast or theatrical performance, with sounds of breeze, rain, and thunder, and a film representing lightning by means of briefly projected negatives of drawings by Henry David Thoreau. It was commissioned by the Canadian Broadcasting Corporation in observance of the bicentennial of the United States of America, and was composed in collaboration with Luis Frangella (film) and Maryanne Amacher (sounds). Originally, it was to be performed by 12 expatriate American men who had left the country during the Vietnam War, and it begins with the reading of Cage's "Preface," in which the composer expresses concerns about the political inclinations of the American government.

**SATURDAY, FEBRUARY 13 [ 9:30 PM ]**

**CONCERT: AL KRYSZAK AND REV, WITH SPECIAL GUESTS**

In the Reception Area.

REV, founded by Al Kryszak and Rob Mazurkiewicz in 1999, joined with drummer Mike Brydalski to release their second CD last summer, *Nothing But Hearsay*. Kryszak's work as a new music composer is inspired by John Cage, particularly Cage's use of prepared piano to re-invent a common instrument for live theatrical music.

REV is performing primarily unplugged, scaled-down songs from 2 CD's: *Nothing To See Here* and *Nothing But Hearsay*, including 3 new songs from their next release. A short excerpt from one of Kryszak's guitar orchestra pieces will bring in a few guest friends and family musicians.

Members: Chris Clash, bass and vocals; Rob Mazurkiewicz, bass and vocals; Al Kryszak, guitar and vocals; Mike Brydalski, drums.



SUNDAY, FEBRUARY 14 [ 2:00 PM ]

**CONCERT: A MUSICAL FEAST**

In the Peter and Elizabeth C. Tower Auditorium.

Heralded as one of the top chamber groups in Western New York and described by critics as innovative and exciting, A Musical Feast was founded four years ago by Charles Haupt, retired concertmaster of the BPO and Mostly Mozart Festival at Lincoln Center, NY. Charles Haupt, Founder and Artistic Director; Irene Haupt, General Manager.

*Duo Nr. 2 for violin and cello* by Bohuslav Martinů (1890–1958)

Charles Haupt, violin & Jonathan Golove, cello

*Allegretto*

*Adagio*

*Poco Allegro*

Eric Satie (1866–1925) Claudia Hoca, piano

*Sarabande Nr. 3* (1877)

*Je te veux* (1904)

*Le Piccadilly* (1904)

*Animus III, for clarinet and tape* by Jacob Druckman (1928–1996)

Jean Kopperud, clarinet

INTERMISSION

*Shamayim* (2009) A film by Elliot Caplan and David Felder

*Chashmal*

*Sar'arah*

*Black Fire/White Fire*

Music—David Felder (1953)

Cinematography/Video—Elliot Caplan

Editors—Elliot Caplan and Donald DuBois

Bass Voice—Nicholas Isherwood

Musical assistants for computer realizations—J.T. Rinker, Olivier Pasquet, Ben Thigpen

Music Recording—Joel Gordon, Bernd Gottinger, Chris Jacobs, Olivier Pasquet

Music Mixing and Editing—J.T. Rinker, Ben Thigpen

Music Mastering—Bob Ludwig /Gateway Mastering

Video Mastering—Tracy Centrone / Devlin Video

A production of Picture Start Films, in association with Center for 21st Century Music and Center for the Moving Image, University at Buffalo, The State University of New York.

Video: ©2009 Picture Start Films, Inc. Music: ©2009 David Felder

## PROGRAM NOTES

The opening of Czech composer Bohuslav Martinů's *Duo No. 2* (1958) evokes the clangor of bells, and, indeed, this prolific composer was born with the sound of church bells ringing joyously all round him (His father was the bell ringer and watchman in the little Bohemian town of Policka, and the family lived in the small tower room of the church of St. James!).

In his teens, Martinů (1890-1959) studied in Prague, and it was fortunate for a young composer of his time that Prague was a crossroads of culture, where one could hear works by Strauss, Bruckner, Debussy, and even Stravinsky, Schoenberg, and Bartók.

The *Duo No. 2 for violin and cello*, commissioned by Swiss musicologist Ernst Mohr, quickly emerged over a four-day period in June/July 1958 at the Schönenberg Estate in Pratteln of Paul Sacher, the Swiss conductor and musical patron. Martinů did not live to hear his duo performed; the work's public premiere came in the spring of 1963. Despite dating from his final period of physical illness and infirmity, Martinů's *Duo No. 2* is enlivened by the optimism and rhythmic *brio* that characterize many of his earlier compositions. The outer movements are lively and rhythmically playful, while the work's emotional center lies in the soulful central *Adagio*.

Éric Alfred Leslie Satie (1866–1925) was a French composer and pianist. Starting with his first composition in 1884, he signed his name as “Erik Satie.” Satie was introduced as a “gymnopedist” in 1887, shortly before writing his most famous compositions, the *Gymnopédies*. Later, he also referred to himself as a “phonometrician” (meaning “someone who measures sounds”) preferring this designation to that of “musician,” after having been called “a clumsy but subtle technician” in a book on contemporary French composers published in 1911. From 1920, he was on friendly terms with the circles around Gertrude Stein, amongst others, leading to the publication of some of his articles in *Vanity Fair* (commissioned by Sibyl Harris). He was a precursor to later artistic movements such as minimalism, repetitive music, and the Theater of the Absurd. He mentored the “Les Six” group of six young French composers, who, under his influence and that of Cocteau had achieved notoriety through their advanced ideas) and promoted the concept of *musique d'ameublement* (furniture music), anticipating the impact of radio. Foremost amongst those composers influenced by Satie was his contemporary Debussy, and also Ravel and Stravinsky. The music of Erik Satie was instrumental in opening doors in musical expression, so that a number of sub-genres or “schools” could explore new territory. Above all, Satie provided one of the sparks that set Debussy on a course towards the “Impressionism” movement.

Cage wrote: I found in the largely German community at Black Mountain College a lack of experience of the music of Erik Satie. Therefore, teaching there one summer and having no pupils, I arranged a festival of Satie's music, half-hour after-dinner concerts with introductory remarks. And in the center of the festival I placed a lecture that opposed Satie and Beethoven and found that Satie, not Beethoven, was right. Buckminster Fuller was the Baron Méduse in a performance of Satie's *Le Piège de Méduse*. That summer Fuller put up his first dome, which immediately collapsed. He was delighted. “I only learn what to do when I have failures.” We are living in a period in which many people have changed their mind about what the use of music is or could be for them. Something that doesn't speak or talk like a human being,

that doesn't know its definition in the dictionary or its theory in the schools, that expresses itself simply by the fact of its vibrations. People paying attention to vibratory activity, not in reaction to a fixed ideal performance, but each time attentively to how it happens to be this time, not necessarily two times the same. A music that transports the listener to the moment where he is.

*Animus III* for clarinet and electronic tape (1969) by Jacob Druckman is the third of a series of works for live performers and tape. Each of the works is involved with the actual presence of the performers theatrically, as well as musically. Each work limits its focus to a particular area of human affection as well as to a limited body of musical materials. Each work presumes that the theatrical and musical elements are inseparable; that the performance of the drama is inherent in the ideal performance of the music. *Animus III* deals with virtuosity. The ideal performance gradually develops a theatrical image which is a projection of the mindless aspects of virtuosity.

## ACCOMPANYING NOTE FOR SHAMAYIM

*Shamayim* began as a music work commissioned in 3 parts from numerous European festivals and Project Isherwood, an initiative to create new works for bass singer Nicholas Isherwood. Funds were also provided by the Argosy Fund for Contemporary Music, and the New York State Music Fund, the Birge-Cary Chair in Music, the UB2020 Scholar's Fund, and the Morris Creative Arts Fund (image realization) all at the University at Buffalo.

*Shamayim* is a work for solo bass voice, 8 channels of electronic sound made or modeled upon bass singer's Nicholas Isherwood's vocal instrument, with video created by Elliot Caplan. The work is an extended meditation inspired in part by close readings of the *Book of Formation* (Sefer Yetzirah), the writings of thirteenth century mystic Abraham Abulafia, and descriptions of states of consciousness that accompany prophetic experiences. The work is in three sections titled respectively:

*Chashmal* (2006–2007)

*Sa'arah* (2007–2008)

*Black Fire/White Fire* (2008–2009)

The unique talents and abilities of bass singer Isherwood (a 5 octave range and experience in harmonic singing, and much more) were the primary sources for all of the sounds in the piece, with accompanying natural sounds and selected ringing metals.

Video maker Elliot Caplan began work in Spring 2006 on *Chashmal*, and the premiere of that portion of the work occurred at "June in Buffalo," June, 2006. *Sa'arah* was previewed in October 2007, and the entire work received its premiere in June, 2008. Final mixing and realization for the DVD presentation was made from December through May, 2009.

It is important to note that this work is designed to exist in two complementary versions; the first, is a conventional live performance, with or without image, in concert halls with live amplification, processing, and 8 channels of sound; the second, a version for installation



or home theater presentation in surround 5.1 and with a specially prepared image presentation. The latter was released in October 2009 by Albany Records.

Spatial distribution of musical elements is a critical component in the composition. The DVD/DTS may be played through a dvd multi-channel audio player by connecting the output to a surround receiver and a system that has a 5.1 setup. A stereo mix is available in the audio menu, as well as the preferred surround, and may be selected.

Additional support for A Musical Feast productions comes from M&T Bank, The Baird Foundation, The Robert and Carol Morris Center for 21st Century Music, University at Buffalo.

## SUNDAY, FEBRUARY 14 [ 4:00—5:30 PM ]

### RECEPTION: WITH MUSIC BY REY SCOTT & CO.

*In the Reception Area.*

The group Rey Scott & Co. has a unique sound because of the basic organ, guitar and baritone saxophone sound of the 80s, with such notables as Lonnie Liston Smith and George Benson and Jimmy Smith and Cecil Payne. This group can best be described as the heavy organ groove of Richard “Groove” Holmes, the sophistication of a Miles Davis, and the smooth sound of Wes Montgomery. The group consists of organ, guitar, baritone saxophone/flute, drums and two singers [male], which gives us a unique sound. Our repertoire consist of Jazz Standards with our unique arrangements.

Members: Gian C. Cervone, keyboards; Russell Fiedler, vocals; Greg Millar, guitar; Tony Hiler, drums; Rey Scott, baritone sax/flute; and special guest vocalist Harold Pannell.

## SUNDAY, FEBRUARY 14 [ 6:00 PM ]

### READING: VINCENT O’NEILL AND JIM WARDE

*In the Peter and Elizabeth C. Tower Auditorium.*

Vincent O’Neill and Jim Warde will read poems by Jim Warde at the launch of *Mayo Passage*—Warde’s newest book of poems.

Through the years, Jim Warde never lost his connection to County Mayo, its land and its people. Since college days, when he was an active member of the Dramatic Society, he has maintained a passionate interest in drama and literature. In the words of Anthony Chase, “In these poems you will find a love of Ireland, of nature, and of language itself, expressed in a manner both musical and lyrical.”

