

The Center of the Creative and Performing Arts: Commemorating the Fiftieth Anniversary of Its Founding



Lukas Foss and Allen Sapp

**University at Buffalo Music Library Exhibit
Curated and written by John Bewley
January 2015 – May 2015**

Fifty years ago, on Friday, November 13, 1964, soprano **Carol Plantamura**, clarinetist **Sherman Friedland**, and composer/pianist **George Crumb** performed a concert at Baird Hall (now Allen Hall) on what is now the south campus of the University at Buffalo. Sixteen days later they were part of a larger ensemble of fifteen musicians that presented a concert at the **Albright-Knox Art Gallery** in Buffalo. These were the first of almost three hundred concerts presented under the auspices of the University at Buffalo's **Center of the Creative and Performing Arts** from 1964 through its close in 1980. The two concerts marked the beginning of the University at Buffalo Music Department's tradition of supporting the creation, performance, and study of new music at the highest levels of expertise. It is a focus that continues to the present day with the strength of the department's composition and performance faculty, activities of the **Robert and Carol Morris Center for 21st Century Music**, and the annual festival of contemporary music, **June in Buffalo**.



Sherman Friedland, George Crumb, and Carol Plantamura, November 13, 1964

MD02-036

Unidentified photographer

Program for the first Creative Associates Recital, November 13, 1964

The Center of the Creative and Performing Arts
at the State University of New York at Buffalo
presents

*A Program
Of
19th and 20th Century
Chamber Music*

Carol Plantamura, Soprano
Sherman Friedland, Clarinet
George H. Crumb, Piano

November 13, 1964
Baird Hall

Friday
8:30 P.M.

The Center of the Creative and Performing Arts has been established within the State University of New York at Buffalo under a grant from the Rockefeller Foundation. The Center is directed by Lukas Foss and Allen Sapp, and functions in cooperation with the Music Department of the University, the Buffalo Philharmonic, the Albright-Knox Art Gallery and the Buffalo Foundation.

Creative Associates are awarded fellowships to the Center for a period of one to two years, at the phase of their careers when they need to learn techniques of new music, to broaden their perspectives through interdisciplinary study, to perform in musical events devoted to new music, and professional activities such as this evening's recital.

Creative Associate is a term developed by analogy to research associate and implies a musician of articulated professional abilities, postdoctoral in the case of critics and musicologists, who have all the resources of a fully developed university, a major symphony orchestra sympathetic to the creative arts, and a cultural milieu focused on the contemporary scene, available for growth and experimentation.

Future growth and strength of the musical scene in the United States must assume the development of strong and independent regional centers. The ingredients for such regional strength are present in several metropolitan areas, but few have the unique seamlessness of cultural fabric which is Buffalo's. Not only are there overlapping directions of cultural and educational affairs, but also a community of philosophy and a sympathy of personalities which are necessary for a viable program of progressive character. The Center of the Creative and Performing Arts is but the latest step in establishing Buffalo as a region of exceptional artistic and cultural dimensions.

- Program -

Drei Romanzen fuer Klarinette und Klavier,
Opus 94 Robert Schumann
Nicht schnell
Einfach, innig
Nicht schnell

Liederkreis, Opus 39. Robert Schumann
1. In der Fremde 7. Auf einer Burg
2. Intermezzo 8. In der Fremde
3. Waldesgesprach 9. Wehmut
4. Die Stille 10. Zwielficht
5. Mondnacht 11. Im Walde
6. Schoene Fremde 12. Fruhlingsnacht

intermission

Vier Lieder, Opus 2 Alban Berg
Dem Schmerz sein Recht
Drei Lieder aus "Der Gluehende"

Vier Stuechke fuer Klarinette und Klavier,
Opus 5 Alban Berg
Maessig
Sehr langsam
Sehr rasch
Langsam

Romanze (Die Verschworenen) Franz Schubert

Der Hirt auf dem Felsen, Opus Posth. 129 Franz Schubert

THE ARTISTS . . .

CAROL PLANTAMURA, soprano, is a graduate of Occidental College, and has done postgraduate study at the University of Southern California. She has appeared as soloist in the Bach Festival at Carmel, the Monday Evening Concerts of Los Angeles, and the following American operatic premiers: Die Lieber der Danae (Richard Strauss), The Trial (Gottfried Von Einem), and Peter Grimes (Benjamin Britten).

SHERMAN FRIEDLAND, clarinetist, is a graduate of the New England Conservatory of Music, and has done postgraduate study at Boston University, and the Conservatoire Americain, Fontainebleau, France. He was a prize-winner in the National Competition for Wind Instruments in 1961, was appointed principal clarinetist of the Milwaukee Symphony Orchestra in the same year, and served in that capacity until 1964.

GEORGE H. CRUMB, composer and pianist, is a graduate of the Universities of Illinois and Michigan where he achieved his master and doctoral degrees. He also attended the Hochschule Fuer Musik in Berlin, and is currently on leave of absence from the University of Colorado. His Night Music I for soprano, keyboard, and two percussion, will be performed by members of the Center later this month.

AT BAIRD HALL

Three Make Fine Debut In Recital

By NELL LAWSON

THREE gifted musicians collaborated in the opening chamber program by the Creative Associates, established under a \$250,000 grant by the Rockefeller Foundation, before a capacity audience in Baird Hall, Friday evening.

West Coast Soprano Carol Plantamura quickly established a warm rapport with the audience in Schumann's song cycle, *Leiderkreise*, Op. 30, with pianist-composer George H. Crumb, on leave from University of Colorado faculty.

Miss Plantamura's voice and demeanor suited the moods and imagery of the intense Schumann songs. Thoughtful, disciplined vocal art heightened the stormy anguish of Alben Berg's *Four Songs* Op. 2, with vital, energetic support by the pianist.

The exquisite melodies that abound in Schumann's *Three Romances* for clarinet and piano, were well-sustained by clarinetist Sherman Friedland, former principal of the Milwaukee Symphony Orchestra, and the pianist. The minor-key diminuendos were articulated with control so delicate they resembled a human sigh.

A virtuoso reading of Berg's angry, snarling "*Four Pieces*" Op. 5 by the duo earned an enthusiastic tribute.

The broad melodies and dramatic impetus of Schubert's "*Romanze (Die Verschworenen)*" by the trio was in expert hands, and their delightful, lyric presentation of the Schubert "*Der Hirt auf dem Felsen*" was repeated, on applauding demand.

There were several calls for bows, and roses for Miss Plantamura. An auspicious beginning for the Creative Associates project.

Program of first Evenings for New Music Concert, November 29, 1964

ALBRIGHT-KNOX ART GALLERY
and the
CENTER OF THE CREATIVE AND PERFORMING ARTS
State University of New York at Buffalo
present
EVENINGS FOR NEW MUSIC
under the guidance of Lukas Foss

Sunday, November 29, 1964, 8:30 p.m.
Gallery Auditorium

PROGRAM

1. *Twenty-six Simultaneous Mosaics for Five Players* (1963) Cowell
Messrs. Joseph, Friedland, Myrow, Williams, and Humeston
2. *Morsima-Amorsima* Xenakis
Messrs. Zukofsky, Humeston, Neidlinger, and Crumb
3. *Prelude for String Quartet* Mayazumi
Messrs. Joseph, Zukofsky, Dupouy, and Humeston
4. *Night Music I* Crumb
Miss Plantamura, Messrs. Bergamo, Williams, Myrow, and Crumb

INTERMISSION

5. *Quatro Episodi* Arrigo
Miss Brigham-Dimiziani and Mr. Kraber
6. *Trio for Flute, Guitar, and Percussion* Kotonski
Messrs. Kraber, Silverman, and Bergamo
7. *Improvisation* Ellis
Mr. Ellis and Ensemble
8. *Novara* Brown
Messrs. Kraber, Friedland, Ellis, Myrow, Zukofsky,
Joseph, Dupouy, and Humeston

CREATIVE ASSOCIATES

John Bergamo, Percussion-Composer

Laurence Bogue, Baritone-Composer

Sylvano Bussotti, Composer

George Crumb, Composer-Piano

Sylvia Brigham-Dimiziani, Soprano

Jean Dupouy, Viola

Don Ellis, Trumpet-Composer

Sherman Friedland, Clarinet

Jay Humeston, Cello

Charles Joseph, Violin

Karl Kraber, Flute

Fredric Myrow, Composer-Piano

Buell Neidlinger, Double Bass

Carol Plantamura, Soprano

Stanley Silverman, Guitar-Composer

Jan Williams, Percussion

Paul Zukofsky, Violin-Composer

Buffalo Courier Express review of the first Evenings for New Music concert, November 29, 1964

New Music Introduced At Concert in Gallery

Evenings for new music were ushered in at Albright-Knox Art Gallery Sunday night.

The series was impressively inaugurated with a capacity attendance on hand to encourage the sponsorship of State University's Center of the Creative and Performing Arts and the guidance of Buffalo Philharmonic conductor Lukas Foss.

Foss prefaced the recital with explanatory remarks that identified the music to come as experimental composing and the seed of future scoring.

As it developed, the program was extremely experimental and advanced for the most liberal patron. Melodic and harmonic agreement was pointedly avoided and the eight selections were devised in the extremes of atonality, dissonance and abstraction. Sensation and freedom of form were the order of the personnel and who could say but what each work was perfectly performed.

Qualified Performers

Certainly the performers came well qualified, each a Foss nominee for a university appointment

as a creative associate in the music department under a grant from the Rockefeller Foundation.

Each, either in voice or instrument, performed with apparent thoroughness and dedication and, though the idioms were unusual and even freakish, the seriousness of the artists was unquestionable.

This was new music which, in the final analysis, will only be properly estimated and judged by listeners far in the future.

The composers performed were Cowell, Xenakis, Mayazumi, Crumb, Arrigo, Kotonski, Ellis and Brown, all aspiring crusaders.

The performing exponents were John Bergamo, Laurence Bogue, Sylvano Busotti, Sylvia Brigham-Dimiziani, Jean Dupouy, Sherman Friedland, Jay Humeston, Charles Joseph, Karl Kraber, Fredric Myrow, Buell Neidlinger, Carol Plantamura, Stanley Silverman, Jan Williams, Paul Zukowsky and composers George Crumb and Don Ellis.

Future chamber recitals in the series are scheduled for the evenings of Jan. 10, April 25 and May 9, of 1965. K.G.

Buffalo Evening News review of the first Evenings for New Music concert

AT THE GALLERY

By John Dwyer

UB-Rockefeller Associates Make Fine Debut in Concert

Conductor Lukas Foss Greets Young Musicians On Formal Start of Creative Music Center Here

Welcomed by Philharmonic conductor Lukas Foss, Buffalo's new music era made its formal debut with a large concert by the new young Creative Associates under the \$250,000 UB-Rockefeller project, Sunday evening in the Albright-Knox Art Gallery's packed auditorium.

Mr. Foss offered warm greetings to the youthful professional performers, selected by himself and UB Music Department Chairman Allen D. Sapp in extensive auditions in Europe and the nation.

THE BASIC DESIGN is to provide a creative interlude for gifted performers, between the conservatory years and the entrance into the musical marketplace. The new project creates a virtual new music center in Buffalo, already gaining the attention of every other music center of consequence, here and abroad.

Of the 17 associates from America and several countries of Europe, 15 were performers and the works of two were played in an international selection of compositions.

A work of the seasoned American veteran of musical innovation, Henry Cowell, opened the program, "Twenty-six Simultaneous Mosaics" for violin, piano, clarinet, cello and a handsome percussion array.

SPUN OUT on thin strands and edged with light, incisive colors, it is a brief evocation, falling easily on the ear, with some of the composer's instinctive artistry in giving the impression of free play within thoroughly worked-out motifs in counterpoint.

"Morsima-Amorsima" by Greek composer Yannis Xenakis is a study in glissando, or the tonal slide, with unusual methods of attack in the strings—close to the bridge, unorthodox bowing and so on—for violin, cello, double bass and piano.

Once the devices were entered, however, it moved rather monotonously for this listener, relieved somewhat by the single-point flecks and color dabs in the Webern manner.

A PRELUDE for String Quartet by Japanese composer Mayazumi whispered and chimed in pristine delicacy, a fascinating work in artful minia-

ture and an admirable performance. Not the least bonus, in these young newcomers, is the promise of some fine recitals.

Soprano Carol Plantamura, with piano-celeste and a two-man percussion battery, offered "Night Music I" by associate George Crumb, with the composer as conductor.

This was to verses of Lorca, delivered in a kind of broadly-released and virtuoso version of choral speech, against a close-worked tapestry of percussion sounds, an excellent performance of a most difficult score. The mood of the nocturne and the unity achieved by the poetic mind, out of the many sounds of night, were first impressions of his arresting piece.

"QUATRO EPISODI" by Girolamo Arrigo, the visiting composer rising for a bow, was sung with extraordinary skill by soprano Sylvia Brigham-Dimiziani in caroling flights and intricate appoggiaturas, settings in Italian to verses of Greek poets, with flutist Karl Kraber using the whole family of flutes in the highly-skilled accompaniment.

Guitarist Stanley Silverman, percussionist John Bergamo and Mr. Kraber played a near-tonal soliloquy of Polish composer Kotonski, a deft sonnet in slender but deeply-etched lines.

"Novara" by Earl Brown brought eight performers to the stage and Philharmonic assistant conductor Richard Dufallo for some extempore work on pre-arranged patterns, with an aide holding up numbered cards to indicate the departure points, interesting as a process but of no special aesthetic significance to this attender.

AN "IMPROVISATION" of associate Don Ellis, with the composer as trumpeter and the whole 15-member ensemble taking off under the cuing of Mr. Dufallo, closed in a jazz-influenced jam session, here again a feeling of inventive but tentative work in progress.

Creative Associates taking part, and not mentioned above, were Jean Dupouy, Sherman Friedland, Jay Humeston, Charles Joseph, Frederick Myrow, Buell Neidlinger, Jan Williams and Paul Zukowsky. Laurence Bogue and Sylvano Busotti complete the associate roster.

Foss Presents New UB Associates in N. Y. Event Tonight

Philharmonic conductor Lukas Foss is presenting a 15-member concert troupe of the new young Creative Associates under the \$250,000 UB-Rockefeller Grant in Carnegie Recital Hall, New York City, this evening, in "An Evening of New Music."

The associates, selected from extensive auditions in Europe and America, constitutes the first traveling recital group in Buffalo's musical history, with the added impact of making its touring debut in the world music center. Works of Associates George Crumb and Don Ellis, others by composers of America, Europe and Japan will be performed.

It also is the first of an "Evenings of New Music" series of paired concerts, each opening in Buffalo's Albright-Knox Art Gallery and followed, either closely or in later bookings, by performances in Carnegie Recital Hall, with one program in Hunter College.

This first New York program is essentially the one given Sunday evening in the crowded Buffalo gallery.

New York City concerts will follow the Albright-Knox Gallery programs of Jan. 10, April 25, two programs March 3 and 5 within the two-week Buffalo Festival of the Arts involving music, dance and drama, and May 9.

This May event will be the basis of a concert in the first Lincoln Center Summer Festival, with Mr. Foss as the inaugural director.

The youthful professional associates—performers and composers have been selected by Mr. Foss and Chairman Allen D. Sapp of the UB Music Department to work under the department in a variety of creative activities, a pioneer project gaining national attention.

Program for the first Evenings for New Music concert presented at Carnegie Hall, December 1, 1964, including the essay by Lukas Foss that formed the basis for the proposal to the Rockefeller Foundation for the Center of the Creative and Performing Arts

THE CARNEGIE HALL CORPORATION
presents

EVENINGS FOR NEW MUSIC
under the guidance of
LUKAS FOSS

in conjunction with the Center of the Creative Performing Arts
in the State University of New York at Buffalo
Allen Sapp, Chairman

CARNEGIE RECITAL HALL

TUESDAY, DECEMBER 1, 1964, AT 8:30 P.M.

HENRY COWELL 26 Simultaneous Mosaics
For 5 Players**
Messrs. Joseph, Friedland,
Myrow, Williams, Humeston

YANNIS XENAKIS Morsima - Amorsima*
Messrs. Crumb, Zukofsky,
Humeston, Neidlinger

TOSHIRO MAYAZUMI Prelude for String Quartet*
Messrs. Joseph, Zukofsky,
Dupouy, Humeston

GEORGE CRUMB Night Music I*
Miss Plantamura, Messrs. Myrow,
Bergamo, Williams; Mr. Crumb conducting

INTERMISSION

GIROLOMO ARRIGO Quatro Episodi for
Soprano and Flutes*
Miss Brigham-Dimiziani, Mr. Kraber

WLODZIMIERZ KOTONSKI Trio for Flute, Guitar
and Percussion*
Messrs. Kraber, Silverman, Bergamo

DON ELLIS Improvisation**
Mr. Ellis, trumpet with Ensemble

EARLE BROWN Novara*
Messrs. Kraber, Friedland, Ellis,
Zukofsky, Dupouy, Myrow, Humeston

*First Performance **World Premiere

We are living in a time of constant change and rapid evolution of new ideas. New areas of investigation open up every year in music as well as in the other arts and sciences. Today composers and theorists are involved in continuous research leading often into fields heretofore thought of as alien to the world of music, as for example acoustics, electronics, mathematics, physics, logic and psychology. More recently our best qualified and ambitious instrumental and vocal performers find themselves drawn into the expanded laboratory of the composer. This has resulted in something that I refer to as a joint enterprise in new music, a new composer-performer relationship. It is of critical importance to lead the young professional -- instrumentalist and singer -- in this direction lest he lose himself in the usual commercial situation. It is equally essential to help him embark on an intense personal form of study, a study which is in itself a professional activity and which would lead the musician to "finding" himself in the vast and often bewildering world of new music; in other words, a study and a search to find his own particular role, a role which will lead to his own most vital contribution to music.

Our conservatories are giving our young musicians an excellent classical training, but one which only in rare cases leads the young musician on the path of new music. Our musicologists and theorists gather considerable knowledge in traditional forms and disciplines but are at a loss when it comes to an analysis of a complex new work. They will perhaps read *Ars Nova* notation but will not be able to decipher recent notational devices, graphs, etc. Our critics compare renderings of Brahms symphonies *ad infinitum* but often lack any measurement or criteria for distinguishing valid new artistic expression from the mass of pseudo-new, or make-believe. Our singers and instrumentalists lack the basic ear training -- an interval consciousness -- to deal with even the more elementary notions of recent music. Our young conductors still think of the grandiloquent 19th century symphonic culture at a time when 20th century music is in dire need of the thoroughly equipped professional who knows how to help musicians unravel the complexities of new scores.

Ten years of teaching at the University of California in Los Angeles have convinced me of the above mentioned shortcomings in spite of the excellence of university curricula. It has become clear to me that the fault lies not with our schooling years as much as with the years that follow. Once out of school the young musician, who had thought until that moment of serving music, finds himself suddenly in a situation in which he now thinks of music as serving him. He often has a family to support, and we can hardly blame him if his sole concern from one moment to the next becomes the search for a well-paying position. I could name dozens of extraordinarily gifted men who never enjoyed the fruits of their labor, who never "found themselves," who sold out to what I called previously the commercial situation.

Therefore, I came to the conclusion that we should give priority over all other forms of support to the young professional in the years following his musical education and put him on a sound financial basis, so that he may have the leisure, concentration, facilities and outlets for such activities as would help him, e.g., chamber music, new music, and experimental music, all of which rarely yield remuneration. It should be clear that such activity would be of the greatest importance not only to the young musicians but also to the community and the cause of music in general.

The proposed study would include a series of new music concerts and recordings, the fruit of leisurely study and unlimited rehearsal time; in short, we propose a situation entirely different from the prevailing one in which economic, rather than artistic, factors determine and reduce ad absurdum the amount of time devoted to the preparation of our new music.

--- LUKAS FOSS

Note: This article provided the ground work for the establishment of the Center of the Creative and Performing Arts at Buffalo, which is presenting this series of concerts in conjunction with The Carnegie Hall Corporation.

The Center of the Creative and Performing Arts was established under a grant from the Rockefeller Foundation.

PARTICIPATING PERSONNEL

JOHN BERGAMO Percussion-Composer	JAY HUMESTON Cello
SYLVANO BUSSOTTI Composer	CHARLES JOSEPH Violin
LAURENCE BOGUE Baritone	KARL KRABER Flute
GEORGE CRUMB Composer-Pianist	FREDRIC MYROW Composer-Pianist
SYLVIA BRIGHAM-DIMIZIANI Soprano	BUELL NEIDLINGER Double Bass
JEAN DUPOUY Viola	CAROL PLANTAMURA Soprano
DON ELLIS Trumpet-Composer	STANLEY SILVERMAN Guitar-Composer
SHERMAN FRIEDLAND Clarinet	JAN WILLIAMS Percussion

PAUL ZUKOFSKY
Violin-Composer

The concert this evening opens the series Evenings for New Music, under the guidance of Lukas Foss.

NEXT CONCERT: TUESDAY, JANUARY 12, 1965

Program to be announced.

Third Concert: Tuesday, March 9, 1965
Final Concert: Tuesday, April 27, 1965

Tickets available at Carnegie Hall Box Office.

Foss, UB Colleagues Give N. Y. a Contemporary Treat

A Regular 'Who's Who' of Music Present For Evening of Premieres and 'Firsts'

By WILLIAM BENDER
*Special to The Buffalo Evening News
and New York Herald Tribune*

NEW YORK, Dec. 2 — That was quite a who's who in Carnegie Recital hall Tuesday night to hear what's what in contemporary music.

And with good reason. The event was the opening of "Evenings for New Music," a splendid new series of four concerts of contemporary chamber music that can only enrich the days ahead.

Lukas Foss, conductor of the Buffalo Philharmonic and a prominent figure on the contemporary music scene, is in charge of preparing the series in co-operation with the Center of Creative & Performing Arts in the State University of Buffalo.

* * *
THE SERIES will parallel the four-concert "20th Century Innovations" created by Gunther Schuller. And just to prove that the hinterlands aren't the only ones who care about such things, the Carnegie Hall Corp. is taking a major hand in sponsoring both series.

Wonderful! Who knows? Such goings-on might even some day reverse the centrifugal force that has spun the creative life out of New York's major concert halls and left them bastions of tradition and big-name talent only.

But let's get to the music—we'll get to the who's who later. It took a lot of listening. Everything was new, or, in the jargon of the trade, a "New York first."

* * *
AND THERE WERE two world premieres as well—Henry Cowell's "26 Simultaneous Mosaics for Five Players" and Don Ellis' "Improvisation" for solo trumpet and chamber ensemble.

The Cowell lasted only 5½ minutes but offered an evening's worth of the grotesque-but-oh-so-gentle humor only he and Charles Ives seem to have mastered.

A violinist sat by himself in an archway to the left of the stage, reading from a music stand that reached up from the floor; a cellist played from the front right aisle; and on stage a clarinetist faced the rear, while a pianist and percussionist

faced the audience in dull normality.

* * *
THE MUSIC made a lot out of its abrupt changes of mood, key and texture, and in the last 30 seconds the musicians left one by one a la the Haydn "Farewell" Symphony. A nice start to the evening.

The Ellis offered lots of tortured looks and "wet" trumpet playing from the composer as well as the ooo-aaa "skat" singing of sopranos Sylvia Brigham-Dimiziani and Carol Plantamura. And Improvisation with a capital "I" entered the picture when Ellis pointed to a man standing next to Conductor Richard Dufallo (one of Mr. Foss' assistants at Buffalo), who then held up a card for the musicians to see. The work ended up, however, sounding awfully labored for an improvisation and rather screamily for listenable sound.

* * *
THE BEST THING on the program was a nine-minute "Prelude for String Quartet" by a 35-year-old Japanese composer Toshiro Mayazumi, who has been something of a pioneer in present-day Japan in the wake of studies, first in Paris then in New York.

His "Prelude" has a first movement of haunting, almost romantic-impressionistic beauty achieved with tone clusters rather than melody. The work also obtains koto-like, pizzicato effects from the conventional string instruments and even has a wild, Bartokian climactic section.

* * *
OF THE OTHER WORKS — Yannis Xenakis' so-so "Morsima-Amorsima" for piano, violin, cello, and double bass; George Crumb's "Night Music I" for soprano, piano, and percussionists; Earle Brown's "Novara" for ensemble, and Girolomo Arrigo's "Quattro Episodi for Soprano and Flutes"—It was the Arrigo that had the most charm.

Now as to that who's who. Well, there was Foss himself, and Leonard Bernstein, Cowell, Schuller, Elliott Carter, Morton Feldman, Vincent Persichetti, and even two members of the venerable Budapest String Quartet—Boris Kroyt and Mischa Schneider—that's who.

Review

Dec. 1, 1964

N.Y. Times

Carnegie Hall Recital Presented by UB Center

By **RAYMOND ERICSON**

The New York Times News Service

NEW YORK — When composer, conductor and pianist, Lucas Foss took over the directorship of the Buffalo Philharmonic Orchestra he also set out to foster an interest in contemporary music in the Western New York metropolis.

He found an ally in Allen Sapp, chairman of the music department at the University at Buffalo. Through their efforts a Center of the Creative and Performing Arts was formed at the University, in which performers have ample time to explore new experimental music.

Tuesday night the first of four programs being presented by the center in conjunction with the Carnegie Hall Corp. was given at Carnegie Recital Hall. The four programs form a companion series to the third annual series of 20th Century Innovations created by Gunther Schuller and given in the same auditorium.

Nothing very startling or revelatory turned up in the course of the evening, although the music fell into the general category of the avante grade. It is commendable that there was no intention to astonish. Here were just skilled performers who were getting acquainted with current compositional techniques, being allowed to share the fruits of their work with the public.

Of the seven works in the program, George Crumb's "Night

Music I" seemed to achieve what it set out to do—establish a nocturnal atmosphere, generally serene but occasionally shot through with a dramatic flare-up. It is scored for the gentler, softer percussion instruments, including the strumming of piano strings.

Voice Is Intrusive

The sounds throbbed quietly but in varied ways, over a long period of time. During part of this, a soprano sometimes sings, sometimes recites two poems of Lorca.

To this listener at least, the voice was intrusive, particularly since the Spanish was not too sensitively enunciated. Toshiro Mayazumi's Prelude for String Quartets sustained pianissimo sounds on the high strings, highlighted by the tiniest of figurations.

There was a delicacy of style associated with Japanese art and a few unusual instrumental effects. By contrast, Don Ellis' Improvisation, which involved himself as trumpet soloist and another dozen performers, including two sopranos, had the excitement of concurrent wild noises and some accidentally beautiful textures.

It also had a kind of childish "fun and games" manner that made it hard to take seriously.

There was a characteristic piece of chance music by Earle Brown called "Novara," and a tiresomely slow juggling of individual notes and glissandos for piano and three stringed instruments by Yannis Xenakis.

The creation of the Center of the Creative and Performing Arts was the result of fortuitous timing that brought together **Allen Sapp** and **Lukas Foss** at a time when funding was available to support their plans. Allen Sapp (1922-1999) came to Buffalo in 1961 to chair the Music Department just as the University of Buffalo was about to become part of the **State University of New York** system. The completed merger in 1962 resulted in funding from New York State that had not been available when the University was still a private institution.

Sapp came to the position with plans to change and strengthen the department in an attempt to distinguish it from other music departments within New York State and beyond. One of his stated goals was to develop an emphasis on contemporary music, as evidenced in an interview conducted by Alan Green, March 25, 1991, in which Sapp stated:

[Another] decision was to build an emphasis throughout the whole place on contemporary music. We would become known as a place to come where the study of 20th century music and advanced music and music of our times, so to speak, would be emphasized and would be a thematic element. This would differentiate us from other elements in the state systems and would give Buffalo a link to the international community and to the serious community of composers and build on the Slee chair ...



*Allen Sapp
MD07-017
Unidentified photographer*

Upon arrival in Buffalo, Allen Sapp moved quickly to become an active member of several community organizations, including the **Buffalo Philharmonic** and the **Buffalo Fine Arts Academy**, parent organization of the **Albright-Knox Art Gallery**. Sapp became the Chairman of the Music

Advisory Committee at the Philharmonic. As chair of the committee, Sapp played a major role in the selection of Lukas Foss as the successor to conductor Josef Krips as Music Director of the Buffalo Philharmonic. Foss conducted his first concert as Music Director October 26, 1963.

Lukas Foss (1922-2009) came to Buffalo from Los Angeles, California where he had been teaching composition at UCLA as the successor to **Arnold Schoenberg** since 1953, and where he had created the **Improvisation Chamber Ensemble** in 1957. Foss, like Sapp, was also involved as a consultant to various arts organizations. In this capacity he prepared a report for the **Rockefeller Foundation** in response to their inquiry about how the Foundation could best serve the needs of young musicians, especially those recently graduated from academic programs. His report to the Foundation served as the basis for the proposal submitted to create the Center of the Creative and Performing Arts.



Lukas Foss, Allen Sapp, and Harold Shapero, April 27, 1965

MD03-017

Photograph by William Doran

Foss shared his report to the Rockefeller Foundation with Allen Sapp, who immediately grasped the potential of Foss's ideas. The two men worked together to write a formal proposal to the Rockefeller Foundation to establish the equivalent of a university research center for the performance and creation of new music. The proposal was approved with initial funding of **\$200,000**. The center was to be called **The Center of the Creative and Performing Arts** and its members were to be called Creative Associates. It met with approval by the University and a goal was set to commence operations Fall of 1964. What follows is the full text of the proposal.

A PROPOSAL FOR THE ESTABLISHMENT OF A CENTER OF THE PERFORMING
AND CREATIVE ARTS WITH EMPHASIS ON NEW MUSIC

prepared by

Lukas Foss, Director of the Buffalo Philharmonic Orchestra
Allen Sapp, Chairman of the Music Department, State University
of New York at Buffalo

October 1963

For Consideration by the
Rockefeller Foundation

The proposal consists of the following sections:

- I Preface, laying the groundwork of the project, by Lukas Foss
- II A short statement of the proposal
- III The rationale of the proposal and its Buffalo Site
- IV Operating procedures of the Center
- V A suggested operating budget
- VI Objectives of the Center

It is to be emphasized that in every particular
the proposal represents a concurrence of views
and joint commitment for assuming responsibility
on the part of Lukas Foss and Allen Sapp

This project was born out of a conviction that the young professional musician in general and the performer in particular needs musical guidance and financial help at the critical moment when he is just out of school, lest he lose himself in a commercial situation.

We are living in a time of constant change and rapid evolution of new ideas. New areas of investigation present themselves every year in music as well as in other arts and sciences. Today composers and theorists are involved in continuous research leading often into fields heretofore thought of as alien to the world of music, viz. acoustics, electronics, mathematics, physics, logic, psychology, etc. More recently our best qualified and ambitious instrumental and vocal performers find themselves drawn into the expanded laboratory of the composer. This has resulted in something that I refer to as a joint enterprise in new music.* Composers and performers are now working on an extension of technical possibilities on existing instruments. My own Improvisation Chamber Ensemble has carried on a research of this kind for the last six years and was encouraged by a Rockefeller grant (1960-61), enabling us to train a few gifted instrumentalists on the West Coast. In Europe, the composer Stockhausen, the percussionist Caskell, and the electronic studio in Cologne have explored similar possibilities in their own manner. The flutist Gozzoloni has gathered a number of composers around him and revived an interest in flute music. Composer Berio and his wife, the singer Catherine Berberian, have worked on the extension of vocal possibilities. In the United States, John Cage and a group of composers and performers such as David Tudor and the dancer, Merce Cunningham, have experimented with performer freedoms in a search for new tasks and new forms.

The above mentioned areas of research are, of course, suitable for young professionals, not for students. It is the young professional straight out of school who should embark on an intense personal form of study, a study which is in itself a professional activity and which would lead the musician to "finding himself" in the vast and often bewildering world of music, in other words a study and a search to find his own particular role, a role which will lead to his own most vital contribution to music.

Our conservatories are turning out young musicians by the hundreds every year. These musicians receive an excellent classical training but one which only in rare cases leads the young musician on the professional path he will eventually take in the light of new music. Our musicologists and theorists will have gathered considerable knowledge in traditional forms and disciplines but will be at a loss when it comes to an analysis of a complex new work. They will perhaps read Ars Nova notation but will not be able to decipher recent notational devices, graphs and so on. Our critics will compare various renderings of Brahms' First Symphony but lack any measurement of or criteria for distinguishing valid

* See PERSPECTIVES OF NEW MUSIC, Spring 1963, "The New Composer-Performer relationship". The teamwork of composers and performers and the joint career which results is discussed in detail.

new artistic expression from the pseudo-new, the make-believe. Our singers and instrumentalists lack a basic ear training, interval consciousness, to deal with the more elementary notions of recent music. Our young conductors still think of the grand eloquent XIXth century symphonic culture in a time when XXth century music is in dire need of the thoroughly equipped professional who knows how to help musicians unravel the complexities of new scores.

Ten years of teaching at the University of California at Los Angeles have convinced me of the above mentioned shortcomings in spite of the excellence of University curriculums. It has now become clear to me that the fault lies not with our schooling as much as with the years that follow. Once out of school the young musician, who had thought until that moment of serving music, finds himself in a situation where he must think of music as serving him. He often has a family to support and we can hardly blame him if his sole concern from one moment to the next becomes a search for a well paying job. I could name here dozens of extraordinarily gifted men who never enjoyed the fruits of their labor, who never "found themselves", who sold out to what I called previously the commercial situation.

Thus I came to the conclusion that foundations should give priority over all other forms of music support to the young professional in the years following his musical education, put him on a sound financial basis, so that he may have leisure, concentration, facilities and outlets for such professional activities as would help him to find himself, vis. chamber music, new music, experimental music, which rarely yield remuneration. It should be clear that such activity would be of the greatest importance not only to the young musician but also to the community, the University scene, and to the cause of music in general.

II

A performing and research center is to be established in Buffalo, New York. The Center will be administered by Lukas Foss and Allen Sapp, with clerical and logistical support to be provided in the main by the State University of New York at Buffalo. Cooperating institutions will be the Buffalo Philharmonic Orchestra, The Albright-Knox Art Gallery and the Buffalo Foundation, Community Trust of the area.

Twenty-five Creative Associates would be awarded fellowships to the Center for a period of two years. These fellowships would be distributed to young professional musicians at the phase of their careers when they need to learn techniques of new music, to broaden their perspectives through course work and interdisciplinary study, and to perform in musical events devoted to new music. Thanks to foundation support they should be able to avoid the stultifying effects of the commercial music world.

Creative Associate is a term developed by analogy to research associate and implies a musician of articulated professional abilities, possibly post-doctoral in the case of the critics or musicologists, who might or might not gain from some teaching experience but who would have all the resources of a fully developed University and of a major Symphony Orchestra sympathetic to the creative arts, and a cultural milieu focused on the contemporary scene - available for growth and experimentation.

The Center would operate along lines similar to those of the Society of Fellows at Harvard University or of the Niemann Foundation Fellows also at Harvard. As Creative Associates of the State University they would be essentially unrestricted in pursuing educational and artistic objectives. They would have an excellent base of operations from which to penetrate the musical life of the city and region. They would be available as a cadre for workshops, experimental ensembles, resident and touring groups for in-school performances, for the promotion and realizations of musical events not now possible in the area for the performance of special works with the orchestra. Through contacts within the Center, they would lose the "insularities" characteristic of even the better musicians.

III

Future growth and strength of the musical scene in the United States must assume the development of strong and independent regional centers. The ingredients for such regional strength are present in several metropolitan areas such as Seattle, Minneapolis, and Buffalo. These ingredients are: a Symphony Orchestra of the first class; a University musical situation of substance and progressive direction, an artistic climate either strong in theater or in art collections, and a sense of civic concern with the arts. Few areas have the unique seamlessness of cultural fabric which is Buffalo's. There is not only overlapping direction of cultural and educational affairs but also there is a community of philosophy and a sympathy of personalities which are necessary for a viable program of progressive character. The Buffalo Philharmonic is attempting to bring a new concept of the Symphony orchestra in programming more new music, in assuming a specific educational function in touring workshops, and in adopting a vigorous

position of support of music of experimental cast. The Public Library, which supports music through one of the oldest music collections in the United States (The Grosvenor Library), will inaugurate in 1964 a chamber music hall devoted to the performance of rarely performed music. The Albright-Knox Gallery has a collection of art of the XXth century excelled only by the Museum of Modern Art and the Guggenheim Museums of New York City. It has sponsored in its excellent auditorium concerts limited so far only by the availability of virtuoso players. The Music Department of the State University is young and because of that has focused on a program of creative musicianship, starting with the Slee Chair of Composition, an endowed post second in importance and prestige only to the Charles Eliot Norton Chair of Poetics at Harvard. Its musical resources are also directed strongly to contemporary scores, recordings, and concert activities. The Budapest Quartet is the resident teaching quartet of the University. It is believed that the New York State Council on the Arts will support the Creative Associates program by helping to underwrite concerts of new music. Such a proposal is under active consideration.

IV

The twenty-five Creative Associates would be established in a Center of Performing and Creative Arts which would be a de facto Institute within the State University of New York at Buffalo. It is proposed that the composition of the group initially be as follows:

Instrumentalists	12
Composers	4
Musical Scholars (Musicologists, critics, theorists)	4
Vocalists (Soprano, alto, tenor, bass)	4
Conductor	1

The Creative Associates would:

- a) study new music including recent serial and aleatoric composition and new notational procedures in appropriate educational situations which might be formal or informal but which would involve a coordinate, cooperative effort of the various kinds of associates.
- b) perform publicly in the various concert halls of the region but more or less concentrating on the Albright-Knox auditorium. Such concerts would be open to the public and would serve as laboratory and terminal points for the work of the Center. There is an inference that the Center will cause the development of the "hyphenated" musician so necessary today: the composer-performer, the composer-critic, and the musicologist-theoretician. It is assumed that work in improvisation and other forms of "music of chance" will continue under the guidance of Lukas Foss and Richard Dufallo in appropriate contexts.

- c) teach where such teaching opportunities would be material or useful to the growth of an Associate. There is the firm understanding that the University will in no sense abuse the presence of Associates but will simply make available the framework of teaching if such is decided to be advantageous - seminars in theoretical analysis, workshops in relationships of mathematics and music, or conference classes in music criticism. An appropriate remuneration could be worked out analagous to that to be evolved for performers.

A keen apprentice conductor anxious to study new music would be a logical catalytic agent in the Center's activities and would be given an opportunity to conduct the Buffalo Philharmonic as well as various chamber groups. Special events in forthcoming Buffalo seasons such as MUSIC OF THE LAST TEN YEARS (inaugurated by the Buffalo Philharmonic), concerts of new music sponsored by the New York Arts Council, lecture-recitals in connection with the visiting Frederick Sles composer and dedication proceedings at the many new Fine Arts buildings shortly to be erected in Buffalo would all be logical occasions for the performances by Creative Associates.

It is suggested that each Creative Associate be granted a sum between \$5000 and \$7500 a year depending on family responsibilities and age and that there be a rough calculation at approximately \$6250 as a median figure, all figures representing annual grants renewable for a second year. This sum and all other sums to be paid from funds held for the Center in the University of Buffalo Foundation on checks countersigned by the co-administrators of the Center, Lukas Foss and Allen Sapp. Limitations on work would be set out in detailed terms of the grants and would in any case have to fit the requirements of the American Federation of Musicians to the extent that public performances are involved. Procedures of selection and direct administration would be the responsibility of the Co-administrators.

It is proposed that there be made available to the Center in addition to State University assistance funds for supplies, travel, equipment, licensing and performing fees, space rentals, maintenance of any special items of material. These would be audited by the University of Buffalo Foundation and administered by Foss and Sapp. Over the two year period of the first phase it is estimated that about \$18750 would be necessary.

In addition to the clerical assistance provided by the University, it is proposed that a senior stenographer at an annual salary of \$3800-4200 be designated as secretary to the Center for the purpose of maintaining records and routine administrative matters.

V

The total budget on a two year basis - exclusive of support of the State University is as follows:

Twenty-five Creative Associates @ median \$6250 per annum	\$312500
Administrative Funds	18750
Senior Stenographer	8000
Total	<u>\$339250</u>

VI

The following are the principal objectives of the Center:

- a) To bring together in a favorable context young professional musicians so that they may evolve to artists of breadth and catholic experience
- b) To strengthen and expand the intercultural relationships between performing groups and the academic community
- c) To provide a stable economic base for young musicians at a period at which they are most eager to play demanding music but at which they have the fewest number of opportunities and to establish mechanisms which will ultimately reduce sharply the numbers of musicians who are lost to the cause of new music through sacrifices made in the commercial field.
- d) To create a special combination of musical persons of varying backgrounds so that parochial technical barriers break down and wiser, more literate careers can evolve
- e) To provide the optimal climate for the study and performance of new music, an atmosphere of professional playing, study, analysis, criticism.
- f) To produce useful research and records by means of the Center's work possibly leading to publication in musical journals such as PERSPECTIVES OF NEW MUSIC or even recordings.

Precedents such as the Fromm players at the Berkshire Music Center have shown the workability of this proposal; but in that project no financial stability was assured beyond the eight weeks duration of the Summer session. The success of the Ojai Festival and to a similar extent Breadloaf school point to the need for more broadly based program on a long range. Perhaps most important is the role such as project could have in developing regional musical events of diversified and professional character and causing the interworking of institutions such as University and major symphony orchestra - a reality in Buffalo but extremely uncommon elsewhere.

Lukas Foss

Allen Sapp

News of the successful proposal for the Center was announced by the University, in the local news, and national press.

STATE UNIVERSITY OF NEW YORK AT BUFFALO
CENTER FOR CREATIVE AND PERFORMING ARTS

Wednesday, March 11 Release

BUFFALO, N.Y. - The Rockefeller Foundation has granted the University of Buffalo Foundation, Inc. \$200,000 to establish a Center of the performing and creative arts at the State University at Buffalo.

The announcement was made jointly today (Wednesday, March 11) by Lukas Foss, director of the Buffalo Philharmonic Orchestra, and Allen Sapp, chairman of the Music Department at State University of New York at Buffalo.

The new Center, which will feature 20 yearly grants to "creative associates," will be directed by Mr. Foss and Mr. Sapp, in close cooperation with the Albright-Knox Art Gallery and the Buffalo Philharmonic Orchestra. It is expected that the Center will begin operation in the fall under the two-year grant.

The 20 creative associates will:

Study new music, including recent serial and aleatoric composition.

Perform publicly in the various concert halls of the region, but with concentration on the Albright-Knox auditorium. Concerts will be open to the public and serve as both laboratory and terminal points for the work at the Center.

Teach, when such teaching opportunities would be material or useful to the growth of an associate.

The following statement was made by Mr. Sapp in accepting the grant:

"This generous grant will strengthen immeasurably a strong regional musical scene in Buffalo. It will demonstrate that Gallery, Philharmonic Society, and University can and do work toward common objectives. Young musicians whom we shall assemble within the Center will have an opportunity to explore freely

the new musical resources of our time and retain an active contact with the best music of the past. Stimulated by the total range of the University scene, the twenty Creative Associates will be a community of artists working in series and in parallel -- unique in American University and metropolitan life.

"One of the most significant aspects of the Center will be its bringing together performers, scholars, and composers. Released from daily pressures and encouraged to develop their own strengths, the Creative Associates will be a concrete expression of a new order of University support for the arts."

Six key objectives have been outlined for the Center:

To bring together young professional musicians so that they may evolve to artists of breadth and catholic experience.

To strengthen and expand the intercultural relationships between performing groups and the academic community.

To provide a stable economic base for young musicians at a period when they are most eager to play demanding music but when they have the fewest number of opportunities.

To create a special combination of musical persons of varying backgrounds so that parochial technical barriers break down and wiser and more literate careers can evolve.

To provide the optimal climate for the study and performance of new music, and an atmosphere of professional playing, study, analysis, and criticism.

To produce useful research and records by means of the Center's work, possibly leading to publication in musical journals or to recordings.

"The project was born out of a conviction that the young professional musician in general, and the performer in particular, needs musical guidance and

financial help at the critical moment when he is just out of school, lest he lose himself in a commercial situation," Mr. Foss said.

A keen apprentice conductor who is anxious to study new music will be sought to act as a "catalytic agent" in the Center's activities. He will be given an opportunity to conduct the Buffalo Philharmonic as well as various chamber groups.

"Once out of school the young musician, who until that moment had thought of serving music, finds himself in a situation where he must think of music as serving him," Mr. Foss said.

"He often has a family to support, and we can hardly blame him if his sole concern from one moment to the next becomes a search for a well paying job. I could name here dozens of extraordinarily gifted men who never enjoyed the fruits of their labor, who never found themselves, who sold out to what I called previously the commercial situation."

Mr. Sapp indicated that "creative associate" is a term developed by analogy to "research associate." It implies a musician of articulated professional abilities, possibly post-doctoral, in the case of the critic or musicologists, who might or might not gain some teaching experience. They would, however, have all the resources of a fully developed University, of a major Symphony Orchestra sympathetic to the creative arts, and a cultural milieu focused on the contemporary scene.

The Center will operate along lines similar to those of the Society of Fellows, or of the Niemann Foundation, both of Harvard. As creative associates of the State University at Buffalo, they would be essentially unrestricted in pursuing educational and artistic objectives.

"They will have an excellent base of operations from which to penetrate the musical life of the city and region," Mr. Sapp said.

"They will be available as a cadre for workshops, experiment ensembles, and as resident and touring groups for in-school performances. In addition, they will provide for the promotion and realization for the performance of special works with the orchestra, which are not now possible in this area," he said.

Music

Far Out in Buffalo

by Eric Salzman

*N.Y. Herald Tribune
May 10, 1964*

Buffalo is a swinging town these days. The upstate city's main claim to avant-garde fame up until now has been the Albright-Knox Art Gallery, an institution so up-to-date that you can walk in the door and find some of the latest far-out artifacts only last week on view at one of the big New York galleries. But the Albright-Knox is now no longer alone in carrying the avant-garde gospel to the Lake Erie city. The Buffalo Symphony under Lukas Foss has become the principal American orchestral sounding board for the "New York Action School"—Cage, Feldman, Brown—and for their European opposite numbers. And Foss has now raised a fat Rockefeller Foundation sum to bring young performers to Buffalo on a big new-music performance-practice project. Just before Foss took over the orchestra last fall, there was a story in the papers to the effect that the composer-conductor-pianist had not been hired to conduct new music in Buffalo and that the far-out would not play a major role in the orchestra's repertory. Foss has certainly not abandoned the standards (quite the contrary, he is a staunch admirer of the classics); but that little advance prognosis of his Buffalo plans was not exactly accurate either.

Foss was born in Germany, came here at a tender age and quickly became known—even in his teens—as an all-around talent of fabulous promise. Originally, his creative orientation was strongly neo-classical—Stravinsky with an American flavor. A number of years ago, however, he made a dramatic conversion to the avant-garde; after a passing flirtation with twelve-tone ideas, he became closely identified with the serial, post-serial, improvisatory, action, gesture and chance techniques associated with composers like Cage, Earle Brown and Karlheinz Stockhausen. Foss' creative outlook has always been closely identified with his activities as a performer: he is an excellent pianist and his conducting experience includes a number of years as head of the conducting department at Tanglewood and as music director of the Ojai Festival in California. His main problem as a full-time orchestral conductor in Buffalo seems to be lack of experience in repertoire, particularly outside of the Bach - Mozart - Stravinsky - Stockhausen involvements which have absorbed a good deal of his interest up until now. On the other hand, he has tremendous musical resources and the ability to absorb all kinds of new things quickly. The freshness of his approach and his extraordinary musical gifts (of which there can be no doubt) have certainly impressed the fine musicians in the orchestra, and the Buffalo music-making—in the old, the new and the not-so-new—has remained at a high level and even possibly gained in vitality within a basically classical approach. The limitations which suggest a lack of breadth—even in the new music field, for example, there is so far very little between some early and established 20th century classics and the latter-day avant-garde machines—can undoubtedly be easily superseded by a man of Foss' brilliance and ability. In any case, his position is a unique one, because he is the only example of an avant-garde composer occupying a major American podium, and because he continues to maintain his



Buffalo's Lukas Foss

various roles as composer, conductor, pianist, educator and impresario, and not just as independent enterprises but as projects in different aspects of the same basic activity. One of Foss' most important projects in recent years was his Improvisation Chamber Ensemble, an organization devoted to exploring the possibilities of freedom and spontaneity in contemporary music-making within a framework of modern ideas and expressions; characteristically, Foss has worked with the group in every one of his above-mentioned roles. The ensemble has been, ever since Foss went to Buffalo, essentially moribund but, in a sense, the Rockefeller plan is an outgrowth of the earlier project. The \$200,000 plan will bring up to 20 top young performers to Buffalo a year and a wide variety of musical and community roles is envisaged for them. But, without much doubt, the focus of the activities of this new new-music center will be the concerns which grew out of the Improvisation Ensemble and the kinds of new musical expression suggested by the work of composers like Cage, Brown, Stockhausen and Foss himself. These will center on the application of chance, improvisatory and "open-form" techniques but will include the problems of "classic" 20th-century repertoire as well as other new and virtuosic ideas of recent vintage. Plans call for the six main Buffalo events to be brought to New York. Buffalo avant-garde projects come about through an exceptional interaction of individuals and institutions who and which may have no formal connections at all. The art gallery and the orchestra are the principal Buffalo showcases, but a third institution, the university, generally acts as the catalytic agent in getting things done.

X The State University at Buffalo—formerly known merely as Buffalo U.—has a sophisticated and enterprising music department and, in the person of Alan Sapp, a chairman who is well-informed, determined and exceptionally capable. Sapp is said to have been largely responsible for the unexpected selection of Foss as the successor to Josef Krips, and it is certainly Sapp who keeps the avant-garde impulse turning into concrete projects. To get an idea of how all this works—how the provinces go in a bound from way back to far out—we might turn to a weekend last winter, an average weekend one might say with no more than the tip of the tongue in the cheek, in Buffalo these days. The occasion was the first American performance of Karlheinz Stockhausen's "Momente," a big work for soprano solo, chorus and instrumental ensemble. Stockhausen himself conducted; the soloist was Martina Arroyo who had sung the part at the original performances in Germany. The chorus was that of the Potsdam State Teachers' College. Potsdam State Teachers? Yesirree.

Momente is not only a piece which has manifold possible realizations, it is also built on a big spectrum of performance possibilities. The chorus, for example, is required to clap, hiss, talk, whisper, murmur, flap their knees, gabble into microphones, shuffle their feet and otherwise make themselves generally obtrusive even to the point of actually singing particular pitches. The young singers in the choir, well trained by Brock McElheran, had a good time. Around this performance, the university—in conjunction with the orchestra and the art gallery—constructed a kind of festival-seminar-symposium-workshop weekend. The idea was, roughly, to investigate the possibilities of new choral music and choral directors from all over the country were invited to attend. Besides the performance itself and a dress rehearsal, there were special seminars including various demonstrations of new choral techniques. Mr. McElheran not only demonstrated how he had gotten a group of students to perform the stuff but he actually showed how simple it is to read Stockhausen's special graphic notation. McElheran wrote a little piece using the Stockhausen notation and performance techniques and he was able to teach it to the assembled teachers and directors in a matter of minutes. It can't fail to sweep the country! The ability of organizers like Foss and Sapp to draw on the resources of several institutions operating in tandem is rapidly developing into a classic American pattern for artistic development outside of the very largest metropolitan centers—a kind of Cultural Peace Corps for underdeveloped artistic areas. But Project Buffalo is unique in that it is bringing into a community with an old and stately cultural tradition the very latest and farthest-out of avant-garde art. The original Albright Gallery is a stately Greek temple and the excellent Buffalo Orchestra was, under the direction of conductors like Krips, a notable exponent of the classics. But the gallery's classical temple has an ultra-modern wing now, and so do the musical institutions of Buffalo. 3

BEN 3004-5, 64

\$200,000 Grant, Young 'Pros' Will Open New Music Era at UB

OPENING PHASE of a \$200,000 grant and a new era in Buffalo music will be the arrival, in the next few days, of young professional composers, conductors, performers and scholars on State University of Buffalo campus, for the first year of an unprecedented cultural experiment.

Young Americans are returning from Europe, and young Europeans are setting out from Paris, Berlin and Rome to join exceptional young musicians from American centers in the UB project which bears the title of "Creative Associates."

The project is the joint design of Philharmonic conductor Lukas Foss and UB music chairman Allen D. Sapp.

These home-front mentors felt that the most gifted musical youth of today is often thrust quickly from the studio to the commercial task, without the opportunity of deepening his inquiry and maturing his sensibilities, and this was a great loss of creative potential

* * *

THEY BUILT this project to provide a cultural interlude for gifted young professionals, and the opportunity to play, compose and produce. They obtained the Rockefeller funds to do it, with the extensive aid and encouragement of university executives.

Concerts, forums, lectures, "cultural cadres" into the schools are some of the expected results in this opening year of the grant, which is presumed renewable on a report of effectiveness.

Co-operation of the Buffalo Philharmonic Orchestra, the Albright-Knox Art Gallery and the music department of Buffalo & Erie County Library gives further expectation of a fruitful year by the newly resident musicians.

* * *

IN MOST or all cases, performance and lecture events will be open to the public, and programs of many kinds will seek to interest both the adult and student audiences of Western New York in the abundant music of the 20th Century, much of it little-heard in regular programming.

One of the principal factors in granting the award, its administrators are proud to point out, is the growing "artistic climate" in Western New York.

Details on a few of the young appointees are not yet avail-

able. The majority are described here:

Jean Dupouy, Conservatoire de Paris award violist, member of the Lamoureux Symphony Orchestra, Kuentz-Paris Chamber Orchestra.

Charles Joseph, Berlin-born Fulbright Scholar in Vienna, and American-educated, 1958 former concertmaster of Hamburg Bach Orchestra, violin recitalist in Europe.

Sylvia Dimiziani, American soprano who has performed with the Maggio Musicale and Rome Philharmonic, home studies in Pomona College and Juilliard School of Music.

George Crumb, composer, faculty member of University of Colorado.

John Bergamo, percussionist who toured Europe with the Robert Shaw Chorale, academic studies in the Manhattan School of Music.

Don Ellis, jazz composer and trumpeter who has appeared in New York Philharmonic-Symphony "third stream" concerts.

Karl Kraber, flutist, Harvard graduate and Fulbright Scholar, studies in Rome.

Fred Myrow, Los Angeles composer in Rome on a Fulbright Scholarship.

Carol Plantamura, mezzo soprano, studies in Occidental College, Los Angeles.

Sherman Friedland, clarinetist, former principal of the Milwaukee Symphony Orchestra, Boston Civic Orchestra and several other groups, graduate of the New England Conservatory.

Stanley J. Silverman, instructor in the Berkshire Music Center and accomplished guitarist, soloist in the Burssels World Fair, Library of Congress and with principal orchestras.

Laurence Bogue, baritone, studies in the University of Wisconsin and Juilliard School, instruction and performance in Milan, Italy, recital appearances in New York City.

Paul Zukofsky, violinist, prize winner in the International Paganini Competition, Genoa, and Thibaud Competition, Paris, Carnegie Hall recitals, Juilliard School graduate.

Sapp and Foss used their combined networks of contacts throughout the musical world to solicit more than 60 applications for Creative Associate positions. Seventeen extraordinary musicians accepted invitations and came to Buffalo to become the first **Creative Associates** in the Fall of 1964. Sapp and Foss had taken care of the big plan but there remained many administrative and practical details to resolve. Most of these duties initially fell to **Richard Wernick**, who was hired by Allen Sapp as an instructor with some additional “light” administrative duties. Wernick was unaware until he arrived in Buffalo that his duties included serving as the coordinator for the Center. It became Wernick’s responsibility to find places for the newly arrived Creative Associates to live, arrange rehearsal locations and schedules, deal with issues of payments, securing music and musical instruments for performances, and deal with all the other details that go into presenting concerts.

One of Wernick’s major contributions to the success of the **Center** was the idea of presenting concerts on which the selection of music would solely be determined by the Creative Associates. This granted the Associates a greater measure of autonomy and allowed for an expanded range of programming. These concerts became known as **Creative Associate Recitals** and they were held in Allen Hall at the University at Buffalo.

The Associates accepted their positions with the expectation that concerts would be held in locations other than Buffalo, with special interest in performing in **New York City**. Lukas Foss was able to meet that expectation by arranging for the presentation of the Evenings for New Music concerts at **Carnegie Hall** through his contact with its Executive Director Julius Bloom.

In January 1965 Wernick was joined by newly hired administrative assistant, **Renée Levine**. She came to the position with experience working at Juilliard and at Young Audiences. When Wernick departed in May 1965 Levine replaced him as the coordinator. She would serve in that role until 1974 and then continue as managing director until 1978.



*Renée Levine-Packer with Lukas Foss and Henri Pousseur, February 1967
MD03-023
Photograph by Jim Tuttle*

The Center survived until 1980. Approximately 120 musicians came to Buffalo as Creative Associates from 1964 until its close. They presented about 700 musical works on 124 Creative Associate Recitals and more than 400 works on 173 Evenings for New Music concerts. About a dozen of the musicians who came to Buffalo as Creative Associates later joined the faculty of the UB Music Department, including three from the first class: Jan Williams, Sylvia Bringham-Dimiziani, and Laurence Bogue. The legacy of what Lukas Foss and Allen Sapp created in the form of the Center of the Creative and Performing Arts remains significant and viable fifty years after it began.

The following list of Creative Associates for 1964-1965 includes brief biographical information and shows that the original seventeen Associates were joined by two new members early in 1965: Michael Sahl and Ramon Fuller.

EVENINGS FOR NEW MUSIC

under the guidance of

Lukas Foss

in conjunction with

*The Center of the Creative and Performing Arts
in the State University of New York at Buffalo*

Allen Sapp, Chairman

CREATIVE ASSOCIATES (1964-1965)

JOHN BERGAMO, percussionist-composer--Studied privately with Joseph Giarritano, at the Manhattan School of Music with Paul Price; studied composition with Michael Colgrass; appeared as soloist in many concert premieres in New York, Tanglewood, etc.

LAURENCE BOGUE, baritone--Master's degree from Juilliard School of Music where he studied with Mack Harrell. Studied in Milan with Carlo Togliabue. Has concertized frequently in New York City. Sang over 120 concerts for Columbia Artists, including a command performance for the President of the United States at the White House.

SYLVANO BUSSOTTI, composer--Student of Dallapiccola and Max Deutsch. From 1958 has appeared in virtually all of the most important festivals of Europe. 1963, first prize of the I.S.C.M. One of the most discussed among the young European composers.

SYLVIA BRIGHAM-DIMIZIANI, soprano--Master's degree, Juilliard. Two-year Fulbright Fellowship in Paris. Studied with Felicie Huni-Mihacek, Heinz Rehfuss, and Luigi Ricci. Has performed with Maggio Musicale, Italian radio (RAI), Rome Philharmonic, Domain Musical.

GEORGE CRUMB, composer-pianist--B.M., Mason College; B.M. University of Illinois; M.M., University of Michigan, Dr. of M.A. Studied with Ross Lee Finney. Fulbright, Germany, 1955-56 under Boris Blacher. Currently on leave of absence from the University of Colorado.

JEAN DUPOUY, violist--First-prize winner in viola at the Conservatoire National Superior Music de Paris, 1960. Member of the Lamoureux Orchestra. Solo with the Israel Chamber Orchestra and with the Paris Chamber Orchestra.

DON ELLIS, trumpeter-composer--B.A., Boston University. Graduate work at UCLA. Featured soloist with the National Symphony, Washington, D. C. and the New York Philharmonic, Leonard Bernstein conducting. Played in most of the well-known jazz bands and was featured soloist in 1962 at the Polish Jazz Festival. Appeared on television in U. S., Germany, France, and Canada. Can be heard on recordings made with George Russel, Charlie Mingus, and Maynard Ferguson.

SHERMAN FRIEDLAND, clarinetist--Graduate of the New England Conservatory. Diploma *cum laude* from the Conservatoire Americain. Studied with Nadia Boulanger. Clarinetist-in-residence at the Conservatoire Americain. Former first clarinetist, Milwaukee Symphony Orchestra. First-prize winner in National Competition for Woodwind Instruments, 1961.

- RAMON FULLER, composer-theorist--B.A., M.A., Brigham Young University; D.M.A., University of Illinois, 1965. Studied composition with Kenneth Gaburo and Benjamin Johnston; acoustics, information theory and electronic technique with Dr. L. A. Hillis, Jr.
- JAY HUMESTON, cellist--Diploma, Curtis Institute of Music. Participated in Masters Classes with Pablo Casals. Participated in the Marlboro Music Festival, 1963-64. Studied with Orlando Cole, Leonard Rose, and Mischa Schneider.
- CHARLES JOSEPH, violinist--A former student of Ivan Galamian and Josef Szigeti. Artist's Diploma from the Curtis Institute of Music; B.M., Oberlin Conservatory; M.M., University of Illinois. He left his position at the University of Oklahoma in 1958 to go to Europe on a Fulbright Scholarship following which he became Concertmaster of the Hamburg Bach Orchestra with which he concertized throughout Europe.
- KARL KRABER, flutist--B.A., Harvard University. Two-year Fulbright in Italy. After Fulbright, he stayed in Europe concertizing. Toured with Trio Guarino and Chamber Orchestra. Played with Rome Philharmonic, Rome Radio, and Paris television. Studied with Politis and Pappoutsakis in U. S. and Gazzelloni and Rampal in Europe.
- FREDERIC MYROW, composer-pianist--Student of Ingolf Dahl, Goffredo Petrassi, Darius Milhaud, and Murial Kerr (piano). Two-year Fulbright Fellowship. One-year Italian government grant in Rome. Three-time winner BMI award.
- BUELL NEIDLINGER, bassist--One of the founders of the avant-garde jazz movement. Worked with Cecil Taylor and Ornette Coleman. Studied privately with George Moleux. Member of the Houston Symphony Orchestra under John Barbirolli.
- CAROL PLANTAMURA, soprano--B.A., Occidental College, 1964. Soloist with the Carmel Bach Festival from 1959-61. Soloist with the Monday Evening Concerts in Los Angeles. Soloist with the University of Southern California Opera Club. Studied with Dr. Loullan Roberts, William Vennard, and Madame Alice Ehlers.
- MICHAEL SAHL, pianist-composer--Piano student of Israel Citkowitz. B.A., Amherst College; M.F.A., Princeton University. Studied composition with Roger Sessions and Milton Babbitt. Fulbright Scholarship to Italy; studied with Luigi Dallapiccola. Koussevitsky Prize 1954, SCRA Award 1957.
- STANLEY SILVERMAN, composer-guitarist--Studied with Leon Kirchner, Darius Milhaud, and Roberto Gerhard. Performed extensively with Pierre Boulez, Lukas Foss, and Gunther Schuller. Member of the board of directors ISCM, Tanglewood faculty.
- JAN WILLIAMS, percussionist--Master's Degree, Manhattan School of Music. Studied with Paul Price. Former member of the Manhattan Percussion Ensemble. Has performed with 20th Century Innovation Series, Music In Our Time Series, The Group for Contemporary Music at Columbia University, ISCM.
- PAUL ZUKOFSKY, violinist-composer--Master's Degree from Juilliard School of Music. Studied with Ivan Galamian. Made his Carnegie Hall debut in 1956 at the age of 13. Fromm Fellowships, Tanglewood, summers of 1963 and 1964. Grants from the Institute of International Education, 1963 and 1964. Winner of competitions in the U. S. and in Europe.

1964: First Class of Creative Associates



*John Bergamo and Jan Williams, circa 1964
MD08-045
Photograph by Sinderbrand*



*Laurence Bogue performing at the Evenings for New
Music concert November 3, 1968 with Gwendolyn Sims
and Barbara Conrad
MD08-040
Photograph by Jim Tuttle*



*Sylvia Brigham-Dimiziani
MD02-056
Photograph by Jim Tuttle*



*George Crumb and Buell Neidlinger
MD02-037
Photograph by Sinderbrand*



Jean Dupouy
MD02-068
Unidentified photographer



Don Ellis
Unidentified photographer



Sherman Friedland
MD04-008
Unidentified photographer



Jay Humeston
MD05-006
Unidentified photographer



Charles Joseph, violin
MD05-013
Unidentified photographer



Karl Kraber
MD05-046
Unidentified photographer



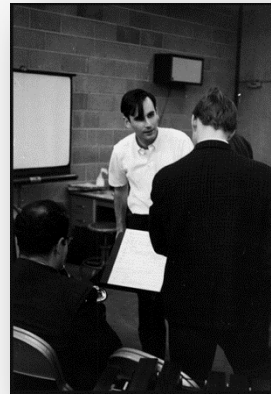
Frederic Myrow
MD06-016
Unidentified photographer



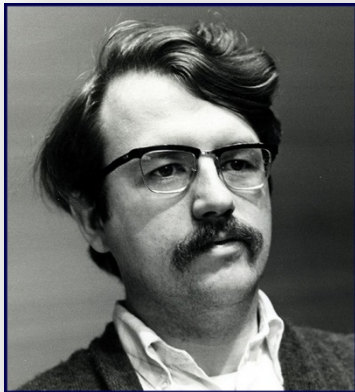
Buell Neidlinger, bass
MD06-018
Unidentified photographer



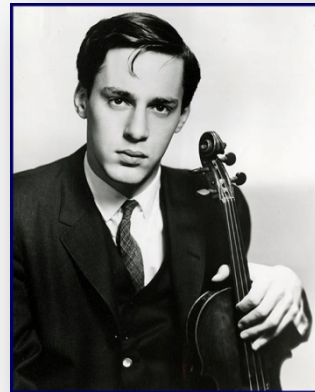
Carol Plantamura, soprano
MD06-056
Unidentified photographer



Stanley Silverman
JW-295
Unidentified photographer



Jan Williams
Unidentified photographer



Paul Zukofsky
Unidentified photographer

Note: a full history of the Center of the Creative and Performing Arts is available in the book by Renée Levine-Packer: *This Life of Sounds: Evenings for New Music in Buffalo*. Oxford University Press, 2010.