

Exhibit in Commemoration of the Inaugural Concert Funded by the Muriel Wolf and Albert Steger Endowment for the Music Library

University at Buffalo Music Library

January 27 2014-May 2014

Curated by John Bewley

On February 7 2014 the Wooden Cities New Music Collective will present the first concert produced from funds provided by the Muriel Wolf and Albert Steger Endowment. Muriel and Albert willed the endowment money to the Music Library specifically to produce concerts of music by composers who were either from or resided in Buffalo.

The February 7 2014 program:

Lukas Foss - *Paradigm* (1968)

Lejaren Hiller - *An Avalanche* (1968)

Allen Sapp - *And the Bombers Went Home (for violin and piano)* (1943)

Jeffrey Stadelman – *Koral*, Nos. 8* & 12* (2009)

Anton Wolf – *Sonatine for solo piano*

Esin Gündüz - *Looking at / Towards / On Top of: Mount Agri [Ararat]*

Nathan Heidelberger - *Occasionally, music* (2013)*

Brendan Fitzgerald - *with/against* (2014)*

Zane Merritt - *Burning City* (2014)*

Michael McNeill - *Heptagram* (2014)*

Performed by Wooden Cities:

Brendan Fitzgerald, director and percussion

Ethan Hayden, voice

Zane Merritt, guitar

Esin Gündüz, voice

Megan Kyle, oboe

T.J. Borden, cello

Michael McNeill, piano

Evan Courtin, violin

Nathan Heidelberger, horn



Wooden Cities

INAUGURAL MURIEL WOLF AND ALBERT STEGER ENDOWMENT CONCERT:

(RE)CONSTRUCTIONS



A silhouette of a city skyline against a warm, orange and yellow sunset sky. The foreground is dark, textured ground.

Wooden Cities presents a full program of works by
Buffalo composers, including recently composed
pieces by

and reconstructions of pieces from
Buffalo's rich history of new music,
including works by

Anton Wolf
Lukas Foss
Lejaren Hiller
Allen Sapp

Jeffrey Stadelman*
Brendan Fitzgerald*
Zane Merritt*
Michael McNeill*
Esin Gündüz
Nathan Heidelberger

*premiere performance

Lippes Concert Hall in Slee Hall
February 7, 2014
7:30pm

Free admission

www.woodencities.org
<http://library.buffalo.edu/music>

Muriel Hebert Wolf was born in Boston, Massachusetts November 15, 1925. She attended the New England Conservatory, earning a Bachelor's Degree in Music in vocal performance (1949) and a Master's Degree in Music Research (1950). While at the New England Conservatory she met flutist and composer Anton Wolf (1914-1989). They were married February 5 1949. Muriel was a Fulbright Scholar 1953-1955 in Vienna and Salzburg. She earned an Artist's Diploma from the Max Reinhardt Seminar, the school of drama at the University of Music and Performing Arts in Vienna. She also served as an instructor at Brandeis University and Indiana University while pursuing post-graduate studies at those institutions.

Muriel and Anton came to Buffalo in 1965. Anton assumed a position in the music department at Buffalo State College and Muriel began a position as vocal instructor at the University at Buffalo. Her role in the music department changed during the course of her tenure until her retirement in 1993. She served as the coordinator of the voice program 1979-1984 and as director of the opera program 1966-1979. During that time she directed more than 30 productions of operas including several with the Buffalo Philharmonic such as productions of *The Magic Flute*, *Barber of Seville*, and *Così fan tutte*. Muriel's impact on the Buffalo community expanded beyond the university when she founded MusicTheater Advocates in 1974 to promote greater awareness of opera.



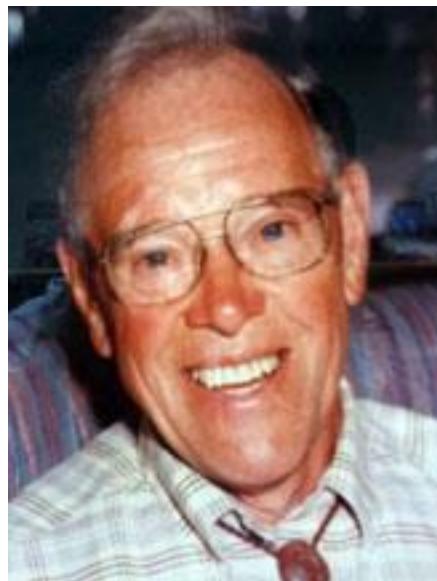
*Muriel Wolf with student
Music Department Photograph Collection MD08-066
Unidentified photographer*

When Anton Wolf died in 1989 Muriel sought assistance in organizing and preserving Anton's musical legacy. She turned to one of Anton's oldest friends, Albert Steger, who was a widower by that time. Albert was born February 10 1915 in the area of Harrisburg, Pennsylvania and graduated from New Cumberland High School in 1933. After moving to Detroit, Michigan, Albert worked for his uncle, Arthur Luck, at Luck's Music Library and also studied bass with his uncle. He met Anton Wolf when both were members of the Work Progress Administration's Detroit Civic Orchestra.

Albert became a member of the Detroit Symphony Orchestra in 1951 and played with the orchestra until his retirement in 1982. He also served as the orchestra's librarian 1966-1982, a position formerly held by his uncle, Arthur Luck, also a bassist and percussionist with the orchestra, as well as founder of the publishing company, Luck's Music Library. To summarize some of what he had learned as an orchestra librarian Albert wrote his *Manual for the orchestral librarian*.

Working together on Anton's music brought Muriel and Albert together in a deeper sense as well. They married February 14 1991. Albert and Muriel worked tirelessly to prepare Anton Wolf's music for distribution. They established the Anton and Muriel Wolf Foundation in 2000 to promote performances of Anton's music. Both Albert and Muriel loved to travel and their house in Clarence held many mementos of trips.

Muriel and Albert moved to Royal Oak, Michigan to be closer to Albert's daughter, Christine and it was there that Muriel died December 10 2009 and Albert on November 1 2011.



*Albert Steger
Courtesy of the Steger family*

Anton Wolf was born February 11 1914 in Temesvar, Hungary. He and his family emigrated to the United States when Anton was nine and they settled in Detroit. After graduating from Cass Technical High School, Anton served in the United States Army until the end of World War II. After the war he studied composition at New England Conservatory where he graduated with a Master's Degree in Music.

He continued his studies in Paris, Vienna, and Salzburg. In 1952 he was the recipient of a fellowship at the MacDowell Colony.



Anton Wolf (bottom row, far right) at the MacDowell Colony Fall 1952
Photograph by Bernice B. Perry

Anton Wolf served on the music faculty at State University College at Buffalo from 1961-1984. He composed his *Sonatine* for piano in 1966. The work was dedicated to pianist Karl Ulrich Schnabel who performed at the Verde Valley School in Sedona Arizona while Anton and Muriel were on the faculty there (1957-1962). The *Sonatine* was premiered May 24 1966 at Indiana University's School of Music in Bloomington by DeWayne Wee.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
Three Hundred Ninety-Fourth Program of the 1965-66 Season

GRADUATE RECITAL

Anton Wolf

Composition

Sonata for cello and piano

Allegro energico
Maestoso con espressione
Moderato

Truyoshi Tsutsumi, *Cello*

DeWayne Wee, *Piano*

Four Studies for flute alone

Improvisation
Spatialis
Prism
Transmutations

Anton Wolf, *Flute*

Sonatine for piano

Allegretto
Andante semplicemente
Toccata

DeWayne Wee, *Piano*

In partial fulfillment of the graduation requirements for the
degree Doctor of Music in Composition (K701).

Recital Hall
Tuesday Afternoon
May Twenty-fourth
Four-Thirty O'Clock

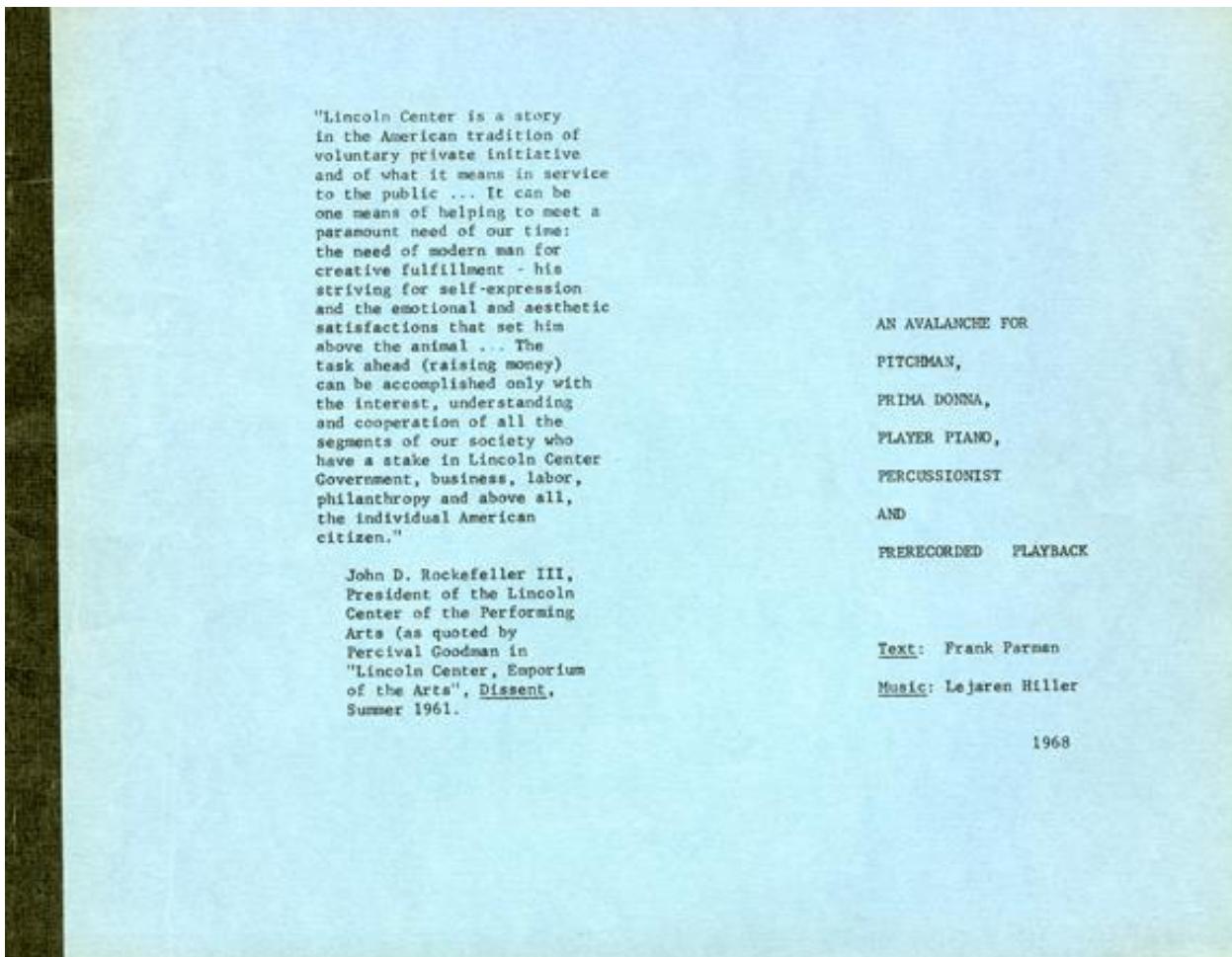
Program of premiere of Sonatine for piano at Indiana University, May 24 1966

Lejaren Hiller (1924-1994) received his B.A., M.A., and Ph.D. in chemistry from Princeton University, where he also studied music theory and composition with Milton Babbitt and Roger Sessions. In

1958, Hiller received his Master's Degree in Music from the University of Illinois where he founded the Experimental Music Studio.

Hiller joined the music faculty at the University at Buffalo in 1968 and remained on the faculty until his retirement in 1989. During that time he established the department's first electronic music studio and served as co-director of the Center of the Creative and Performing Arts 1968-1974.

In addition to being in the vanguard of computer and electronic music, Hiller was also very interested in applying theatrical and multimedia elements to music. This is clearly evident in his work, *Avalanche*.



Instructions for AN AVALANCHE

The Pitchman:

during the summer of 1967, the senior senator from Illinois read a Republican Committee document that was critical of the president, when asked, later, if this marked a change in his own attitude, the senator replied that he did not necessarily agree with all of the statements in the document, and that he did not disagree with the president's policies - that he had read the document because he was asked to read it

The Pitchman who reads this document will probably have much the same attitude toward it as the "silver-toned senior senator from Illinois" The Pitchman could be a civic-minded autosalesman, or a motorcycle-riding poet with blue sunglasses or both salesman and poet - or a turn-of-the-century snake oil salesman He is not very respectful toward his audience He will lecture from stage center from behind an imposing speaker's platform decorated with red, white and blue bunting Upon the speaker's table, there are arranged two symmetrically placed American flags, musical bric-a-brac, such as busts of Beethoven, Wagner and Scriabin, music appreciation books, "heart-of-the-symphony" type record albums, pictures of composers, etc., etc A small lectern may be placed on the table if the Pitchman desires and the front of the table may also be draped with banners, advertising posters for concerts, or similar materials Each line of his text is timed to last 1 second He may omit any or all words or phrases enclosed in parentheses in his text

The Prima Donna:

She is dressed initially in a long "formal" gown, perhaps with a cheap boa and large brimmed hat as if she had been singing at a businessman's luncheon club She performs stage left of the Pitchman

The Prima Donna's Singing Styles in Order of Appearance

- 1 (Battle Hymn of the Republic) Like a middle-aged overweight contralto with a wide vibrato, scoops and bad intonation, who might sing at nouveau riche weddings, in oratorios or at political rallies She carries roses which she tosses to the audience
- 2 (Santa Lucia) Like a mincing little girl who is just too cute and already knows it She might tap dance a bit and certainly will curtsey
- 3 (I Love You Truly) Like a Wagnerian soprano of the most oppressive sort, wears a helmet and breast plate and carries a spear
- 4 (Hallelujah Chorus) Like a rock-and-roll or country rock singer Strums a guitar or banjo while singing Wears a ten-gallon hat
- 5 (Valkyrie's Song) Like an ancient and rheumy hag, who cackles and snorts, coughs and wheezes Wears scuffed slippers and a ragged shawl over her shoulders
- 6 (La Donna e Mobile) Like a brassy Broadway musical comedy star who really belts it out for front row Charlie
- 7 (Home on the Range) Like a faded coloratura who might have sung in a 1930's style movie of an operetta or singing on a Sunday afternoon family hour Struggles unsuccessfully with trills, ornamentations, scales, etc

26

	3'12"	3'13"	3'14"	3'15"
Pitchman	of) Civic Theatre, - - then close umbrella and bend down to place it at feet)	guided by directors with	fearless creative	standards, (under the
Cymbals	stroke choice ride			
Drums	small tom snare large tom			
Time Keepers	high hat bass drum			
Tape				
Prima Donna			Sem - - pr'un a - - ma - bi - le,	leg - glia
Player Piano				

sus. ped.



Joseph Glosson as the Pitchman in the November 3 1968 performance of Lejaren Hiller's Avalanche
Music Department Photograph Collection MD04-068; Photograph by Jim Tuttle

The other co-director of the Center when Hiller arrived at the University at Buffalo was Lukas Foss (1922-2009). Foss established the Center of the Creative and Performing Arts at the University at Buffalo in 1964 with Allen Sapp after coming to Buffalo as conductor of the Buffalo Philharmonic Orchestra in 1963.



Lejaren Hiller and Lukas Foss, November 1970
Music Department Photograph Collection MD03-039
Photograph by Jim Tuttle

Beginning around 1956 Foss began to explore ways of incorporating elements of improvisation into his music. He established the Improvisation Chamber Ensemble at UCLA in 1957 to advance his ideas. He also began using indeterminacy in some of his works as well as employing graphic notation to express them. *Paradigm*, written in 1968, is an example of Foss's use of chance and improvisation.

Example from reproduction of Foss's holograph score



Jan Williams conducting/performing at a rehearsal of Foss's Paradigm at the Nuits de la Fondation Maeght, 1970. Foss is second from the left.

Jan Williams Collection of Images JW-119

Photograph by Jacques Robert

Just as on the February 7 2014 program, Hiller's *An Avalanche* and Foss' *Paradigm* were both performed on the Evenings for New Music Program November 3 1968.

THE BUFFALO FINE ARTS ACADEMY

and the

CENTER OF THE CREATIVE AND PERFORMING ARTS

State University of New York at Buffalo, Music Department

present

EVENINGS FOR NEW MUSIC

planned by Lukas Foss and Lejaren Hiller

Sunday, November 3, 1968, 8:30 p.m.

Albright-Knox Art Gallery Auditorium

EVENINGS FOR NEW MUSIC

Hallowe'en (1911) Charles Ives
from "Three Outdoor Scenes"

Marijke Verberne, Charles Haupt, Jerry Kirkbride, Larry Singer,
Yuji Takahashi, Jan Williams

Nouvelles Aventures (1962-65) György Ligeti
Gwendolin Sims, Soprano Barbara Smith Conrad, Soprano-Alto
Laurence Bogue, Baritone
Marijke Verberne, Robert Cram, William Lane, Edward Burnham,
Yuji Takahashi, Stephen Manes, Tom Coleman
Lukas Foss, Conductor

Paradigm (1968) Lukas Foss
(*for my friends*) Session — Reading — Recital — Lecture
Marijke Verberne, Charles Haupt, Jonathan Marcus, Jerry Kirkbride
Jan Williams, Percussionist-Conductor
Audio Technicians: Jon Hassell, Stanley Lunetta, Joseph Romanowski

SHORT INTERMISSION

An Avalanche for Pitchman, Prima Donna, Player Piano,
Percussionist and Pre-recorded Playback (1968) . . . Lejaren Hiller
Text by Frank Parman
Pitchman: Joseph Glosson Prima Donna: Gwendolin Sims
Percussionist: Stanley Lunetta
Audio Technicians: Joseph Romanowski, Gerry Wykcoff
Stage Hand: Jonathan Marcus
Costumiere: Eunice Glosson
Prerecorded Voices (in order of appearance): Herbert Marder, Jerry Brieske,
Frank Parman, John Cage, Jean Michl, Jaap Spek
Directed by Lejaren Hiller
Staging by Joseph Glosson Costumes by Eunice Glosson

INTERMISSION

AUDIENCE PROCEED TO SCULPTURE COURT

The Magicians (1968) Larry Austin
Magic Orchestra and Magic Audience: Don, Elizabeth, David, Thais,
and Anne Austin; Laura, Larry, Leigh, Lennie Lunetta and friends.
Assisting Electronic Practitioners: Larry Austin, Edward Burnham,
Jon Hassell, Stanley Lunetta, Joseph Romanowski, and Yuji Takahashi.
Filmed Sequences: David Freund
Slides, Costumiere, and Makeup: Edna Austin
Set, Lighting, and Direction: Larry Austin

All the works on this evening's concert are being performed in Buffalo for the first time.

New Music Seeks Mass Audience

0 0 0 0 0 0 0 0 0 0 0 0

Composers Need Communication With All

By THOMAS PUTNAM

NEW MUSIC is trying desperately to find an audience. Nor is this audience a specifically musical one. The aim, it seems, is to capture a mass audience, to fill the halls and even turn people away.

The composer is tired of being rejected by the public. His place has been largely confined to the academy. Perhaps he has been esteemed when he was old and famous. But there has long been the thought that he and his audience did not see eye to eye.

NOW MANY composers desire to restore communication with the public, to make music — new music — a vital force. There is a turning away from the abstract forms, specifically those derived from the music of Schoenberg and Webern. Referring to John Cage, Edgard Varese said "... he wants to create a spectacle with music in order to reach the public."

Anyone who attends the "Evenings for New Music" concerts at the Albright-Knox Art Gallery will sense that the wind is changing. Suddenly it is fun to spend an evening with new music. The pieces are often amusing, and with their use of dramatic elements their meanings are easily perceived.

LAST WEEK'S program, presented by the University of Buffalo's Center of the Creative and Performing Arts, contained works by Lukas Foss and Lejaren Hiller, codirectors of the center. The Foss work used theater elements; the Hiller was pure music theater.

Foss' "Paradigm" was composed this year for the center. It is for five instrumentalists (percussion, guitar, clarinet, violin, cello) who simultaneously play music and speak, whisper or shout words. The words are handled like musical notes.

IN THE FIRST movement the performers utter syllables, so that most everything is incomprehensible; until, loud and clear, we hear the syllables put in proper order: "Someone will be held responsible." It seems to be a statement pertaining to the existing gap between composer and audience, the gap which the music itself is trying to overcome.

The words are more intelligible in the second movement. Here the players have both note choice and word choice. Every performance will be differently amusing. All five players begin by an-

nouncing in unison — "Bury." Then each of the players, one after the other, chooses one statement from a list of eight.

IT IS a pleasant game, and one which is not left entirely to chance. The words are so ordered by Foss that meaning is sure to result. Thus we hear: "Bury . . . your idle (idol) . . . pretension, timid . . . games . . . with 12 tones."

The text for the final movement was taken from one of Foss' lectures. It is a rejection of many forms of composition, "Improvisation that works is improvisation made safe; one plays what one can play, that is, what one knows . . . Chance music is safe music if we accept any result as mature having its way. To control the result is also to play safe. . . . Electronic music is safe: escape from the most dangerous element in music: performance."

FOSS ASKS: "Show me dangerous music." Yet what he has given us is something quite safe. Although it contains music which is both rhythmically energetic, and shimmering in its sonorities, there is nevertheless a reliance on the words to carry the audience along.

The piece concludes with a joke in which amplified—violinist Charles Haupt keeps playing after Jan Williams has signaled the end of the music. Williams looks at him unbelievably, as do the other performers; but Haupt just keeps right on playing much to our amusement. Only when Foss comes on stage and shakes the hands of the performers does the completely absorbed Haupt cease playing.

WE LAUGH because we recognized the truth of what Foss is telling us. It is another comment on the gap between new music and the audience, between this music and even the performer. For if the performer does not know when the music is over, what does that mean about the state of music today?

In Lejaren Hiller's "An Avalanche for Pitchman, Prima Donna, Player Piano, Percussionist and Pre-recorded Playback" interest centers around the theater elements. In fact, it is a completely finished piece of music theater.

THE PITCHMAN (Joseph Glosson) is a salesman, his product is Culture. He delivers

his pitch from a large platform which is decorated with patriotic bunting. He steps up to the microphone and yells, "Is this thing on? They won't understand much of this anyway," he says in a loud aside, "but at least they're gonna be able to hear it."

The Prima Donna (Gwendolin Sims) enters, accompanied by two maids. She goes through her routine brilliantly, changing clothes to fit the role she sings. She sings the classic hits, and makes them outlandishly funny. While singing the "Hallelujah" Chorus, for example, she acts like a rock 'n' roll singer.

THE OTHER prominent stage performers are a slowly moving Stage Hand (Jonathan Marcus) who sleeps through the action; a hip drummer (Stanley Lunetta) who adds some jazzy verve to the show; and an audio technician (Joseph Romanowski).

The music from the player piano is mostly lost in the onslaught, but it achieves a breakthrough in the end when the strains of "Stars and Stripes Forever" are heard in delightful distortion.

Allen Sapp (1922-1999) was hired by the University at Buffalo in 1961 to chair the Music Department. He was instrumental in bringing Lukas Foss to Buffalo to become Music Director of the Buffalo Philharmonic Orchestra in 1963. He and Foss worked together to establish the Center of the Creative and Performing Arts in 1964. Sapp resigned the position of chair of the Music Department in 1968 but continued to work at the University in other positions until 1975.



Allen Sapp teaching a class at Harvard University in the 1950s
Unidentified photographer

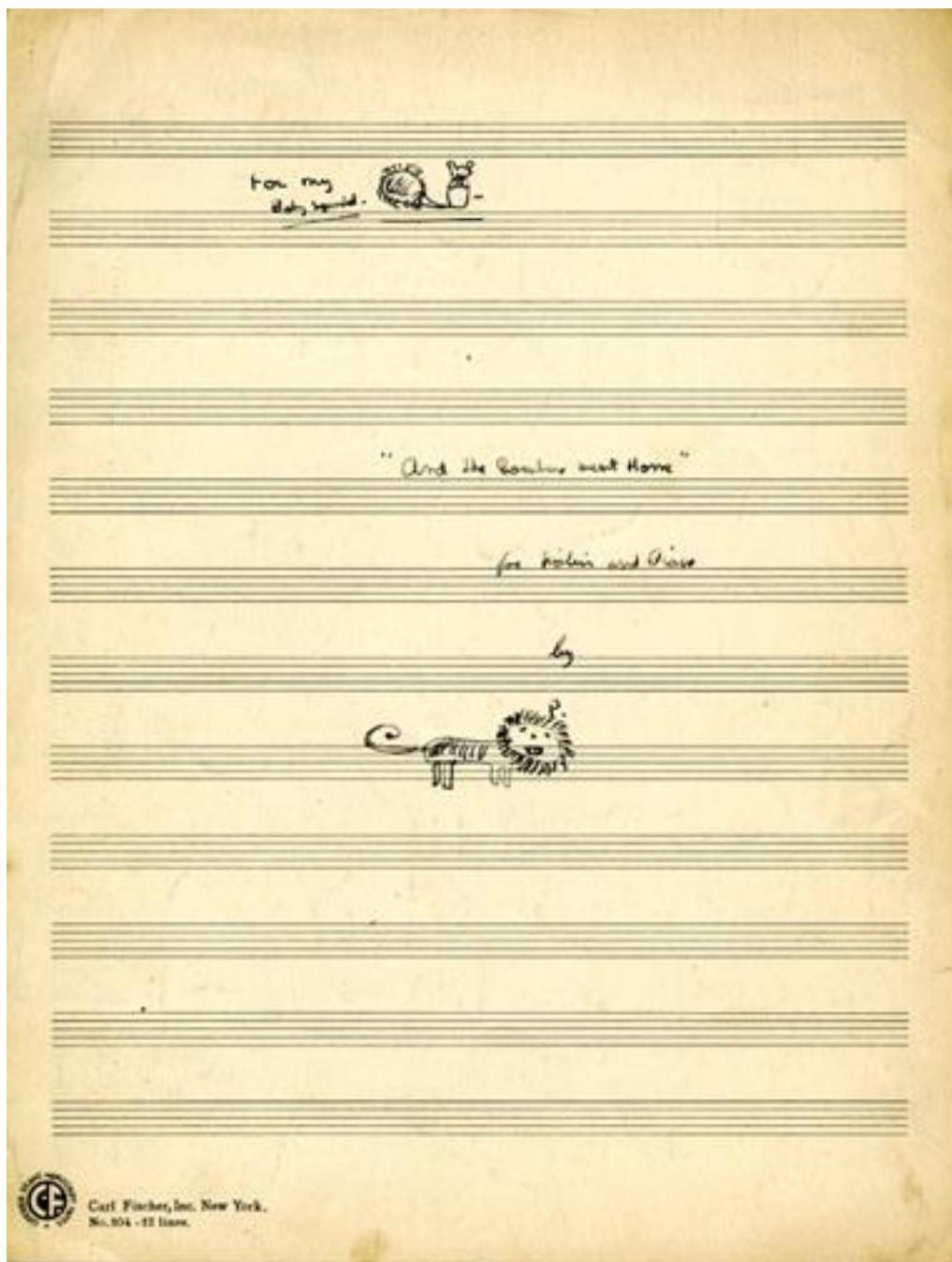
After leaving Buffalo Sapp took positions at Florida State University as Provost for Communications and the Arts (1976-1978) and as Dean of the Cincinnati College-Conservatory of Music (1978-1980). After resigning as Dean in 1980 Sapp continued teaching at CCM until his retirement in 1993.



Eric Larrabee, Governor Nelson Rockefeller, Lukas Foss, Lejaren Hiller, Albert Cohen, and Allen Sapp, May 14, 1971 at the Metropolitan Museum of Art, New York City. Rockefeller is presenting the 1971 New York State Award for outstanding artistic contribution to the State for the Center of the Creative and Performing Arts

*Music Department Photograph Collection MD07-026
Photographer: Michael Fredericks Jr.*

Sapp composed *And the bombers went home* in January 1943 while living at his parents' home in Bryn Mawr, Pennsylvania. The score is dated January 15 1943, days before he entered the United States Army. It received its first performance July 25 1995 by Martin Gelland, violin, and Lennart Wallin, piano in Sweden



Jeffrey Stadelman has been teaching in the Music Department at the University at Buffalo since 1993. Prior to coming to Buffalo Stadelman taught at Harvard University for the 1992-93 academic year.

Stadelman studied composition at the University of Wisconsin-Madison, and went on to receive a Ph.D. in Music from Harvard University, where his principal teachers were Milton Babbitt, Earl Kim, Donald Martino and Stephen Mosko. Stadelman has since received commissions and invitations for compositions from, among others, the Fromm Foundation and Boston Musica Viva, Nuove Sincronie, Concert Artists Guild, Trio Italiano Contemporaneo, Phantom Arts, Bernhard Wambach, Elizabeth McNutt, Jon Nelson and UW-Madison.



*Jeffrey Stadelman at the 2001 June in Buffalo festival
Irene Haupt Photographs of June in Buffalo 2001 JIB2001-042*

From the composer's own notes about the two works on the program:

"In 2007, I sketched a very large musical structure to be built up over many years out of small, disparate parts. This project, Koral (pronounced "coral"), will in the end include hundreds of pieces, to be played individually or in groups.

I've kept the "form" of the entire project deliberately vague, partly because it is "open" in the sense of allowing a large number of different performance arrangements/constellations; and partly because it is as yet undetermined, to be fixed by life events, opportunities, and whim.

*But I can add that back in 2006/07 I was inspired by my sometime favorite novelist, Thomas Bernhard, and the artist characters from a number of his books, including especially *Correction*, *Concrete*, and *The Lime Works*. All of these novels prominently feature self-deluded, self-determined "geniuses" of the most (darkly) hilariously obsessive and neurotic sort. Roithamer in particular, from *Correction*, has left at his death a vast quantity of fragmentary "research," plans, calculations, theories, aphorisms on scraps of paper, taped to walls etc. It has fallen to the narrator the impossible, laughable and absurd task to attempt to make sense of the fragments and piece them together into some sort of whole.*

I also recall that photos of the wondrously chaotic, layered, filthy studio that the artist Francis Bacon left at his death were a definite inspiration for me, toward a work of hyperslovenly art in the tradition of say Beuys or Kienholz."

Koral 8

Text by Pauly Valery

Jeff Stadelman

Musical score for Koral 8. The score consists of two staves. The top staff is for bass-baritone, starting with a dynamic of *mf*. The lyrics are: "Like an in - cor - rupt - i - ble ____". The bottom staff is for oboe, with dynamics *mp* and *legato*, followed by *mf*. The lyrics are: "5 5 3 3 3 3". The score includes various time signatures (2/4, 3/4, 2/2) and slurs.

Koral 12

from "Ignorance of
the Law is No Excuse"

Text by John Ashbery

Jeff Stadelman

Musical score for Koral 12. The score consists of three staves. The top staff is for bass-baritone, starting with a dynamic of *mp*. The lyrics are: "In vine - yards where the bee's hymn ____". The middle staff is for oboe, with dynamics *p* and *mf*. The bottom staff is for bells, with a dynamic of *p*. The score includes various time signatures (2/4, 3/4) and slurs.

* tone should be extraordinarily thin and unsteady throughout, approximating, for instance, the tentative sounds of an amateur violinist practicing high positions at late hours