

The University at Buffalo Department of Music and  
The Robert & Carol Morris Center for 21<sup>st</sup> Century Music present

## Thomas Moore, piano

Tuesday, September 5, 2017  
7:30pm  
Lippes Concert Hall in Slee Hall

### PROGRAM

*Triadic Memories* (1981)

Morton Feldman (1926-1987)

### Meet the Artist

Thomas Moore, a specialist in new music for the piano, has earned international acclaim for his performances, lectures and recordings. He is known in particular for his interpretations of the works of John Cage, Morton Feldman and Christian Wolff. Cage said, "I am delighted that Thomas Moore plays my music, studies and thinks, writes and talks about it. He is an excellent musician, one in whom I have confidence and whose work I enjoy." Cage wrote the solo piano work *ASLSP* in 1985 at Moore's request.

Moore's performances can be heard on Neuma Records, Chen Li Music, 10 West Records, O.O. Discs, and Spectrum Records. His recording of George Crumb's *Makrokosmos, Volume I*, was awarded the Grand Prize of the International Piano Recording Competition and was described by the jury as "stunning, alive, intelligent and imaginative, transcending accuracy to and dedication to the score, becoming a truly theatrical and musical experience." He is presently engaged in recording the complete solo piano works of Thomas DeLio.

*(continued)*

Moore studied piano with Roy Hamlin Johnson, Rosalyn Tureck, Stewart Gordon, Thomas Schumacher, and Ylida Novik, and received undergraduate and graduate degrees at the University of Maryland. Thomas Moore is Director of Arts and Culture at UMBC in Baltimore.

Additional information about Moore's work is available at [thomasmoores.info](http://thomasmoores.info), which also features interviews with Morton Feldman, John Cage, Robert Ashley, Alvin Lucier and other composers.

## Notes on the Program

Throughout his four-decade compositional career, Morton Feldman (1926–1987) returned again and again to the piano, featuring the instrument in solo and ensemble works that range from short gestures of the 1950s to expansive pieces of the 1980s. *Triadic Memories*, completed in 1981 and dedicated to pianists Roger Woodward and Aki Takahashi, is his longest (and perhaps best-known) work for solo piano, ranging in length — depending on the performer — from one to two hours.

In describing the composition soon after its completion, Feldman said, "In *Triadic Memories*, a new piano work of mine, there is a section of different types of chords where each chord is slowly repeated. One chord might be repeated three times, another, seven or eight — depending on how long I felt it should go on. Quite soon into a new chord I would forget the reiterated chord before it. I then reconstructed the entire section: rearranging its earlier progression and changing the number of times a particular chord was repeated. This way of working was a conscious attempt at 'formalizing' a disorientation of memory. Chords are heard repeated without any discernible pattern. In this regularity (though there are slight gradations of tempo) there is a suggestion that what we hear is functional and directional, but we soon realize that this is an illusion; a bit like walking the streets of Berlin — where all the buildings look alike, even if they're not." [*Res: Anthropology and Aesthetics*, 2, Autumn 1981.]

I would like to express my thanks to Aki Takahashi for her generous insight and thoughts on interpretation of *Triadic Memories*.

Center for 21<sup>st</sup> Century Music: [music21c.buffalo.edu](http://music21c.buffalo.edu)

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