

p *p* *mp* *mf* *mp* *mf* *p* *mp*

mf *mf* *mf*

f *f* *mp* *mp* *f*

mf *f* *mf* *mp* *f* *mp*

(for superball, continue to vary dynamics ad lib.)

f *mf* *f* *mf* *f*

mf *f* *mf* *f*

mf *ff*

p *f* *p* *mp*

f *mp*

The page contains ten staves of musical notation. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also crescendo and decrescendo hairpins. A large black arrow is drawn across the top of each staff, indicating a general upward or downward trend in dynamics. A circular diagram on the left side shows two hands with fingers spread, possibly indicating a specific playing technique. The text "(for superball, continue to vary dynamics ad lib.)" is written in a cursive font between the second and third staves.

12

ff (l.v.) (*poco ad libitum*) *mp* *pp* *p*

(fingertips/nails) (deadstrokes with hands) (scrape fingertips/nails/hand)

p *mp* *p* *mp* *p*

(tremolando scrape fingertips/nails/hand)

mp *p* *mf* *mp*

p *mp* *p* *mp*

13

p *mp* *mp* *mf* *mp*

p *mf* *mp* *p* *mf*

(rall. trem.)

p *mp*

14

p (rall. trem.) (rall. trem.)

Buffalo New Music (rebound)

a tradition of adventure

BY GAYLE YOUNG



BUFFALO HAS LONG HELD AN aura of adventure for me. The first time I visited the city, I was intrigued by the impressive collection of modernist work at the Albright-Knox Art Gallery, where I returned often in the 1970s, driving from Toronto with a carful of my fellow music students to attend concerts by Petr Kotik and the S.E.M. Ensemble, which took place in that gallery's marble halls.

I've been living in Buffalo since 2010 for much of the year now, and I've attended many concerts downtown and at the University at Buffalo (UB), which has a fine, modern concert hall on its Amherst campus, northeast of the city. One of my first experiences of new music as a resident of Buffalo was the Burchfield Penney Art Center's twenty-three-day festival in 2010 celebrating John Cage. He had had a significant presence here between 1960 and 1991, giving visiting-artist talks nearly twenty times; and the festival included pieces by Buffalo composers whom he influenced, as well as presenting key Cage pieces at the Burchfield Penney, the pieces physical elements suspended in space and time, implying possible sound in the often-silent visual- arts gallery. Immobile tape loops extended across the space, ready to sound in Rozart Mix, which composer J. T. Rinker performed at specific times throughout

the festival. A table of dried botanical materials, microphones suspended over it, awaited performances of *Branches* for amplified plants. The interiors of two prepared pianos anticipated *A Book of Music*, the gallery transformed into a concert hall as the works were performed. *Fortana Mix* was presented by William Sack. Cage's percussion works were performed by the Buffalo State College Percussion Ensemble. Huge projections played continuously on the high gallery walls. Twelve black music stands with microphones stood in a silent row below the projections, awaiting performances of *Lecture on the Weather*, during which this multimedia piece filled the space with sound. *Lecture on the Weather* was commissioned in 1976 by the Canadian Broadcasting Corporation, in recognition of the American bicentennial, and I was at the first performance at York University in Toronto, when twelve draft-dodgers residing in Canada read randomly selected excerpts from 19th-century poet and philosopher Henry David Thoreau, accompanied by sound artist Marianne Amacher's very loud thunderclaps and Argentine painter Luis Frangella's video. Hearing the piece performed again almost thirty-five years later, I was reminded of the atmosphere of controversy and excitement that greeted its first performance.

Buffalo retains that tradition of adventure, I was pleased to note, and the city certainly has a colourful history. It was in Buffalo that inventor Nikola Tesla first transmitted the electrical power generated by Niagara Falls

over long distances, an innovation that stimulated intense technological and industrial development early in the twentieth century. Buffalo's great wealth at that time is still evident in its architectural heritage and arts community. Seymour H. Knox, Jr., a civic leader and businessman, purchased an impressive collection of abstract expressionist art in the 1950s, well before this work was widely acknowledged. The Albright-Knox Art Gallery now houses this important collection of abstract expressionism, and has added to it. Clyfford Still donated all his work to the Albright-Knox because he had great respect for the collection and was confident that his paintings would be properly maintained and placed in the context of important works by his contemporaries.

Renée Levine Packer's 2010 book *This Life of Sounds: Evenings for New Music in Buffalo*, describes a parallel blossoming of new music. The Buffalo Philharmonic Orchestra was already recognized for its performances of contemporary repertoire when pianist-composer Lukas Foss became its conductor and artistic director in 1963. Foss hoped to integrate the roles of composers and performers, and by the fall of 1964, with codirector Allen Sapp and a generous Rockefeller Foundation grant, he had established the Center of the Creative and Performing Arts, through which he invited eighteen composers, performers, and composer-performers to live in Buffalo for the first year-long Creative Associate

ON THE CD: *Frigate* by J.T. Rinker; *Duo for Cajón* and *Computer* by Cort Lippe

Buffalo retains that tradition of adventure, I was pleased to note, and the city certainly has a colourful history.

residency. Six of the eighteen—a cross-section of sorts—were percussionists John Bergamo and Jan Williams, violinist Paul Zukofsky, jazz trumpeter Don Ellis, and composers George Crumb and Sylvano Bussotti. All the artists lived in Buffalo and worked together, using rehearsal and other facilities at the UB music department, presenting several concerts at the university and five concerts through Evenings for New Music at the Albright-Knox, and touring to New York City

The Creative Associates (CAs) performed new pieces, works of well-known international composers, classics, and key early twentieth-century repertoire. The Buffalo Philharmonic formed a dynamic cultural partnership with the Albright-Knox and the UB music department with support from Buffalo State College, two daily newspapers providing generous and insightful coverage of the arts, and regular broadcasts on WBFO, the university radio station. The CAs benefited from a broad base of local support, and in turn built a thriving sense of community both within Buffalo and among the visiting artists. Concerts were filled to capacity.

The CA residencies established Buffalo as an important centre for new music, but one crucial detail stands out: the community was inherently transitory. Few CAs remained in Buffalo. Percussionist Jan Williams, who came to Buffalo with the first group of CAs in 1964, taught at the university for many years and is still active in performing and

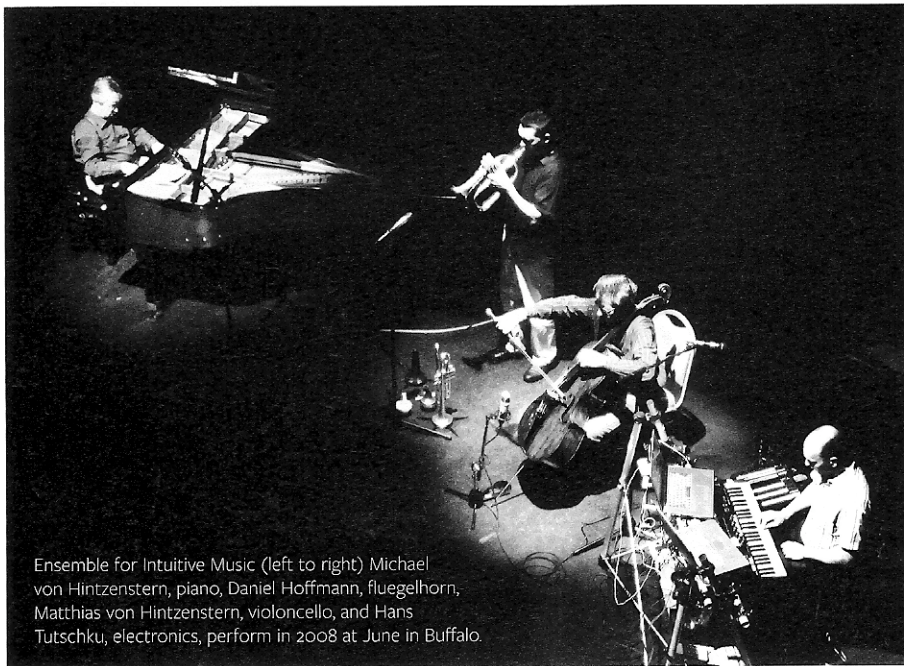
organizing events. Violinist Charles Haupt, who arrived in 1966, also stayed in Buffalo as concertmaster of the Buffalo Philharmonic. Electronic-instrument inventor Harold Bode moved to nearby North Tonawanda in 1961, and the CAs played a percussion piece by him in 1976. Lejaren Hiller moved to Buffalo in 1968; Moog Music moved here in 1972.

Morton Feldman began teaching at UB in 1972, as Slee Professor of Music. When Foss resigned in 1974, Feldman and Jan Williams shared the leadership of the Center, and Feldman organized the first June in Buffalo festival in 1975. It was a three-week composition seminar for visiting students led by invited guest composers, and it marked a subtle shift in mandate towards music education, integrating the CAs more closely with the music school. By June each year, they had finished the concert season but were still living in Buffalo, and they presented several concerts of music by that year's guest composers. However, Buffalo's economic challenges were intensifying, and financial resources and community support waned. June in Buffalo and the Creative Associates ceased operation in 1980, and the UB music department became the focus of new music in Buffalo. Yvar Mikhashoff, a pianist who specialized in new music, began teaching at UB in 1973 but was never a CA. In 1985 he and Jan Williams organized the first weeklong North America New Music Festival, an annual event that continued until Mikhashoff's death in 1993.

CAGE'S EUROPERA 5



A performance of Cage's *Europera 5* was given at the Birchfield Penney on Oct. 12, 2012 to celebrate Cage's centenary. Buffalo artists took a major role in commissioning the piece. Yvar Mikhashoff requested that Cage write a smaller scale tourable version of his *Europeras 3 and 4*, and Cage agreed, completing *Europera 5* for a première at the first North American New Music Festival on April 12, 1991. It is a sixty-minute stage work, requiring two singers, one pianist, someone to operate a playback station for prerecorded sound, and another to operate, in this performance, a vintage Victrola 78-player. The work was co-commissioned by De Ijsbreker International Music Centre in Holland and was performed several times in Europe following its Buffalo première. After the second of a series of performances of *Europera 5* at the Museum of Modern Art in New York, Cage died. This piece was the last of his own music that he heard performed.



Ensemble for Intuitive Music (left to right) Michael von Hintzenstern, piano, Daniel Hoffmann, flugelhorn, Matthias von Hintzenstern, violoncello, and Hans Tutschku, electronics, perform in 2008 at June in Buffalo.

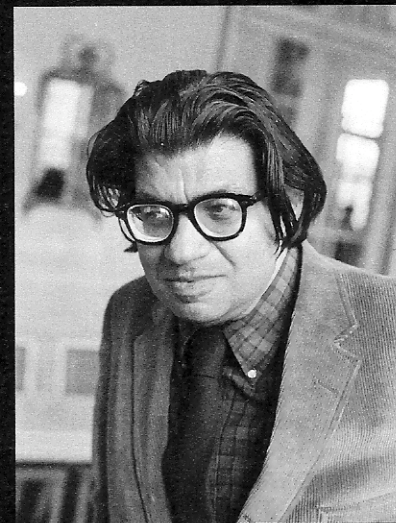
When David Felder arrived as composition professor at UB he revived June in Buffalo, modifying the concept in the absence of CAs, and it has continued under his direction since 1986. In 2013 six resident composers and seven established new-music ensembles—including New York’s JACK Quartet and Talujon Percussion—will provide mentoring for twenty or more visiting emerging composers. Pieces by senior and emerging composers will be performed by top-notch players. Few festivals devote such resources to works by young artists. The week is filled with master classes, seminars, workshops, lectures, discussions, rehearsals, and two concerts each day, open to the public. Participating emerging composers leave Buffalo with superb recordings of their music, as well as connections to all the other participants, the mentors, and the performers. Each composer leaves town with links to a vibrant international network.

The Robert and Carol Morris Center for 21st Century Music, directed by Felder and based at UB, is now the umbrella organization presenting June in Buffalo. Throughout the school year, many guest composers and performers are invited to present an impressive series of concerts and master classes. The Center also supports the Slee Sinfonietta, a

resident chamber orchestra that presents key works of the past forty years, plus premières of recent compositions, including Felder’s *Les Quatre Temps Cardinaux*, in April 2013. Through the Center, Felder has attracted faculty members to UB who are deeply engaged with contemporary practice; they in turn enrich the community with challenging repertoire and a high level of technical performance.

Buffalo State College also offers concerts of new work involving student performers and composers, but outside the music schools there is little contemporary music. There are few permanent freelance ensembles. Though Buffalo is a city of several universities, its lack of employment opportunity forces freelance musicians and composers to move away, even though they genuinely like the city, and in spite of good-quality affordable housing. Young musicians and composers graduate and then leave town, forming a national and international Buffalo diaspora, a pattern that has remained in place for over half a century. Yet Buffalo has sustained a tradition of new art and new music in spite of this. An active community of artist-run centres, mostly presents experimental film, multimedia installations, poetry readings, and concerts of adventurous music.

GIVE MY REGARDS TO MORTON FELDMAN



In 2011 the RendezBlue Festival presented a Morton Feldman tribute at the Burchfield Penney Art Center, presenting several performances, installations, poetry readings, and films—a multiarts celebration. The festival included work by local composers influenced by Feldman and a marathon performance of all three Feldman trios—*Why Patterns?*, *Crippled Symmetry*, and *For Phillip Guston*—played in one day for perhaps the first time. Younger performers played with experienced players, some of whom, like percussionist Jan Williams, had worked with Feldman when he lived in Buffalo and premiered some of these works.



From its beginnings, new music in Buffalo has operated as a node within an extended network of activity, rather than as a geographic centre. Many artists have participated in this community: 125 CAs, a minimum of twenty-five June in Buffalo composers every year for over thirty years, and over sixty doctoral students in composition working with Felder at UB. That community has largely defined Buffalo, but it is inherently transient.

Economist Richard Florida states that culturally and economically vibrant communities attract creative people who move where creative economies are already established, forming increasingly huge regions of innovation. For Florida, the term “creative” extends far beyond the arts, defining vibrant centres that grow in strength as smaller centres shrink. And Buffalo has been shrinking since rail transportation and the St. Lawrence Seaway began to erode its role as a transportation hub. How does Buffalo fit into Florida’s vision, divided into thriving creative economies on one hand and the rest of the world on the other? In *Who’s Your City?* Florida points out that attracting and retaining young people is crucial to the economic success of cities. Buffalo is one of many cities unable to do this. Young creatives don’t usually stay home to encourage the locals to get more adventurous; they move to larger centres.

Buffalo has remained outside the mainstream, trapped in the northwestern corner of New York State and suffering what amounts to cultural isolation due to the legal and psychological barrier that is the international border with Canada. (Buffalo’s unique accent must have developed over a long period of isolation.) Without that border, Buffalo would be part of the thriving Golden Horseshoe,

but as Canadian and American musicians have learned from experience, the border is a significant cultural barrier. Musicians are apparently perceived to be threats to national security by both sides, with customs agents grilling anyone carrying a musical instrument, throwing up every imaginable obstacle to crossing the border.

Two Buffalo composers, J. T. Rinker and Cort Lippe, illustrate options rooted in Buffalo’s musical heritage. Both are active locally and internationally, but Rinker—composer, performer and installation artist—develops his innovative arts practice principally within the dynamic local community. He came to UB as a graduate composition student, attracted by the legacy of experimentalism exemplified by June in Buffalo. He studied with Cort Lippe and Jeff Stadelman, and is one of the few who stayed in Buffalo after graduation—simply, he told me, because a job was available the year he graduated. Explorations of acoustic phenomena and live electronics figure prominently in Rinker’s pieces; Alvin Lucier seems to be another important influence on his arts practice. Rinker teaches media and robotics in the Department of Media Studies at UB, and is active in the artist-run community of visual-arts galleries of downtown Buffalo. His most recent work has been shown at two of these, Squeaky Wheel and Hallwalls, but he has also presented work at two others, Soundlab and The Vault (which stands for “Vigilant Artists United in Liberating Today”). This network of galleries has a high level of community engagement, often presenting contemporary music within an interdisciplinary context. The new Pausa Art House, for example, combines an active schedule of music events with a café and gallery.

For Cort Lippe, while Buffalo is home base, most performances of his music take place elsewhere. He is a well-known member of the international electroacoustic music community, arriving in Buffalo in 1994, from Paris, where he had worked at IRCAM. Lippe navigates a network that includes artists who have previously worked in Buffalo including them in concerts of new electroacoustic works

WOODEN CITIES



Wooden Cities new music, a composer-performer collective, consists of advanced students in composition and recent graduates. Because of the mobility of its membership, the ensemble features pieces for indeterminate instrumentation such as Terry Riley’s *In C* and John Zorn’s *Cobra*, as well as members’ compositions and pieces by younger student composers.

The image shows a musical score for percussion and live electronics. It consists of five staves. The first staff has three hand icons (left, middle, right) above it. The second staff has a hand icon above it. The third staff has a hand icon above it. The fourth staff has a hand icon above it. The fifth staff has a hand icon above it. The score includes various rhythmic notations, including stems, beams, and dots, indicating complex timing and dynamics.

in a black-box theatre. Percussionist Patti Cudd was the featured performer in Black Box 2013, playing works for percussion and live electronics, many written for her. Barry Moon's *Snare Alchemy* is a complex interactive work gently highlighting and transforming sounds inherent in a snare drum. In Richard Dudas' piece for computer and djembe, voice-like sounds emerged from frequency bands already present in the instrument. All three artists have connections with UB. In 2012 José Tomás Henriques performed new works on his Double Slide Controller, a trombone-style computer interface that won the prestigious Guthman Musical Instrument Competition in 2010. Henriques graduated from UB, and has recently returned to teach digital music at Buffalo State College.

Lippe often combines acoustic instruments with live digital processing in his music. An expert with complex real-time sound



LEFT: New York's acclaimed JACK Quartet, one of seven ensembles mentoring emerging composers at UB in 2013; CENTRE: performance directions image from score of Buffalo composer Cort Lippe's *Duo for Cajón and Computer*, written for percussionist Patti Cudd. RIGHT: A leading figure in electroacoustic and interactive computer music, Lippe frequently taps into his hometown's transient artist community.

treatment in Max/MSP, he creates software allowing a computer to respond in live performance to an instrument's amplitude, pitch, and timbre, so that in rehearsal a performer can establish types of sound texture to be processed. In addition to instrumental variation, each player brings a unique approach to performance, and connecting all these factors is a complex process.

For his recent *Duo for Cajón and Computer*, Lippe developed a digital tuning process to establish a range of dynamics from softest to loudest and a range of timbres from dark to bright. The cajón is an Afro-Peruvian percussion instrument, essentially a box-shaped wooden drum large enough to sit on. There is more variation among different types of cajón than among classical instruments, and Lippe's software allows the music to be played successfully on any type of cajón. A computer can pick up expression by various means but, Lippe explains, the interface has to remain somewhat vague. A distinctive combination of ambiguity and control is required to maintain an engaging degree of interactivity.

On a larger scale, interactivity and adaptation define Buffalo's new-music community. Richard Florida's theory of mega-regions, which identifies forty extended areas that generate the vast majority of the world's economic activity, contradicts the role of e-communications in bringing creative

communities together, regardless of location. Exchanges within what I loosely call the international new-music community remind me of a complex network of nodes and connections, each node feeding into an infinite network of possible communications. Communication takes place between the connections rather than at the nodal points, and within the network rather than at any one specific location. This is not unlike our current e-reality, where geography loses its ability to isolate. Buffalo has provided many such connections, and exemplifies the viability of a vibrant arts community built on a foundation of transience, thus providing a blueprint for all communities located outside the mega-regions.

GAYLE YOUNG is a composer, performer, and writer, and has been involved with Musicworks over many years. She wishes to thank David Felder, Cort Lippe, Don Metz, J. T. Rinker, and Jan Williams for discussing their experiences of Buffalo.

LINKS: <www.music.buffalo.edu/faculty/lippe/>, <www.acsu.buffalo.edu/~jtrinker/>, <<http://library.buffalo.edu/music/special-materials/#digital>>

FYI: For another historical retrospective on new music in the context of geographical community, please read Glen Hall's article, "STEIM, from the Studio to the Stage" in *Musicworks* issue 109.



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Colin Stetson pg 28

1 High Above a Grey Green Sea (2013) 4:25

Composed and performed by Colin Stetson.
 From the album *New History of Warfare Vol. 3: To See More Light* (Constellation Records, CST092, cstrecords.com).
 Licensed courtesy of Constellation Records
 © 2013 Constellation Records.
 © 2013 Colin Stetson.

John Wynne pg 20

2 Transplant (2008) 19:31

Composed by John Wynne.
 Stereo mixdown from *Transplant*, a twenty-four-channel photographic and sound installation.
 "Vanishing, into illness and transformation (either through transplant or death, or a vanishing into the medical environment) is a central issue of the work: the sound work, the voices, the photographs. The disorienting impression of envelopment in a confused web of sound is very strong, but this is repeatedly pulled back to specifics by recordings of the patients themselves. Feelings of fragility are pervasive and clearly audible in these bedside recordings: every tremor and lapse; the halting and wheezing of breath; the breaks in which speech is overwhelmed by tears; the pain of what is said; the grain of how it is said." —*David Toop* from "Depths and clamour; inside and outside"
 "In various ways, heart and lung transplants blur the easy distinctions between life and death, between being alive and not. The transplant unit at Harefield is a place where all these issues cross, where dying and living has a different and more elastic meaning than in the world outside." —*Charles Darwin* from "The Dance of Life"
 © 2008 John Wynne.

Cort Lippe pg 12

3 Duo for Cajón and Computer (2011) 9:26

Composed by Cort Lippe.
 Performed by: Patti Cudd (cajón); Cort Lippe, (computer).
Duo for Cajón and Computer was commissioned by percussionist Patti Cudd for a tour of Korea and Thailand in May of 2011. Using the software Max/MSP, the computer tracks parameters of the cajón performance using Miller Puckette's *bnk~* object, which gives information as to when the cajón is struck, the loudness and timbre of each strike, and details about relative amplitude across the spectrum in 11 independent frequency bands. All this information is used to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. The intent is to create a certain degree of intimacy and interactivity between performer and computer, such that the performer has the potential to influence the computer output based on aspects of the musical expressivity of his/her interpretation of the score. The piece is dedicated to the late Max Matthews, who passed away on April 21, 2011.
 —*Cort Lippe*

Recorded live by Christopher Jacobs at the University of Buffalo, Hiller Computer Music Studios concert on March 27, 2013.
 © 2011 Cort Lippe.

SlowPitch pg 32

4 How I Go Through (2013) 2:43

Composed by SlowPitch (Cheldon Paterson).
 Tracks 4–6 are from *Emoralis*, a twenty-five-minute live audiovisual piece by SlowPitch (Cheldon Paterson) and his creative and life partner Wifihifiscifi (Vanese Smith). *Emoralis* was inspired by the movements and colours of a species

of snail called *Cepaea Nemoralis*. During the creation of the music, I imagined what a snail would sound like moving slowly across different surfaces and interpreted that with sounds manipulated by my hands via a turntable. The marriage between the liquid-like morphing movements of the snails and the turntable wobbles, warps, and slow scratches could not be a more perfect combination.
 —*Cheldon Paterson*

Recorded at Startwins Studio Mississauga, Ontario, February 2013.
 © 2013 Cheldon Paterson.

5 Glide Over Forest Floor (2013) 2:36

Composed by SlowPitch (Cheldon Paterson).
 Recorded at Startwins Studio Mississauga, Ontario, February 2013.
 © 2013 Cheldon Paterson.

6 Anterior Second Movement (2013) 3:09

Composed by SlowPitch (Cheldon Paterson).
 From the album *Emoralis* (Phonosaurus Records, www.phonosaurus.com).
 Recorded at Startwins Studio Mississauga, Ontario, February 2013.
 Licensed courtesy of Phonosaurus Records.
 © 2013 Phonosaurus Records.
 © 2013 Cheldon Paterson.

Jennifer Walshe & Panos Ghikas pg 38

7 Toy Adonis (2013) 13:25

Improvised by Panos Ghikas and Jennifer Walshe.
 From the album *Good Teeth* (Migro Records, MIG002, migrorecords.com).
 Panos Ghikas and Jennifer Walshe originally met at the Internationale Ferienkurse für Neue Musik in Darmstadt, Germany more than ten years ago. They stayed in touch and, back in London, in 2010 began to produce what they call „unreal-time

surround improv". *Good Teeth*, is the duo's first album-length audio document of their employing this conceptually stringent, yet liberating approach to improvising. As they put it, "Voice, viola, drums, and trumpet improvisations are recorded, broken down into gestural material and then projected through the use of software onto an e-drum kit. The metainstrument incites a different type of physical triggering of sounds from the original bodily gestures that produced them. The resulting performance is the outcome of real-time and non-real-time processes that blur temporal perception and offer a new gestural syntax to both the performer and the audience." Basically, one of them is throwing recordings of the other back at said other in a confusingly rearranged way to see how the other will react while in turn reacting to that reaction in real time.
 —*Migro Records*

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 © 2013 Panos Ghikas et Jennifer Walshe.

J.T. Rinker pg 12

8 Frigate (2009) 9:54

Composed by J.T. Rinker.
 Performed by: Rin Ozaki (crotales) and J.T. Rinker (computer).
 Through the use of various analyses, (re)synthesis, and filtering techniques, the computer extends the range of the crotales upwards, creating a second phantom part (utilizing frequencies above human perception) that is only revealed when interfering/interacting with the high spectra of the instrument. The topography of the instrument is explored through the generation of music materials based on braiding/plaiting algorithms in which the metal discs are imagined as long vibrating threads.
 —*J.T. Rinker*
 Recorded live by Christopher Jacobs at the University of Buffalo, Hiller Computer Music Studios, October 2009.
 © 2009 J.T. Rinker.