State University of New York at Buffalo  
Department of Music  
presents the  

UB Music Department Benefit Concert  

Slee Sinfonietta  
Magnus Mårtensson, conductor  
Ursula Oppens, piano  
The Bugallo/Williams Piano Duo  

Sinfonietta Series - Concert II  

Tuesday, October 12, 1999  
8:00 p.m.  
with 7:15 pre-concert lecture  
Slee Concert Hall  

PROGRAM  

Selbstportrait  
from Three Pieces for Two Pianos  

György Ligeti  
(b. 1923)  

Concerto for Piano and Orchestra  
I. Vivace molto ritmico e preciso  
II. Lento e deserto  
III. Vivace cantabile  
IV. Allegro risoluto  
V. Presto luminoso  

- Intermission -
Movements

Igor Stravinsky
(1882-1971)

The Rite of Spring
(Le Sacre du Printemps)

Part I: The Adoration of the Earth
Part II: The Sacrifice

This concert is supported, in part, by a very generous gift from Mr. Robert Morris.

WBEN Radio 930 and Adelphia-Artscope join the UB Department of Music as Performance Partners for the concert.

PROGRAM NOTES

Selbstportrait, György Ligeti

Hungarian born György Ligeti is considered one of the most important living composers of Western Art Music. Like many central European composers whose musical education spanned the immediate post-war years, Ligeti's apprenticeship was heavily influenced by Bartok. Nevertheless, from quite early on other echoes, renaissance polyphony and the Western avant-garde for example, were discernible. Ligeti started experimenting with electronic composition in the mid 1950s, around the time of the Hungarian uprising, from which he escaped. The Three Pieces for Two Pianos, Monument-Selbstportrait-Bewegung, were composed in 1976. The full title of the middle movement is "Selbstportrait with Reich and Riley (and with Chopin in the background)". This movement emphasizes Ligeti's sense of affinity with contemporary American "minimalist" composers, whose work is based largely upon static harmony and develops through gradual shifts in repeated rhythmic patterns. The acutely-observed, mildly ironic impression of Ligeti and the Minimalists given in the first section opens up via a reiterated tri-tone figure into what