

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*

György Ligeti

- 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*

Igor Stravinsky

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.



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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