

 **UB Department of Music presents  
Felder at Fifty: A Birthday Celebration  
Wednesday, November 12<sup>th</sup>, 2003**

The program order will be as follows:

Boxman  
gone gray  
Journal

INTERMISSION

Nexus  
Canzone XXXI  
Linebacker Music



**And now a few words... (this is harder than you think...)**

One mannerism of the contemporary artist in most arts disciplines is the program note. Despite having deliberately avoided this for most of the past years, trusting, perhaps naively, in the willingness of audiences to listen actively, without interference from me (other than the music that is being presented!), I would like to timidly offer a couple of general remarks followed by some circumstantial description of the pieces presented here. When this program was assembled, pieces were chosen that were of modest means in terms of duration and performing forces required, with the aim creating a reasonable representation of the creative terrain, though by necessity an incomplete one.

A few continuities are worth mentioning. My former colleague Morty Feldman wrote a series of pieces entitled, *The Viola in My Life*. If his musical voice in those instances was transferred somehow to the viola, listeners here will recognize that the trombone has an especially exalted position in my works, perhaps similarly as a “voice” of sorts. I know that the register, the instrument itself as a rather simple “amplifier”, and its sound capacities provide a huge range of expressivity that just seems natural to me. And though there is no vocal music represented here, most of the music is lyrical, and “sung” in conception. Many artists and thinkers, contemporary and not-, from other disciplines, like poetry, painting, film, and writing, continue to provide grist for the creative mill (see some details below), while active collaboration with great musicians, performers and composers, is some of the most fun that is available.

One opportunity that cannot be allowed to go unrealized (we did not do a “lordy, lordy, look who’s forty” concert), is the chance to publicly express my gratitude to some individuals and institutions who have had a big hand in fostering my activities over the years. To my parents, Warren and Nellie, my brothers Bob and Don; my teachers (who saw and heard something that was pretty mysterious to me along the way), David Cope, Jocko Cummings, Don Erb, Roger Reynolds, Bernard Rands, Bob Erickson, Joji Yuasa; valued mentors like Charles Wuorinen, and Jake Druckman; musical performers and

colleagues too numerous to mention, my colleagues in Music at the University at Buffalo, an extraordinary place that continues to support creative artists, and our students in composition, an endless source of inspirational ideas, commitment and talent: thanks be unto all of you! Special thanks to Magnus Mårtensson, Phil Rehard and Amy Greenan, Chris Jacobs and Brett Masteller, Gary Shiye and Sandy Fairchild for putting this thing together. This concert is dedicated, with the deepest gratitude and love I can muster, to my wife, Eileen, and to my son, Zachary.

— David Felder

PROGRAM NOTES

**BoxMan (1994)**  
*James Miller, trombone*

*BoxMan* was composed for trombonist Miles Anderson from 1984-86 and was commissioned in part from the National Endowment for the Arts, the Ars Electronica Festival in Linz, and the La Jolla Museum for Contemporary Art. It is the second in the composer’s “Crossfire” series of works for soloist and his electronic image in both audio and video domains. The work is loosely adapted from psychological situations in Japanese writer Kobo Abe’s novel *The Box Man*, where the lead character is a thoroughly disenfranchised and nameless street person, living out a bizarre existence in a wholly alienating urban environment (Tokyo, circa 1960). As well, Konrad Lorenz’s landmark work, *On Aggression*, on my reading desk at that time, helped to frame these situations in a structure. Musically speaking, five types of “behavior” were selected for the soloist; manic, threatening, introverted, aggressive, and lyrical, that are then juxtaposed throughout the piece. On the technical level, all sounds are made by the trombonist, live, and through live electronic sound manipulation. The electronics were originally a bunch of “off-the-shelf” stand-alone outboard units, used in a somewhat deliberately kitschy manner. This perspective remains in a new realization recognizing the radically different technical environment of the late 1990’s, with computer programming by Eric Ona and David Kim-Boyle, with even more fixes and updates by Brett Masteller, from 1999-2003, utilizing MAX/MSP and Macintosh G3-G4 machines to replace the outdated outboard signal processing boxes. *BoxMan* is a fiercely virtuosic piece challenging the performer in every way imaginable – technically, (range, speed, articulation, dynamics, etc., endurance, synchronization with live and pre-recorded electronics), and perhaps most importantly, expressively.

## gone gray (2003; first performance)

1. triplum  
(plenos poderes - worldes blis - luz/rosa de piedra)
2. ...ton NOM...  
(after Daumal)

*gone gray*, written for chamber string orchestra in 2003, is an incomplete and fragmentary transliteration of several poems to the string orchestra. These texts are “sung” by the string players in the first piece, and “intoned” in the second.

In the first piece, three fragments are woven together linked only by their intention, the delicate and tremulous nature of one’s incarnated time, and a corresponding inability to remember fully and deeply this fact. The first text to appear is a textual and rhythmic transcription of numerous lines from Neruda’s *Plenos Poderes*, a poem written somewhat autobiographically at the height of the poet’s powers, at the zenith of midday, but simultaneously remembering that “in the full light of day, I walk in the shade.” The second text appearing in the middle of the first piece is “worldes blis” from the Worcester Fragments, a somewhat chastening sermonette concerned with man’s folly in failing to remember his mortality. The third musical section is incantatory in nature, and leads to the second piece, an incantation on a name for its entirety.

The poets Pablo Neruda and Rene Daumal are represented and honored here, the former rather concretely (his poem *Plenos Poderes*, and fragments of Poem XI from *Alturas de Macchu Picchu*), and the latter in concepts from his collection, *Le Contre-Ciel* ...he speaks of “black and white poems and poets”, and his attempts to become a “white poet”, one who can create concentrated images of beauty that possess an inner, undeniably radiant “something” – one cannot say what that something is, but it is unquestionably felt.

Electronic resonances by Ben Thigpen in MaxMSP; sound mix by Brett Masteller.

### Violin I (Triplum)

Movses Pogossian, *Concertmaster*  
Courtney Orlando  
Ralph Allen  
Caleb Burhans  
Sarah Abend

### Violin I (...ton NOM...)

Movses Pogossian, *Concertmaster*  
Courtney Orlando  
Ralph Allen

### Violin II (Triplum)

Antoine LeFebvre  
Richard Kay  
Heather Gardner  
Jenny Santiago

### Violin II (...ton NOM...)

Antoine LeFebvre

Caleb Burhans  
Sarah Abend

### Violin III (...ton NOM... only)

Richard Kay  
Heather Gardner  
Jenny Santiago

### Viola

Janz Castelo  
Adrienne Elisha  
Maria Boncaldo

### Cello

Jonathan Golove  
Mary Artmann  
Amelie Fradette

### Bass

Steve Gilewski

## Journal (1990)

*Journal* was composed in January and February, 1990, under a commission from the Music of Our Time Festival in Bloomington, Indiana. The work is scored for virtuoso chamber orchestra. Since the premiere, it has received numerous performances, including those by the BBC Symphony in London, the Nouvel Ensemble Modern, of Montreal, The Cleveland Chamber Symphony, and the Dutch Radio Chamber Orchestra at the Holland Festival.

*Journal* was written during a month-long residency at the Rockefeller Foundation’s Villa in Bellagio, Italy, on Lago di Como. In such an idyllic circumstance, it seemed opportune to deliberately respond directly to the time and the place, in its physical, psychological, and emotional dimensions.

The work was premiered in the summer of 1990 and has subsequently been recorded for release on Bridge Records (Bridge #9049) by the June in Buffalo Chamber Orchestra.

### Violin I

Movses Pogossian, *Concertmaster*  
Courtney Orlando  
Ralph Allen  
Caleb Burhans  
Sarah Abend

### Violin II

Antoine LeFebvre  
Richard Kay  
Heather Gardner  
Jenny Santiago

### Viola

Janz Castelo  
Adrienne Elisha  
Maria Boncaldo  
Tom Kreuder

### Cello

Jonathan Golove  
Mary Artmann  
Amelie Fradette

### Bass

Steve Gilewski  
P.J. Kelly

### Flute (alto flute, piccolo)

Cheryl Gobbetti Hoffman

### Oboe (English horn)

Carolyn Barnham

### Clarinet (bass clarinet)

Bohdan Hilash

### Horn

Seth Orgel

### Trumpet

Lou Hanzlik

### Trombone

John Faieta

### Harp

Kristen Moss

### Piano (celeste)

Jacob Greenberg

### Percussion

Anthony Miranda  
Rin Ozaki

## Nexus (1974)

Stefan Sanders, trombone

Nexus was composed for my high school best friend, Jim Daniels, an amazingly talented musician who happens to play the bass trombone. It is the first published work of mine, dating to 1974, and is only one of two student works that survives. The piece began my trajectory of writing extremely virtuosic pieces, and is in five short movements, with some theatrical elements, as seemed to be customary in 1970's America. The work has not been performed to my knowledge in over twenty five years...

## Canzone XXXI (1993)

The Atlantic Brass Quintet:

Hirofumi Noguchi and Louis Hanzlik, trumpets;

Seth Orgel, horn; John Faieta, trombone;

John Manning, tuba

In the decade or so from 1290 to 1300, Dante occupied himself with the study of philosophy and theology as well as writing a collection of poetic works accompanied by prose commentary entitled, *La Vita Nuova*. In this collection of sonnets, ballads and canzone, there are five in the latter form, two of those unfinished. I became interested in these, particularly in terms of poetic structure and emotional content.

As well, my longstanding love for the canzone and *ricercare* of the Venetian composer Giovanni Gabrielli (c. 1600) infuses this work with its sonorous radiance. The work was commissioned by the Fromm Foundation for the American Brass Quintet and is dedicated to these extraordinary musicians. It was premiered at the opening of the Harris Concert Hall at the Aspen Music Festival in August, 1993, and was released on CD by Bridge Records.

## Linebacker Music (1994)

*Linebacker Music* was written in 1994 for the Buffalo Philharmonic as a part of the Meet the Composer, New Residencies Program, and is dedicated to the BPO, and the Buffalo Bills, on the occasion of the 75th anniversary of the NFL. The work is intended as a short overture, and pays a somewhat rollicking tribute to Western New York's love affair with its team.

Linebackers seem to embody, literally, the intensity and fierceness of football, and their exploits are legendary among fans. Players such as Daryl Talley, Robert "Stonewall" Jackson, Dick Butkus, Cornelius Bennett, and current bills such as TKO Spikes and London Fletcher come to mind as exemplars of the "linebacker art" of collision.

Likewise, according to a somewhat liberal and even debatable standard of interpretation, there are "Linebacker composers", intense, uncompromising artists who have created massive intensity in blocks of sound. This composition offers a tip of the cap to such composers, Mahler and Varèse most prominent among them. Careful listeners may detect some fleeting referents to these and others, including some pageantry from "the Ralph" on any fall Sunday's home games in Western New York.

### Violin I

Movses Pogossian, *Concertmaster*  
Courtney Orlando  
Ralph Allen  
Caleb Burhans  
Richard Kay  
Nina DiGregorio  
Sarah Abend  
Paul Goodman  
Jenny Santiago

### Violin II

Antoine Lefebvre, *Principal*  
Nadejda Nigrin  
Donald McCrorey  
Veronica Scotto  
Jennifer Maggs  
Rachel Maggs

### Viola

Janz Castelo, *Principal*  
Adrienne Elisha  
Tom Krueder  
Leslie Bahler  
Stephen Gerber

### Cello

Jonathan Golove, *Principal*  
Adriana Pera  
Mary Artmann  
Joshua Bouchard  
Amelie Fradette  
John Dietl  
Susie Kelly  
Sarah Hodges

### Bass

Steve Gilewski, *Principal*  
P.J. Kelly  
Peter Bahler

### Flute

Cheryl Gobbetti Hoffman, *Principal*  
Derek Charke

### Piccolo

Sabatino Scirri

### Oboe

Pierre Roy, *Principal*  
Kevin May

### English Horn

Carolyn Banham

### Clarinet

John Fullam, *Principal*  
Cynthia Jusko  
Bohdan Hilash, bass clarinet

### Bassoon

Glenn Einschlag, *Principal*  
Carolyn Dodds  
N. Andrew Walsh, contra bassoon

### Horn

Seth Orgel, *Principal*  
Julie Fagan  
Meghan Hall  
Alexander Bohn

### Trumpet

Hirofumi Noguchi, *Principal*  
Luke Hanzlik  
David Kosmyna

### Trombone

John Faieta, *Principal*  
Scott Parkinson  
John Marcellus

### Tuba

John Manning

### Piano (and celeste)

Jacob Greenberg

### Timpani

Anthony Miranda

### Percussion

Anthony Miranda, *Principal*  
Rin Ozaki  
Andrew Wendzikowski