

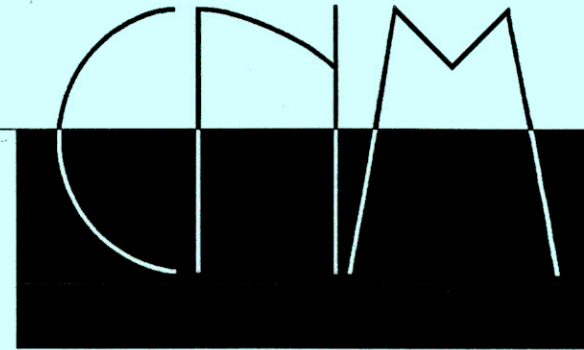
The Argentinian **Mauricio Kagel** was born in Buenos Aires in 1931. He is a man of many pursuits; in addition to composition, Kagel has written on Argentinian photography and film, studied literature and philosophy, and worked as a répétiteur in the opera house. Although he studied music theory under Juan Carlos Paz, he was largely self-taught after his failed entrance to Buenos Aires Conservatory of Music. Nonetheless, he has produced a number of orchestral, chamber, instrumental and vocal works, and many dramatic pieces. He has also scored a number of films and radio plays. In the 1960's, he strongly established theatricalisation of music in "instrumental theatre", a genre which directs the musicians' performance. Later, music again predominated, as he incorporated popular musical elements. He translated some of both Bach and Brahms atonally, illustrating one of Kagel's most effective and distinctive compositional principle: collage. Another fundamental principal is the dialectic of familiarism and distraction. He adds familiar patterns which are alienated by unfamiliar context. Or he creates the expectation of rhythmic regularity and predictability, only to confound it with a constantly shifting pattern. He alludes to the past, combining familiarity with jarring strangeness. Nothing is certain.

Born in Lahr, Baden, in 1930, **Dieter Schnebel** studied music at the Musikhochschule, Freiburg, and at the Ferienkurse für Neue Musik in Darmstadt. Schnebel divided his works into several cycles, each with certain common aspects, the composition of which were usually extended over a decade or longer. One of his earlier cycles primarily used serial technique, complicated temporal structures, and the introduction of space with large distances between the performers. As early as 1958-61, Schnebel explored Cage's indeterminacy concepts, where musical processes are not explicitly composed but only verbally defined. Theatrical aspects of music were examined in another cycle, investigating historical models of musical performance with respect to their dramatic and visual elements. Spatial moments of music were then in another cycle, such as *Ki-no*, night music for projectors and listeners. One series focuses on the various ways of producing sounds. Thus, it is not the result of a sound producing action that is notated but rather the physical action itself. He has also made important contributions to contemporary religious music, and has arranged several traditional works, such as Bach, Beethoven, and Wagner, transforming the conventional way of listening to them.

Forthcoming CENTER FOR NEW MUSIC Concert

Sunday, December 8, 1996

featuring guest composer WILLIAM ALBRIGHT



center for new music

david k. gompper, director

31st Season

Concert II

Paulo Alvares

Brazilian pianist

performing contemporary piano works
by living European composers

Monday, October 21, 1996

8:00 p.m.

Clapp Recital Hall

Free and open to the public

center for new music

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8:00 p.m. Clapp Recital Hall

program

Kinderspiel (1981)	H. LACHENMANN (b. 1935)
Metapiece	M. KAGEL (b. 1931)
Bagatellen (1984)	D. SCHNEBEL (b. 1930)
Profils Écartelés (1989)	F. MENEZES (b. 1962)
Fugatos magníficos, legatissimo...(1991)	P. ALVARES (b. 1960)

performer biography

The Brazilian pianist **Paulo Alvares** is well known for his activities in new music; besides being engaged by the "Musikfabrik Ensemble für Neue Musik" of Düsseldorf, Germany, he has worked frequently with names such as Luciano Berio, Helmut Lachenmann, Mauricio Kagel, Dieter Schnebel, Tristan Murail, and Jonathan Harvey, and is very much in demand by young European composers.

As a soloist and chamber musician, he has performed in many of the most important new music festivals, such as Brussels, Paris, Berlin, Libson, Geneva, Darmstadt, Witten, Linz, Straßbourg, Turin, Huddersfield, Porto, Bratislava, Vienna, Seoul, and Sombathely. His career began in Brazil, where he studied with Bernice Menegale and Caio Pagano at the University of São Paulo. In 1987, he finished his Masters of Music at Texas Christian University with Steve de Groote and Caio Pagano. In Cologne, Germany, he studied with a DAAD fellowship at the Musikhochschule with Aloys Kontarsky (piano) and Hans Ulrich Humpert at the Electronic Music Studio. His activities include research at the IRCAM in Paris, and prizes such as the "Kranichsteiner Musikpreis" in Darmstadt and "Golden Amadeus" in the first "Musik Kreativ" competition, both in Germany.

Paulo Alvares has performed in South Korea, Brazil, Canada, and the USA. His latest appearance includes a chamber music recital at Carnegie Hall, New York.

composer biographies

Helmut Lachenmann was born in Stuttgart, Germany, in 1935. At Staatliche Hochschule für Musik in Stuttgart he studied theory and counterpoint with Johann Nepomuk David, and later studied composition in Venice with Luigi Nono. To Lachenmann, "composition is by no means a 'putting together' but rather a 'taking apart' and more: a confrontation with the interconnections and necessities of the musical substance." His composition therefore has an insistence on the *denial* of received musical norms, rather than *affirmation* of an alternative. He avoids any kind of formal continuity or cross-referencing, instead focusing on inventiveness in producing any sound from an instrument except that which it was intended to produce. In tonight's *Kinderspiel*, for example, the "musical material" of dense and loud chords at the top end of the keyboard, serves only to draw attention to the action of the instrument as hammers clunk against the strings. Lachenmann's mode of expression is a starting point for the listener to generate her/his own experience. He has developed a memorable compositional idiom whose expressivity, individuality, and personality is ever present. What appears in theory to be denial is indeed transformed into affirmation.