

THE NEW YORKER

cloudscapes which his computer, instructed by him in the characteristics and the characteristic irregularities of the natural world, had invented, composed, and set down. Idealized, almost Platonic scenes they seemed to be. Wuorinen, whose "Bamboula Squared," for orchestra and quadraphonic tape, had its première at the third concert, was influenced by Mandelbrot's work to use computers, he said in a program note, in a way that "creates situations in which—most emphatically according to *my* rules, taste, and judgment—a 'music of nature' emerges from the mingling of traditional compositional values and approaches with numerical models of certain processes in the natural world." I grope to understand the procedure, which seems to be a subtle extension of the basic mathematical harmonic relationships mentioned earlier, but I had no difficulty at all in responding to the composition that resulted: sixteen minutes of energetic, exhilarating music, starting and ending on a fundamental C, ranging through timbres and rhythms and harmonies—from the orchestra and from the loudspeakers—of uncommon eventfulness. There's something sunlike about Wuorinen's best works: he cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course.

There followed the première of Reynolds' "Transfigured Wind II," for solo flute (Mr. Sollberger), computer-processed sound, and orchestra. If Wuorinen had used the computer as a form of artificial intelligence, Reyn-