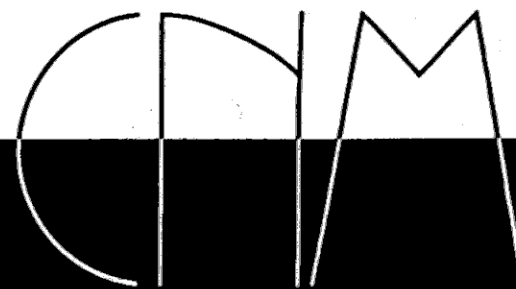


The University of Iowa School of Music presents a complete series of outstanding musical events each year. Most events are free. For a complete calendar, write or call: UI Music Public Relations, UI Music Building, Iowa City, Ia., 52242, (319) 335-1667. Calendars are also available from ushers in the Clapp Hall lobby.

**MUSIC
EVENTS
CALENDAR**



center for new music

D. Martin JENNI, *director*
David GOMPPER, *music director*

Todd SEELYE, *guest performer*
classical guitar

Sunday, March 7, 1993, 8:00 p.m.
Clapp Recital Hall
The University of Iowa School of Music

Program

The Behaviour of Mirrors (1986)

Roger REYNOLDS
(b. 1934)

All in Twilight (1988)
four pieces for guitar

Toru TAKEMITSU
(b. 1930)

A Stitch in Time (1989)

Richard SWIFT
(b. 1927)

Changes (1983)

Elliott CARTER
(b. 1908)

Intermission

Echo (1992)

Robert MOEVS
(b. 1920)

To the Nine (1991)
for guitar and electronic sounds

Robert MORRIS
(b. 1943)

Le Decameron Noir (1981)

Leo BROUWER
(b. 1939)

La Harpe du Guerrier
La Fuite des Amants par la Vallee des Echos
Ballade de la Demoiselle Amoureuse

This program is No. 249 in a series, 1992-93, The University of Iowa School of Music.
Ushers provided by Sigma Alpha Iota and Phi Mu Alpha Sinfonia

Program Notes

The Behaviour of Mirrors

"The Behaviour of Mirrors on Easter Island" is the title of a textural fragment from the work of Julio Cortazar in which he entertains the notion that a mirror could reflect the past or future of the objects placed before it rather than routinely their present circumstances. Cortazar was intrigued by unlikely contexts and associations, by the proliferation of meanings that can sometimes be extracted as one pursues unlikely premises. I share his interest and hope. "The Behaviour of Mirrors" is, in fact, about the behavior of a musical algorithm of mine which takes a subject phrase, fragments it and reorders the parts in a special way. Algorithmic techniques are not new to music (canon is such a procedure, in which one part generates the entire texture through varied self-combination), but there has not been, so far as I know, much effort on the part of composers to devise new procedures of this sort, whereby a given subject can be elongated and elaborated effectively solely by rearranging or re-disposing its elements.

Three relatively brief thematic segments comprise the entire materials of the present work, which is a kind of mosaic of their fragmented and extended re-constitutions. One of the core themes (MM=60) begins the composition and casts its shadow over the whole. The two other themes are prefigured in the body of the piece, one closing it (MM=90) and the other emerging shortly before the end (MM=72). The often extra-intuitive interplay of materials that this new algorithmic device generates is fascinating: both unexpected and yet "orderly" in some way that remains just a bit out of reach.

-Roger Reynolds

Roger Reynolds is Professor of Composition at the University of California at San Diego, and a recipient of the 1989 Pulitzer Prize in Music.

Toru Takemitsu's primary musical preoccupation are with timbre, texture, and with silence, which is often as important as sound in his works. His formal and rhythmic notions are close to the aesthetic aims of traditional Japanese music, but he has not attempted a synthesis of Japanese and European features. He instead has created a new sound world with materials from both regions. According to the composer, in *All in Twilight*, "an impression from a ... picture of the same title by Paul Klee is expressed through four different melodic lines in this music."

Richard Swift's A Stitch in Time projects a 6-part polyphony through multiple means: register, tone color, articulation, dynamics, rhythm, and their compounds. For the listener, one of the more obvious determinants of form in this not-so-obvious music is the location of octaves -- not to be construed as "pitch reinforcements" but as the congruence of two voices from different polyphonic strands.

The title, from the adage "a stitch in time saves nine," is a punning reference to the rhythmic organization of the work, which reflects and is analogous to the underlying pitch organization.

A Stitch in Time was written for Todd Seelye.

Changes exemplifies the American composer **Elliott Carter's** musical attitude in its various use of "cross-cutting" (abrupt transition from one mood or character to another), "simultaneous streams of different things going on together," and a harmonic and technical vocabulary derived from the specific characteristics of the instrument for which it was written. Carter has said "my music is not built on themes ... but ... on a specific repertory of sound ... a tone color, a chord, or a texture can play just as substantial a role in the musical process as a theme is said to have in previous music."

Echo is based on thematic material introduced in the opening measures as an ornamented single line. About his guitar work, Moevs has written: "... these passages possess, for me, a resonance with the history of stringed instruments, plucked and struck: classical augmented sixths, the Phrygian mode of medieval times, the descending Dorian tetrachord of the lyres of ancient Greece, its survival in music of the Moors and Spain -- reverberations of all this echo across the far reaches of time. To the extent they are still felt in the present work, they contribute something of their richness and depth to the musical fabric." **Echo** was written for Todd Seelye and dedicated to the memory of Moevs' mother.

Robert Moevs, known for compositional structures which are logical and balanced, is a Professor Emeritus at Rutgers University, and has been the recipient of the Guggenheim Fellowship, the Award of the National Institute of Arts and Sciences, a Rome Prize, and the Stockhausen International Prize in Composition. His music is recorded on CRI and Orion.

To the Nine

Robert Morris writes: "When Todd Seelye asked me to write a work for guitar and electronics I had to wait nine months before I could begin the work. The guitar was one of the few instruments for which I had never composed, although I have always enjoyed guitar music from all periods of classical music. I also wanted to try writing a piece involving MIDI electronic music synthesizers and processors (all my previous electronic pieces used main-frame computer or older analogue music technology) ... The title's reference to 'tuneful Nine,' the Muses of Greek antiquity, is in homage to my faith in whatever muses I have, since my previous compositional habits were of little help in composing this piece. My reference to this ancient taxonomy is also meant to suggest that I feel there is a fundamental interrelation of the arts and sciences of body and mind, and that the source of my inspiration is in learning, science and the other arts.

"There are other nines in the piece. The maximum number of contrapuntal voices is nine; there are nine basic webs of polyphony which return in all possible sequences over the eleven-minute expanse of the piece. More specifically, the piece can be viewed as a kind of concerto, mixing elements of the Baroque *concerto grosso* and the more dramatic concerto of the nineteenth century. For instance, the electronic sounds themselves suggest both types of concerti, since they both embellish and contrast the plucked string sound of the guitar; they range from neighboring harp, lute, and pizzicato sounds to sustained wind, brass, and other not-so-easily described sounds. The interaction of the guitar with the tape is multivalent; sometimes the guitar opposes, other times confirms or embellishes the tape sounds; at still other times, it embeds into camouflage in the piece's weave of lines, gestures, and textures."

Le Decameron Noir

The Cuban composer-guitarist **Leo Brouwer** has embraced a variety of compositional styles during his career, moving from a new-classic tonality to improvisation to his current self-described "hyper-romantic" period.

As the titles of the three movements suggest, **Le Décameron Noir** was conceived semi-programmatically. As much of Brouwer's music, it is infused with elements of the vernacular and cultivated styles of Latin American, African and East Indian Music.

--Todd Seelye

Todd Seelye has developed a reputation as a guitarist at ease with the most difficult works of the contemporary idiom as well as standard repertory. An active recitalist, he has performed in major venues throughout the United States. Mr. Seelye's most recent appearances include the Kilborn Series of the Eastman School of Music, the Village Variations Series in New York, and a featured recital at the Guitar Foundation of America in New Orleans. Spring 1993 recital appearances include San Francisco and Davis, California.

An articulate spokesman for new music, Mr. Seelye has given lectures and master classes at the Eastman School of Music, North Carolina School of the Arts, and California Institute of the Arts, and The University of Southern California. He has premiered many new works for guitar, and is a featured soloist on a new Bridge Records CD anthology of recent guitar music to be released this summer.

Todd Seelye received the Doctor of Musical Arts degree from The University of Arizona. He is a member of the music faculties of Grinnell College and Iowa State University.

Next Center for New Music concert: Sunday, April 4th at 8:00 PM, with guest composer - **Bernard RANDS**, Harvard University, and the music of **Kenneth GABURO**.