

NEW MUSIC WITH GUITAR, VOLUME 5

1 - 5 **Zingari (1991) (18:41)** **John Anthony Lennon**
(Concerto for Guitar and Orchestra) (b. 1950)

1 Fortuneteller (2:57)

2 Two Thieves (3:23)

3 Call of the Maiden's Name (6:32)

4 Play of the Sixes (1:58)

5 Firefeast for St. Sara (3:41)

David Starobin, guitar

SMU Meadows Symphony Orchestra

David Milnes, conductor

6 **Setting (1986) (6:12)** **Mel Powell**
(solo guitar) (b. 1923)

David Starobin, guitar

7 **Soli e Duettini (1989) (11:29)** **Milton Babbitt**
(guitar duo) (b. 1916)

Anderson/Fader Duo

William Anderson, guitar

Oren Fader, guitar

8 - 10 **Cross-Currents (1989) (11:42)** **Tom Flaherty**
(guitar duo) (b. 1950)

8 1. Alternating (2:17)

9 2. Interlude (2:51)

10 3. Undulating (6:30)

Elgart/Yates Duo

Matthew Elgart, guitar

Peter Yates, guitar

11 **The Behaviour of Mirrors (1986) (7:01)** **Roger Reynolds**
(solo guitar) (b. 1934)

Todd Seelye, guitar

12 **Synchronisms #10 (1992) (9:30)** **Mario Davidovsky**
(guitar and electronic sounds) (b. 1934)

David Starobin, guitar

Zingari

John Anthony Lennon

"Over the years I have held a fascination with Gypsy culture and its music – whether speaking with those selling flowers in the streets of Europe or listening to musicians in clubs. The music can be so spontaneous and filled with such life – a natural attraction to a composer's ear. Zingari (meaning Gypsies) attempts to capture this spirit, although nothing has been concretely borrowed. This work is a suite of concert arias rather than a concerto in the classic format. With the assistance of Albert Augustine Ltd., David Starobin commissioned Zingari and gave the work its world premiere with the fine young players of the SMU Meadows Symphony Orchestra led by David Milnes."

– John Anthony Lennon

John Anthony Lennon grew up in Mill Valley, California and attended the Universities of San Francisco and Michigan, receiving a DMA in composition at Michigan. He has been on the faculty of the University of Tennessee since 1977. Lennon has been the recipient of numerous awards including Prix de Rome, Fromm, Guggenheim, Charles Ives Prize (American Institute of Arts and Letters) and the Deutscher Akademischer Austauschdienst (DAAD). Past commissions have included works for Boston Symphony Chamber Players, Kronos Quartet, Theater Chamber Players of Kennedy Center, and the Library of Congress. His music is recorded on Bridge (BCD 9009) and CRI (CD 599).

Setting

Mel Powell

"Before David Starobin asked me for a work, I had, in fact, not composed anything for the guitar. The instrument is, of course, rich in beguiling resources – all the more beguiling when set forth by so remarkable an artist as Mr. Starobin. And I'm indebted to my colleague, Miroslav Tadic, for helping to map the guitar's geography for me as I began the composition of the Setting. The single-movement work was completed in the spring of 1986.

Listeners may find it useful to know that the expression "modular composition," which I introduced some time ago as a catchall identifying the syntactical foundations of nontonality, summarily describes the technical underpinnings of the Setting. Relations between the overall contour of the piece and its handful of constituent elements are implicit – if deeply, "metaphorically" embedded – in the opening measures. Although no literal repetition occurs at any point, the links among the elements themselves, and between them and the piece as a whole, provide an interplay of resemblances at continually shifting levels of differentiation."

– Mel Powell

Mel Powell has been the recipient of many honors and awards, among them the 1990 Pulitzer Prize in Music and the 1989 Creative Arts Medal from Brandeis University. A renowned teacher of composition, he was founding dean of the School of Music at CalArts, and from 1972-76 served as provost of the Institute. Previously he had been chair of the composition faculty at Yale University, having succeeded his own teacher, Paul Hindemith. As a pianist and arranger Mel Powell is also much loved for his effervescent 40's jazz stylings alongside such luminaries as Benny Goodman, Glenn Miller, Django Reinhardt et al.

Soli e Duettini

Milton Babbitt

"Soli e Duettini, for two guitars, is—chronologically—the first of three so-titled works for pairs of instruments of different degrees of relatedness; the second is for flute and guitar, the third for violin and viola.

The present work, in a single continuous movement, easily can be heard, if one so desires, as partitioned into ten sections, the most identifiable being those delineated by the solos, in which the musical materials of the individual, identical instruments are most differentiated, while they converge in the duets, particularly through the mediating ensemble rhythm. The work was completed in November 1989, and is dedicated to William Anderson and Oren Fader." —Milton Babbitt

The eminent, and delightfully provocative, Milton Babbitt, is William Shubael Conant Professor of Music Emeritus at Princeton University and on the composition faculty of the Juilliard School. Recent compositions include: *Septet but Equal*, *Around the Horn*, *Counterparts*, and *String Quartet No. 6*. His writings include the volume *Words About Music*, a contribution to *The Life of Learning*, and articles on twelve pitch-class serialism, composition for electronic media, and analytical and methodological issues. *An Introduction to the Music of Milton Babbitt* is soon to be published by the Princeton University Press.

Cross-Currents

Tom Flaherty

"In the last several years I have been preoccupied with how rhythms combine, and how the resulting combinations are perceived. The composite of two simple rhythms can be perceived as something quite complex, and extended syncopation can be perceived as multiple tempos.

Cross-Currents was written for the Elgart/Yates Duo, and makes much use of their technical prowess in playing with these rhythmic ideas. The first movement, "Alternating," consists of nearly constant hockets and snappy cross rhythms. The second, "Interlude," is slow, sonorous and bluesy. The final movement, "Undulating," plays with multiple tempos and harmonically ranges from non-tonal sharp dissonance to diatonic equipoise."

—Tom Flaherty

Tom Flaherty has been the recipient of awards, grants and residencies from the American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the New England Foundation for the Arts, "Meet the Composer," the Delius Society, the University of Southern California and Yaddo. Published by Margun Music, Inc., and American Composers Editions, his music has been recorded on the Klavier and Advance labels. Flaherty is a founding member of the Almont Ensemble, and is currently Assistant Professor of Music at Pomona College and an active cellist in the Los Angeles area. Recent commissions include *Flute Concerto*, *Oboe Quartet*, and *Timedelusions* for orchestra.

The Behaviour of Mirrors Roger Reynolds

"The Behaviour of Mirrors on Easter Island" is the title of a textual fragment from the work of Julio Cortázar 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. Cortázar 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.

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. The often extra-intuitive interplay of materials that this algorithmic device generates is fascinating: both unexpected and yet "orderly" in some way that remains just a bit out of reach. The piece was written, admirably, for David Starobin." (It is performed on this disc by the noted guitarist, Todd Seelye) – Roger Reynolds

Roger Reynolds was educated at the University of Michigan in both Physics and Music. In Ann Arbor he co-founded the notorious ONCE Festival and in 1971, he founded the Center for Music Experiment at the University of California, San Diego. Published works include the books *Mind Models* and *A Searcher's Path, A Composer's Ways*. Reynolds won the Pulitzer Prize in 1989. Recent works include *Visions* (string orch.); *Archipelago* (chamber orch., computer sound) *Symphony (Myths)* (orchestra); and *Whispers Out of Time* (string orchestra).

Synchronisms #10 Mario Davidovsky

"The Synchronisms are a series of pieces for instruments and pre-recorded sounds, composed during the last three decades. One of the central ideas of these pieces is the search to find ways of embedding both the acoustic and electronic into a single coherent musical and aesthetic space.

Synchronisms #10 begins with an extended virtuoso introduction for solo guitar. As the piece progresses and the tape enters, the guitar part gradually becomes simpler. The tape part consists of both purely electronic sounds and samples of David Starobin's guitar playing. Synchronisms #10 was commissioned by Albert Augustine, Ltd., and is dedicated to David Starobin." – Mario Davidovsky

Mario Davidovsky was born in Medanos, Argentina, where he was one of eleven brothers and sisters, all of whom played musical instruments or sang. Davidovsky settled in New York in 1960, where he developed a close relationship with the Columbia-Princeton Electronic Music Center. He is currently Professor of Music at Columbia University. Davidovsky's output includes solo, vocal, chamber and orchestral works. His *Synchronisms* series has brought the composer many honors, including the Pulitzer Prize in 1970 for *Synchronisms* #6, for piano and tape.

The Performers

The New York City based Anderson/Fader Guitar Duo began working together in 1985, when both players were students at SUNY/Purchase. Since that time they have performed extensively in the northeastern United States, their programs blending traditional repertoire with new works, many of which were composed specifically for the duo. William Anderson is currently on the faculties of SUNY/Purchase and Sarah Lawrence College; and Oren Fader was recently appointed to the faculty of the Manhattan School of Music. The Anderson/Fader Duo has also recorded Meyer Kupferman's *Summer Music* for Soundspells Productions.

Solè e Duettini was recorded at Master Sound Astoria, July 11, 1992.

Producer: David Starobin Engineer: Ben Rizzi Associate Engineer: David Merrill
Editors: Michael Calvert and Eric Delente Guitars: Thomas Humphrey, 1981 and 1986,
New York City Publisher: C.F. Peters Corp. (BMI)

.....

Matthew Elgart and Peter Yates formed the Elgart/Yates Guitar Duo in 1975 and have since given annual performances in such diverse environments as the recital halls of Paris and Rome, and the jazz clubs of Salzburg and Brussels. The Duo is perhaps best known for their work in the field of new music, with music written for them by composers in New Zealand, China, Korea, Switzerland, Germany, Denmark and the USA. The Elgart/Yates Duo is Ensemble in Residence at the California State Polytechnic University at Pomona, and is on the faculties of Cerritos College and UCLA.

Cross-Currents was recorded at Bridges Auditorium, Pomona College, January 9, 1993

Producer and Engineer by Mark Waldrep, Pacific Coast Soundworks Guitars: Heichiro Tamura Publisher: American Composers Edition, Inc. (BMI)
Recorded with assistance from Pomona College.

.....

Todd Seelye is an active and articulate proponent of contemporary music, having given performances, lectures and master classes throughout the United States. Todd Seelye is a recipient of the Doctor of Musical Arts degree from the University of Arizona, and is a member of the music faculties of Grinnell College and Iowa State University.

The Behaviour of Mirrors was recorded at Clapp Recital Hall, University of Iowa, Iowa City on March 21, 1993. Producer and Engineer: Lowell Cross Recording Assistant: Theresa Leonard Guitar: John Gilbert, 1987, California Publisher: C.F. Peters Corp. (BMI)

David Starobin's programs and recordings feature 19th century repertoire performed on period instruments, as well as the more than 250 new compositions which are dedicated to the artist. Since 1977, he has directed the guitar program at SUNY/Purchase, and in 1993 was appointed chairman of the guitar department at the Manhattan School of Music. David Starobin is also the President of Bridge Records, Inc., a company he founded in 1981.

Zingari was recorded at Southern Methodist University, Dallas, Texas; February 20 and 21, 1993. Producer: Michael Calvert Engineer: Paul Zinman Associate Engineer: Gregory Bendick Recording Assistants: Andrew Knight, David Ferrara Edited by Eric Delente
Guitar: Thomas Humphrey, 1981, New York City Publisher: E.C. Schirmer (BMI)
Recorded with assistance from the University of Tennessee and the Meadows School of the Arts, Southern Methodist University.

Setting was recorded March 16, 1993 at Master Sound Astoria Producer: Michael Calvert
Engineer: Ben Rizzi Edited by Michael Calvert and Eric Delente Associate Engineer:
David Merrill Guitar: Thomas Humphrey, 1981, New York City Publisher: G. Schirmer
(ASCAP)

Synchronisms #10 was recorded April 27, 1993 at Master Sound Astoria Producer: Michael Calvert
Engineer: Ben Rizzi Associate Engineer: David Merrill Edited by Michael Calvert and Eric Delente
Guitar: Thomas Humphrey, 1981, New York City Publisher: C.F. Peters (BMI)

SMU Meadows Symphony Orchestra

The SMU/Meadows Symphony Orchestra is the orchestra of the Meadows School of the Arts, Southern Methodist University, Dallas, Texas. The music program at SMU offers professional education with an internationally recognized faculty of performing musicians and teachers.

Conductor David Milnes joined the Meadows School of the Arts as Director of Orchestral Activities in 1989. A graduate of Yale University, Dr. Milnes was appointed as an Exxon/Arts Endowment Conductor with the San Francisco Symphony, from 1984-86. David Milnes has studied with Leonard Bernstein, Max Rudolf, Herbert Blomstedt, Erich Leinsdorf and Otto Werner-Mueller.

SMU Meadows Symphony Orchestra

Violin

Thibault Vieux, concertmaster
Amanda Ambrosio
Tonia Askins
Frederic Bardon, principal
Karen Barker
Sharina Buharbaeva
Vesselin Demirev
Lauraine Desgrees du Lou
Thomas Gardner
Cyril Ghestem
Rachel Holy
Kristen Keith
Bahar Khoshnoudi
Dina Kostic
Catherine Leonard
Hsing-Yi Lin
Alina Polonskaya
Peter Rainer
Piero Rizzo
Pavel Sporcl
Cynthia Studenwalt
Tatiana Vertjanova
Daphne Volle
Yuan Qing Yu

Bass

Chris Windham, principal
Raphael Agudelo
Michael Garrett
Jean-Etienne Lederer
Christopher Renquist
Ann Marie Willer

Flute

Ann Reid
Jennifer Sepeda
Ilze Urbane

Oboe

Stewart Williams
Mark Lear
Ruth Ann Shinn, cor anglais

Clarinet

Bharat Chandra
Shawn Herndon
Ilya Shterenberg

Bassoon

Dzintars Jurgelaitis
Marty Spake

Viola

Ainars Pudans, principal
Iris Biin
Tonia Bricker
Andreas Barrett
Chris Henry
Chris Lumpkin
Chris Curtis
John Thornton
Patricia Phelps

Cello

Petr Sporcl, principal
Laurie Arnold
Eric Forman
Tomas Hosticka
Stepanka Kutmanova
Laura Loper
Jacob Meinstein
Sara Miller
James Wright
Nancy Schwandt

Horn

Richard Nichols
Julie Powell
Heather Shaw
Jeffrey Swanson

Trumpet

David Alpar
Terry Metzger
Kevin Scully

Trombone

Andrew Knight

Harp

Beth Wooster

Percussion

Robert Bridge
Jason Miller
David Meek
Amy Reichardt
Jim Keene, piano/celeste

Produced by Michael Calvert and David Starobin
Executive Producer: Becky Starobin
Design: Brighton Typography, Ltd.
Cover illustration: William Bland
Mastering: Master Sound Astoria

This recording was made possible with assistance from Southern Methodist University, the University of Tennessee, Pomona College, and the National Endowment for the Arts, a Federal Agency. Special thanks to Martin Sweidel (SMU), Studio Supply Co., Dallas, Dr. Ruth Morgan (SMU), Dr. Clifton Woods (UT), Ann Roberson (UT) and Pamela Askew, for helping to make this recording possible.

Bridge Records, Inc.
GPO Box 1864
New York, NY 10116

More Guitar Music on Bridge Records

- BCD 9004** "A Song from the East" D. Starobin plays Russian and Hungarian Music: Kurtag, Jemnitz, Sor, Sokolovsky, Nemerovsky
- BCD 9009** New Music with Guitar, Vol. 1-3; Carter, Takemitsu, Sondheim, Bland, Lennon, Kolb, Babbitt, Henze; D. Starobin, guitar
- BCD 9022** New Music with Guitar, Vol. 4; Machover, M. Starobin, Searle, Kolb, Roxbury, Saxton; D. Starobin, guitar
- BCD 9029** Mauro Giuliani: D. Starobin on 19th Century Guitar
- BCD 9037** Poul Ruders: *Psalmodies* (guitar concerto); D. Starobin, *Speculum Musicae*
- BCD 9039** "The Great Regondi," Vol. 1 guitar and concertina; first recordings of *Ten Etudes for Guitars*, *Les Oiseaux*, *Serenade in A*; The Giulio Regondi Guild
- BCD 9041** "Just West Coast" Microtonal Guitar and Harp music by Cage, Partch, Harrison and Young; John Schneider, guitar

