

NWCR641

# Paul Moravec

## *Circular Dreams*



1. *Circular Dreams* (1991) ..... (18:19)  
Carnegie Chamber Players: Maria Bachmann, violin; Richard Goldsmith, clarinet; Yari Bond, cello; and Jon Klibonoff, piano
2. *The Open Secret* (1985) ..... (14:16)  
Rolf Schulte, violin; Eric Bartlett, cello; and Eliza Garth, piano
3. *Music Remembers* (1985) ..... (9:05)  
Anthony de Mare, piano
4. *Kingdom Within* (1987) ..... (17:46)  
Speculum Musicae: Susan Palma, flute/piccolo; Allen Blustine, clarinets; Benjamin Hudson, violin; Eric Bartlett, cello; Donald Palma, conductor

Total playing time: 55:44

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## Notes

This is a collection chamber music is called *Circular Dreams* for reasons other than simply being the title of the opening selection. To me there is something remarkable about a compact disc, a little circular object zipping around and around in its rectangular box, spinning out sounds and thoughts and dreams—seemingly forever. “CD” could stand for “circular dreams” as well as compact disc.”

Regarding the quartet *Circular Dreams* (1991), the title suggests the way the principal themes in this piece repeat and evolve as they describe spiral trajectories through time. The musical narrative follows the progress of recurring dreams as they continually leave and return to their points of origin, further enriched and intensified with every cycle.

Its single movement divides into three large contrasting sections. As in most of my compositions, I have intended to strike a satisfying balance between the active and the contemplative, the extroverted and the introverted. The piece develops patiently through the first two rather meditative sections and then explodes into a rousing extended finale. The composition’s energy and momentum increase gradually throughout, creating the impression of an overall structural *accelerando*. The pitch E-natural serves as the central axis around which most of the activity revolves.

I composed this mixed quartet as the result of a Chamber Music America commission for the Carnegie Chamber Players. It is dedicated to the members of the group with great admiration and affection.

*The Open Secret* was composed at the American Academy in Rome in the autumn of 1984 (revised in 1990). My temperament at the time was very much affected by the strangely harmonious coexistence of classical ruins with monuments from all the succeeding historical eras in that most enchanted city. Many of the post-Empire buildings that

were constructed using materials from the actual ruins themselves contribute markedly to this impression. Some of the musical materials here—open fifths, simple modal melodies—recall an ancient flavor, and reflect my desire to use traditional, perhaps anachronistic, materials in a fresh context. The “open secret” is that the raw stuff of present and future invention is always around us, ever available to be renewed and refreshed.

*Music Remembers* for piano solo was composed for Tony de Mare in Rome in the Winter of 1985. It begins with a series of brief contrasting juxtapositions: mercurial, violent outbursts alternating with snatches of tender lyricism. These sections become gradually longer and more substantive and eventually settle into a groove until at last the music evaporates into the ether disappearing entirely.

Music is, among other things, a record of our thoughts and emotions. We remember the past through musical associations, often subliminally and involuntarily. In a sense, music remembers for us. The conventional materials that comprise this piano solo may invoke personal and broader cultural memories. In another sense, through the bits and pieces of motives that appear repeatedly in ever more comprehensive form, the composition seems to be “remembering” itself—assembling itself—into existence. And like all memories, it finally fades, at least until the next time the performer and listener revive it!

I imagine the *Kingdom Within* (1987) as following the contours of an inner spiritual landscape. The piece divides into four large sections: a slow introduction presenting the rising four-note motive from which the rest of the piece evolves, a lively section, an extended contemplative passage that lies at the structural heart of the piece, and finally a

highly energized concluding section that unifies and resolves the conflicting tendencies and materials.

—*Paul Moravec*

**Paul Moravec** (b1957) has composed over fifty chamber, lyric, and orchestral works as well as many film scores, music theater pieces, and electronic works. His music has earned numerous distinctions, including the Rome Prize Fellowship from the American Academy in Rome (1984-85); the Goddard Lieberon Fellowship (1991) and the Charles Ives Fellowship (1986) from the American Academy and Institute of Arts and Letters; the Beams Prize in Music Composition (1983); and fellowships to the Composer's Conference; and to Yaddo, MacDowell, and the Millay colonies.

His concert music has been performed throughout the U.S. and Europe. Recent commissions include works for the Denver Chamber Orchestra, the Jupiter Symphony (NYC), the Barlow Endowment for Music Composition, Maria Bachmann and Jon Klibonoff (the Philadelphia Network for New Music), Chamber Music America, David Buechner, and the Santa Cruz County Symphony. His orchestral music is available through E.C. Schirmer Music Co.

*Devices and Desires*, an electro-acoustic piece, was released on a Centaur compact disc in 1991, and his *Spiritdance*, performed by the Slovak Radio Orchestra, was released on a Vienna Modern Masters compact disc in early 1993. His sonata for Violin and Piano will appear on a BMG compact disc featuring Maria Bachmann and Jon Klibonoff in late 1993.

Born in 1957, Moravec graduated magna cum laude from Harvard University in 1980, and subsequently received his master's and doctorate in music composition from Columbia University. He is currently assistant professor of music at Dartmouth College, teaching music theory, composition, and opera/music theater. He is co-editor, with Robert Beaser, and contributor to the first U.S. issue of the *Contemporary Music Review*, titled "New Tonality."

**The Carnegie Chamber Players** is comprised of four of the country's outstanding solo performers: Maria Bachmann, violin; Yari Bond, cello; Richard Goldsmith, clarinet; and Jon Klibonoff, piano. Their individual credits include prizes in the Fritz Kreisler, Gina Bachauer, and the Concert Artist's Guild international competitions, with hundreds of performances throughout the U.S., Europe, and the Far East as well as a dozen solo and chamber music recordings. In 1990, the group was honored by Chamber Music America and the NEA with major grants to launch a full-scale residency at the Montshire Museum in Norwich, Vermont.

**Rolf Schulte** has collaborated with the leading American composers of our time as well as composers in the younger generation. Among his many recordings are Tobias Picker's Violin Concerto and David Lang's *Illumination Rounds*, both on CRI. He performs frequently in Europe with such orchestras as the Berlin Philharmonic, Philharmonica Hungarica, Bamberg Symphony, Radio orchestras of Berlin,

Stuttgart, and Cologne; Orchestra del Teatro La Fenice in Venice, and the Radio Orchestra of the USSR in Moscow.

Recognized as one of the leading performers of contemporary music, cellist **Eric Bartlett** has participated in over forty premieres since 1980, with ensembles such as Speculum Musicae, New York New Music Ensemble, Group for Contemporary Music, Columbia String Quartet, and he has commissioned new works for cello from numerous American composers. In September 1986, Mr. Bartlett gave the Warsaw premiere of Elliott Carter's Sonata for Cello and Piano. He is the principal cellist of the Mostly Mozart Festival Orchestra, a member of the Orpheus Chamber Orchestra, and both cellist and president of Speculum Musicae.

Over the past ten years, **Eliza Garth** has achieved a considerable reputation as a performer of contemporary music through numerous appearances each season in New York and other major American cities. The *New Yorker's* music critic Andrew Porter referred to her performance of Donald Martino's monumental *Pianissimo* as "a splendid achievement...notable for the command of form and progress and loving in the lyrical episodes." Ms. Garth has recorded for Opus 1 and Centaur recordings, as well as for the BBC Radio 3; she has been heard on Radio Suisse Romande, WQXR, and WNYC in New York; and Vatican Radio in Rome. She is a founding member of the Chamber Players of the League-ISCAM, a member of the Tidewater Chamber players, and teaches at St. Mary's College of Maryland.

A virtuoso performer of twentieth-century piano music, **Anthony de Mare** has earned many honors, including two grants from the NEA in 1986 and 1990, first prize at the 1983 International Competition of Contemporary Piano Music, and both first prize and Audience Prize at the 1982 International Gaudeamus Interpreters Competition in the Netherlands. In 1986 he was selected by Young Concert Artists and subsequently gave his Washington, D.C. debut at the Kennedy Center, as well as two NYC appearances. Mr. de Mare performs solo and concerto works frequently throughout the U.S. and Europe. His recordings include the piano works of Chester Biscardi, Bernadete Speech, and Charles Dodge; his first full solo recording of works for piano and voice by John Cage and Meredith Monk was recently released on Koch International.

**Speculum Musicae** ("A Mirror of Music") has long been recognized as one of the finest chamber ensembles in the world. Dedicated to performing the music of our time, the ensemble draws on repertoire from the "classics" of the early 1900s to newly commissioned works, from the works of well-established composers to those just emerging. Speculum Musicae is in residence at the School of the Arts at Columbia University, and has recorded for CRI the music of numerous composers including Elliott Carter and a recent CD of music by four young New York-based composers.

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## Production Notes

*Circular Dreams*, *The Open Secret*, and *Music Remembers* produced, recorded and edited by Judith Sherman at SUNY Purchase Recital Hall. *Circular Dreams* recorded September 6, 1992; *The Open Secret* recorded November 11, 1990; *Music Remembers* recorded November 12, 1990.

Kingdom Within produced, recorded and edited by Alan Tucker of Foothill Digital at The Record Plant, New York City on December 7, 1987.

All works published by Paul Moravec. (ASCAP).