

## **PETER TOD LEWIS**

### **SIGNS AND CIRCUITS: STRING QUARTET NO. 2 (1969)**

**Columbia String Quartet**

**(Benjamin Hudson, Carol Zeavin, Janet Lyman Hill, Andre Emelianoff)**

PETER TOD LEWIS (b.1932, Charlottesville, Va.) has lived on both coasts, has attended the University of California at Santa Barbara (B.A.), U.C.L.A. (M.A.) and Brandeis University, and has studied composition with Lukas Foss, Arthur Berger, and Morton Feldman. He received the Wechsler Commission at Tanglewood in 1961, and has been a fellow at the Huntington Hartford Foundation and at the MacDowell Colony. In 1962-63 he lived abroad, principally in Mallorca. In 1968-69 he was composer in residence at both Southern Illinois University and the Metropolitan Educational Center for the Arts in St. Louis. Since 1969 he has been Director of the Electronic Music Studios at the University of Iowa. In 1975 he received a grant to work as visiting composer at the Institute of Sonology in Utrecht, Holland, and also realized a commissioned work in the studios of the Groupe de Musique Experimentale de Bourges. In addition to numerous works for tape alone, tape and film, and tape and instruments, he has written many works for chamber ensembles, solo piano, voice, and orchestra. He writes:

“As a program note, the following dictionary definitions:

sign: a conventional symbol or emblem which represents an idea ... a signal ... a motion, an action, or gesture by which a thought is expressed ... an indication ... a remarkable event ... a prodigy; an omen; presage; portent ... a trace; a vestige ... any character used in musical notation ...

circuit: the space enclosed within limits

circuits: pathways ... interconnections ...

“Reflections/assumptions/theories/aims on this work and others:

-All the sonic possibilities of the ensemble are 'fair game' ;

-any sound may follow or accompany any other, though not anyhow: the composer discovers just how particular sounds work together (antecedents-consequents, counterpoint, sonic fields);

-The composition proceeds, as usual, as an exercise of intuition and intellect, striving for both maximum diversity — which is to say, contrast — and, through the same process (right hemisphere informing the left by way of the corpus callosum), essential unity:

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rkwithoutrepetitionorinternalreference

-the form of the work is its compositional, not to forget its performance, eventuality; that the work be allowed to unfold, to grow, to surprise — me — and you. There is great joy in this.

- the contrasts within the work may be extreme, even stylistically so.

“This is the first work of mine that uses tape with live instruments. Perhaps therefore, the tape is comparatively unsophisticated, utilizing concrete sources primarily, with simple tape techniques (compare with *Gestes*, on CRI 324). The tape sounds are intended as mere sonic adjuncts at first, but then provide the background for the extended 'effects field' in the 2nd movement, and finally obliterate the live instruments briefly just before the closing sonority. Characteristic electronic concerns — timbral variation, complex articulations — are made essential materials of the instrumental writing.

“This work asserts that sonic events/noises are as important in listening to music as notated pitches.

“SIGNS & CIRCUITS: STRING QUARTET NO. 2 (1969) was commissioned by the Mark Twain State Bank for the St. Louis String Quartet, who played its premier performance on March 2, 1969. The tape was realized at the Electronic Music Lab of Southern Illinois University, thanks to the hospitality of Will Gay Bottje.”

## **HOWARD ROVICS**

### **PIECE FOR CELLO, PIANO AND ELECTRONIC TAPE**

**Anne Chamberlain, piano; David Wells, cello; tape realized at the Columbia-Princeton Electronic Music Studio**

### **WHAT GRANDMA KNEW**

### **LOOK, FRIEND, AT ME**

**Lee Dougherty, soprano**

### **EVENTS**

**Anne Chamberlain, piano**

### **ECHO**

**Lee Dougherty, soprano; Sylvia Alexander, flute; Anne Chamberlain, piano**

HOWARD ROVICS (b. 1936, N.Y., N.Y.) is, in 1978, an Associate Professor of Music in the School of the Arts at the C.W. Post Center of Long Island University. He was a member of the Composition Faculty of the Manhattan School of Music from 1969 to 1976 where he received his masters degree in 1961. He has written over 100 compositions for numerous media ranging from solo to orchestral instrumental works, songs, choral works and film scores. He won the Chris Award in 1969 for the outstanding film score of the year in the educational field for his setting of Maurice Sendak's *Where The Wild Things Are* and a Composing Fellowship Grant in 1974 from the National Endowment for the Arts. He writes:

"The five compositions here were written during a six year period, 1965 to 1971, when I was most influenced by Stefan Wolpe's work. The three vocal compositions are in the tradition of Wolpe's Hebrew Songs. **PIECE FOR CELLO, PIANO & ELECTRONIC TAPE** is the least like any of Wolpe's compositions, the electronic music studio stimulating new directions of thought, while **EVENTS**, dedicated to Wolpe, is a personal tribute to him as a teacher and composer.

“**PIECE FOR CELLO, PIANO AND ELECTRONIC TAPE** is a trio in which the tape part functions as a third instrument in relationship to the other two. With the exception of some low organ tones, the source of the tape material is purely electronic, utilizing the 'classical' studio as it was available at the Columbia Princeton Electronic Music Center in the late 1960s. The work was written for David Wells and Anne Chamberlain and premiered by them at Town Hall in New York City on March 21, 1970.

“The songs, **WHAT GRANDMA KNEW**, and **LOOK, FRIEND, AT ME**, were written for Lee Dougherty and Anne Chamberlain and first performed at their concert at Alice Tully Hall on September 24, 1972. The simple, straightforward contemporary language of Edward Field is underscored by the music with constant awareness of the words and their imagery.

“**EVENTS** was written for Anne Chamberlain's solo recital at Alice Tully Hall on November 7, 1971. The work is a type of variation form in six continuous parts comprising 156 events juxtaposed with one another in simultaneously different tempi. The work is influenced by the multiple time experiences of the electronic music studio where the

situation teaches the composer to reconsider the limits and advantages of traditional notation and habitual ways of regarding time.

“ECHO was written for Lee Dougherty and flutist Anthony Pagano. The work was premiered in 1965 by the Trio da Camera at the Phillips Collection in Washington, D.C. Here, a singable, lyrical vocal line is surrounded by a colorful and intricate instrumental setting.”

The COLUMBIA STRING QUARTET, based in New York City, is a newly formed ensemble devoted to contemporary works and traditional repertoire. All the members have had extensive performing experience with leading orchestras and chamber ensembles in the U.S.

ANNE CHAMBERLAIN has performed extensively in the New York City area and throughout the East Coast to highest critical acclaim. Born in New York in 1938, she graduated from the Oberlin Conservatory of Music, and studied in New York with Beveridge Webster. DAVID WELLS teaches on the faculties of the Manhattan School of Music and the Hartt College of Music of the University of Hartford. His tours as soloist and chamber musician have taken him throughout the United States and Europe, and he is a member of the Manhattan Trio. LEE DOUGHERTY has traveled widely throughout the U.S. appearing with orchestras, opera companies, in musicals and concerts. She has sung leading roles in Berg's *Wozzeck*, Poulenc's *La Voix Humaine* and Crumb's *Ancient Voices of Children*. She has sung at the White House, Alice Tully Hall and Town Hall in New York. SYLVIA ALEXANDER performs frequently in the New York area. Her special interest in contemporary music was fostered by studies with Harvey Sollberger, Thomas Nyfinger, and Joan Barreda.

*(original liner notes from CRI LP jacket)*