

Jason Teutsch, guitar

with

Linda Whealton and Ellen Lin, violins

Caitlin Olsen, viola

Ami Radunskaya, cello

Passacaille

Sylvius Leopold Weiss
1686-1750

Estudio Sin Luz

Andrés Segovia
1893-1987

Estudio 12

Fernando Sor
1778-1839

Preludios Americanos (circa 1969)

Abel Carlevaro
1918-

III. Campo

V. Tamborilles

Koyunbaba (1985)

Carlo Domeniconi
1947-

I. Moderato

II. Mosso

III. Cantabile

IV. Presto

Four Paintings by Salvador Dalí (1999)

Jason Teutsch
1978-

I. The Invisible Man

II. Surrealist Object Indicative of Instantaneous Memory

III. The Three Ages

IV. The Endless Enigma

Suite for Guitar and String Quartet #1 (1999)

Teutsch

I. Andante

II. Presto

American Landscapes, for guitar and string quartet (2000)

Teutsch

I. Battery Park, Manhattan

II. Monroe County, Florida

III. Early Pioneers

IV. West of Omaha

first performance

Passacaille Sylvius Leopold Weiss was both the greatest of all lutenists and the most prolific of solo lute composers. He wrote nearly 600 solo pieces, most of which are grouped in dance suites. Weiss served as a musician at several courts in Europe, including the Saxon court in Dresden, where he eventually became the highest paid serving musician. He was an acquaintance of J. S. Bach and also was attacked, in 1722, by a French violinist named Petit who attempted to bite off the top joint of Weiss' right thumb. Weiss' *Passacaille* is based upon a repeating figure in the bass line, yet the sections in the piece project a wealth of diversity in character while simultaneously exemplifying Weiss' unique sense of harmony. The ringing, adjacent strings in the penultimate section create a particularly striking, bell-like effect.

Estudio Sin Luz While he is best known as a legendary guitar virtuoso who was responsible for important improvements in classical guitar technique, Andrés Segovia also composed some works for solo guitar himself. His melodic *Estudio Sin Luz*, literally "study without light," was composed during convalescence from an illness and demonstrates the influence of Segovia's favorite composer, Manuel Ponce, upon his writing. Segovia's treatment of harmony, form, and his willingness to transpose entire sections of music into other keys (which is rare in guitar music, particularly when one transposes to keys with flats) all reflect Segovia's interest in Ponce's music. *Estudio Sin Luz* is dedicated to the luthier José Rubio.

Estudio 12 Fernando Sor was a famous concert guitarist who wrote eight ballets and an opera, but he is best known today for his large body of solo guitar works. Although the study in this program is commonly referred to as "Estudio 12," it was actually Andrés Segovia, and not Fernando Sor, who gave the piece this designation. Throughout his life, Segovia dedicated himself to raising the status and reputation of the guitar to the stature of other established concert instruments. Part of the reason, Segovia believed, for the amateur reputation associated with the guitar was due to the lack of serious repertoire for the instrument, and so Segovia made substantial efforts to recover old works for the guitar, transcribe pieces from other instruments, and encourage contemporary composers to write for the instrument. He also felt that guitarists needed a systematic method for developing and maintaining guitar technique, such as is found in the violin and piano repertoire, and these Sor studies represented an important part of his technical program. *Estudio 12* is one of twenty guitar studies written by Sor that Segovia compiled and edited, "which," Segovia writes, "if practiced with assiduity and intelligence, will develop vigor and flexibility in both hands and will finally lead to the better command of the instrument." *Estudio 12* is a study in thirds. The thirds come in many flavors, including melodic and accompanimental, and this didactic piece by Sor demonstrates his thorough understanding of voicing on the instrument.

Preludios Americanos Abel Carlevaro was born in Uruguay. After five years of guitar study with maestro Andrés Segovia, he quickly established himself as one of the foremost concert artists in South America. Carlevaro gained an international reputation as teacher through his publication series *Guitar Masterclasses*. Carlevaro's name is associated with a unique classical guitar design which includes an extra exterior on the back and sides that is intended to prevent dampening of the sound when the performer holds the instrument against his body.

The *Preludios Americanos* are a collection of five short pieces, three of which are dedicated to other guitarists. Both No. 3 - *Campo* and No. 5 - *Tamboriles* are dedicated to Andrés Segovia. In English, the word *campo* means "countryside." The rich, melodic bass line in the first section of *campo* is reminiscent of the grand, tranquil nature of the outdoors. Carlevaro consistently juxtaposes the broad, bass line melody with short, rhythmical phrases in the treble, thereby giving the section a certain sense of direction which the composer is able to contrast later in the piece. The title of No. 5, *Tamboriles*, refers to the tapping technique that Carlevaro applies in that movement. The composer himself has likened this tapping to the sound of someone knocking on a door. *Tamboriles* features an extended section of guitar pizzicato as well as numerous innovative, syncopated, rhythmic inventions. Carlevaro makes colorful use of major and minor seconds within his harmonic language.

Koyunbaba Carlo Domeniconi was born in Cesena, Italy and studied composition and guitar in both Italy and Berlin. From 1977 to 1980, he taught at the Istanbul Conservatory in Turkey, and was deeply influenced by the folk music he heard there; he later wrote a highly successful *Variations on a Turkish Theme* and published a collection of Turkish folk songs for solo guitar. *Koyunbaba*, however, represents the composer's boldest step to date in capturing the true essence of Turkish music. The piece requires for the open strings on the guitar to be tuned to the

notes of a C# minor chord, a setup which is completely different from the standard turning for the instrument. This *scordatura* allows the composer to maintain a mesmerizing and hypnotic drone throughout the piece. The thematic material in *Koyunbaba* unfolds in an improvisatory manner. Motivic ideas from early movements frequently return in the form of subtle variations in later movements, and Domeniconi's organization of structural ideas contribute to the free, disorienting form of the composition. The composer had the following comments about *Koyunbaba*:

"A Pastorale in four movements, *Koyunbaba* was inspired by the beauty of a small brook I visited in the southwest of Turkey. Its name is derived from an ancient saint in the region, the patron saint of the sheep. In fact his name (comprised of "*Koyan*" meaning "sheep" and "*baba*" meaning "father,") conjures up the image of a shepherd, watching over his flock. Inspired by the beauty of this place, one cannot help but be awed by the extraordinary power of nature. This is the prime inspiration for the piece."

Four Paintings by Salvador Dalí Upon initial observation of the first painting, *The Invisible Man*, the viewer's focus is immediately drawn toward the center of the canvas. As the viewer gradually becomes acquainted with the surrealist environment, her eye is led outward from the main interior space and moves from one motivic object to the next. Only when the viewer's attention reaches the vanishing point in the picture does she finally realize that all the small motives were actually part of one larger figure, the "invisible man." In particular, the foreground object that first drew her into the image has now become a backdrop for this new figure. I have tried to capture the moment of "entrance" into the canvas in which the viewer suddenly realizes the dual nature of Dalí's work. In the beginning of the movement, the melodic line is constructed so as to suggest that something is missing, namely some aspect of the viewer's awareness with respect to her environment. The static opening of the movement is followed by a motion sequence in which the melodic line develops greater continuity, yet still fades in and out of itself. Finally, the viewer reaches the vanishing point, and for a moment she is no longer able to see the isolated motives that originally brought her there. The recap of this movement begins in measure 47.

In *Surrealist Object indicative of Instantaneous Memory*, Dalí creates a vast and desolate landscape. I tried to imagine the acoustics of the environment, and realized that the most prominent acoustical feature of the terrain was the decisive echo caused by the ambient sounds bouncing off the distant mountains on the far side of the lake. I was not fully aware of the truly incredible dimensions of the landscape, however, until I noticed two of Dalí's trademark figures, seemingly small enough to fit together inside a thimble, standing near the edge of the lake. Other than the cozy, fried eggs resting inside the ink-bread-spoon, the most interesting object in the picture is unquestionably the box in the lower left-hand corner. Inside the box, several white blobs are being sucked into a vortex in a rather organized fashion, and similar-looking white blobs are exiting the same vortex at approximately the same rate. My intentions to represent this "blobberific" situation within the movement are unambiguous.

When I first looked at *The Three Ages*, I wondered which "three ages" the title was actually referring to. In this painting, Dalí marvelously blends interior space with exterior space, including his treatment of a treacherous cliff whose top is (probably) out of doors, whose base lands on a platform indoors, and whose contours and shadows suggest the face of an old man. The picture demonstrates Dalí's exceptional technical ability for creating double meanings. While the painter may not necessarily agree entirely with the following assessment, I believe that the "three ages" in this picture are the faces of youth, of old age, and timelessness, the latter being represented through the ageless processes of certain natural phenomenon. The music, then, treats each of these "ages" as distinct units, starting with old age. As the meter changes from 6 beats per measure to 5, to 4, to 3, to 2, we find that the years have moved backwards towards youth. The tremolo at the end of this movement acknowledges the last of the three ages.

The Endless Enigma, one of Dalí's many well-known paintings, is a brilliant and dark collage of hidden, double meanings which includes several boats and a guitar. Each object in the picture blends into the next, and so I have tried to create a compositional environment in which melodies and rhythm can do the same. The majority of prominent objects in this picture are painted so as to draw the eye upwards along the canvas upon first glance.

This piece is dedicated to the memory of my grandfather, Philip Richmond.

Suite for Guitar and String Quartet The day I realized that I had to write a piece for guitar and string quartet, I quickly drank four gallons of lemonade. Needless to say, I got very little sleep that night, although I continuously lapsed in and out of trace-

like states. During one of my episodes, I suddenly envisioned the Presto movement. As the effects of the citric acid began to wear off, the instant relaxation that I felt resulted in the insightful conception of the more tranquil Andante movement. I later reversed the order of the two movements in order to hide my constructive device. The primary means of contrast in the suite is conveyed through a spirit of fluctuating apathy in the first movement and a lack thereof in the second. In this way, the Presto movement latches on to the Andante, as I daresay the Presto could not survive on its own. The first movement uses meter changes to suggest extensions and suspensions of time while the rhythmic drive in the second movement is enhanced by its changes in meter. I would like to summarize by invoking a relevant quote from the legendary Spanish guitarist Andrés Segovia: "These pieces were composed at the same time I learned to play the guitar—before I was born!"

American Landscapes In this piece, I have taken a series of landscapes and infused them with a sense of Americana. The first movement takes place at the southernmost point on Manhattan Island. From Battery Park, one can see both the towering skyscrapers of the financial district of New York as well as the stretch of Atlantic ocean leading to Ellis Island. This entire movement is based entirely upon a single five-note melody. Over time, the melody is transposed, broken up, and inverted in response to itself. Most importantly, the contour of the tune outlines the intervals between the major tonal centers of the piece. The vertical juxtaposition of irregular meters, including 5/8 vs. 7/8 on top of 8/8, represents the jagged skyline of the tall buildings to the north of the park. The movement is centered around two structural points, one event for each of the World Trade Towers, because both buildings are plainly visible from the Battery Park. In all likelihood, we do not actually reach Battery Park until the middle section of the movement, at which point the park serves as a haven from the honking car horns and bustle of daily life that is characteristic of the surrounding area. In short, the integers 2, 5, 7, 8 (and to a lesser extent 13) are important in this movement.

The second movement, *Monroe County*, is based on a series of insects. Monroe County is situated at the southernmost point of the Florida peninsula, in the midst of the Everglade marshes. Anyone who has spent time in this area during the summer has surely encountered some form of the ambient, matured larvae. Some of the species in this piece may seem immediately recognizable, while others stretch our intuitive notion of "insect," either because they are not insects, or because there are no known prototypes in existence today. Most importantly, I have superimposed a particular species of blue-green algae, peculiar to British Columbia, Canada, against the other more indigenous forms. Functionally, the piece is divided between sections that are structured by a meter and other, rhythmically freer sections. The occasional drone in the cello part seems particularly attracted to the central melody of the movement.

The third movement begins with a melody which occurs against an additive counter-rhythm of the form 4+3+2+1. This elegant sequence of numbers became an important source of inspiration within the movement. Once the sum of these numbers was determined to be 10, an eighth note value was assigned to each unit pulse so that the numeric cycle fit naturally within a static, 5/4 meter. The remainder of the piece, then, is based upon a notion of movement, specifically a transition from motionlessness to acceleration, and ends back as it began with respect to velocity. The mood changes accordingly, from 5/4 to 5/8 to 5/16, and then reverses its pattern so as to finish at the same place that it started. The structural, melodic idea introduced at the beginning of the movement changes substantially in the first 5/4 section, and thereafter it is displaced in favor of seemingly contrasting material in addition to other alternative forms of dialogue. The height of tension in this movement occurs, from the point of view of pitch, at a long distance from the hypothetical dominant, which is also constructed within the movement.

After some recent discussions with a fellow composer, I began to realize the importance of writing music with a political agenda in mind. For this reason, I created a final movement that is purely political in nature. The last movement depicts the inevitable fate of the goat feed industry if the people of Nebraska do not vote Republican in the upcoming November elections. *West of Omaha* is precisely a collage consisting of a goat, several members of the Republican party, and three bags of goat feed. --JT

Jason Teutsch was born in Atlanta, Georgia. The early years of his life were ambiguous, but he was constantly reassured with meatballs. The first performance of his piece *Swamp Monster* (1997) ultimately resulted in a riot in which three innocent bystanders were sucked into a giant vacuum cleaner. While at Pomona College, he has studied guitar with Jack Sanders and composition with Tom Flaherty. He is currently a double major in mathematics and music. As an advocate of early music, Jason has initiated recorder ensembles at Pomona College, one of which

was swallowed by an army of giant cupcakes but was later recovered. Jason studies recorder with Shirley Robbins and has received scholarships from both the American Recorder Society and Canto Antiquo to attend an early music workshop. He has been a member of the Pomona College Choir and Glee Club, and since last spring he has been performing with the Pomona College Gamelan Ensemble. Jason's recent engagements have included an appearance in Margaret Hunter's production of *Dido and Aeneas*, the premiere of one of his works at Abigail Al-Doory's senior recital, and his debut on tanpura as an accompanist for the renowned sitarist Kartik Seshadri. Jason was recently awarded a Fulbright fellowship, and he will spend next year in Hungary doing mathematics research.

Many thanks to Linda, Ellen, and Caitlin, for all their hard work in bringing my string quartet piece to life. It has been a pleasure learning this piece together! I would especially like to thank Ami Radunskaya as well, for graciously consuming the role of cellist at a time when this ensemble was faced with a great adversity.