Ninth Annual New Music and Art Festival
November 5, 1988 -- 3:00 pm
Toledo Museum of Art, Great Gallery

PROGRAM NOTES

CONNECTIONS (1986) **Carleton Macy**

Connections, written in 1986, was commissioned by John Sampen and Marilyn Shrude and the Composers Commissioning Program of the Minnesota Composers Forum. The first performance was given at Macalester College by John, Marilyn, and Young-Nam Kim.

A poem by colleague Roger Blakely provided conceptual inspiration for the four movements; each movement is a musical realization of possible connections between three individuals. Roger Blakely's poem best demonstrates the Word-Concept-Music connection. The poetic expression of the pair and the visual diagrams are easily transformed musically and conceptually into the trio format.

GEOMETRY LESSONS

Look how these orbs
spin round a common center--
precisely and matematically a void
uniting and dividing them, with ether
in between: two deftly balanced zeros.

(Movement 1: "Proximity: canons once removed" -- uses a canon technique in which only distance and systematic pitch relationships remain.)

These lie tangent,
circle abutting circle
of feigned immediacy
without outflow or influence
through irrafragible frontiers:
only a nice pairing.

(Movement 2: "In Tandem: Stimmtasch")

These interface, they fuse:
worse yet, the larger gulps the lesser
like coin in pocket, fly for trout,
or sun bemooned:
making not matrimony
but cannibal communion.

(Movement 3: "of one voice" -- unison)

More than juxtaposed, these two
now overlap. Their major areas safe
and treasured so, they share
lenticularity that doubles
and magnifies right love.

(Movement 4: Mutuality: fugue)

Dedicated to Roger Blakely

CONNECTIONS

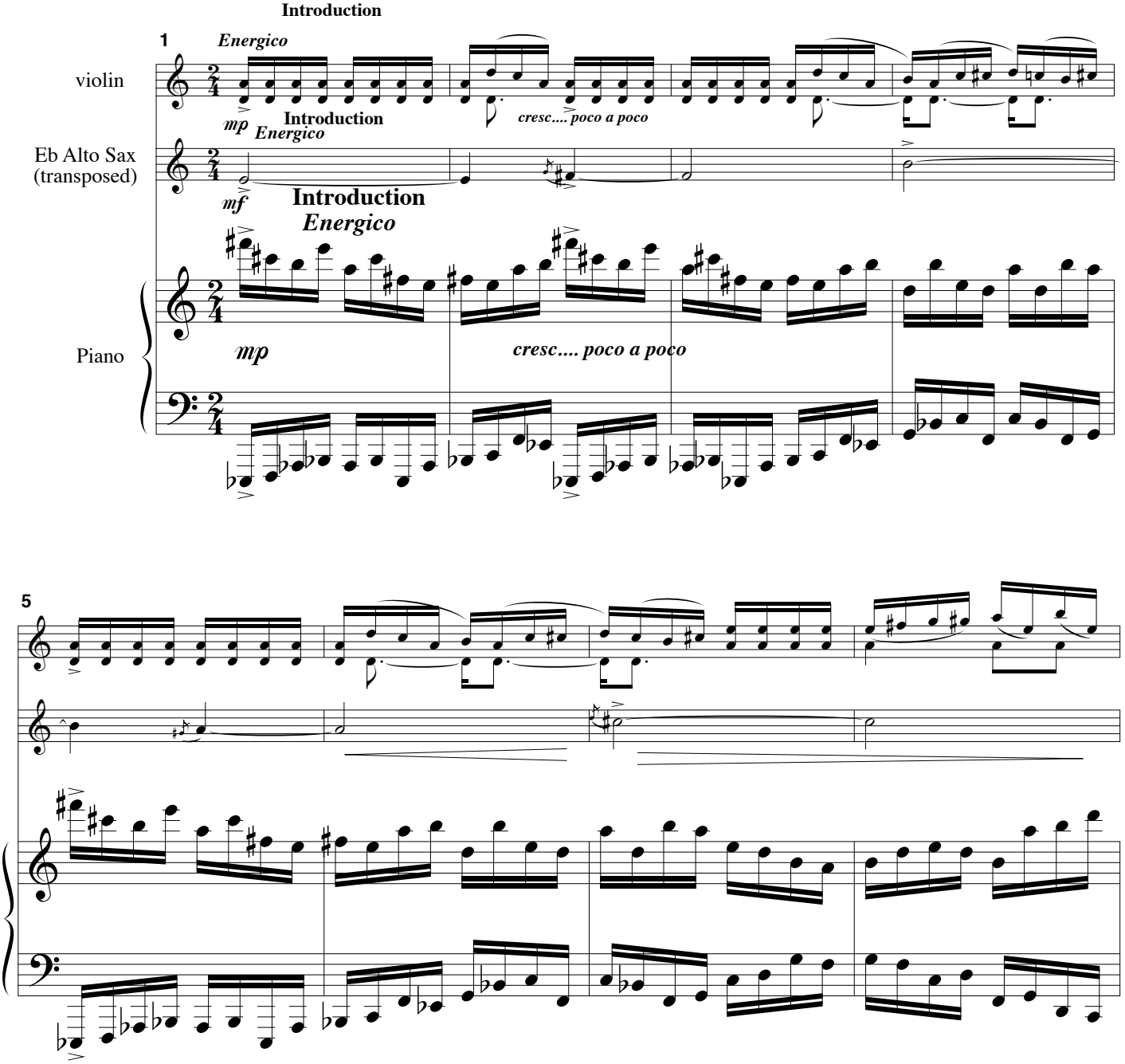
A Minnesota Composers Forum CCP Commission

Written for John Sampen, Marilyn Shrude, and Young-Nam Kim. First performed at Macalester College, March 7, 1987.

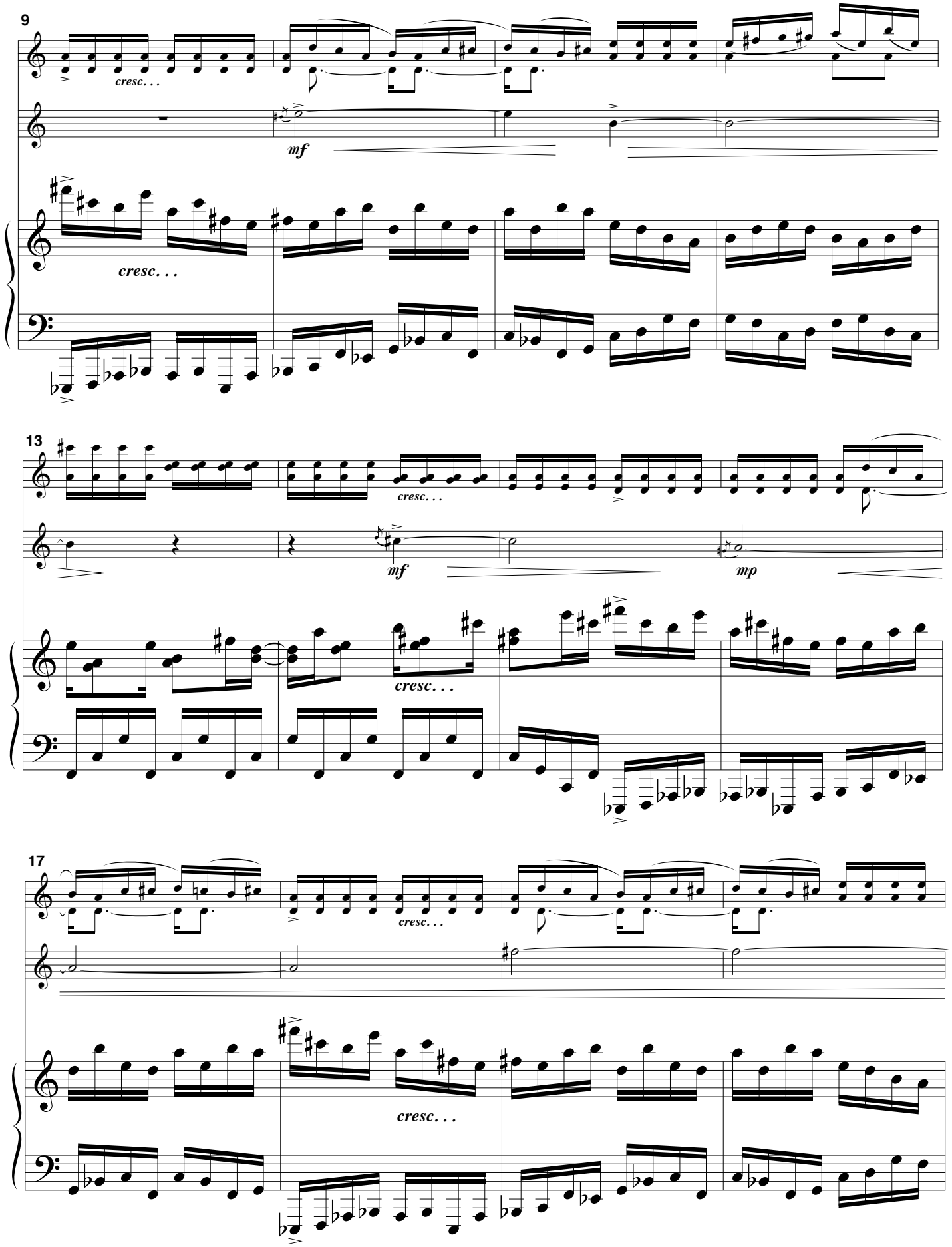
CARLETON MACY
Fullerton, 1986

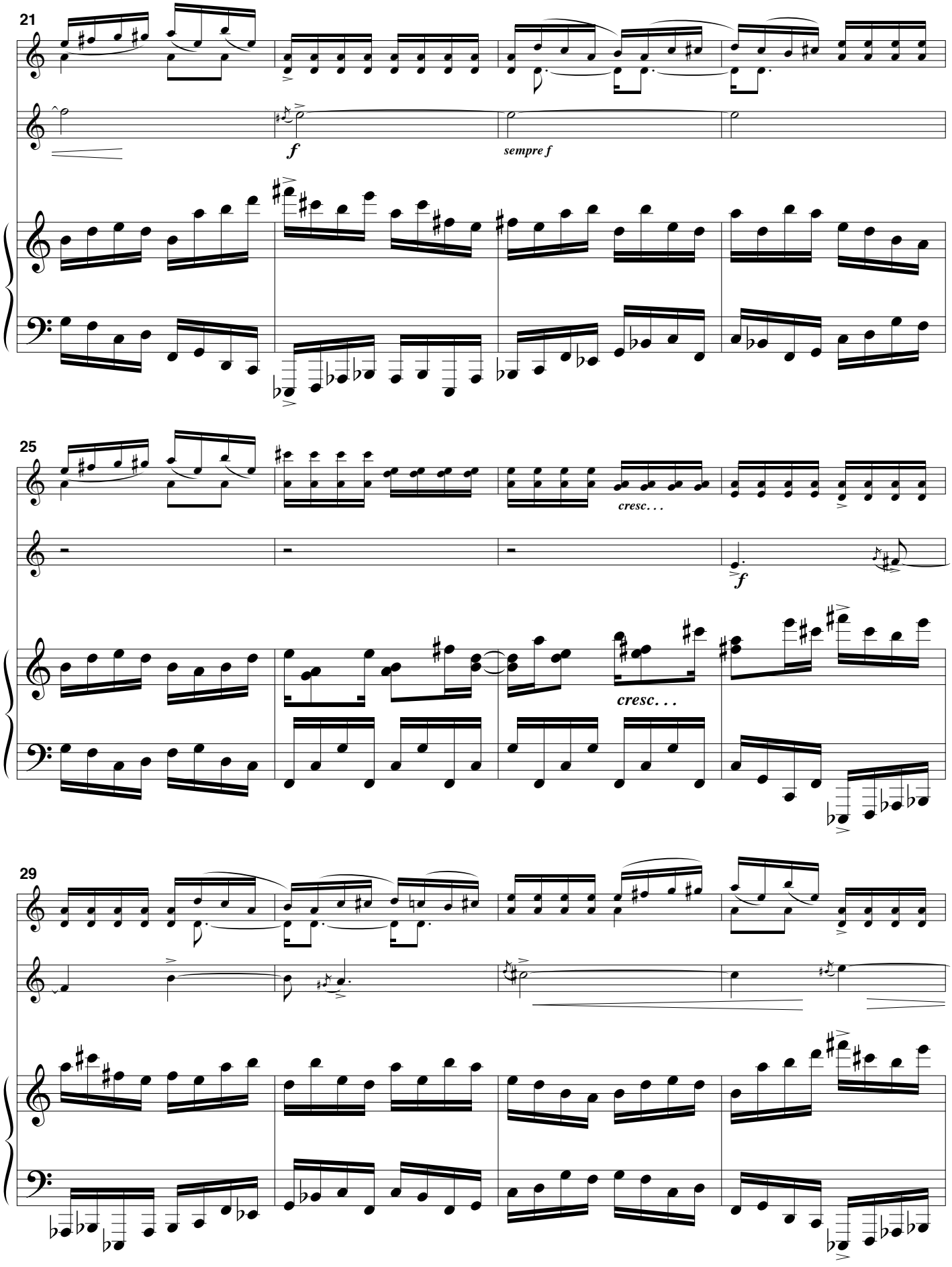
Movement I

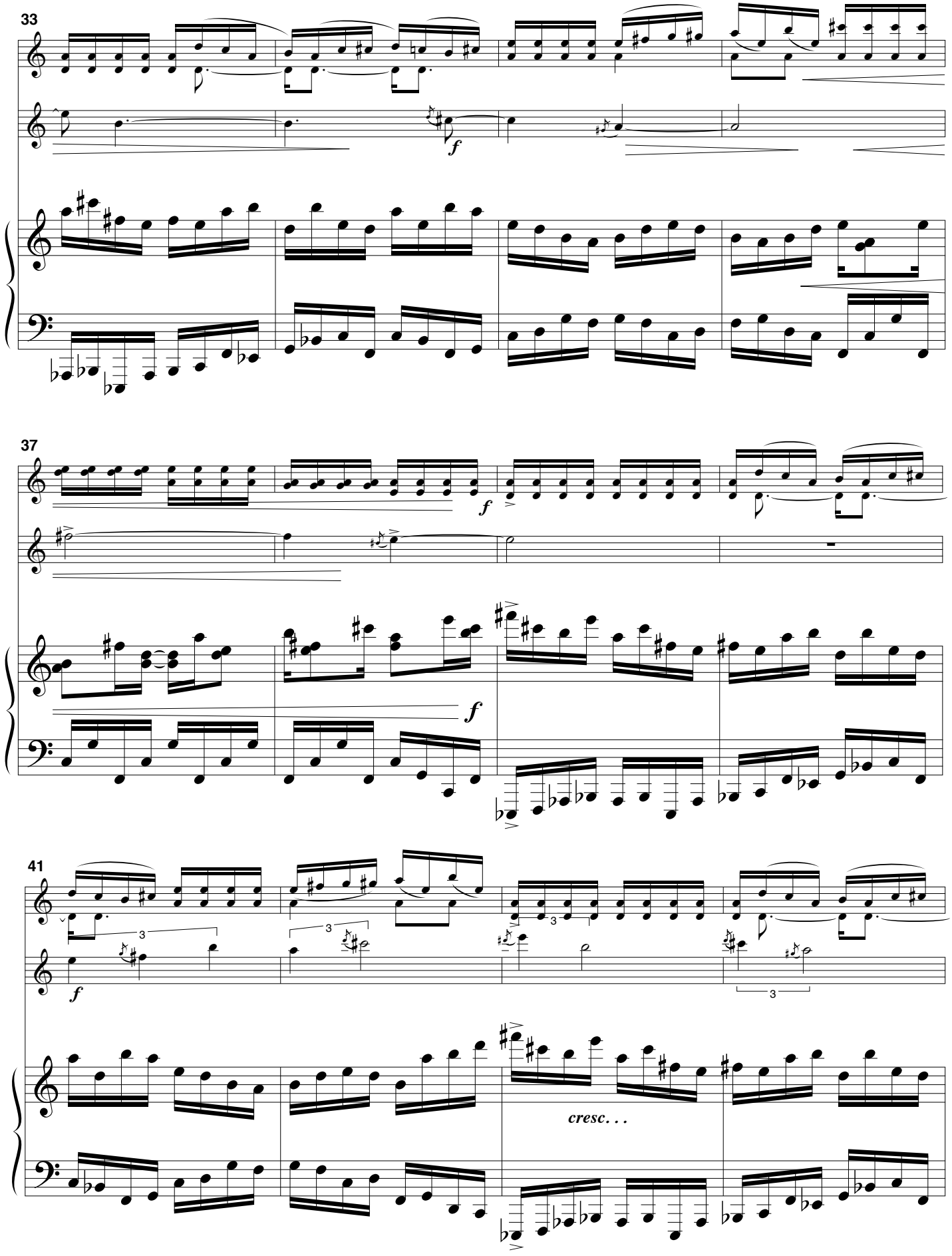
Introduction and Proximity

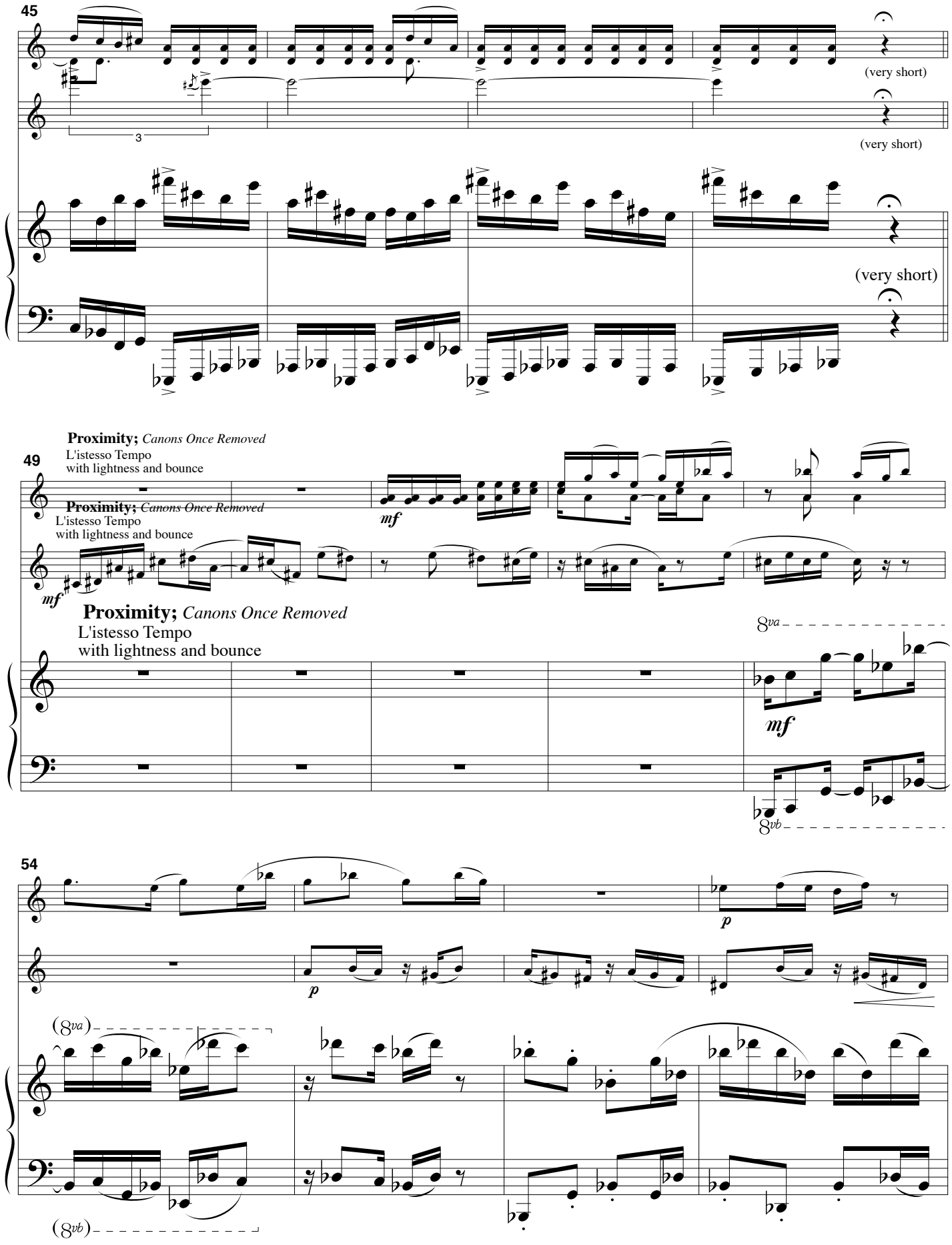


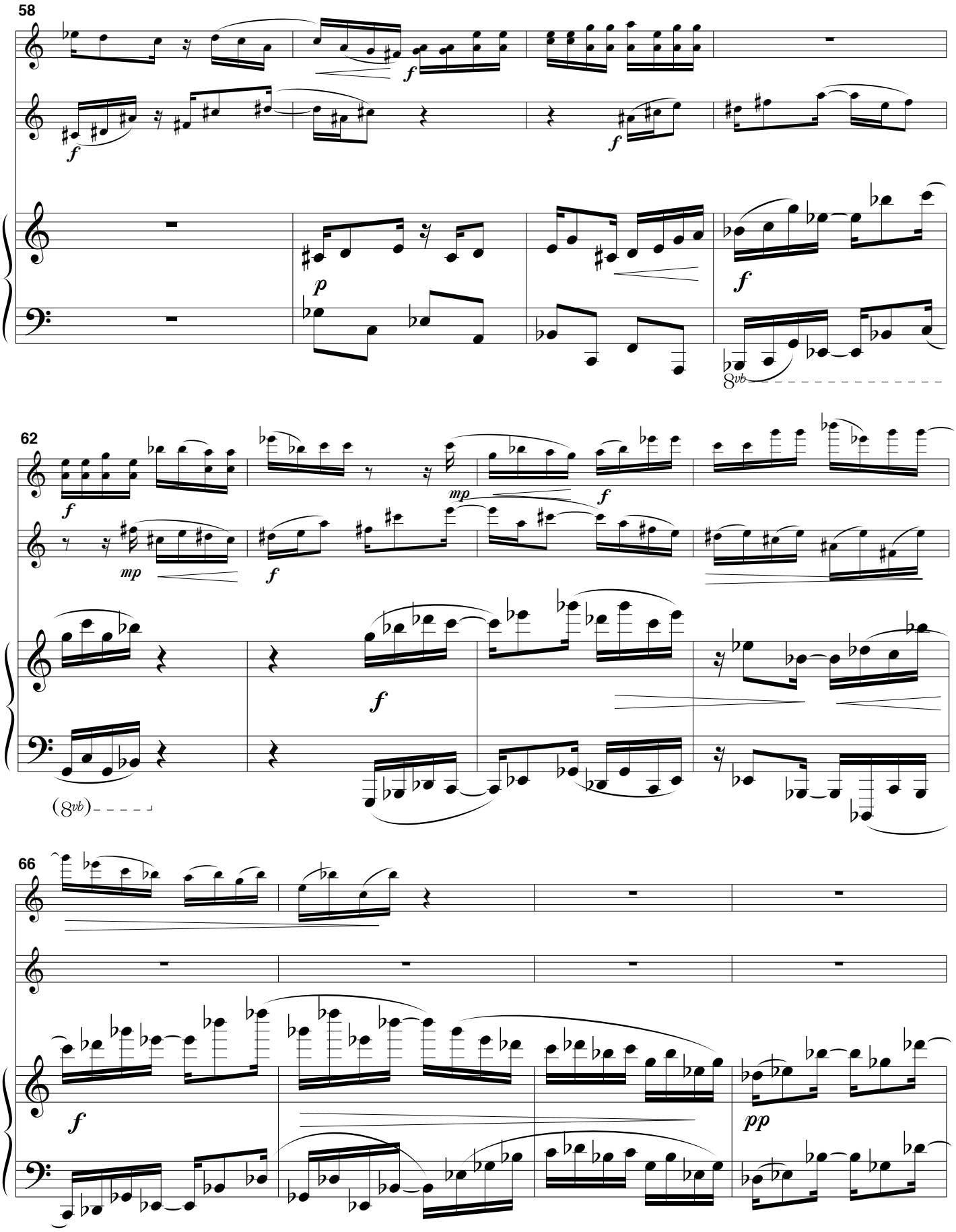
© C. Macy, 1986

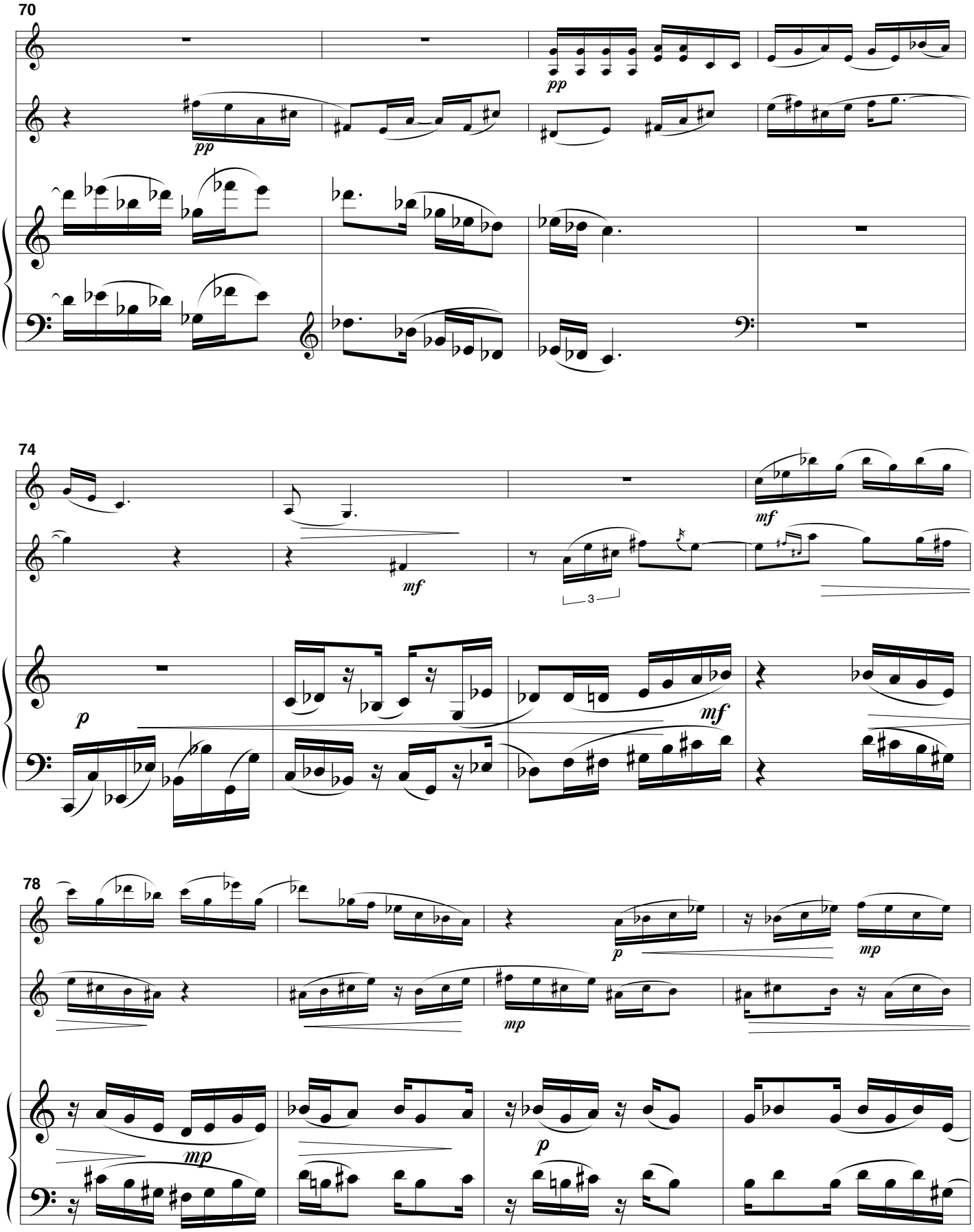

9
cresc. . .
mf
cresc. . .
13
cresc. . .
mf
mp
cresc. . .
17
cresc. . .
cresc. . .

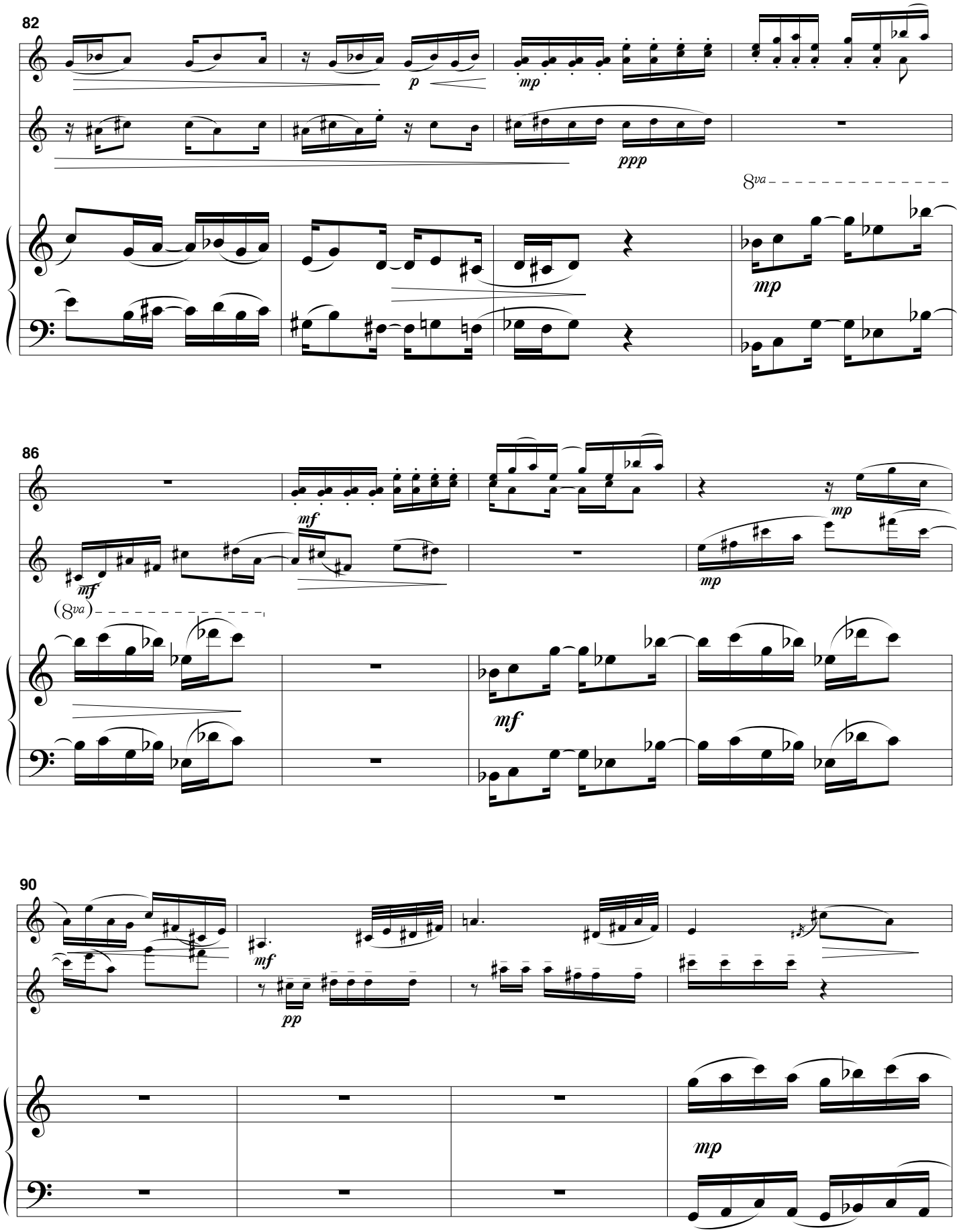

21
f
sempre f
25
cresc. . .
f
cresc. . .
29

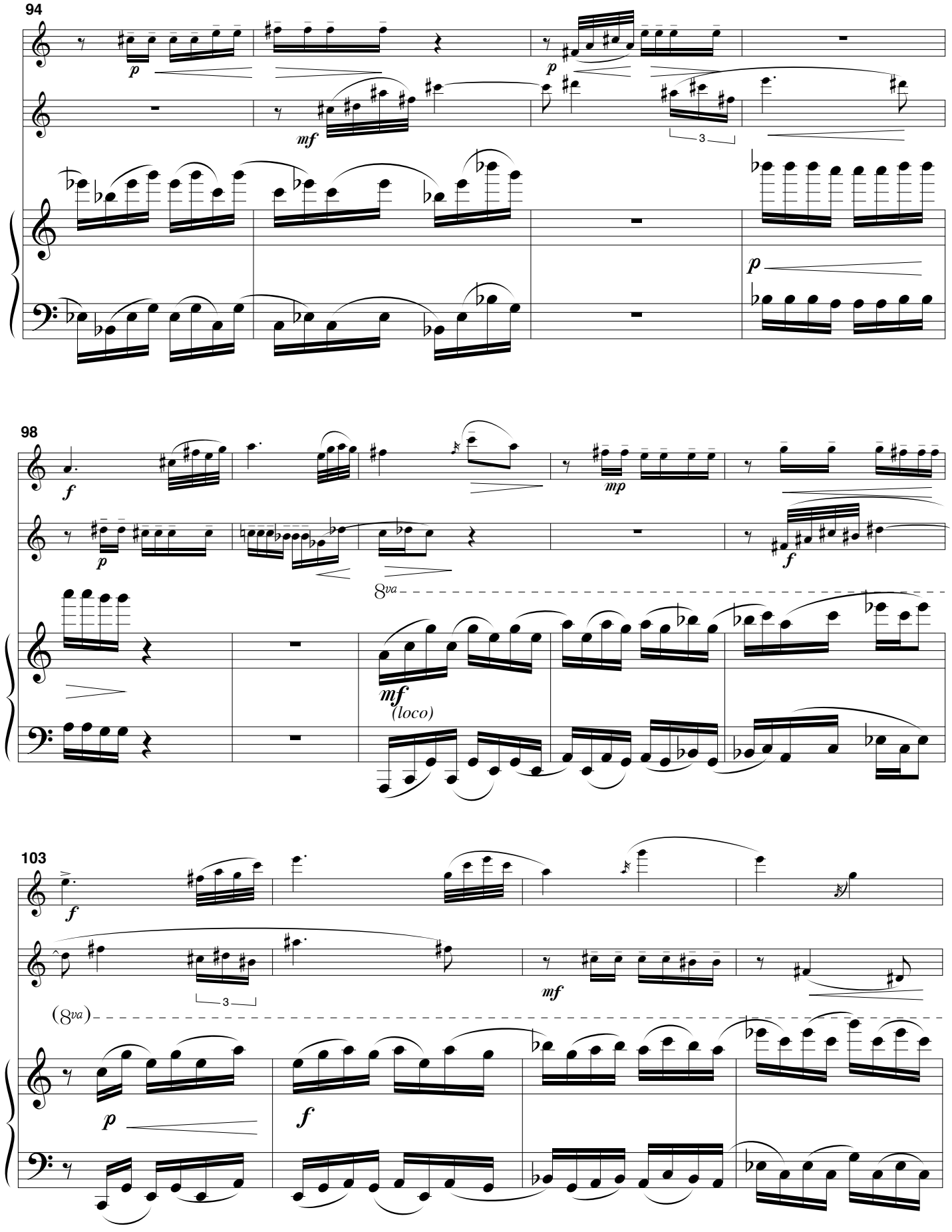

33
f
37
f
f
41
3
3
3
f
cresc. . .

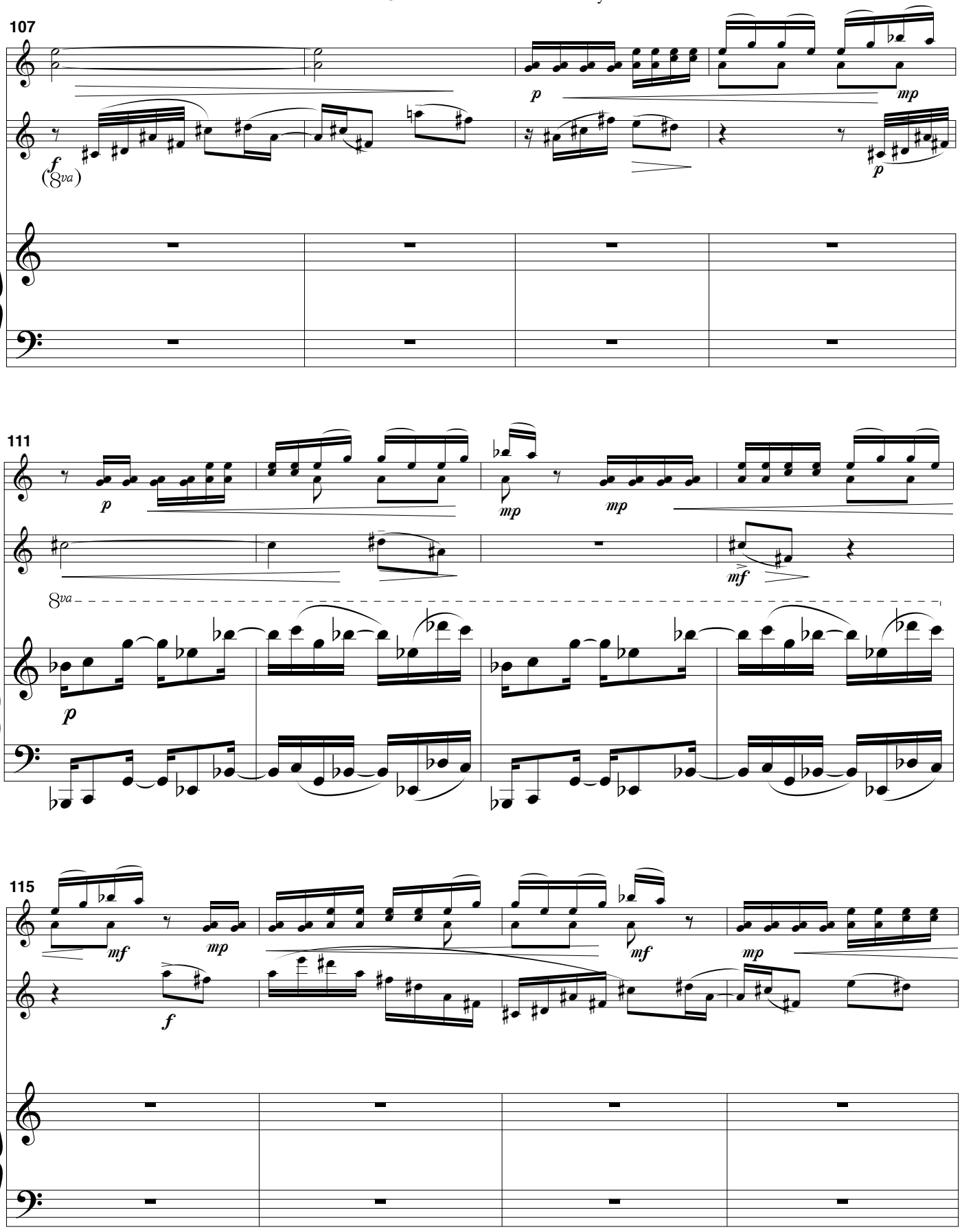

45
(very short)
(very short)
(very short)
49
Proximity; Canons Once Removed
L'istesso Tempo
with lightness and bounce
mf
Proximity; Canons Once Removed
L'istesso Tempo
with lightness and bounce
mf
Proximity; Canons Once Removed
L'istesso Tempo
with lightness and bounce
8va
mf
8vb
54
p
p
(8va)
(8vb)

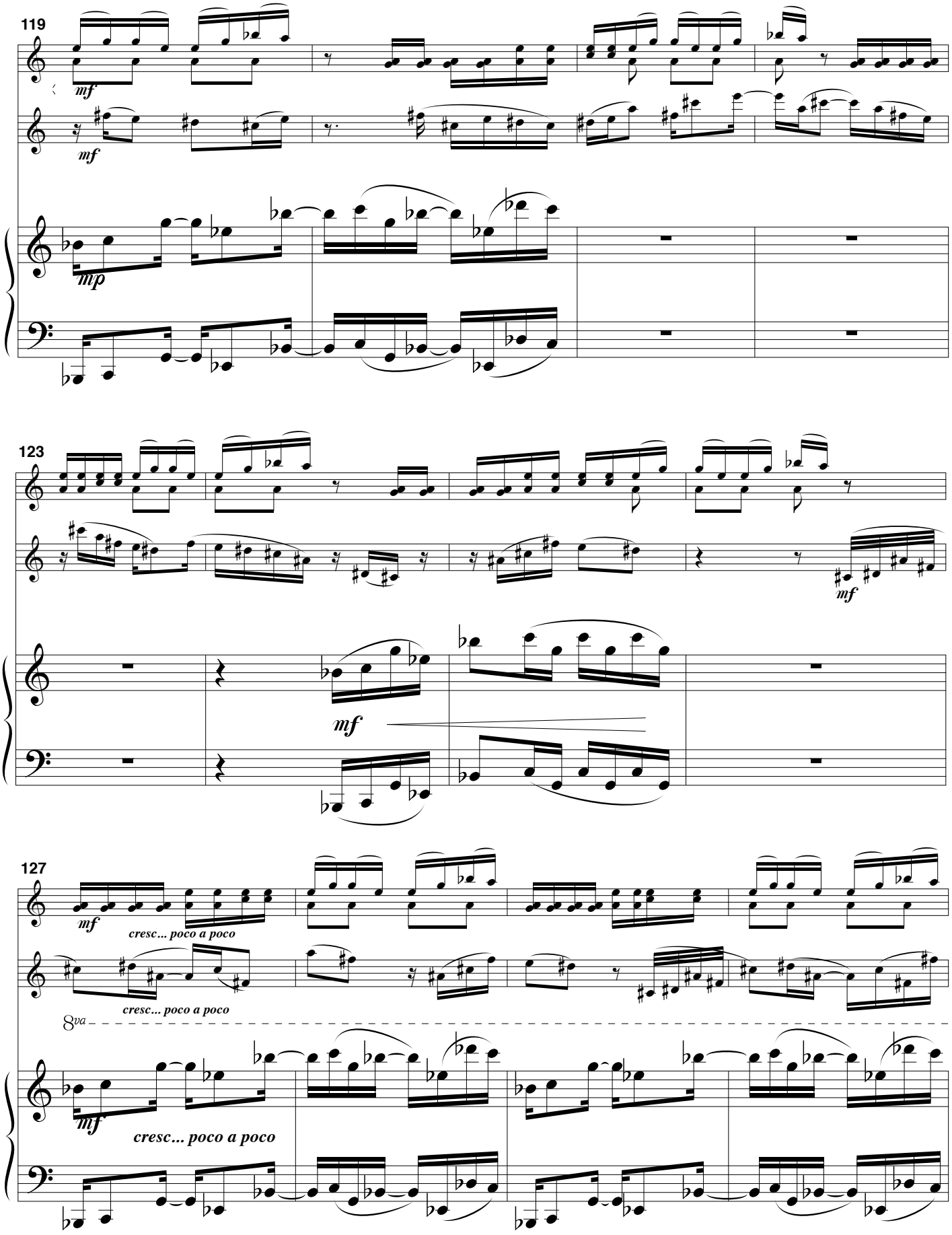

58
f
f
f
p
f
8vb
62
f
mp
mp
f
f
f
(8vb)
66
f
pp

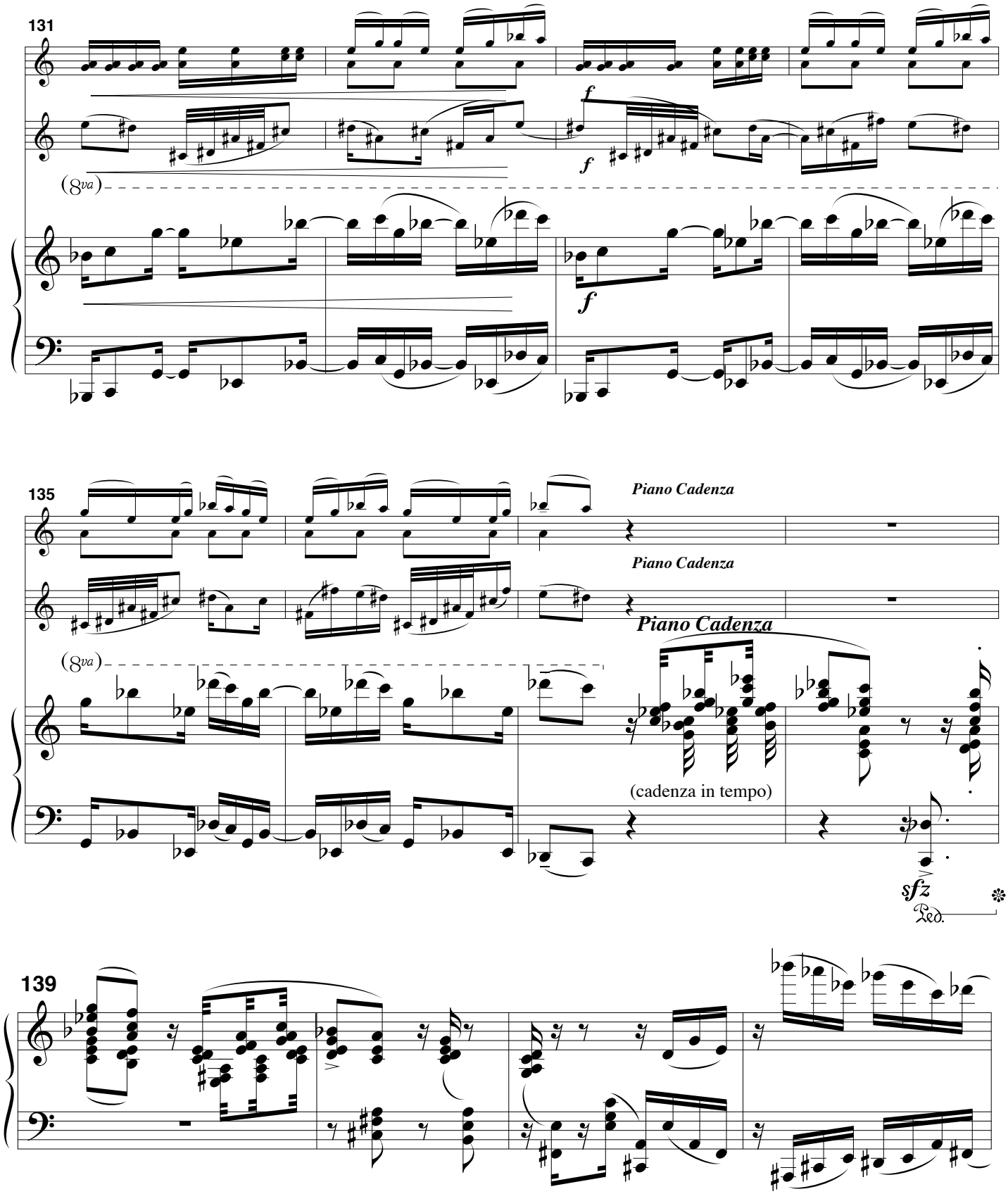

70
pp
pp
74
mf
mf
3
p
mf
78
p
mp
mp
mp
p

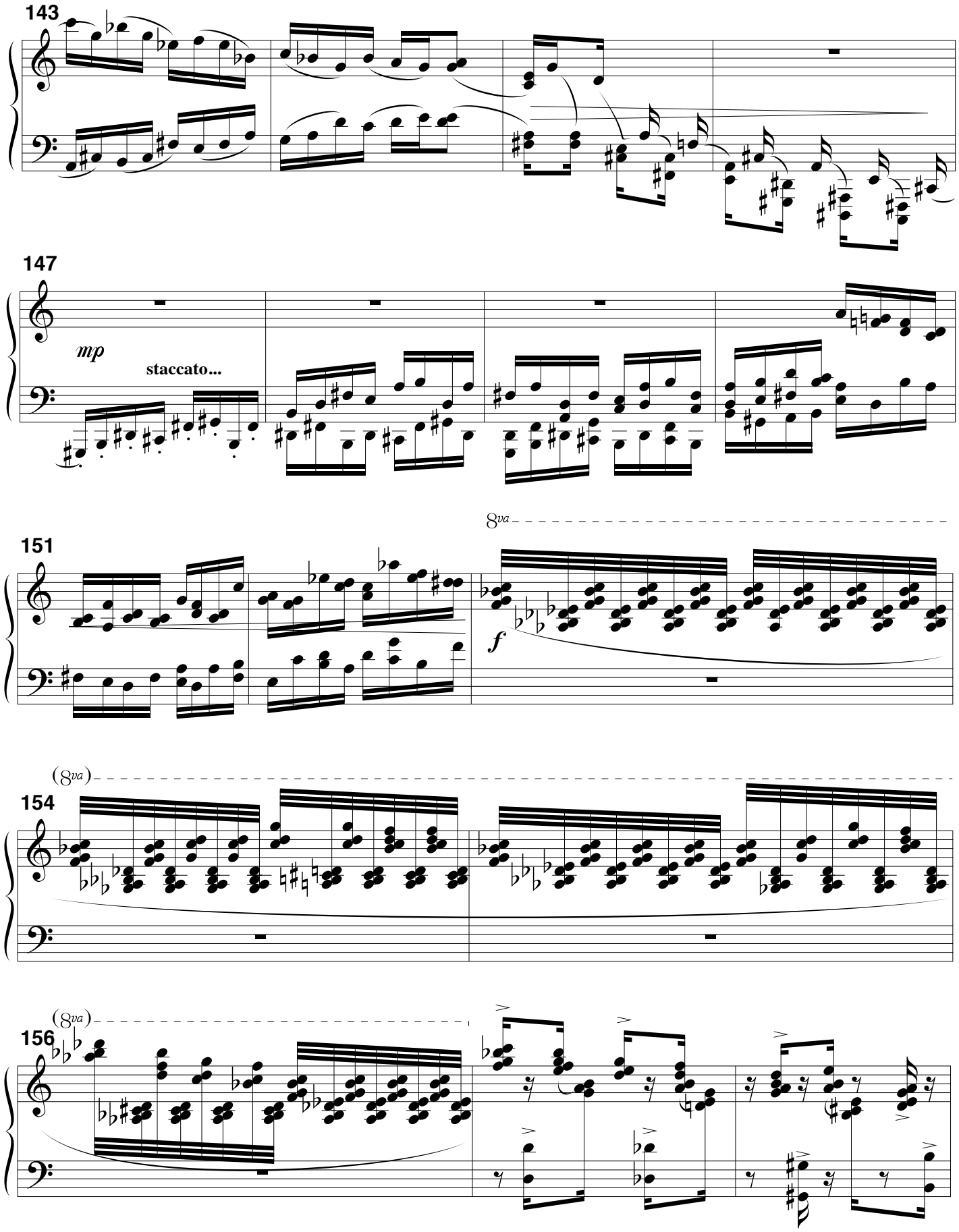

82
p
mp
ppp
8va
mp
86
mf
mf
mp
mp
(8va)
mf
90
mf
pp
mp


94
p
mf
3
p
98
f
p
mp
f
8va
mf
(loco)
103
f
3
mf
(8va)
p
f

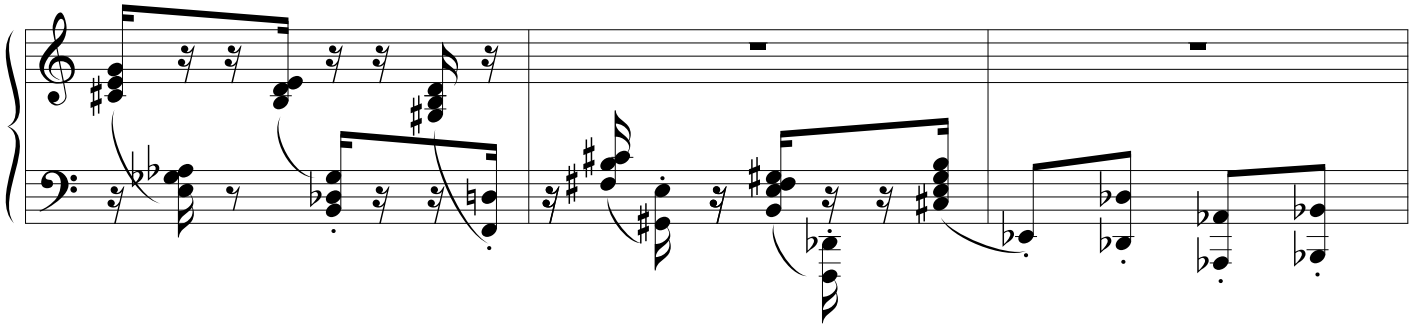

107
p
mp
f
(8va)
p
111
p
mp
mp
mf
8va
p
115
mf
mp
mf
mp
f


119
mf
mf
mp
123
mf
mf
127
mf
cresc... poco a poco
cresc... poco a poco
8va
mf
cresc... poco a poco


131
f
f
(8va)
135
Piano Cadenza
Piano Cadenza
Piano Cadenza
(8va)
(cadenza in tempo)
sfz
Ped.
139

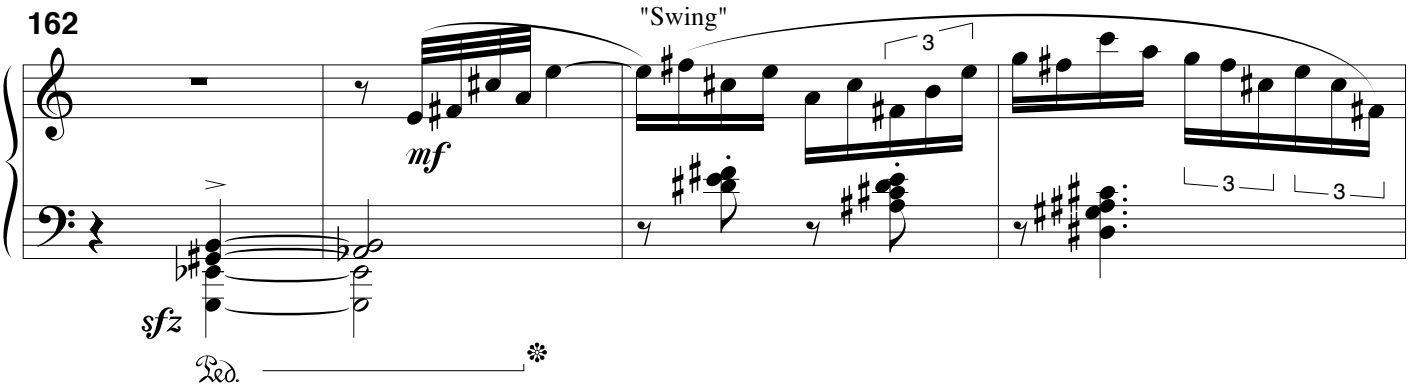

143
147
mp
staccato...
151
8va
f
(8va)
154
(8va)
156

159



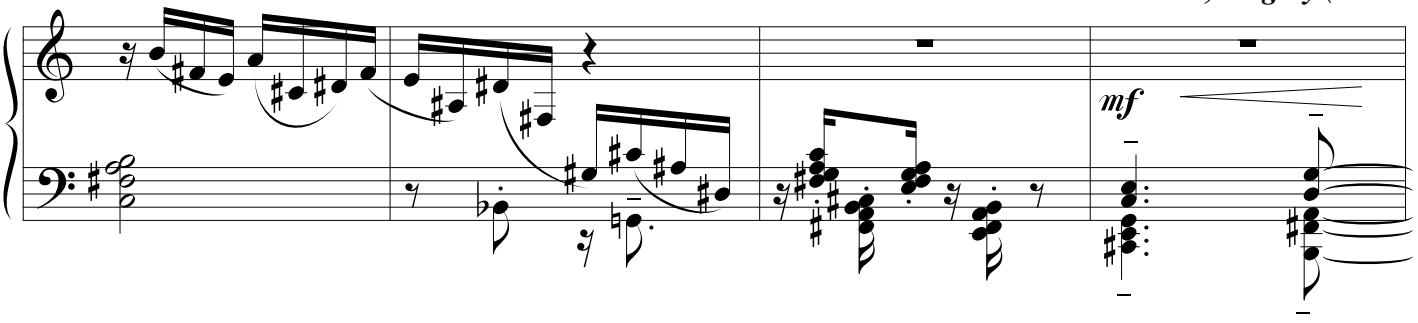
162

"Swing"

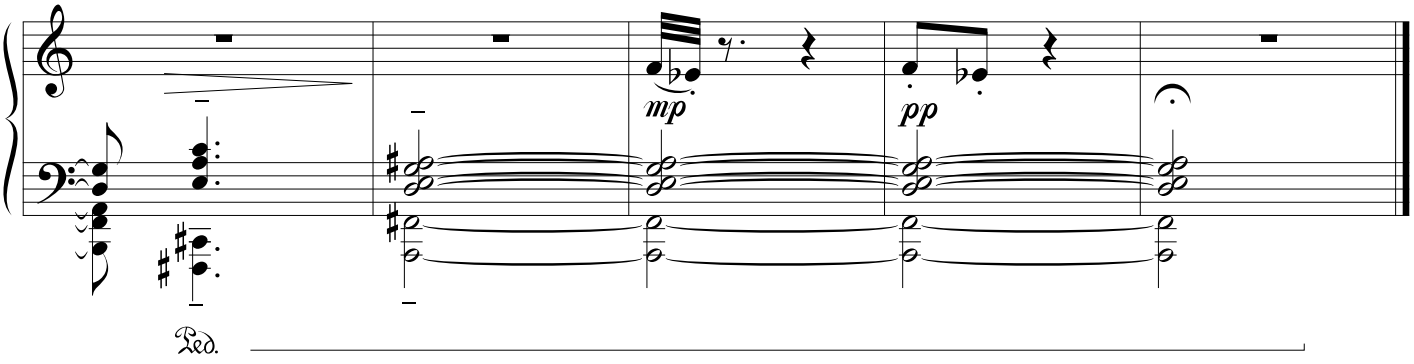


166

Slower, weighty (no swing)

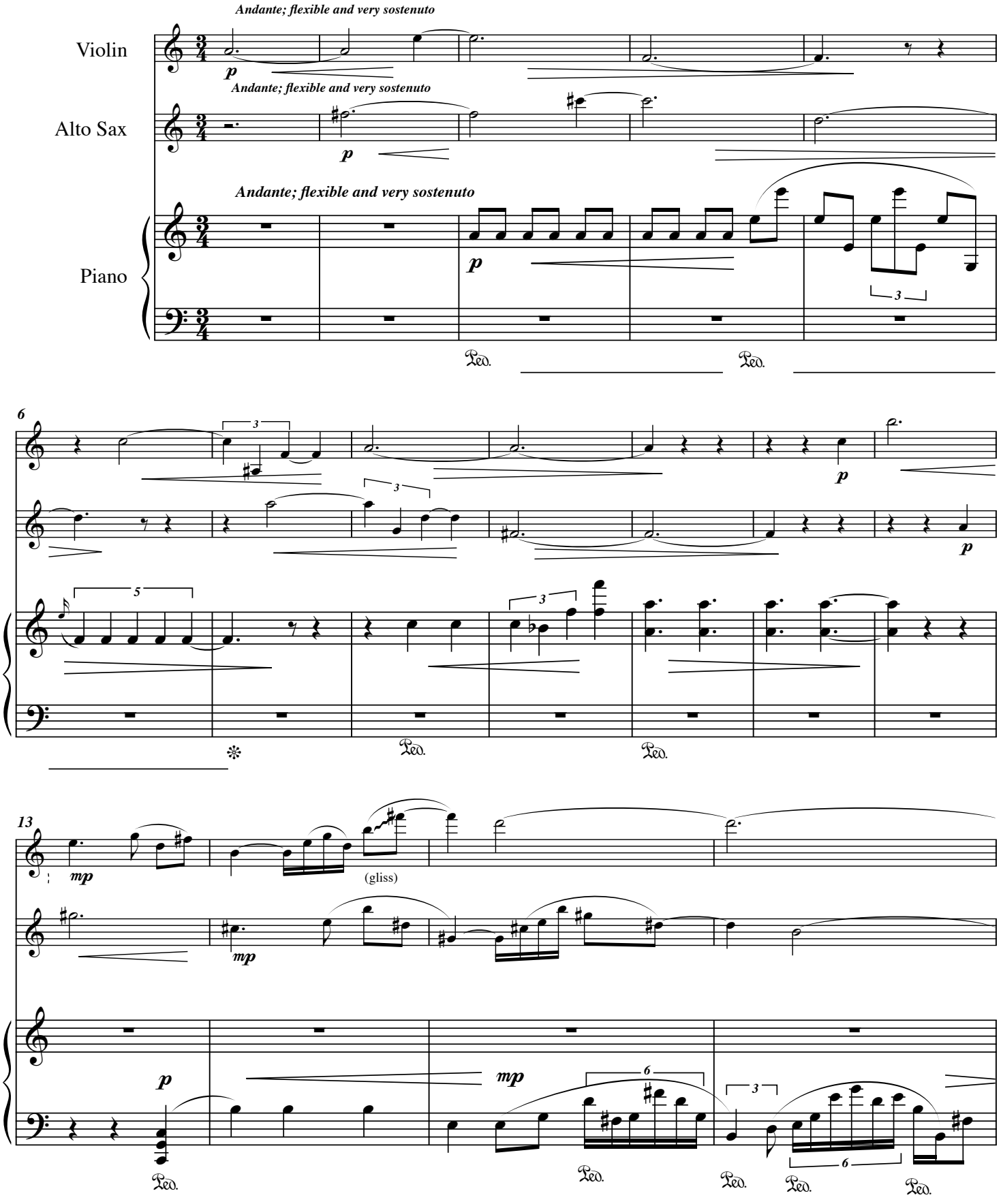


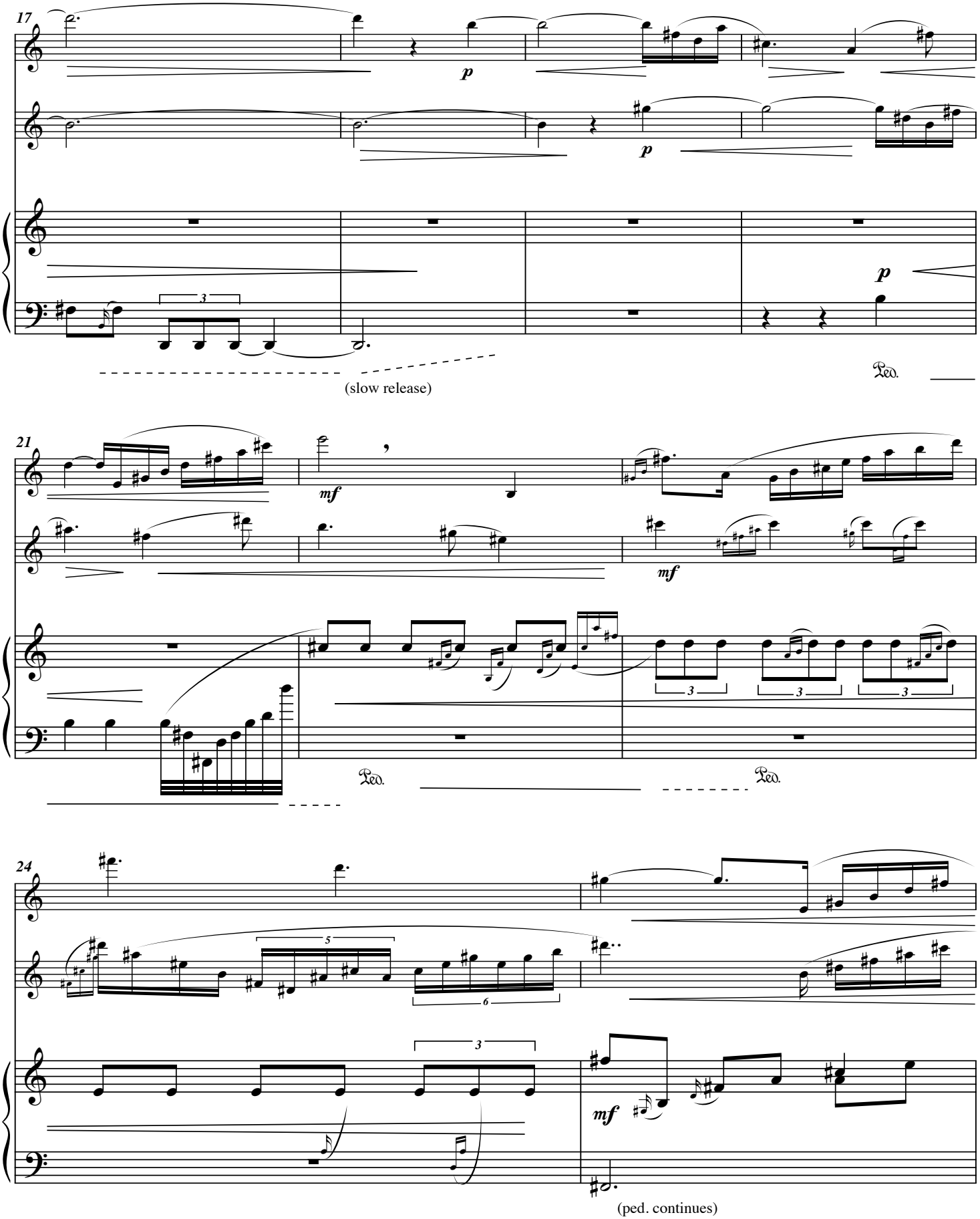
170

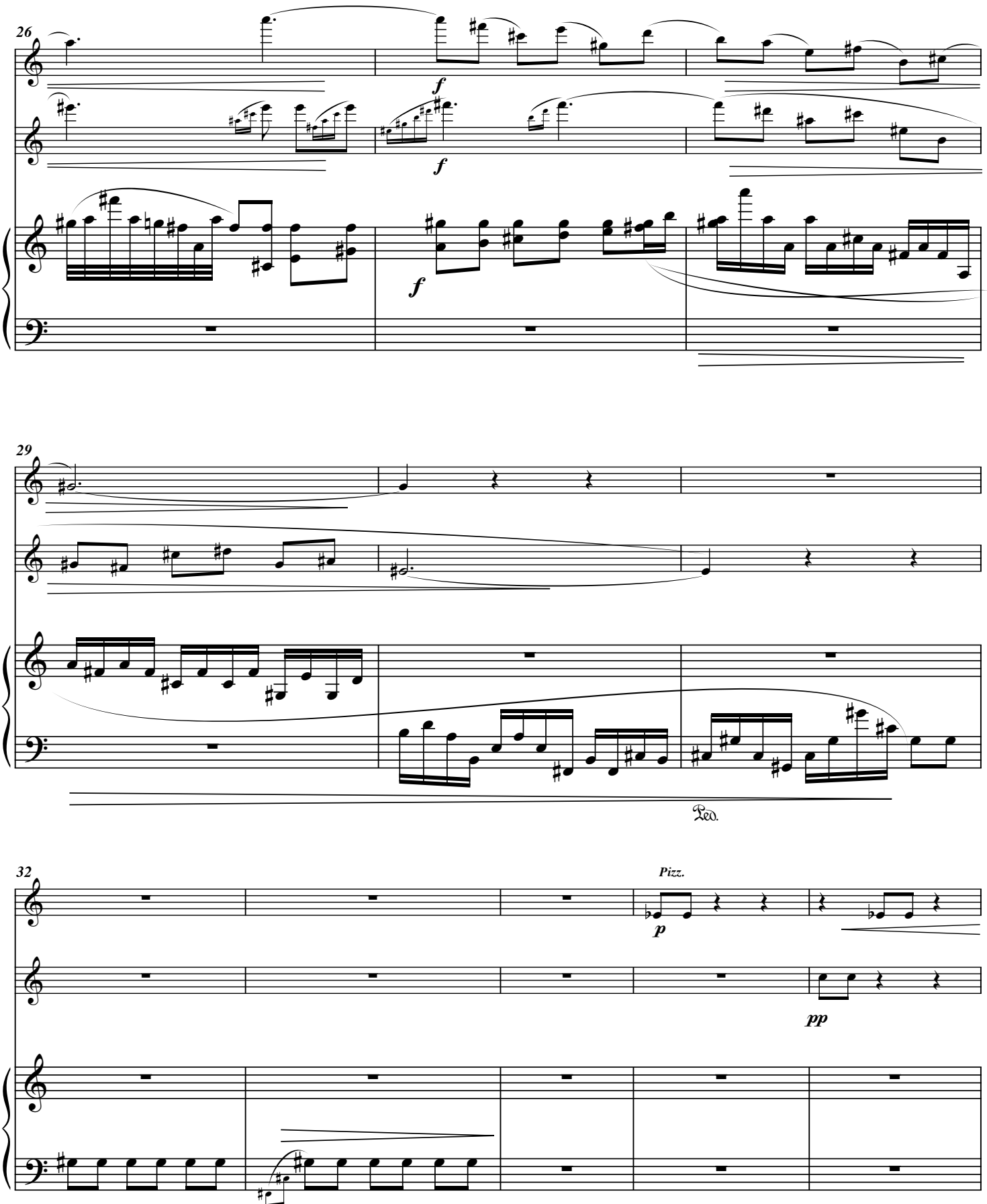


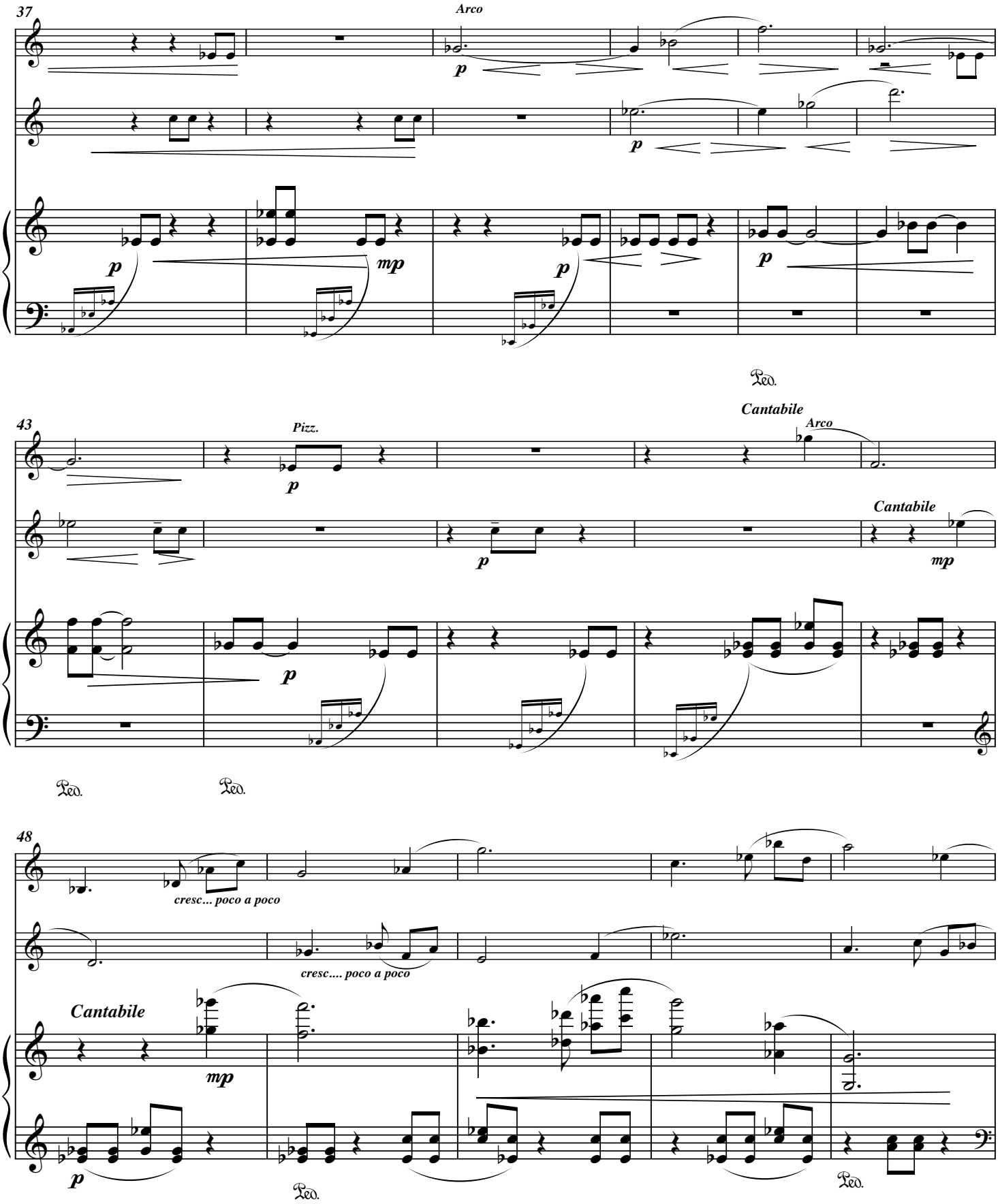
Movement II

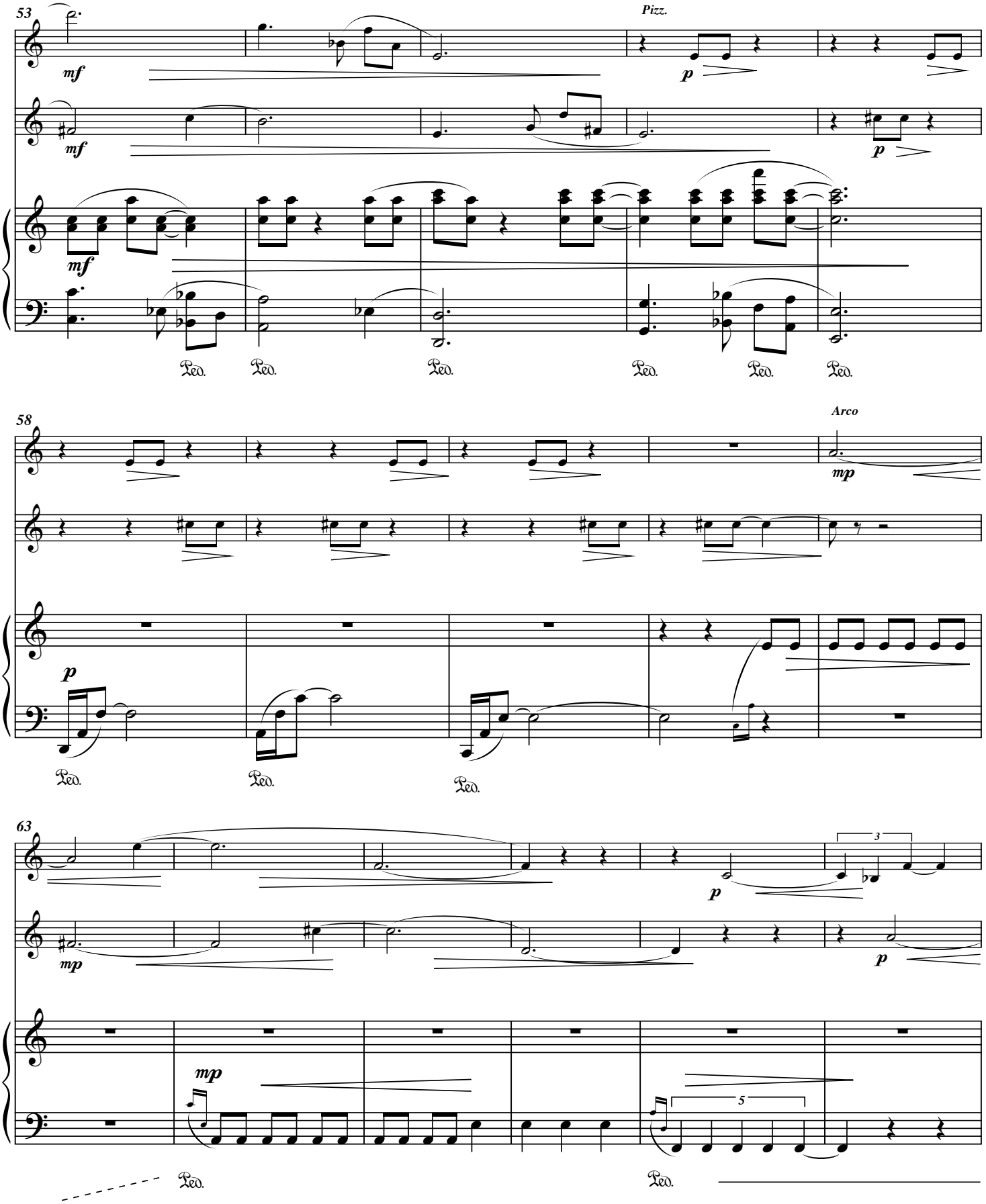
In Tandem: Stimmtausch

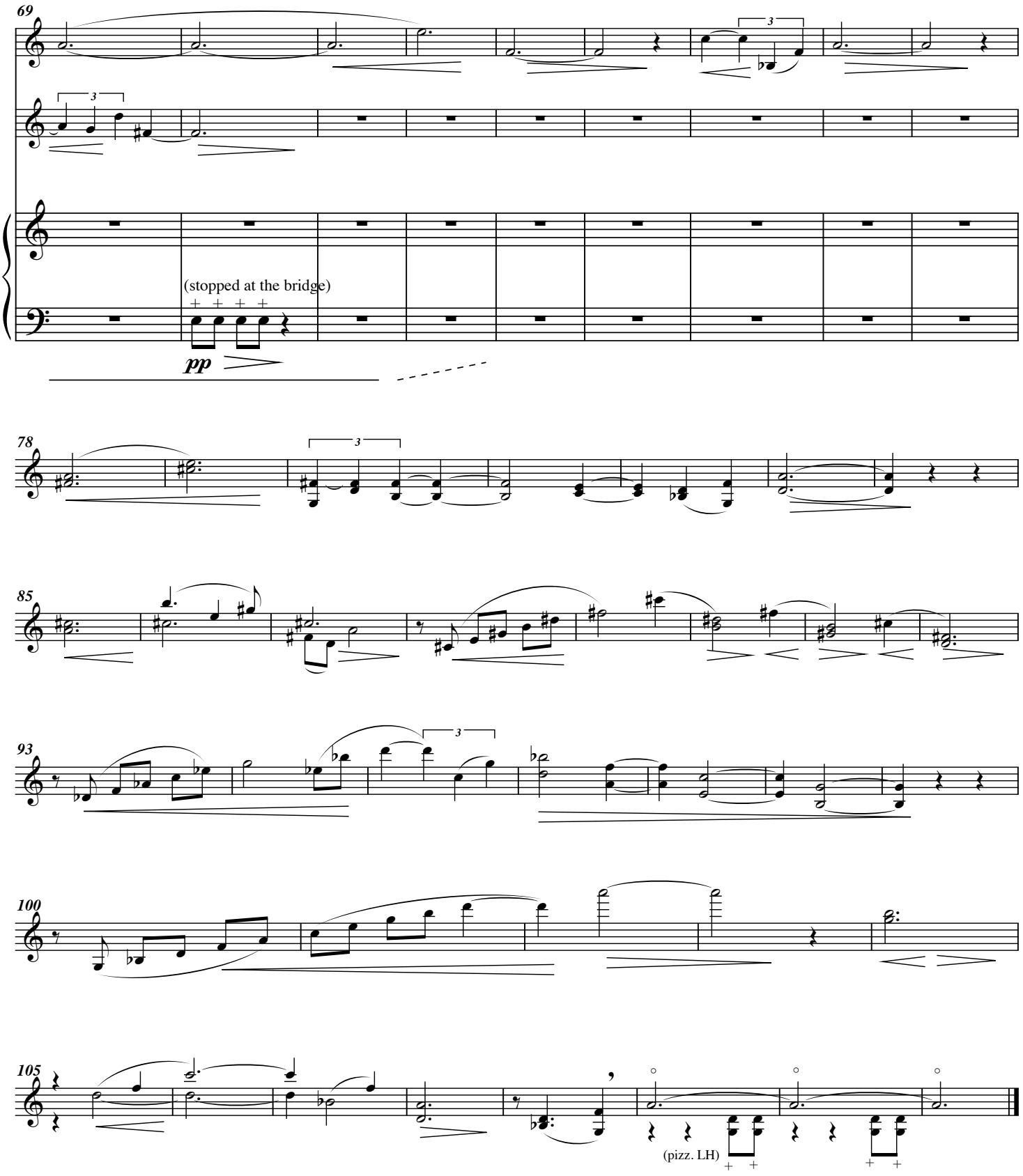



17
p
p
p
(slow release)
Ped.
21
mf
mf
Ped.
Ped.
24
mf
(ped. continues)


26
f
f
f
29
Ped.
32
Pizz.
p
pp
(ped. continues)

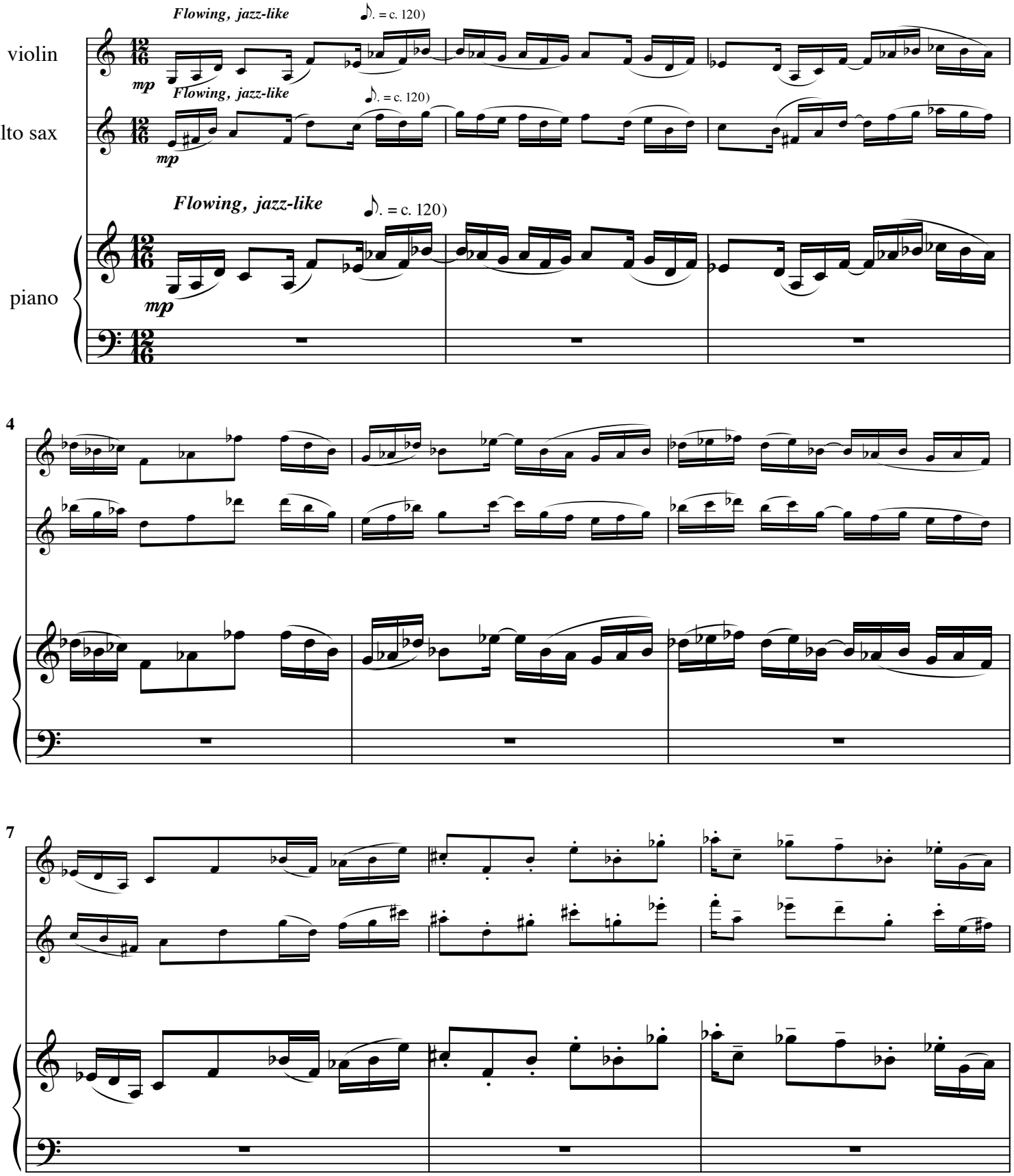

37
Arco
p
p
p
mp
p
p
Ped.
43
Pizz.
p
Cantabile
Arco
p
Cantabile
mp
p
Ped.
Ped.
48
cresc... poco a poco
cresc.... poco a poco
Cantabile
mp
p
Ped.
Ped.

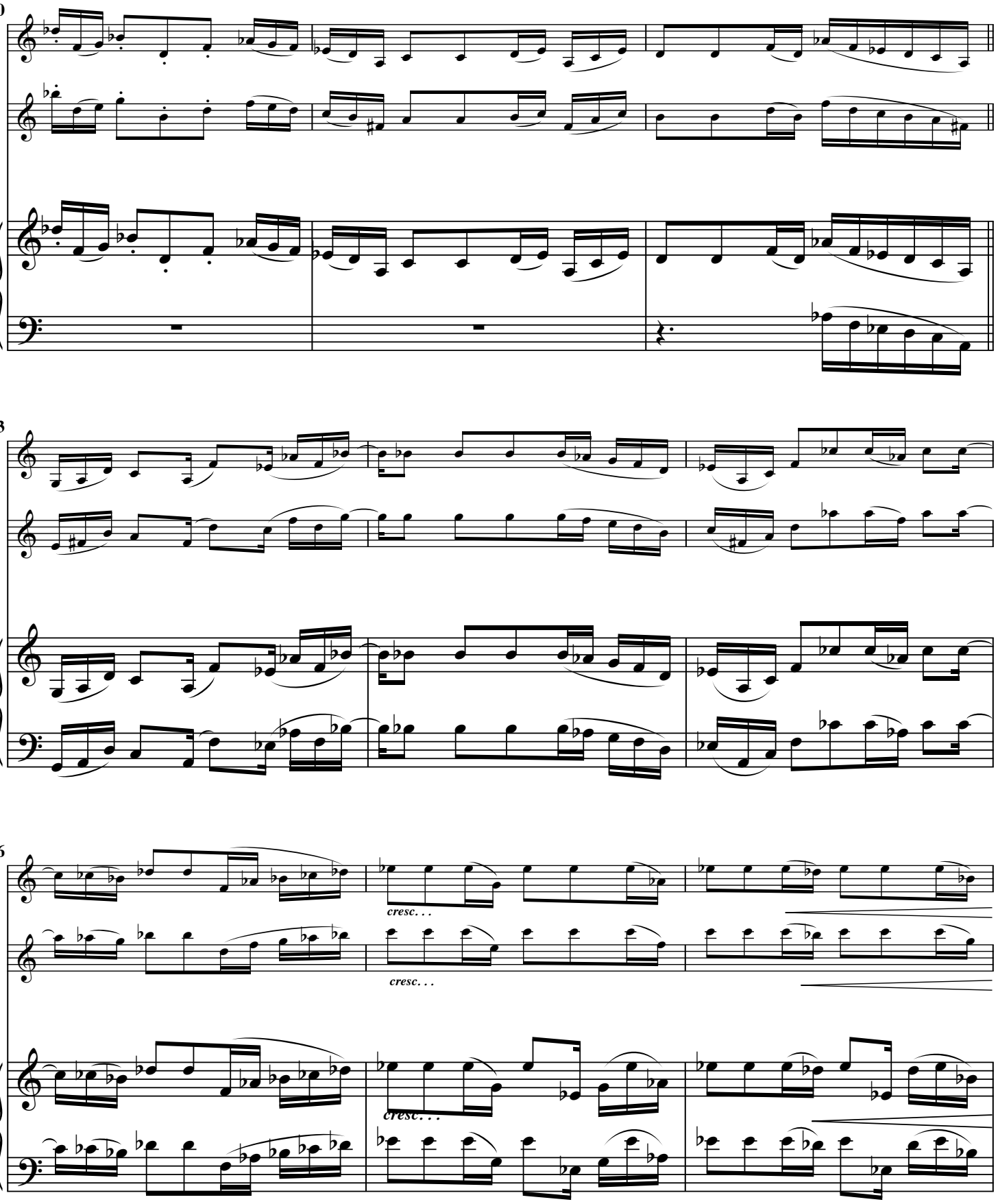

53
mf
Pizz.
p
Ped.
58
Arco
mp
63
3
5

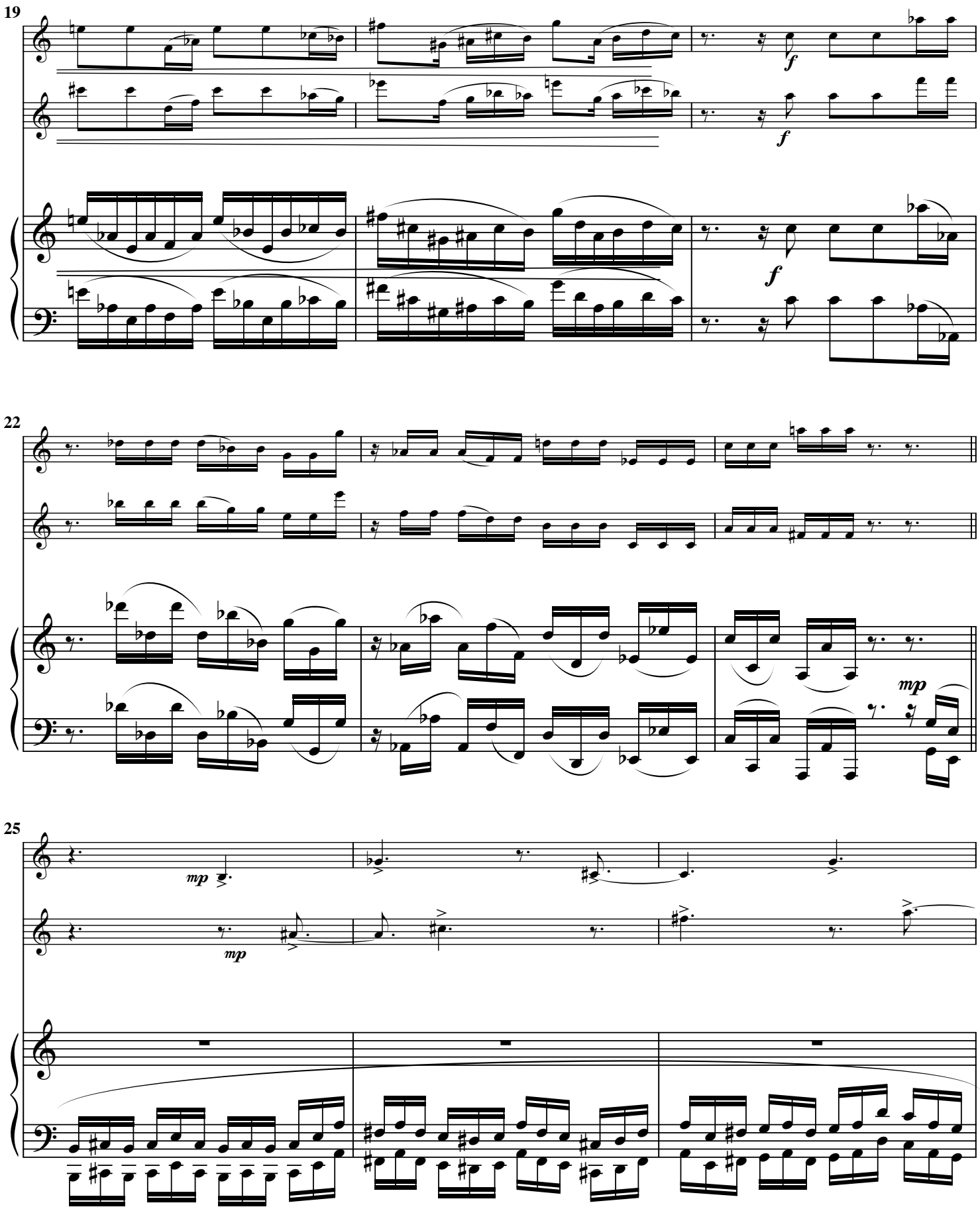

69
(stopped at the bridge)
pp
78
85
93
100
105
(pizz. LH)

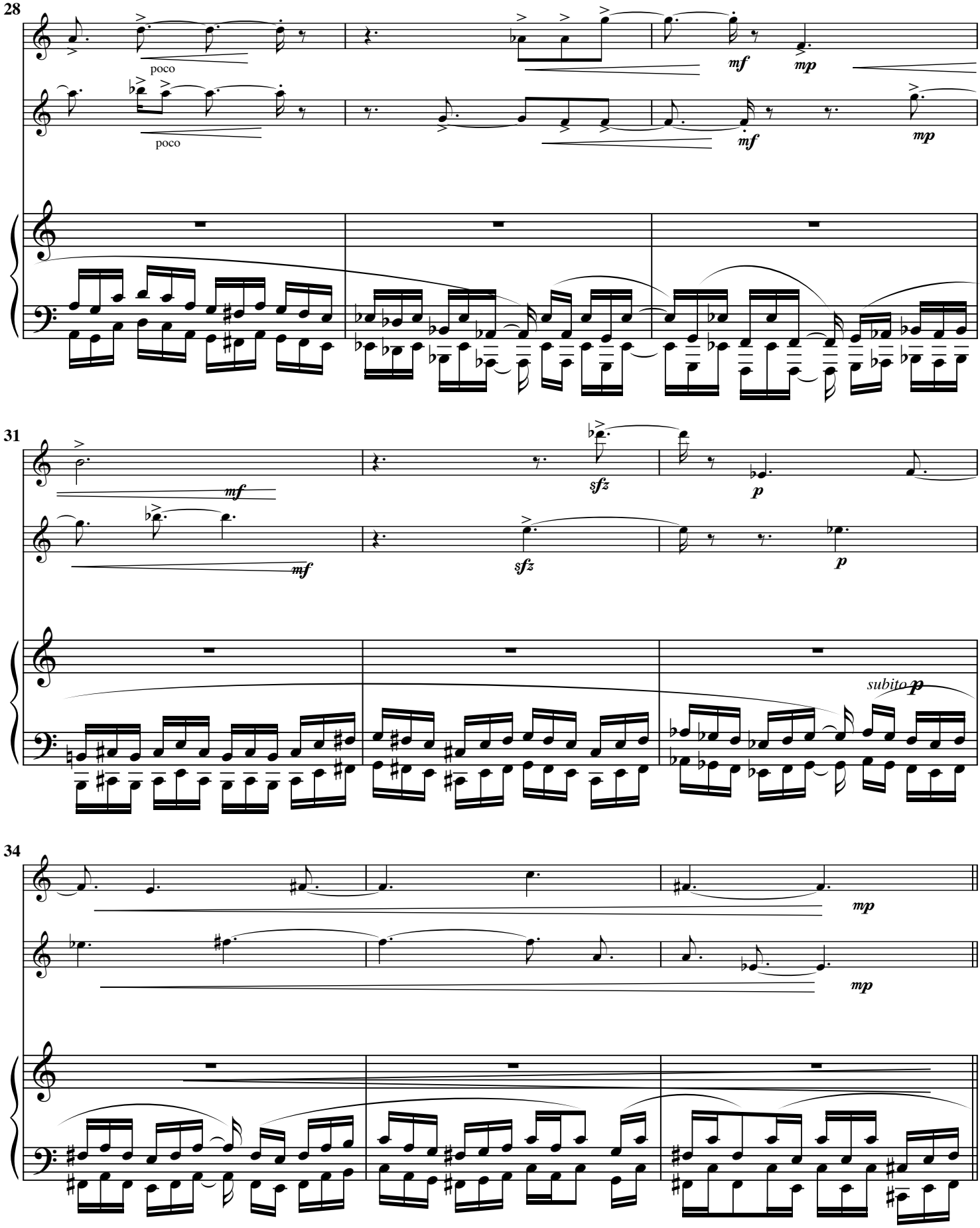
Movement III

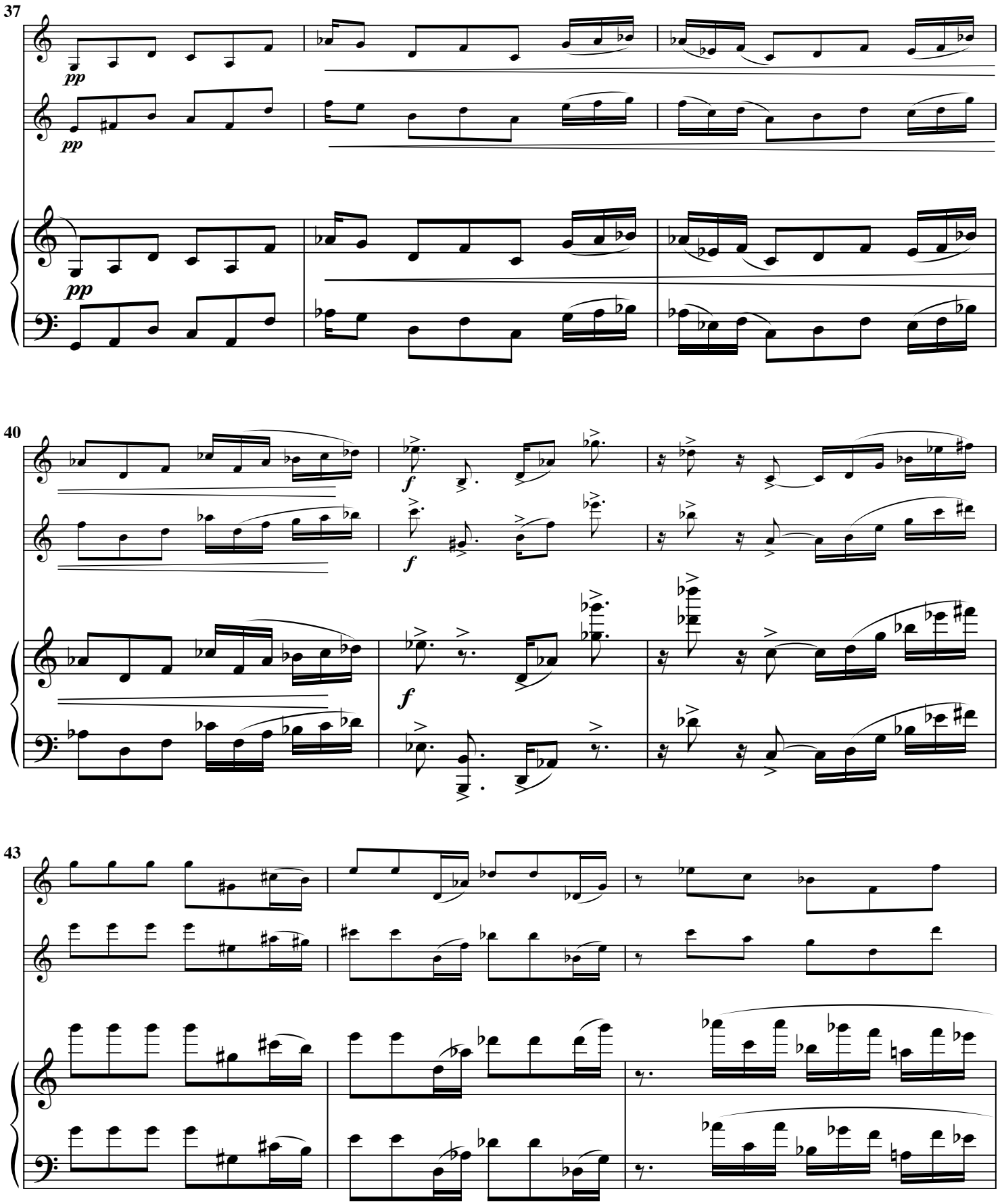
"of one voice"

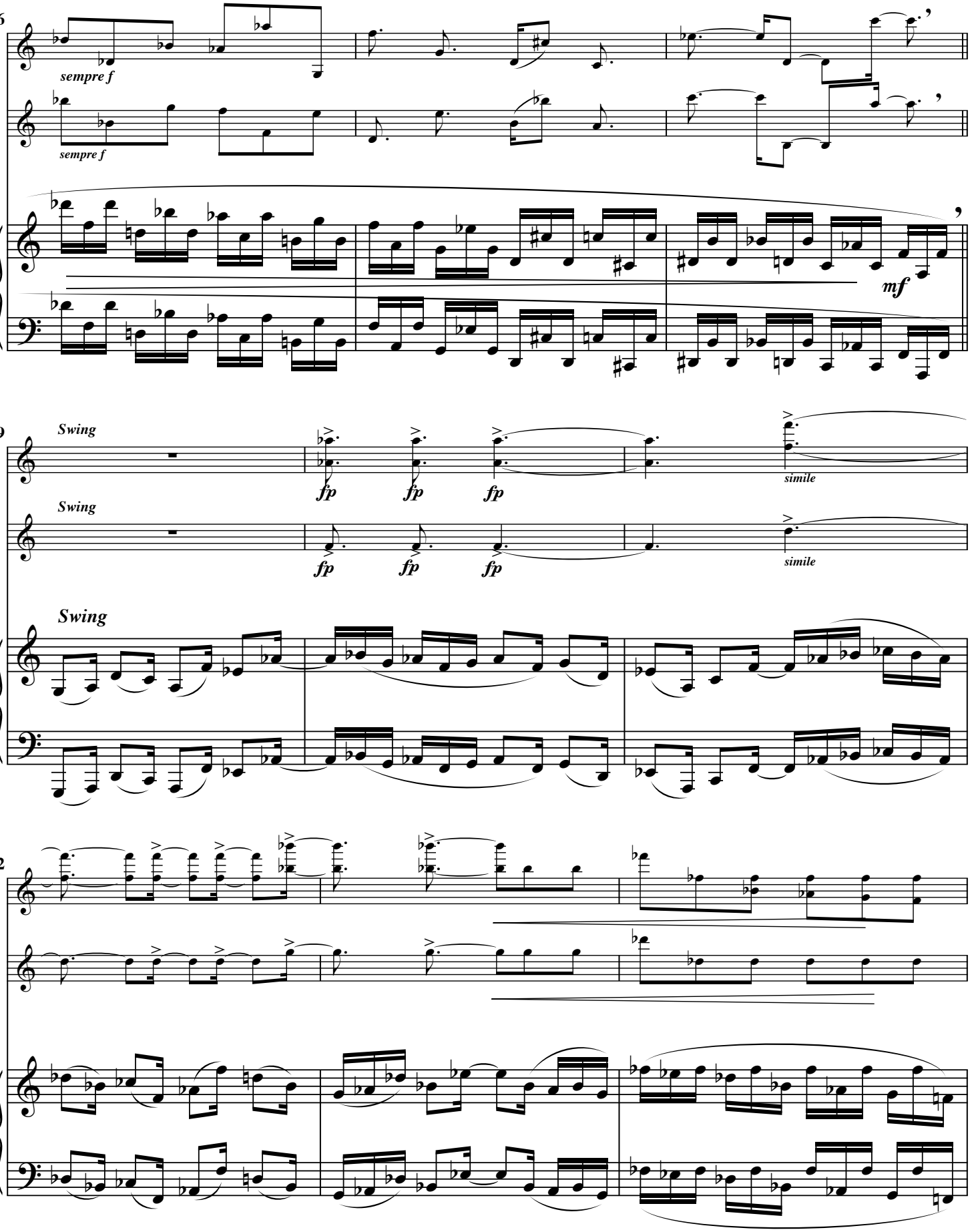


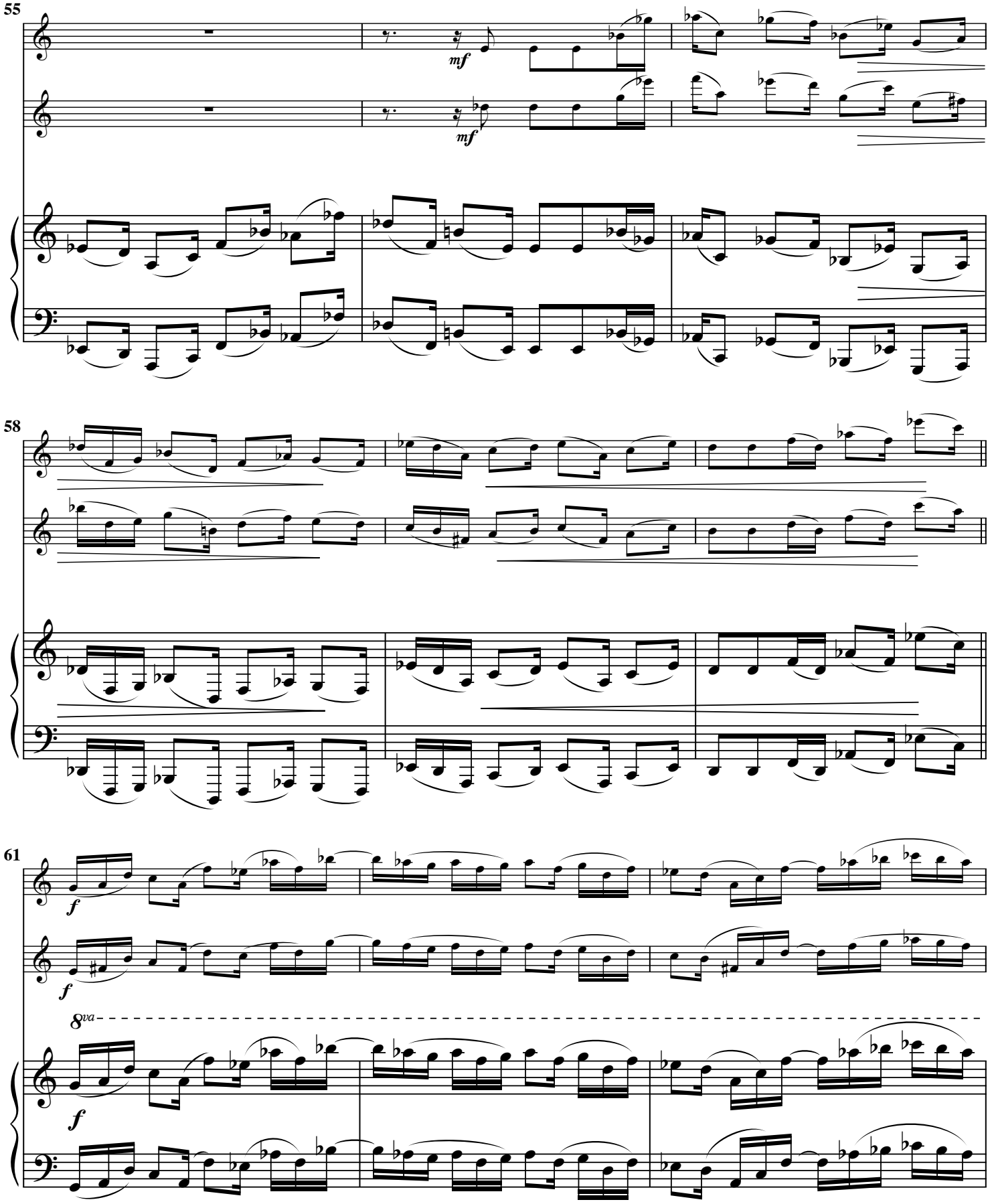

10
13
16
cresc. . .
cresc. . .
cresc. . .

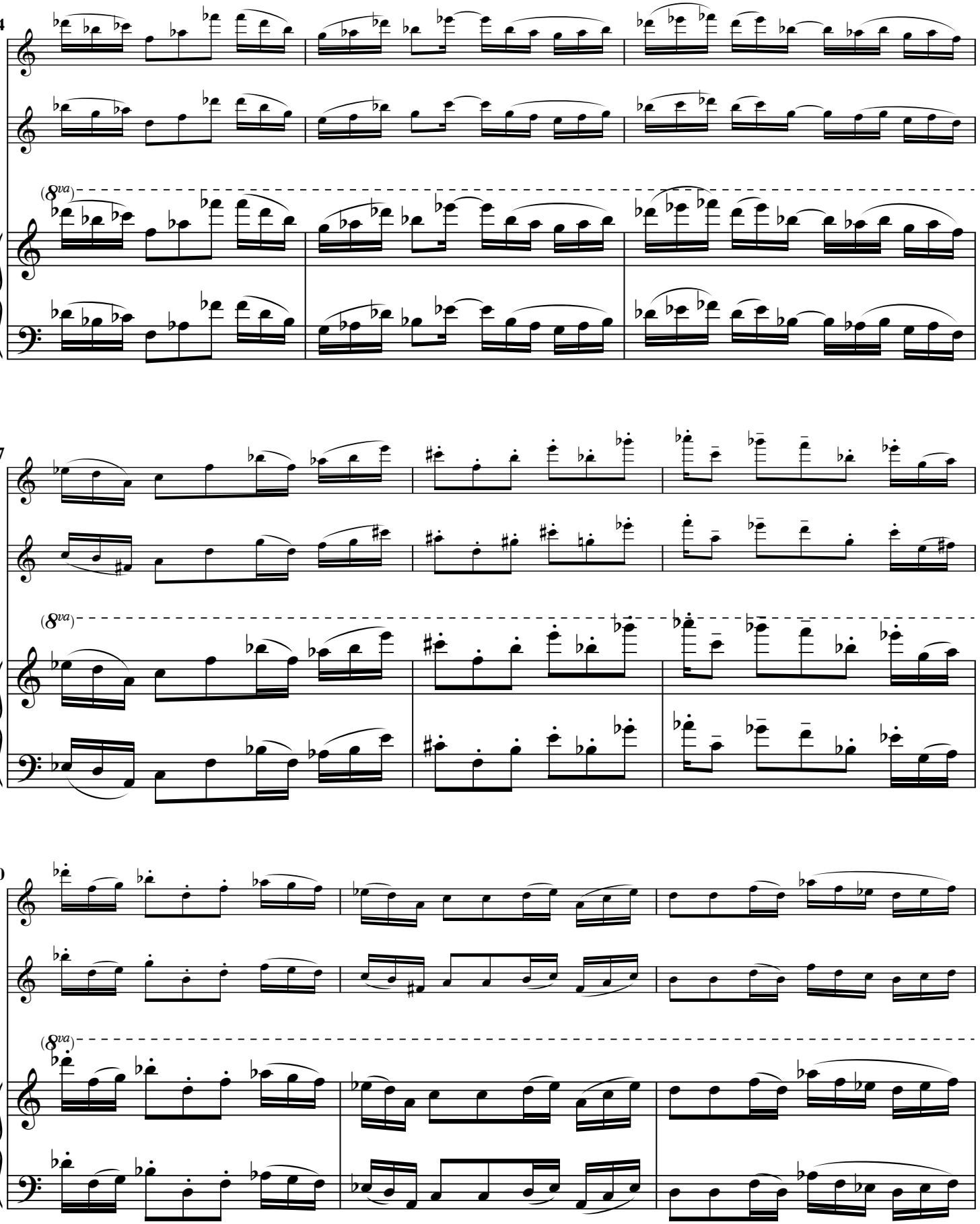

19
f
f
f
22
mp
25
mp
mp

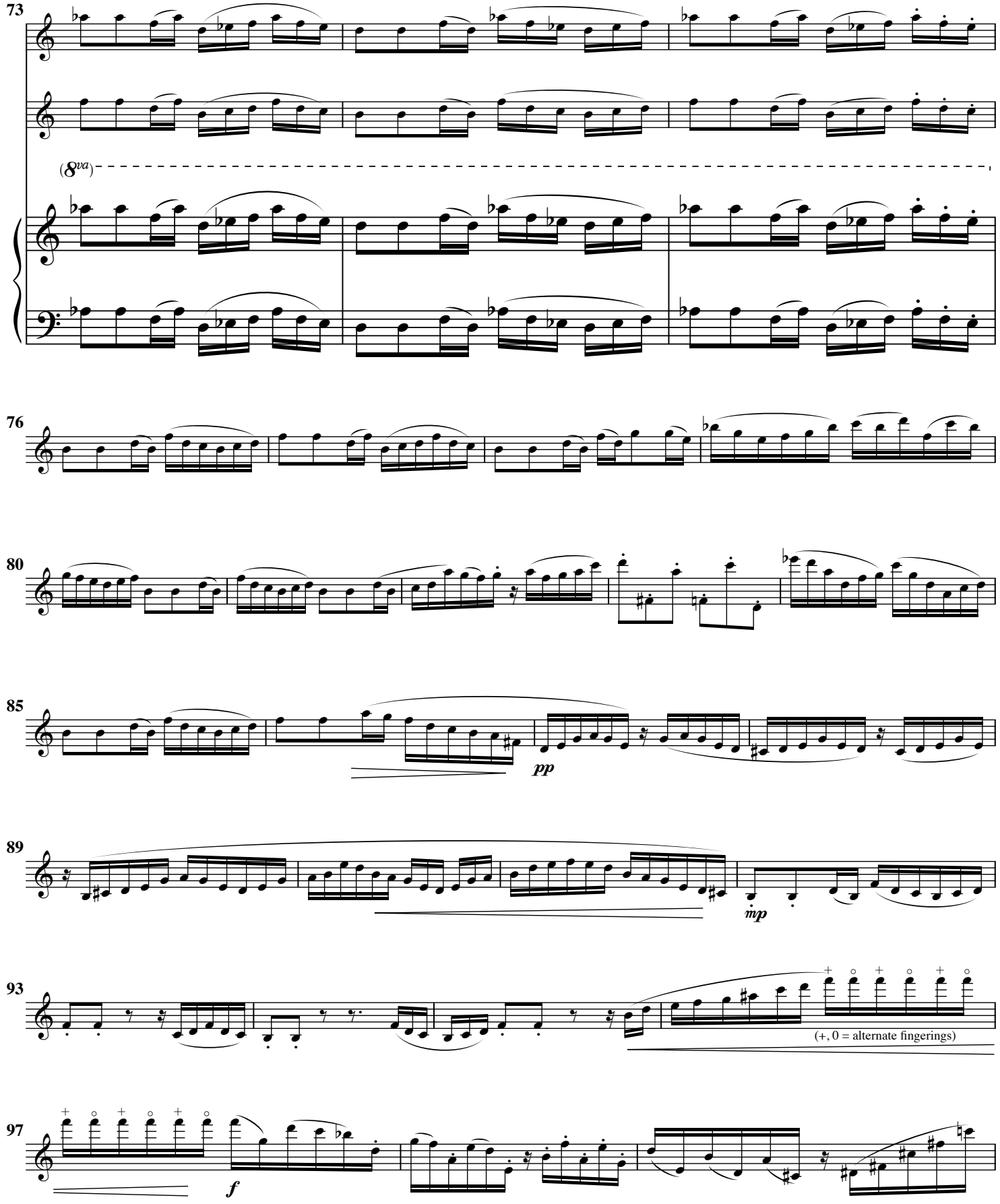

28
poco
poco
mf
mp
mf
mp
31
mf
mf
sfz
sfz
p
p
subito p
34
mp
mp

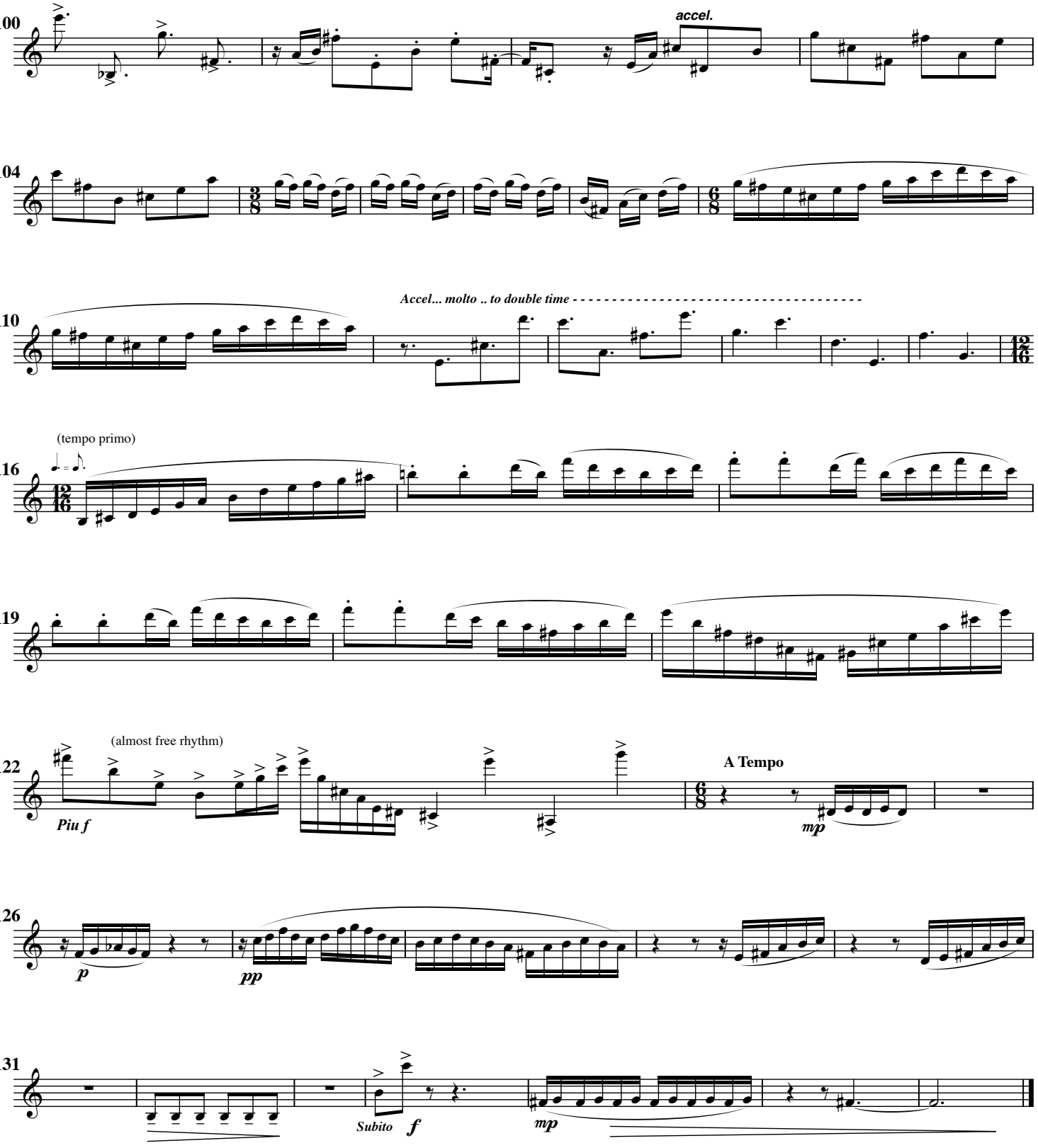

37
pp
pp
pp
40
f
f
f
43


46
sempre f
sempre f
mf
49
Swing
Swing
fp
fp
fp
simile
Swing
fp
fp
fp
simile
Swing
52


55
mf
mf
58
61
f
f
8va
f

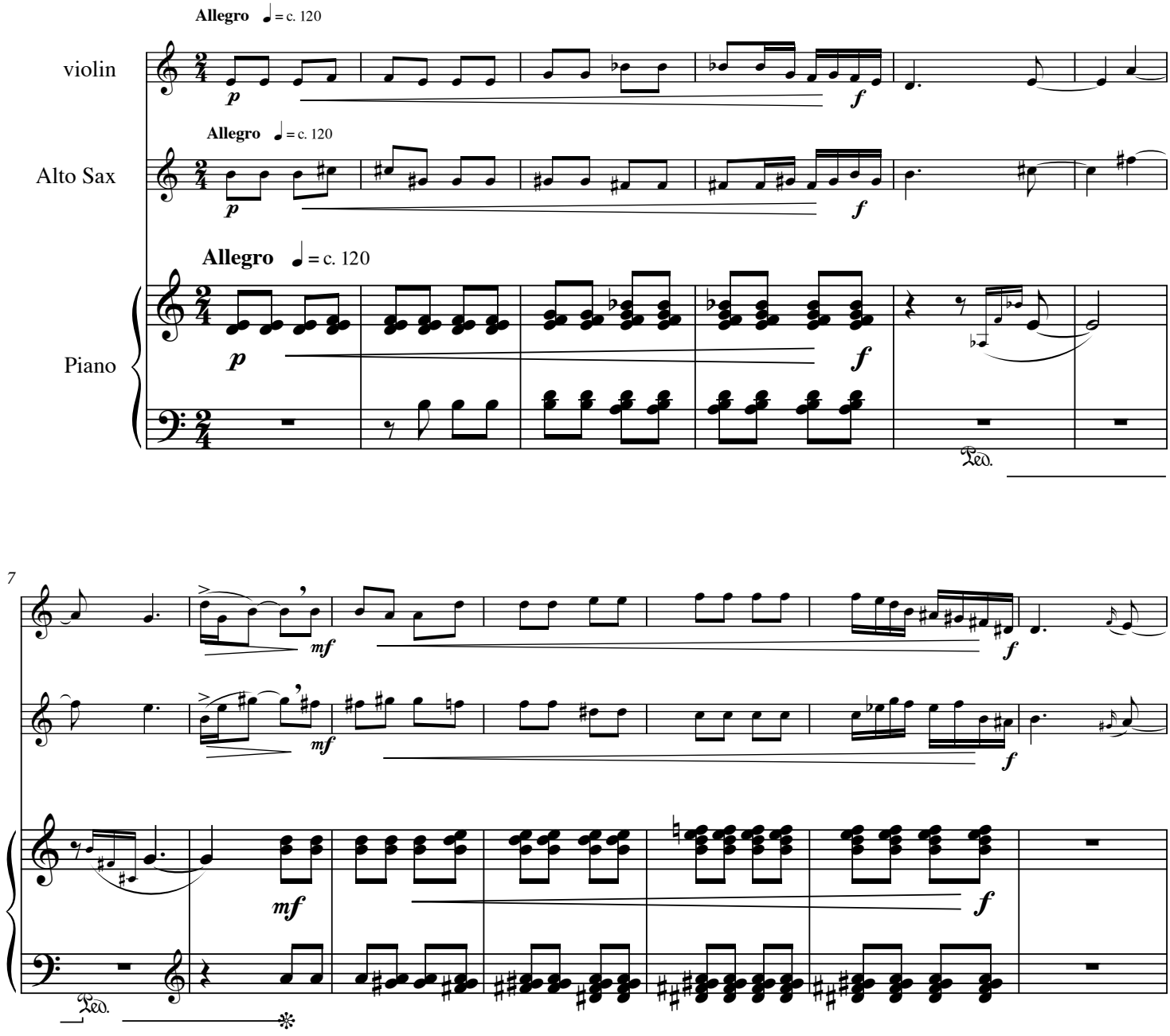

64
(8va)
67
(8va)
70
(8va)

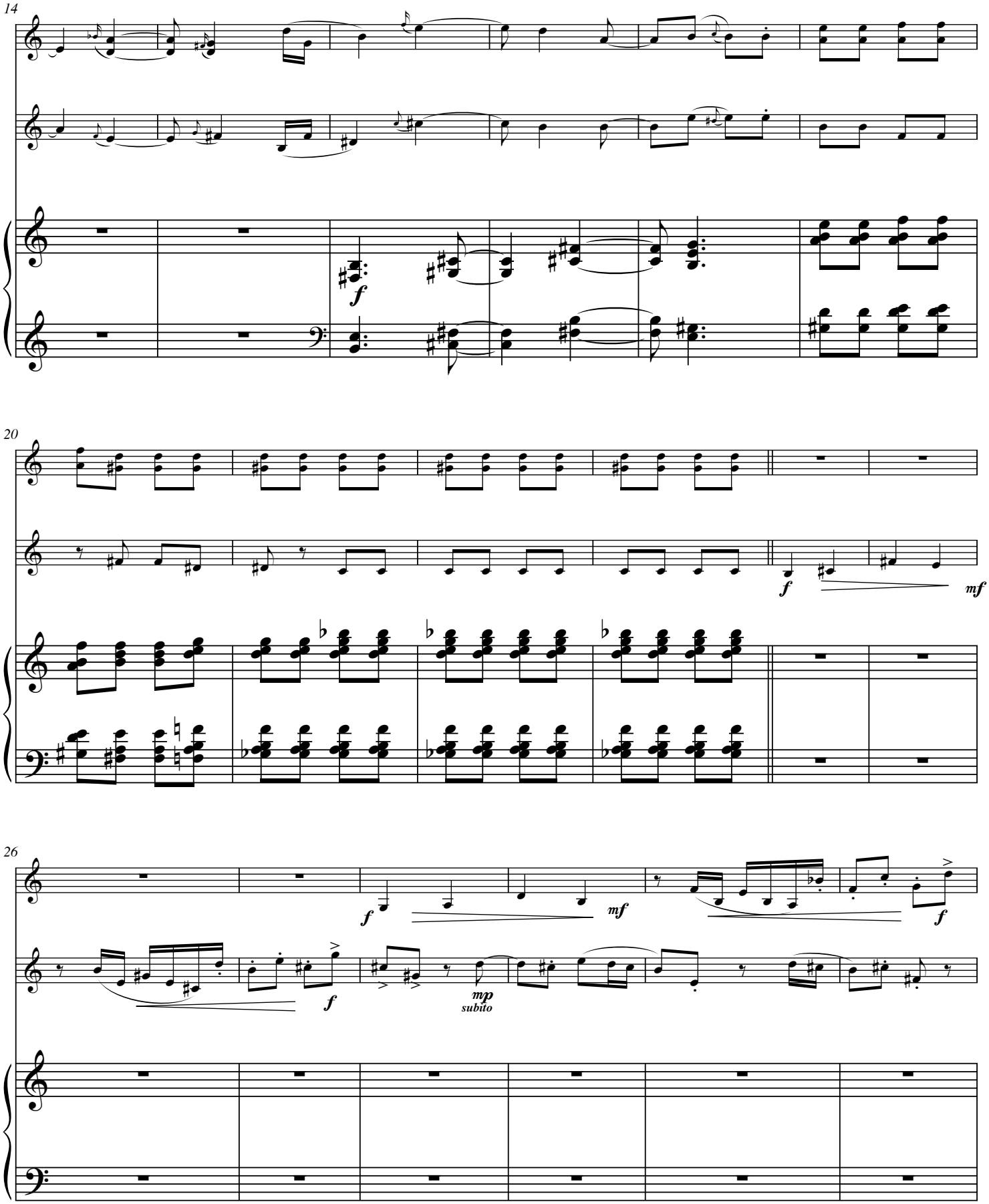

73
(8va)
76
80
85
pp
89
mp
93
(+, 0 = alternate fingerings)
97
f

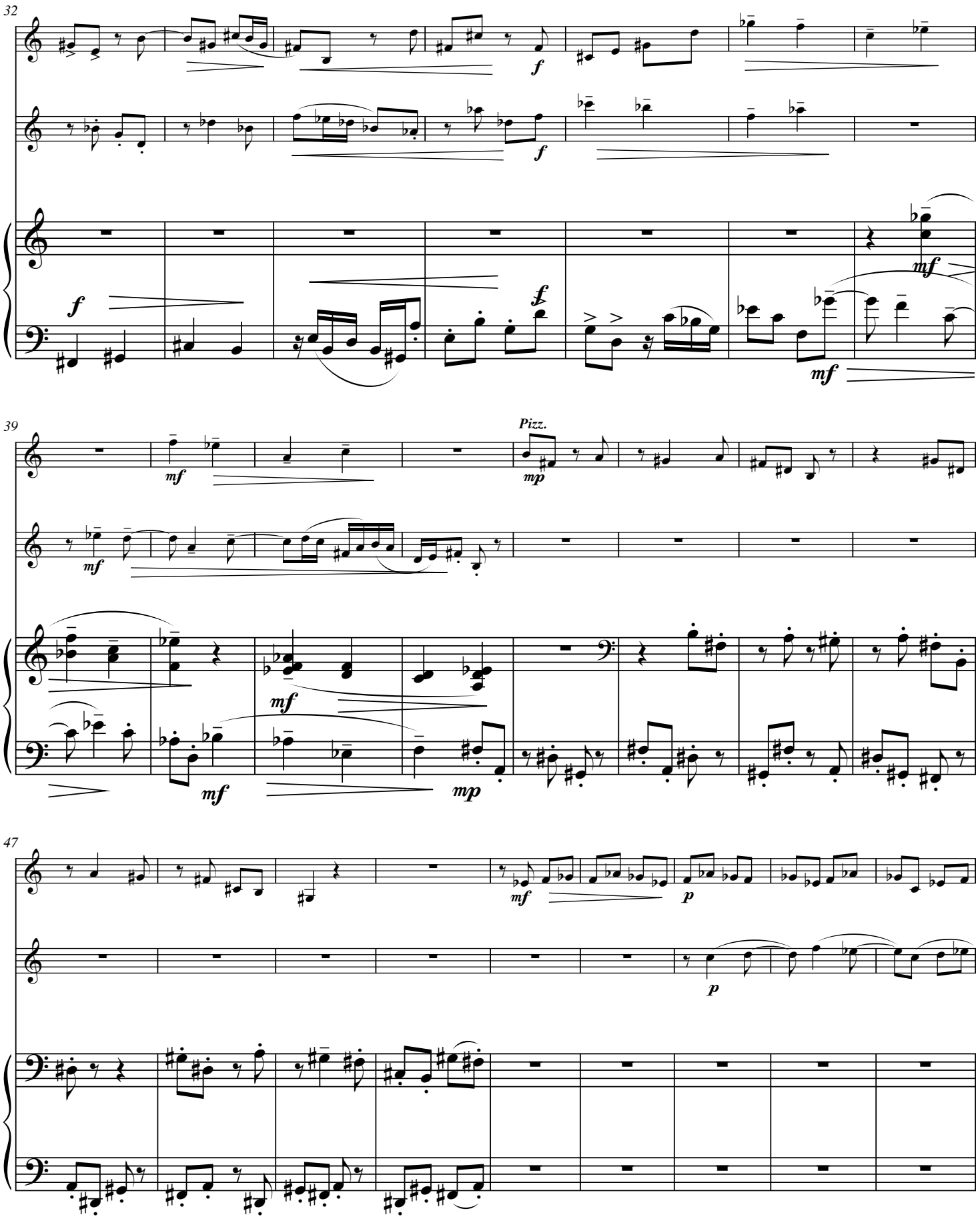

100
accel.
104
110
Accel... molto .. to double time
(tempo primo)
116
119
(almost free rhythm)
122
Piu f
A Tempo
mp
126
p
pp
131
Subito
f
mp

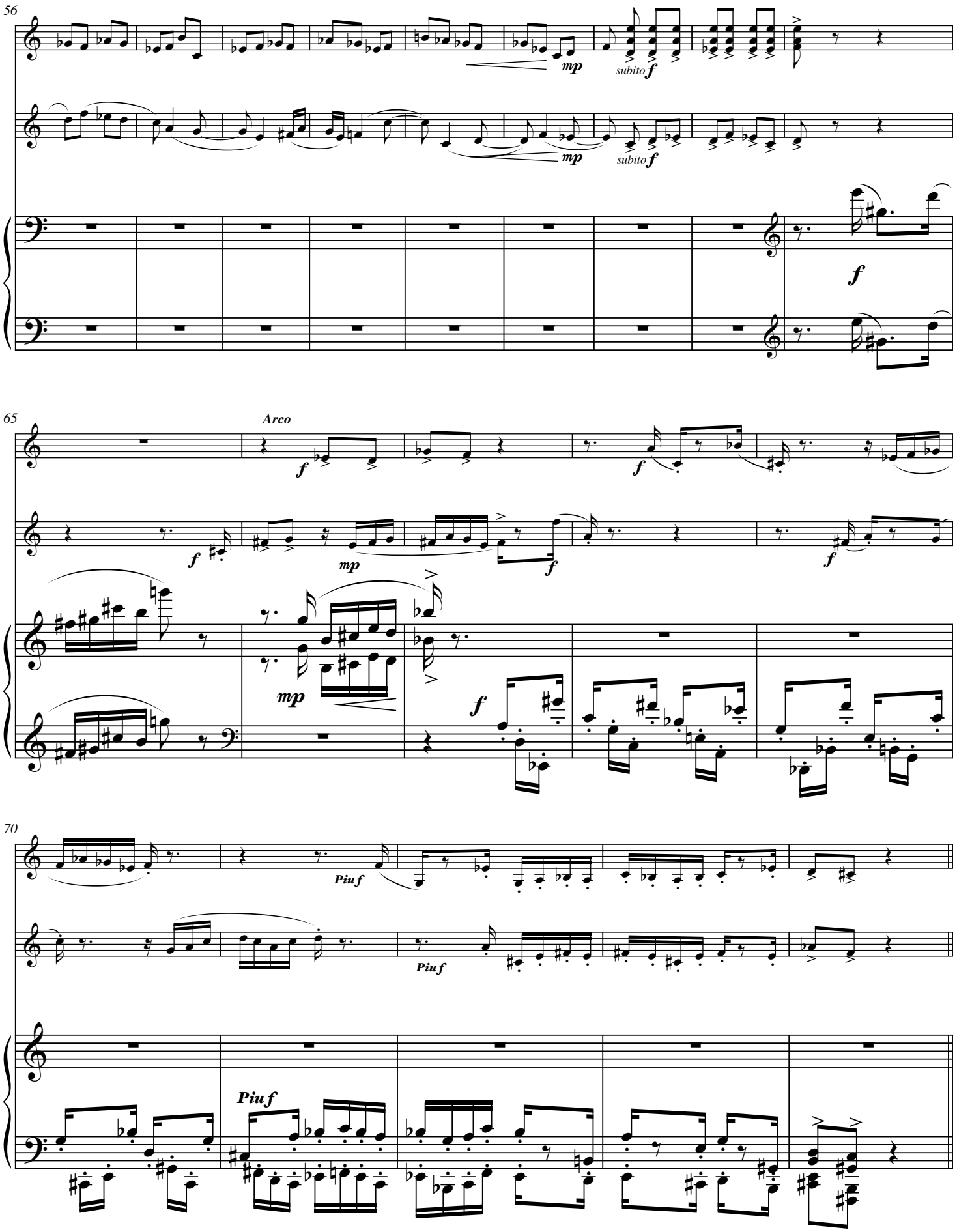
Movement IV

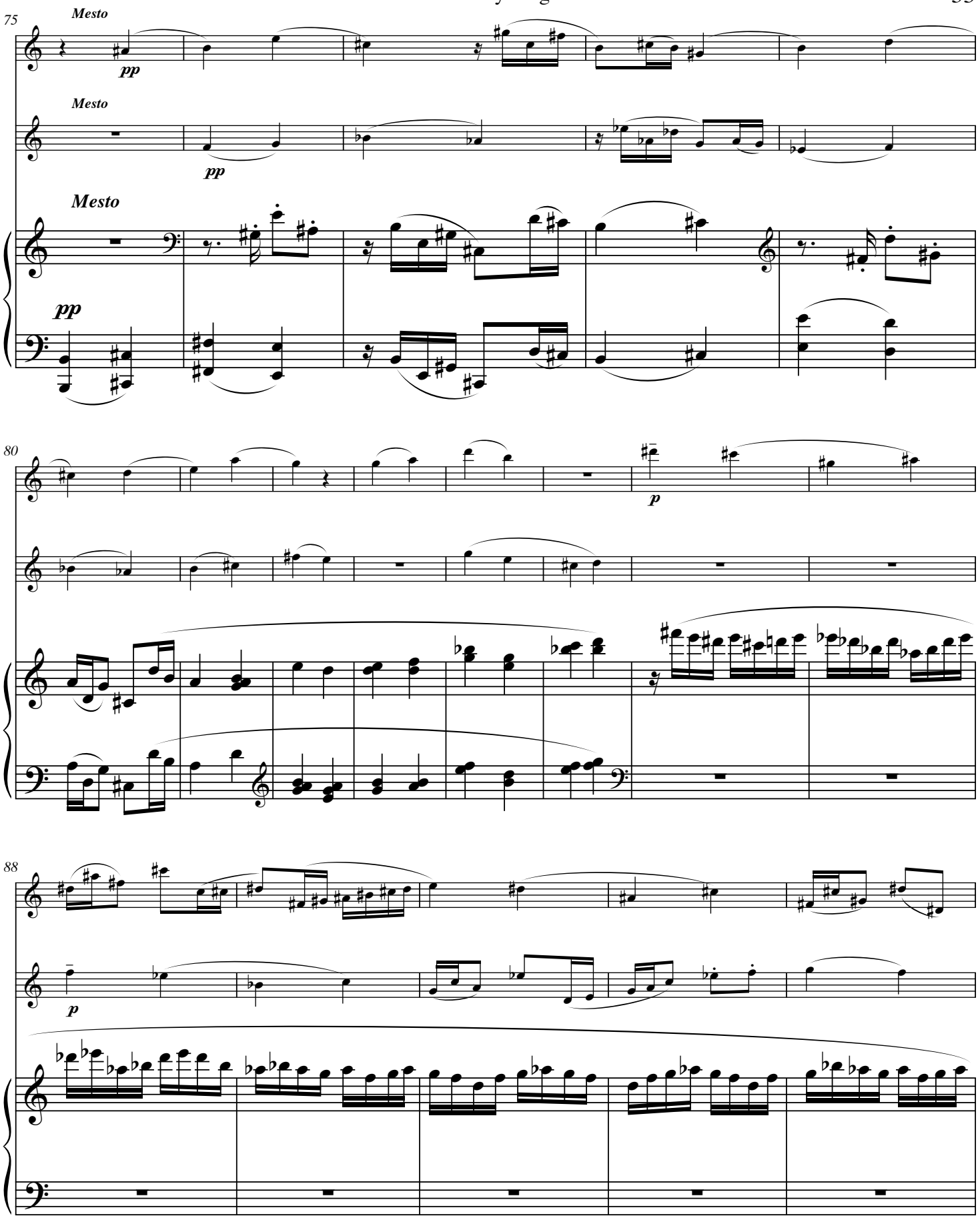
Mutuality: Fugue

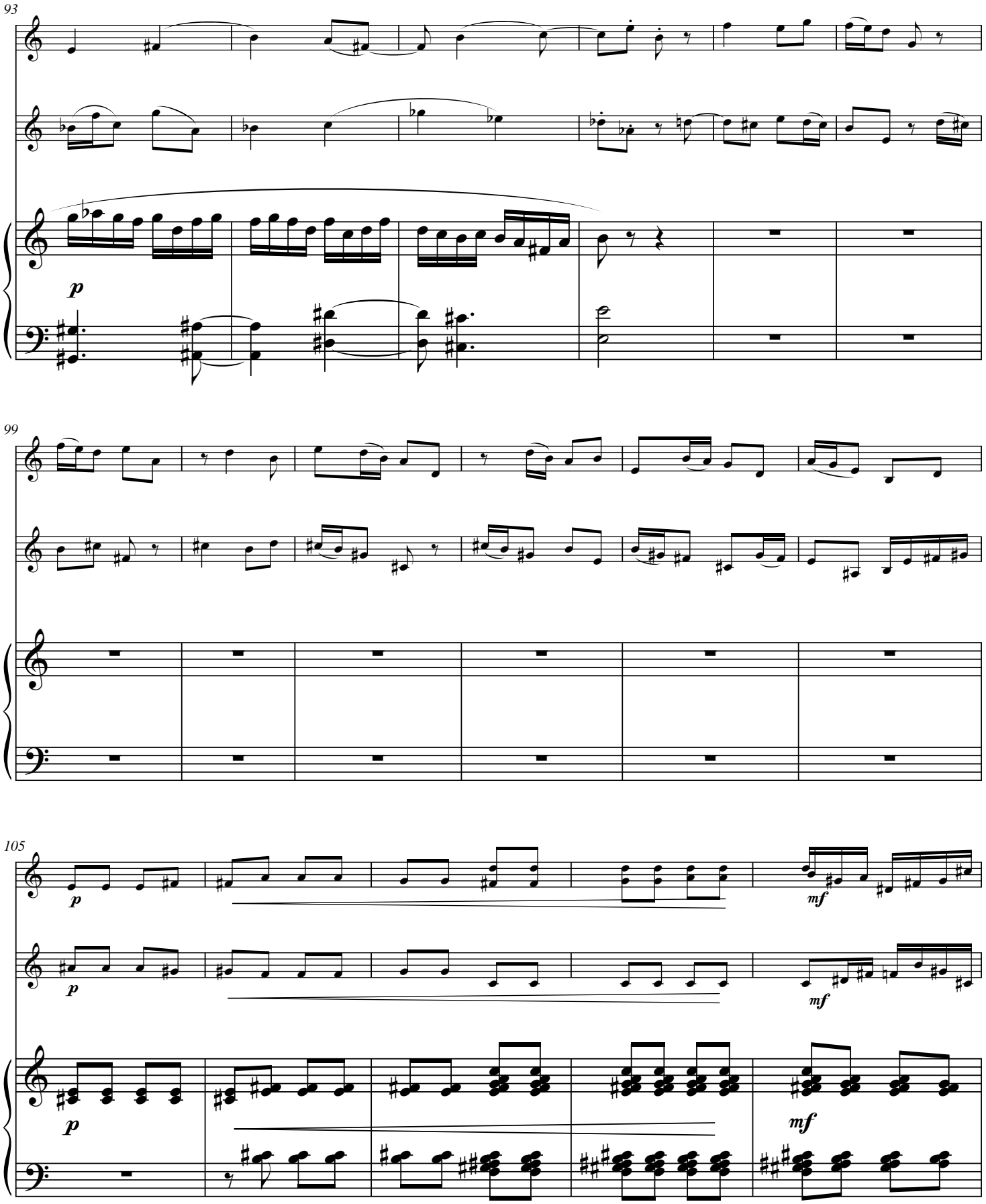


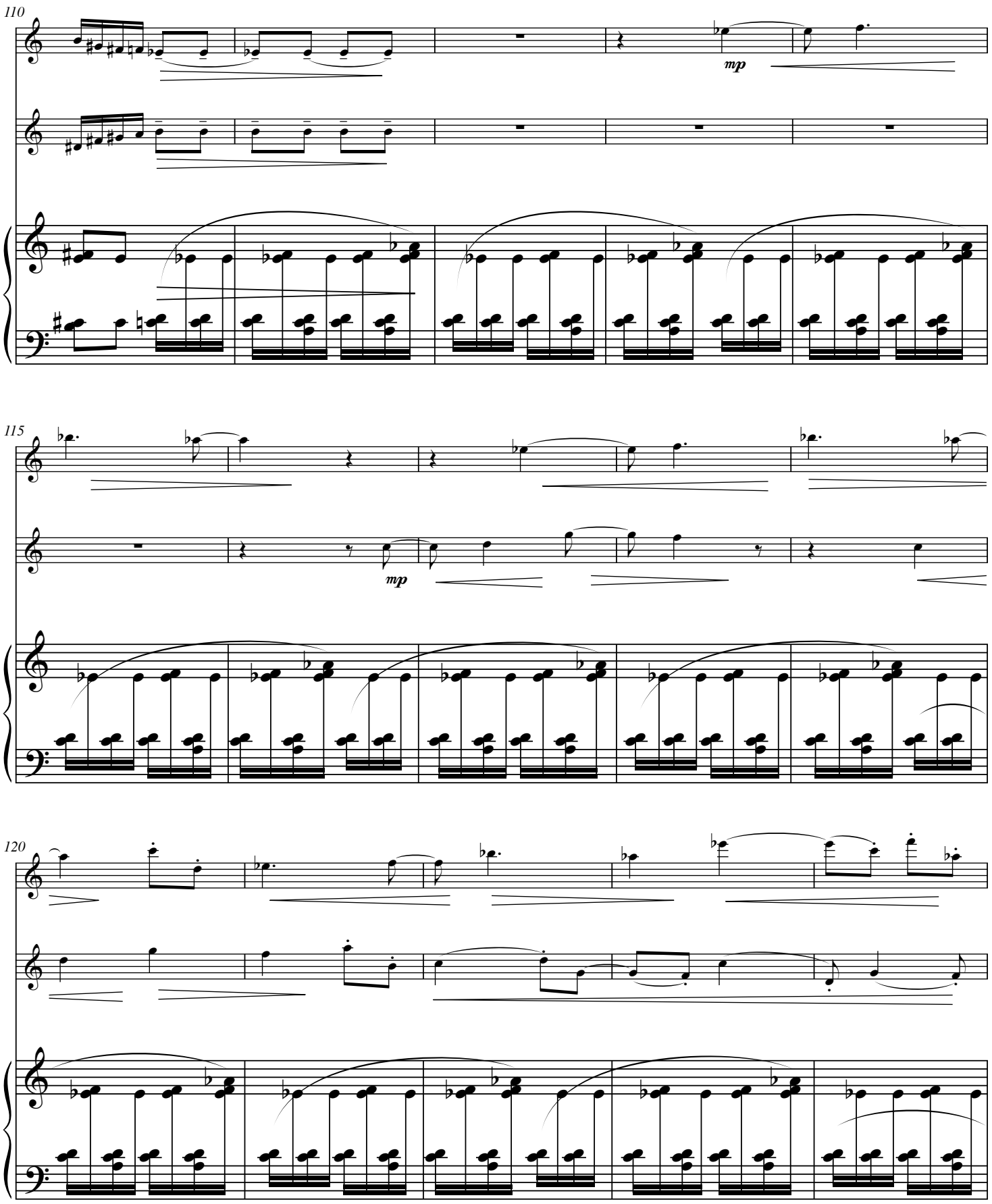

14
f
20
f
mf
26
f
mf
f
mp
subito
f

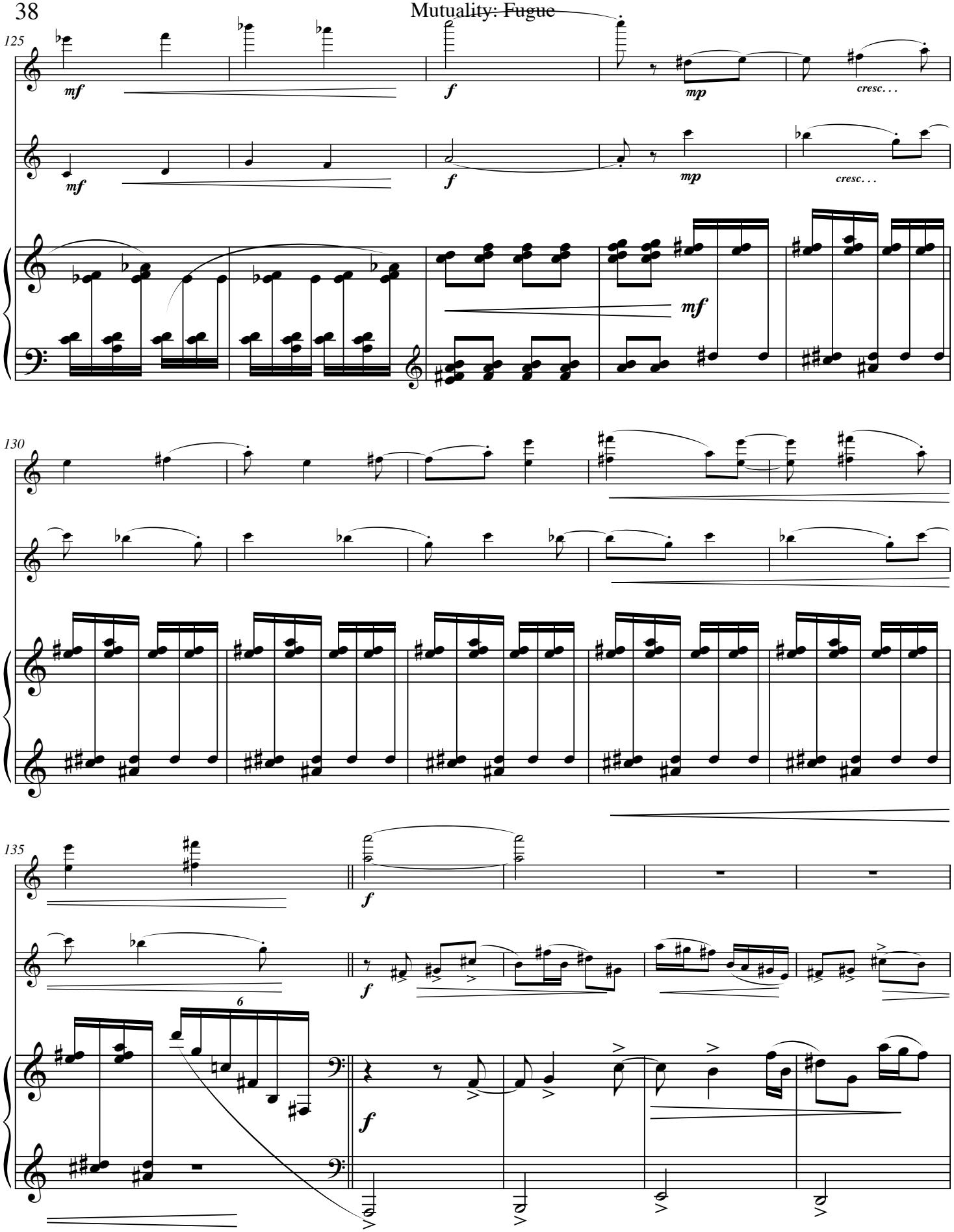

32
f
f
f
f
mf
39
mf
Pizz.
mp
mf
mf
mp
47
mf
p
p

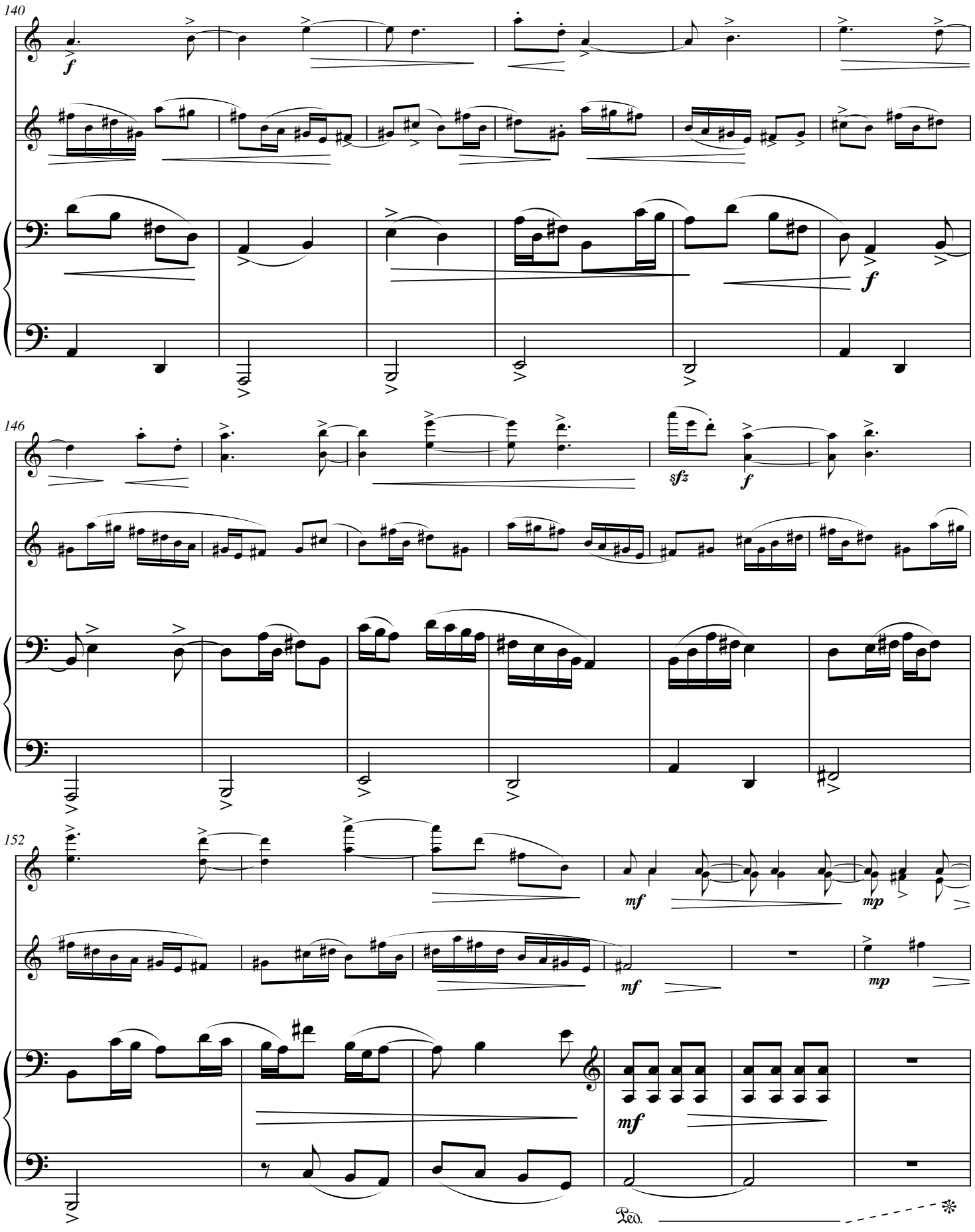

56
mp
subito f
mp
subito f
f
65
Arco
f
f
f
mp
f
f
mp
f
70
Piu f
Piu f
Piu f

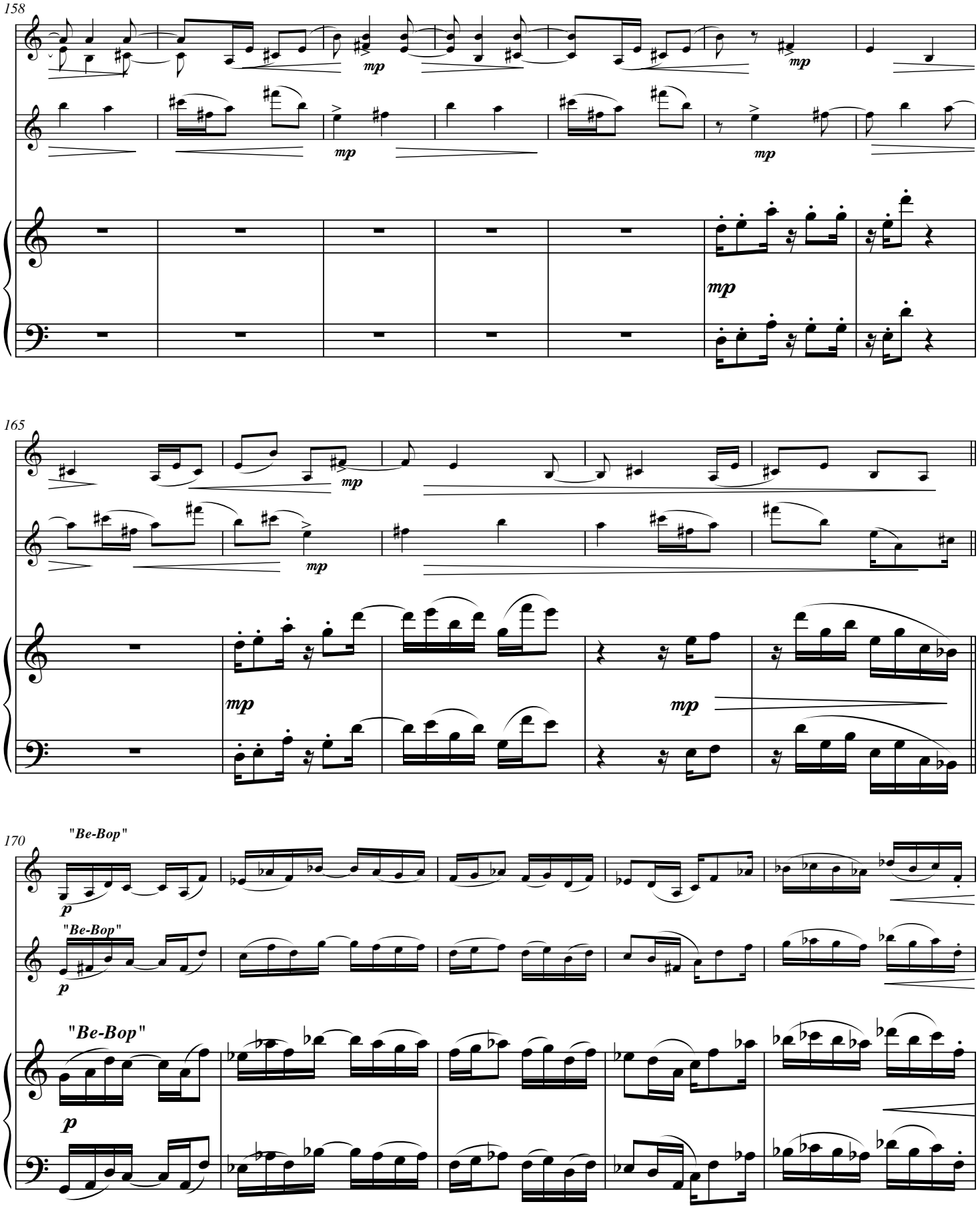

75
Mesto
pp
Mesto
pp
Mesto
pp
80
p
88
p

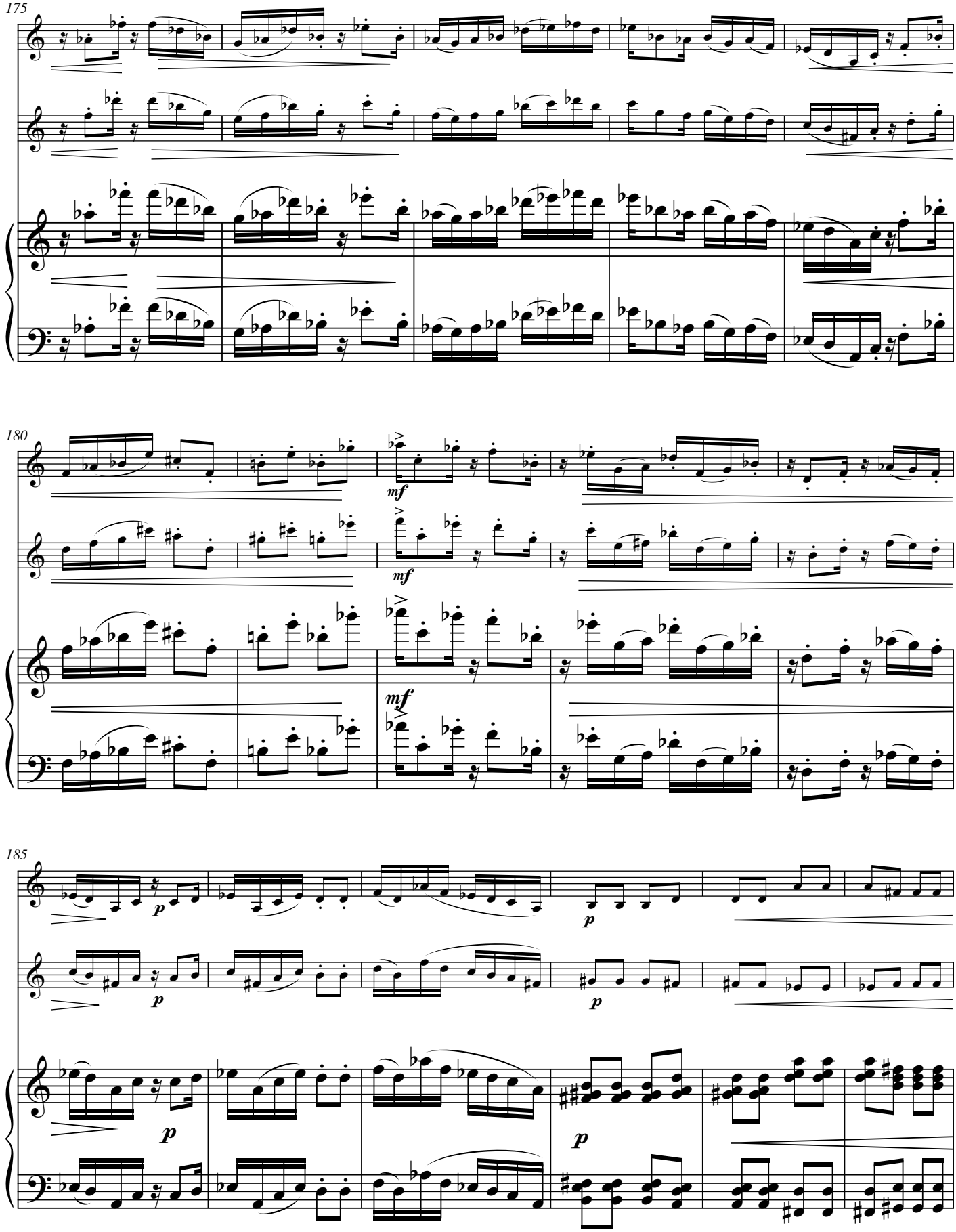

93
p
99
105
p
mf
p
mf
p
mf

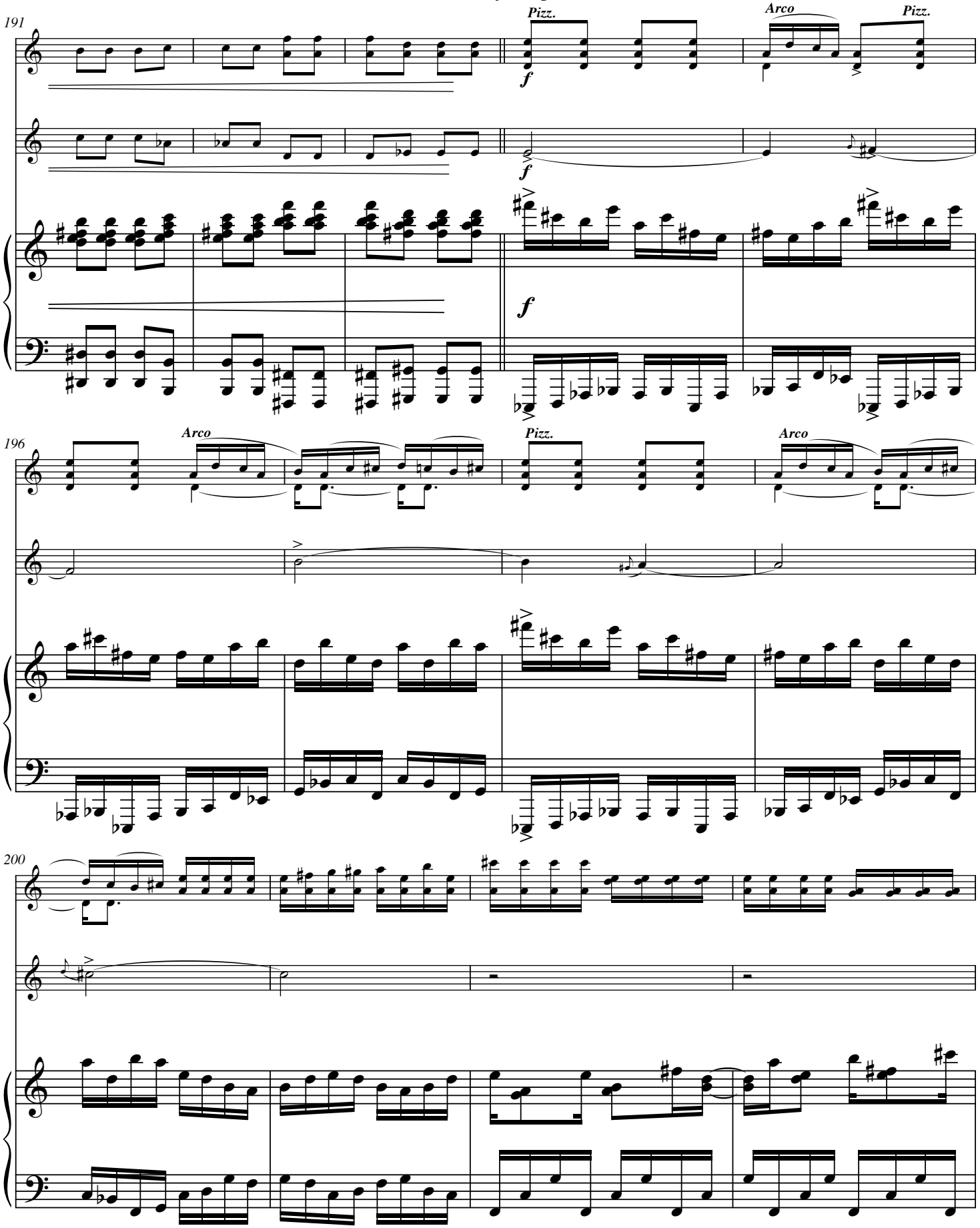

110
mp
115
mp
120

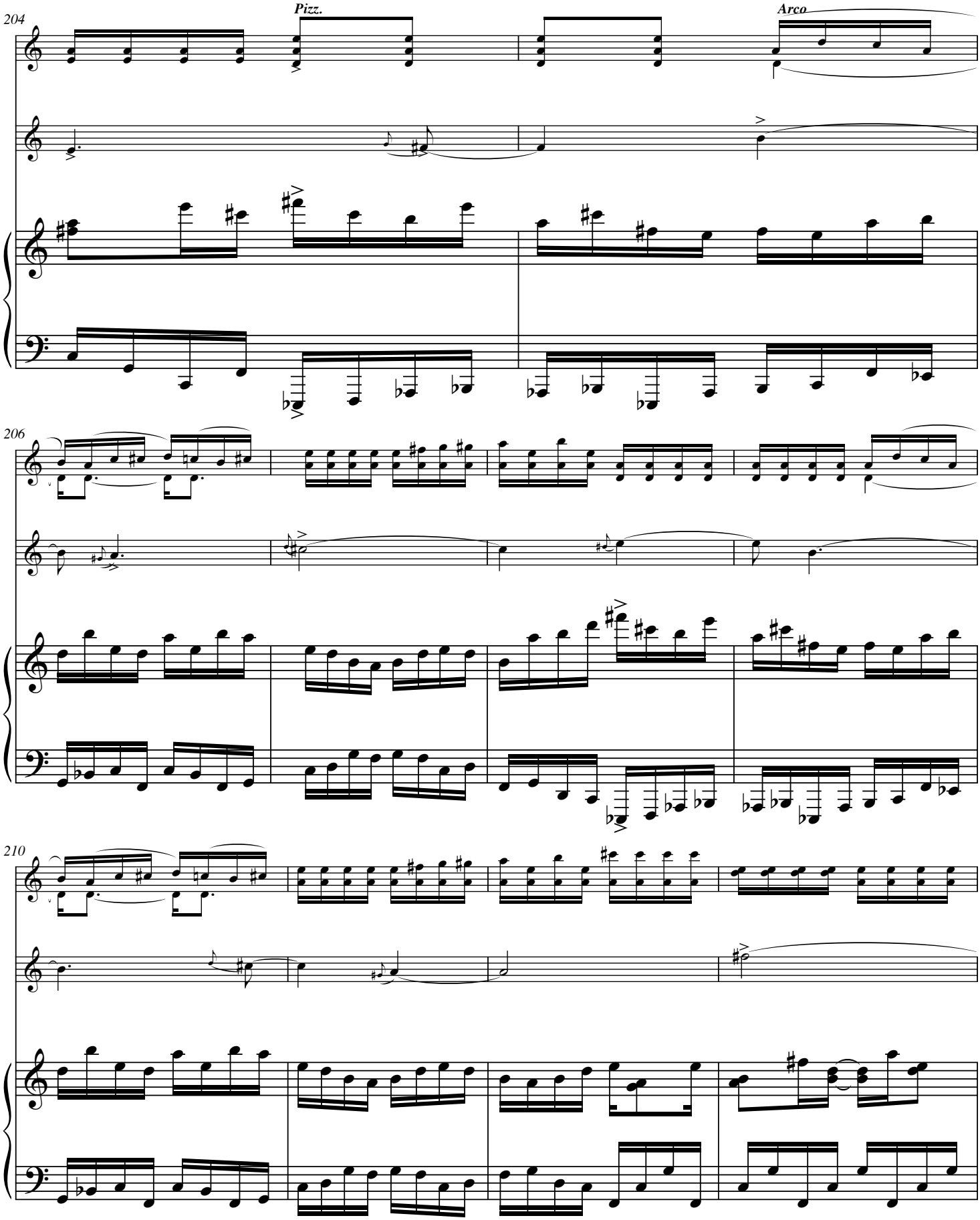

125
mf
f
mp
cresc. . .
mf
f
mp
cresc. . .
mf
130
135
f
6
f
f

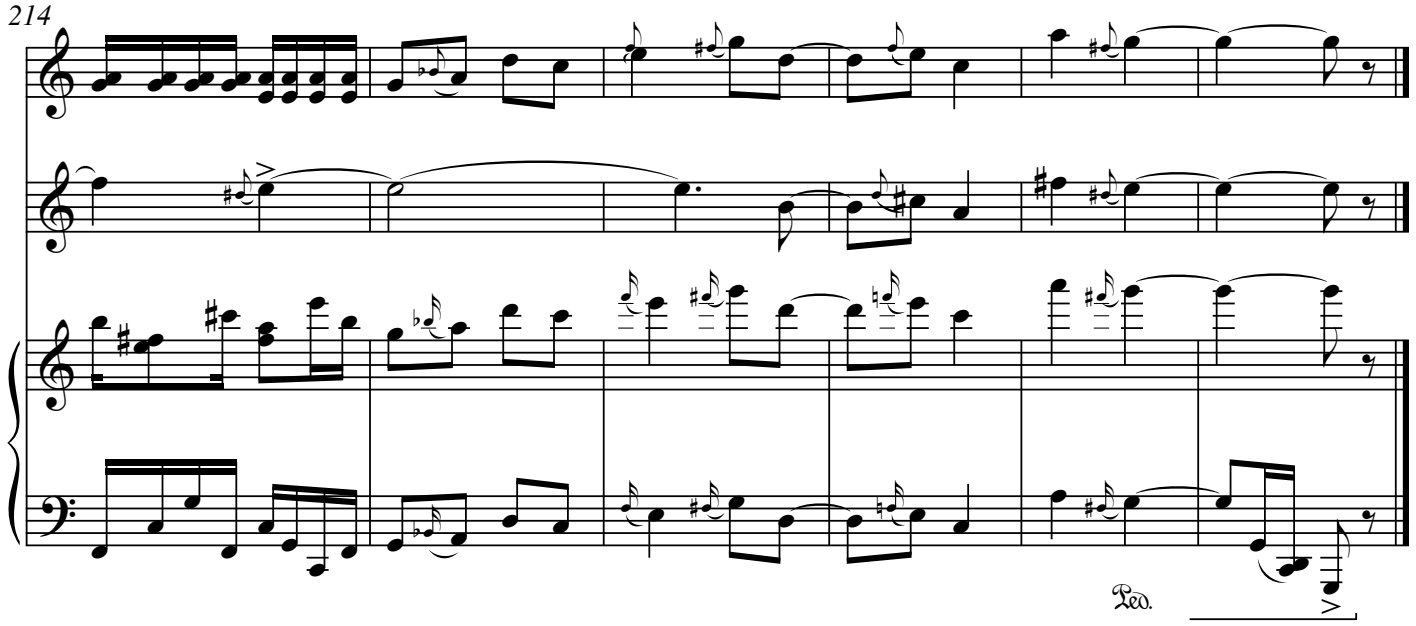

140
f
f
146
sfz
f
152
mf
mp
mf
mp
mf
Ped.


158
mp
mp
mp
mp
165
mp
mp
mp
170
"Be-Bop"
p
"Be-Bop"
p
"Be-Bop"
p


175
180
mf
mf
mf
185
p
p
p
p
p


191
Pizz.
Arco
Pizz.
f
196
Arco
Pizz.
Arco
200


204
Pizz.
Arco
206
210


214
Ped.