

Composed for Christopher Ladd, without whose interest and support it never would have been written

Instrumentation:

Solo guitar

Guitar #2

Vibraphone

Flute (doubling Piccolo)

Clarinet in Bb

Trumpet in C

Violin

Viola

Cello

Harp

Piano

My Chamber Concerto for Guitar and 10 Instruments: "The Calm Bee in the Busy Hive" grows out of a single sonority, the strum of the guitar's strings, returned to evoke the overtone series of its low E (see below). The image of the piece is of the soloist as a calm, directed force in the midst of increasing activity. The subtitle of the work and the individual movement titles underscore this meaning.

The first movement literally constructs itself in real time. The soloist is progressively surrounded by concentric layers of music, played in turn by: second guitar; vibraphone; string trio; woodwind trio; harp and piano. In addition, the music in each outer layer moves to the next outermost with each addition, like ripples in a pool. Thus, it's a canonic structure, though with free variation of material from layer to layer. When all the instruments have entered, the movement can end.

The second movement starts with a ringing lament (it was begun soon after the death of my father). It consists of a series of sections, equal in number to the first movement's, but here, each is a free fantasy on the "fresh" material presented by the solo guitar in the first, but moving in reverse order, until we return to the repeated Ds of the opening.

The music is "humming" throughout. It should project transparency and delicacy, even in its climaxes.--RC

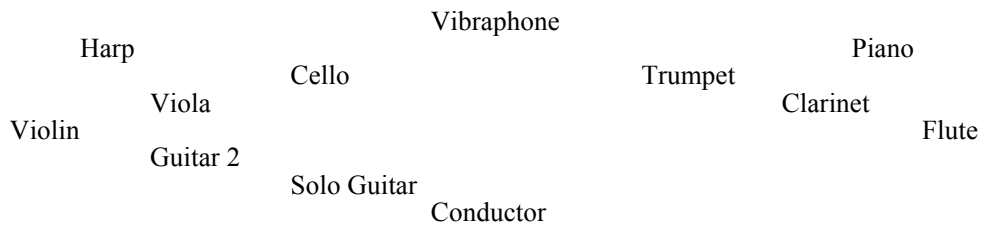
Timing: *Mvt. 1: 8'*

Mvt. 2: 8'

Note on the guitar:

The two guitars may be amplified, but the effect should be subtle, for reinforcement only, and not sent through a general soundsystem. A small speaker close to or behind each player is ideal.

Seating arrangement:



Both guitars parts in the score are written in C (as sounding). The scordatura of both guitars is: