

Trinanina Concert Program Notes

John Baker, *Symmetrical Design No. 9*

The elements of the “Symmetrical Design” here are three- or four-measure chunks characterized by instrumentation and tempo as well as melodic and rhythmic content. These vary according to patterns derived from change-ringing. Pitch content also varies systematically. The piece as a whole comprises six groups of seven chunks each, the arrangement of which realizes the underlying design.

The melodic-harmonic language here, a non-serial twelve-tone one, is original with the composer. It uses three four-pitch sets at a time, each of these is pitch-symmetric (see example), and together they include all twelve usual pitch classes. Example: {{Gb, Ab, Bb, C}, {C#, D, E, F}, {Eb, G, A, B}}. (Each of these three sets is pitch-symmetric about A and Eb.)

Jack Campbell, *65, 898*

This piece is based around two independent compositional factors which occur simultaneously. The first factor is an algebraic equation which I have developed. Its purpose is to determine a coherent, musically relevant, and randomly selected form and rhythmic structure. The second factor is a collection of three melodies that have been drifting around my mind for several months. I contort, exaggerate, torment, and manipulate these melodies using various sonic experiments. Through this combination of forces, the piece becomes an idiosyncratic mixture of chance, passion, neo-serialism, and youthful experimentation.

I'd like to deeply thank the Trinanina Trio for this amazing experience. I am very honoured!

Javier Canseco, *Streams*

“Streams” comprises three short movements. One and three are lively, while the second is slower and more reflective. Movement one is in D mixolydian. It includes three themes. Theme one is sprightly and lyrical. It highlights a 4-3 suspension followed by a chordal outline in an eight-note triplet feel. Theme two is untroubled, moves in stepwise motion and presents a syncopated rhythmic profile in sixteenth notes. Contrastingly, theme three is graceful and emphasizes skips of perfect fourth and perfect fifth in alternating direction. This section, according to its very character, modulates smoothly to pitch-centers Bb, C, and G, and comes back home at the end. Movement two is lyrical and less active, roughly at half of the tempo of the first. It offers a pleasant contrast to the outer. In this section, themes one and three are presented in a very different character. Both become slow and lyrical, which allows for delicate and detailed melodic elaboration. Flute and Bassoon emerge to the foreground, meanwhile, the harp takes on a supporting role. The modulation scheme is B dorian, F# phrygian, F# dorian and B dorian. A short harp interlude brings back the third movement, which is a varied restatement of the first one. The materials are now presented in a condensed manner since the listener has assimilated them already. The piece closes in the home modality of D mixolydian.

Henry From, *Rainshapes*

I began this composition on a rainy day. It reminds me of the myriad, and ever-changing patterns formed by drops of rain on my car's windshield. Sometimes the raindrops stream down the glass following more or less the same paths, but at slightly different times. Sometimes they coalesce into bigger and bigger drops and all move together, morphing into beautiful rain-shapes as they descend. Sometimes it is only a fine mist of rain, but then a gust of wind comes along, suddenly covering the windshield with a sheet of water like dense notes of a harp glissando. And sometimes, amid the rhythmical sound of windshield wipers, the rain is directed into uniform streams of water. The rain ebbs and flows, sometimes gentle and peaceful, sometimes pelting the window percussively, but ultimately the rain ends, and the final rain-shape softly fades away without a trace.

Robert Humber, *not knowing*

When I began writing "not knowing," I really didn't know what it was about.

I had been reading Haruki Murakami novels while writing "not knowing." If you have read Murakami's stories you will know that a great deal of his appeal stems from... not knowing what the hell is going on. His narratives play out like dreams, full of questionable logic and vague, symbolic connections. A while ago, I read an interview in which Murakami stated that he never plans anything. He just follows his stream of consciousness into whichever weird door he feels compelled to open.

My idea was to just begin writing notes on a page, and through the process of living with the music, consciously or subconsciously connecting one stream of thought to the next, a meaning or a subject would appear. And the subject emerged as variations of the very concept of "not knowing": blissful naivety, the foggy somnolence of being lost in a faded memory, the feelings of frustration and helplessness which stem from a desire to implement personal and societal change, without knowing where to begin.

Mark Marinic, *Aurea*

Aurea is a semi-autobiographical, semi-programmatic piece that explores the crossroads of elation and anxiety. It was composed after reading Patrick Rothfuss' short story, *The Slow Regard of Silent Things*, and shares a similar name to that story's main character, *Auri*.

Aurea is the feminine-gendered Latin word for "Golden." Gold, besides being a literal heavy-metal, carries a great deal of connotational weight; it serves as a synonym for wealth, first place, and perfection. Rothfuss' story (and, consequentially, this piece) celebrate the beauty of broken things, which, despite their perceived imperfections, nonetheless belong.

Farshid Samandari, *Huma*

Huma is the second in a set of single movement compositions for different chamber ensembles with bassoon. The piece depicts huma, a mythical Persian bird of auspicious touch and shadow who's made of two distinct natures, similar to a griffin. On a backdrop of a rigid golden ratio and sectional structure, the piece builds on two distinct sets of musical material: serene, somber sonorities and fervent, energetic lines which gradually approach one another.

Gabriella Yorke, *El Hombre que lo Tenía Todo, Todo, Todo*

English name: The Man who had Everything, Everything, Everything

A work of short character sketches based on the short story of the same name by the Guatemalan author, Miguel Ángel Asturias. The piece is divided into 5 movements, each depicting a specific scene from the book.