

“...repercussions...”

movement titles:

- i. E.B.
- ii. A.R.
- iii. S.R.
- iv. R.R.
- v. A.B.

Program note:

...repercussions...was completed in February, 2009. Commissioned by the Cincinnati Chamber Orchestra and its music director, Mischa Santora, the piece is dedicated to Dorotea Vismara Hoffman, the composer's wife and a violist-member of the CCO.

While an abstract musical work, the piece does make reference to a number of extra-musical elements which are alluded to but not made explicit by the movement titles. However, this material is quite secondary to the musical design, which focuses on symmetrical treatment of themes, architecture and durations. For example, the run-time of the movements—in order—is 3,2,4,2,3. And the 4-minute third movement itself is cast in rondo form, a very familiar symmetrical musical structure. In addition, there are clear thematic links between movements 1 and 5, as well as 2 and 4, while movement 3 stands alone in the center. Not all of the material of this piece responds to symmetrical thinking, however. For example, the first movement consists of a rather tightly constructed dialogue between a chorus of winds playing in exact rhythmic unison against a pattern of pizzicato string phrases, themselves in exact rhythmic unison...whereas the fifth movement deconstructs unison playing into a situation whereby, towards the end, each member of the orchestra actually follows his/her own personal interpretation of the material, such that actually nobody is playing together with anybody else!

But above all, I was trying in this piece to capture a sound that would be my own personal hearing of the integration of this orchestra, this conductor, this performing space, this audience and this time.

...note by the composer