



Pomona College Department of Music  
Junior Recital

Lyman Hall, Thatcher Music Building  
April 12, 2013 at 8:00 PM

*Albert Chang, violin*  
*Audrey Dunne, cello*  
*Anne-Maria Giuca, piano*

Combinations, a Piano Trio (2012)

William Appleton  
b. 1991

1-1 Grave  
2-2 Vivace  
1-3 Andante  
2-1 Con brio  
1-2 Lento  
2-3 Allegro

*Mr. Chang, Ms. Dunne, Ms. Giuca*



---

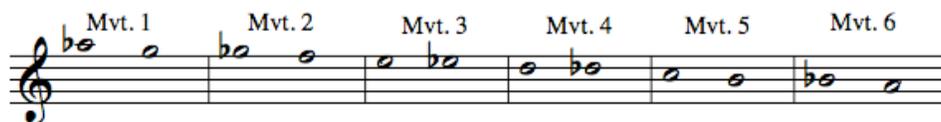
**In the sensitive acoustic environment of Bridges Hall, your neighbors can hear you! Please be considerate of the audience and performers and silence your telephone ringers, beepers, and alarm watches. Recording devices and cameras may not be used during the performance.**

**It is customary to hold all applause until the end of a piece or set of pieces**

**Audience members arriving late will be seated during a suitable break in the program.**

PROGRAM NOTES

Combinations This six-movement piece is created primarily from abstract number sequences mapped to pitches and/or rhythms. Structurally, the six movements alternate in character so that the odd movements mirror each other, and the even movements mirror each other. Harmonically, the principal notes of each movement come from a half-step dyad:



The dyads are non-overlapping and arranged in descending chromatic order, meaning that over the course of the six movements each of the twelve chromatic pitches becomes a principal note once. Each movement utilizes a different number sequence that controls the rhythms, pitches, and/or form of that movement.

In the first movement, Grave, after an introduction the movement is comprised of expanding sections, the lengths of which are determined by the interactions of isorhythmic phrases in the strings. For example, in the first section the cello has an isorhythmic phrase that is 4 beats long and the violin's phrase is 5 beats long. Where they line up again after 20 beats is the end of the first section. The beat patterns increase by one in both parts in each subsequent section, making each new section longer and longer.

In the second movement, *Vivace*, the short number sequence used corresponds with the order of pitches in a four-note motive. The opening section of the movement explores the interaction between one voice repeating the original motive, while at the same time a second voice plays the same motive displaced by different amounts:

The third movement, *Andante*, is based on an expanding and ascending scale in the piano part. The scale starts with one note, and expands to nine. This ascending scale is always metrically grouped in four, example:

The notes that fall on the strong beats become the structural notes for the string lines. In the above example scale degrees 1, 5, 4, 3, and 2 become the important notes, in that order, for the string line above the piano's scale.

The fourth movement, *Con brio*, is based on a "row" of pitches created by all the possible combinations of three units (each unit being two-eighth notes long):

Over the course of the movement we will hear all possible one, two, three and four part combinations of voices (counting the piano as two voices) playing some version of the opening "row".

The fifth movement, *Lento*, is a chaconne with a main theme that is 48 eighth-notes long in duration. It is grouped into uneven sections of 6, 5, 8, 11, 6, and 6. The "counter-theme" of sorts is an alteration between the movement's principle notes C and B; its notes are always six eighth notes long in duration:

The variations occur over 48 measures so that the uneven eighth-note groupings of the main theme, when used to group measures, also control where new variations occur such that the new variations do not necessarily start at the beginning of the theme every time.

The sixth movement, *Allegro*, is in a general ABA format. The A section's main theme is made up of an expanding group of repeating eighth notes, starting with just one and expanding to five. The transition section between the A and B sections consists of the strings working through all possible combinations of the numbers one through five, mapped onto different scales such that the numbers correspond with scale degrees:

The B section is comprised of the interactions between notes that are 1, 2, 3, 4 and 5 eighth notes long in duration all occurring simultaneously:

For me, the overarching concept that binds the entire six-movement piece together is the concept of having no remainders.

-WA

I wish to thank the performers for their generous commitment both in terms of time and in energy. I would also like to thank Professor Flaherty for his guidance and for his patience in listening to me attempt to explain my nonsense every week.

## PERFORMERS

**William Appleton** is a junior music major at Pomona with a concentration in composition. He is also double majoring in Sociology.

**Albert Chang** is a junior music major at Pomona College. He is currently studying violin with Todor Pelev.

**Audrey Dunne** is a senior music major from Providence, Rhode Island. She is a French minor, and hopes to spend a gap year in France after graduation.

**Anne-Marie Giuca** is a senior at Pomona College studying Neuroscience and pre-medicine. She began piano lessons at the age of four and currently studies with Professor Genevieve Lee.



*All concerts are free and open to the public.*

*For more information or to sign up for our email concert announcements  
please visit – [www.music.pomona.edu](http://www.music.pomona.edu) or call 909-607-2671*