

Peter Adriaansz

No. 18 Triple Concerto for 8 musicians (2003)

Commissioned by: Maarten Altena Ensemble, with financial support from the Netherlands Fund for the Creation of Music

Info/Program Note:

The *Triple Concerto*, only a 'Triple Concerto' in name in the sense that a variable trio of guitar, violin and piano take the lead and basically have more to do than the others, came after a period in which my work could be characterized by a hard, very abrasive and hierarchical esthetic. The Triple Concerto aimed at the opposite: a work in which nothing would be defined and all corners and edges blurred, a work in which time could stand absolutely still. Hence the piece abounds in very fast and uncontrollable tremoli, trills and ostinati.

Originally designed to have three movements, the work eventually ended up with only two: a first part, consisting of a canonically designed sequence of 33 harmonic progressions, each orchestrated individually and consisting of only four pitches (A-C-D and E) and a second part, which transposes down a minor third, adds the 7th to the gamut and basically doubles the speed of the harmonic progressions by alternating them over two lines. (The (unfinished) third section doubled this again, dropping another minor third and adding the 9ths and 11ths, eventually resulting in a true pandemonium of suspensions.)

The *Triple Concerto* is dedicated to my good, but sadly deceased, friend Paul Termos: one of the finest composers to be active in the Netherlands prior to his untimely death in 2003.

instrumentation:

recorders
clarinet/bass clarinet
trombone
violin
double bass
electric guitar
ebow piano
percussion

duration:

18'

first performance:

Altena Ensemble
March 2003
BIM huis, Amsterdam