

Anthony Green

Scintillation II

Instruments: viola and cello

Duration: ≈7-10'

My recent compositions have focused on relinquishing one element of music to heighten another. I have developed a new notation to communicate my idea of relinquishing rhythmic control as a composer, leaving me to focus solely on pitch, color, timbre, structure, and form. This notation is called “free-ostinato notation”, where the interpreter executes a musical cell (which can contain from 1 note to an endless amount of notes) in a free rhythm of his or her choosing. The cell is repeated freely, maintaining the order of the pitches, until the music yields movement to the next cell or musical idea. I have composed 3 works that feature this idea abundantly, and 1 work that uses this idea completely throughout.

After a brief exploration of the possibilities of “free-ostinato notation” (an exploration that will continue throughout my life), I used this same principle in a work for flute and marimba called *Scintillation*, but varied its execution. My Scintillation series are works for two instruments, where one instrument has a controlled ostinato roll below a soloistic gesture performed by the remaining instrument. The roles may or may not interchange throughout the work, and the ostinato may or may not be always present. Scintillation II, for viola and cello, relinquishes complete rhythmic control for the soloistic gestures, which occur for both instruments. The ostinati in the work is sometimes specific, and sometimes incorporates “free-ostinato” notation. Ultimately, this work is an exploration in string colors, and a study in transition in an environment that lacks a hyper-control over rhythm.

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