

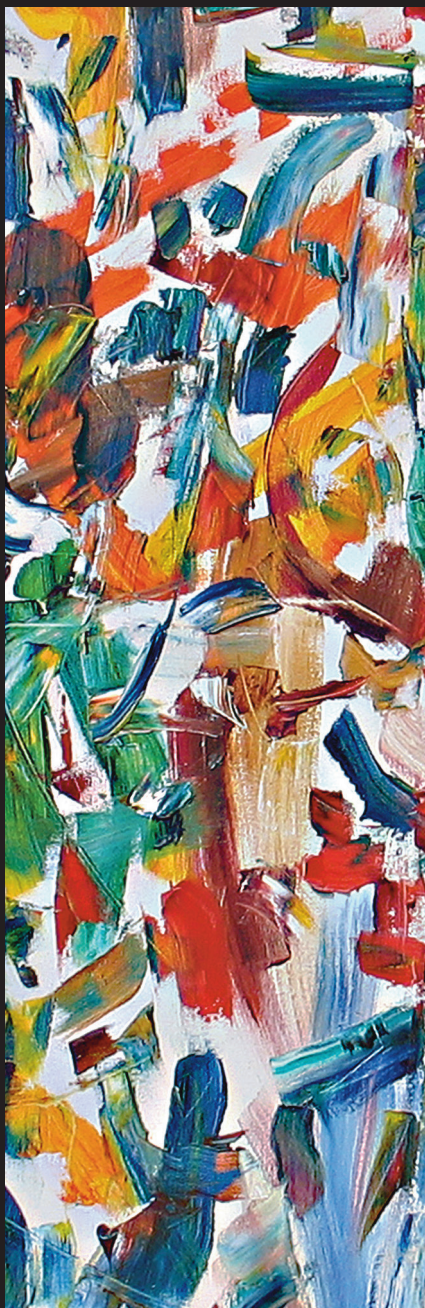
FERDINANDO DE SENA
SPALDING'S BOUNCE

AND OTHER CHAMBER WORKS



n Navona
Records

FINE MUSIC



SPALDING'S BOUNCE does not refer to the recoil of a rubber ball but rather to fabulous musician/composer Esperanza Spalding. There is no use of musical quotation or even stylistic emulation, just a title of *homage* and an appreciation of the broad stylistic unity her music communicates to me. It presents a modern culmination of adventurous idioms that transcends musical genres.

DECEPTIVE CLARITY is a work for a time-honored duo – flute and guitar: a combination both exquisite and profound. This work is based on a series of four trichords or three-note groups. For me, the trichordal orientation suits the harmonic characteristics of the guitar: creating, with inclusion of open strings, lots of flexibility and capability for relatively facile passagework with harmonic support. Larger scale segments are constructed out of conjunct and disjunct concatenation of trichords and their resultant

modal rotations. As always in my compositions, the harmonic patterns and sonorities serve a generative function for melodic lines.

PULSONIC TURN is a trio for violin, clarinet, and piano. Its harmonic vocabulary is based on a set of five trichords (three-note groups) and selected combined aggregates. A prominent feature of this work is its instances of slow, small-interval glissandi in the violin, which effect an emphatic modulation between different trichords. This is in essence the “turn” in the title.

ART MARKET is a commercial designation for marketing music such as this. This piece is structured as a “sextet” for synthesizer. It uses fundamentals of 12-tone equal temperament with Pythagorean harmonics. I use a Max/MSP programmed additive synthesizer. The nine specific overtones are determined by localization within 9-tone (3x3) sections of a 12-tone matrix. There are 16 distinct groups in such a matrix so I call them hexadecants (analogous to quadrants). I’ve chosen the six hexadecants closest to and including the descending left-to-right diagonal axis.

The nine overtones for each voice are generated, recorded, and placed as separate samples. I then utilize synthesis controls: bending, enveloping, and modulation of frequency, filter and amplitude, with each

overtone. These overtone performances are mixed together and then loaded as a multi sample. This all constitutes a single voice. Then synthesizer parameter control is exerted at the macro (note) level for each of the six voices.

LASTING VIRTUE is a duet for flute and viola and was originally composed for flutist Christine Nield Capote and violist Pamela McConnell. It fluctuates between calm, introspective passages and vigorous emphatic utterances. An important focus of the piece is small changes in intervallic relations during the more homophonic passages. It also explores simple, but elegant and transparent timbral combinations of the instruments.

EYES OF RESURRECTION was composed for harpist Valerie Von Pechy Whitcup and violinist Anna Cromwell. The harmonic vocabulary for *Eyes of Resurrection* is derived from the hexachordal (six-note set) identity or combinatoriality of two sets through inversion. In this case a six-note set of notes will have the same notes as its inversion three semitones below. This is all standard stuff in post-tonal theory. But my approach has always been to treat these intervallic structures largely in scalar/modal fashion. This eases some of the syntactic abstraction. An important consideration is the harp pedal tuning which can be problematic in highly chromatic settings. A given hexachord “scale,” plus one

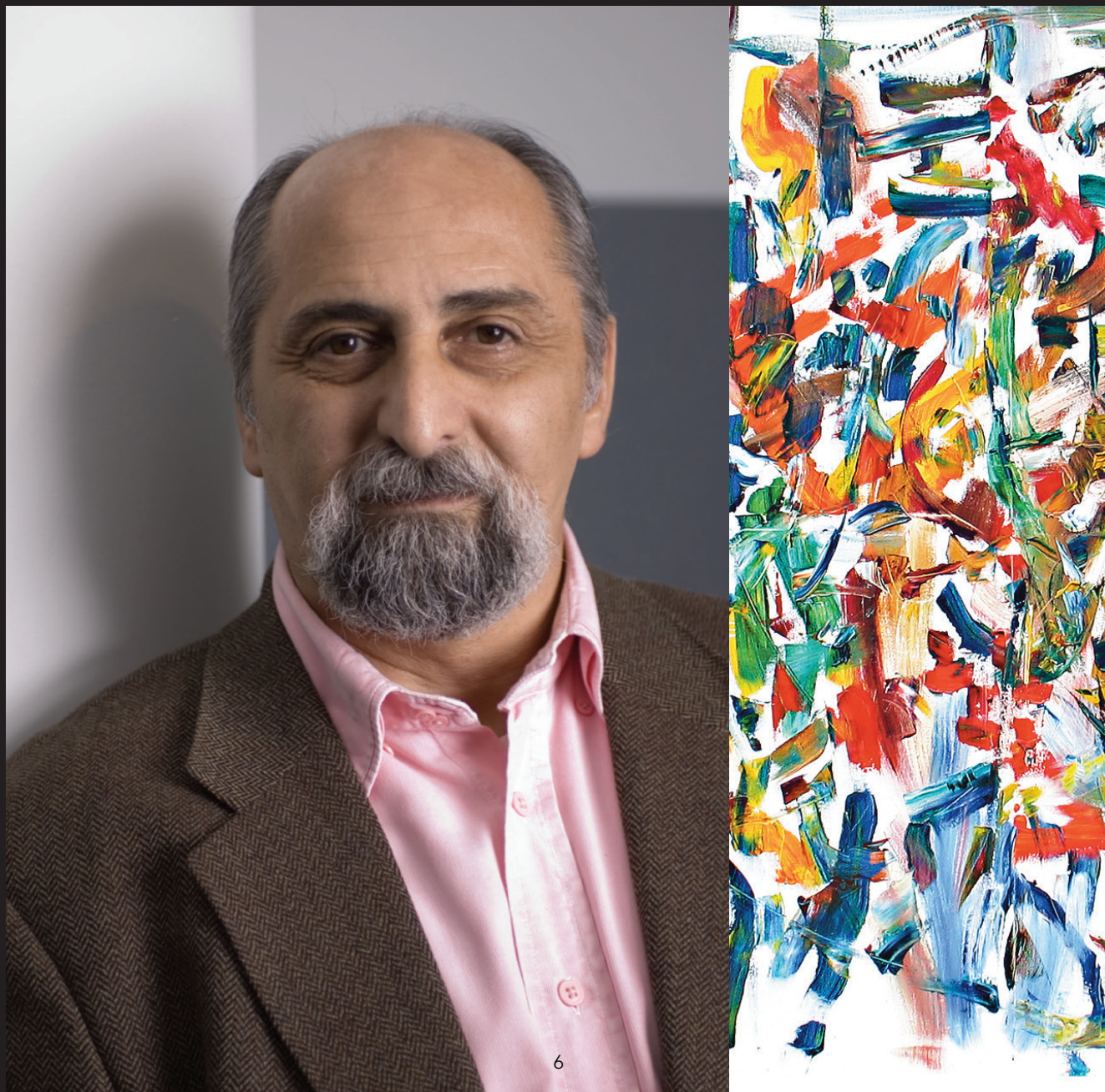
“guest-note,” provides idiomatic seven-note tunings for the harp.

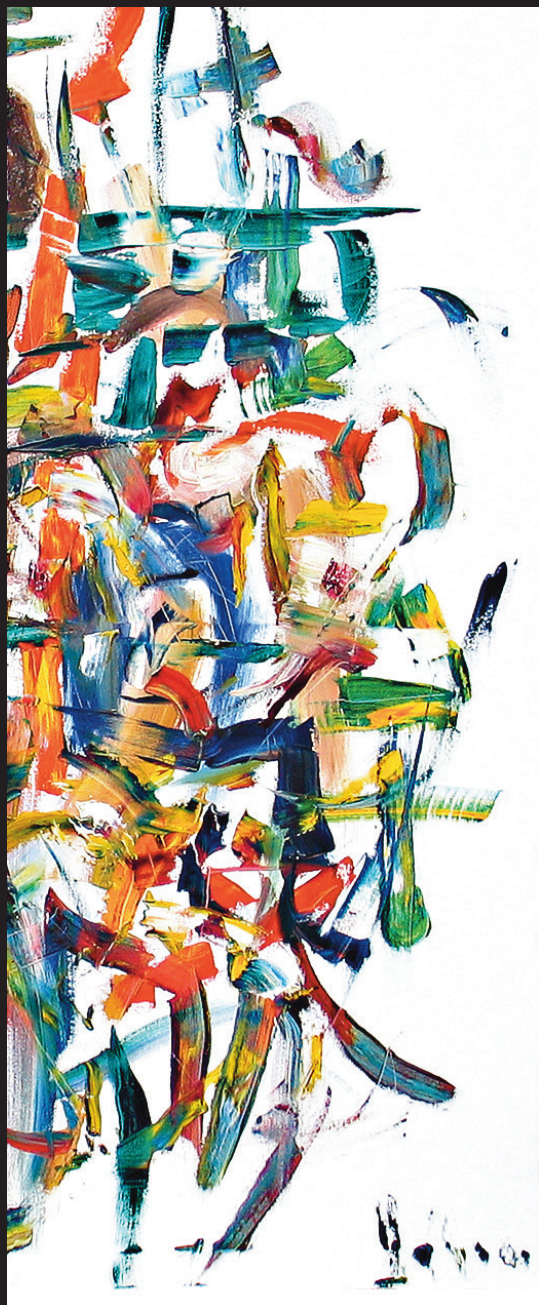
ANIMA MEA is a duet for flute and alto sax commissioned by Cynthia Cripps. The title is the beginning of The Magnificat – a Latin Marian prayer – “My soul doth magnify the Lord.” The music is not a wordless setting of the text, but an emotive rendering of its expression - greatness of spirit and self-sacrifice.

THE WIND FROM THE FIRE is an electroacoustic work for mandola/mandolin, guitar, and electronic sound. It was composed specifically for Jorge Gomez Abrante (guitar) and Rafael Ramirez (mandolin and mandola). It has a trichordal harmonic focus like many of my recent works, in this case derived from an all-trichord hexachord and a distinct all-interval tetrachord. This permits a grand variety of 3-note plus 2-note combinations. The rhythmic setting is based on a 3 + 3 + 2 division of a 4/4 meter – and later slips into a gentle 7/8.

– *Ferdinando De Sena*







FERDINANDO DE SENA

is a Miami composer, born in Brooklyn NY. He currently teaches composition and electronic music at the New World School of the Arts in Miami Florida; From 1992-2009 he served on the faculty of the University of Miami School of Music and in 2003 was appointed Director of the Electronic Music program. His music has been performed throughout the continental U.S., Puerto Rico, Hawaii, Argentina, Italy, Ireland, and Scotland.

www.desenamusic.org

Tracks 1-3 & 5-7 recorded February 20-21, 2016
at The Bridge Sound and Stage in Boston MA
Session Producer **Andy Happel**
Session Engineer **Alex Allinson**

Track 4 all synthesis, audio manipulation and editing,
mixing, and production by **Ferdinando De Sena**
in the desenamusic studio in Miami FL

Track 8 recorded April 26-27, 2016
at Sounds Productions in Miami FL
Engineer **Lester Carrodegaus**
Producers **Jorge Gomez** and **Fred De Sena**

Editing, Mixing & Mastering **Andy Happel**

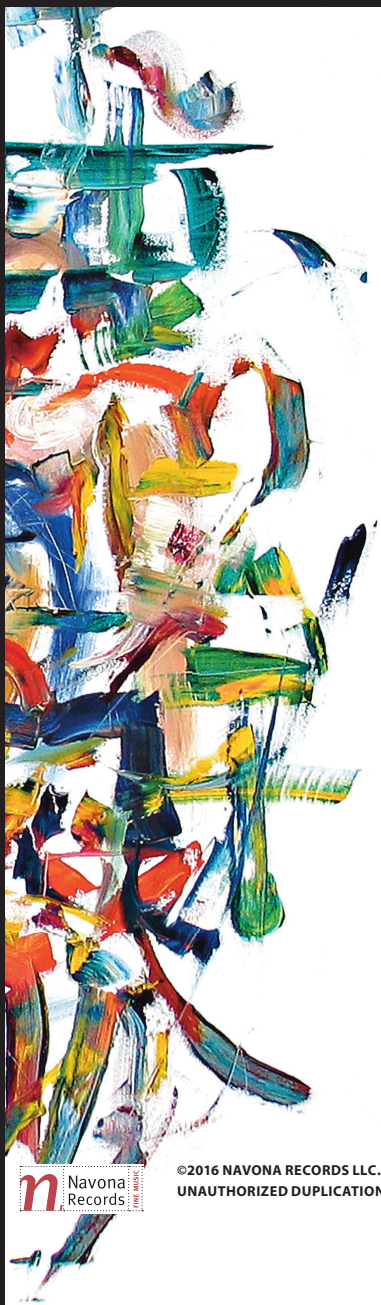
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- 1 **SPALDING'S BOUNCE**6:54
Philipp Staeudlin, tenor saxophone; Javier Caballero, cello;
Karolina Rojahn, piano
- 2 **DECEPTIVE CLARITY** 4:36
Diedre Viau, flute; David Ross, guitar
- 3 **PULSONIC TURN**7:00
Maria Wozniakiewicz, violin; Rane Moore, clarinet;
Karolina Rojahn, piano
- 4 **ART MARKET** 7:16
electronic music
- 5 **LASTING VIRTUE**6:49
Diedre Viau, flute; Peter Sulski, viola
- 6 **EYES OF RESURRECTION** 5:23
Julia Okruska, violin; Molly McCaffrey, harp
- 7 **ANIMA MEA**7:16
Sarah Brady, flute; Philipp Staeudlin, alto saxophone
- 8 **THE WIND FROM THE FIRE** 6:27
Rafael Ramirez, mandolin and mandola;
Jorge Gomez Abrante, guitar

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