

Trio Accanto

Misato Mochizuki Satellites, for soprano saxophone, percussion, piano (2019-20)

Writing a musical work for saxophone, piano and percussion is not an easy task, given that the instrumentarium is difficult to grasp in terms of balance. Indeed, their nature produces sounds of different morphologies: held, blown, slid and microtonal sounds for the saxophone, polyphonic sounds over a wide range and tempered (in semitones) for the piano and, finally, sounds without precise pitches in several different materials for the percussion. I also conceived each instrument as independent entities which do not meet, but which, like stars, create a balance by successive attraction and repulsion. These three voices each have their own path, their own independence and, at certain structural points in the piece, will have a reciprocal influence similar to the phenomena of eclipse. Is it not within this balance that respect for difference emerges?

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Rebecca Saunders That Time, for baritone saxophone, percussion, piano (2019/2021)

"c: not a sound only the old breath and the leaves turning and then suddenly this dust whole place suddenly full of dust when you opened your eyes from floor to ceiling nothing only dust

and not a sound only what was it it said come and gone was that it something like that come and gone come and gone no one come and gone in no time gone in no time"

– That Time, Samuel Beckett

Written for Trio Accanto with all my thanks

(Rebecca Saunders)

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