The title ***Two Movements*** has a double meaning. The first refers to the piece as a whole consisting of two separate movements. The second, based on associations that came to mind while I was composing, has to do with actual motion, physical and perceived.

***1. Pendulum*** describes a succession of various swings of a pendulum. The musical realization focuses on the initial energetic impulse once the pendulum is released, and the winding down of the pendulum’s oscillation, including its standing still. The middle phase of the swing is left out.

Months after finishing the whole composition I came upon an alternate interpretation of what ***Pendulum*** could be about. One could think of it as a monologue, characterized by a series of statements alternating with thoughtful pauses. Musically speaking, the pauses (represented here by held chords) also allude to thoughts expressed by masters such as Debussy: *"Music is the space between the notes”* and Miles Davis: *“It’s not the notes you play; it’s the notes you don’t play”.*

***2. Shift*** sets up rhythmic expectations which are upended almost immediately by subtle metric changes. The additions, or subtractions, of 1/8th and 1/16th notes in successive bars create a constantly shifting perception of the groove presented by the piano. As the movement progresses, this material slowly gives way to bell-like interludes with fading repeated notes. A pensive middle section connects to the return of the “shifting” rhythmic introductory material, followed by a quiet ending in which repeated, fading notes reappear.

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