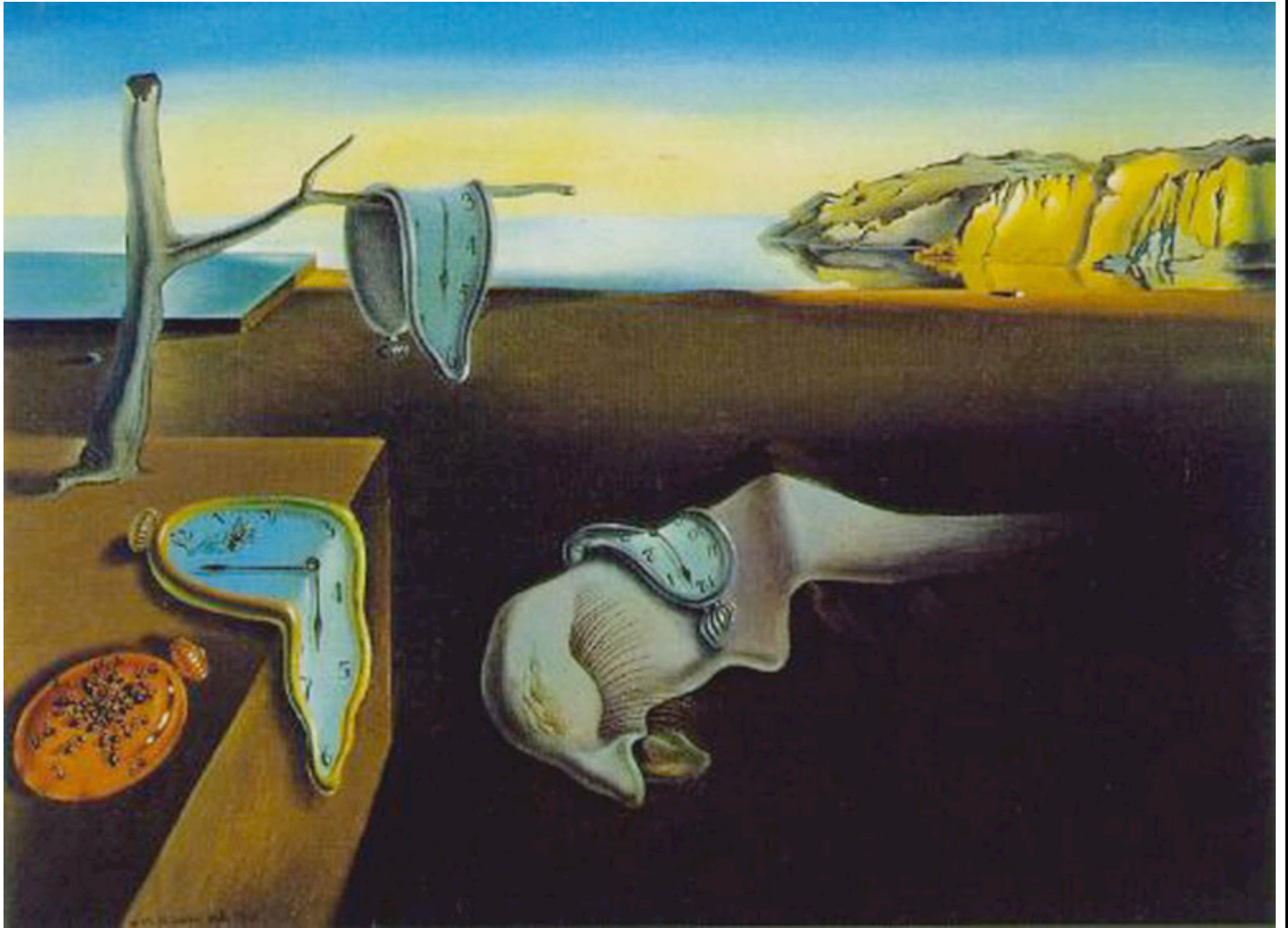


The Persistence of Memory

Diana Sussman



9:30 MINUTES
for Cello Trio

The Persistence of Memory

Date: July 2011

Premiere: August 4, 2011. Maggie Thompson, cello 1; Veronica Parrales, cello 2; Blake Johnson, cello 3.

Searcy Hall, Brevard Music Center. Brevard, NC.

Duration: Total 9:30

I. Rosa Meditativa 3:00

II. Galatea 2:00

III. Elefantes 4:30

Instrumentation: Cello 1, Cello 2, Cello 3

Program Notes: As multi-movement works sometimes go, the second movement was written first. In writing the movement, Galatea, I utilized several of the great composer Messaien's compositional techniques. You may hear, for example, that one of the cellos is playing every three beats, while the others are in four. You may also hear that the cello soars out of the texture as a soloist plays a very symmetrical rhythmic pattern. Each measure, in fact, has the same rhythm backwards and forwards. There are also additive and diminutive properties within the movement.

I knew when I heard Galatea performed that I wanted to expand the work into several movements. At Brevard Music Center Summer Institute, 2011, I got my chance. I decided to use the three cellos in contrasting ways for the additional movements. The first movement features each cellist in turn as a soloist while the other two performers provide accompaniment. I think of the solo lines as weaving in and out of the driving rhythms of the movement, both components being central. The third movement plays with varying textures of unison lines and contrapuntal lines, utilizing different registers, tempos, and techniques to clearly define the sections of the movement.

The title of the work and its movements are borrowed titles from artist Salvador Dali's paintings, which loosely inspired their musical counterparts.

II. Galatea

Yearningly ♩ = 56

cantabile

Cello 1 *ppp* *mp* *mf* *f sub*

Cello 2 *ppp* *mp* *mf* *f sub*

Cello 3 *ppp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

6 *mf* *f* *mf* *mp* *mp* *mp* *mp* *mp* *mp*

11 *rit.* *p sub.* *mp* *mf* *mp* *p sub.* *mp*

16 *a tempo* *mp* *f sub* *mp* *f sub* *mp* *p*

21

mp ppp ppp ppp

III. Elefantes

$\text{♩} = 152$

spicc. *ff* *mf* *rit.*

Cello 1

Cello 2

Cello 3

spicc. *ff* spicc. *ff* spicc. *ff*

7

A $\text{♩} = 152$
a tempo

mf *mp* *ff con fuoco* *ff con fuoco* *ff con fuoco*

mp *p* *ff con fuoco*

13

pp sub. *f sub.* *pizz.* *p sub.* *f sub.* *arco sul. pont.*