

Movement in E Major for John Cage
1975

Movement... was composed while an undergraduate at UC Santa Cruz, for my fellow music students Carla Picchi (vln.) and Ingrid Hoerrman (piano), who premiered it. The piece is inspired by, and is an explicit homage to Cage's Nocturne (1947), and has sometimes been paired with that piece in concert.

In the liner notes to the New World Records (2006) recording of the piece (Miwako Abe, violin and Michael Kieran Harvey, piano), Dr. Amy Beal writes:

“... Movement... foreshadows many of this composer's ongoing interests: rhythmic complexity, understated virtuosity, quirky hybrids of older forms, extensive use of harmonics, an improvisatory sound despite the rigor of the score, pregnant silence, and tongue-in-cheek humor.... E-major triads are to be found scattered like seeds throughout the piece, but one doesn't hear them as such given the harmonic beds in which they are planted. Only at the end, after a 'brutally' furious explosion of sound and following a ridiculously brief three-voice 'fugue' (only seven-beats long!), do we hear resolution, a tonal resting place (though 'almost imperceptibly') — until the violin, in her final moment, slides from the tonic pitch E to the neighboring (non-scale degree) F-natural”

Larry Polansky
2016

(Written for New Music Works Performance, Santa Cruz, CA, 1/2017)