

## *Regeneration*

*Regeneration* is a four movement work that develops several musical concepts that I have been exploring within the last four years. In the realm of process, change and psychology of the listening experience, I played around with rapid alternation and gradual transformations. In the first movement there are plenty of these alternating sound blocks which create motion due to abrupt change. In the second movement there is a gradual unfolding of melody, texture and color to provide forward motion. The third movement is static like a sculpture, meditating over a rich orchestral sonority. The layered swells in the harmonic chords provide a gentle undulation while pulsing winds accent the texture. Compared to the previous music, this movement is very minimal, yet it helps to achieve a formal effect which is the result of first three movements combined--that is, a process whereby fluid music becomes staunchly directional and finally static. This formal scheme is one of my favorites because it provides the opportunity to present varied musical formats within a single overarching framework.

The title refers to a process that happens in the last movement. In the last movement, material from the previous three movements is interjected between sequences of extremely forceful chords. These progressively foreshortened excerpts provide source material for the ensuing developmental section. The excerpted portions of music gradually grow and transform until they become nearly whole again, with some changes. One stream of music, mostly in the strings, metamorphoses into the chordal ritornello from the beginning. This return to previous material is interrupted by music similar in character to the music from movement three. This is cut off once more and succeeded by a short coda comprised of the ritornello music.

Perhaps there is something to be said about the varied influences on a piece so abstract in concept. Two things come to mind when I think about the content--my experience with Kulintang (Philippine) gong music and the harmonics series. The second movement is probably the most holistic in its influences. The melody, which at first appears in oboe and continues to be colored and transferred to other instruments, was originally influenced in contour and phrasing by Kulintang melodic shapes. Kulintang melodies basically ascend and descend very slowly (though usually within a context of rapid figuration) focusing around a single pitch per melodic segment. My adoration of the harmonic series, a naturally occurring phenomenon, is also a heavy influence. The fact that I really just like the beauty of the sound was enough for me. And finally, the perfect integration of my own personal harmonic scheme with the harmonic series and the Kulintang forms produced such a satisfying melodic entity in the second movement was a complete surprise to me. It couldn't have been more pleasing.

*Regeneration* was premiered by the New York Youth Symphony in 2004, under conductor Paul Haas.