Pande Shahov

Trio

for clarinet, viola and piano

2009
Composer’s note:

In *A Play* (as noun, meaning *game, amusement*), the pizzicato in the viola and the dry, staccato piano patterns create a percussive effect. The interaction between these two instruments is somewhere between heterophony and polyphony and it was exactly this relationship I wanted to examine. The clarinet joins in and gradually takes over as the instrument with the most clearly melodic material. The piano soon brings a chorale texture, phrased in short sections. I wanted to contrast the piano timbre with the beginning section, where a higher register was used. During the work on this movement, I thought of the nature of the piano. Compared to the clarinet and the viola, it is superior in terms of volume and range. Yet, I felt that, as for all instruments, it had to have a specific language to a certain degree, rather than a purely imitative role (limiting soloists, voices or sections within the orchestra). In this way, I thought of play as an activity in which children continue their own initiative and, at the same time, adjust to a certain point to what the other participants say or do. I decided to involve all instruments as persistent, ‘stubborn’ participators, continuing to make their point ‘clear’. They are like characters, which have their own musical line but need or to interact with others as well, without losing track of their own discourse.

The second movement starts and ends with a major second played by the piano, the ‘germ’ for its development. The resonance of the chords in the piano is very important in this movement. The title *Monistra (String of Beads)* was chosen because of the interaction of clarinet and viola as characters who add their motifs to a fragmented but long melodic line, almost as two people could add beads to the same string. The short, disconnected, nervous motifs of the clarinet and viola contrast with the overall sense of slow pace and tranquillity. I wanted to create an effect of ornamental melodic contour by merging short but quick passages.

Whilst the first two movements of the Trio emphasise the differences between the instruments and merge them into ‘forced’ addition, the third movement *Potok (Water Spring)* opens with a coherent texture in fast tempo. The aim was to create an effect of fast-flowing water spring, with continuous flow of semi-quavers. I took the opportunity to blend the timbre of the clarinet and the viola by merging *legato* in the clarinet and *detaché* in the viola. In addition to this, the piano, too, has the right hand playing *legato* and the left hand *staccato*. Similarly to the first movement, the initial fast-moving passages are contrasted with a chorale texture, but with percussive, harsh-sounding chords. The harmonic language of the semiquaver figures sounds somewhat bi-modal.

Commissioned by the Composers' Association of Macedonia (SOKOM)

Premiered by Lyupcho Chedomirski, Blerim Grubi and Elena Gramatikovska in March 2010

Duration cca 12 minutes
Transposing score

Trio

I. Igra

(A Play)

Pande Shahov 2009

clarinet in B♭

viola

pizz.

f

p

mf

* the clarinet sounds a major 2nd lower

* the clarinet sounds a major 2nd lower
duration: cca 3'
Mysterious and dark \( \frac{d}{\text{crotchet}} = 74 \)

*The clarinet sounds a major 2nd lower.*
Calm and still
Rhythmically
Slightly faster, energetic

\[ \begin{align*}
&f \\
&mf \\
&ff
\end{align*} \]
duration: cca 6'
* the clarinet sounds a major 2nd down
duration: 2' 30"