

Program Note:

We all perceive patterns in everything we experience. In some works of art the patterns are there by intent and the spectator recognises them; some times we invent the patterns ourselves from the material with which we are presented. Some times we perceive different patterns to those that were intended by the artist.

Even within patterns we perceive patterns. Not all of these can be devised or predicted. The job of the composer is to create the potential for experienced patterns; ones that may, or may not, depending on their level of surface organisation be available to the listener.

In three, one, and seven plays with the notion of patterns and pattern-recognition; there are clear patterns, disguised patterns, implied patterns, and misleading patterns on all levels of the musical organisation. In some places, patterns were imposed upon others; elsewhere, the musical interest comes from braking away from the patterns that were there in the first place.

The piece written in memory of John Cage on the 100th anniversary of his birth.