

TALES OF SCIENCE AND MAGIC

TALES OF SCIENCE AND MAGIC is a four-movement suite for orchestra. It's loosely based on the relationship between logic and intuition, and is influenced by my love of speculative fiction (science fiction and fantasy).

The first movement, THE INFORMATION AGE, is a world unto itself, a compact little mini-opus in a three-part form. The opening section is a portrait of a highly advanced and technological world - fast, extroverted, slightly distracted and fragmentary. Ideas proliferate, but disappear almost before you know they are there. A clarion call from the brass announces the transition to the center section, which is a much more focused and intuitive place. All of the music in this section grows from one basic theme, which is initially stated by the horns, and then moves through various moods as it is passed around the orchestra. Another call from the brass heralds the return of the A section, which this time around is optimistic and radiant, being fortified by the inclusion of the theme brought forward from the mid-section.

The second movement, THE INNER LANDS, is a quiet and tranquil introspection. The central musical idea is a three-voice chorale, which works hand-in-hand with a lyrical counter-melody. The only interruption of the mood is a brief set of luminous "revelation" chords, which appear out of nowhere to provide a lift, and then quickly return to stillness as the music moves on.

ANTI-GRAVITY SCHERZO is a lightweight and goofy little invention that serves to wake up the proceedings and bring us back from inner tranquility. It's based on a simple little melody, so simple it might have been a nursery rhyme. The momentum ramps up, goes slightly out of control, and then transitions without stopping directly on to the final movement.

INFINITY'S CLOCK arrives out of nowhere, with a bang. It has a mammoth sound, using the full resources of the orchestra to create a huge and monolithic repeating riff. The main theme is built from wide interval leaps in the violins. The eventual return of the "revelation" chords from the second movement, this time sounding in the entire orchestra, leads to what I call a "hyper-coda", where all of the main themes from the entire suite sound together in a big, loud messy montage.