

Program Note

Open Doors presents three ways of reconciling opposing ideas or forces. The pieces may be performed separately –the first and third as overtures, the second as an interlude– or as a set.

The first movement is inspired by the deceptively simple phrase “all things being equal.” Is it really possible to completely balance radically different scenarios, choices, possibilities? Throughout the piece, the sections of the orchestra struggle to “equal” each other, yet what begins as a fight for dominance ends as a riotous celebration as the different musical forces are superimposed into a new and harmonious whole.

The second movement, *If and When*, juxtaposes hope and doubt. A sentence beginning, “If and when you find what you’re looking for...” signals uncertainty immediately replaced by optimism. (“If –no! – *when* you find what you’re looking for...”.) In this movement, the “when” music in low, full strings is assured and harmonically stable, the “if” music in high percussion is wistful and tonally ambiguous, and a declamatory line in the oboe or brass either divides or unites the two. As *If* and *When* merge and drift apart again, the doubtful *If* is re-imagined as a hopeful *If*, less tangible than the “sure thing,” but more manifold in possibility.

In the final movement, *As One*, opposing ideas are neither balanced nor superimposed; rather, they cease to become opposing. Lines converge, syncopated rhythms lock into step, and the two main themes evolve into a single new entity.