

PROGRAMME NOTE
CHAMBER VARIATIONS

by

David Worrall

Chamber Variations for Flute, Viola, Guitar, percussion and piano was written in 1976 at a time when Worrall was exploring the advanced serial techniques of Pierre Boulez; particularly those used in the second book of his *Structures Pour Deux Pianos*, and *Pli Selon Pli*. Technically, along with its companion piece *Scorpion Under Glass* for piano solo, the work contains his distillation of many of these ideas.

The pitch "series" is segmented into five sonorities (chords) which are used to generate more complex sonorities by grafting onto each of them the intervallic characteristics of the others. These complexes are then used cyclically to control the flow of the interval content throughout the work. The first gesture introduces the five sonorities in their prime or unadorned state. Seven variations follow in which each of the sonorities is coloured or varied with and by the others. The work is characterized by its phrases of irregular length and there is a tension resulting from the condensation of gesture and the opposition of brittle and soft timbres. The piano acts as a "mediator" and the middle variation is thus for piano alone.

Chamber Variations won First Prize in the A.S.M.E. Young Composer's Award in 1976. The work is dedicated to the composer's friends Neil and Yvonne Mudge.