

Eric Hall  
(b. 1964)

## *Eddies & Confluence*

### INSTRUMENTATION

English horn\*  
Bass clarinet\*\*  
Bassoon

\*Notated in F in the full score.

\*\*Notated in B-flat in the full score.

**DURATION:** 4'55"

**WRITTEN:** Summer, 2023

### PERFORMANCE NOTES

Counting in this piece can be tricky. The bassoon and the bass clarinet will frequently sound like they are playing in different tempos; 68 and 102 bpm respectively. This creates a 3:2 relationship in the length of phrases for these voices. To help musicians stay aligned, downward pointing arrowheads mark downbeats that are played together.

The separate voices should come into alignment at the ends of phrases in the first section, and again at the very end of the piece.

### PROGRAM NOTES

The next time you row your boat, gently down the stream, take note of how the water swirls around the oars and ripples outward from every disturbance. The differences of speed that animate these perturbations are short lived. The water returns to equilibrium as it resumes its inexorable flow.

In the music you are about to hear, the bassoon begins a canon, establishing the current's flow. The bass clarinet then creates a swirl with a faster rendition of the canon's melody. Later, the English horn joins, alternating between the rhythms of the other two voices. The differences in speed slowly bring all the voices together. This pattern repeats and the cycle quickens, eventually carrying the voices to a new set of rhythmic eddies that ebb and flow before returning to the original canon.

As originally conceived, this piece is an exploration of canonic writing. However, it is also an apt metaphor for how a longer view clarifies that we all have much in common, despite any differences that we might focus on in any passing moment.