

***Diptych Fantasy* Program Notes**

Diptych Fantasy (2022), commissioned by Lexington Symphony, is a concert overture based on two themes from a work composed over a decade ago that has never been performed. While using many of the colors available to the modern orchestra, *Diptych Fantasy* also makes use of musical concepts that have been in use since before the time of Bach. The intent is to create a contemporary work that has a quality of timelessness. These concepts include *canon*, which is a strict form of *counterpoint* (composing using two melodies that are played simultaneously) where one melody begins followed at a specific interval of time by the same melody note for note. *Diptych Fantasy* also uses the concepts of *augmentation*, which is a lengthening of the duration of notes, as well as *diminution*, which is a shortening of note durations. In addition, I have used rhythmic variation to significantly transform selected thematic material. The goal of using this approach is to create an integrated, unified work that is musically satisfying.

Another goal for *Diptych Fantasy* is to showcase the high quality of individual Lexington Symphony musicians. I've done this by composing a number of brief solos with subdued accompaniment, which not only highlights the soloists but enables one to appreciate the unique sound qualities (called tone color or *timbre*) of the various instruments.

John M. Tarrh