

The background of the cover features a traditional East Asian ink wash painting style. A large, pale yellow full moon is positioned in the upper left quadrant. Several dark, slender branches of a plum tree are scattered across the frame, some bearing delicate white blossoms with orange-tinted centers. The overall color palette is muted, consisting of greys, yellows, and browns.

BASIL ATHANASIADIS

MOON WHISPERS

for Harpsichord

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PROGRAMME NOTE

Moon Whispers is a work that draws its inspiration from the imagery of the moonlight, nocturnal sounds and the Japanese haiku. Unlike my previous works based on specific poems, in *Moon Whispers*, references to haiku are of a more indirect nature such as simplicity (i.e. the entire work is written on D flat major), thematic brevity, irregularity, lack of development, subtlety and the concept of two contrasting ideas amalgamated into a single entity. In particular, references to the duality in haiku are prevalent not only in the use of two contracting musical ideas based in the same tonal material but also, in the synthesis of Western tonal language and fixity with the Eastern sense of flexible space and fluidity.

B.A.

MOON WHISPERS

for Harpsichord

Basil Athanasiadis

♩ = 63 Expressive

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the treble clef, featuring a series of eighth and quarter notes with a descending line. The bass clef provides a simple accompaniment of quarter notes. A fermata is placed over the final note of the first phrase in both staves.

*in each phrase, hold keys depressed
unless indicated otherwise*

Musical notation for measures 6-10. The melody continues with a similar descending pattern. A fermata is placed over the final note of the first phrase in the treble clef. The bass clef accompaniment remains consistent.

Musical notation for measures 11-15. The melody features a triplet of eighth notes in measure 14. A fermata is placed over the final note of the first phrase in the treble clef.

Musical notation for measures 16-20. The melody continues with a similar descending pattern. A fermata is placed over the final note of the first phrase in the treble clef.

Musical notation for measures 21-25. The melody continues with a similar descending pattern. A fermata is placed over the final note of the first phrase in the treble clef.

Musical notation for measures 26-30. The melody continues with a similar descending pattern. A fermata is placed over the final note of the first phrase in the treble clef.