

# Brent A. Milam

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## **Five Movements Anachronique** *for solo piano* (2017) 25:00

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|----------------------|------|
| i. Perpetual Sorrows | 4:15 |
| ii. Entresol         | 4:10 |
| iii. Quiet Spaces    | 9:30 |
| iv. Paralleos        | 4:00 |
| v. Quasi Complexity  | 3:00 |

**Program Notes:** Abstract: A musical composition is an attempt on the part of a composer to realize an idea. In the process, multiple technical demands, some foreseen and others unpredictable, invariably obfuscate the realization of this idea. The study of a score is a fascinating opportunity to see the problems encountered and the methods by which composers negotiate these issues.

Idea: Several years ago, I began an in-depth study of formal structure in musical compositions. In the process, I discovered far greater intricacies, details, and subtleties than I ever imagined in traditional compositions. *My Piano Sonata No. 5* is an attempt to compose a multi-movement work incorporating the prescribed relationships and subtleties of classical form without the obligatory references to key on which the tonal repertoire relies.

Dilemma: In the process of composing *Piano Sonata No. 5*, I diagrammed the form for each section, composed themes and transitional materials, and completed a draft of the first movement. Without prejudice, my original efforts failed on numerous levels.

Solution: After two unsuccessful attempts to correct the most conspicuous irregularities, I decided to refine and workshop my ideas and methodologies independently by composing several shorter works, each of which addressed a particular complication within the larger work. The result is the present ***Five Movements Anachronique***. Each movement, “Perpetual Sorrows” (originally entitled “Our Lady of Perpetual Sorrows Summertime Fun Fest,” which is a story in its own right), “Entresol,” “Quiet Spaces,” “Paralleos,” and “Quasi-Complexity,” is an attempt to solve the compositional problems that arose in the formal structures of my *Piano Sonata No. 5*.