

# In Flux

## Triple Percussion Concerto

**Composer:** Avner Dorman  
**Year:** 2024  
**Duration:** ca. 25 minutes  
**Orchestration:** 0.0.2(Bcl).0/0.1.0.0/Timp./3.solo.perc./Strings  
**Publisher:** Lyric Row Press  
**Commission:** Commissioned by and dedicated to Trio Colores: Matthias Kessler / Luca Staffelbach / Fabian Ziegler

## Program Note

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When Trio Colores approached me to write them a triple percussion concerto, we had several conversations about our visions for this piece. We gravitated towards a concerto that would fuse the ideas of the Baroque Concerto Grosso with our shared fascination for polyrhythms, rhythmic layering, the evocative colors of mallet percussion, and the possibilities of using traditional orchestration in new ways. On the surface, *In Flux* follows a traditional three-movement fast-slow-fast concerto structure. The title refers to the idea of constant change and transformation, an exploration that permeates every movement of the piece. The first movement has an exciting yet darker tone. It opens with a main theme inspired by traditional Jewish music, creating tension through a juxtaposition of a 5-count rhythmic pattern against a 4-count meter. The theme gradually expands, almost like an improvisational spiral. As the movement progresses, echoes of Italian Baroque music emerge, layered with rhythmic elements drawn from Gamelan and African traditions. The movement reaches a culmination that is both intense and distressed—a powerful collective cry from the orchestra and soloists on drums. This climactic moment gives way to a series of transformations of the melodies, driving the movement to an energetic, dark conclusion. The second movement is a set of variations beginning with a slow, expressive theme introduced by the strings. Each variation presents a contrasting mood and texture, from lyrical counterpoint between mallet percussion and ethereal strings, to a playful and

lively polyphonic variation, and eventually a more meditative section. During these introspective moments, the soloists provide a shimmering, delicate backdrop as the melody is handed to the lower strings and bassoon. The movement closes with a coda that gently dissipates, leaving behind a whisper of the original theme. The final movement is exuberant and celebratory, beginning with a fanfare-like main theme. This movement, structured as a rondo, draws together elements from the previous two: the rhythmic complexity and energy of the first movement, and the lyrical expressiveness of the second. Throughout the movement, fugal passages add a sense of forward momentum, while expressive sections bring moments of introspection. The soloists, moving between introspective mallet passages and extroverted virtuosic sections, culminate in a finale that is as rhythmically intricate as it is jubilant. The concerto ends with a sense of both fulfillment and celebration—fusing the expressive power of the classical orchestra intertwined with the rhythmic intricacy and excitement of Jewish music, Gamelan influences, African rhythms, and expressive Romantic gestures.

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Avner Dorman

Lyric Row Press

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