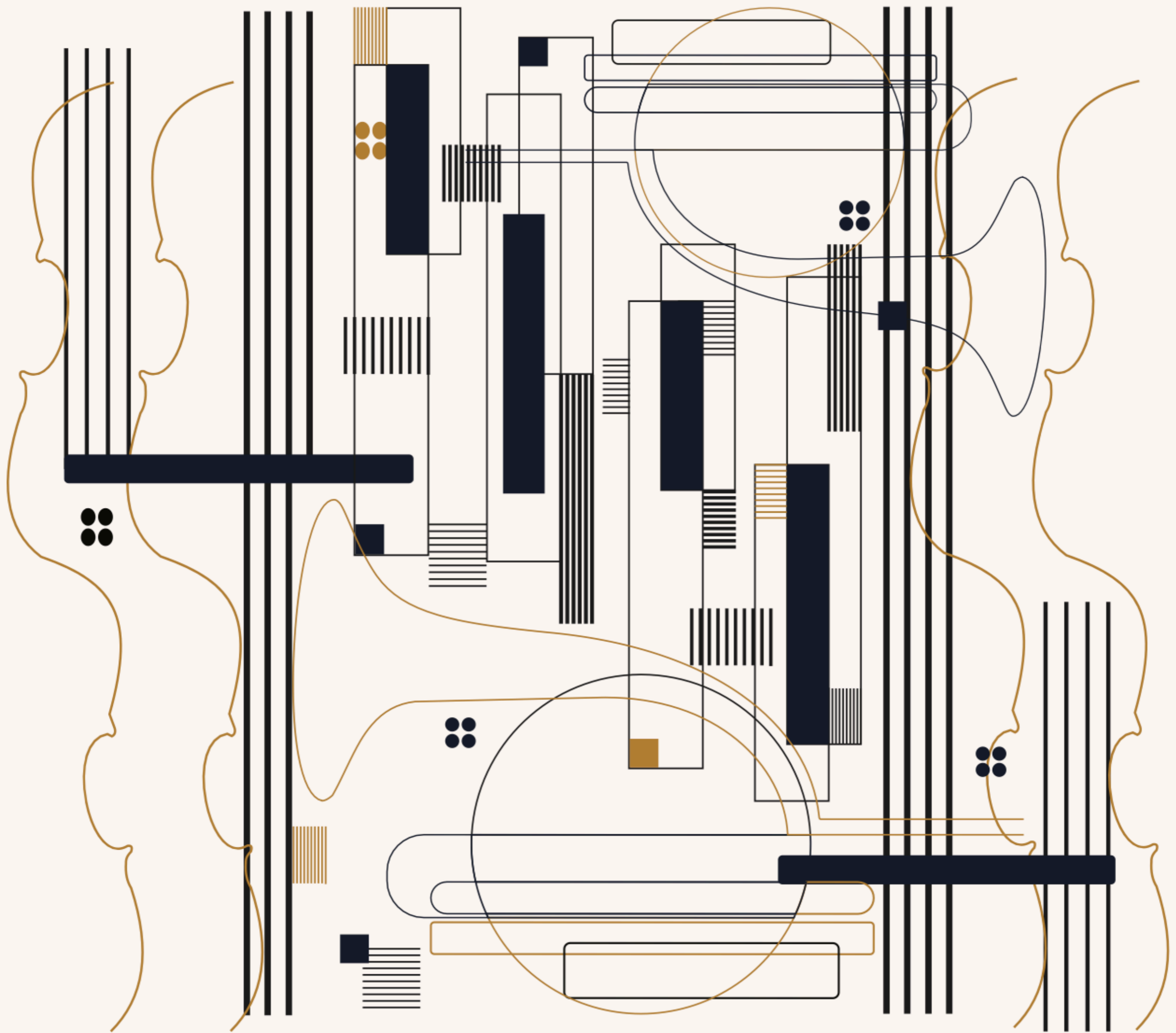


PRINCIPAL



black moon
TRIO

FORWARD BY NEW YORK TIMES BEST-SELLER MICHAEL TYLER

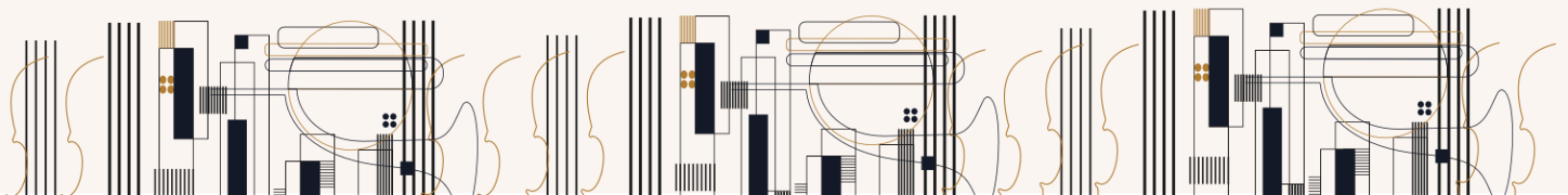
The term *black moon* is one that has gained popularity in recent years, through the advent of social media. Despite its rise in use, there seems to be no consensus about its meaning. The only consistent agreement found by any who attempt to define it is that it is rare.

That word “rare” is used to define that which scarcely occurs, or is uncommonly found or is extraordinarily exceptional in quality and composition. Such a word can be used to describe people as well as things, and also what is conceptual as well as what is concrete. To simultaneously have the summation of all of those components would truly be rare. Such is the embodiment of ***Black Moon Trio***.

In the persons of Parker Nelson, Khelsey Zarraga and Jeremy Vigil what is rare is what defines them. Though their musical mission is one that has been stated by other people for other causes, that it exists with earnest intention as a common aim, in the hearts and minds of most people, is as profoundly infrequent as it is profoundly pragmatic.

Together, this trio represents a rare understanding of what diversity could mean to us all, that the multiplicity of humanity, in all that we physically represent in variety, and in all that we create in variation in our cultures, ideas, arts, languages, cuisines and yes, music can be viewed as an opportunity instead of an obligation. We can choose to recognize, acknowledge and affirm the universal humanity that makes us common to each other, instead of viewing our differences as something to endure by mandate of law instead of embracing by compassion of character.

This is what ***Black Moon Trio*** seeks to do, to make us aware that the opportunity for each of us to realize and expand our humanity from the acceptance of humanity in others is what harmony, social, musical or otherwise, really is --- and it need not be a rare thing.



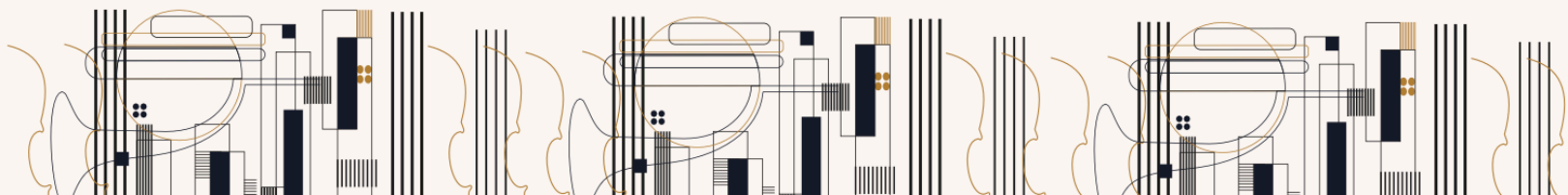
ABOUT PRINCIPAL

Principal celebrates Black Moon Trio's mission of collaboratively affecting positive change in communities through chamber music. This debut album features five world premiere recordings of works commissioned or arranged by the ensemble, all written by living composers.

Throughout Black Moon Trio's first two seasons, the group designed and premiered six performance programs that not only offered the opportunity for commissioning new compositions, but also built pathways for collaboration with numerous cultural, educational, and community organizations. These programs promoted cultural events such as Hispanic Heritage Month celebrations; explored the contributions of BIPOC artists from different genres such as author Michael Tyler and visual artist Bob Thompson; supported arts-integrated curricula in public schools; and even tackled community-led initiatives such as presenting health equity and environmental justice data to state and local officials.

Each project created fruitful relationships with extremely talented people, not the least of which were those made with the composers of these recorded works. The five composers featured on *Principal* were each challenged with revamping the sonic identity of the horn, violin, and piano trio beyond the Romantic flavor with which most audiences are familiar. To say they have succeeded would be an understatement. Each composition delves into its own unique sound world that, analogous to the ensemble's performance catalog, ensures that there is something for everyone. Expertly realized in cover art by artist Natashna Anderson, this debut album is a weaving of Black Moon Trio's collaborations into a beautiful tapestry of sound.

Black Moon Trio is tremendously proud of this collection of music and the connections they continue to foster in their work. It is their hope that you enjoy this dynamic classical music experience beyond the conventional canon and that it inspires you to look to the arts for pathways towards a brighter future for us all.



1-7

BLACK MOON (2024) (19:24)

MARC MELLITS

COMMISSIONED BY BLACK MOON TRIO &
BRUSHWOOD CENTER AT RYERSON WOODS

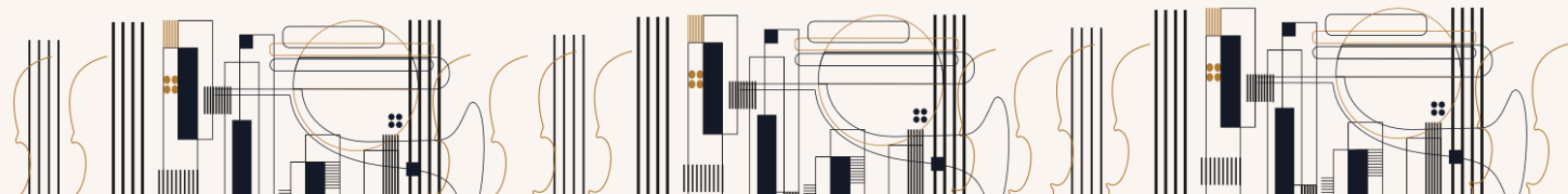
WORLD PREMIERE RECORDING

- I. NEW MOON (4:12)
- II. SELENE & CYNTHIA (4:45)
- III. BLUE MOON (2:43)
- IV. EOS (0:26)
- V. SUPERMOON (1:18)
- VI. DARK MOON (3:27)
- VII. RED MOON (2:23)



Black Moon is a lunar-infused dream in seven movements, each movement illuminating a vision of lunar inspiration. The name Black Moon itself comes from the ensemble the music was written for but also from a month with two new moons, among other meanings. Some of the movements are rooted in Greek mythology, for example Selene, sometimes called Cynthia, the goddess of the Moon, or her sister, Eos, the goddess of dawn. Other movements draw inspiration from natural lunar phenomena, like a Supermoon, when our moon seems so large it could fall out of the night sky, or the rarely seen Blue Moon. Dark Moon is a story of forbidden love that can only hide on the dark side of the moon. The final movement, Red Moon, occurring during a total lunar eclipse, is a glimpse into the militaristic underworld looming within the shadow of the moon.

— Marc Mellits
www.marcmellits.com



WITH EYELIDS SHUT (2023) (6:20)
NATALIA CAMARGO DUARTE
COMMISSIONED BY BLACK MOON TRIO
WORLD PREMIERE RECORDING



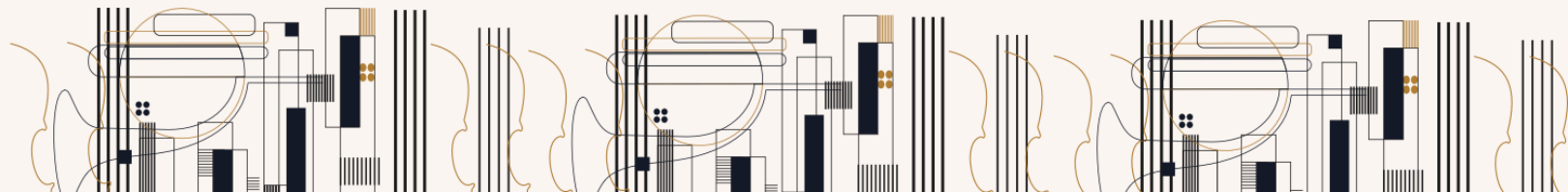
As it opens, the music paints the atmosphere of a blowing harmonic breeze and its stimulus. The violin tremolo and muted horn achieve a smooth, bright and airy sound, introducing the main melodic materials. Intensity increases in the violin, and the constant interactions between the instruments lead us to a more dynamic and passionate section in which we can hear the influence of different jazz styles and rhythms.

After a small build up of energy, time slows down abruptly. The horn and violin dance together tenderly accompanied by colorful bright chords as if we are remembering the beginning. As both instruments begin to fade out, the piano introduces a characteristic walking base that steadily builds in tempo and intensity through thick textures and agitated rhythms. There is independence, but also some interplay between the instruments.

As we approach the end, the instruments furiously build tension through the reiteration of dissonant melodies and clustered chords to a disruptive saturation of sound, followed immediately by small soloistic highlights on each instrument. The piece concludes with an upbeat and intense return to the main theme.

With Eyelids Shut was commissioned by Black Moon Trio in collaboration with New York Times Best-Selling Author Michael Tyler. I was inspired by the cadence of the poem and its vivid descriptive qualities. I hope the audience can dive into the music and relate to the poem's descriptions through their own experiences, evoking a powerful journey.

— Natalia Camargo Duarte
www.nataliacamargomusic.com



9-11

ESTAMPAS MEXICANAS (1995, 2024) (9:44)

JOSÉ L. ELIZONDO

ARRANGED BY JEREMY VIGIL

WORLD PREMIERE RECORDING

I. FERIA (2:29)

II. DANZA DEL PÁJARO SAGRADO (3:48)

III. TEOTLALLI (3:27)



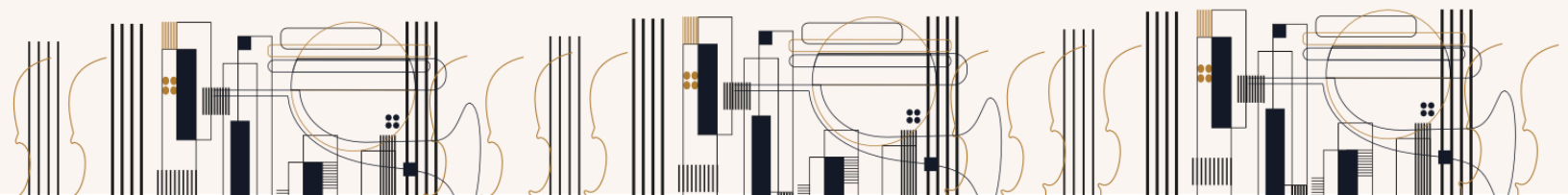
Estampas Mexicanas is a three movement suite for horn trio featuring Mexican folk elements in a style akin to the nationalistic compositions of the beginning of the twentieth century. In particular, *Estampas Mexicanas* is inspired by the rhythmic vitality of the music of Carlos Chávez, the ritualistic mysticism of Silvestre Revueltas, and the lyric melodies of Manuel M. Ponce.

Each movement can be identified with a particular stage in the process of the search for a national language seen in Mexican music at the beginning of the twentieth century. The first movement, *Ferial*, is a festive parade of simple, colorful, folk-like tunes and rhythms woven into a tapestry of western European textures. It relates to music written right after the Mexican Revolution of 1910, when composers, who had been writing in the European salon-music styles favored at the time, started to borrow folk musical elements to spice up their compositions.

The second movement, *Danza del Pájaro Sagrado*, presents an Aztec ritual invocation of a bird god. It corresponds to the reactionary movement that sought national identity in the music of the Mexican native tribes, consciously avoiding European influence.

The third movement, *Teotlalli*, attempts to synthesize the European, native-Indian and mestizo sounds introduced in the previous movements. It even presents the movement's main motive in a chamber version of the Mexican mariachi-band sound. This movement corresponds to the reconciliation of the indigenous and pro-European factions that eventually came about in Mexico, creating a more genuine musical idiom that better represented the mixed cultural heritage of the Mexican people.

— José Elizondo
www.joseelizondo.com



12 – 18

BARROQUEADA (2020, 2022) (19:09)

MIGUEL DEL AGUILA

COMMISSIONED BY BLACK MOON TRIO

WORLD PREMIERE RECORDING

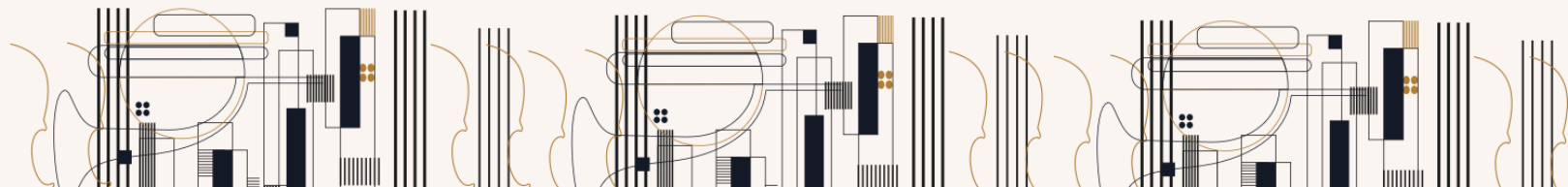
- I. PRELUDIO EN CANDOMBE (1:51)
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- III. MILONGA (2:11)
- IV. SAMBA CORRENTE (3:22)
- V-VI. PASAPIÉ I SARABANDA ROTA (4:59)
- VII. TANGO INTERMEZZO (3:05)
- VIII. JIGA FRENÉTICA (2:01)



Barroqueada is a contemporary interpretation of the Baroque suite. Each movement blends elements from the 16th. Century counterpart with contemporary Latin idioms and dances. This somewhat irreverent, fresh and more dramatic music – orchestrated for a very traditional ensemble as is the horn trio – seeks to make a social comment about the peripheral acceptance of Latin elements in contemporary American concert music: While many listeners accept Irish/Scottish Jigs or German Allemandes as mainstream, non-ethnic music, many are shocked to hear a horn trio perform a suite made out of Afro-American Latin Dances such as Candombe, Samba and Tango.

The almost 400 year old Baroque Suite stands as an example of how classical music was able to integrate music from different cultures, social classes, ethnicities and styles into one coherent work. Popular dances of humble folk origins became with time fashionable aristocratic dances and finally an instrumental genre that enriched the classical music tradition to later stifle and fall out of fashion. Just as it happened with the Baroque suite before being revived by scholars as an historical genre, our society and classical music traditions stifle when we stop incorporating new idioms and cultural expressions into the mainstream of American contemporary music. Musically, the texture is always thin, often making rhythm the most important part of the music.

– Miguel del Aguila
www.migueldelaguila.com



PALE IN YOUR SHADOW (2022, 2023) (6:16)
GRIFFIN CANDEY
COMMISSIONED BY BLACK MOON TRIO
WORLD PREMIERE RECORDING



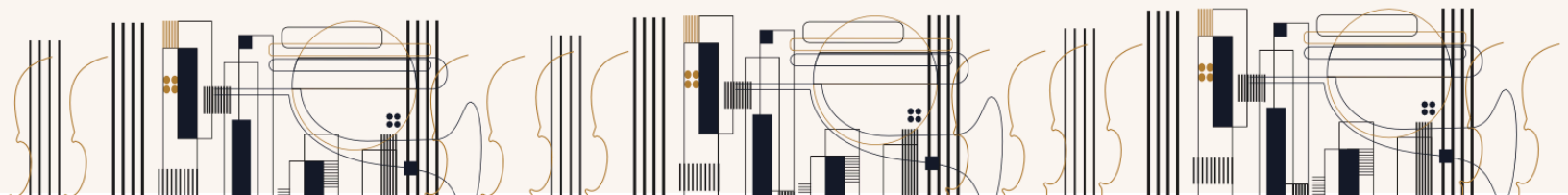
Pale In Your Shadow responds to a question: what responsibility do we have for what happened before we were alive? The question, posed during the commission process, immediately brought to mind the concept of generational curses—specifically, *breaking* generational curses.

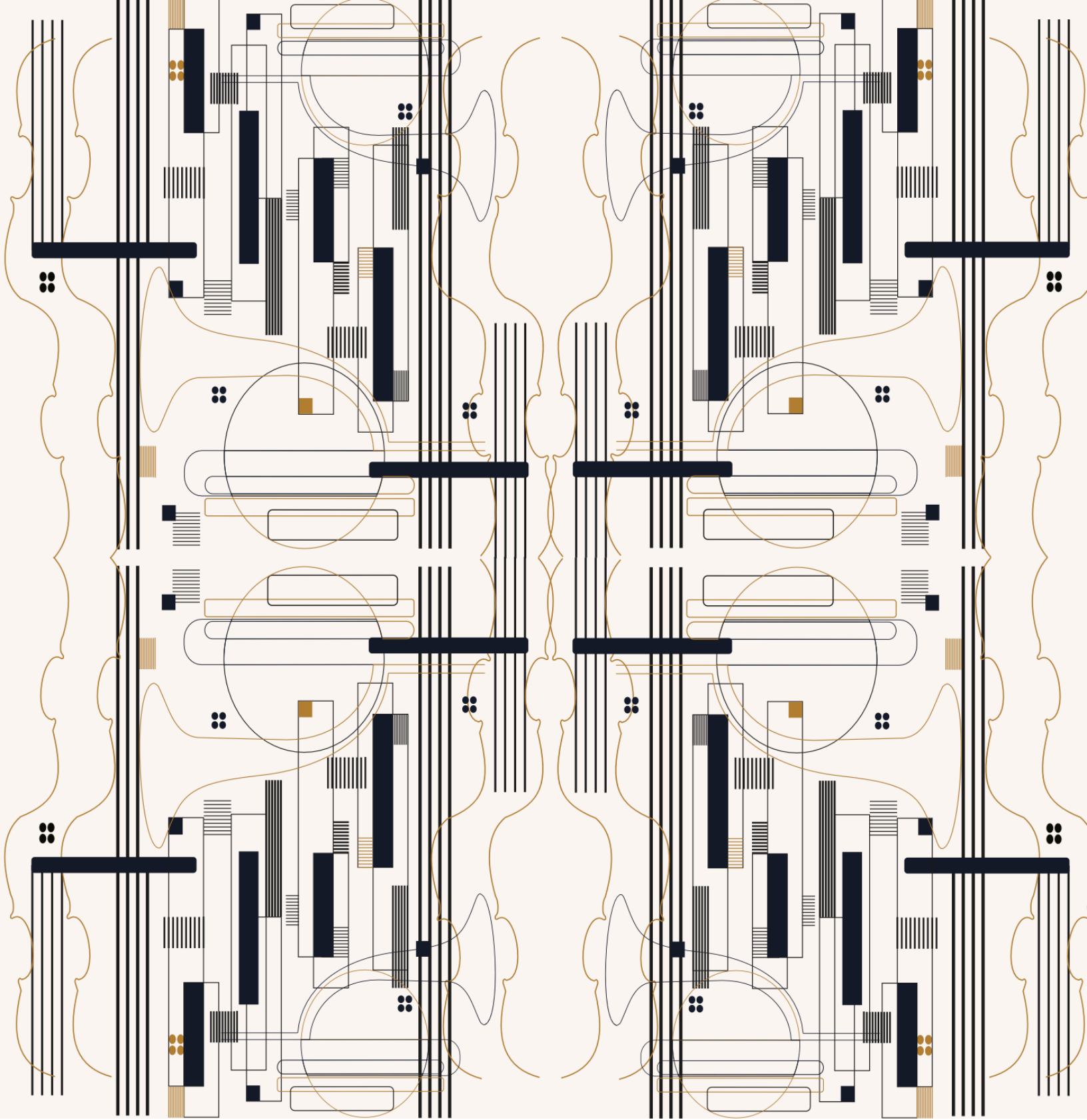
That language—“breaking curses”—summons up violent, physical imagery, a hammer blow to break the chain, to rid us of generational loose ends. It imagines our forebears as the antagonists and us as the protagonists, neatly delineating consequence and blame.

In reality, intergenerational trauma rarely divvies up so neatly: some wounds are intentional, some not—some people had choices, some didn’t—sometimes, someone’s harmful actions grew from the broken circumstances they themselves inherited. In many cases, blame is warranted, but we only reach that space once we soften to a difficult reality: sometimes, those who caused the harm we inherit were simply people trying (if sometimes failing) to do their best. While this doesn’t relieve anyone of blame, it might help us eventually redirect and reassess the destructive cycles.

Pale In Your Shadow approaches, in its own small way, that duality: moving between the desire to break curses with sheer force and the reality of breaking them with an openness of understanding.

— Griffin Candey
www.griffincandey.com





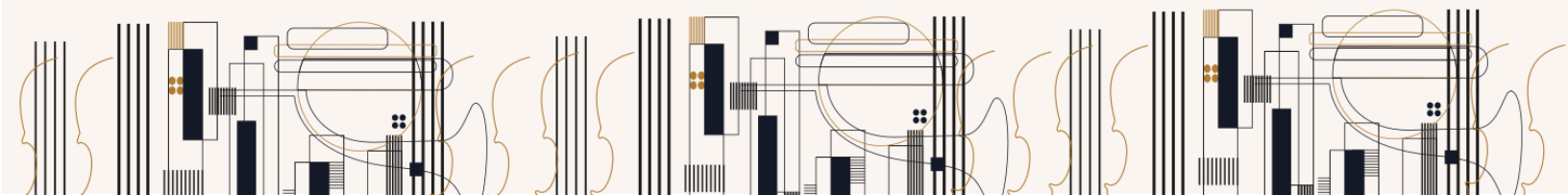


Black Moon Trio is committed to collaboratively affecting positive change in communities through chamber music. We reimagine the breadth of a horn, violin, and piano trio by showcasing underrepresented voices in our artistic programming and original commissions, inspiring young musicians and non-musicians alike through captivating educational programs, and connecting communities through the arts.

By engaging with diverse audiences, youth, and artists of every type, Black Moon Trio works to prove that classical music is for everyone.

Black Moon Trio was founded in 2022 by Parker Nelson, Jeremy Vigil, and Khelsey Zarraga. Each rooted in musical, cultural, and community organizations across the region, Parker, Jeremy, and Khelsey aim to continue making classical music available and relevant to everyone. Harnessing the experience from years of professional chamber music performance, music-making in social service settings, facilitating workshops at universities, developing curriculum for youth in schools, and community development through music, Black Moon Trio is excited to provide a classical music experience that resonates far beyond the reverberations of a final chord.

Black Moon Trio envisions a life where all voices are heard through music; where artists and their communities, regardless of status or skin color, can fuse their talents to produce new works, resolve conflict, and encourage a culture of partnership for those who will come after us.



PRODUCER | *Caitlin Edwards*

ENGINEER | *Yuri Lysoivanov*

RECORDED | *Gottlieb Hall at the Merit School of Music | Chicago, IL - Aug. 6-8, 2024*

COVER ART & LINER NOTES LAYOUT | *Natashna Anderson*

PHOTOGRAPHY | *Snostudios, LLC*

PUBLISHERS

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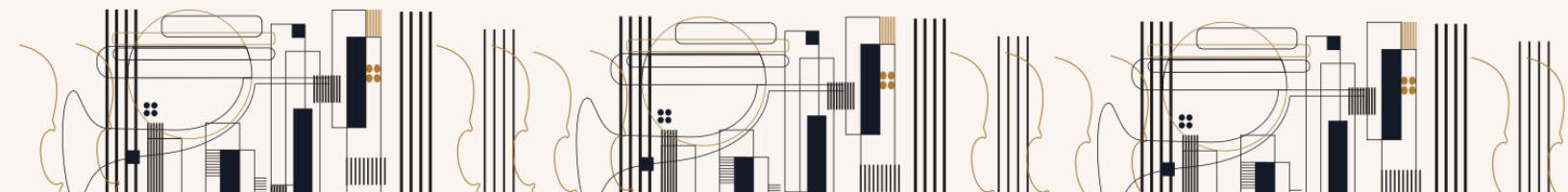
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blackmoontrio.com

This album is partially supported by a grant
from the Illinois Arts Council, a state agency.



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BLACK MOON (2024)* (19:24)
MARC MELLITS

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TRACK 8:

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NATALIA CAMARGO DUARTE

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TRACK 19:

PALE IN YOUR SHADOW (2022, 2023)* (6:16)
GRIFFIN CANDEY

TOTAL TIME: 60:53

*WORLD PREMIERE RECORDING

BLACK MOON TRIO

PARKER NELSON, HORN; JEREMY VIGIL, PIANO; KHELSEY ZARRAGA, VIOLIN



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