

古 池 中
蛙 間 心
冰 の 音

Written for Michael Guarneiri

WORDLESS
HAIKU 2025 む

FOR ORGAN

Rolando J. Gómez

Biography



Rolando J. Gómez (b.2001) is a Miami-born composer, tresero, lyricist, and music educator whose work blends Cuban, Jazz, Classical, and European Modernist traditions. He holds a degree in music composition from Oberlin Conservatory, where he studied with Stephen Hartke, Jihyun Kim, and Jesse Jones, and minored in TIMARA (Technology in Music and Related Arts). He is also a graduate of Syracuse University, where he studied with Natalie Draper, Loren Loiacono, and Nicolas Scherzinger, and served as a teaching assistant in music theory.

Gómez's music spans solo and chamber works, humorous and sentimental art songs, and compositions involving electronics. A defining element of his work is the Cuban tres, a traditional string instrument central to his heritage and a growing focus of his compositional practice. He is actively developing a repertoire for the tres through original compositions, pedagogical studies, and commissions from emerging composers.

As an educator, Gómez is committed to sharing Cuban musical traditions with younger generations. His teaching work includes composing for student ensembles, particularly through initiatives like the New Canon Project, where he introduces young string players to Cuban grooves and rhythms. His music has been recognized by The American Prize, the Society of New Music, and Tribeca New Music.

Program Note

Wordless Haiku is a solo work for organ that reimagines the haiku as a musical form. Drawing inspiration from the traditional 5-7-5 syllabic structure, I translated this pattern into rhythmic groupings and formal divisions, using it as the framework for the piece's pacing and development. Despite its roots in a form celebrated for its brevity and conciseness, the music unfolds with a wide emotional and coloristic range, creating an ironic tension between the haiku's minimalist spirit and the organ's expansive sonic possibilities.

In addition to its structural basis in haiku, *Wordless Haiku* also takes inspiration from Steely Dan's *Mu* chord progression as heard in their song *Deacon Blues*. I treat this progression not as a strict harmonic template, but as a point of departure for generating melodic, harmonic, and textural ideas. By filtering a pop-influenced harmonic language through the lens of an ancient poetic form, the piece seeks to explore contrasts between economy and excess, stillness and motion, intimacy and grandeur.

The rhythmic structures that emerge from the reimagined haiku form produce irregular patterns and phrase lengths not commonly found in traditional organ literature. Combined with the influence of pop and jazz harmonic colors, this creates a sound world that is both novel and challenging for the instrument. As a result, *Wordless Haiku* offers performers opportunities for new interpretive approaches, particularly in shaping expressive phrasing within odd meters and navigating post-tonal harmonic environments. It also holds pedagogical value as a tool for developing rhythmic flexibility, dynamic nuance, and stylistic versatility in organists engaging with contemporary repertoire.

Organist Michael Guarneiri premiered *Wordless Haiku* as part of my Masters recital at the Setnor School of Music in Syracuse, NY.

⌚ 7 minutes

Biografía

Rolando J. Gómez (n. 2001) es un compositor, tresero, letrista y educador musical nacido en Miami, cuya obra fusiona tradiciones cubanas, de jazz, clásicas y modernistas europeas. Obtuvo su título en composición musical en el Conservatorio de Oberlin, donde estudió con Stephen Hartke, Jihyun Kim y Jesse Jones, y realizó una especialización secundaria en TIMARA (Tecnología en Música y Artes Relacionadas). También es egresado de la Universidad de Syracuse, donde estudió con Natalie Draper, Loren Loiacono y Nicolas Scherzinger, y se desempeñó como asistente de cátedra en teoría musical.

La música de Gómez abarca obras solistas y de cámara, canciones artísticas de carácter humorístico y sentimental, y composiciones que incorporan electrónica. Un elemento definitorio de su trabajo es el tres cubano, un instrumento tradicional de cuerdas central en su herencia cultural y un enfoque creciente dentro de su práctica compositiva. Actualmente desarrolla activamente un repertorio para el tres mediante composiciones originales, estudios pedagógicos y encargos a compositores emergentes.

Como educador, Gómez está comprometido con la difusión de las tradiciones musicales cubanas entre las nuevas generaciones. Su labor docente incluye la composición para conjuntos estudiantiles, particularmente a través de iniciativas como el New Canon Project, donde introduce a jóvenes intérpretes de cuerda en los grooves y ritmos cubanos. Su música ha sido reconocida por The American Prize, la Society of New Music y Tribeca New Music.

Nota del programa

Wordless Haiku es una obra para órgano solo que reimagina el haiku como forma musical. Inspirándose en la estructura silábica tradicional de 5-7-5, traduce este patrón en agrupaciones rítmicas y divisiones formales, utilizándolo como base para el ritmo y el desarrollo de la pieza. A pesar de tener sus raíces en una forma celebrada por su brevedad y concisión, la música se despliega con un amplio rango emocional y colorístico, creando una tensión irónica entre el espíritu minimalista del haiku y las posibilidades sonoras expansivas del órgano.

Además de su base estructural en el haiku, *Wordless Haiku* también se inspira en la progresión de acordes *Mu* de Steely Dan, escuchada en su canción *Deacon Blues*. Trato esta progresión no como un modelo armónico estricto, sino como un punto de partida para generar ideas melódicas, armónicas y texturales. Al filtrar un lenguaje armónico influenciado por el pop a través de la lente de una forma poética antigua, la pieza busca explorar contrastes entre economía y exceso, quietud y movimiento, intimidad y grandeza.

Las estructuras rítmicas que emergen de la reimaginación del haiku producen patrones irregulares y longitudes de frase poco comunes en la literatura tradicional para órgano. Combinadas con la influencia de los colores armónicos del pop y el jazz, crean un mundo sonoro novedoso y desafiante para el instrumento. Como resultado, *Wordless Haiku* ofrece a los intérpretes oportunidades para nuevos enfoques interpretativos, en particular en la formación de frases expresivas dentro de métricas irregulares y en la navegación de entornos armónicos post-tonales. También posee un valor pedagógico como herramienta para desarrollar flexibilidad rítmica, matices dinámicos y versatilidad estilística en organistas que trabajan con repertorio contemporáneo.

El organista Michael Guarneiri estrenó *Wordless Haiku* como parte de mi recital de maestría en la Setnor School of Music en Syracuse, NY.

④ 7 minutos

Dedicated to my mother; in memory of her brother—Jaury.

Wordless Haiku

For Organ

Rolando J. Gómez

Tranquillo e nostalxico, ($\text{♩} = 154$)

The musical score consists of two staves. The top staff is for the organ, starting with a forte dynamic (f) and a resolution dynamic ($f risoluto$). The bottom staff is for the pedal, which remains silent throughout this section. Measure 1 ends with a fermata over the first note of measure 2. Measure 2 begins with a piano dynamic (p) and a dolce dynamic ($p dolce$). Measure 3 features a grace note and a sixteenth-note cluster. Measure 4 ends with a fermata over the first note of measure 5. Measure 5 begins with a piano dynamic (p). Measure 6 ends with a fermata over the first note of measure 7.

(7)

This section continues with the organ part. Measure 7 starts with a forte dynamic (f) and a resolution dynamic ($f risoluto$). The dynamic changes to piano (p) and dolce ($p dolce$) in measure 8. Measure 9 begins with a dynamic marking over the first note. Measure 10 ends with a fermata over the first note of measure 11. Measure 11 begins with a piano dynamic (p). Measure 12 ends with a fermata over the first note of measure 13. Measure 13 begins with a piano dynamic (p) and a delicato dynamic ($pp delicato$).

(14)

allargando

This section begins with a dynamic marking over the first note. Measures 14-15 show a transition with changing time signatures (5/8, 3/8, 3/8, 3/8) and dynamics (piano, forte). Measures 16-17 continue with a dynamic marking over the first note. Measure 18 ends with a fermata over the first note of the next section.

21

A tempo; ma con rubato

Musical score for measure 21. The score consists of three staves. The top staff is treble clef, 5/8 time, dynamic **f**, instruction *ma dolce*. It features sixteenth-note patterns with grace notes and slurs. The middle staff is treble clef, 5/8 time, dynamic **p**. The bottom staff is bass clef, 5/8 time, dynamic **p**. Measure 21 concludes with a change to 3/8 time.

28

Musical score for measure 28. The top staff is treble clef, 5/8 time, dynamic **p**. The middle staff is treble clef, 5/8 time, dynamic **p**. The bottom staff is bass clef, 5/8 time, dynamic **f**, instruction *ma dolce*. The score features various note values including eighth and sixteenth notes, with slurs and grace notes.

34

Musical score for measure 34. The top staff is treble clef, 5/8 time, dynamic **f**. The middle staff is bass clef, 5/8 time, dynamic **(p)**. The bottom staff is bass clef, 5/8 time, dynamic **p**. The score continues with sixteenth-note patterns and slurs, maintaining the 5/8 time signature throughout the measures.

(38)

poco a poco ritardando

Musical score for measure 38. The score consists of two staves. The top staff uses a treble clef and a 3/8 time signature, starting with a key signature of three sharps. The bottom staff uses a bass clef and a 3/8 time signature, starting with a key signature of one sharp. The music begins with eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. A dynamic marking **p delicato** is placed under the bass staff. A bracket labeled "3" indicates a triplet grouping. The score concludes with a final measure ending with a bass note.

(43)

Gioioso; ma ansioso, (♩ = 220)

Musical score for measure 43. The score consists of two staves. The top staff uses a treble clef and a 7/8 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 7/8 time signature, starting with a key signature of one sharp. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Dynamic markings include **pp** (pianissimo) and **f giocoso** (playful forte). A dynamic marking **mf secco** (dry mezzo-forte) is placed under the bass staff. The score concludes with a final measure ending with a bass note.

(47)

Musical score for measure 47. The score consists of two staves. The top staff uses a treble clef and a 7/8 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 7/8 time signature, starting with a key signature of one sharp. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. The bass staff includes a dynamic marking **p** (pianissimo) at the end of the measure.

52

Musical score for page 52:

- Top Staff:** Treble clef, dynamic **(f)**. Measures show eighth-note patterns with grace notes.
- Middle Staff:** Bass clef, dynamic **mf**, instruction *ma dolce*. Measures show eighth-note patterns with grace notes.
- Bottom Staff:** Bass clef, dynamic **(p)**. Measures show quarter notes and eighth-note patterns.

Measure 3 is indicated by a bracket above the top staff.

55

Musical score for page 55:

- Top Staff:** Treble clef. Measures show eighth-note patterns with grace notes. Measure 3 is indicated by a bracket above the first measure.
- Middle Staff:** Bass clef. Measures show eighth-note patterns with grace notes.
- Bottom Staff:** Bass clef. Measures show quarter notes and eighth-note patterns.

57

Musical score for page 57:

- Top Staff:** Treble clef. Measures show eighth-note patterns with grace notes. The instruction **ritardando** is written above the staff.
- Middle Staff:** Bass clef. Measures show eighth-note patterns with grace notes.
- Bottom Staff:** Bass clef. Measures show eighth-note patterns with grace notes.

The measure number 5 is indicated by a bracket above the top staff.

60

Tempo I^o, (♩= 154)

f animato

65

molto allargando

A tempo; poco pesante

ff affetuoso

72

poco più mosso

f giocoso

78

Dramatico, ($\text{♩} = 55$)

78

Dramatico, ($\text{♩} = 55$)

ff ruvido

84

*molto ritardando*Tempo I^o, ($\text{♩} = 154$)

p

p morendo — **ppp**

ad lib.

p dolce e calmo

89

p

93

stringendo

98

subito più lento

f affetioso

102

ritardando

p morendo

pp delicato

106

Allegro scherzando, ($\text{♩} = 275$)

Musical score for page 106. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$. It includes dynamic markings *p secco* and *mf*. The bottom system starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$. The music features eighth-note patterns and rests.

111

Musical score for page 111. The score consists of two systems of music. The first system has two parts labeled 1. and 2. above the staves. Part 1 starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$. Part 2 starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$. The second system starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$.

117

Musical score for page 117. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$. The second system starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{5}{8}$.

122

Musical score for page 122. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of six measures followed by a repeat sign and three more measures. Measure 1: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 2: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 3: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 4: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 5: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 6: Treble clef, one sharp, common time. Bass clef, one sharp. Measures 7-8: Treble clef, one sharp, common time. Bass clef, one sharp.

128

Musical score for page 128. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of five measures. Measure 1: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 2: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 3: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 4: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 5: Treble clef, one sharp, common time. Bass clef, one sharp.

133

Musical score for page 133. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of eight measures. Measure 1: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 2: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 3: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 4: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 5: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 6: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 7: Treble clef, one sharp, common time. Bass clef, one sharp. Measure 8: Treble clef, one sharp, common time. Bass clef, one sharp.

139

Volando, ($\text{♩} = 330$)

ff energico

146

152

Subito agitato, ($\text{♩} = 308$)*accelerando molto
poco a poco al fine*

156

Musical score for page 156, featuring two systems of music. The top system has a treble clef, a key signature of one sharp, and time signatures of 2, 3, and 5. The bottom system has a bass clef and time signatures of 2, 3, and 5. The score consists of five measures per system.

160

Musical score for page 160, featuring three systems of music. The top system has a treble clef and a key signature of one sharp. The middle system has a bass clef and a key signature of one sharp. The bottom system has a bass clef and a key signature of one sharp. The score consists of five measures per system.

165

Musical score for page 165, featuring three systems of music. The top system has a treble clef and a key signature of one sharp. The middle system has a bass clef and a key signature of one sharp. The bottom system has a bass clef and a key signature of one sharp. The score consists of five measures per system.

