

AKIANA MOLINA CERNA

TRIO GRAZ, OP. 32

(GRAZ TRIO, OP. 32)



COMISIONADO POR EL TRIO SOLARIS
(AUFTRAGSARBEIT VON SOLARIS TRIO)

© HEREDIA, COSTA RICA, FEBRERO 2016

Akiana Molina Cerna

TRIO GRAZ, Op. 32

(GRAZ TRIO, Op. 32)

Comisionado por el Trio Solaris

(Auftragsarbeit von Solaris Trio)

© Heredia, Costa Rica 2016

TRIO GRAZ, Op. 32

3

(GRAZ TRIO, Op. 32)

Akiana Molina Cerna

I. Im Zug (en el Tren)

Moderato

Violín

Violonchelo

Piano

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

Moderato

pp

p

mp

mp

>

mf

mp

mf

mf

* Pedal ad libitum semper

13

Vln. Vc. Pno.

16

Vln. Vc. Pno.

cresc. *f* *ff*

cresc. *cresc.* *f* *ff*

19

Vln. Vc. Pno.

Adagio

fff *p*

Vln. Vc. Pno.

fff *pp*

Adagio

fff *ppp*

rit.

23 Vln. *Moderato*

Vc. *f*

rit.

Pno. *Moderato*

26 Vln.

Vc.

Pno.

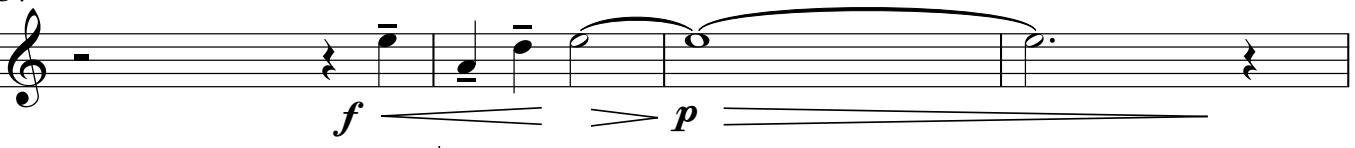
30 Vln.

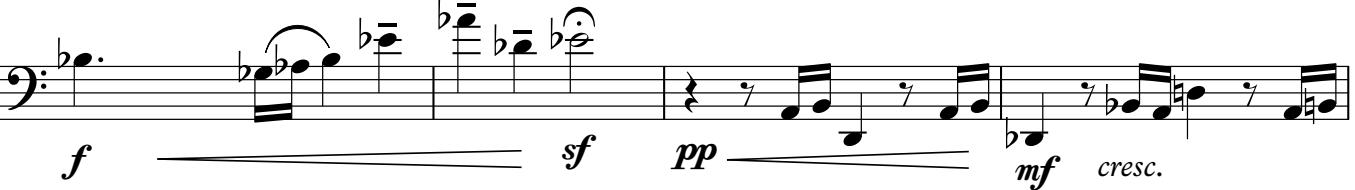
Vc. *cresc.*

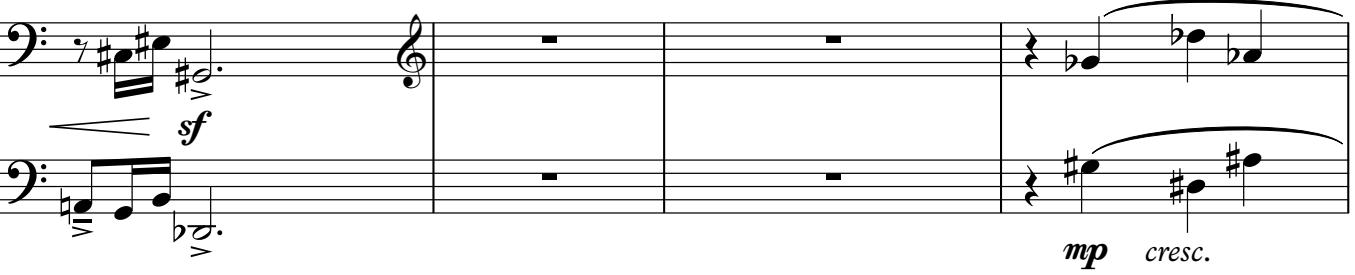
Pno. *f*

cresc.

34

Vln. 

Vc. 

Pno. 

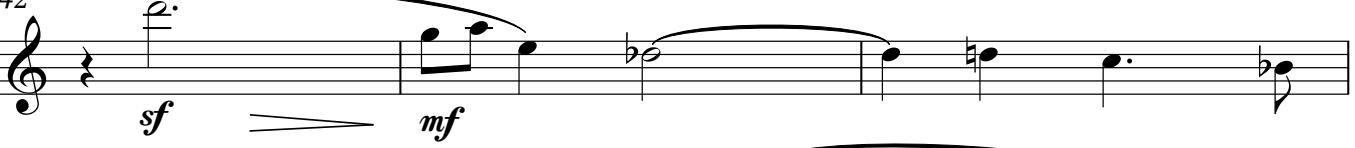
38

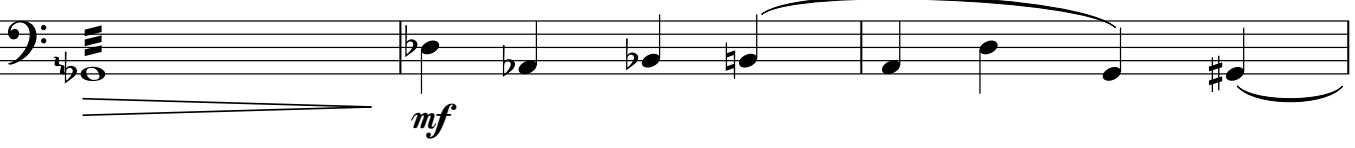
Vln. 

Vc. 

Pno. 

42

Vln. 

Vc. 

Pno. 

45

Vln. Vc. Pno.

cresc.

cresc.

cresc.

48

Vln. Vc. Pno.

f

ff

f

ff

Adagio

50

Vln. Vc. Pno.

fff

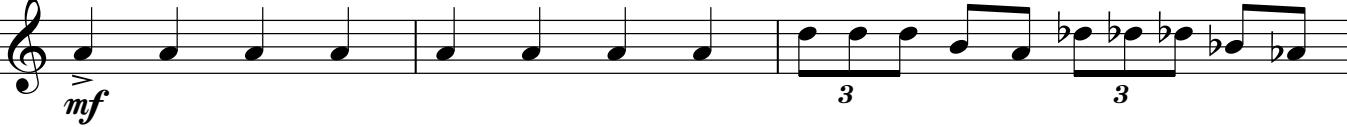
fff

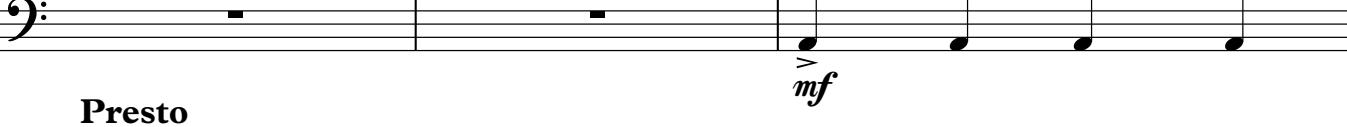
fff

Adagio

8 II. Das Rathaus (El Palacio Municipal)

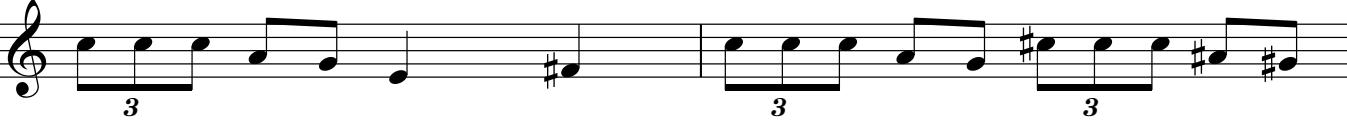
53 **Presto**

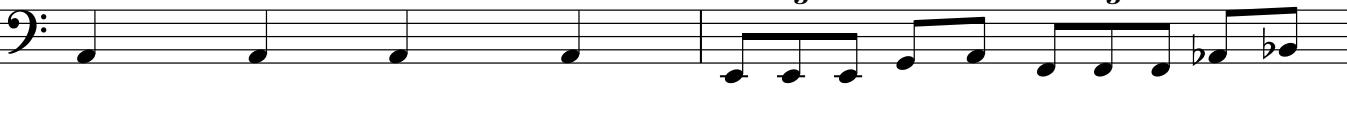
Vln. 

Vc. 

Pno. 

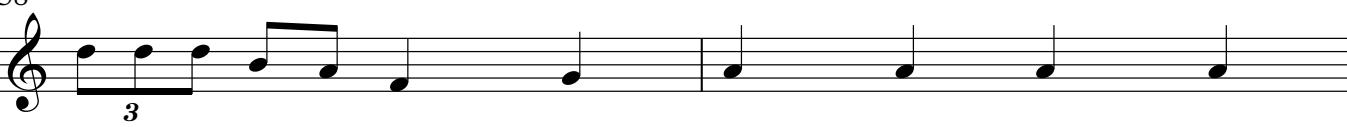
56

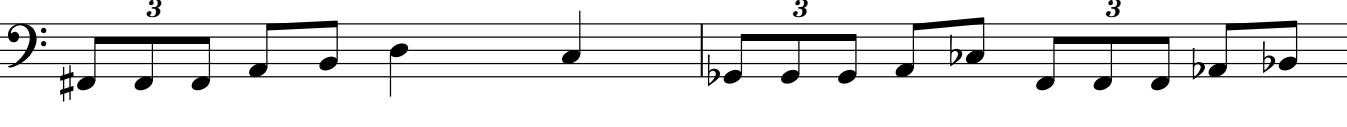
Vln. 

Vc. 

Pno. 

58

Vln. 

Vc. 

Pno. 

60

Vln. Vc. Pno.

63

Vln. Vc. Pno.

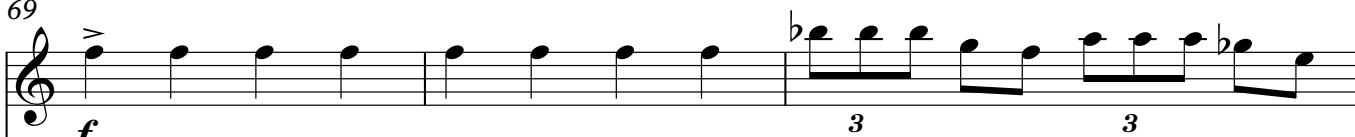
65

Vln. Vc. Pno.

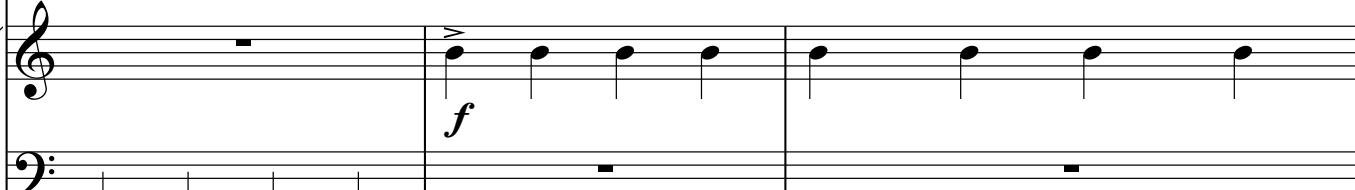
Detailed description: The musical score consists of three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score is divided into three systems of four measures each. Measure 60 starts with eighth-note patterns in the Violin and Cello, followed by sixteenth-note patterns in the Piano. Measure 61 continues with eighth-note patterns in all three instruments. Measure 62 begins with eighth-note patterns in the Violin and Cello, followed by sixteenth-note patterns in the Piano. Measure 63 starts with eighth-note patterns in the Violin and Cello, followed by sixteenth-note patterns in the Piano. Measure 64 continues with eighth-note patterns in all three instruments. Measure 65 starts with eighth-note patterns in the Violin and Cello, followed by sixteenth-note patterns in the Piano. Measures 66 and 67 are rests for all instruments.

10

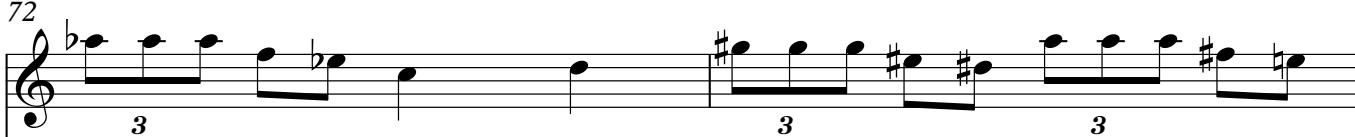
69

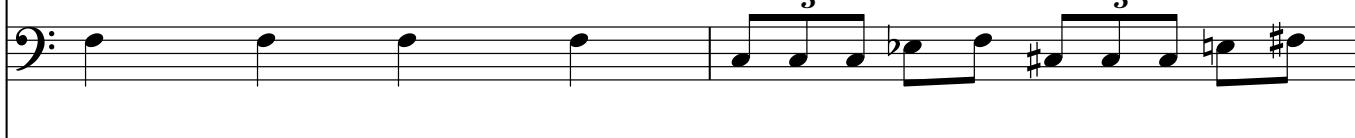
Vln. 

Vc. 

Pno. 

72

Vln. 

Vc. 

Pno. 

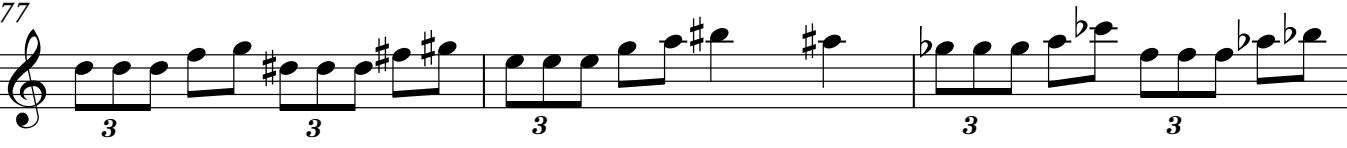
74

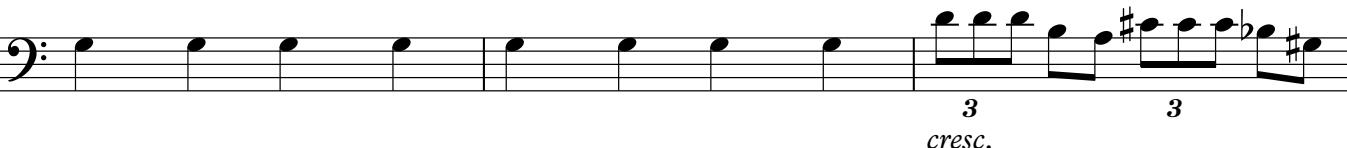
Vln. 

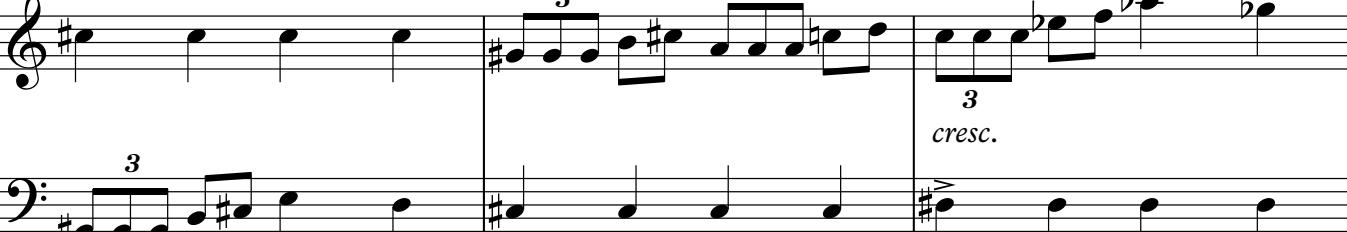
Vc. 

Pno. 

77

Vln. 

Vc. 

Pno. 

cresc.

cresc.

cresc.

cresc.

80

Vln. 

Vc. 

Pno. 

83

Vln. 

fff

|12

Vc. 

fff

|12

Pno. 

fff

|12

fff

|12

III. Die Mur (El Rio Mur)

93

Vln. Vc. Pno.

tr~~~~~

94

Vln. Vc. Pno.

tr~~~~~ f

95

Vln. Vc. Pno.

p

This musical score page contains three systems of music for string instruments (Violin, Cello) and piano, numbered 93, 94, and 95 from top to bottom. Measure 93 begins with Violin and Cello sustained notes followed by eighth-note patterns. The piano part features eighth-note chords. Measure 94 starts with sustained notes from all three parts, followed by eighth-note patterns and a dynamic marking 'f' above the Cello's trill. Measure 95 shows Violin eighth-note patterns with dynamics, Cello sustained notes with slurs, and piano eighth-note chords. The score uses standard musical notation with treble and bass clefs, common time, and various dynamic markings like 'tr' (trill), 'f' (fortissimo), and 'p' (pianissimo). Measures 93 and 94 are in G minor, while measure 95 begins in G minor and ends in B-flat major.

14

96

Vln.

Vc.

Pno.

97

Vln.

Vc.

Pno.

98

Vln.

Vc.

Pno.

99

Vln.

Vc.

Pno.

p

100

Vln.

Vc.

p

Pno.

tr

101

Vln.

(Cantabile)

Vc.

f

Pno.

p

pp

mp

16 102

Vln. (Cantabile) *p*

Vc.

f

Pno.

103

Vln. *f* tr.....

Vc. *p* tr.....

Pno.

104

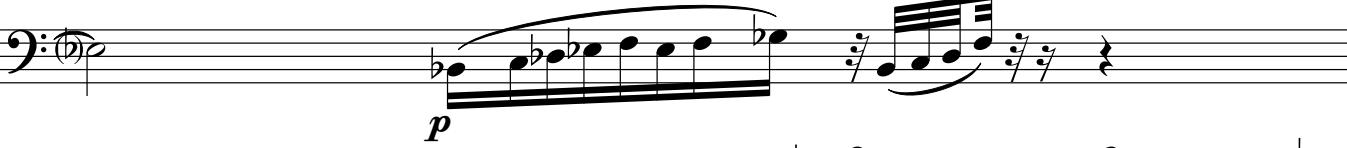
Vln. *p*

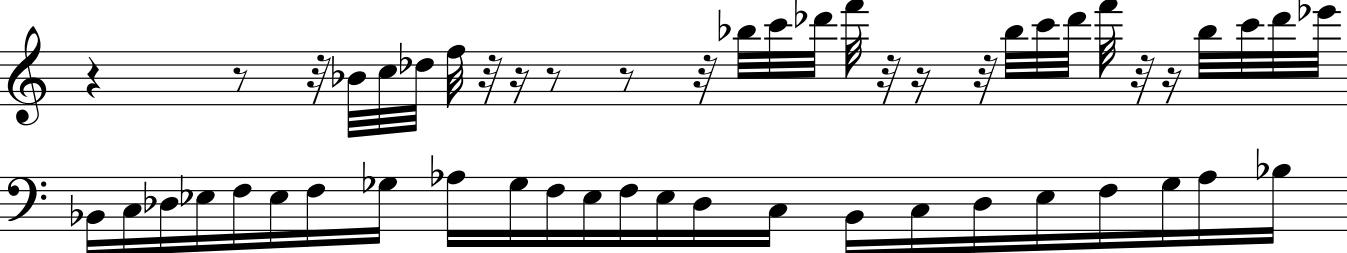
Vc. *f*

Pno.

105

Vln. 

Vc. 

Pno. 

106

Vln. 

Vc. 

Pno. 

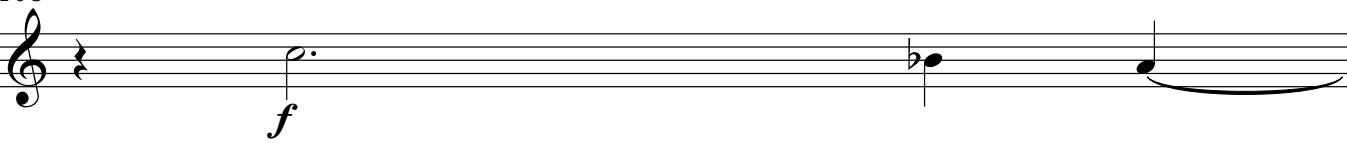
107

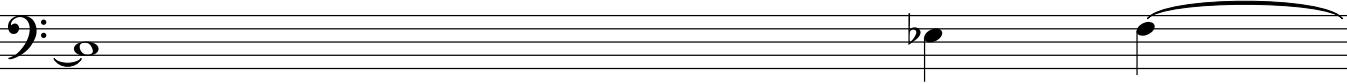
Vln. 

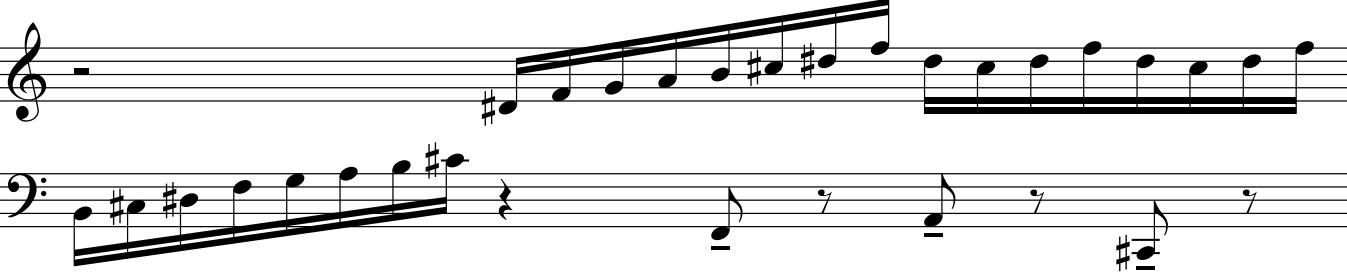
Vc. 

Pno. 

108

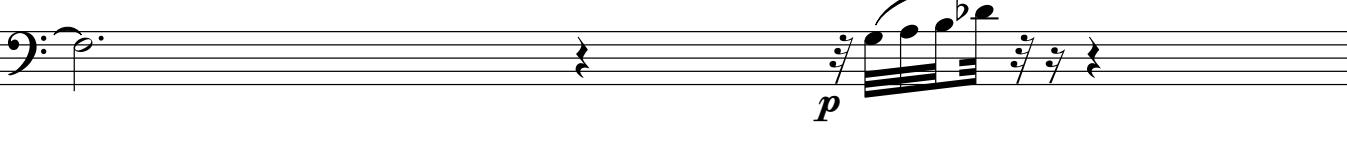
Vln. 

Vc. 

Pno. 

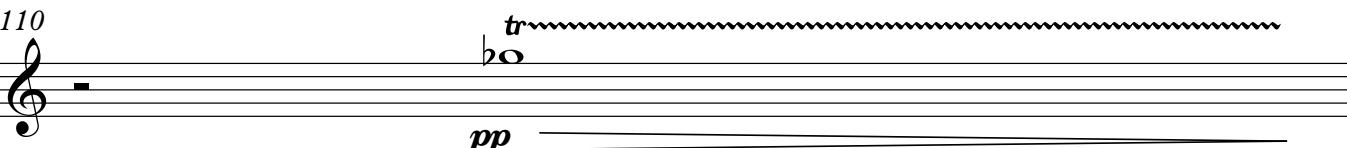
109

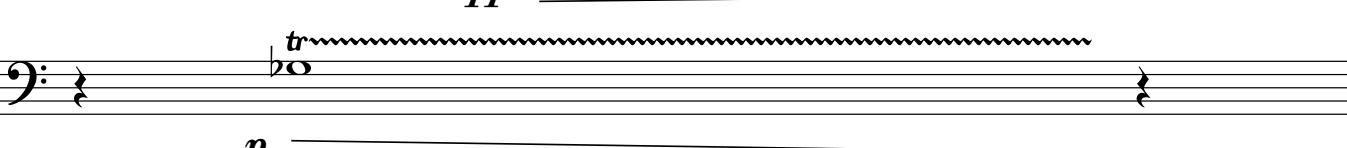
Vln. 

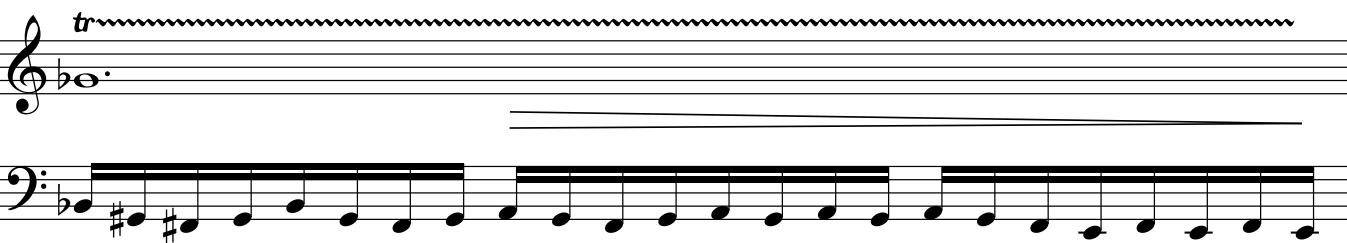
Vc. 

Pno. 

110

Vln. 

Vc. 

Pno. 

111

Vln. - *mf*

Vc. - *pp*

Pno. { *pp*
- *mp*

112

Vln. - *pp*

Vc. - *mf*

Pno. { -

113

Vln. - *mf*
tr

Vc. - *pp*
tr

Pno. { -

This musical score page contains three systems of music for string instruments (Violin, Cello) and piano. Measure 111: Violin has a single note followed by three notes. Cello has a six-note melodic line. Piano has eighth-note chords. Measure 112: Violin has a sustained note with a melodic line above it. Cello has eighth-note chords. Piano has eighth-note chords. Measure 113: Violin has eighth-note chords. Cello has eighth-note chords. Piano has eighth-note chords.

20

114

Vln. (D) ♭

Vc.

Pno.

pp

mf

115

Vln. (D) ♭

Vc. (D)

Pno.

mf

pp

116

Vln.

Vc.

Pno.

pp

mf

pp

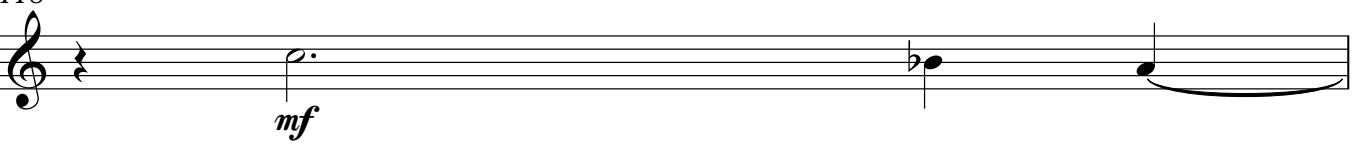
117

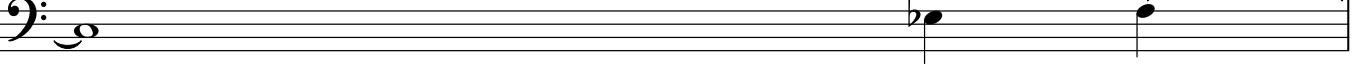
Vln. 

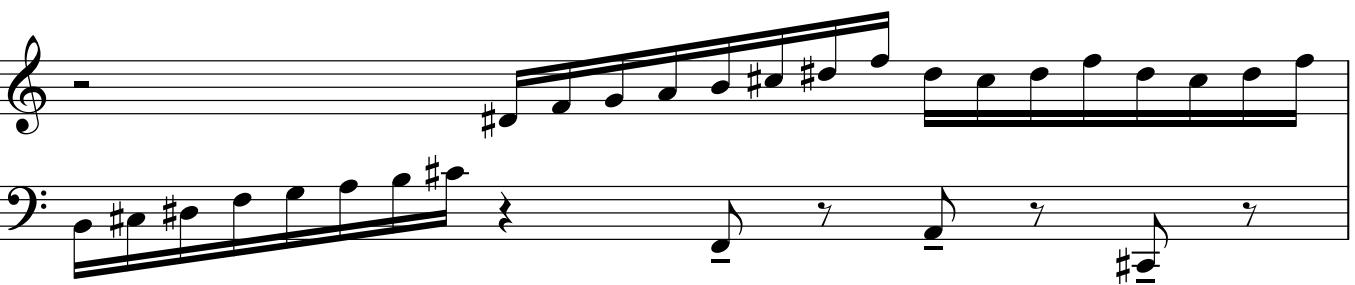
Vc. 

Pno. 

118

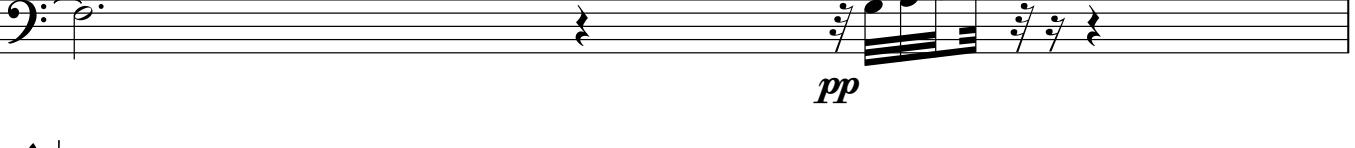
Vln. 

Vc. 

Pno. 

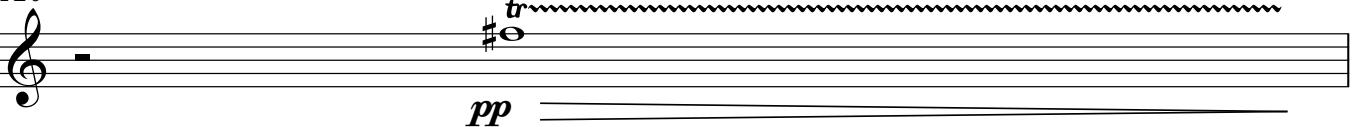
119

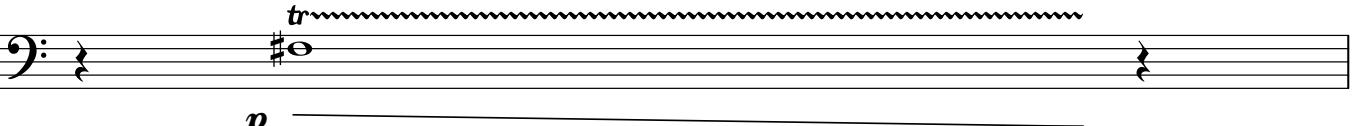
Vln. 

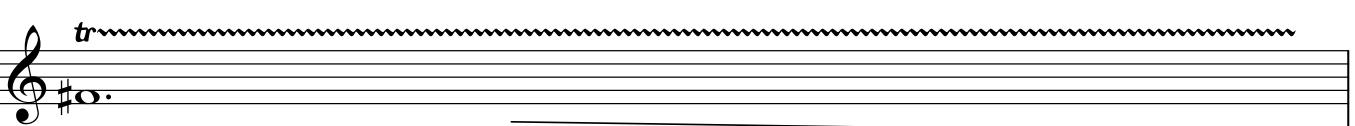
Vc. 

Pno. 

120

Vln. 

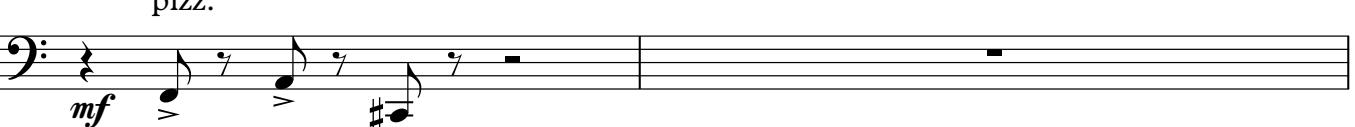
Vc. 

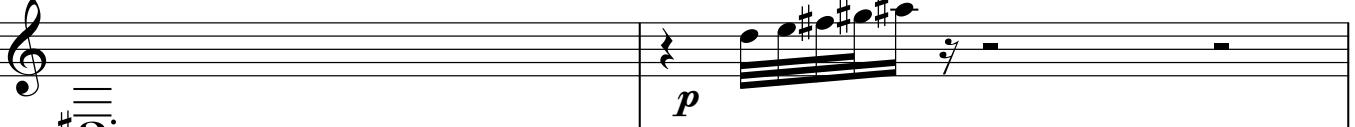
Pno. 

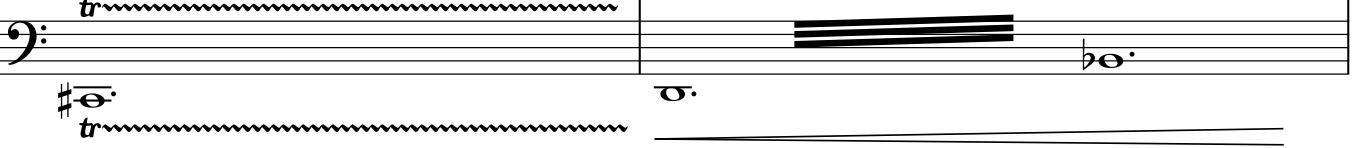


121

Vln. 

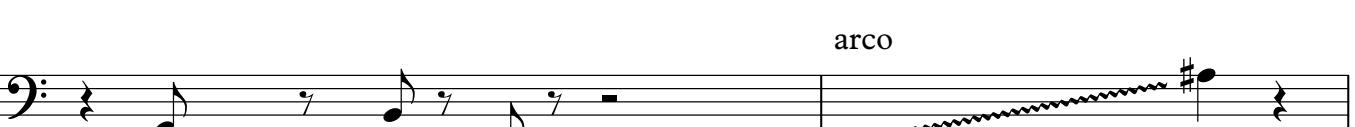
Vc. 

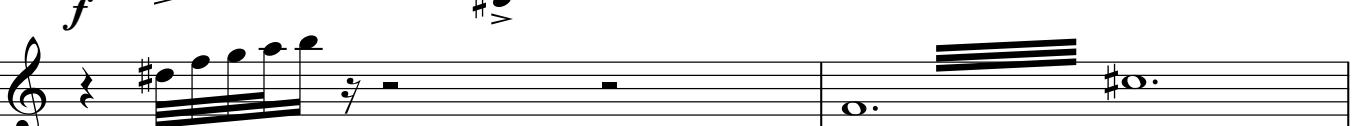
Pno. 

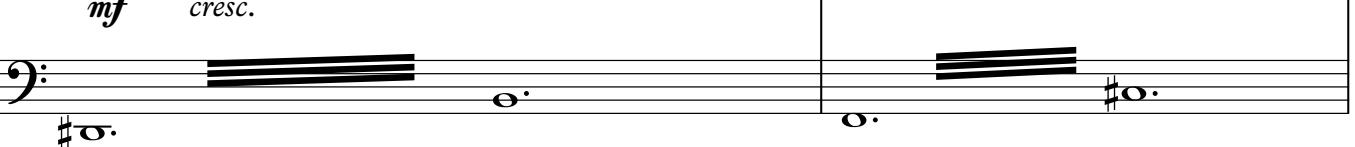


123

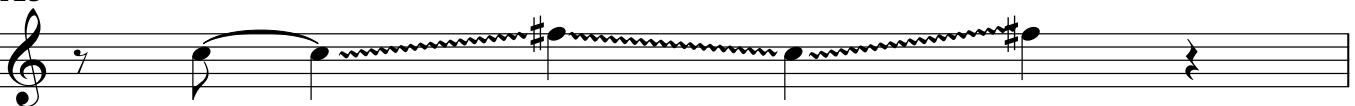
Vln. 

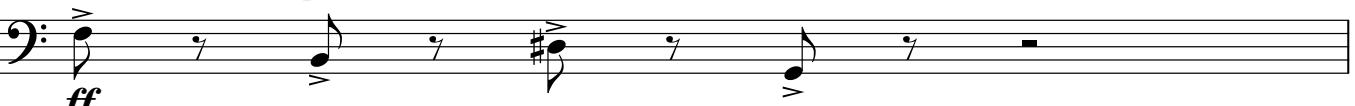
Vc. 

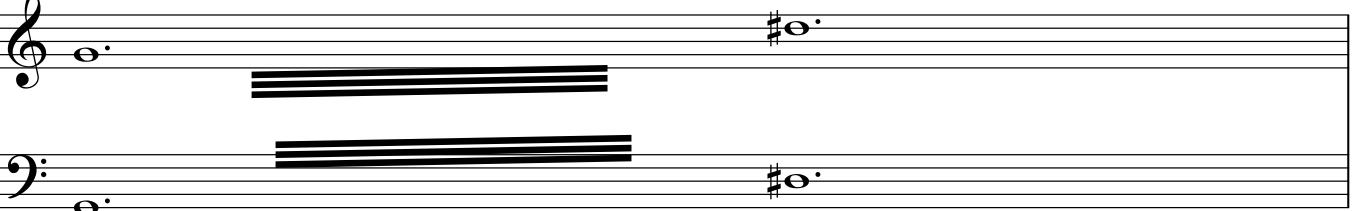
Pno. 



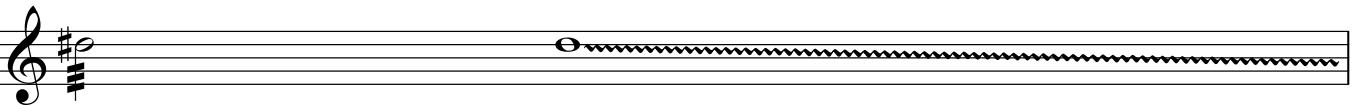
125

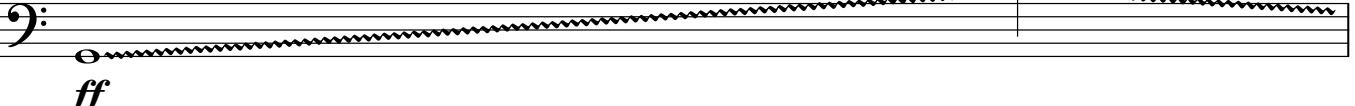
Vln. 

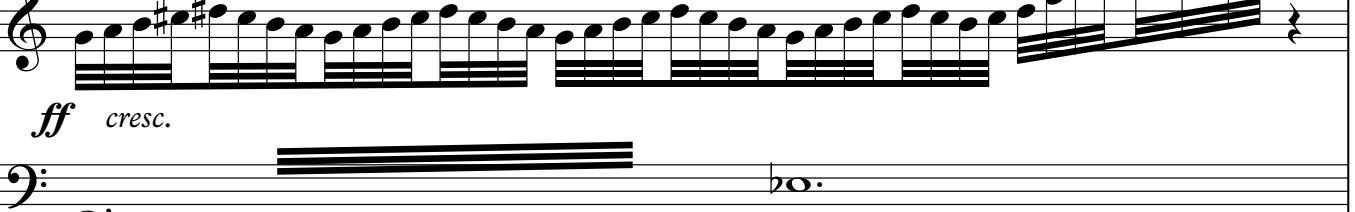
Vc. 
pizz.
ff

Pno. 
o.
#o.

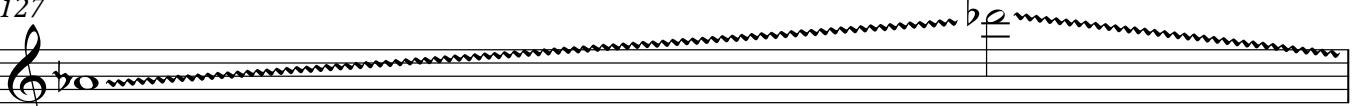
126

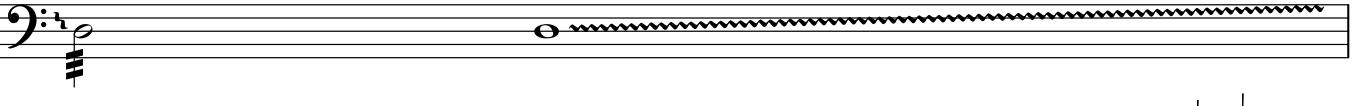
Vln. 

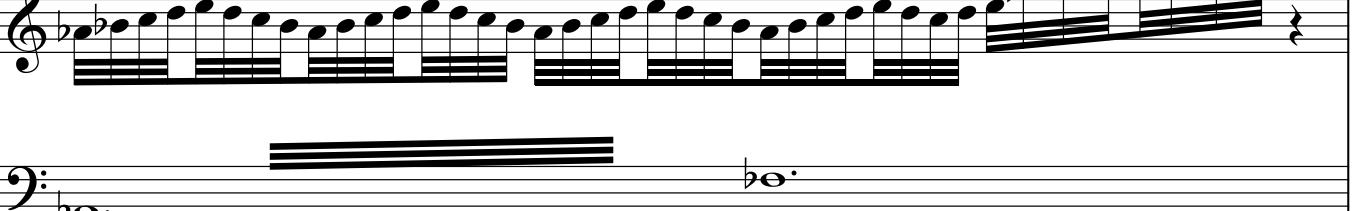
Vc. 
ff
arco

Pno. 
ff cresc.
b.o.

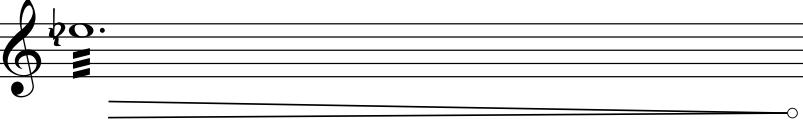
127

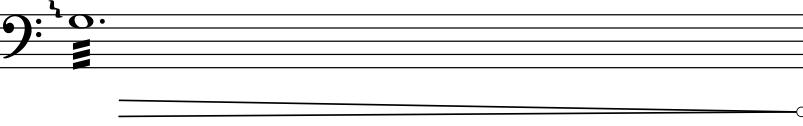
Vln. 

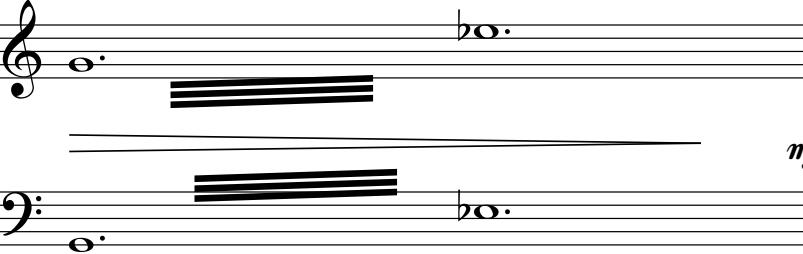
Vc. 
b.

Pno. 
b.o.

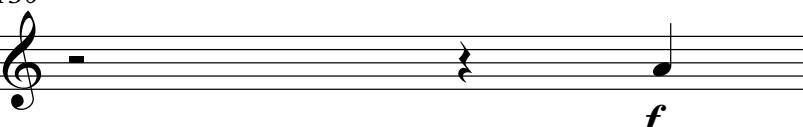
128

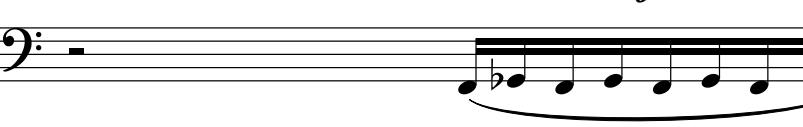
Vln. 

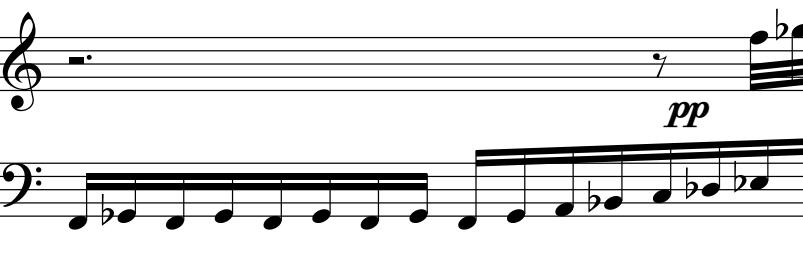
Vc. 

Pno. 

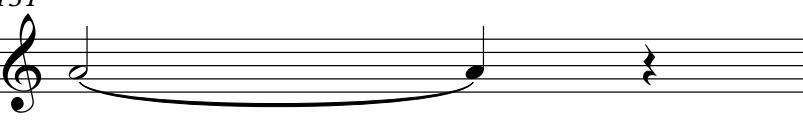
130

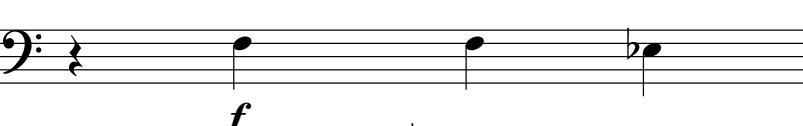
Vln. 

Vc. 

Pno. 

131

Vln. 

Vc. 

Pno. 

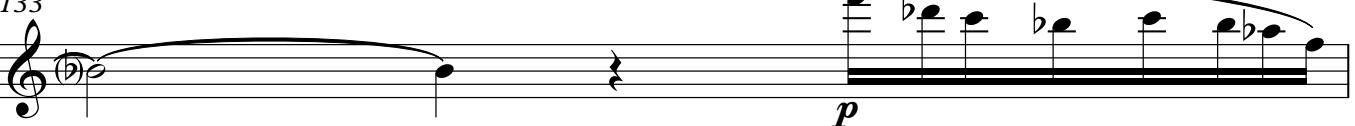
132

Vln. 

Vc. 

Pno. 

133

Vln. 

Vc. 

Pno. 

134

Vln. 

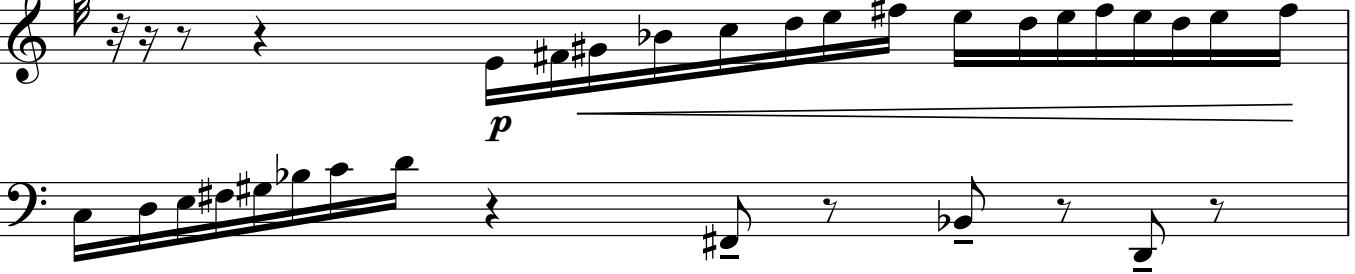
Vc. 

Pno. 

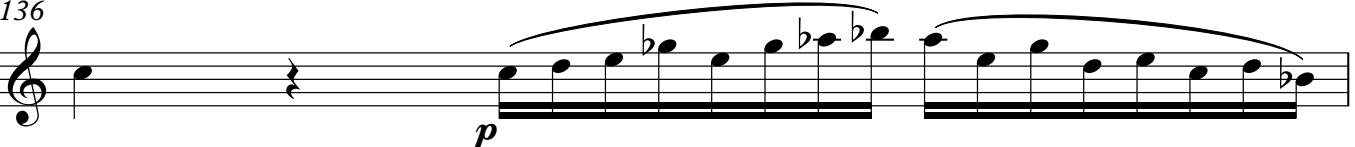
135

Vln. 

Vc. 

Pno. 

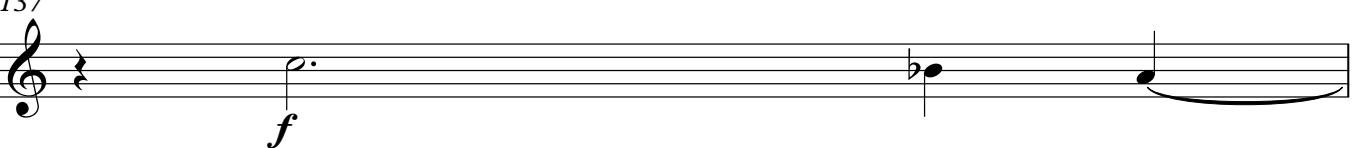
136

Vln. 

Vc. 

Pno. 

137

Vln. 

Vc. 

Pno. 

138

Vln. *p*

Vc. *p*

Pno. *p* *mp*

27

139

Vln. *tr.*

Vc. *tr.* *p*

Pno. *tr.* *p*

141

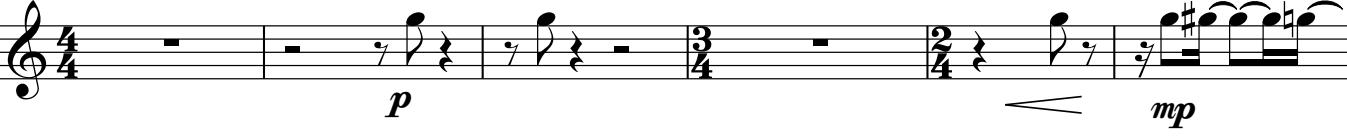
Vln. *tr.*

Vc. *pp*

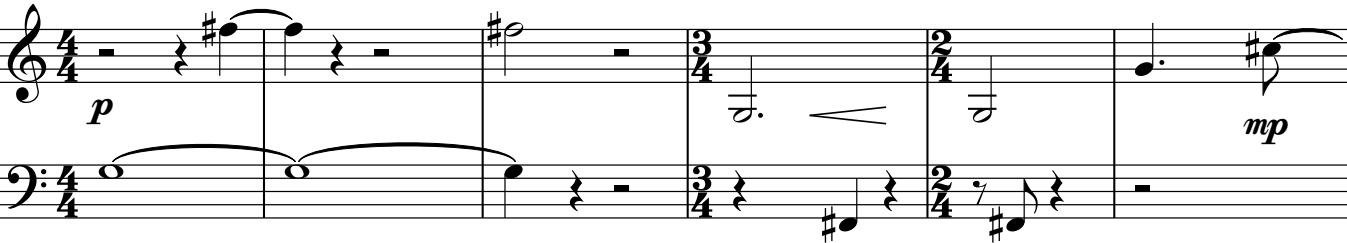
Pno. *pp* *dim.* *tr.* *tr.* *tr.*

IV. Schlossberg ("Schlossberg")

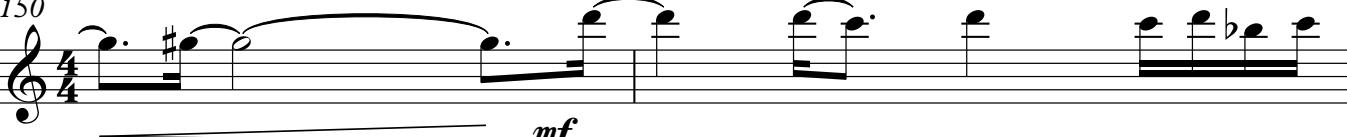
144 Moderato

Vln. 

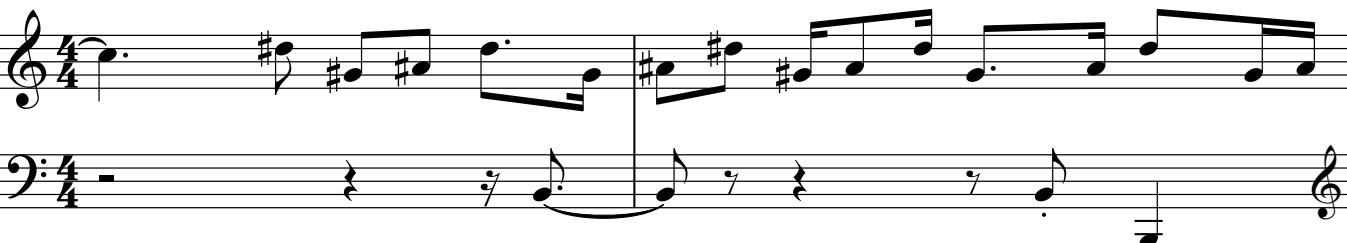
Vc. 

Pno. 

150

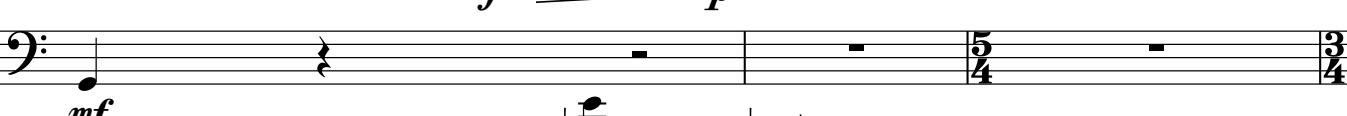
Vln. 

Vc. 

Pno. 

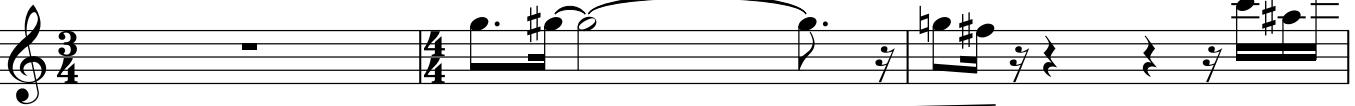
152

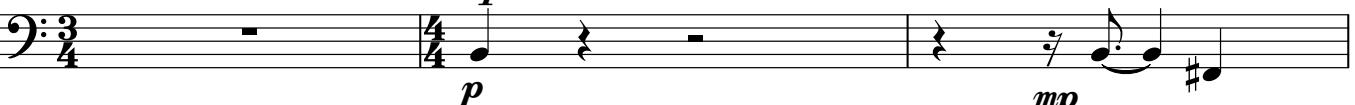
Vln. 

Vc. 

Pno. 

155

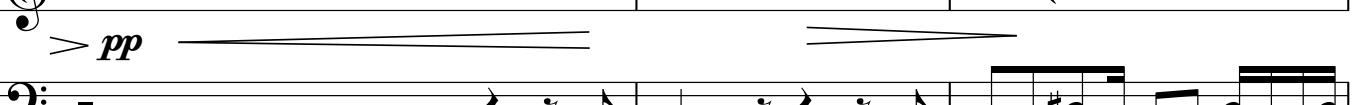
Vln. 

Vc. 

Pno. 

158

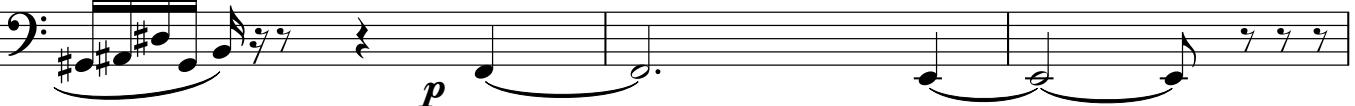
Vln. 

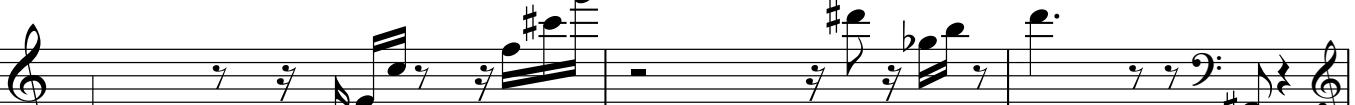
Vc. 

Pno. 

161

Vln. 

Vc. 

Pno. 

30

164

Vln. *fp*

Vc. *f*

Pno. *mf* *f* *p*

168

Vln. pizz. *p* arco *mf*

Vc. pizz. arco *p*

Pno. *mp*

171

Vln. rit.

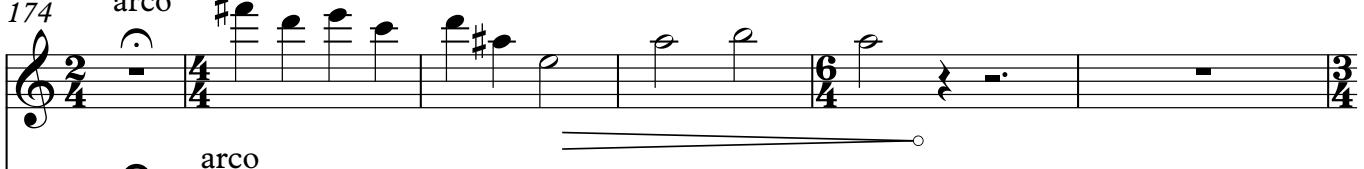
Vc. pizz. *pp* rit.

Pno. *mf* *pp*

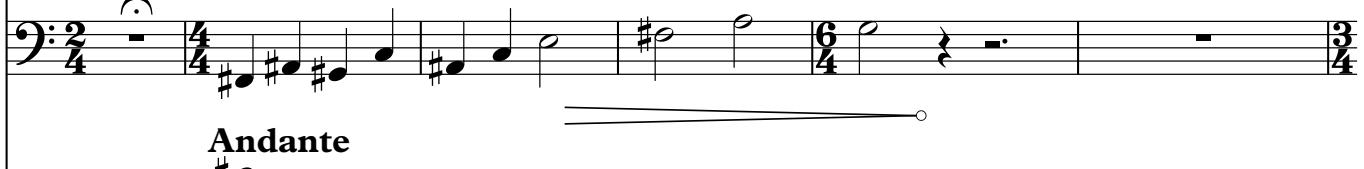
Andante

31

174 arco

Vln. 

Vc. arco



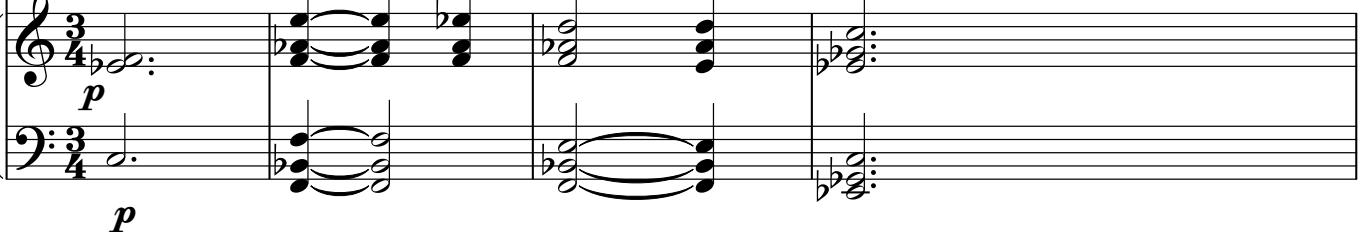
Andante

Pno. 

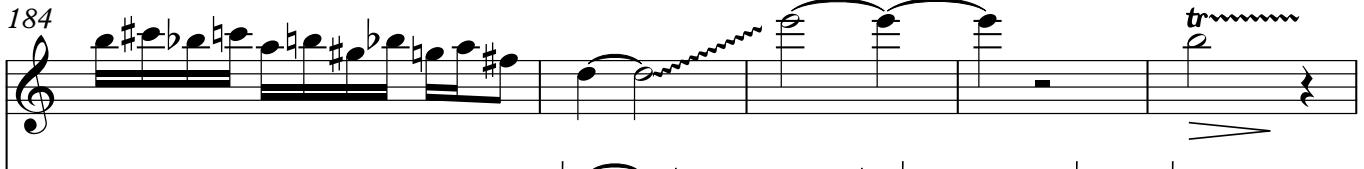
180

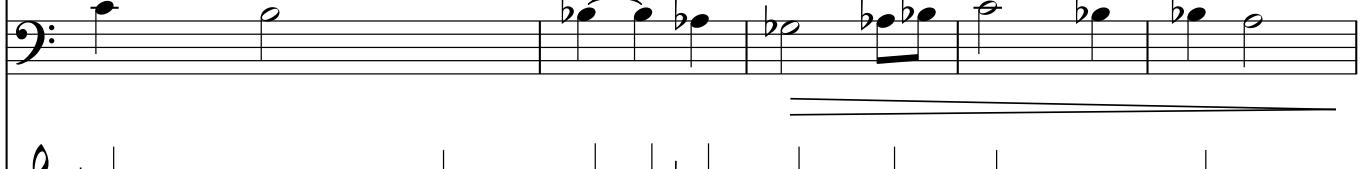
Vln. 

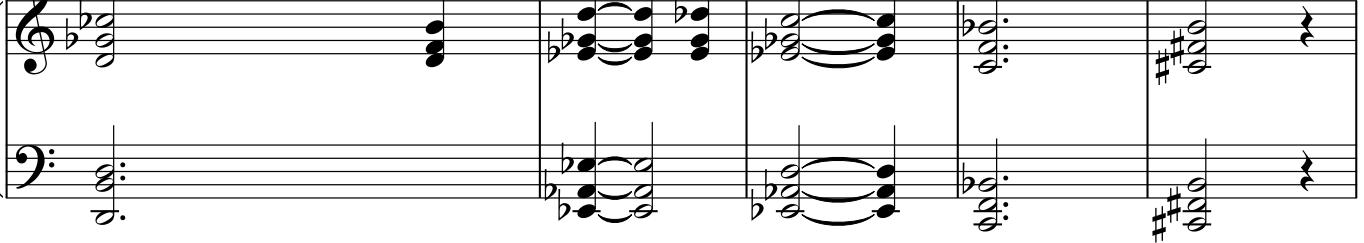
Vc. 

Pno. 

184

Vln. 

Vc. 

Pno. 

32

189

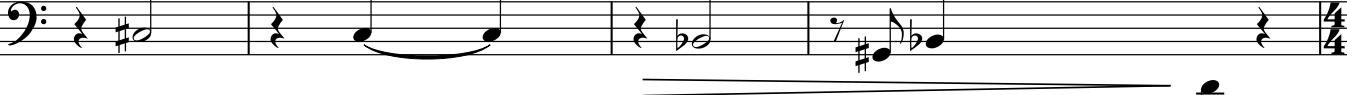
Vln. 

Vc. 

Pno. 

193

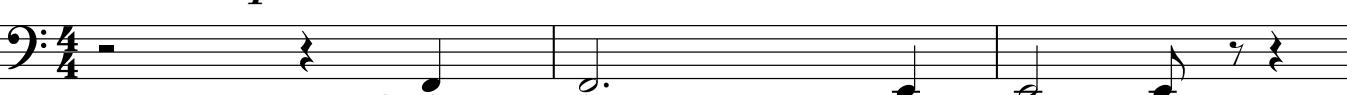
Vln. 

Vc. 

Pno. 

197 **Moderato**

Vln. 

Vc. 

Pno. 

200  

Vln.    -  - 

Vc.  -  -  -  - 

Pno.       

203  

Vln.   -  -  - 

Vc.  -  -  - 

Pno.                 

205  

Vln.   -  -  - 

Vc.  -  -  - 

Pno.                 

pp

208

Vln. pizz. *pp* arco

Vc. pizz. arco

Pno. *pp* *pp*

211 **Andante**

Vln. *pp*

Vc. *mp* *mf*

Pno.

Andante

215

Vln. *f*

Vc.

Pno. *mp* *ppp*

218

Vln. *cresc.*

Vc.

tr

Pno.

Presto

223

Vln.

mf

Vc.

pp cresc. molto *mf* *fff*

Presto

Pno.

pp cresc. molto *mf* *fff*

227

Vln. *ffff*

Vc. *ffff*

Pno. *fff*

Adagio

Adagio

Standen (De pie)

Standen (De pie)

Standen (De pie)

TRIO GRAZ, Op. 32

Violín

(GRAZ TRIO, Op. 32)

Patricia Molina Cerna

I. Im Zug (en el Tren)

Moderato 2

Violin part (staves 1-10)

10 *pp*

15 *mf*

20 *cresc.* *f* *rit.* *fff*

Adagio

25 *p*

32 *mp*

38 *f* *> p* *p*

40 *sf* *> mf*

46 *cresc.* *f* *ff*

50 **Adagio** *fff* *Coda*

II. Das Rathaus (El Palacio Municipal)

53 **Presto**

Musical score for violin, page 2, measures 53-56. The key signature is A major (no sharps or flats). Measure 53 starts with eighth notes followed by sixteenth-note patterns. Measure 54 shows a similar pattern with a dynamic of *mf*. Measures 55 and 56 continue the sixteenth-note patterns with some eighth-note pairs. Measure 56 ends with a sharp sign indicating a key change.

57

Musical score for violin, page 2, measures 57-60. The key signature changes to E major (one sharp). Measure 57 features sixteenth-note patterns with some eighth-note pairs. Measures 58 and 59 continue this pattern. Measure 60 concludes with a sixteenth-note pattern followed by a long black bar.

62

Musical score for violin, page 2, measures 62-65. The key signature changes to D major (two sharps). Measure 62 begins with a sixteenth-note pattern. Measures 63 and 64 continue with sixteenth-note patterns. Measure 65 ends with a sixteenth-note pattern followed by a long black bar.

69

Musical score for violin, page 2, measures 69-72. The key signature changes to G major (one sharp). Measure 69 begins with eighth notes. Measures 70 and 71 continue with eighth-note patterns. Measure 72 concludes with a sixteenth-note pattern followed by a long black bar.

73

Musical score for violin, page 2, measures 73-76. The key signature changes to F# major (two sharps). Measure 73 begins with eighth notes. Measures 74 and 75 continue with eighth-note patterns. Measure 76 concludes with a sixteenth-note pattern followed by a long black bar.

77

Musical score for violin, page 2, measures 77-80. The key signature changes to C major (no sharps or flats). Measure 77 begins with eighth notes. Measures 78 and 79 continue with eighth-note patterns. Measure 80 concludes with a sixteenth-note pattern followed by a long black bar.

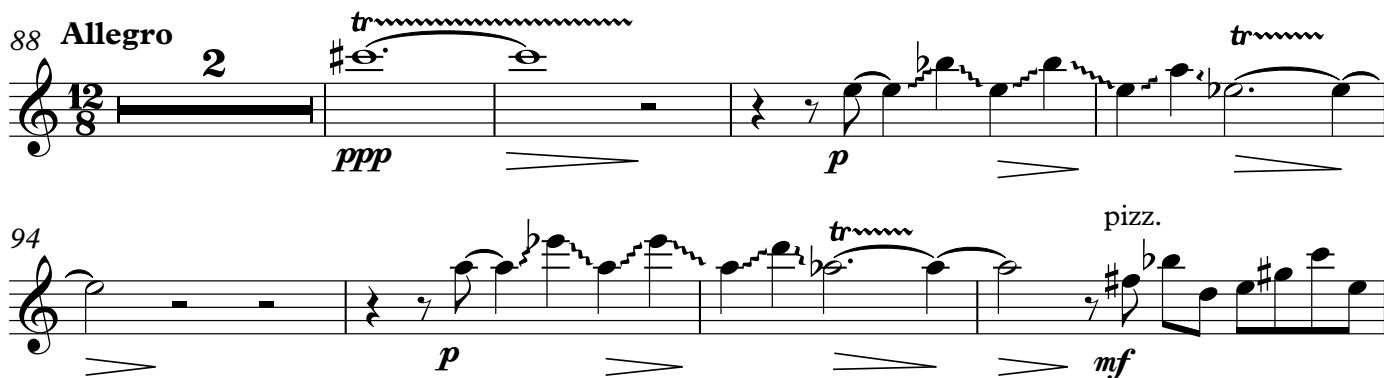
81

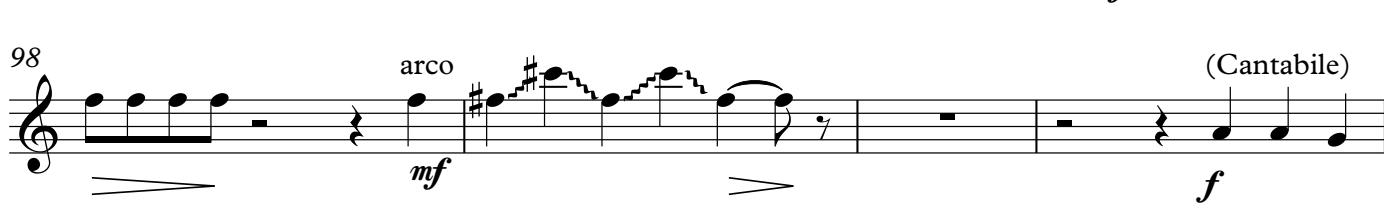
Musical score for violin, page 2, measures 81-84. The key signature changes to G major (one sharp). Measure 81 begins with eighth notes. Measures 82 and 83 continue with eighth-note patterns. Measure 84 concludes with a sixteenth-note pattern followed by a dynamic of *fff*.

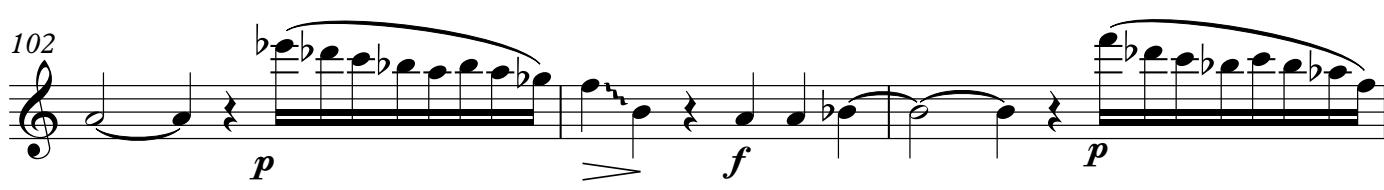
85

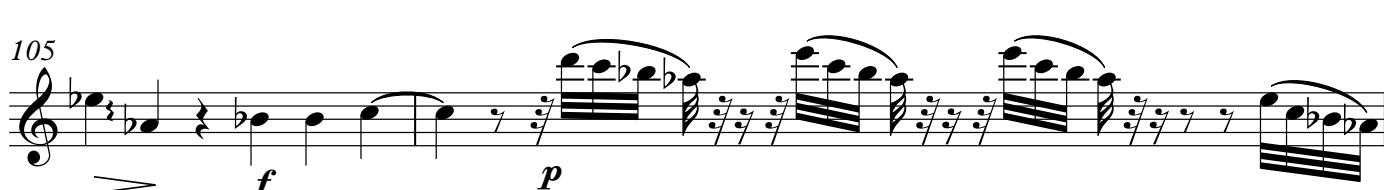
Musical score for violin, page 2, measures 85-88. The key signature changes to F# major (two sharps). Measure 85 begins with eighth notes. Measures 86 and 87 continue with eighth-note patterns. Measure 88 concludes with a sixteenth-note pattern followed by a dynamic of *sfp*. The measure number 112 is indicated at the end.

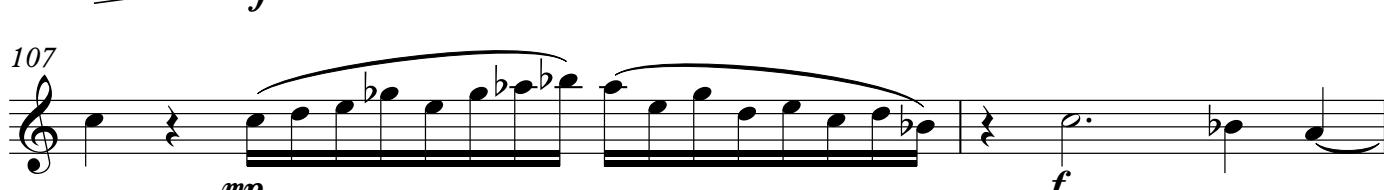
III. Die Mur (El Rio Mur)

88 **Allegro** 2 

94 

98 

102 

105 

107 

109 

112 

115 

Violín

117

119

123

127

132

135

136

138

IV. Schlossberg ("Schlossberg")

144 **Moderato**

Violín part for measure 144. The music starts with a rest followed by a bass note. The tempo is 144 BPM. Dynamics: **p**, **< mp**.

Violín part for measure 150. The tempo is 144 BPM. Dynamics: **mf**, **< f >**, **p**.

Violín part for measure 154. The tempo is 144 BPM. Dynamics: **mp**, **> pp**, **< =**.

Violín part for measure 160. The tempo is 144 BPM. Dynamics: **p**, **fp >**, **f >**.

Violín part for measure 167. The tempo is 144 BPM. Dynamics: **pizz.**, **p**, **mf**, **arco**.

Violín part for measure 171. The tempo is 144 BPM. Dynamics: **pizz.**, **pp**, **rit.**, **arco**.

Violín part for measure 175. The tempo is 144 BPM. Dynamics: **Andante**, **pp**.

Violín part for measure 182. The tempo is 144 BPM. Dynamics: **V.S.**

Violín

187

tr - *f*

194

Moderato

p

201

206

pizz.

pp

arco

211 Andante

pp

215

f

cresc.

223 Presto

mf

fff

227 Adagio

ffff

(Ad) Standen (De pie)

TRIO GRAZ, Op. 32

Violonchelo

(GRAZ TRIO, Op. 32)

I. Im Zug (en el Tren)

Patricia Molina Cerna

Moderato

3

7 *p*

12 *mp* *mf*

18 *Adagio* *rit.*

25 *Moderato* *f*

30 *cresc.* *f*

35 *sf* *pp* *mf*

39 *ff* *mf*

44 *cresc.*

50 *Adagio* *fff*

II. Das Rathaus (El Palacio Municipal)

53 **Presto**
2
mf

59

63

67

74

79 *cresc.*
cresc.

83

12

fff

sfz

III. Die Mur (El Rio Mur)

88 **Allegro** 2

95

99 (Cantabile)

103

106

109

112

115

V.S.

Violonchelo

117

p

mf

pp

120

tr

p

f

arco

125

ff

ff

arco

130

p

f

tr

133

f

p

f

136

p

f

p

139

p

tr

2

IV. Schlossberg ("Schlossberg")

144 **Moderato****3**

144 **Moderato**
3

152

152

159

159

164

164

170

170

175 **Andante**

175 **Andante**

Violonchelo

180

p < **mp** ————— **mf** —————

188

—————

196 **Moderato**

p

203

—————

208 pizz.

pp

arco

211 **Andante**

mp ————— **mf** —————

219

2

Presto

pp cresc. molto **mf** ————— **fff** —————

tr ~~~~

227 **Adagio**

ffff

Standen (De pie)

TRIO GRAZ, Op. 32

Piano

(GRAZ TRIO, Op. 32)

I. Im Zug (en el Tren)

Patricia Molina Cerna

Moderato

2 3

2 > 3

mp

* Pedal ad libitum semper

12

mf

15

cresc.

f

Adagio

18

ff

fff

ppp

22

rit..

Moderato

25

mp

V.S.

2

Piano

30

cresc.

35

2

cresc.

2

mp cresc.

f

42

45

cresc.

48

f

ff

Adagio

fff

C. ALTO C. ALTO

II. Das Rathaus (El Palacio Municipal)

53 **Presto**

58

61

65

69

V.S.

Piano

74

Treble staff: Measures 1-3. Bass staff: Measures 1-3.

78

Treble staff: Measures 1-4. Bass staff: Measures 1-4. Dynamics: cresc., cresc.

82

Treble staff: Measures 1-4. Bass staff: Measures 1-4. Dynamics: fff, fff.

85

Treble staff: Measures 1-2. Bass staff: Measures 1-2. Measure 85 ends with a fermata over the treble staff. Measure 86 begins with sfz. Key signature changes to 12/8 at the end of measure 86.

III. Die Mur (El Rio Mur)

88 **Allegro**

91

92

93

94

V.S.

Piano

95

Piano

96

Piano

97

Piano

98

Piano

99

Piano

Piano

7

100 *tr* .

101 - *pp*

102 *mp*

103 *p* *tr* .

104

105

Piano

106

Piano

This musical score for piano consists of five staves of music. The top staff is treble clef, and the bottom staff is bass clef. Measure 106 starts with a single note in the treble clef staff followed by a series of eighth notes in the bass clef staff. Measure 107 begins with a rest in the treble clef staff, followed by eighth-note patterns in both treble and bass clefs. Measure 108 features a melodic line in the treble clef staff with a dynamic marking of *mp*. Measure 109 shows a continuation of the melodic line in the treble clef staff, with a dynamic marking of *p* and *mp*. Measure 110 is a rest in the treble clef staff, with a dynamic marking of *tr*. Measure 111 concludes the page with a dynamic marking of *pp*.

107

mp

108

109

mp

110

tr

111

pp

mp

Piano

9

112

Piano score showing six staves of music. The top staff is treble clef, the bottom staff is bass clef. Measure 112 starts with a rest followed by eighth-note pairs. Measure 113 begins with a dynamic *pp*, followed by eighth-note pairs with a trill. Measure 114 continues eighth-note pairs. Measure 115 shows eighth-note pairs with rests. Measure 116 features eighth-note pairs with a dynamic *pp*. Measure 117 concludes with eighth-note pairs.

113 *pp* tr.....

114

115

116 *pp*

117 *p*

V.S.

10

Piano

118

119

120

p

mf

123

mf

cresc.

126

ff

cresc.

127

Piano

11

129

mf *tr*

pp

131

mp

132

p

tr

133

134

135

p

V.S.

This block contains the musical score for the piano part, spanning measures 129 through 135. The score is written in two staves: treble and bass. Measure 129 starts with eighth-note pairs in the treble staff, followed by a fermata and a dynamic marking of *mf*. The bass staff also features eighth-note pairs with a fermata and *tr* (trill) instruction. Measure 130 begins with a rest in the treble staff, followed by eighth-note pairs in the bass staff. Measures 131 and 132 show sixteenth-note patterns in the treble staff and eighth-note pairs in the bass staff. Measures 133 and 134 continue with sixteenth-note patterns in the treble staff and eighth-note pairs in the bass staff. Measure 135 concludes with eighth-note pairs in both staves. Various dynamics like *pp*, *p*, and *tr* are used throughout, along with performance instructions like *tr* and *mp*.

136

Piano score page 136. Treble and bass staves. Measure 136 starts with a rest followed by eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff. The bass staff ends with a dynamic *mp*. The measure concludes with a rest.

137

Piano score page 137. Treble and bass staves. Measure 137 begins with a rest in the treble staff followed by eighth-note pairs. The bass staff shows a descending eighth-note scale. The measure ends with a rest in the treble staff and a single note in the bass staff.

138

Piano score page 138. Treble and bass staves. Measure 138 starts with a rest in the treble staff followed by eighth-note pairs. The bass staff begins with a rest. The measure ends with a dynamic *mp*.

139

Piano score page 139. Treble and bass staves. Measure 139 starts with a trill in the treble staff. The bass staff has eighth-note pairs. The measure ends with a dynamic *p*.

141

Piano score page 141. Treble and bass staves. Measure 141 starts with a dynamic *pp* and a *dim.* instruction. The bass staff has eighth-note pairs. The measure ends with a dynamic *tr*.

IV. Schlossberg ("Schlossberg")

144 **Moderato**

150

154

158

162

V.S.

Piano

166

f

p

mp

170

mf

pp

173

rit..

p

175

Andante

p

182

mp

Piano

15

190

pp mp pp mp

196

Moderato

pp pp ppp

199

p mp p

203

V.S.

206

pp

209

Andante

pp

mp

216

ppp

221

Presto

pp cresc. molto

mf

fff

mf

227

Adagio

Standen (De pie)

fff

AKIANA MOLINA



AKIANA MOLINA CERNA – Pianista y Compositora costarricense, inició su formación musical en el Instituto Superior de Artes en 1999 y posteriormente en la Universidad Nacional de Costa Rica, obteniendo el grado de Licenciatura en Piano en 2009 y la Maestría en Piano en 2018. Estudió composición con los maestros Alejandro Cardona, Mario Alfagüell y Luis Monge entre otros. Ha realizado presentaciones como Solista, Música de Cámara y con Orquestas en diferentes escenarios costarricenses incluyendo el Teatro Nacional, Auditorio Clodomiro Picado UNA, Centro Cultural Omar Dengo, Salón Dorado del Museo de Arte Costarricense, Auditorio de

los Bomberos en Santo Domingo, Auditorio Rafael Chávez Torres UNA, Teatro Arnoldo Herrera González, Radio La Voz de Talamanca en el poblado indígena de Amubri, Radio Universidad de Costa Rica, Facultad de Bellas Artes UCR y Sala María Clara Cullell entre otros. Participó en dos Temporadas Pianísticas – “Gala de Teclas” del Teatro Nacional en 2012 y 2015. Algunas de sus obras más ejecutadas son: “Mi Madre la Tierra” Op. 20, “El Mago” Op. 37 (la música de PianoMagia), “Sonata para Piano y Ruidos” Op. 18, “Cuarteto para Cuerdas” Op. 22, Sexteto “Los Amigos” Op. 24, “Morfeo” Op. 35 No. 2, “Azul” Op. 35 No. 6., “Destellos” Op. 31b No. 3., “Talamanca” Op. 21, “Fantasía para Piano y Viola” Op. 23, Fantasía para Flauta y Piano Op. 34, “Invierno” Op. 4. Ha obtenido premios como compositora del repertorio latinoamericano en el “Concurso Internacional de Música Contemporánea” organizado por la Unión de Compositores de Lituania, en 2014, 2016 y 2018 con varias obras para piano solo, y en el concurso “Lectura de Obras Costarricenses” de la Orquesta Sinfónica Nacional en 2016 con su “Sinfonía Herediana” Op. 26. En 2013 participó como pianista con la Orquesta Sinfónica de Heredia (OSH), entre 2008 y 2014 con la Orquesta de la Escuela de Música de Santo Domingo y entre 2015 y 2018 con la Orquesta Sinfónica del Conservatorio de Castella (OSCC). Fue profesora de Piano en el SINEM (Sistema Nacional de Educación Musical) de 2008 a 2014 y en el Conservatorio de Castella de 2015 a 2018. Fundó el grupo de fusión experimental contemporánea “Euterpe” en 2011 y también ha producido tres discos: “Canciones para el Alma”, “Euterpe - El Disco”, y “Original - Patricia Molina”; y tres libros de partituras originales pedagógicas: “Obras Selectas para Piano - Nivel 3-4”, “Piano para el Adulto Principiante” y “Pianito Para Mi - Nivel 1-2”. Sus obras se encuentran en el sitio web IMSLP.org y en las principales Bibliotecas públicas del país. El Proyecto “**Creación Sonora**” consiste en música original y efectos sonoros para ejecutarse por si mismos en concierto o de forma integrada con presentaciones de Teatro, Danza, Circo, Magia y otros. Ejemplos de estas Creaciones Sonoras son “PianoMagia” con Mago Dover, “Akiana Mix Show” con Walter Mendoza, y “Mi Madre la Tierra - Danza” con coreografía de Lourdes Cubero. Todas estas presentaciones y más información pueden encontrarse en YouTube: [Akiana Molina](#) y en la página de Facebook: [Akiana Molina - Creación Sonora](#).

