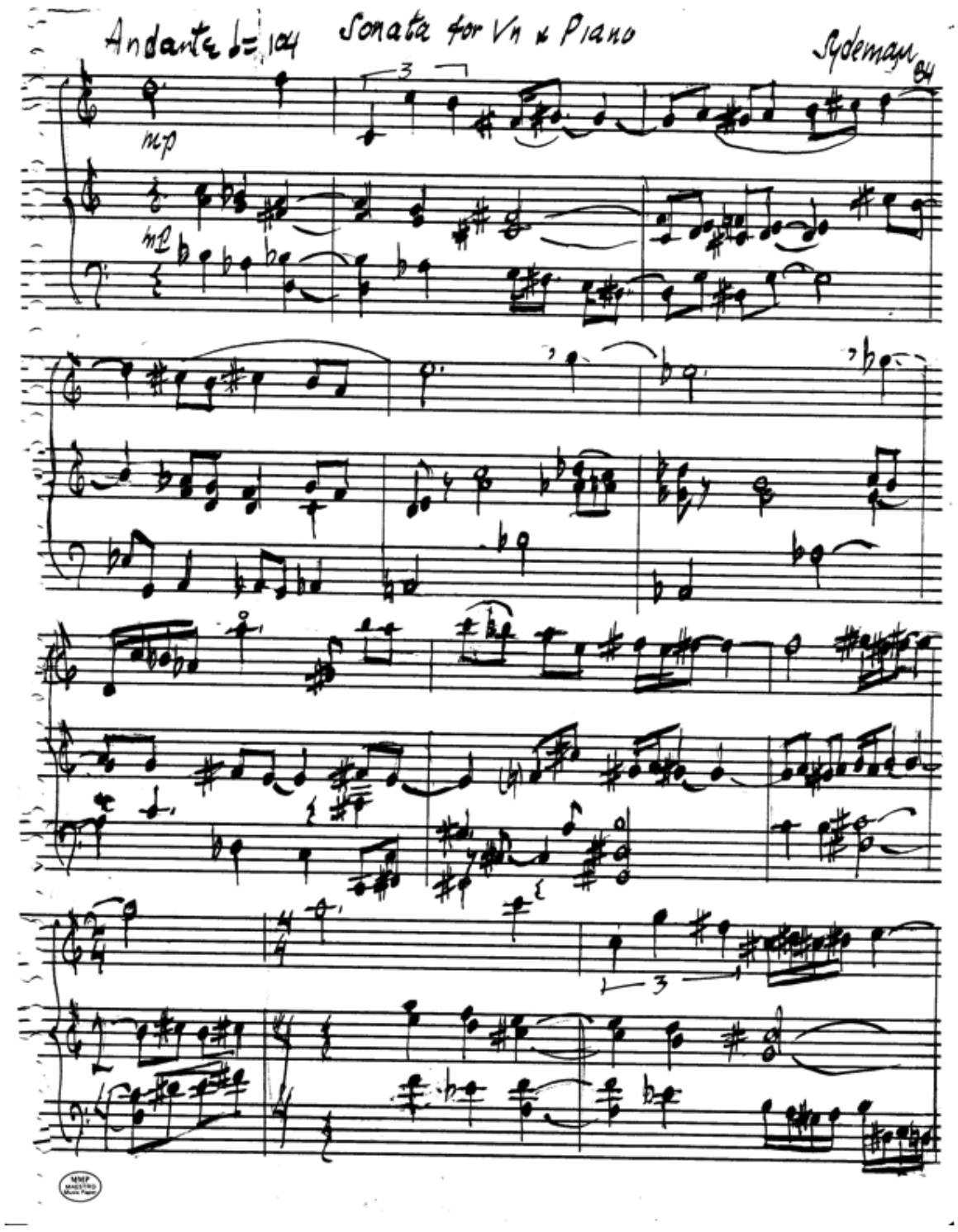
W. Jay Sydeman

Sonata No. 2

for Violin and Piano

(1984)

Arts Aeturnum Productions



First page of manuscript

The 1984 Sonata hearkens back somewhat to Hindemith in the first movement. It is lyrical in a vigorous sort of way, or perhaps vigorous in a lyrical sort of way. Take your pick! The second movement is intense and introspective ... one of the loveliest works (I believe) I have written, while the third has a Stravinsky-an sort of high energy, rhythmic feel, and even pan-diatonic tonal language.

I cannot recall whom I wrote this work for (over 25 years ago), but judging from the more familiar style that it is written in and also from the fact that I had become a minor violist (attending chamber music workshops and such), I have to assume it might have been written for a dedicated amateur. I am somewhat proud to have written a series of works that are not hugely demanding technically and could add to the repertoire of enthusiastic string players. This actually was quite a large focus of my composing during the 'eighties, and I have come to understood that technical demands do not necessarily create a more profound musical experience... often quite the opposite. So this body of work may ultimately fill an important niche in the repertoire. I hope so.

– W. Jay Sydeman, February 2011 & April 2012

W. Jay Sydeman's life mirrors the breadth and variety of his music. Born in New York in 1928 and educated at Manhattan's Mannes School of Music, he quickly became one of the most sought-after and honored composers of his generation, receiving commissions from such prestigious groups as the Lincoln Center for the Performing Arts, the Tanglewood Music Center, and the Boston Symphony, which premiered his orchestral work in memory of John F. Kennedy in 1966. "Sydeman uses a whole battery of far out techniques," wrote the New York Times, "but he has an uncanny ability to throw in the whole avant-garde machinery as if it were the simplest, most normal way of making music in the world ... More than many of his colleagues, he seems to know what will sound well, and he works for some remarkably attractive, pure textures. His sounds seem to grow from a physical sense of exactly what material is right."

In 1970, after a heady period that included awards from the National institute of Arts and Letters, the Boston Symphony Orchestra and Library of Congress, Sydeman left New York – and composition – to begin a journey of personal and artistic exploration.

"Around 1980," he has written, "I returned to composition – at first a large number of choral works which reconnected me to the source of all music – the human voice. Out of this new lyric impulse have evolved all of my works since that time – more romantic, more accessible. I create music for the musician."

– Howard Hersh,
Artistic Director of "Music Now"

Sydeman is part of a composers' group in Nevada City annually producing the "Wet Ink Festival of New Music." He now lives in Mendocino and hosts a bi-weekly program on KZYX, "The Mind of a Composer", 10 am to noon on Mondays, introducing and commenting on contemporary music.

Duration: I. Andante – circa 2:00
II. Rubato espressivo – circa 4:00
III. Allegro – circa 2:30

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www.williamjaysydeman.com

Edited and engraved by Rick Shinozaki (Albany, CA) in consultation & collaboration with the composer.

Sonata No. 2

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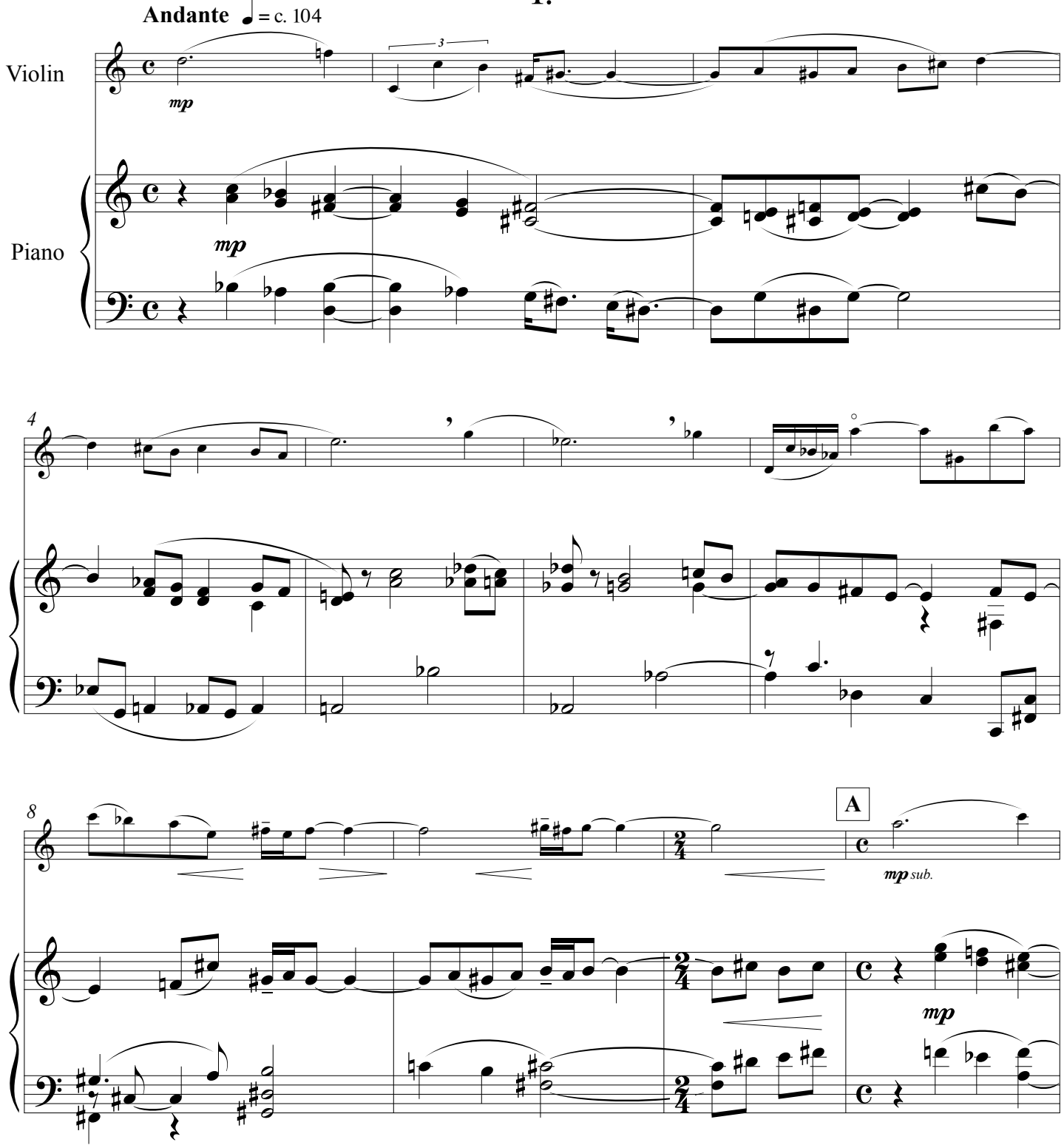
(1984)

I.



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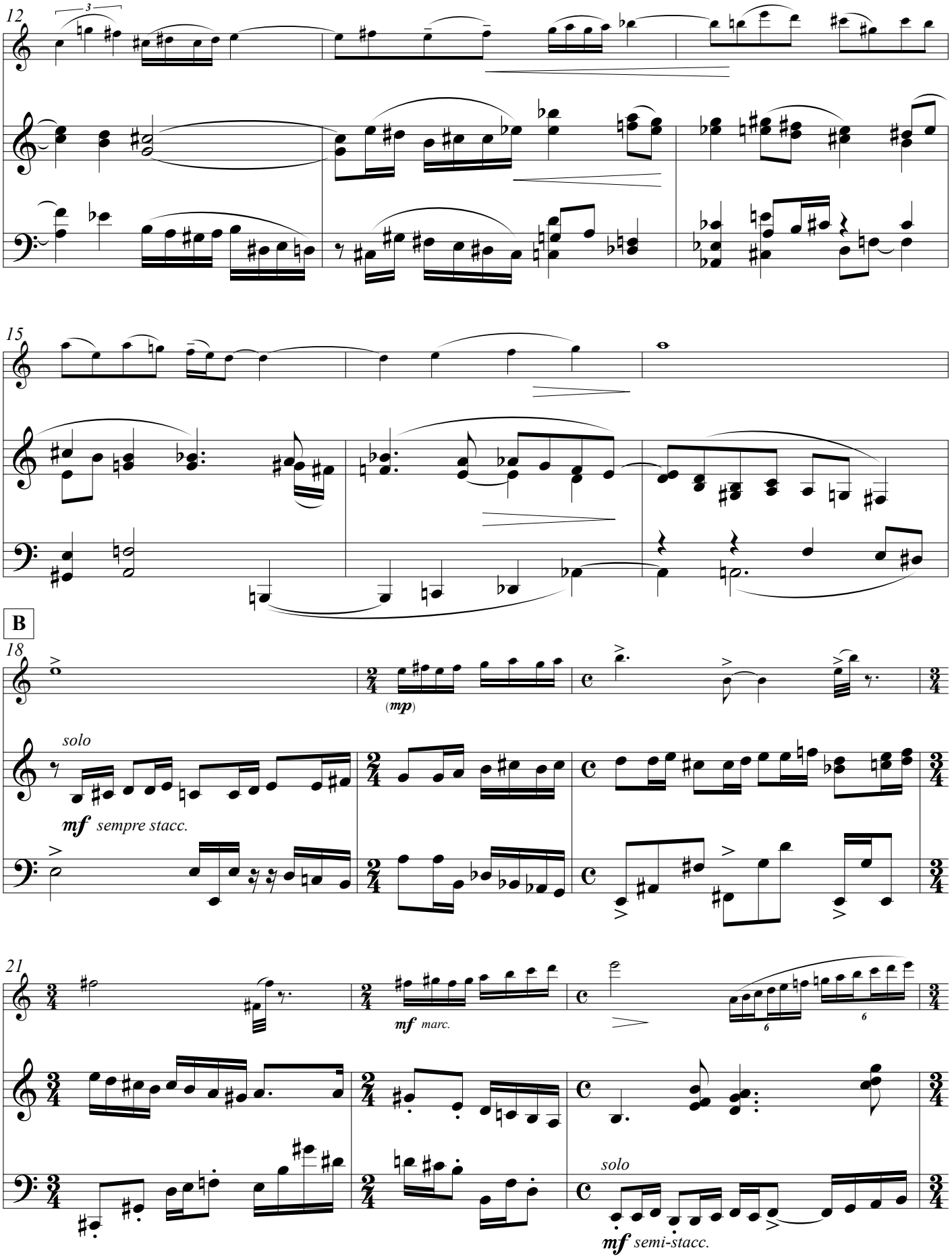
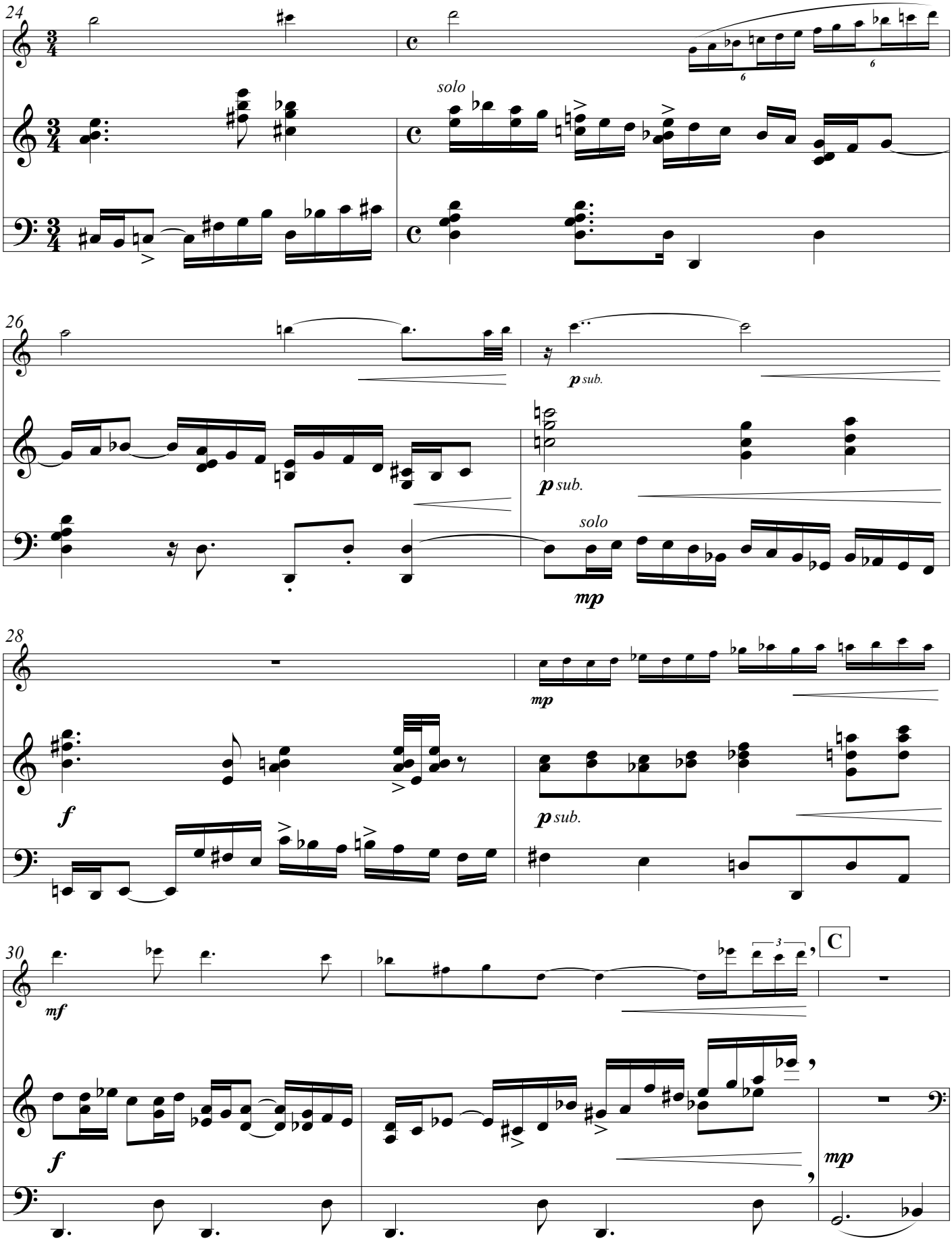
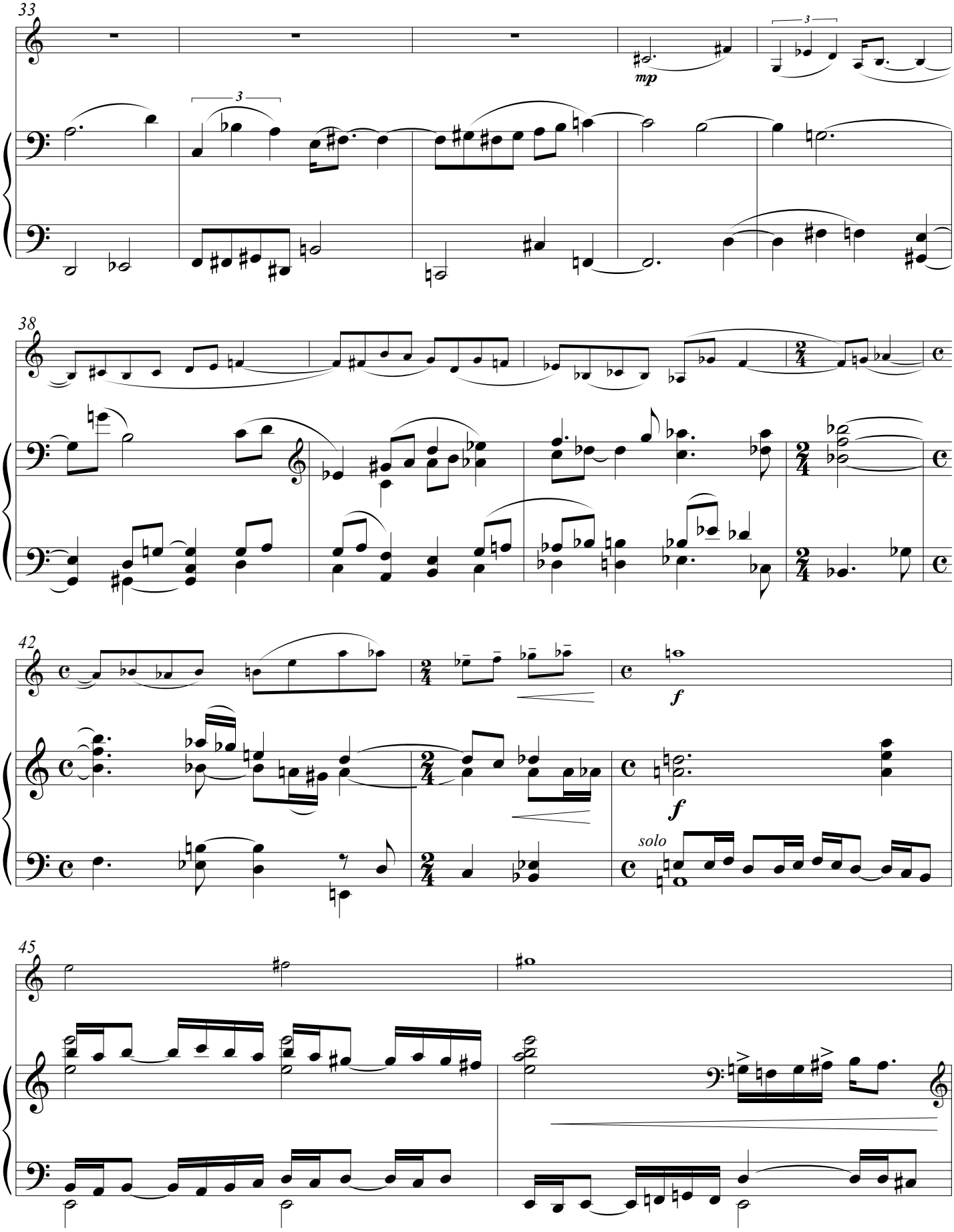
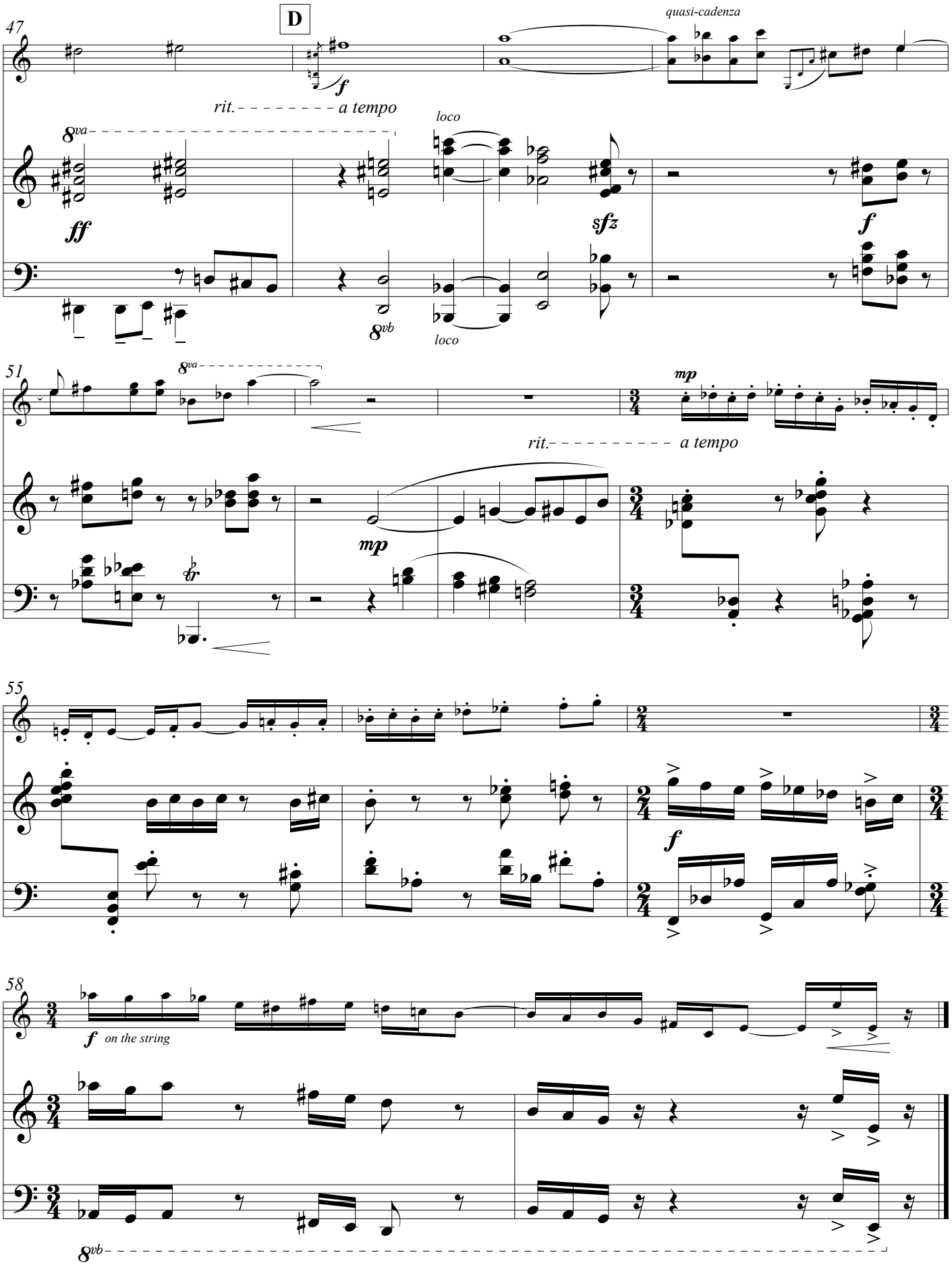
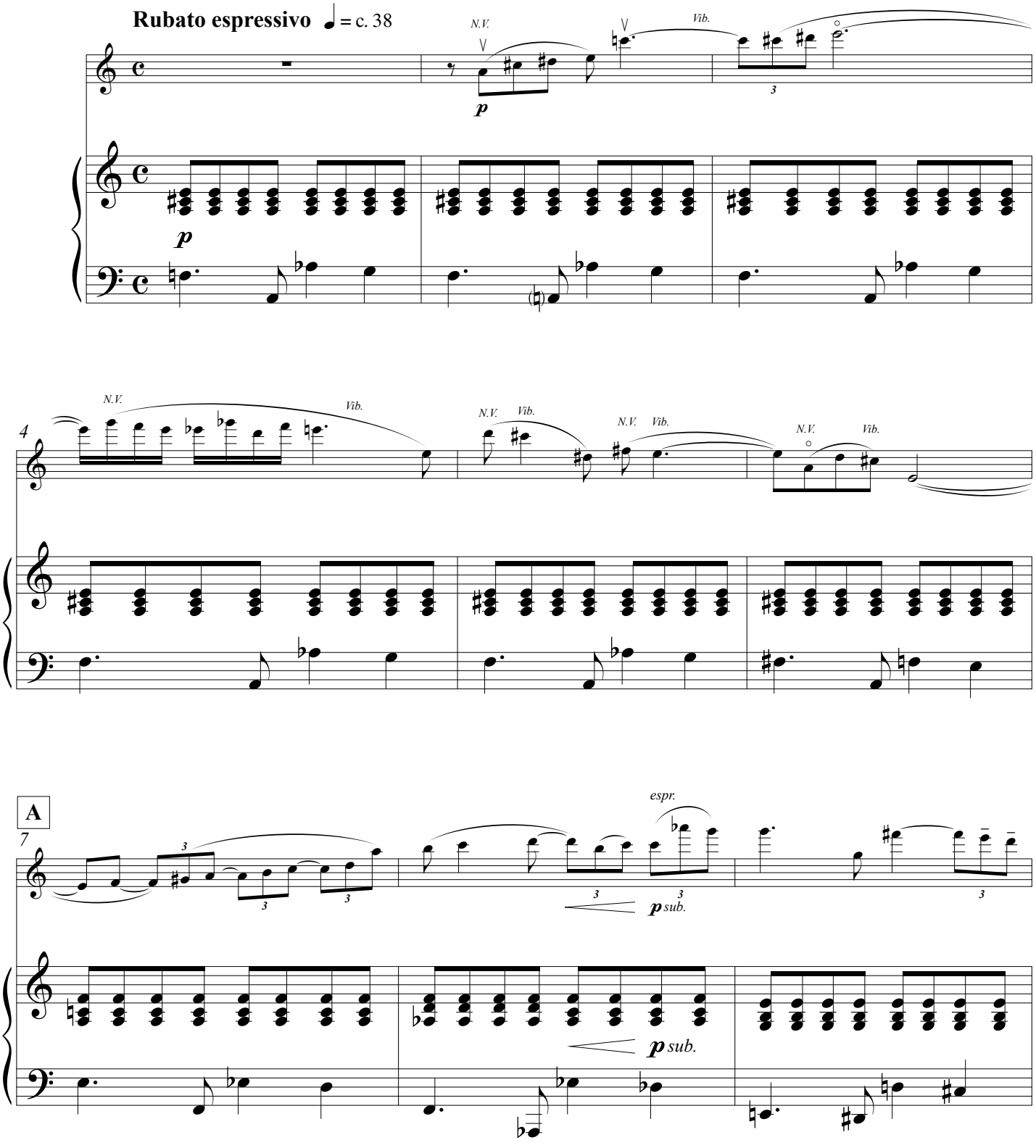

12
15
B
18
(mp)
solo
mf sempre stacc.
21
mf marc.
solo
mf semi-stacc.

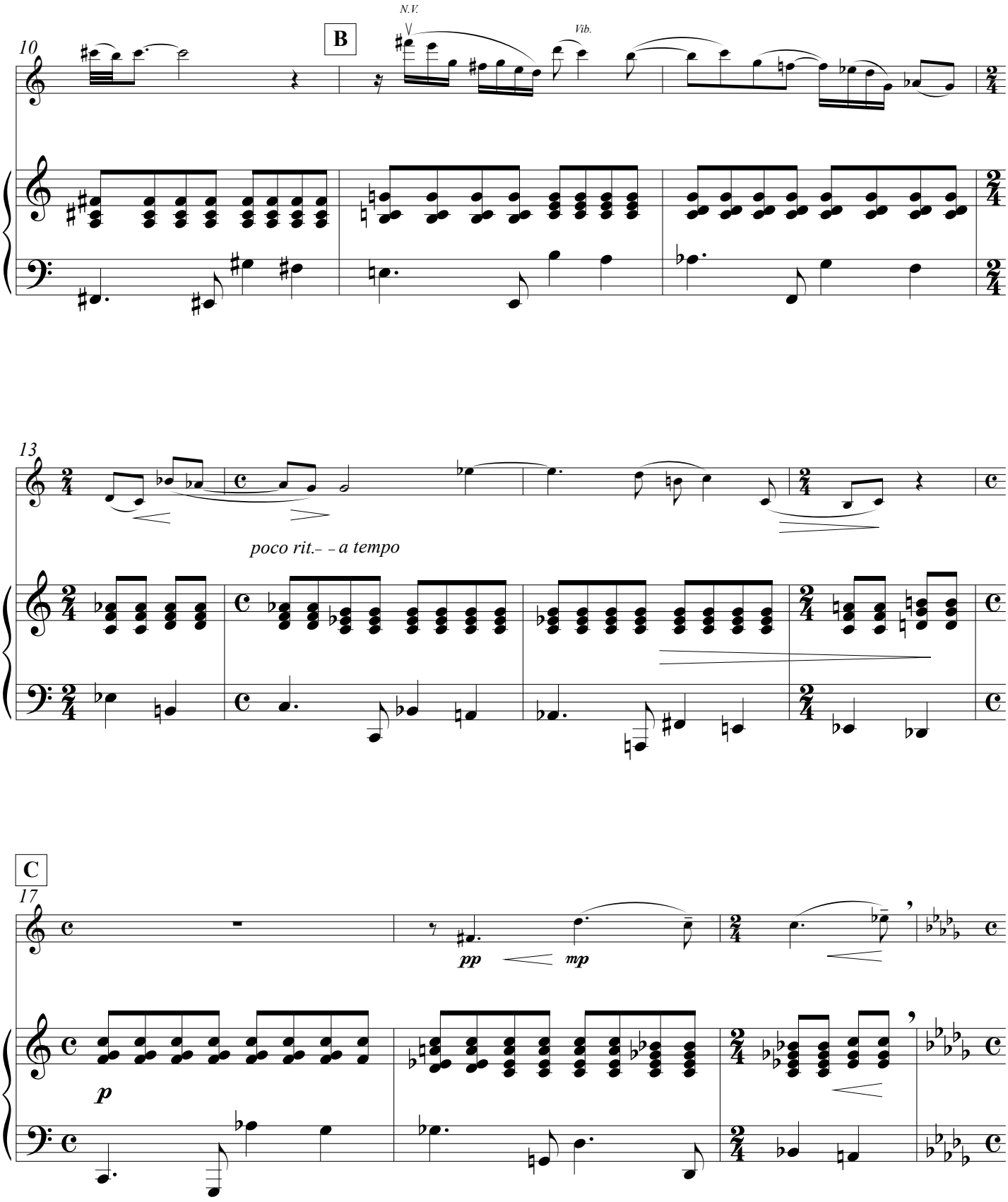

24
solo
26
p sub.
p sub.
solo
mp
28
mp
f
p sub.
30
mf
C
f
mp

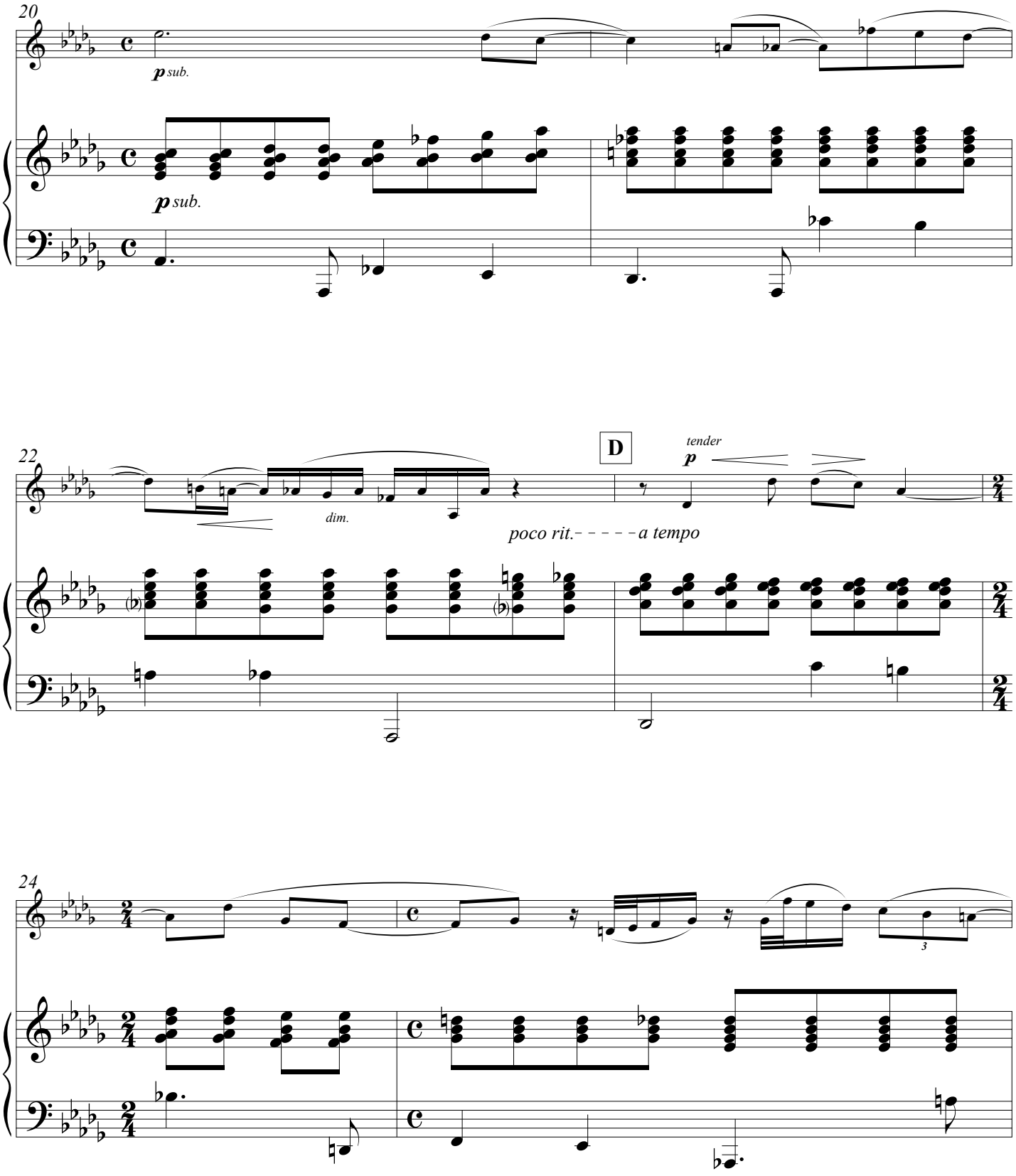

33
mp
38
42
f
f
solo
45

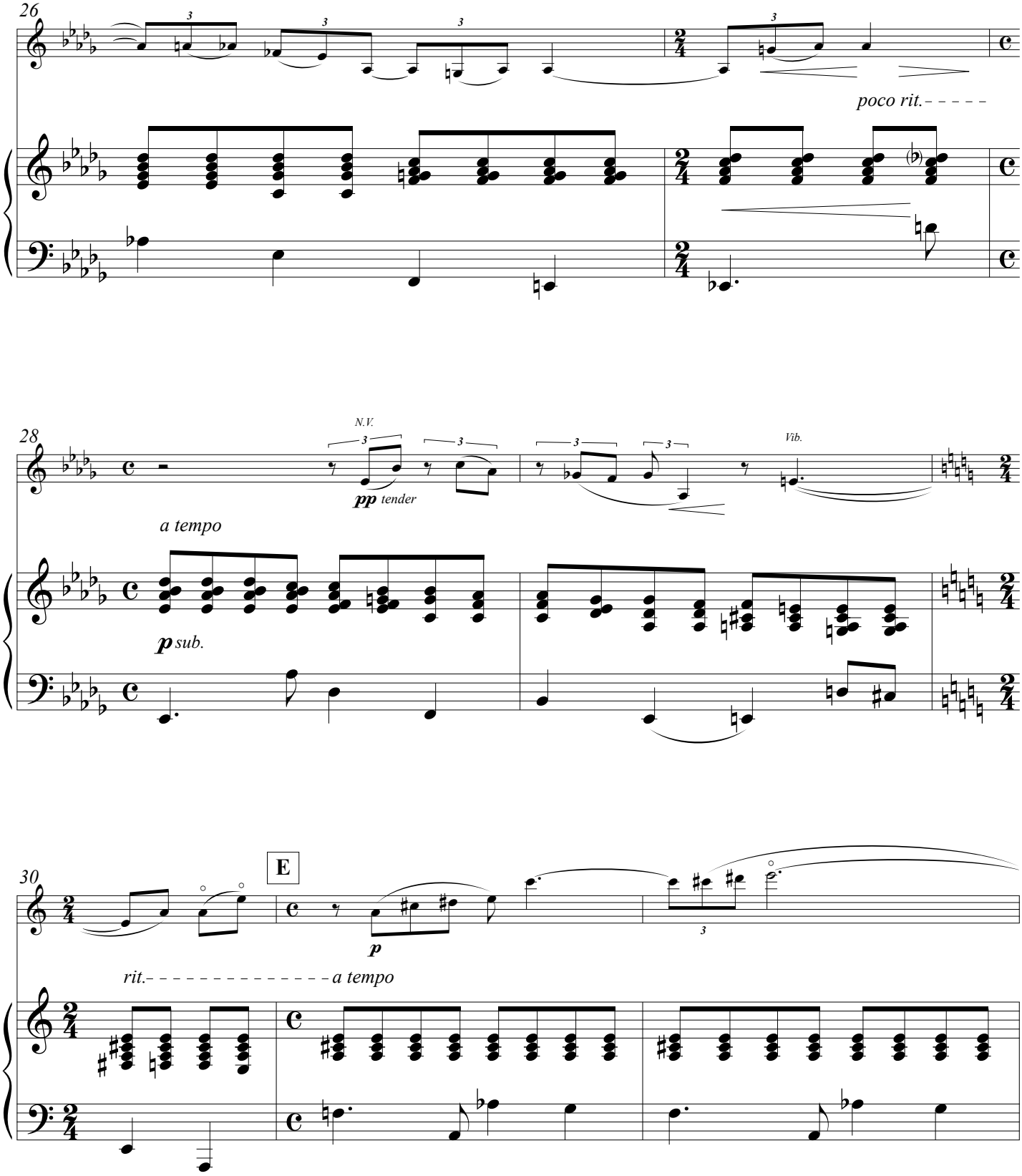

47
D
quasi-cadenza
f
rit.
a tempo
8va
loco
ff
sfz
f
8vb
loco
51
8va
mp
rit.
a tempo
mp
55
f
58
f on the string
8vb

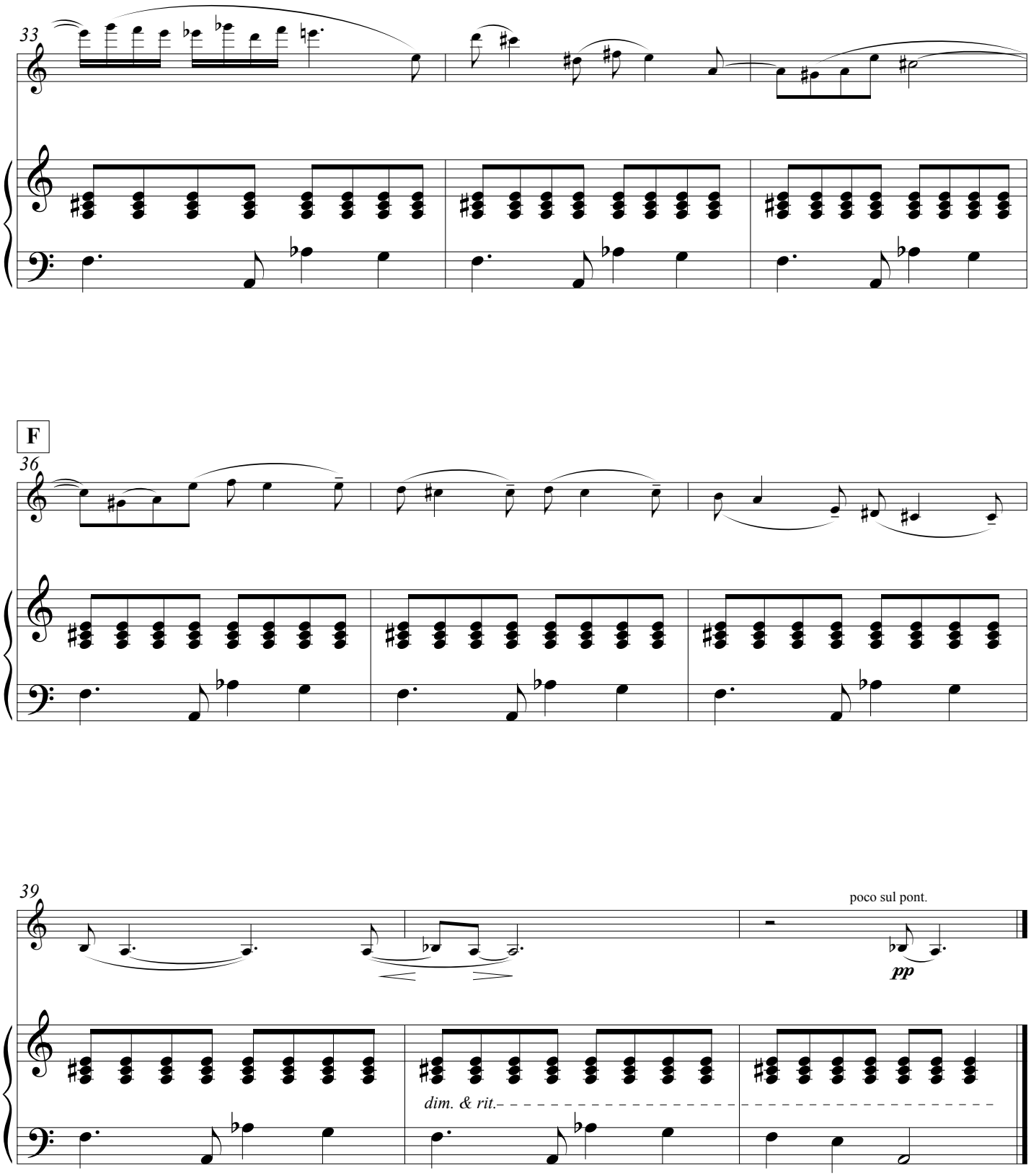
II.



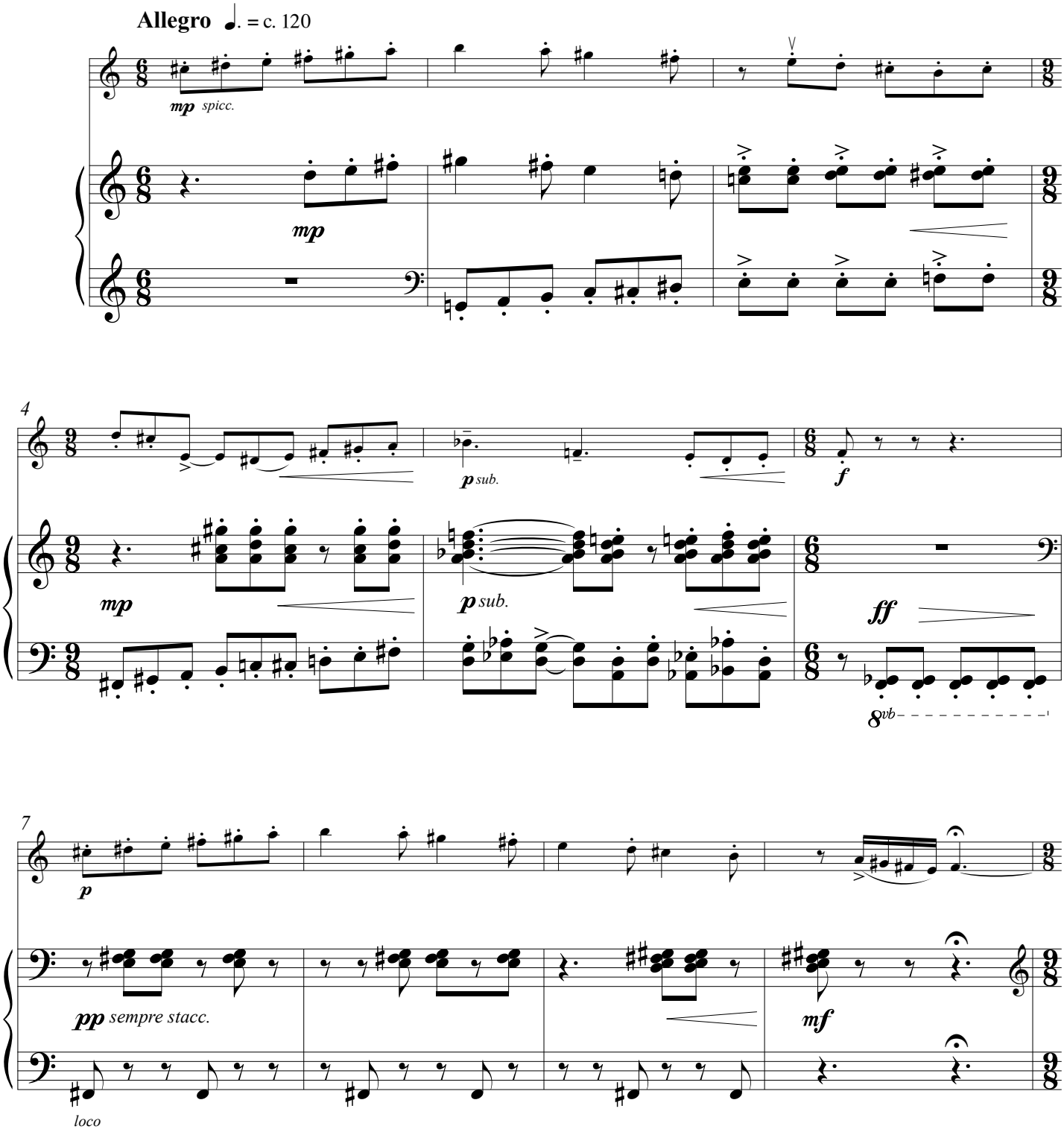

10
B
N.V.
Vib.
13
poco rit.- - a tempo
C
17
pp
mp
p

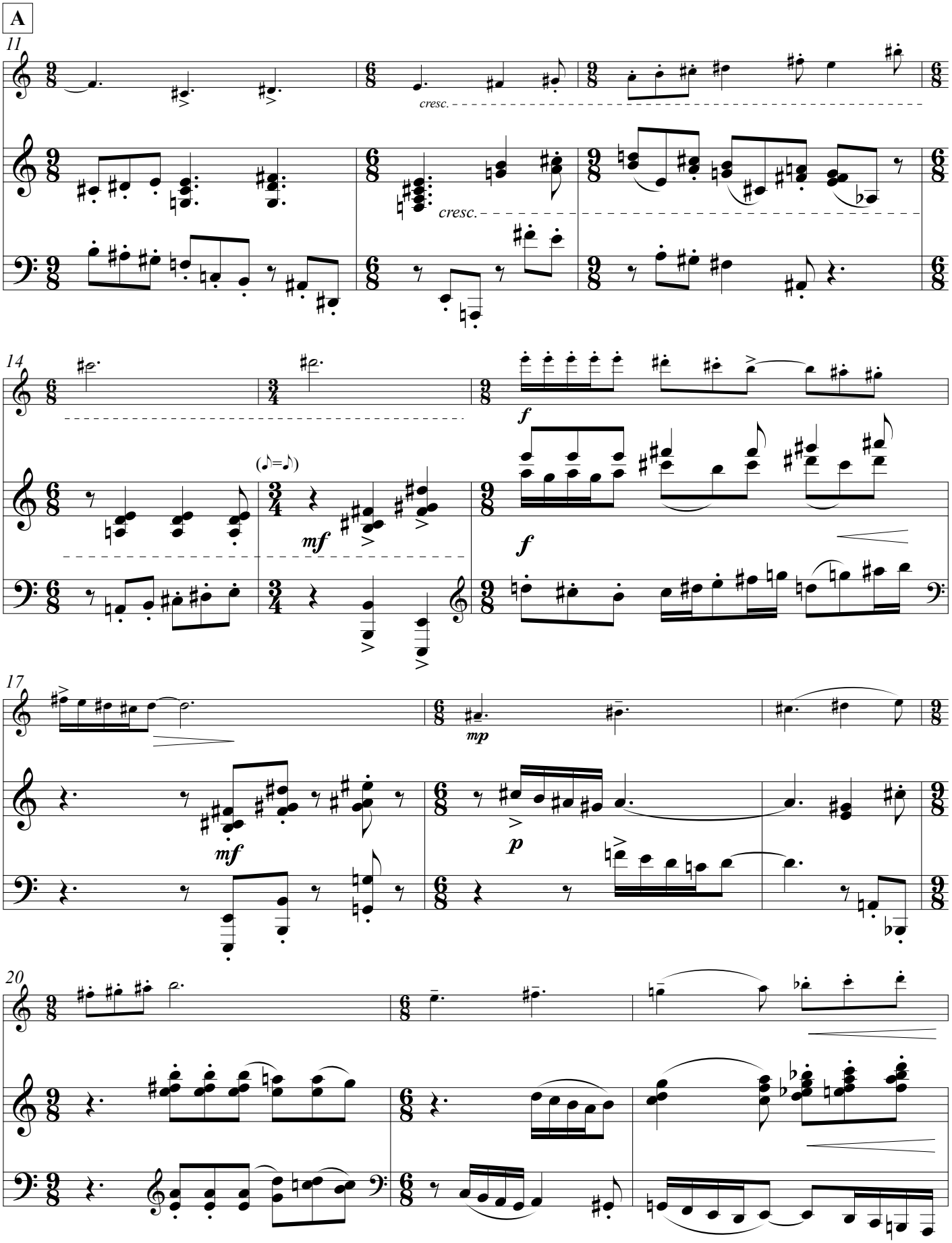

20
p sub.
p sub.
22
dim.
D
tender
p
poco rit.- - - - - a tempo
24
3

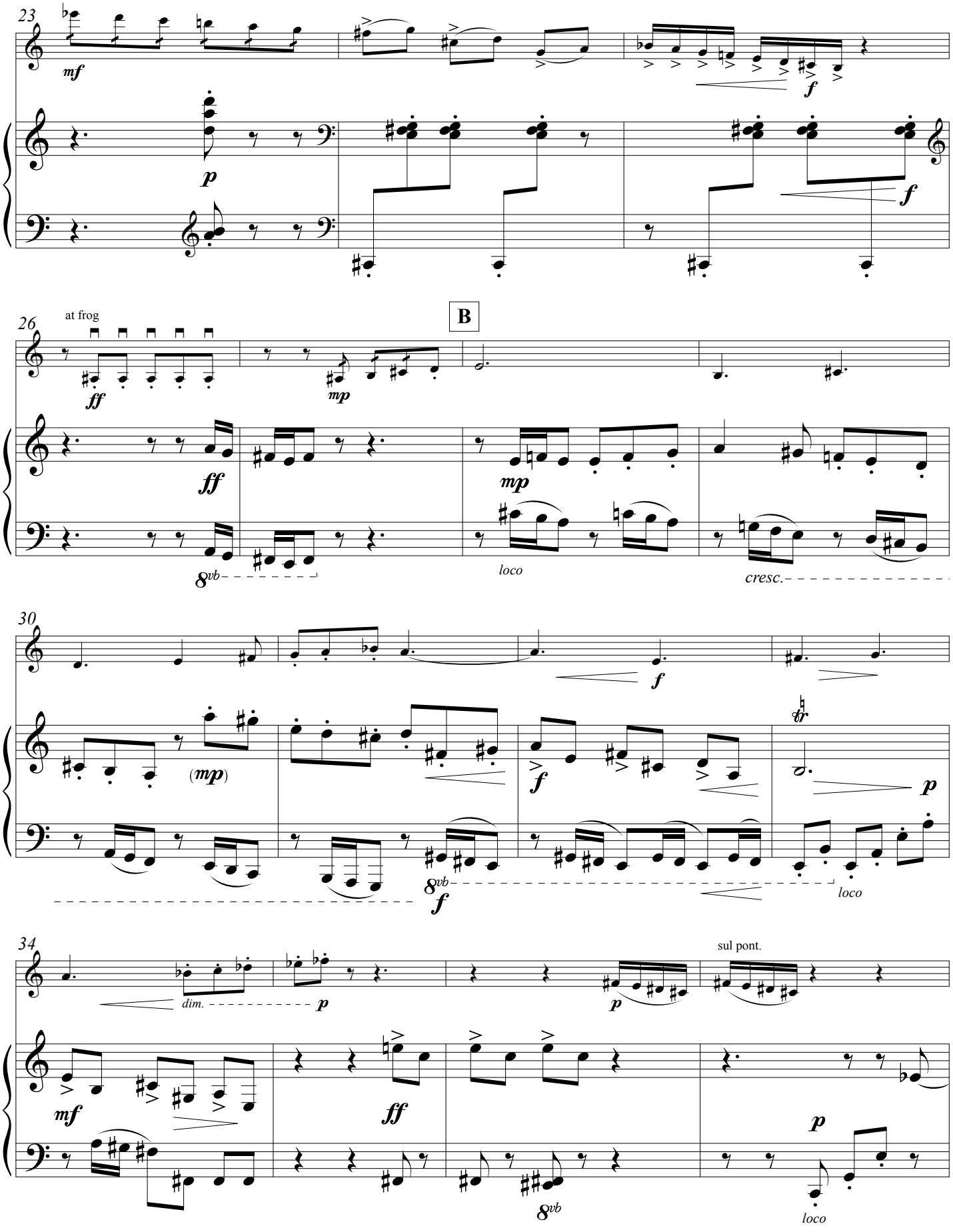

26
poco rit.
28
N.V.
pp tender
a tempo
p sub.
Vib.
30
E
p
rit.
a tempo

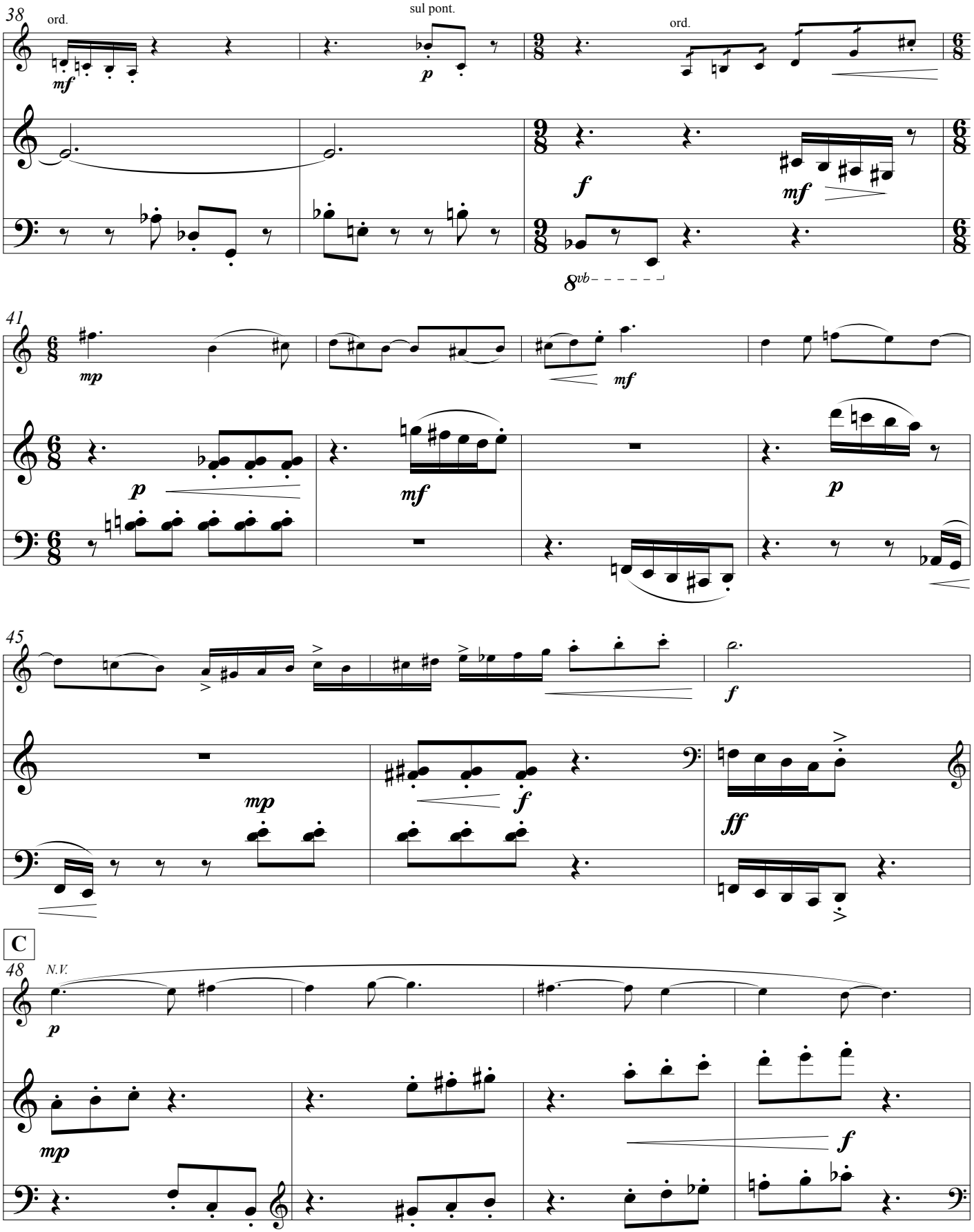

33
F
36
39
poco sul pont.
pp
dim. & rit.

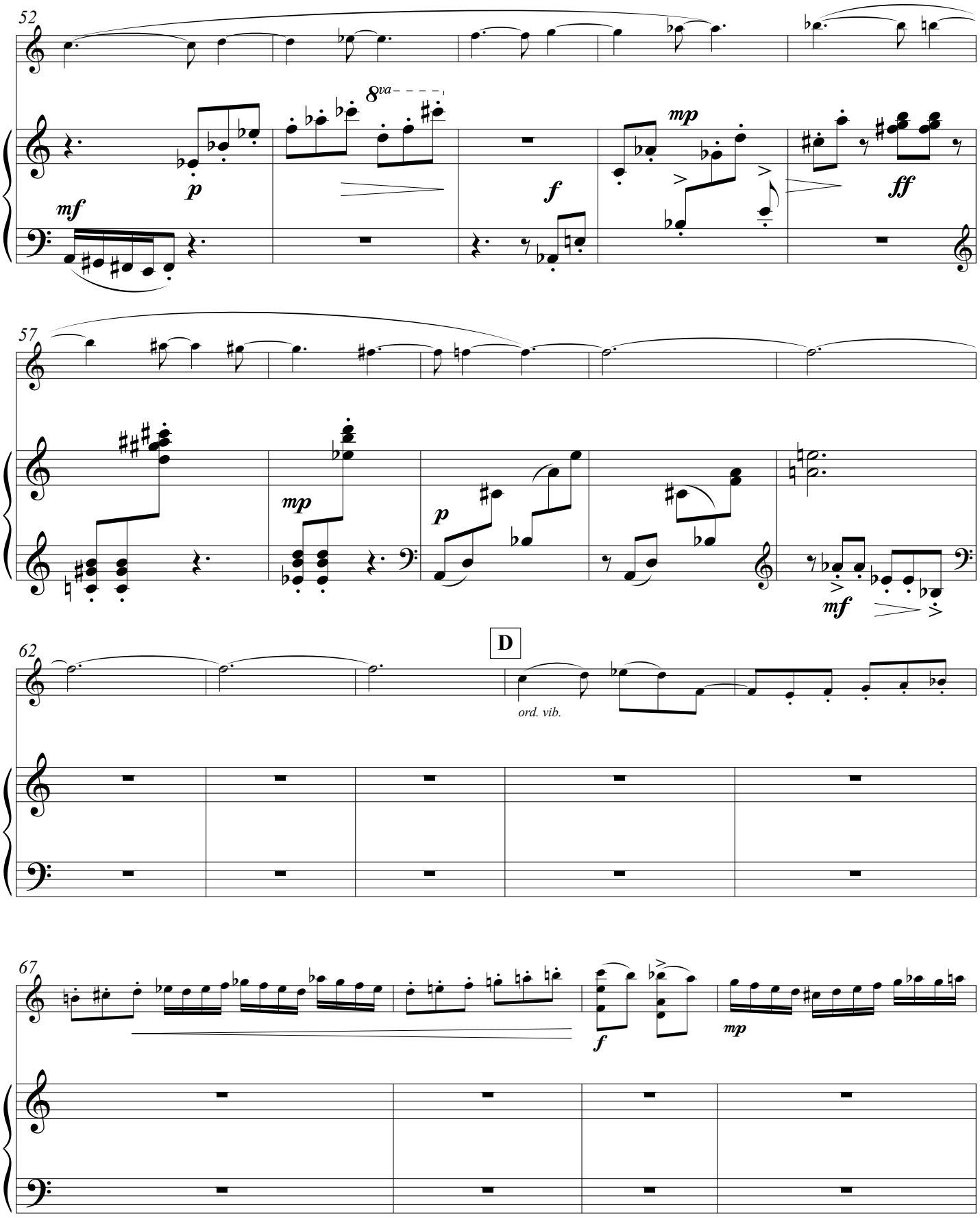
III.

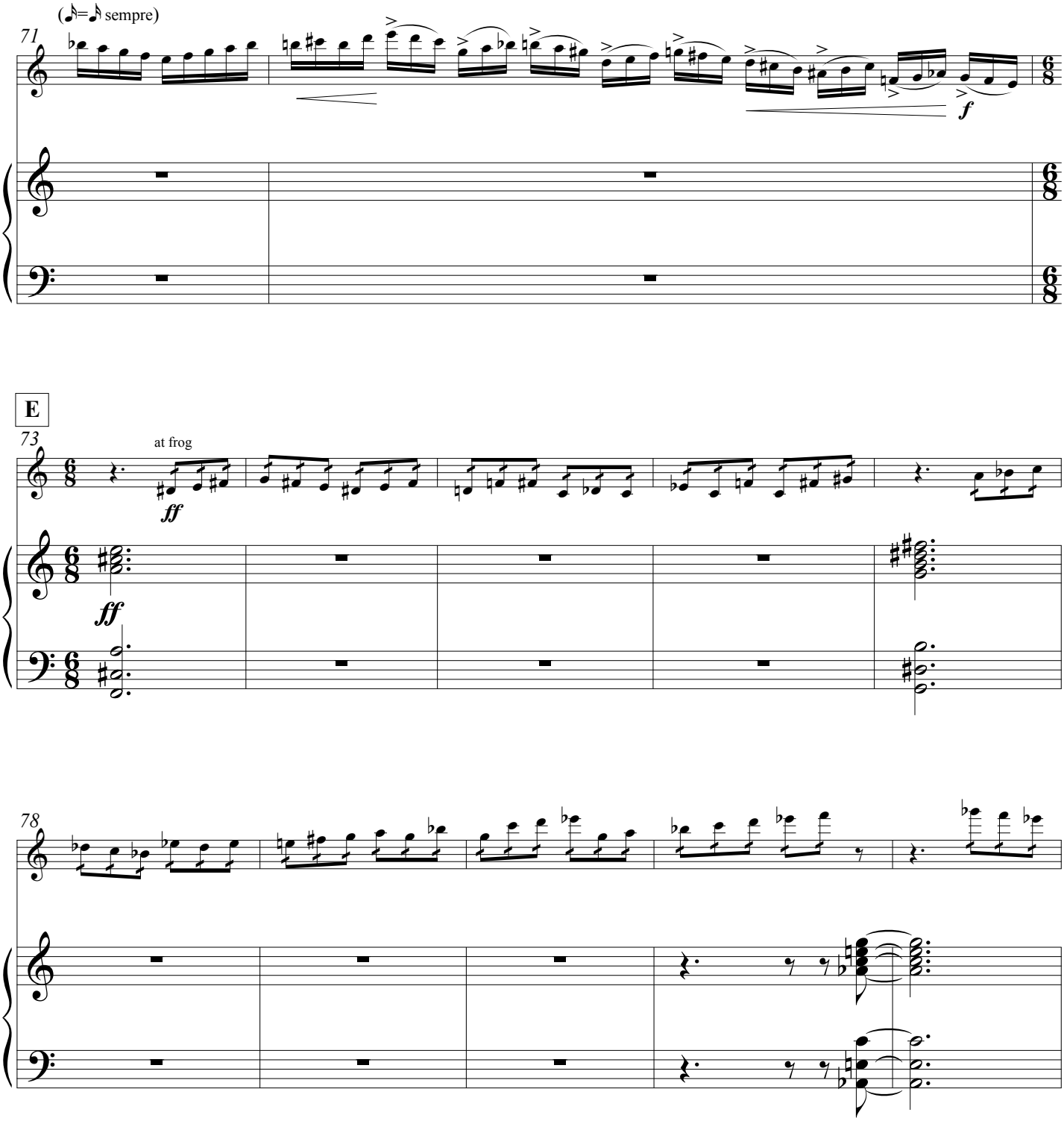

Allegro ♩. = c. 120
mp spicc.
mp
4
p sub.
f
mp
p sub.
ff
8vb
7
p
pp sempre stacc.
mf
loco

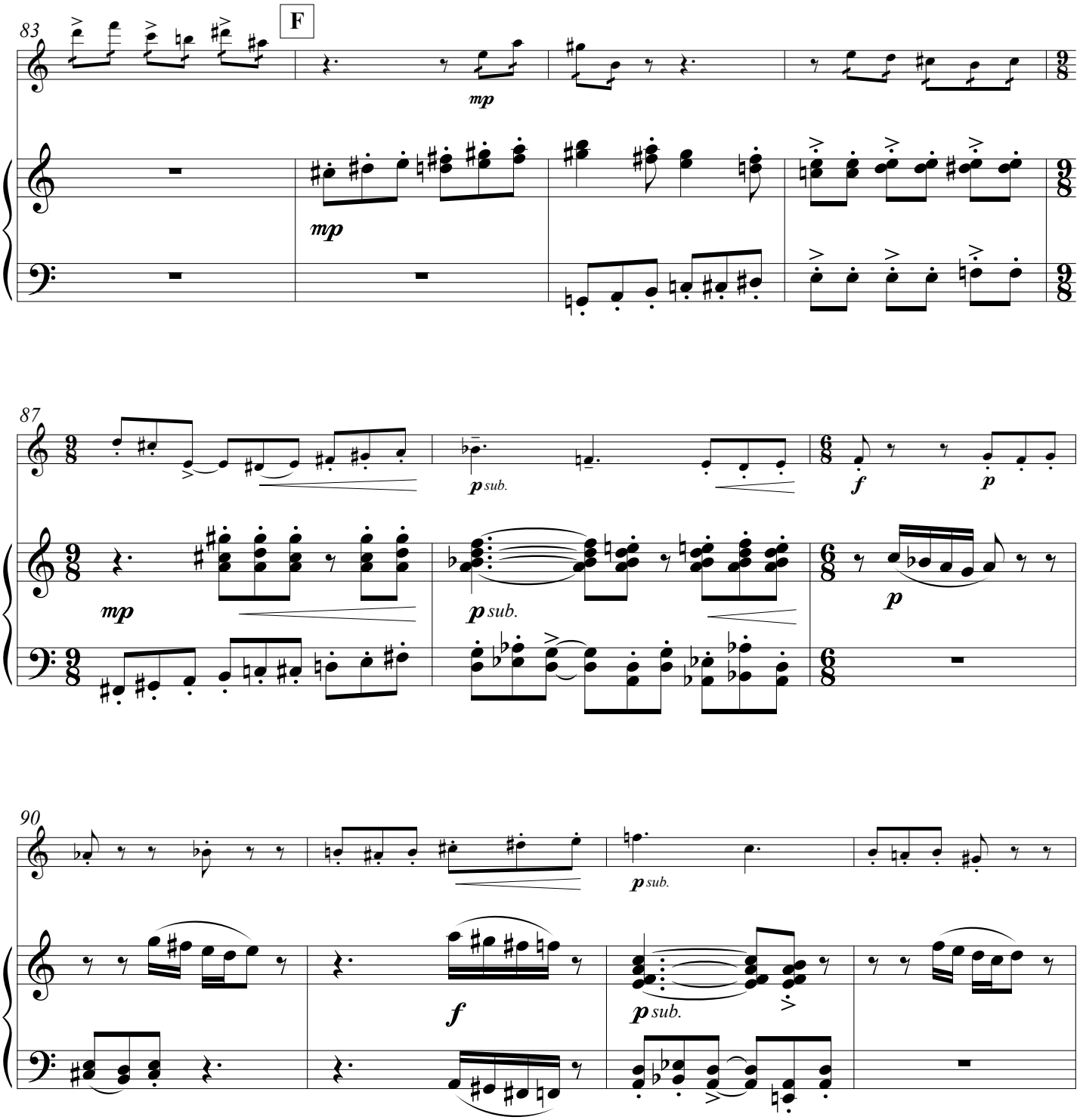

A
11
cresc.
cresc.
14
f
(♪=♪)
mf
f
17
mp
mf
p
20

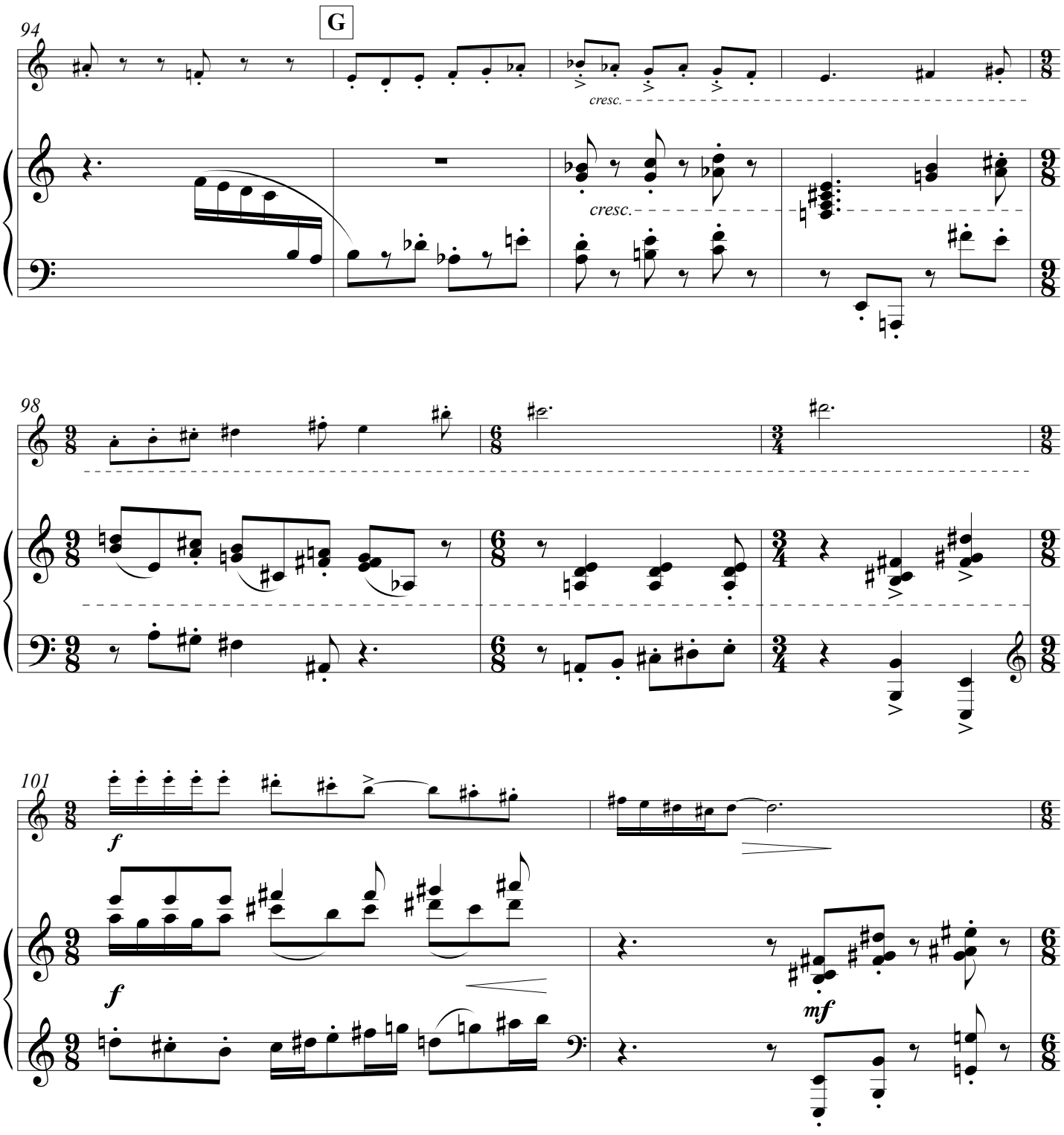

23
mf
p
f
f
B
26
at frog
ff
mp
ff
mp
8vb
loco
cresc.
30
f
(mp)
f
p
8vb
f
loco
34
sul pont.
dim.
p
p
mf
ff
p
8vb
loco

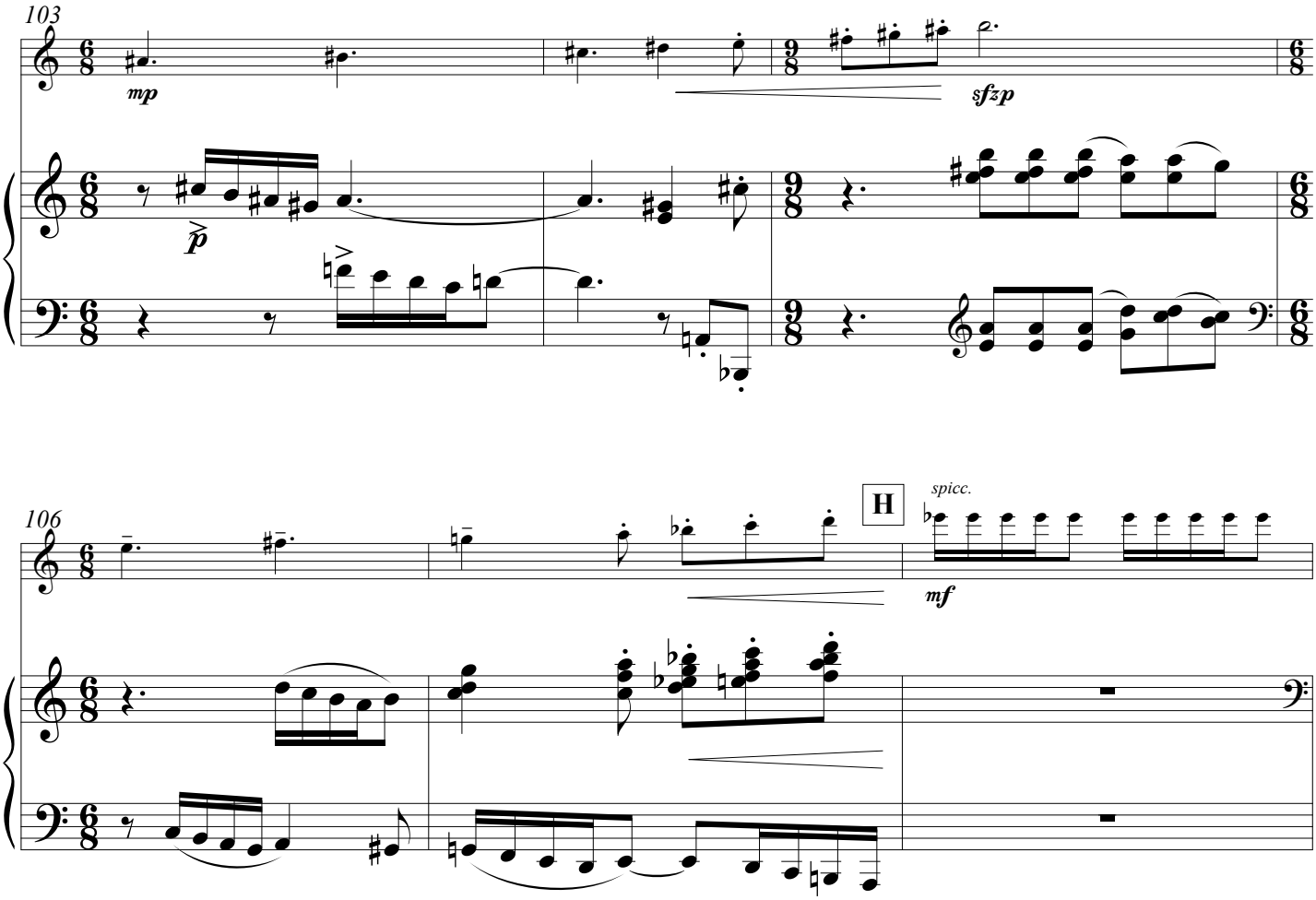

38
ord.
mf
sul pont.
p
ord.
f
mf
8vb
41
mp
mf
p
mf
p
45
f
mp
f
ff
C
48
N.V.
p
mp
f

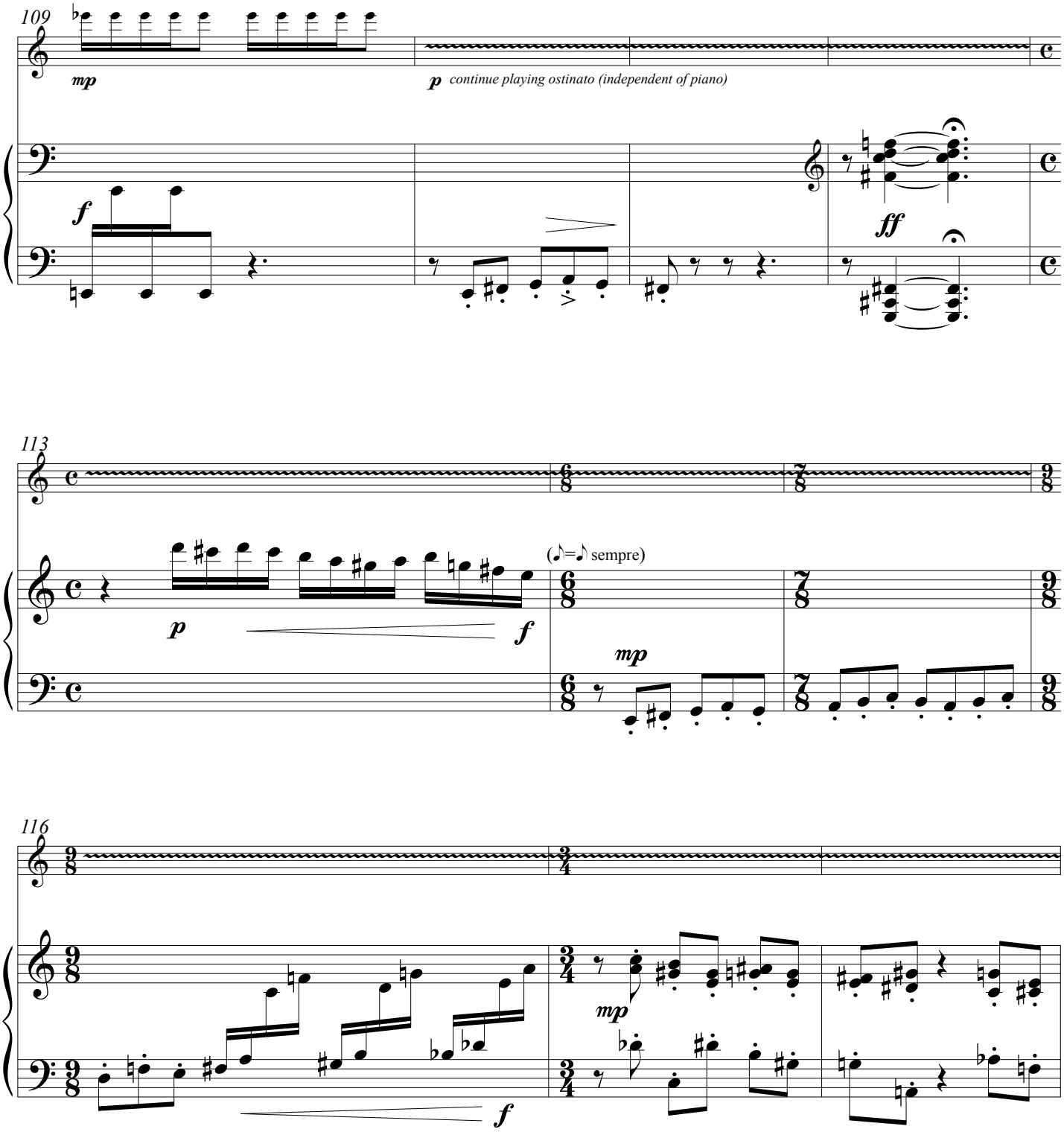

52
8va
mf
p
f
mp
ff
57
mp
p
mf
62
D
ord. vib.
67
f
mp

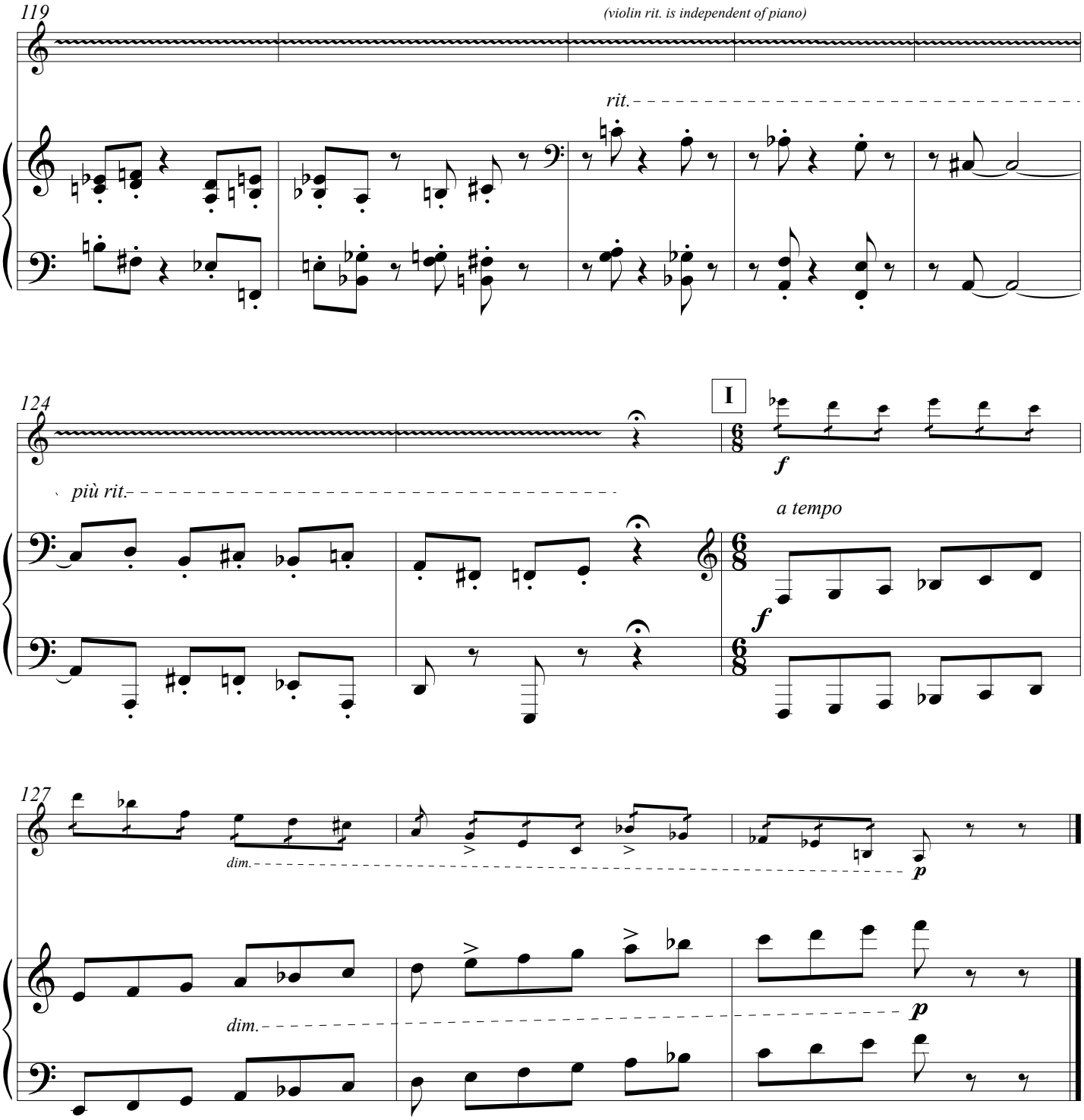

(𝅗𝅥=𝅘𝅥𝅯 sempre)
71
f
E
73
at frog
ff
ff
78


83
F
mp
mp
87
p sub.
f
p
mp
p sub.
p
90
p sub.
f
p sub.


G
94
cresc.
cresc.
98
101
f
f
mf


103
mp
sfzp
106
H
spicc.
mf


109
mp
p continue playing ostinato (independent of piano)
f
ff
113
(♪=♪ sempre)
p
f
mp
116
mp
f


119
(violin rit. is independent of piano)
rit.
124
più rit.
I
f
a tempo
f
127
dim.
p
dim.
p