W. Jay Sydeman

Sonata No. 2

for Viola and Piano

(c. 1992)

Arts Aeternum

Ah the year of the viola works! Well, I was playing the viola myself – practicing and diligently attending chamber music workshops (for which I was ill prepared). Perhaps as penance, I did woo my fellow violists with a few sonatas appropriate for the enthusiastic amateur (such as me).

If a modern, mainly pan-tonal work could be considered gay, this first movement fits the bill. A bit of a workout for both violist and pianist with tight counterpoint for both enclosed in a sort of dance-like framework; a fugue-like middle part; and a return to the beginning with parts traded Bach (misspelling intentional) and forth.

The second movement starts heartfelt and becomes somewhat spoofy/spooky (à la *Pink Panther*). Fortunately it returns to and further develops the lyric aspect (whew!), becoming decidedly technical in its demands as it progresses.

Perpetual motion third movement separates the men from the boys… the girls from the churls, if you prefer. Running 16ths in the viola against triplet-eighths keep it lively and a half until it.... finally..... stops.

– W. Jay Sydeman, August 2011

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. Allegro – circa 3:15
II. Lento rubato – circa 5:15
III. Allegro – circa 2:15

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707-962-0394
www.williamjaysydeman.com

Edited and engraved by Rick Shinozaki (Albany, CA), consulting with the composer.

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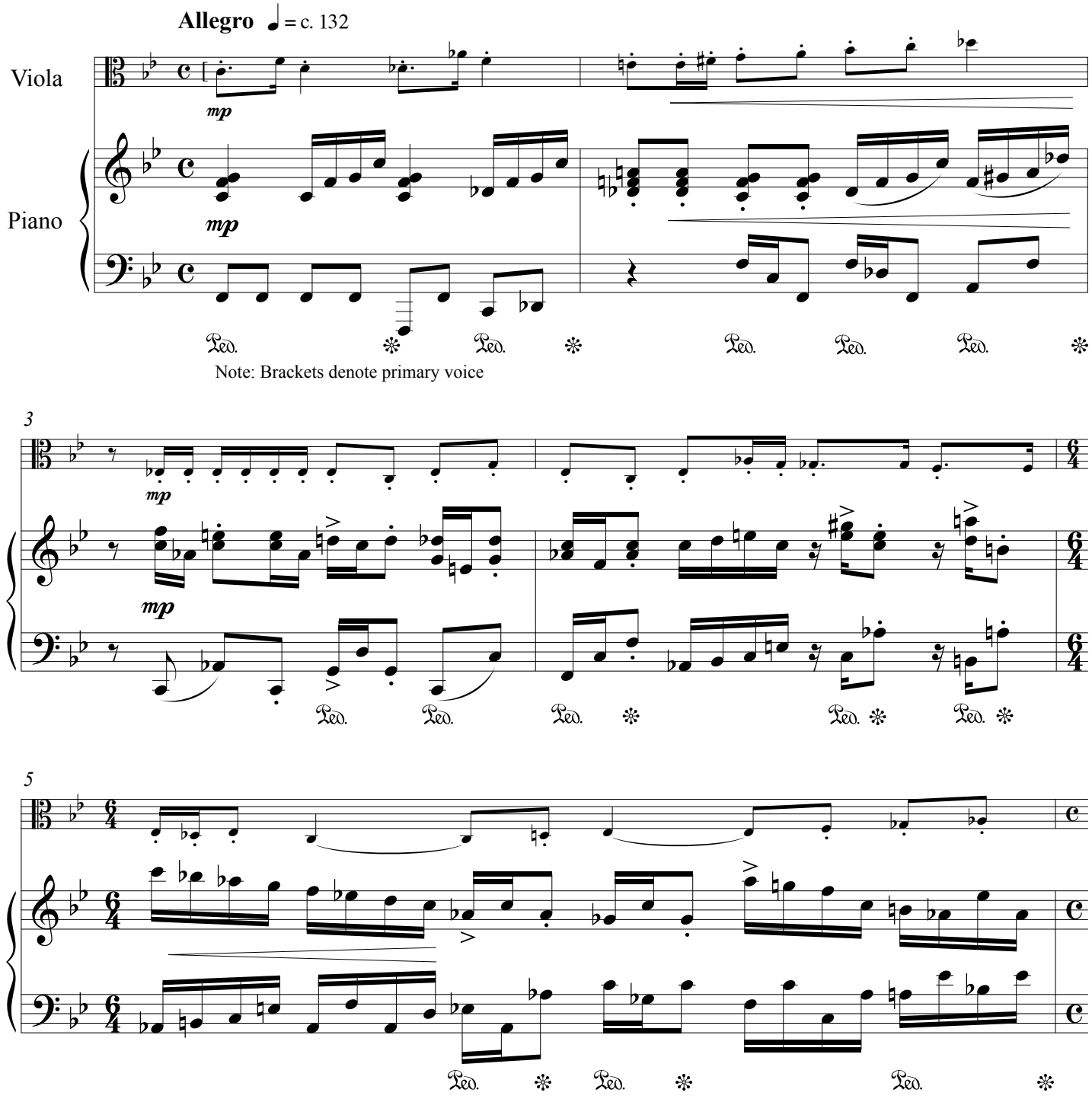
I.



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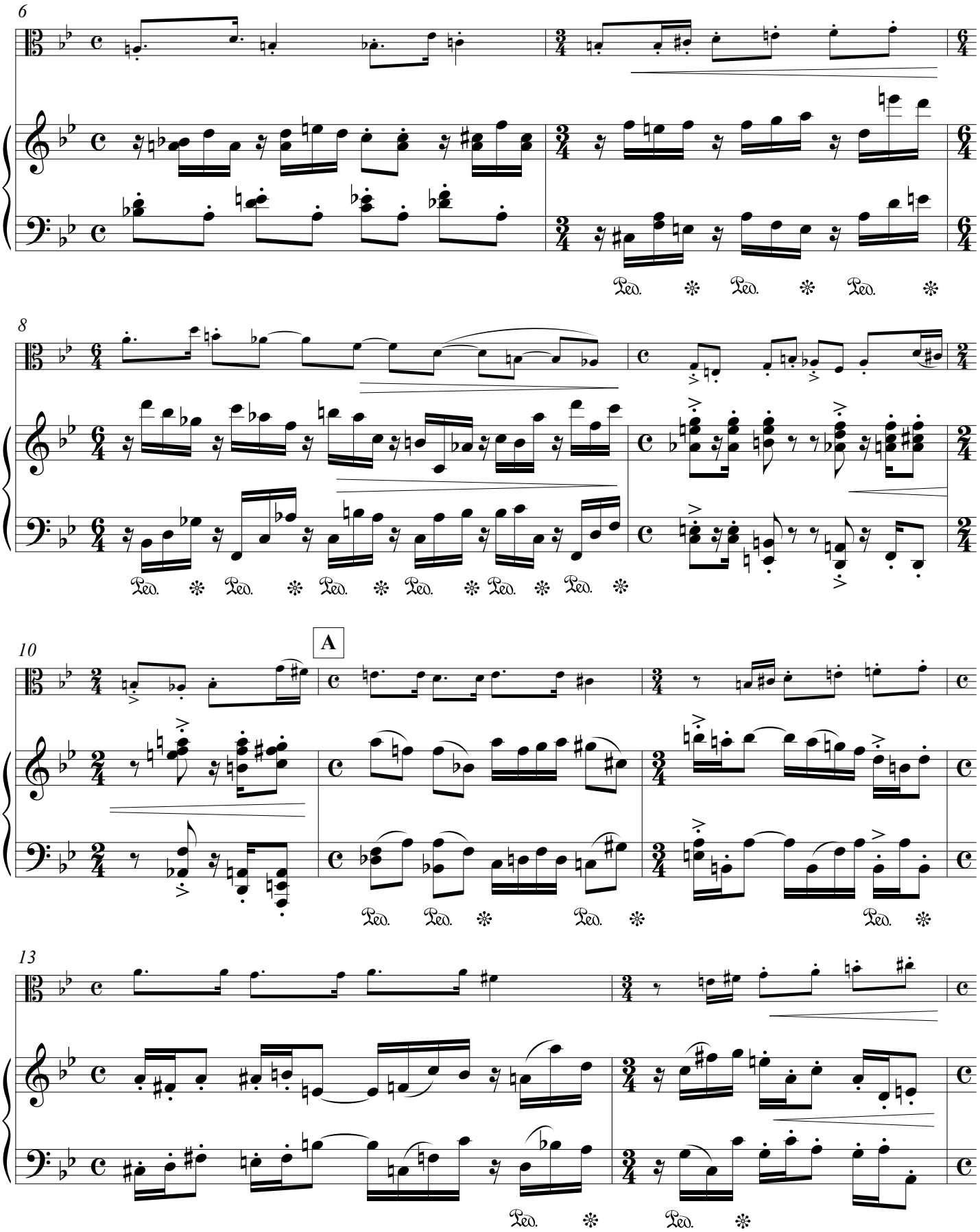
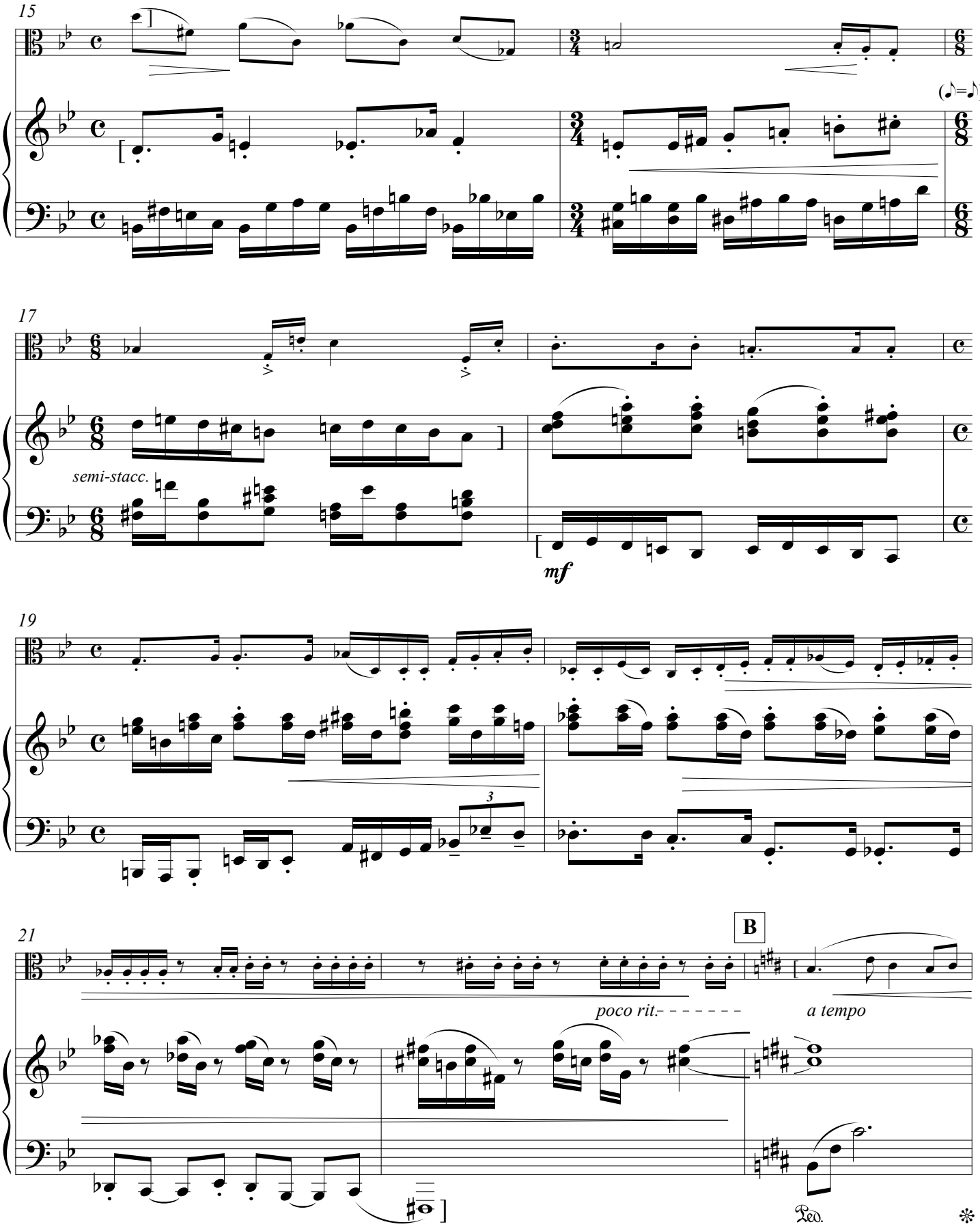
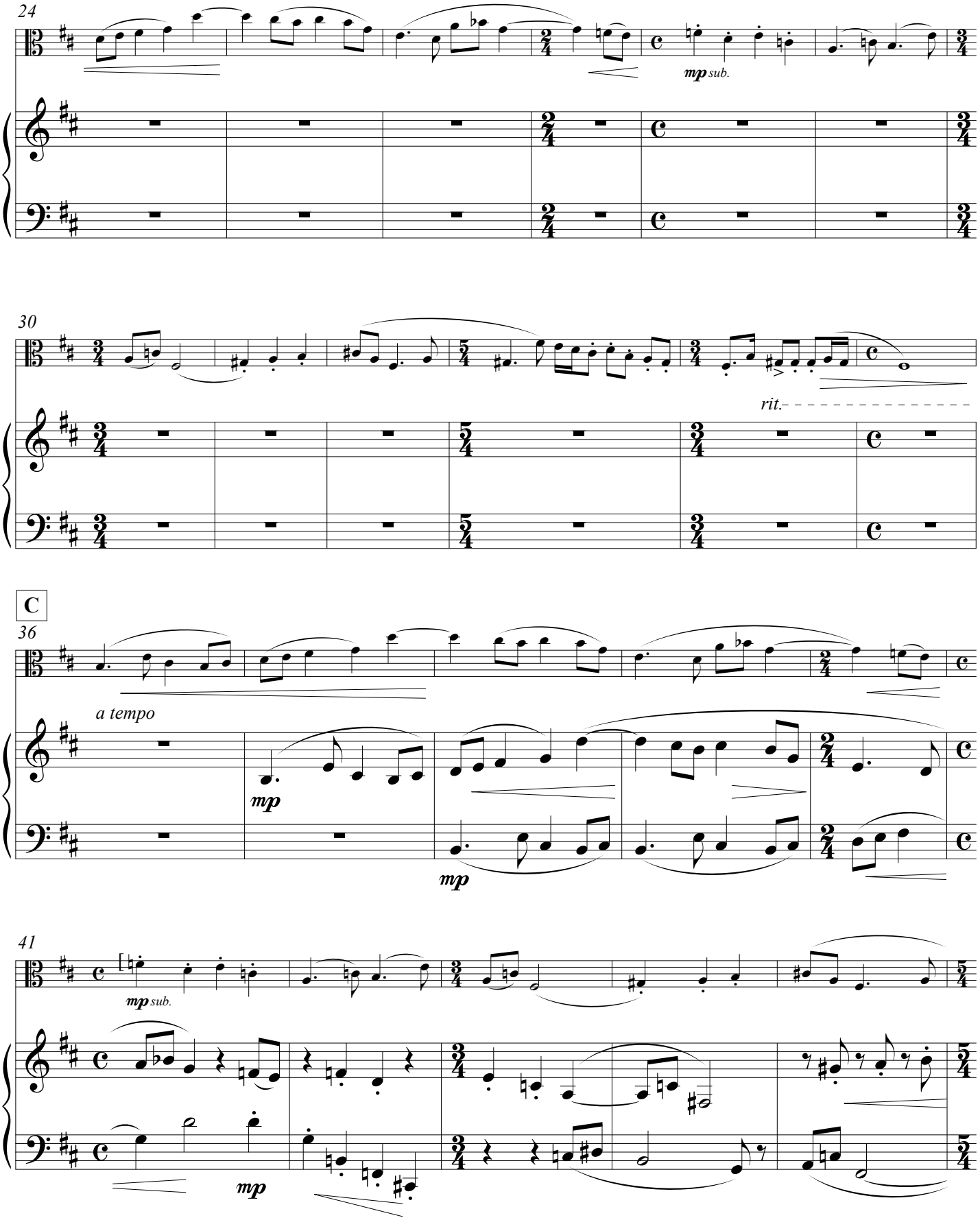
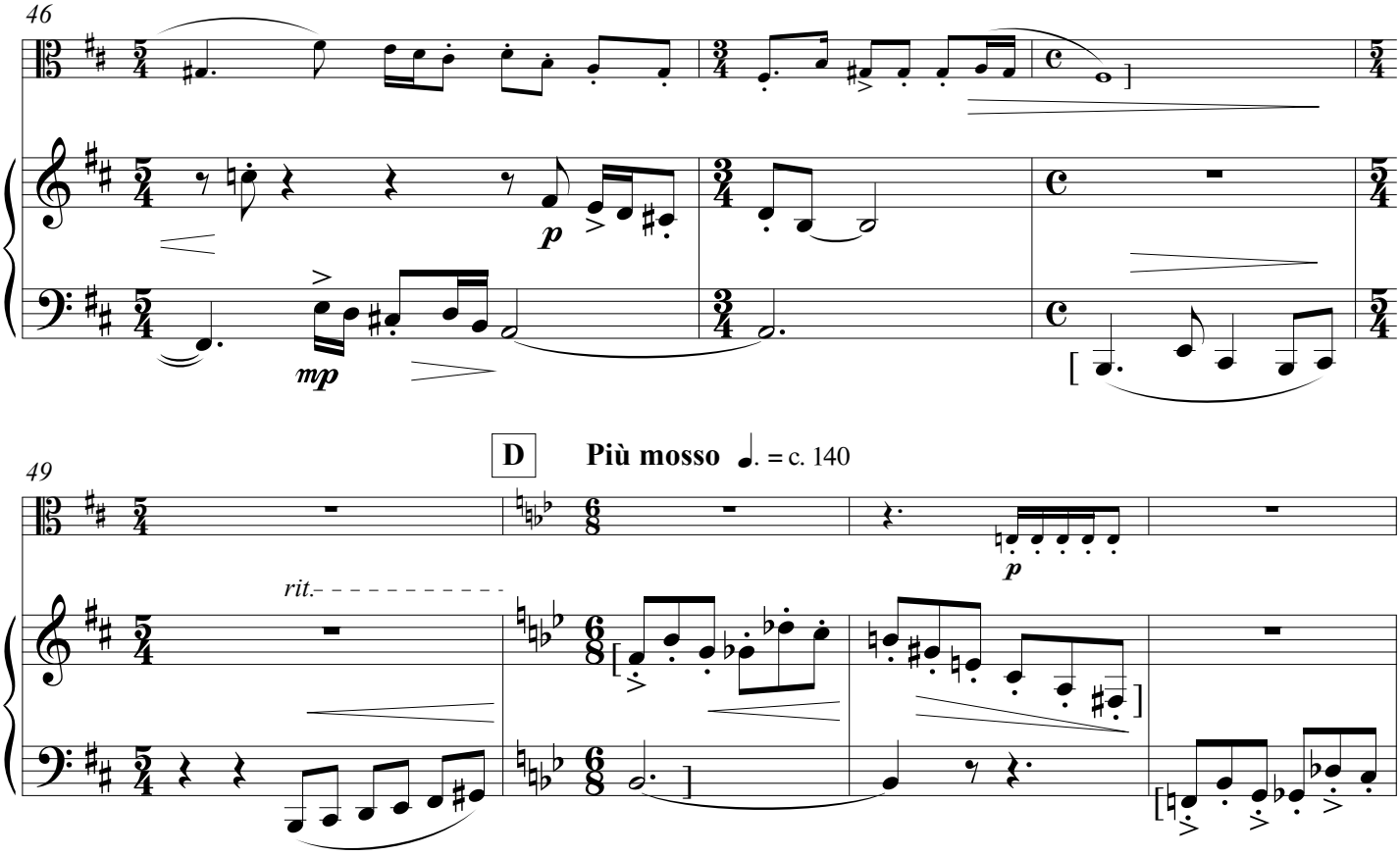
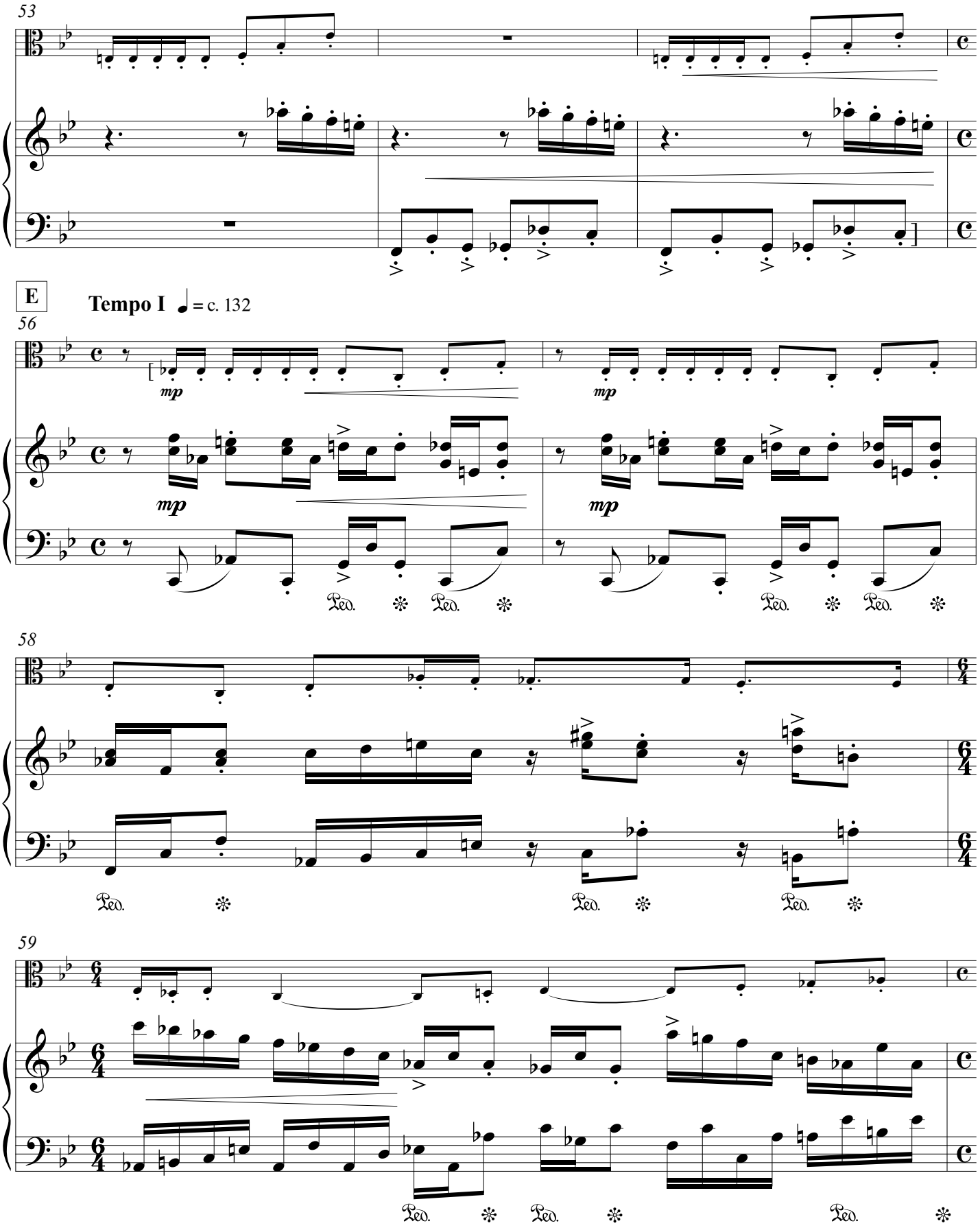
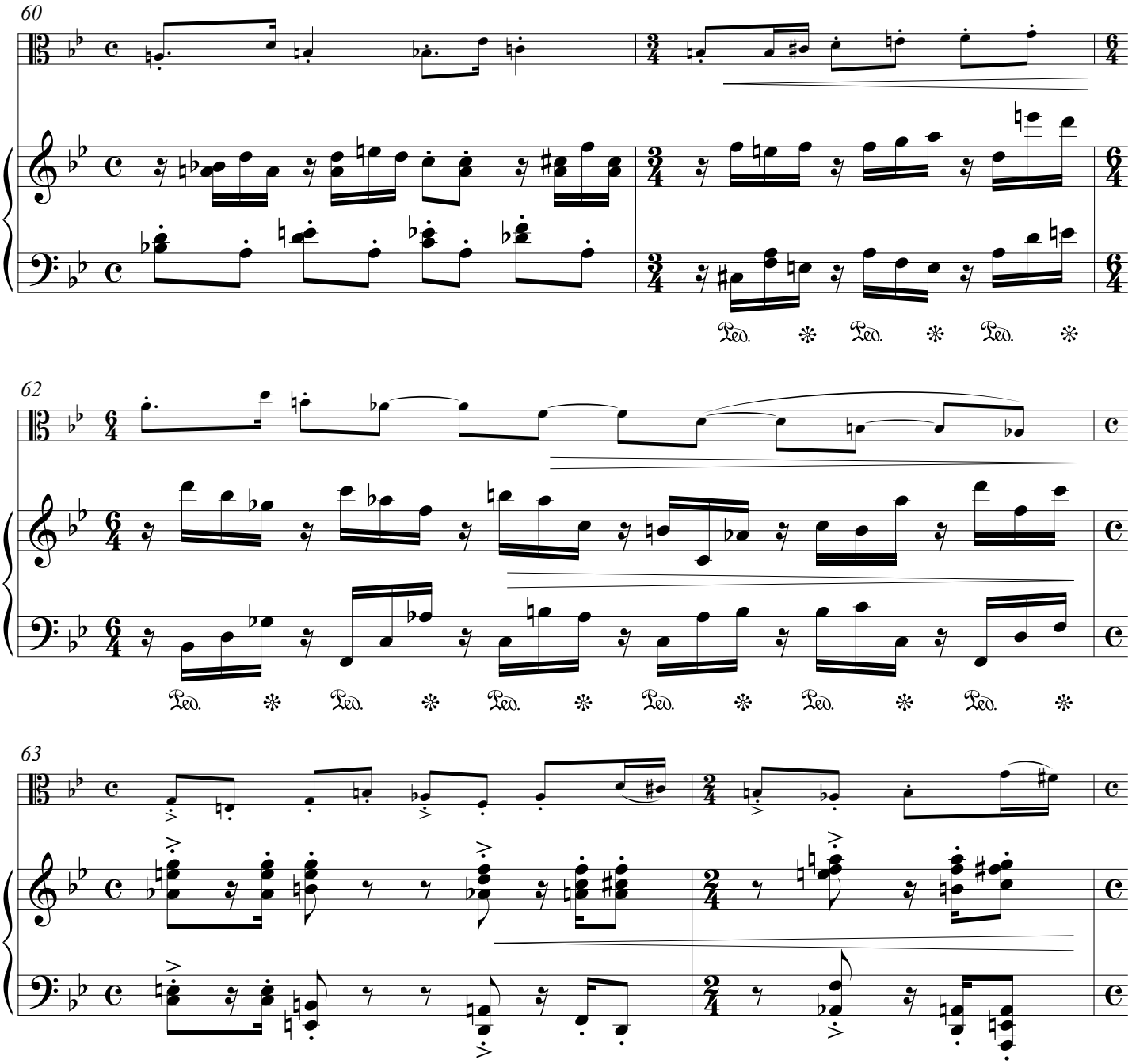

6
Ped.
8
Ped.
10
A
Ped.
13
Ped.

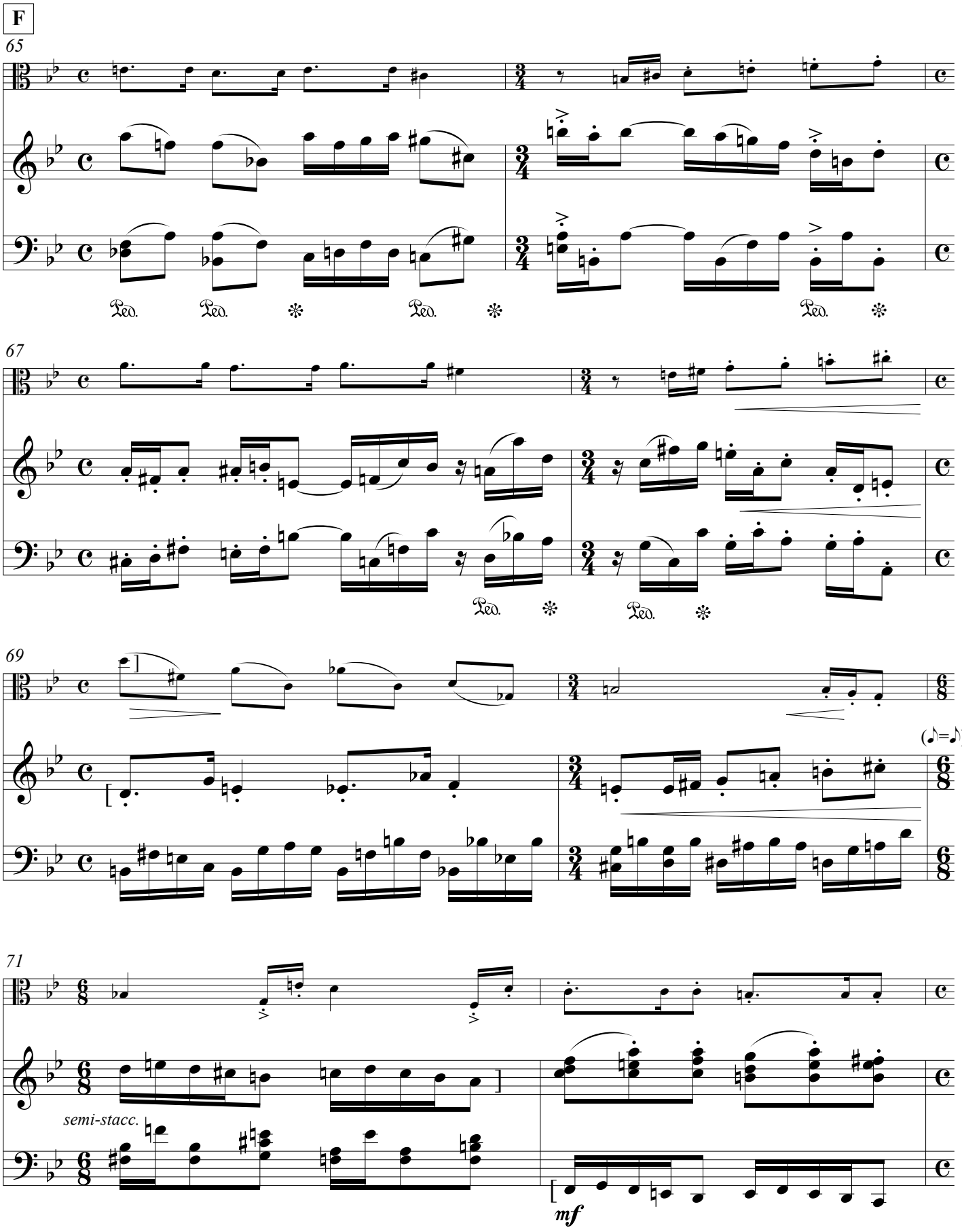

15
(♪=♪)
17
semi-stacc.
mf
19
3
21
B
poco rit.
a tempo
Ped.

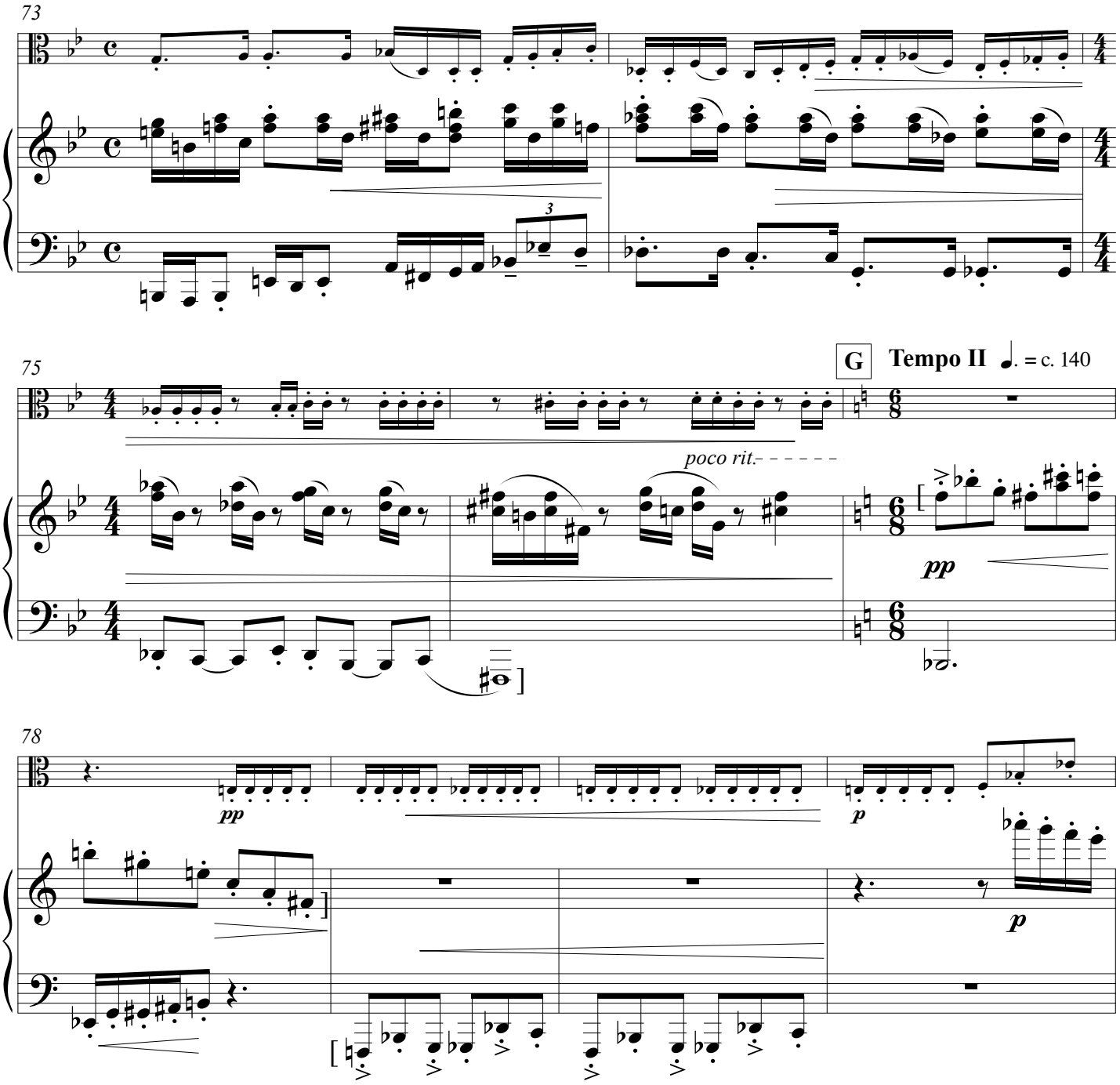

24
mp sub.
30
rit.
C
36
a tempo
mp
mp
41
mp sub.
mp

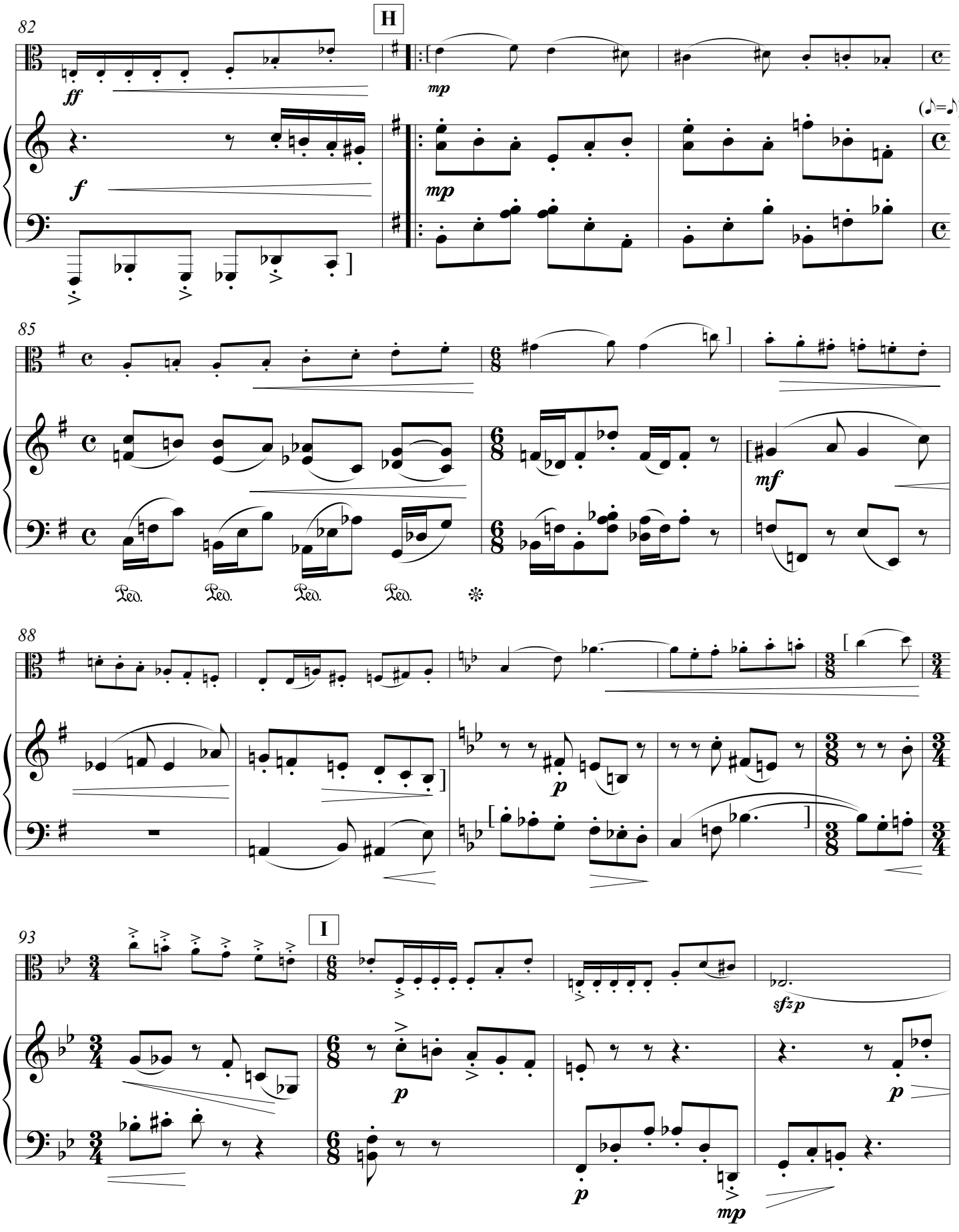

46
mp
D
Più mosso ♩. = c. 140
49
rit.

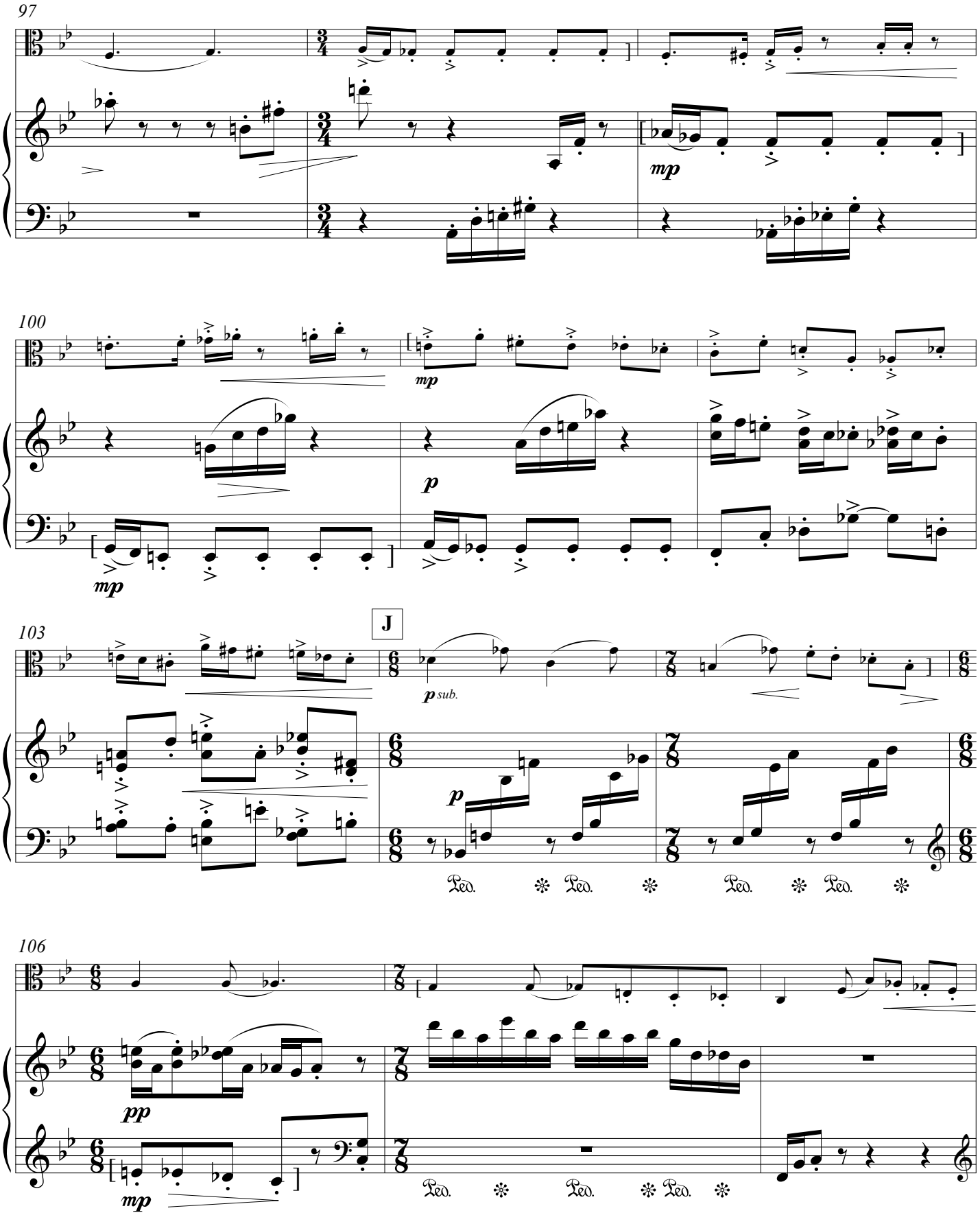

53
E
Tempo I
= c. 132
56
mp
mp
mp
mp
Ped.
58
59

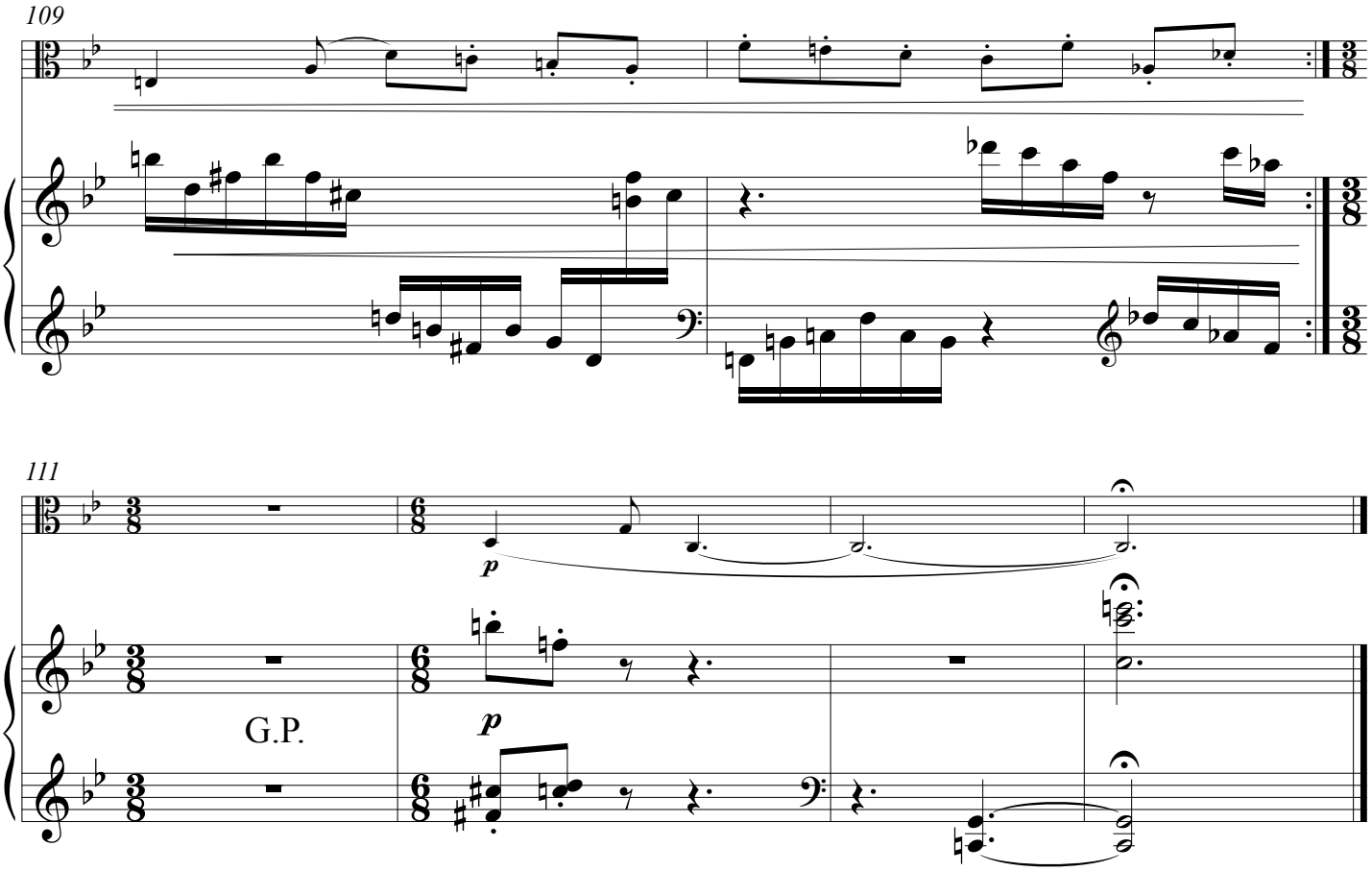

60
Ped.
62
Ped.
63


F
65
Ped.
Ped.
Ped.
Ped.
67
Ped.
Ped.
69
(♪=♪)
71
semi-stacc.
mf


73
3
75
G
Tempo II ♩. = c. 140
poco rit.
pp
78
pp
p
p


82
H
ff
f
mp
mp
(♪=♪)
85
mf
Ped.
Ped.
Ped.
Ped.
88
p
93
I
sfzp
p
p
mp
p


97
mp
100
mp
p
mp
103
J
p sub.
p
Ped.
106
pp
mp
Ped.


109
111
p
G.P.
p

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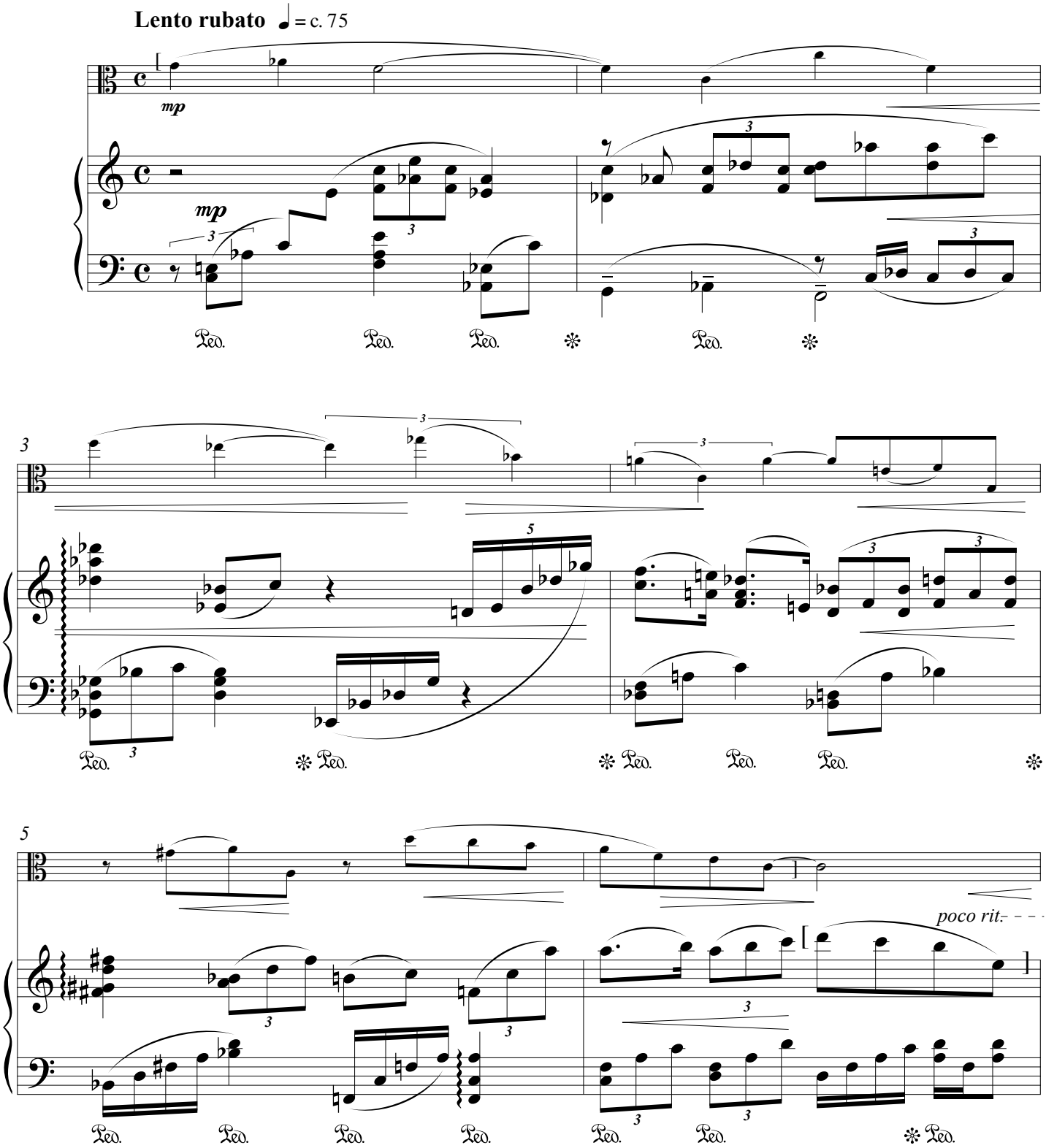
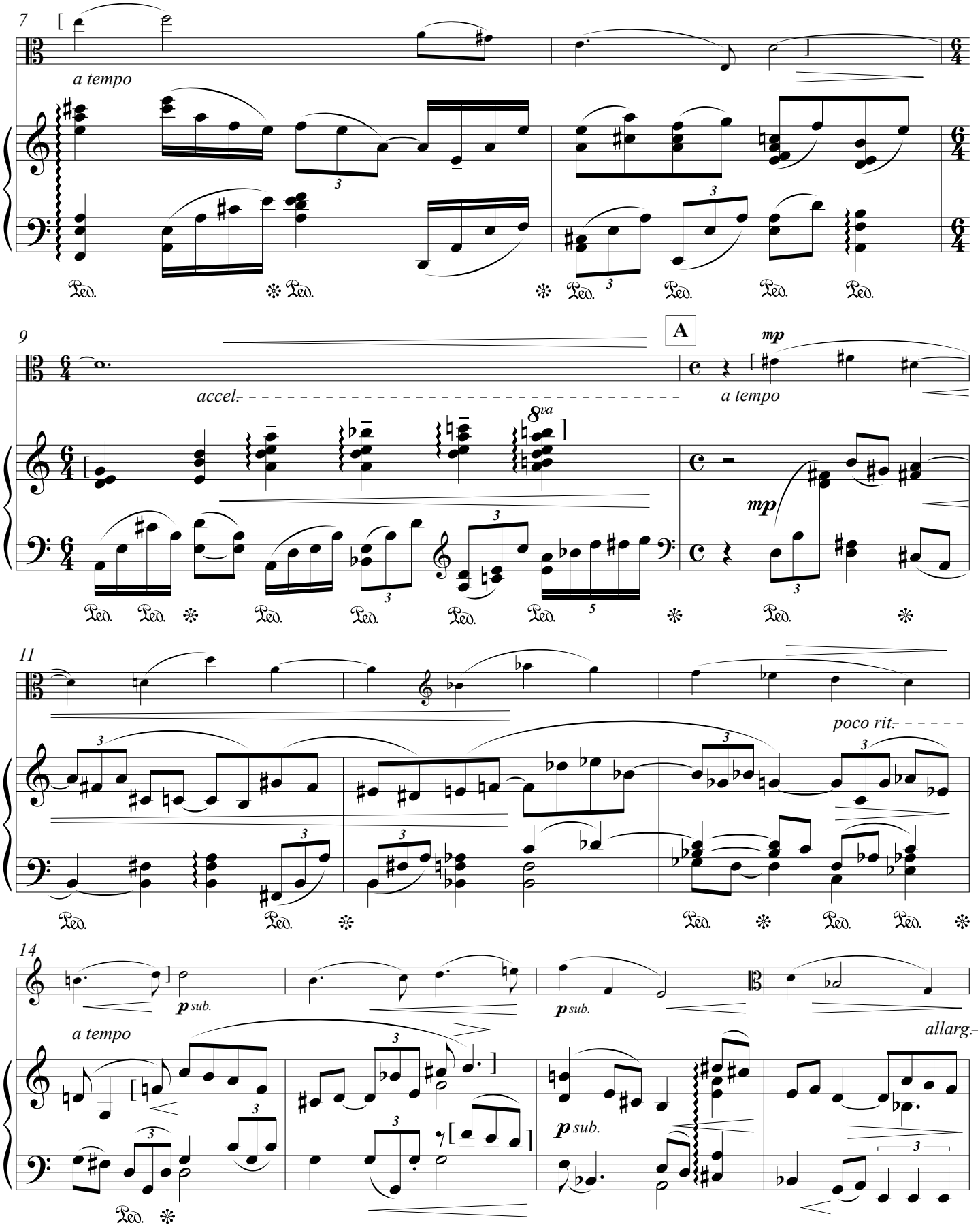
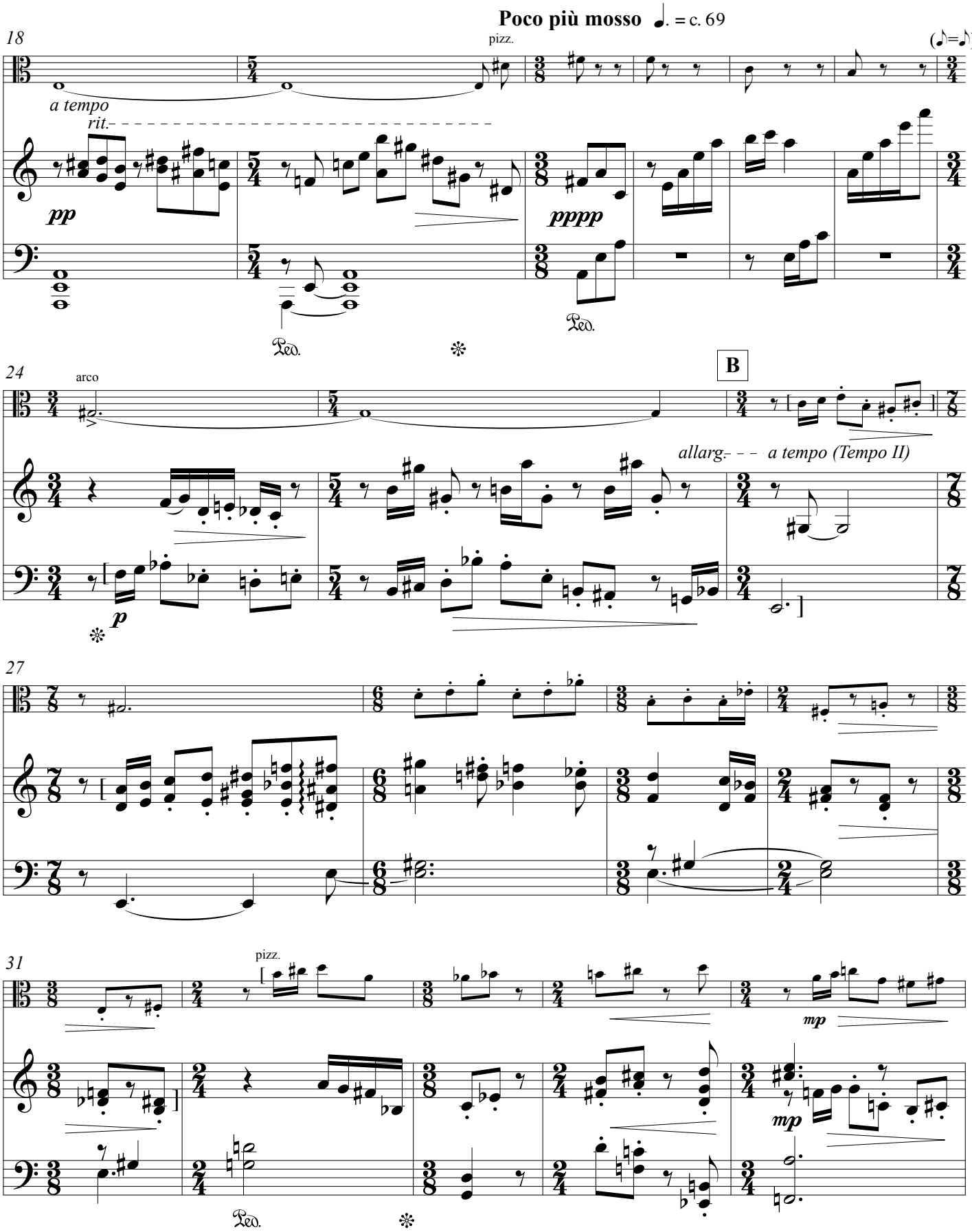
II.




7
a tempo
9
A
mp
accel.
a tempo
8va
mp
11
poco rit.
14
p sub.
p sub.
a tempo
p sub.
allarg.


Poco più mosso ♩. = c. 69
18
pizz.
(♪=♪)
a tempo
rit.
pp
pppp
Ped.
Ped.
24
arco
B
allarg. - - - a tempo (Tempo II)
p
27
31
pizz.
mp
mp
Ped.

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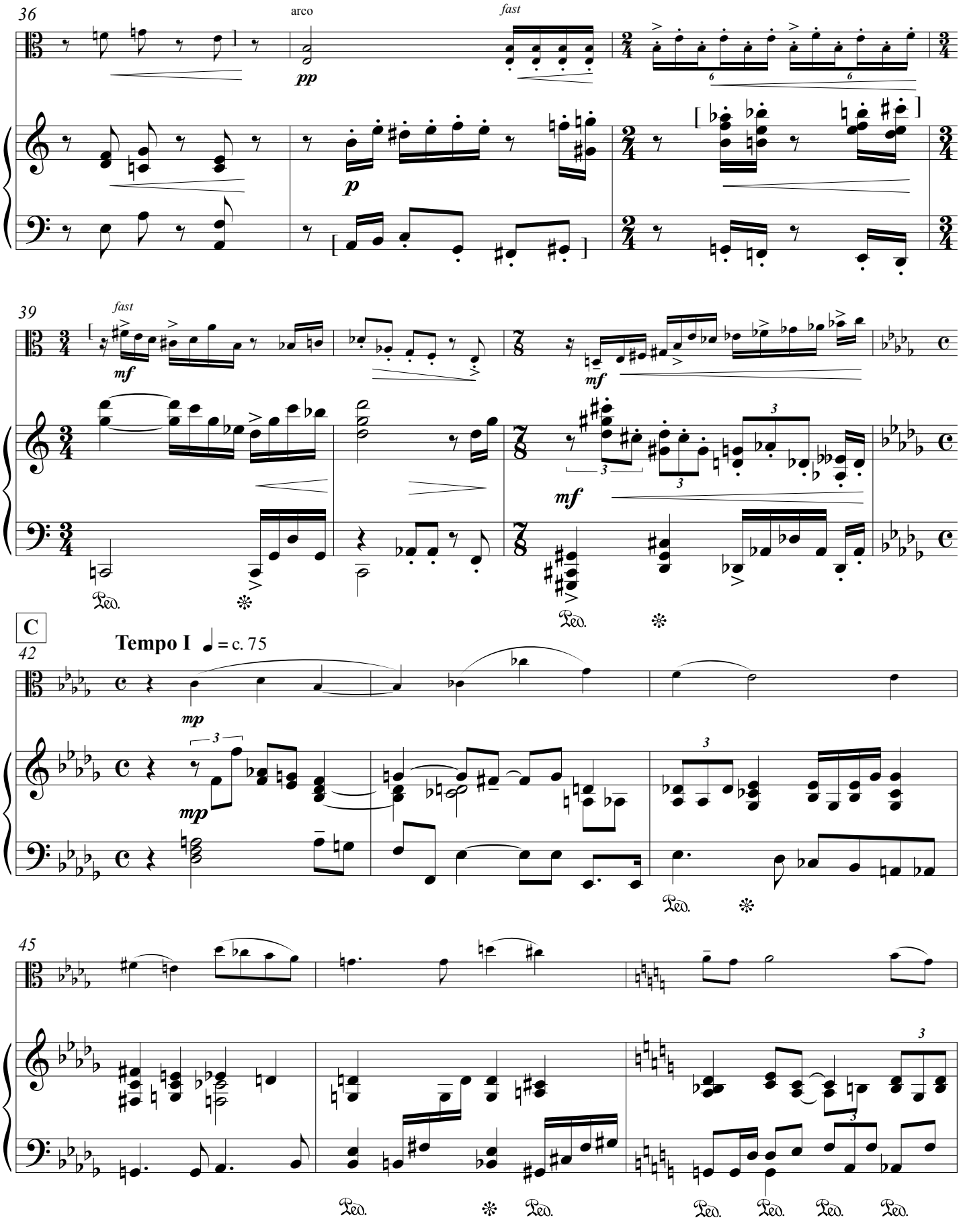
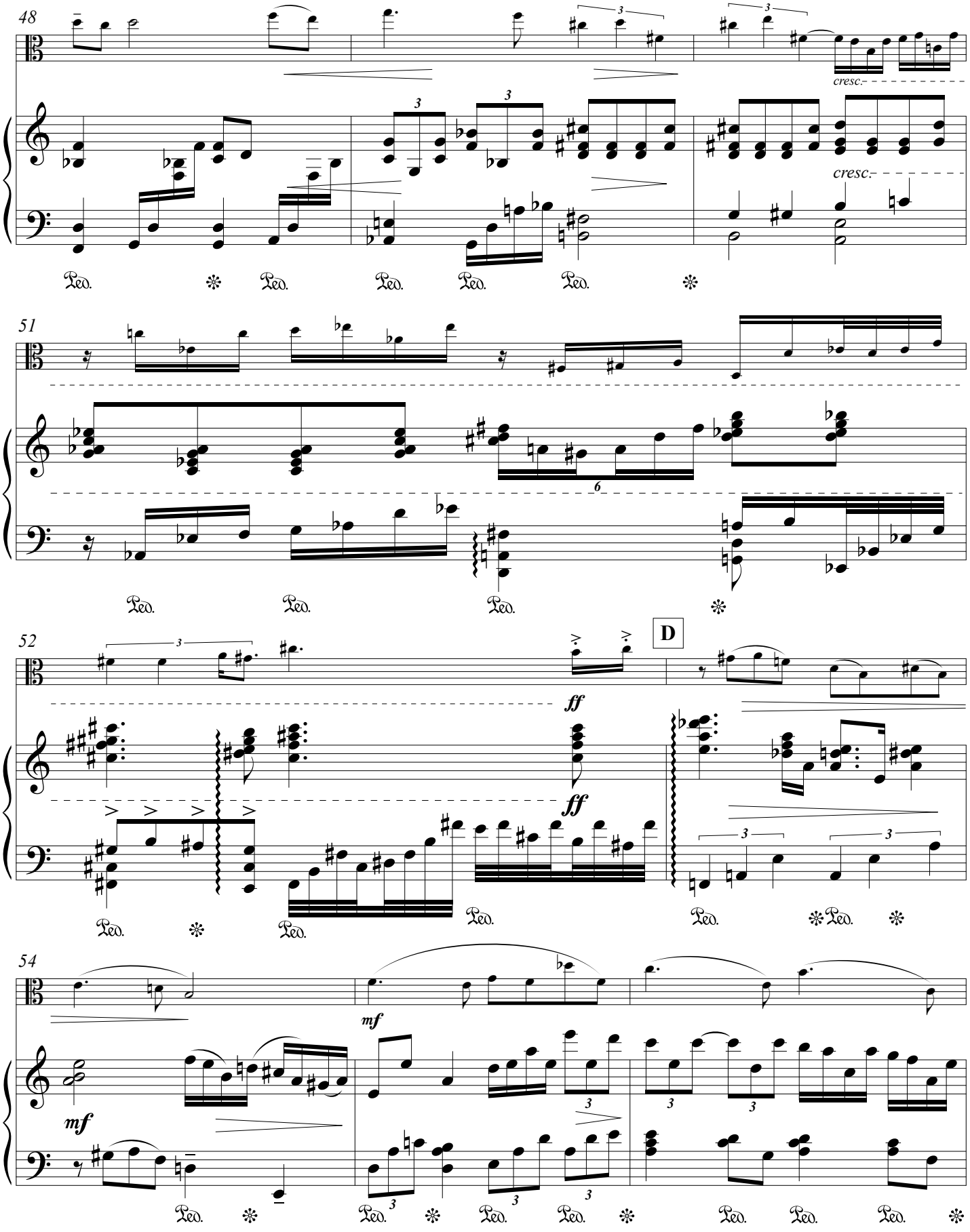
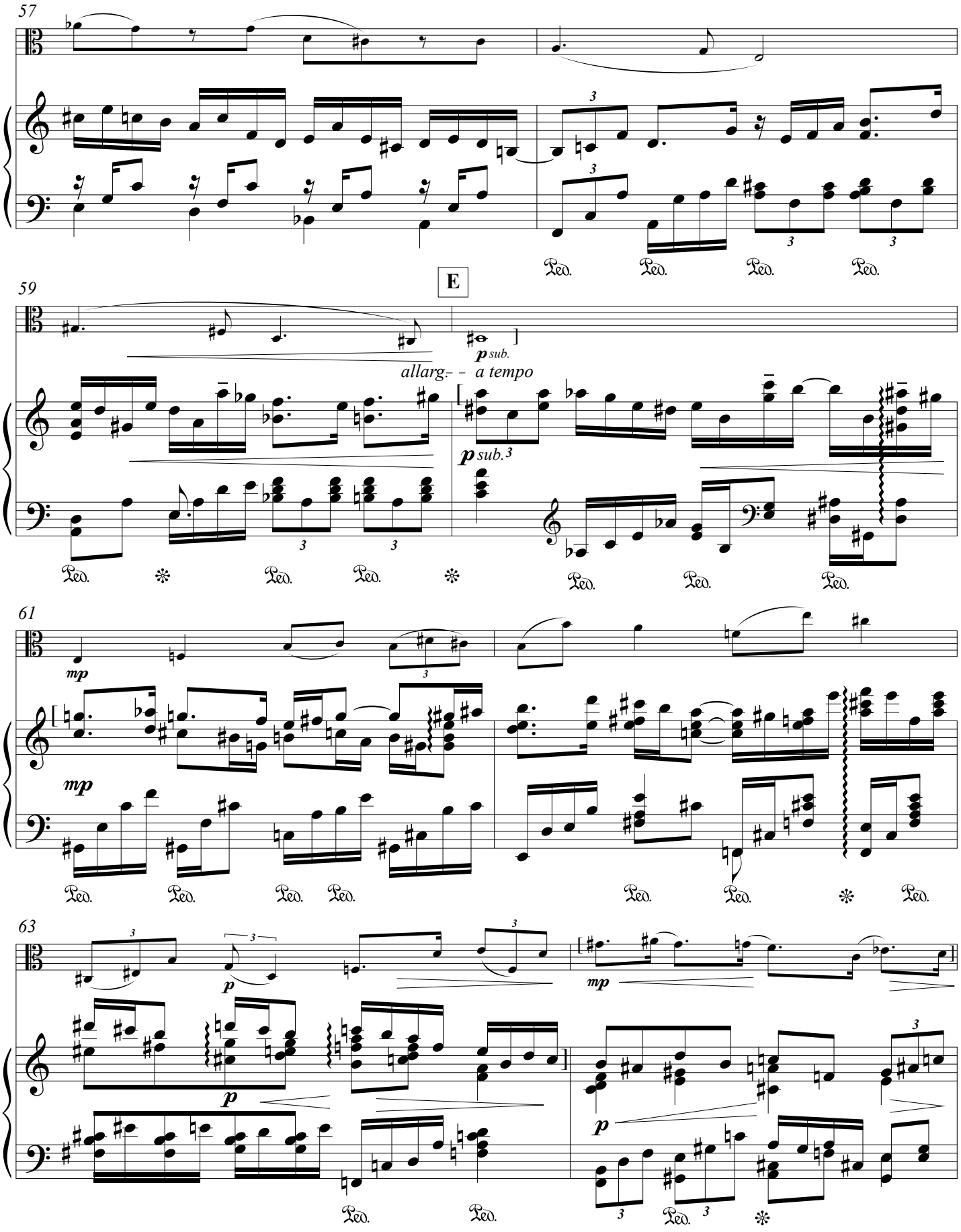
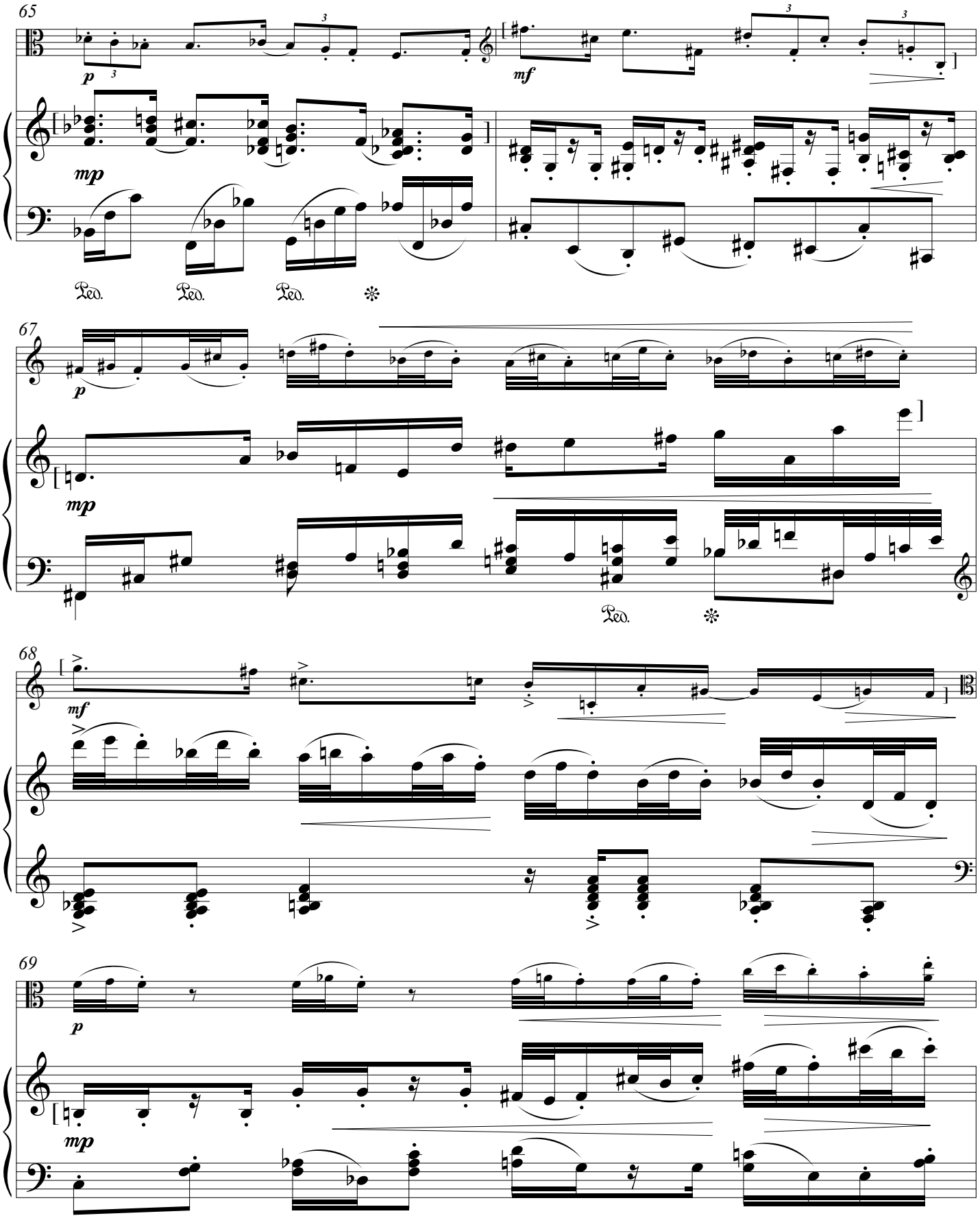
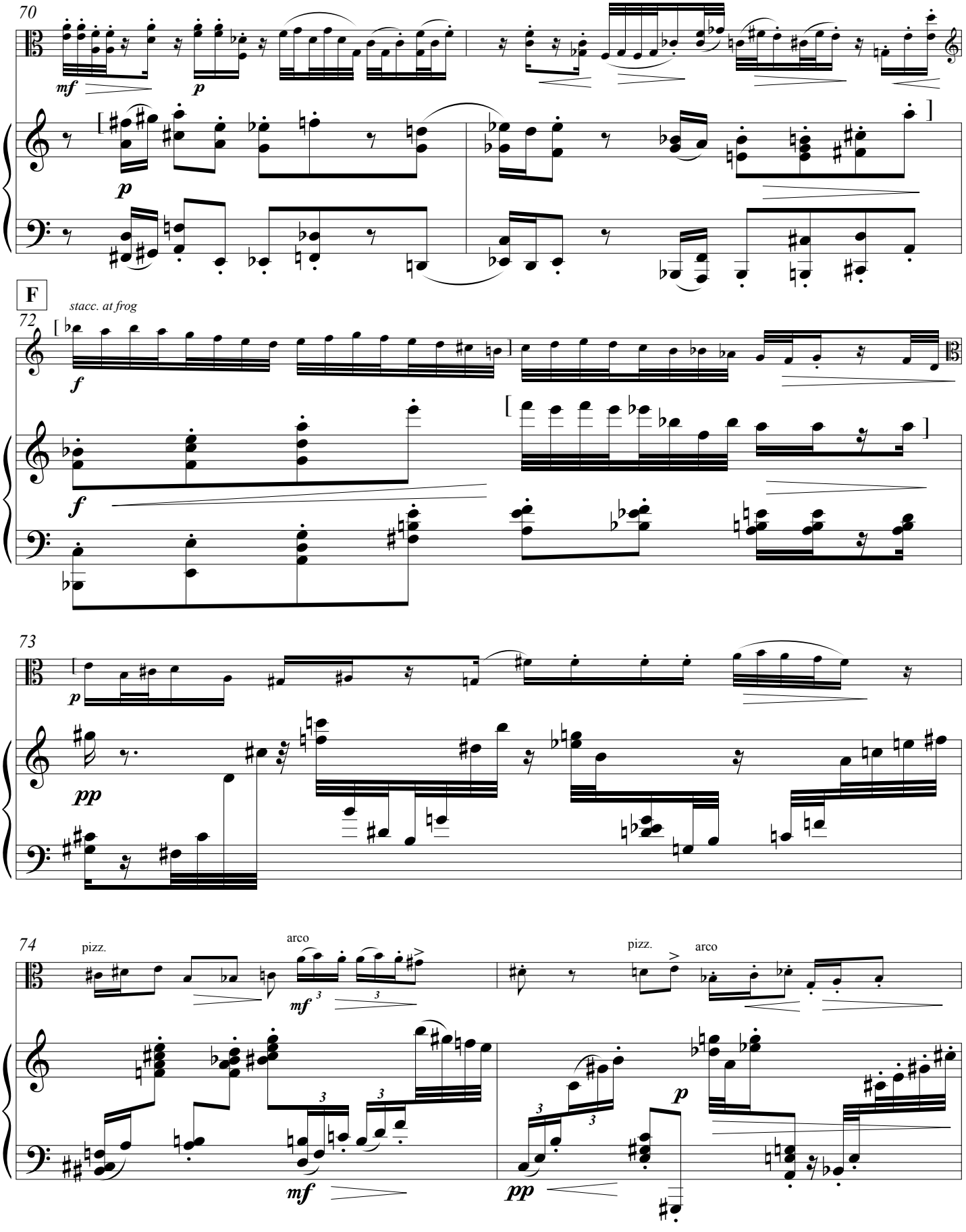
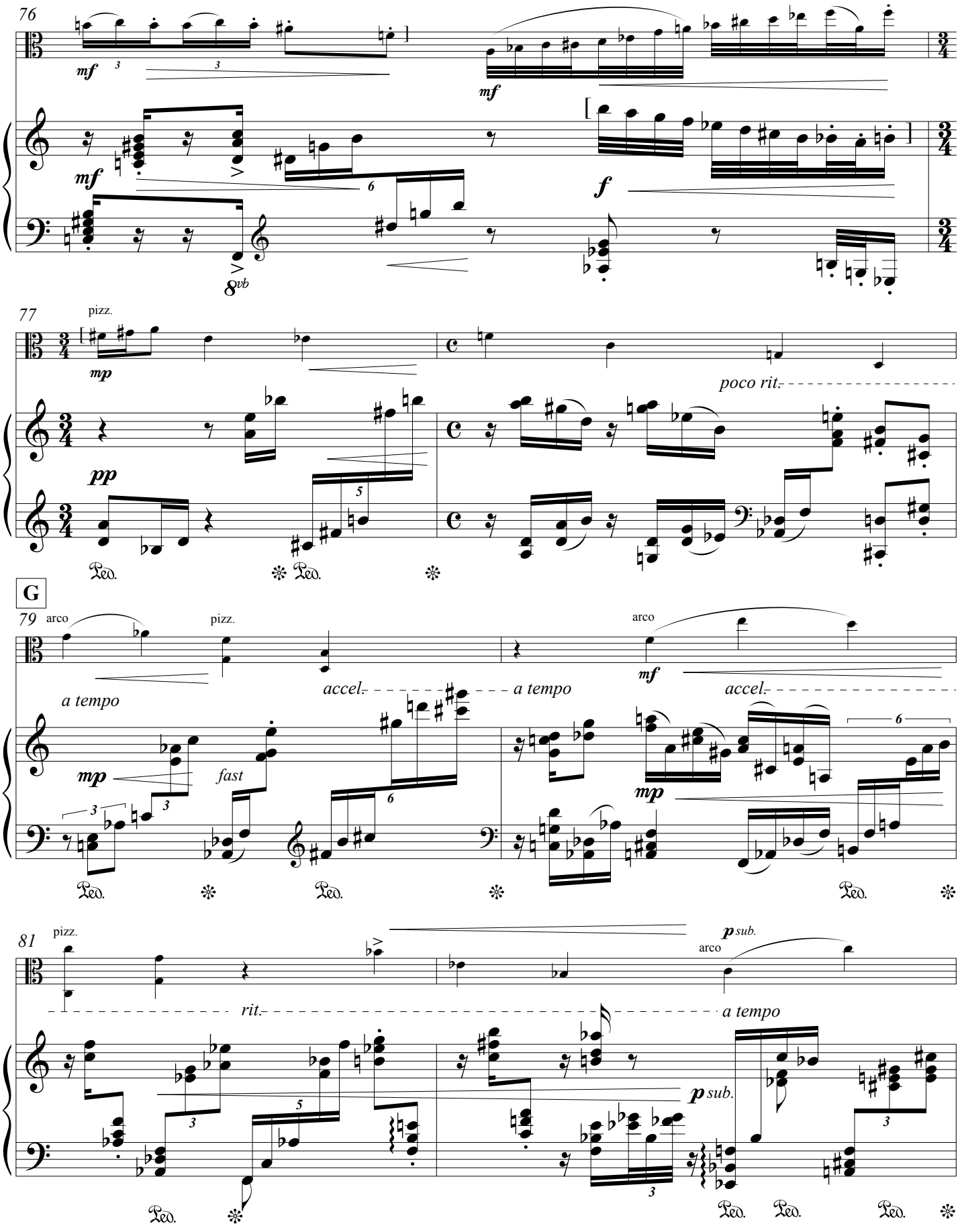

36
arco
fast
pp
p
39
fast
mf
mf
mf
Ped.
C
Tempo I ♩ = c. 75
42
mp
mp
Ped.
45
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

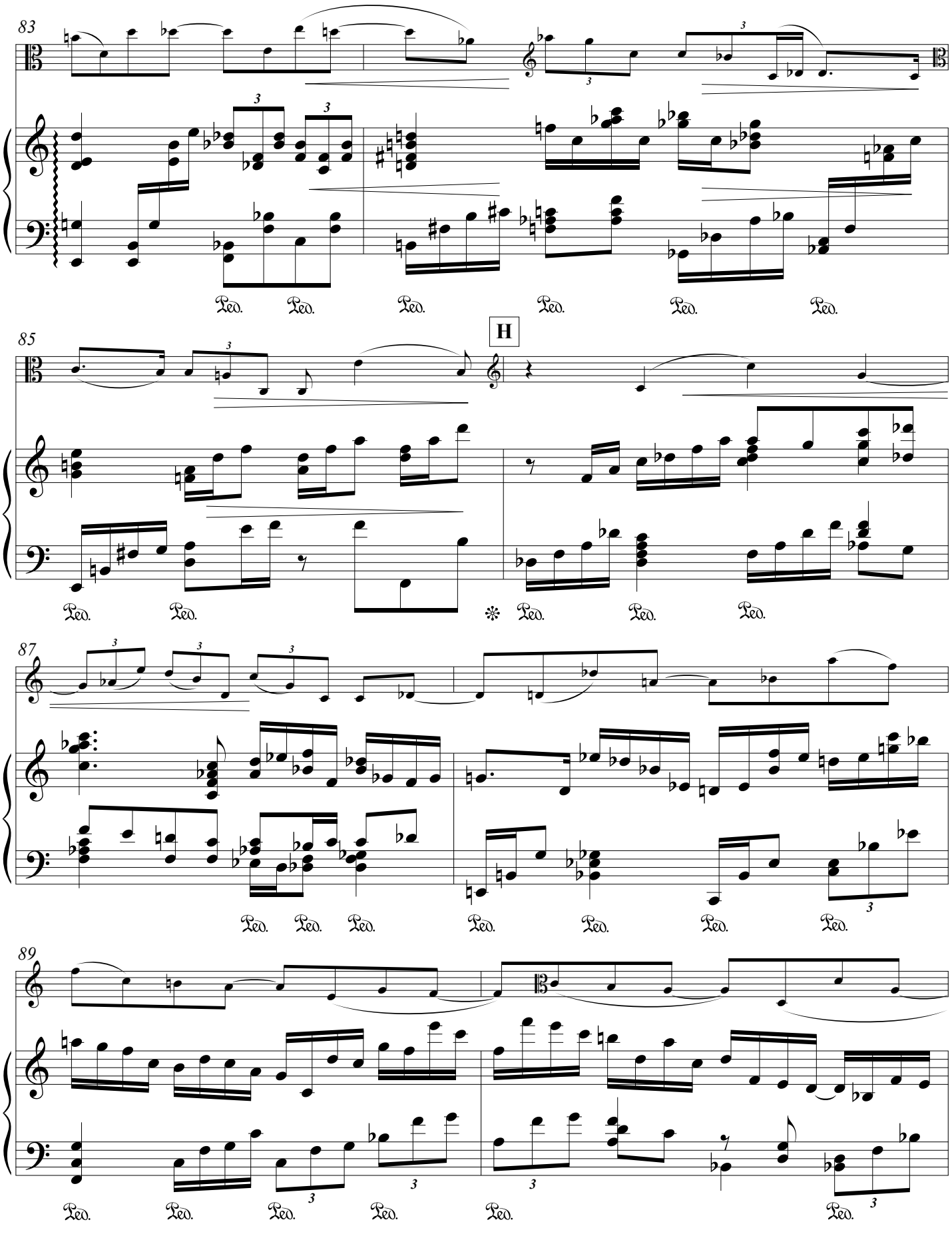

48
cresc.
cresc.
51
52
D
ff
ff
54
mf
mf

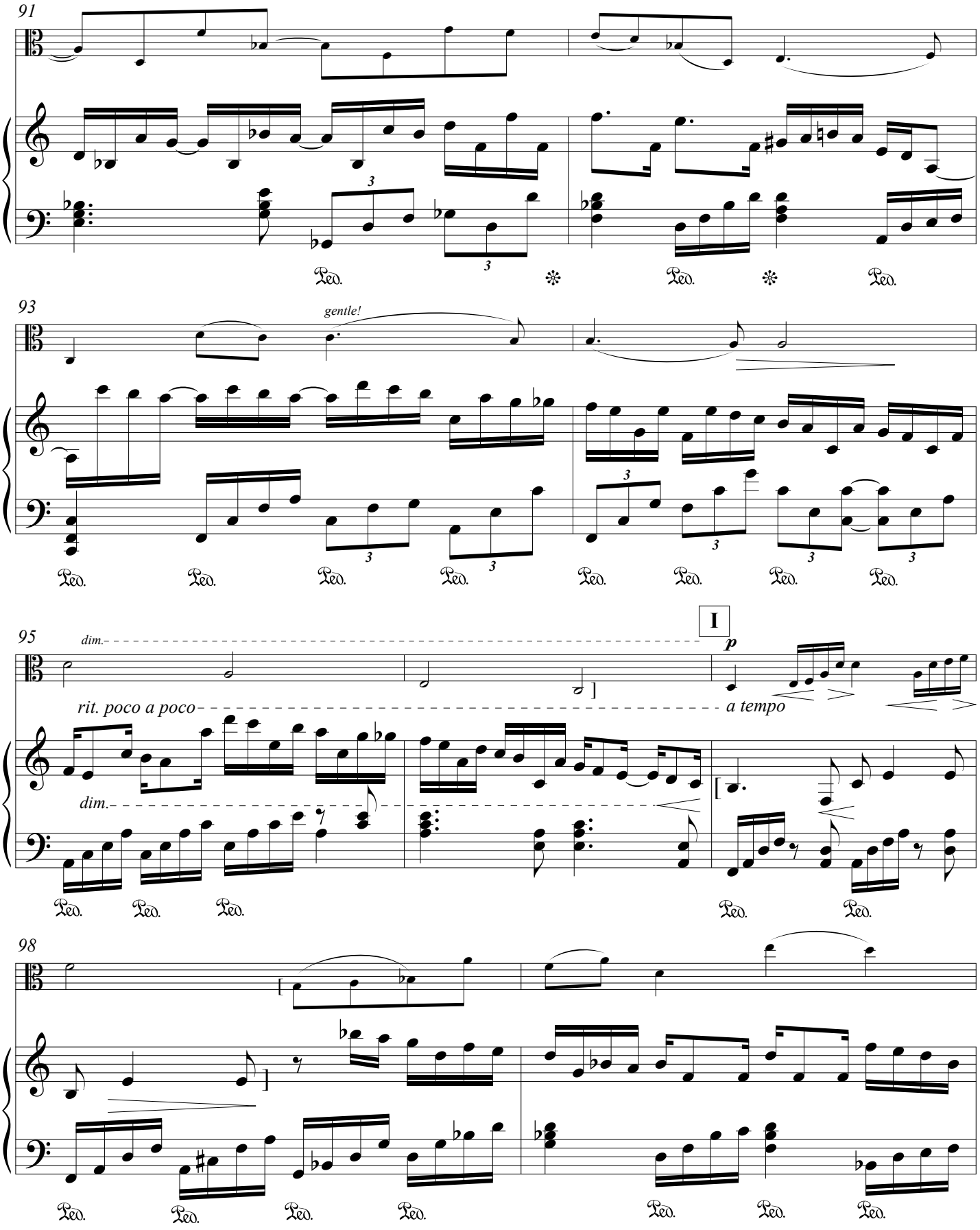

57
59
E
p sub.
allarg. – a tempo
p sub.
61
mp
mp
63
p
mp
p
Ped.

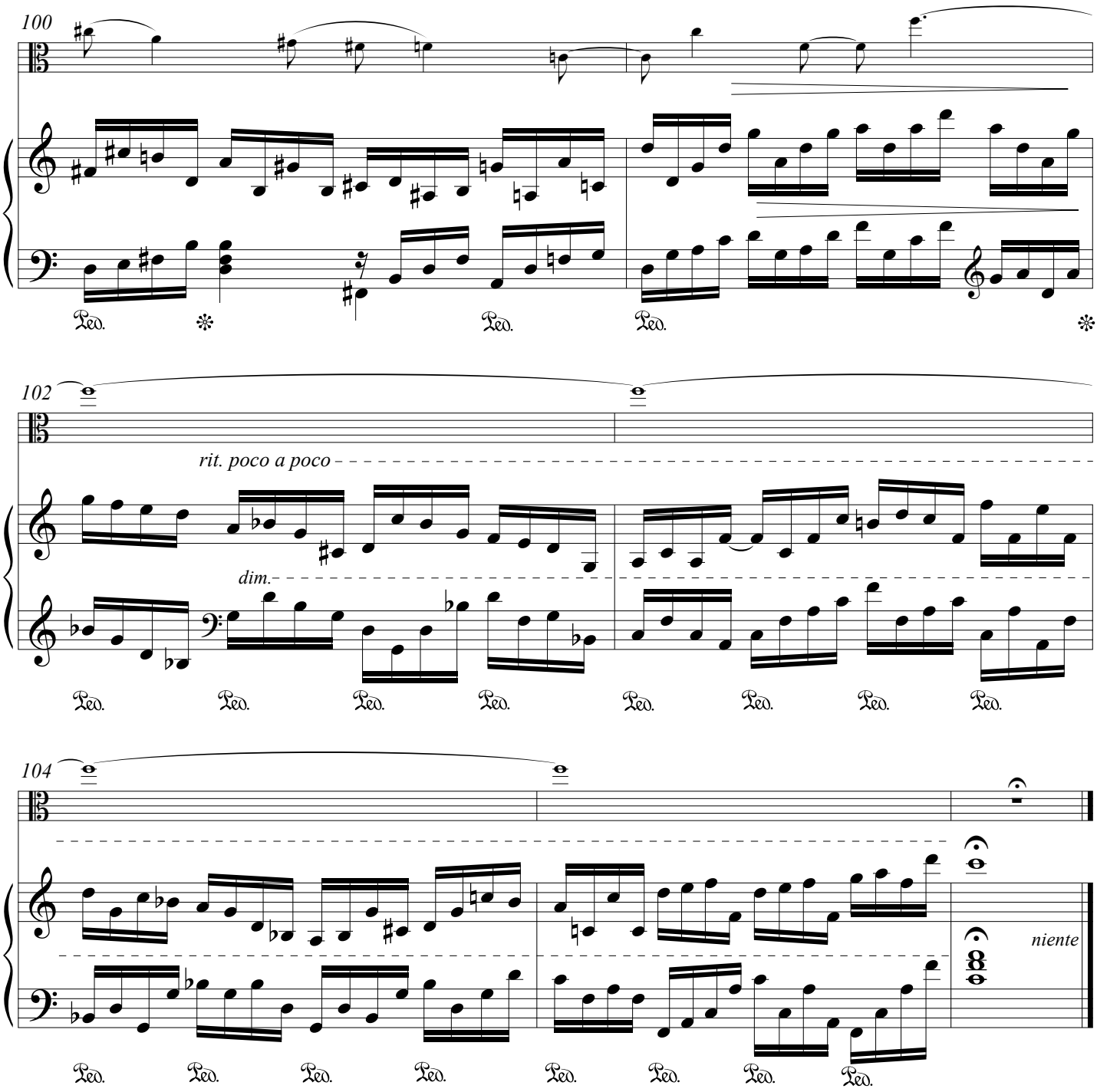

65
p
mf
mp
Ped.
Ped.
Ped.
67
p
mp
Ped.
68
mf
69
p
mp


70
mf
p
p
F
stacc. at frog
72
f
f
73
p
pp
74
pizz.
arco
mf
3
3
pizz.
arco
p
3
3
mf
pp


76
mf
mf
mf
f
8vb
77
pizz.
mp
poco rit.
pp
Ped.
G
79
arco
pizz.
arco
mf
a tempo
accel.
a tempo
accel.
mp
fast
mp
81
pizz.
p sub.
arco
rit.
a tempo
p sub.

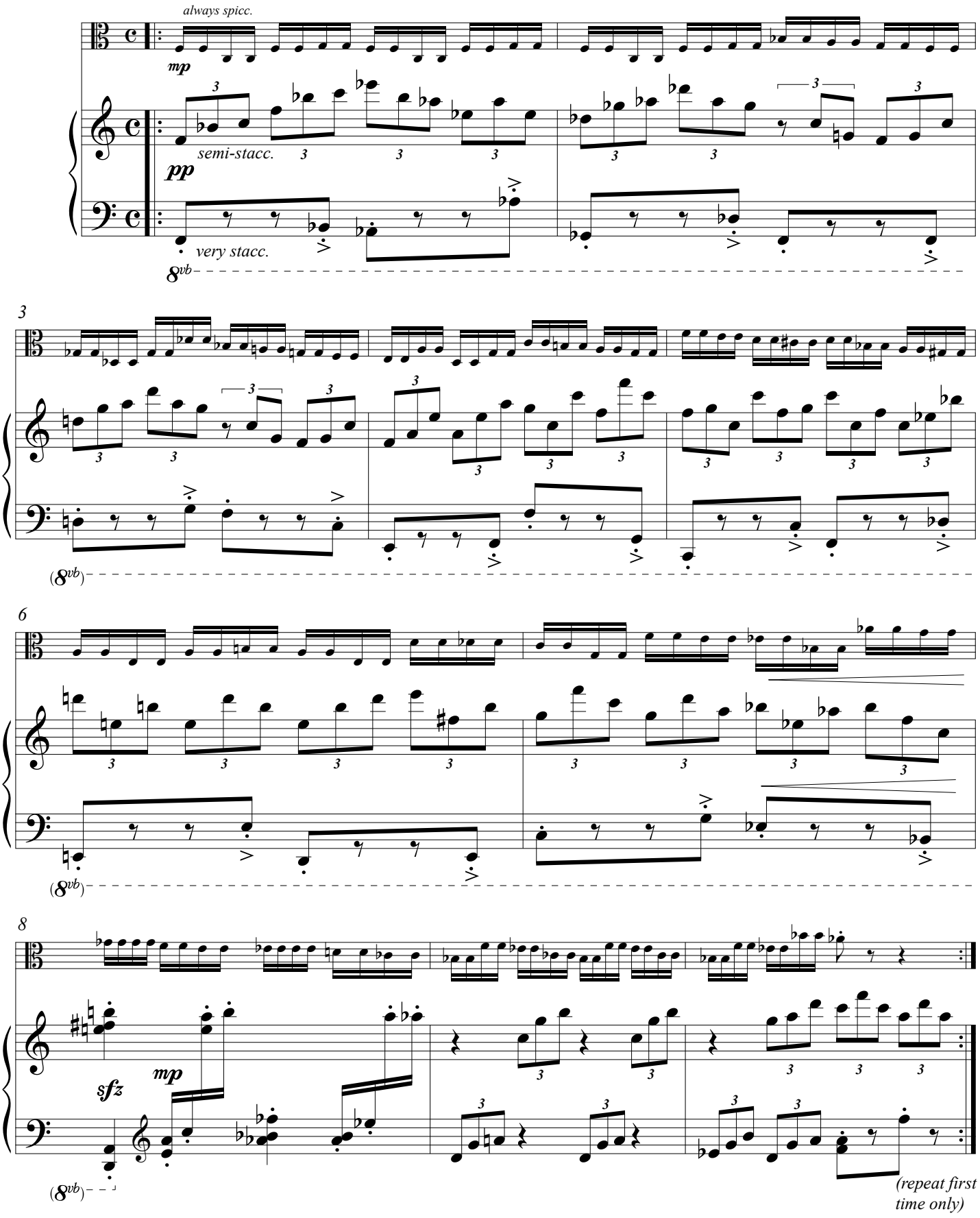

83
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
85
H
Ped.
Ped.
Ped.
Ped.
Ped.
87
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
89
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

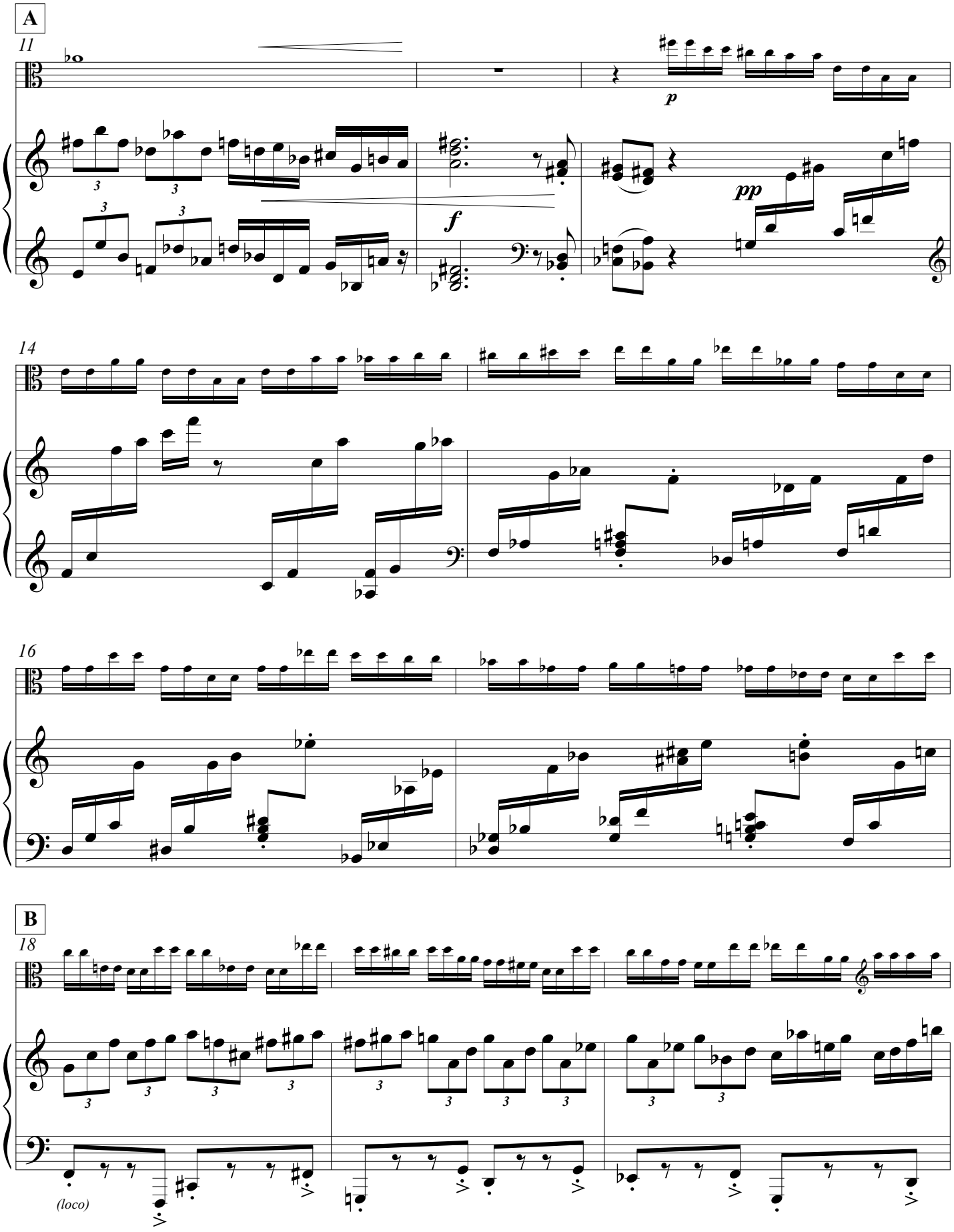

91
93
gentle!
95
dim.
rit. poco a poco
a tempo
I
p
dim.
98
Ped.

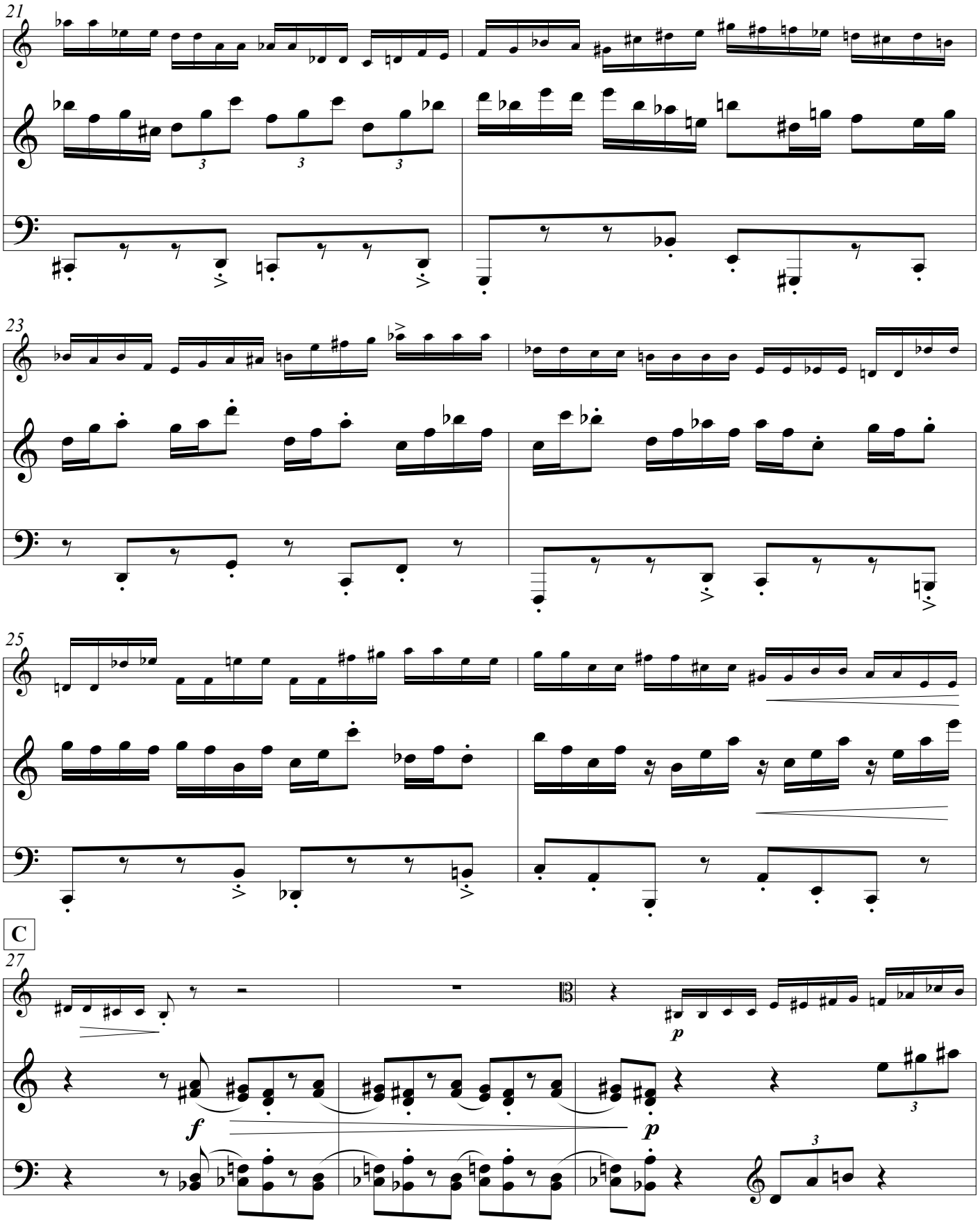

100
Ped.
Ped.
Ped.
102
rit. poco a poco
dim.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
104
niente
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

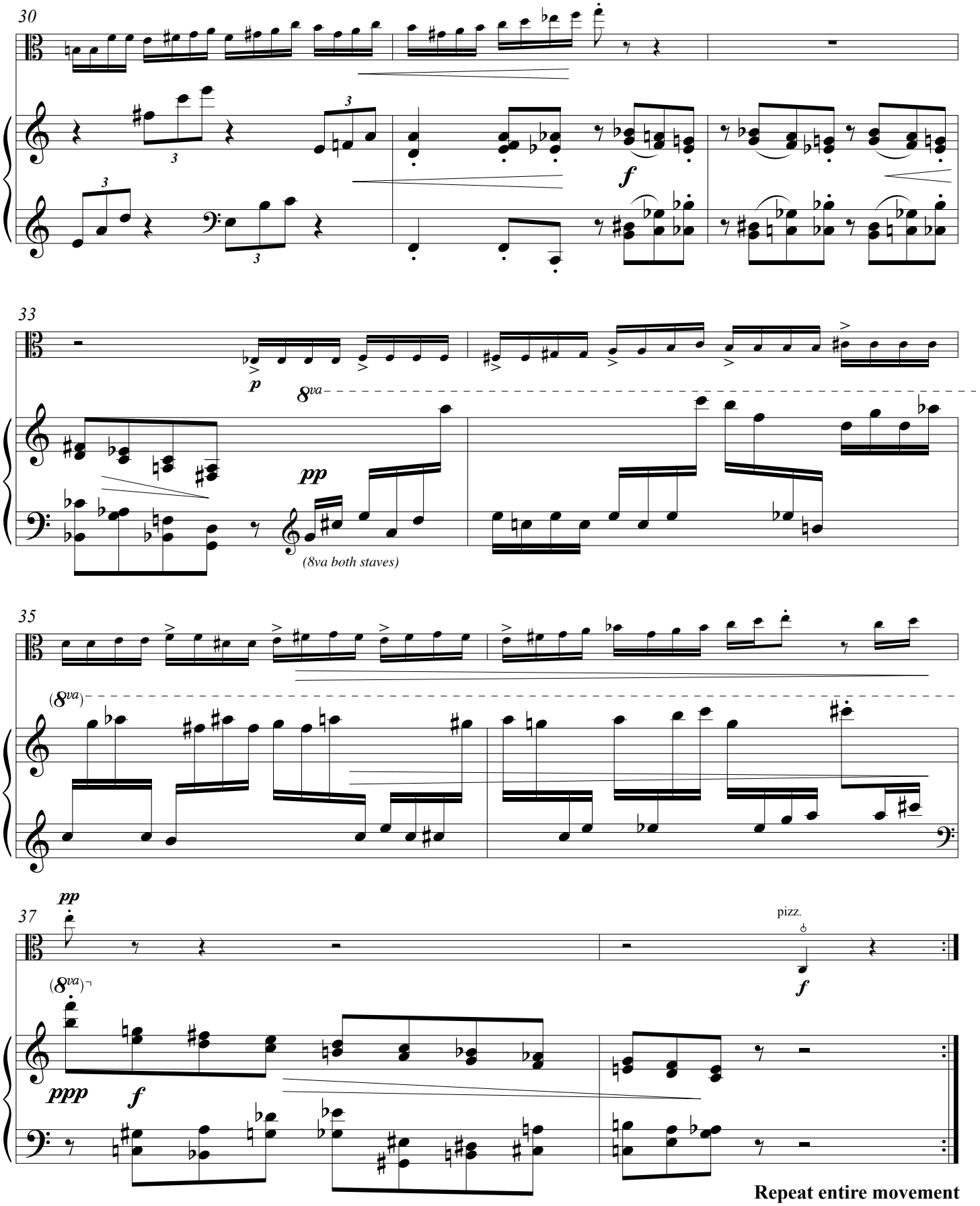
III.

Allegro ♩ = c. 162




A
11
p
f
pp
14
16
B
18
(loco)


21
23
25
C
27
f
p
p


30
f
33
p
8va
pp
(8va both staves)
35
(8va)
37
pp
(8va)
ppp
f
pizz.
f
Repeat entire movement