

Andrew Rudin

Sonata

For piano

2013

SKÅNE HILL MUSIC

FOR PERUSAL USE ONLY

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PROGRAM NOTE: *The Sonata for Piano* was composed expressly for Beth Levin in the early weeks of January 2013 during a residency at the Edward MacDowell Colony in New Hampshire.

Movement one is dominated by a satirical character of extreme contrasts in dynamics, abrupt gestures, and pauses. Its organization might be described as “quasi sonata form”, since two somewhat contrasting episodes are presented before a short quiet passage introduces development of the opening episode. Then only the second theme is recapitulated, along with the quiet material that introduced the development. A chorale-like episode seems to drain all the energy from the piece, when the harsh opening chords return from a distance and, with increasing vehemence, end the movement.

The melancholy slow movement seems at first to be an accompaniment seeking a melody, which it eventually finds. A brief *cantando* episode in the bass leads to a varied return of this principle melody, concluding in a calm, rather frigid coda.

The finale consists of three rushing *furioso* passages in the low register, each longer and more elaborated, and each introduced by clangorous introductory gestures. Before the final *furioso*, a sense of hesitancy leads to a recall of the chorale music from movement one. A coda of stinging cluster chords ends the sonata with a chiming effect. The first performance took place on May 5, 2013 in New York City.

ANDREW RUDIN is a Texas-born composer of Swedish ancestry. His “*Il Giuoco*” was the first large-scale work for Moog Synthesizer. His synthesized music is heard in the sound-track of the film “*Fellini: Satyricon*” and his “*Tragoedia*” on Nonesuch Records was described by critic Alfred Frankenstein as “The best large-scale electronic work I have ever heard. In Andrew Rudin's hands the electronic idiom finally comes of age.” He has composed ballets for the Pennsylvania Ballet, Murray Louis, Dance Theatre Workshop, Louis Falco, Jeff Duncan, London Contemporary Dance Theatre, four collaborations with Alwin Nikolais, and music for Tennessee Williams’ “*Outcry*”. His opera “*The Innocent*” was produced in Philadelphia by Tito Capobianco in 1972. His music has been performed by such artists as pianists Lydia Artymiw, Marcantonio Barone, Beth Levin and Steven Beck, duo-pianists Stephanie & Saar, violinists Diane Monroe & Miranda Cuckson, violist Brett Deubner, percussionist Anthony Orlando, flutists Mimi Stillman and Patricia Spencer, cellists Sam Magil, Lloyd Smith, Eugene Moye, and Michal Schmidt, and clarinetist Ronald Reuben. Recent concertos for Violin, Viola, and Piano, available on Centaur and Innova labels, have brought him renewed recognition.. He is the recipient of fellowships from Yaddo, MacDowell Colony, Ucross Foundation, and Virginia Center. His teachers have included George Rochberg, Karlheinz Stockhausen, Ralph Shapey, Kent Kennan, and Paul Pisk. He has served on the faculties of the Juilliard School and The University of the Arts, where he taught until 2001.

www.composerRudin.com

SONATA

for Beth Levin

I

Andrew Rudin

Allegro satirico ♩ = 136

Piano

ff mp ff mp f fff

Ped.

10

Pno.

mf mp p ff ff pp ff pp

Ped.

18

Pno.

ff mp ff mp f fff mf p

VUOTA

Ped.

26

Pno.

ff *f*

36

Pno.

p

45

Pno.

sf *p* *pp* *sf* *p* *pp* *sf* *p* *f*

53

Pno.

mf *mp*

60

Pno.

sf

pp

ppp

mp

Ped. una corda

68

Pno.

p

pp

ppp

f

pp

tre corde

75

Pno.

rit.

A tempo ♩ = 136

f

p

pp

pp

mf

ff

f

Ped.

82

Pno.

Ped.

mid. Ped.

4 90

Pno.

Ped. Ped. I

95

Pno.

8vb Ped.

101

Pno.

Ped. Ped.

107 $\text{♩} = \text{♩}$ 5

Pno.

f *p* *pp* *mp* *f*

Ped. Ped.

111 *tr* *tr* *tr* *rit.* **Meno mosso** $\text{♩} = 114$

Pno.

mf *p* *pp* *mp* *p* *mp*

Ped. Ped. *f* Ped.

117

Pno.

f *mp* *f* *f*

Ped.

123 **Tempo primo** $\text{♩} = 136$

Pno.

ff *fff* *pp* *pp*

Ped.

130

Pno.

sf *p* *mf* *trm*

pp

rit.

137

Pno.

mp *pp* *sf* *ppp* *trm*

Tempo primo ♩ = 136

145

Pno.

p *pp* *una corda* *Ped.*

149

Pno.

p *mp* *ppp* *trm* *Ped. tre corde*

157

rit.

Pno.

pp *p* *ppp possibile*

Ped.

168

(sempre senza ritardando o accelerando)

Pno.

cresc. *poco* *a* *poco* *molto* *fff*

Ped.

174

Pno.

ff *f* *ff* *secco*

Ped.

II

Andrew Rudin

Andante malinconico ♩ = 36

Piano

ppp p ppp p mp

13 rit. A tempo ♩ = 36

Pno.

pp mp mf f

pp

22 rit.

Pno.

mp f

A tempo ♩ = 36

Pno.

30 (>)

pp mp p mf f

Ped. Ped. Ped. Ped.

Pno.

37

mp f mp

rit.

Ped. Ped. Ped.

A tempo ♩ = 36

accel.

Pno.

45

pp pp mp pp

cantando mp

Ped.

molto rit.

A tempo ♩ = 36

Pno.

53

ff

mp

p

Ped.

Ped.

3

rit.

Pno.

59

f

mp

Ped.

Ped.

3

A tempo ♩ = 36

Calmo ♩ = 82

Pno.

65

pp

ppp

Ped.

Ped.

8^{va}

74

Pno.

p

ppp

83

Pno.

90

Pno.

ppp

III

Andrew Rudin

Maestoso ♩ = 92

Piano

ff

lunga

pp

ppp

lunga

pp

ppp

Ped.

8va

♩ = 114

Allegro furioso ♩ = c. 114-124

Pno.

pp

f

Pno.

p

f

pp

mp

13

Pno.

pp *mf* *f* *p* *pp*

8^{vb}

16

Pno.

Molto maestoso ♩ = 92

mf *p* *ff* *loco* *rit.* *fff*

(8) Ped.

8^{vb}

21

Pno.

mf *p* *ff* *loco* *rit.* *fff*

(8) Ped.

8^{vb}

14 27

Pno.

Ped.

3

3

3

3

8va

lunga

lunga

31 **Allegro furioso** ♩ = c.114-124

Pno.

pp

ppp

pp

8vb

36

Pno.

mp

pp

(8)

39

Pno.

ppp

mf

f

(8)

42

Pno.

p *mp*

45

Pno.

mf *f* *p* *f*

Ped. _____

49

Pno.

rall. Tempo maestoso ♩ = 92

ff *fff* l.h.

53

Pno.

mp *pp* *ppp* *ff*

mp *pp* *ppp* *ff*

Ped.

60

Pno.

mf *mp* *p* *pp* *ppp* *p* *pp*

una corda

66 **A piacere** ♩ = 76

Pno.

mf *cantando ed espressivo* *mf* *pp* *p* *p*

tre corde

70 *accel.*

Pno.

f *Ped.*

Subito tempo maestoso $\text{♩} = 92^3$

73

Pno.

ff *fff* *f* *Ped.*

78

Pno.

ff *pp*

8va

Allegro furioso $\text{♩} = \text{c.}114-124$

81

Pno.

mp *p* *mf*

84

Pno.

pp *mp* *mf* *f* *mf*

87

Pno.

ff *pp* *8vb*

90

Pno.

mp *pp*

(8)

93

Pno.

mf

(8)

96

Pno.

p *mf* *p*

This system contains measures 96, 97, and 98. It features two staves of piano music. Measure 96 is in 4/4 time with a piano (*p*) dynamic. Measure 97 is in 5/4 time with a mezzo-forte (*mf*) dynamic. Measure 98 is in 3/4 time with a piano (*p*) dynamic. The music consists of intricate sixteenth-note patterns in both hands, with various articulations and slurs.

99

Pno.

f *ff*

Ped.

This system contains measures 99, 100, 101, and 102. Measure 99 is in 4/4 time with a forte (*f*) dynamic. Measure 100 is in 3/4 time with a fortissimo (*ff*) dynamic. Measure 101 is in 3/4 time with a fortissimo (*ff*) dynamic. Measure 102 is in 3/4 time with a fortissimo (*ff*) dynamic. The music continues with complex rhythmic patterns. A pedal point is indicated at the end of measure 102.

103

Pno.

martellato

This system contains measures 103, 104, 105, and 106. Measure 103 is in 3/4 time. Measure 104 is in 3/4 time. Measure 105 is in 3/4 time with a *martellato* (staccato) articulation. Measure 106 is in 4/4 time. The music features a mix of eighth and sixteenth notes, with a triplet in measure 105. The system concludes with a double bar line.

rall. ----- Tempo maestoso ♩ = 92

Pno.

107

f

ff

fff

Ped.

Pno.

111

f

Ped.

Poco piu mosso ♩ = 96

Pno.

115

f

Ped.

121

Pno.

cresc. poco... a..... poco..... sempre.

mf ff f ff

8^{vb} 8^{vb} 8^{vb} 8^{vb}

128

Pno.

accel.

fff 3 3

8^{vb}