

W. Jay Sydeman

Vivaldi Duo
(c. 1984)

&

Four Charmers
(c. 1982)

for Violin and Cello

Moderato *A Gentle Beginning*

FL *mp*

Vc *mp*

mf

pp

mf *espr*

fmp *rit* *A tempo* *depr*

Allegro

cresc

- 1 -

N.B. — brackets indicate phrasing
 — right accel distance & arrow
 — " " " " " "

First movement of Four Charmers, manuscript

Vivaldi Duo:

The New York Times once described me as a “twelve-tone Vivaldi”. I was never sure whether that was a compliment or insult. Seeing as I like Vivaldi, I take it as the former. Of course, I never did write twelve-tone music, but that was a catch-all phrase for anything a bit out of the ordinary, way back in the 60’s. My (real) “Vivaldi” Duos are part of a group of pieces written in the mid-eighties while I was having a flirtation with the viola (which tended to drift away in the manner of most flirtations). Anyway, I participated in a series of string workshops and wrote many pieces appropriate to such gatherings. I think that both movements show Vivaldi (and me) as worthy exemplars of the baroque period.

Four Charmers:

The first movement is almost like a folk song... simple, straightforward and pretty, with the cello basically supporting the violin tune. The second movement has a dance-like character, still technically not demanding but with fluctuating meters that give it a somewhat quirky character. The third movement is derived from the material of the first movement, with more interplay between the instruments. The fourth movement is brusque and tricky, with much humor and a rollicking development of the material.

– W. Jay Sydeman, February-March 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:	Vivaldi Duo	I. Allegro – circa 0:45
		II. Lento, molto espressivo – circa 2:15
	Four Charmers	I. Moderato – circa 1:00
		II. Allegro molto – circa 0:40
		III. Moderato (meno mosso) – circa 1:00
		IV. Allegro – circa 1:30

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Edition by Gloria Justen and Hannah Addario-Berry, and engraved by Rick Shinozaki (Albany, CA), in consultation & collaboration with the composer.

Four Charmers

for Violin and Cello

I.

W. Jay Sydeman
(c. 1982)

*Edited by Gloria Justen and
Hannah Addario-Berry*

Moderato ♩ = c. 110

Vln

VC

mp

mp

5

mf

9

p

mp

allarg. - - - - -

A Poco meno mosso

12

mf *espr., poco rubato*

tr

13 14

Tempo I ♩ = c. 110

15

fmp

molto rit. - - - - -

espr.

molto

16 17 18

B *mp*

19

p

rit. - - - - -

a tempo

mp

20 21 22 23

24

mf

25 26 27

II.

Allegro molto $\text{♩} = \text{c. } 108$

mf gaily

pizz.

mf

(harm. on fine only)

Fine **A**

mp

mp

arco

B

fp

p

fp

p

pizz.

D.C. al Fine

arco

fp

pizz.

fp

attacca

III.

Moderato (meno mosso) ♩ = c. 90

(Senza sord.) *mp* on string

Con sord. *mp* on string

7

A

12

18

Con sord. B

pp pizz. arco

rit.-----

IV.

Allegro ♩ = c. 138

Senza sord.

Senza sord.

mp

ff

mp

p

p

pp

mp

p

p

pp

mp

f

mp sub.

ff

fp

f

mp sub.

ff

(ff)

(p)

A

p

mf

p

f

p

f

22

mf *p* *mf* *mp*

28 C

mp *mp* *mf* *mp* *mf*

31

mf *mf* *mf*

34

mf *mp* *mf* *mp* *mf* *sim.* *p* *p*

37 (ord.) D

mf *p* *mp* *ord.* *mp* *f*

poco sul pont.

40

p

pizz.

arco

p

43

mf

p

E

mf

p

47

cresc.

p

poco

53

p

pizz.