W. Jay Sydeman

Conversations "Linda"

for Flute and Violin
(or for Two Violins)
(c. 1990, rev. 2013)

Arts Aeternum

This is an accessible work both for performers and listeners, with quite a bit of humor interspersed between some lyricism and *gemütlichkeit*-ness. (Is there such a word?) In any event, these are truly "conversations" in which both instruments engage each other and make appropriate (or not) comments. The expressive third movement contrasts the "twitterish" qualities of the lighter, faster movements (written ten years before the internet discovered same).

Movement 1: Up to letter A, the flute leads introducing several motives which will be taken up by the violin, finally evolving into a canon at B ending quite playfully. Movement 2 carries "playful" to an extreme, with violin interrupting the flute until the exasperated flute says "Shut up pea brain." Thank heavens, Movement 3 gets back to some serious musical expressive business, but (sad to say) the fourth movement continues this bizarre dialogue with the violin chasing the flute all over the place until they both give up, repeating a rather banal closing phrase.

– W. Jay Sydeman, July 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 con moto – circa 1:30
II. Allegro – circa 0:45
III. Andante espressivo – circa 3:00
IV. Allegro – circa 1:30 (3:00 with repeat)

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

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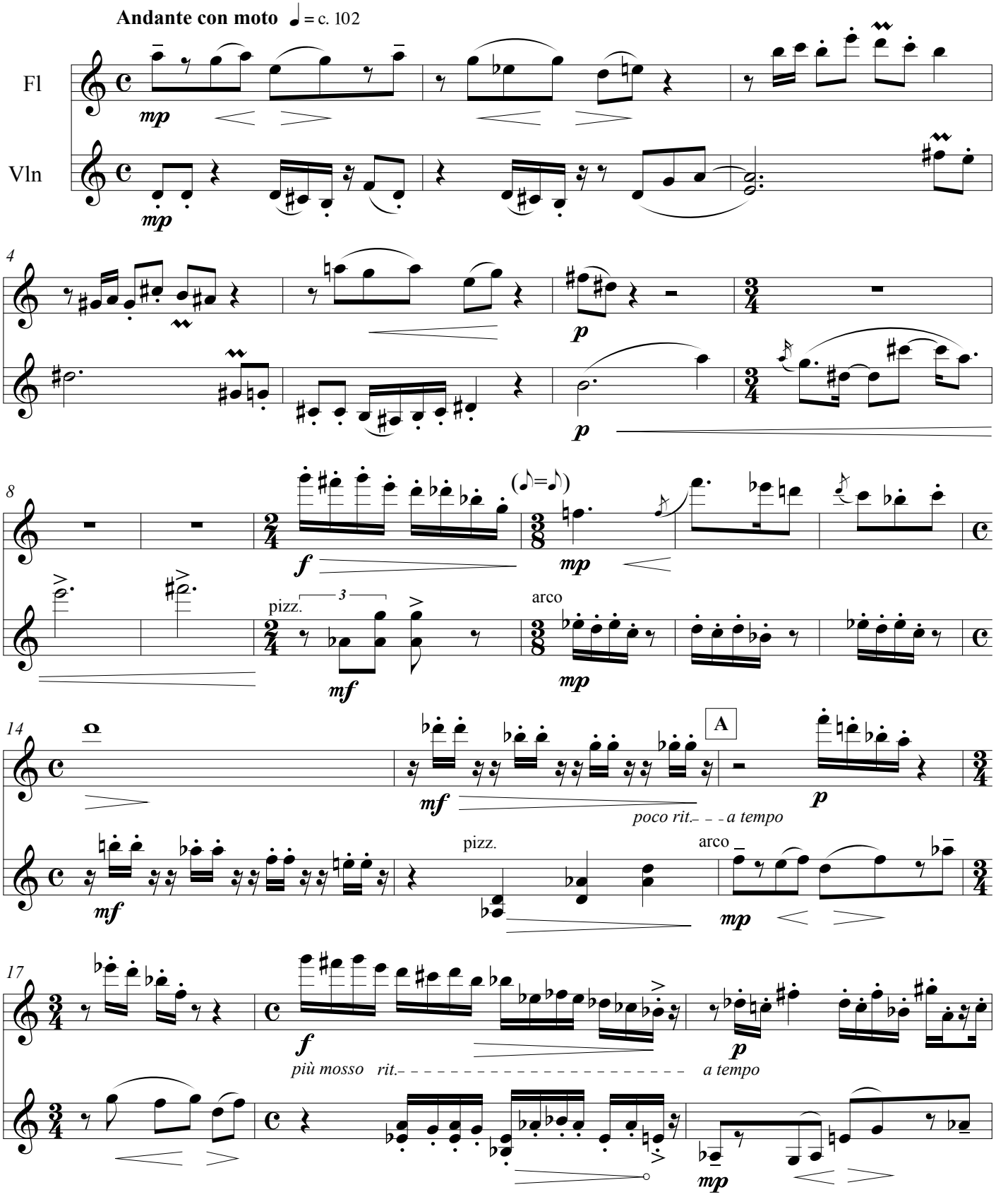
for Flute and Violin

I.

W. Jay Sydeman
(c. 1990)



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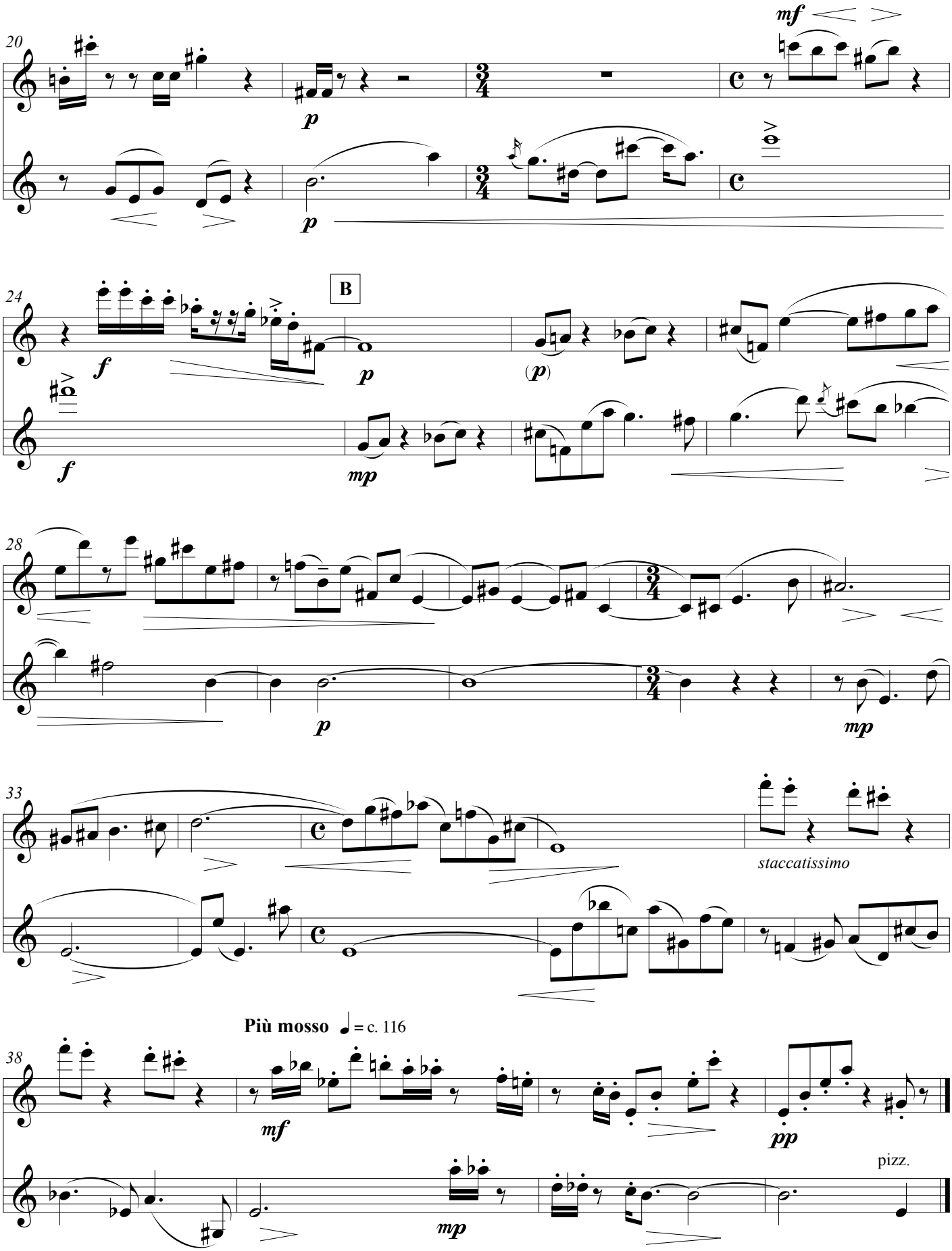
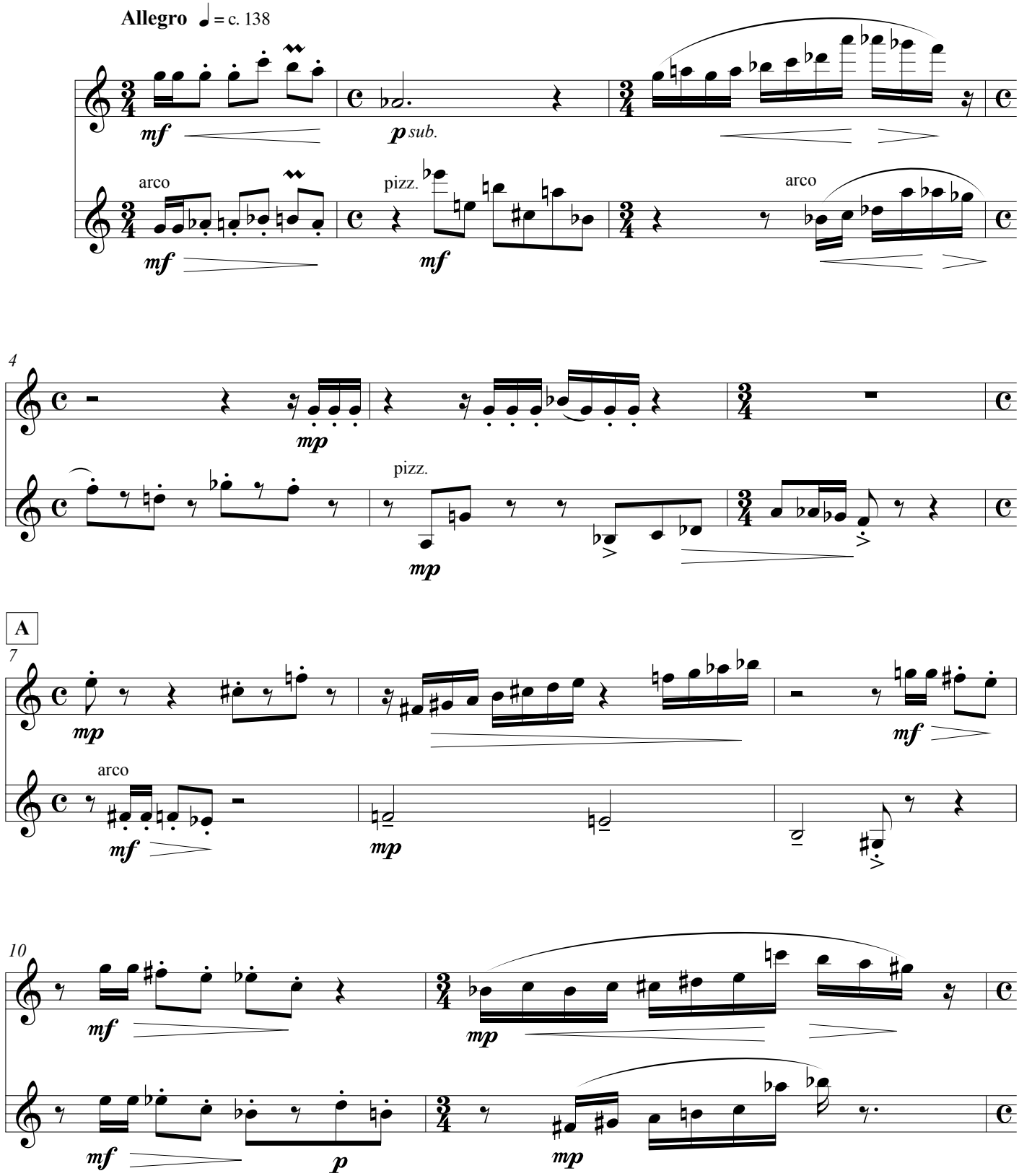
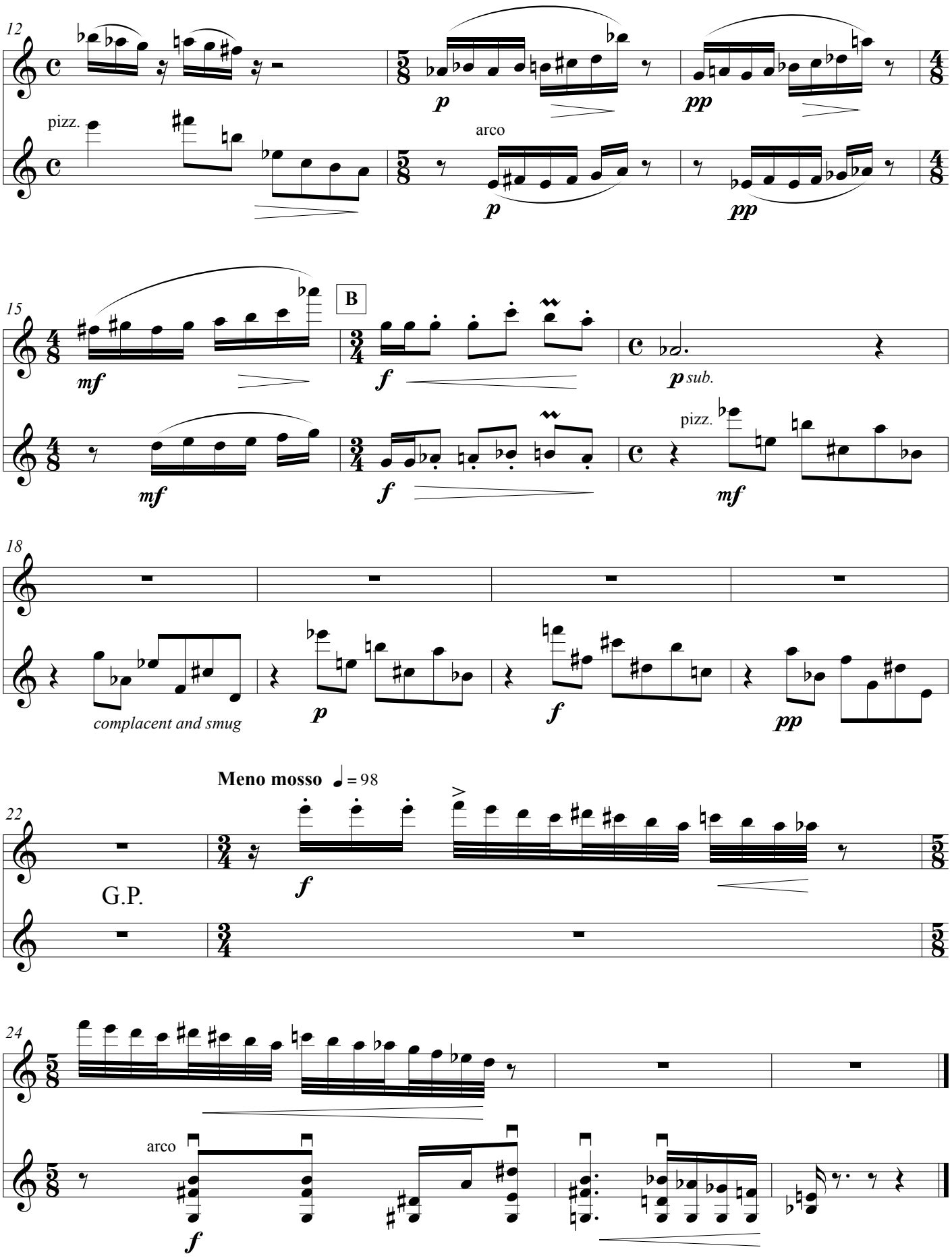

20
mf
p
p
24
B
f
p
(p)
f
mp
28
p
mp
33
staccatissimo
Più mosso ♩ = c. 116
38
mf
pp
mp
pizz.

II.


Allegro ♩ = c. 138
mf
p sub.
arco
pizz.
mf
arco
mf
4
mp
pizz.
mp
A
7
mp
mf
arco
mf
mp
10
mf
mp
mf
p
mp


12
pizz.
arco
15
B
18
complacent and smug
Meno mosso ♩= 98
22
G.P.
24
arco

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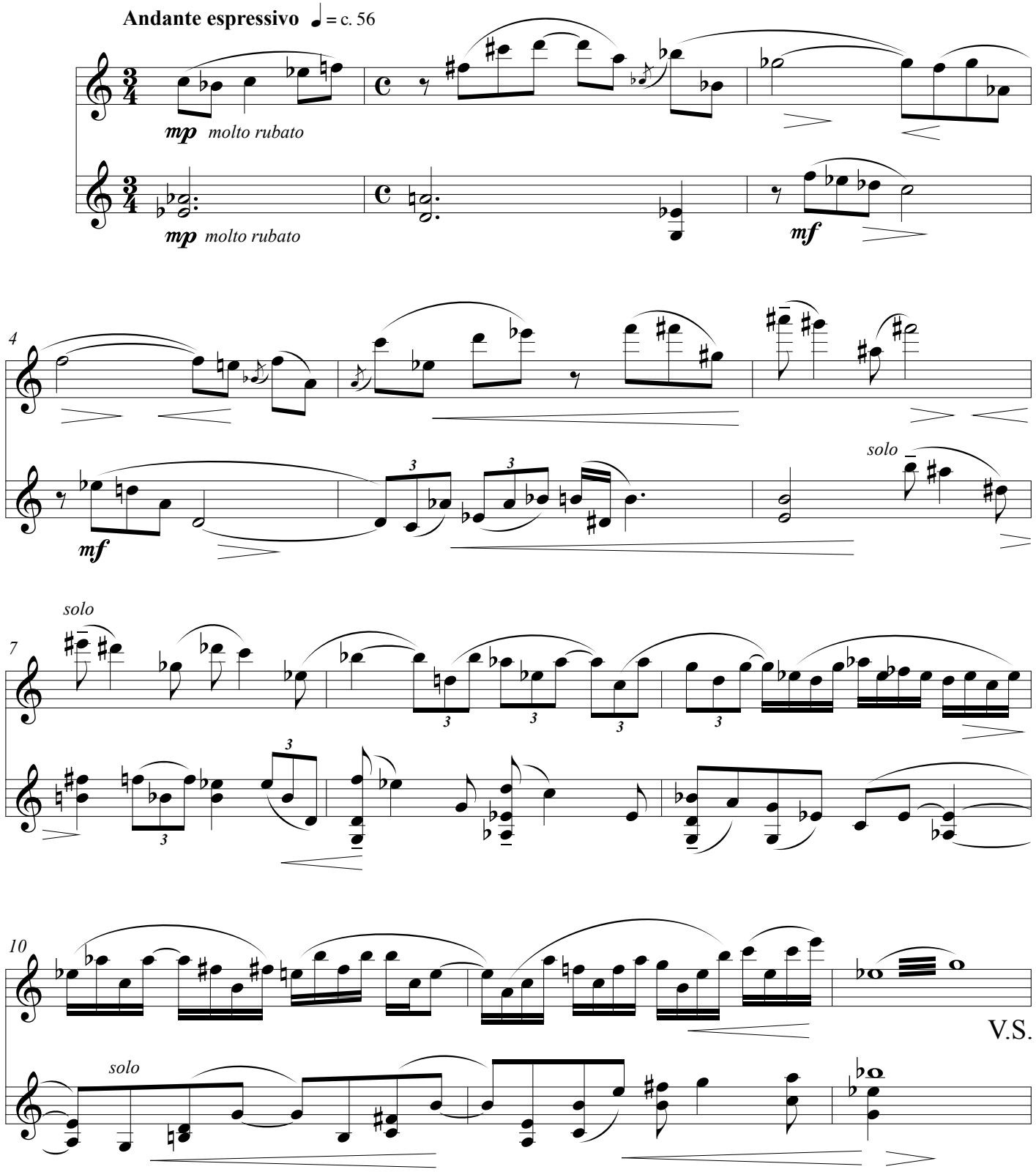
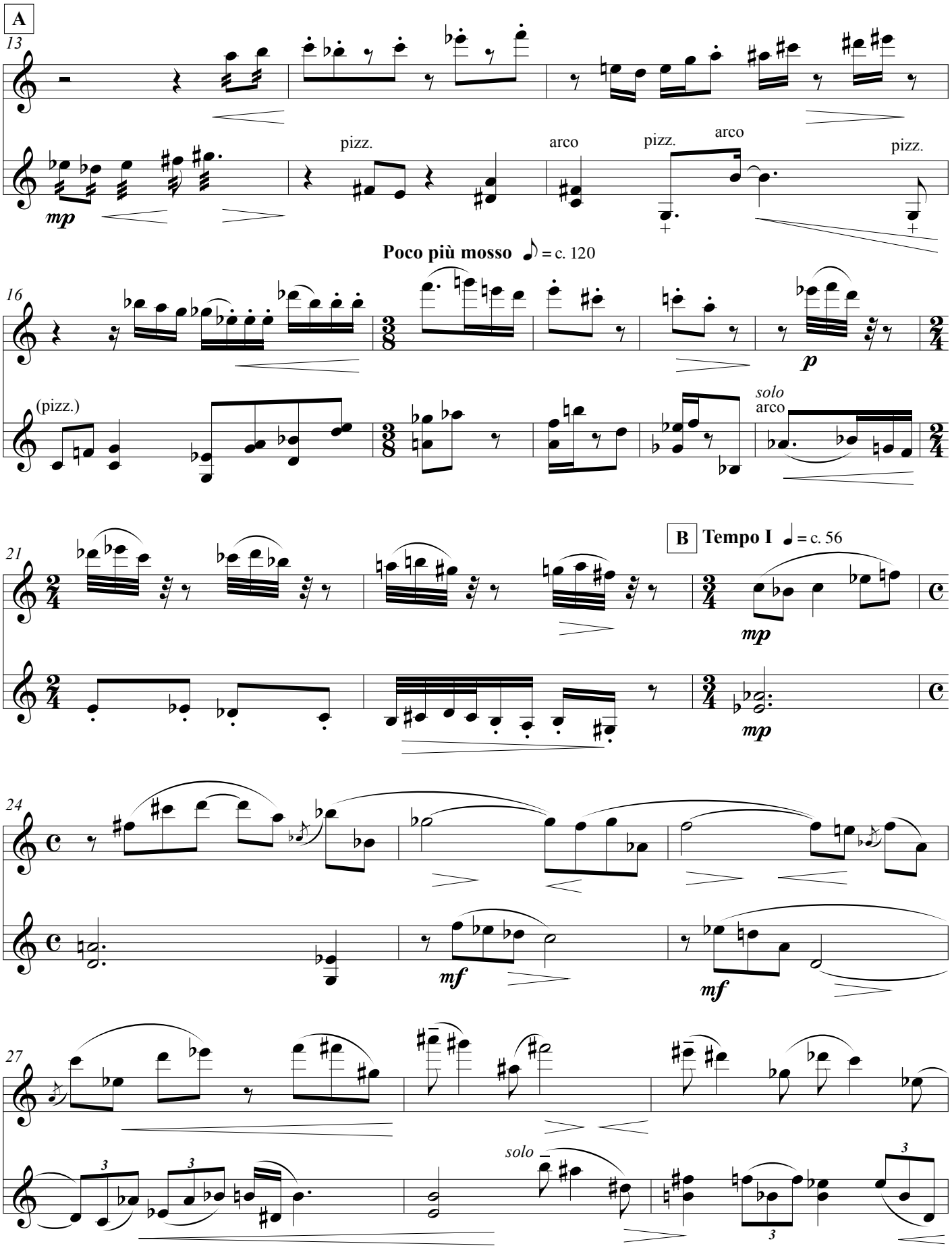
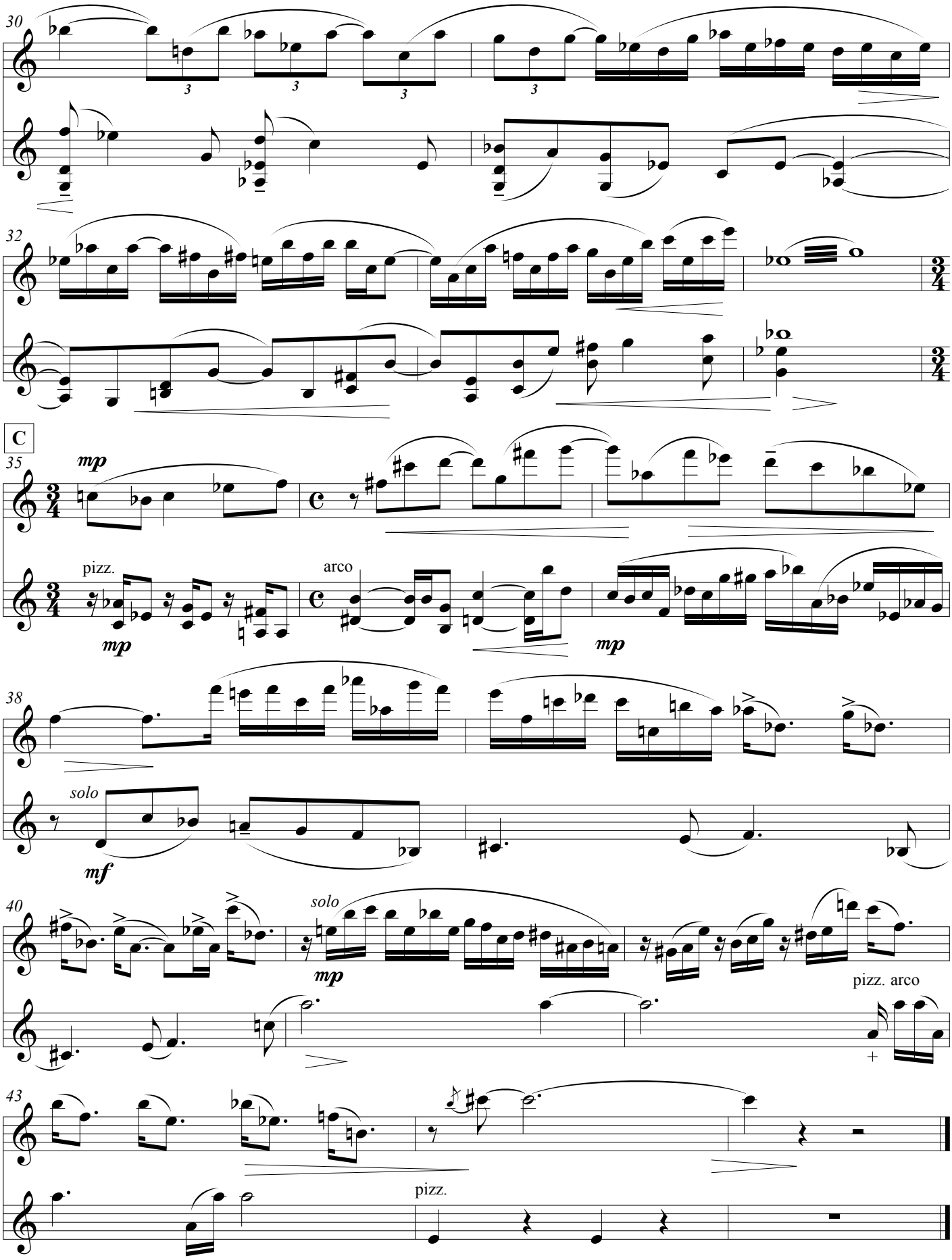
III.


Andante espressivo ♩ = c. 56
mp molto rubato
mp molto rubato
mf
4
mf
solo
solo
7
3
3
3
3
3
10
solo
V.S.


A
13
mp
pizz.
arco
pizz.
arco
pizz.
Poco più mosso ♪ = c. 120
16
(pizz.)
p
solo
arco
B
Tempo I ♩ = c. 56
21
mp
mp
24
mf
mf
27
solo
3
3
3
3


30
32
C
35
mp
pizz.
mp
arco
mp
38
solo
mf
40
solo
mp
pizz. arco
43
pizz.

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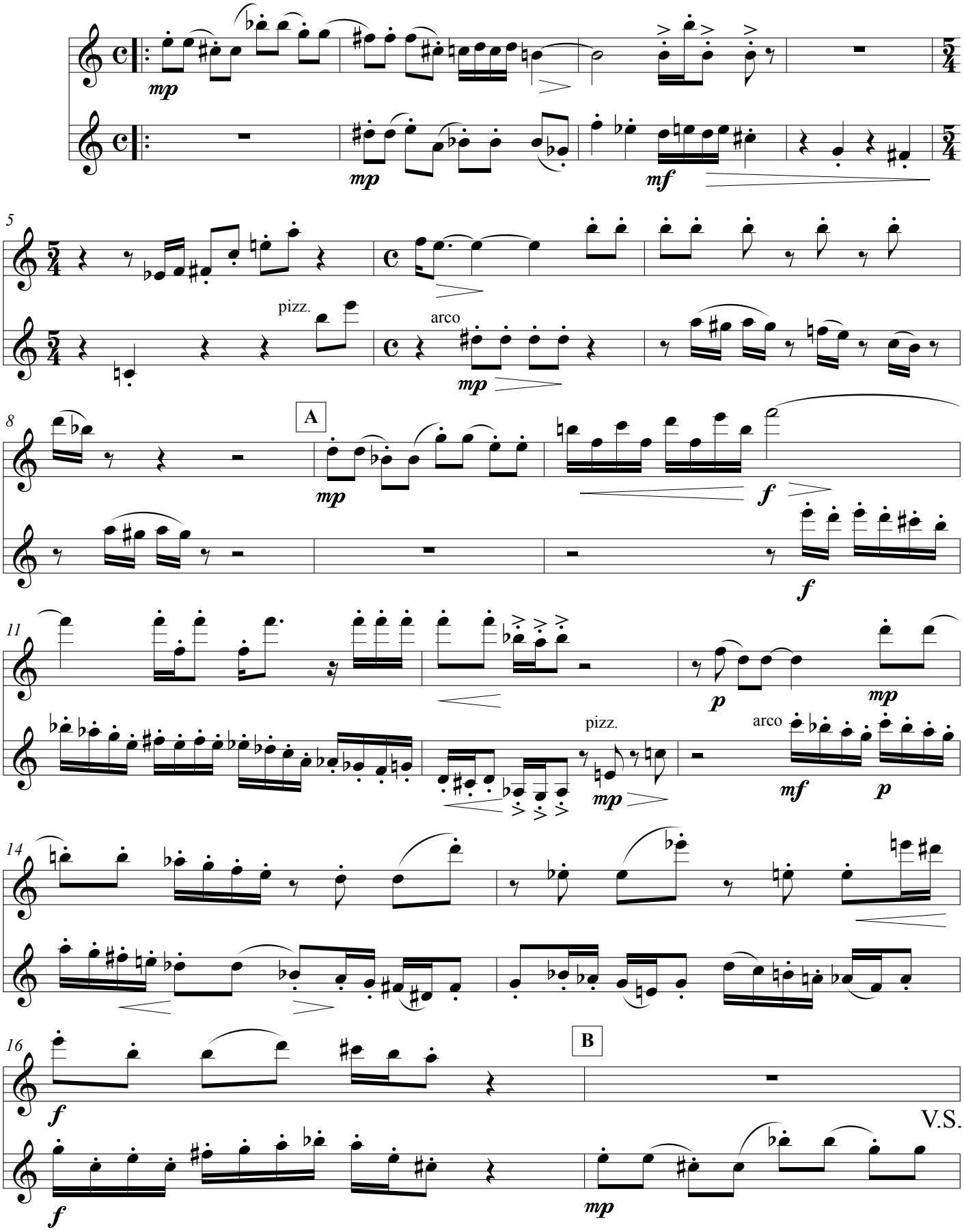
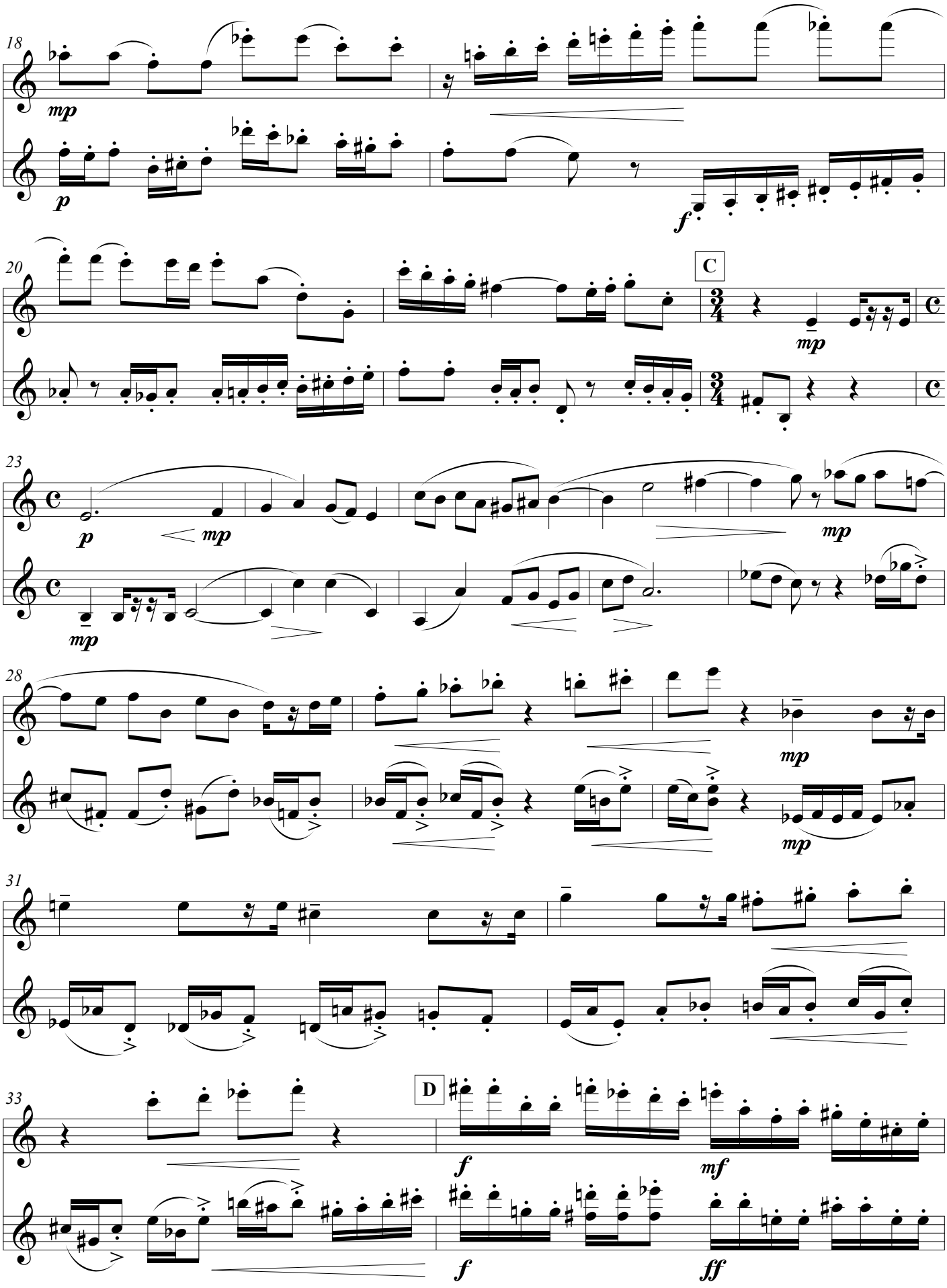
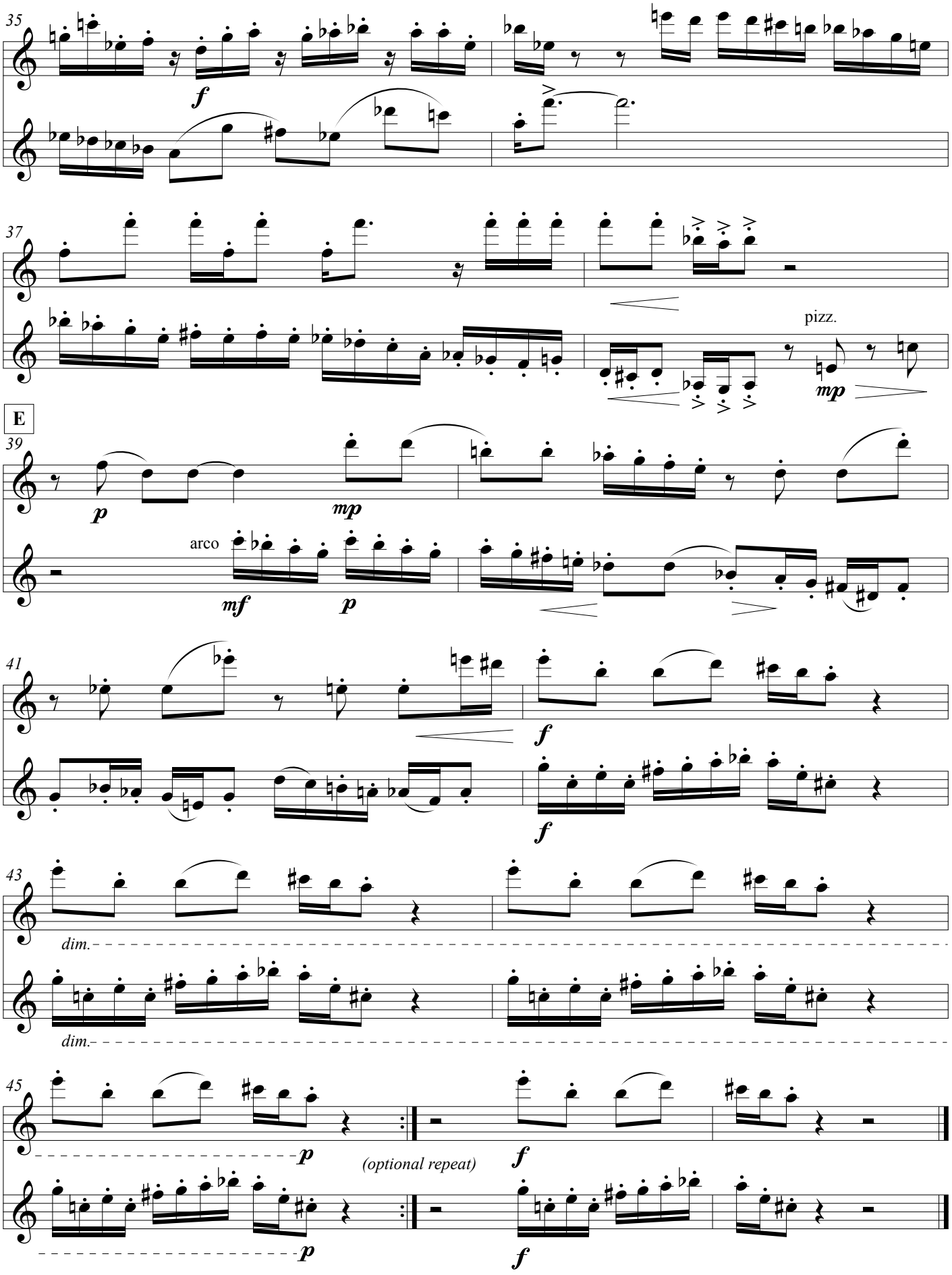
IV.

Allegro ♩ = c. 126




18
mp
p
f
20
C
3/4
mp
23
p
mp
mp
28
mp
mp
31
33
D
f
mf
f
ff


35
f
37
pizz.
mp
E
39
p
mp
arco
mf
p
41
f
f
43
dim.
dim.
45
p
(optional repeat)
f
p
f