

Violin

William Bolcom

Second Sonata

for Violin and Piano

Recorded on Nonesuch Record Album
No. 79058

First performance at the Library of Congress
Coolidge Auditorium, Washington, D.C., January 12, 1979

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NOTE

The Second Sonata for Violin and Piano (1978) was commissioned by the McKim Fund in the Library of Congress at the request of Sergiu Luca, and had its premiere by Mr. Luca and the composer at the Coolidge Auditorium, Washington, D.C., on January 12, 1979.

Composed in Ann Arbor, Michigan, New York City, and at the Aspen Music Festival in Colorado, where Bolcom was the composer-in-residence in 1978, the work was completed in August.

As Mr. Luca has shown a deep interest in American jazz violin styles (particularly that of the late Joe Venuti, who died just before the work's completion), several passages throughout the composition show this influence, especially the last movement. Many of the short slides, characteristic of Venuti's style, have been notated throughout the score. As noted below, there exist slight editorial discrepancies between the violin part in the score and the separate part, edited by Sergiu Luca. This allows violinists to follow Mr. Luca's suggestions, wholly approved by the composer, or to derive their own solutions.

The Sonata is in four movements: *Summer Dreams*, *Brutal-fast*, *Adagio* and *In Memory of Joe Venuti*.

It has been recorded on Nonesuch Record album 79058 by Luca and Bolcom, along with Bolcom's *Duo Fantasy* and *Graceful Ghost Rag (Concert Variation)*.

The cover illustration is by the composer.

NB = There are slight differences in the violin part between the single part and the violin part in the score; what's in the score represents the composer's intentions.
The composer, however, approves Mr. Luca's editing and stylistic additions.

W.B.

SECOND SONATA

VIOLIN

for Violin and Piano

WILLIAM BOLCOM (1978)

Edited by Sergiu Luca

Total Duration: c. 16:10

I. Summer Dreams

1 Tranquil [$\text{♩} = \text{c.76}$] con sord. 1

Piano etc. *pp* *p*

5 *mp*

8 *pp*

12 *quasi f* *p* *pp* *poco cresc.* *p*

16 *f* full tone

19 *cresc.* *E* *ffz* *fp* *p* *espr.*

21 *pp*

23 *Not too fast* [$\text{♩} = \text{c.40}$] *pp* *rhythmic, playful* *fpp*

29 *fpp* *pizz.* *fz* G.P.

34 *arco* *l.h. pizz.* *pp* *pizz.* *fz* *fpp* *pp* *A* *D* *V* *4*

39 *fpp* *(pp)* *fpp* *fz* *arco* *fpp*

44 *ffz* *pp* *pp molto leggiero*

51 *fpp* *fpp*

57 *fpp*

62 *Freely* *espr.* *f* *15* *f* *8* *f* *chords* *(D)* *mf* *dim.*

63 *p* *etc.* *mp espr.*

Tempo I, as before; more and more tranquil

66 *pp* *p*

69 *cresc. poco a poco*

72 *f espr.* *E/A*

74 *A/D* *fp dim. p* *pp*

77 *poco* *poco* *mp* *pp*

80 *ppp* *pp* *p* *Adagio*

83 *dim.* *G f* *pp*

II. Brutal, fast

Brutal, fast
[♩ = c.60] in 1

1 senza sord. $\frac{V}{4}$ $\frac{3}{0}$ *simile*

6

11

16

21

26

fz fz fz fz fz ffz mf ff

31

G.P. 1 pizz. arco G.P. pizz.

mp *pp* *ffz* *pp*

37 arco *ff* G.P. pizz. *pp* etc.

42 *arco* *ff* *con forza* *ffz*

45

ffz *ffz* *ffz* *ffz* *pp*

48

ff *pp* *ff* *pp*

51

G.P.

V

ppp

p cool

56 2 G.P.



G.P.

61

1

p

pp

65

1

G.P.

15

70

1

simile

G.P.

75

cresc. poco a poco

80

WILD!

ff

sfz

ff

sfz

84

sfz

87 2 1 1 2 4 *sffz* 2 4 1 4 0 4

90 *sffz* 0 2 3 *sffz* 3 0

93 *sffz*

96 0 3 3 3 G.P. 3 3 2 1 4 1 *fff* (D^b)

100 1 3 2 1 3 0 4 1 1 G.P. 1 pizz. *pp*

105 G.P. arco *ff* G.P. pizz. 1

110 arco *ff* G.P. pizz. *pp* G.P. 2

116 1 G.P. 3 *pp* *Close to bridge*

III. Adagio

Adagio [$\text{♩} = c.60$ where applicable]

1 arco *p* *mf* *p* *f* *mf* *mp*

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

5 *pp* *mf* *p espr.*

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

11 (sempre *mp*) *f* *mp* *pp* *espr.*

12 *p* *mf*

* $\rightarrow$ = accel.; $\leftarrow$ = rit.

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16 *mp* *cresc. poco accel.* *fff* *fff* *a tempo*

20 *ff* *f* *mf* *mp* *p* *loco*

24 *Very slow & calm* *con sord.* *p* *G* *D*

28 *mf* *ppp*

32 *senza sord.* *ppp* *p simply* *etc.*

37 *A*

42 *a piacere* *attacca* *ppp*

IV. In Memory of Joe Venuti

Allegro comodo [♩ = c.84]; lyrical

1 *pp* simply

5

9 1. 2. *p* *mp cant.*

13 *mp*

17 *p*

21 *p*

25 *f*

29 *f* *mf* *cresc.*

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. It features various fingerings (0-4) and articulations (accents, slurs). The piece begins with a *pp* dynamic and a 'simply' instruction. It includes a first and second ending at measures 9-10. Dynamics range from *pp* to *f*, with a *cresc.* marking at the end. The score concludes with a *mf* dynamic and a *cresc.* instruction.

65 *arco* *ff* *ffz*

69 *dim.* *p* *ff*

74 *ff* *fz* *mp* *p* *mf* (Under Piano till m. 94, 3rd beat)

80 *p* *sf* *p* *ppp* (Slight accents in Violin)

85

89 *tr* *cresc.*

93 *tr* *cresc.*

97 *tr* *ff*

102

106

110

f

subito mf

115

dim.

p

pp misterioso

119

p

D/G

124

pp

mfp

130

pp

G.P.

p

136

141

pp

146

ppp

William Bolcom

Born in Seattle, Composer/pianist WILLIAM BOLCOM entered the University of Washington at age eleven to study composition and piano. He subsequently studied composition with Darius Milhaud in California and Paris and holds degrees from the University of Washington, Mills College, the Paris Conservatoire and Stanford University. His compositions have won awards and fellowships from BMI, the Guggenheim Foundation, the Rockefeller Foundation, and the McKim Foundation, among others. His orchestral works have been performed by the Los Angeles Philharmonic, the Chicago, Cincinnati, San Francisco and St. Louis symphonies, the Cologne Orchestra, the St. Paul Chamber Orchestra, and the Chamber Music Society of Lincoln Center to mention a few.

One of his first major prizes was the Marc Blitzstein Award from the American Academy of Arts and Letters for his opera for actors, *Dynamite Tonite*, libretto by Arnold Weinstein. His compositions have been recorded on many major labels and, as a pianist, he has made a number of recordings of Americana and 20th-century repertory.

Since 1973 Mr. Bolcom has taught composition at the University of Michigan School of Music, which in 1977 awarded him the prestigious Henry Russel Award. In 1978 he was composer-in-residence at the Aspen Music Festival. His "Songs of Innocence and of Experience" from the poems of William Blake were premiered at the Stuttgart Opera in January of 1984, with Dennis Russell Davies conducting, followed by a performance at the University of Michigan under Gustav Meir.

Among his most recent commissions are *Orpheé Serenade*, a chamber work for the The Orpheus ensemble, and *Sinfonia Concertante* for Viola, Violoncello and Orchestra for the Mozarteum, Vienna, Mozart Week 1986.