Changing Faces

New Piano Works by

Robert Beaser
Kamran Ince
Stephen Paulus
Tobias Picker
Christopher Rouse
Joseph Schwantner
Alvin Singleton

With Introductions by Maurice Hinson

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5/25

Changing Faces

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Editor: Corey Field
Design: Stahl Advertising Design

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Second Printing

Landscape with Bells

*"**Landscape with Bells,** a 'portrait in miniature,' was composed in August of 1986 during an especially bucolic summer sojourn spent at 'Les Oiseaux,' a private country estate in Tarreytown, New York. There amongst the well-trimmed lawns, the duck ponds and wisteria, I began to enjoy an otherworldly mix of tranquility and euphoria experienced so rarely in one's life. As a result, I began producing a series of 'Bell' pieces, etching a semblance of my natural and manicured surroundings, drawing upon the distant yet everpresent aroma of bells, both real and imagined."*

Robert Beaser
Born 1954, Boston, Massachusetts

Introduction By Maurice Hinson:

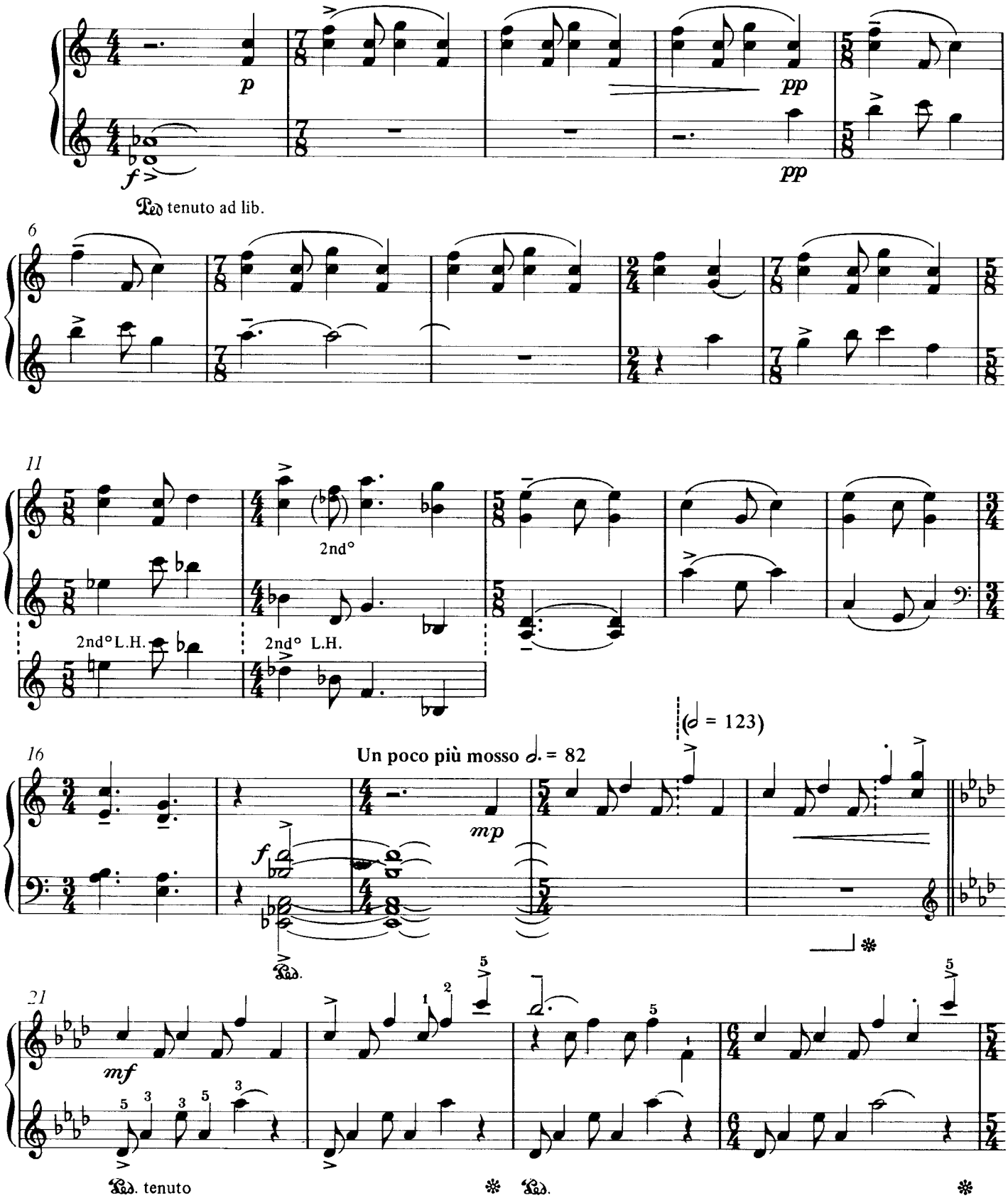
This piece uses the pedal to produce colorful bell-like sonorities. Count carefully, so the composer's metrical subtleties such as 4/4, 7/8, 5/8, 7/8, 2/4, etc., will easily melt into each other. At measures 11-12, 41, and 43, the second staff for left hand usage in the repeats makes the notation even more clearly understood. Check these measures out first so they will not be confusing visually.

Observe meticulously the composer's accents at the indicated levels (measures 2, 5, 10, 12, 14, 27, etc.) so that the bell-like ringing tone is produced. A big climax should be reached in measures 74-76 to provide the effective contrast brought about by the Coda, measures 80 to the end. Take plenty of time at measure 97 and let the final measures float away into nothingness.

Landscape With Bells

Fast, light, and ringing tempo I (♩ = 90 - 96)

Robert Beaser



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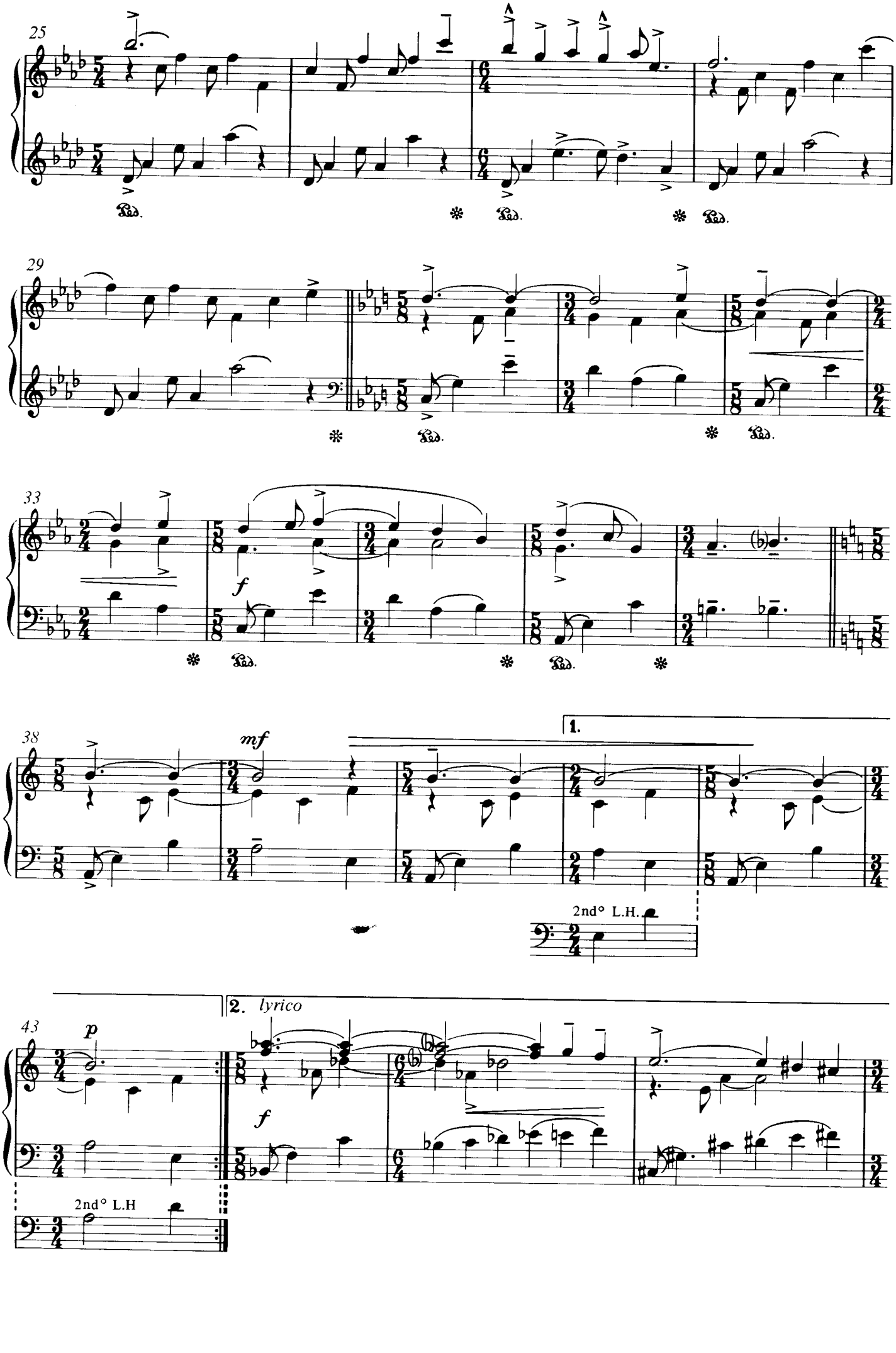
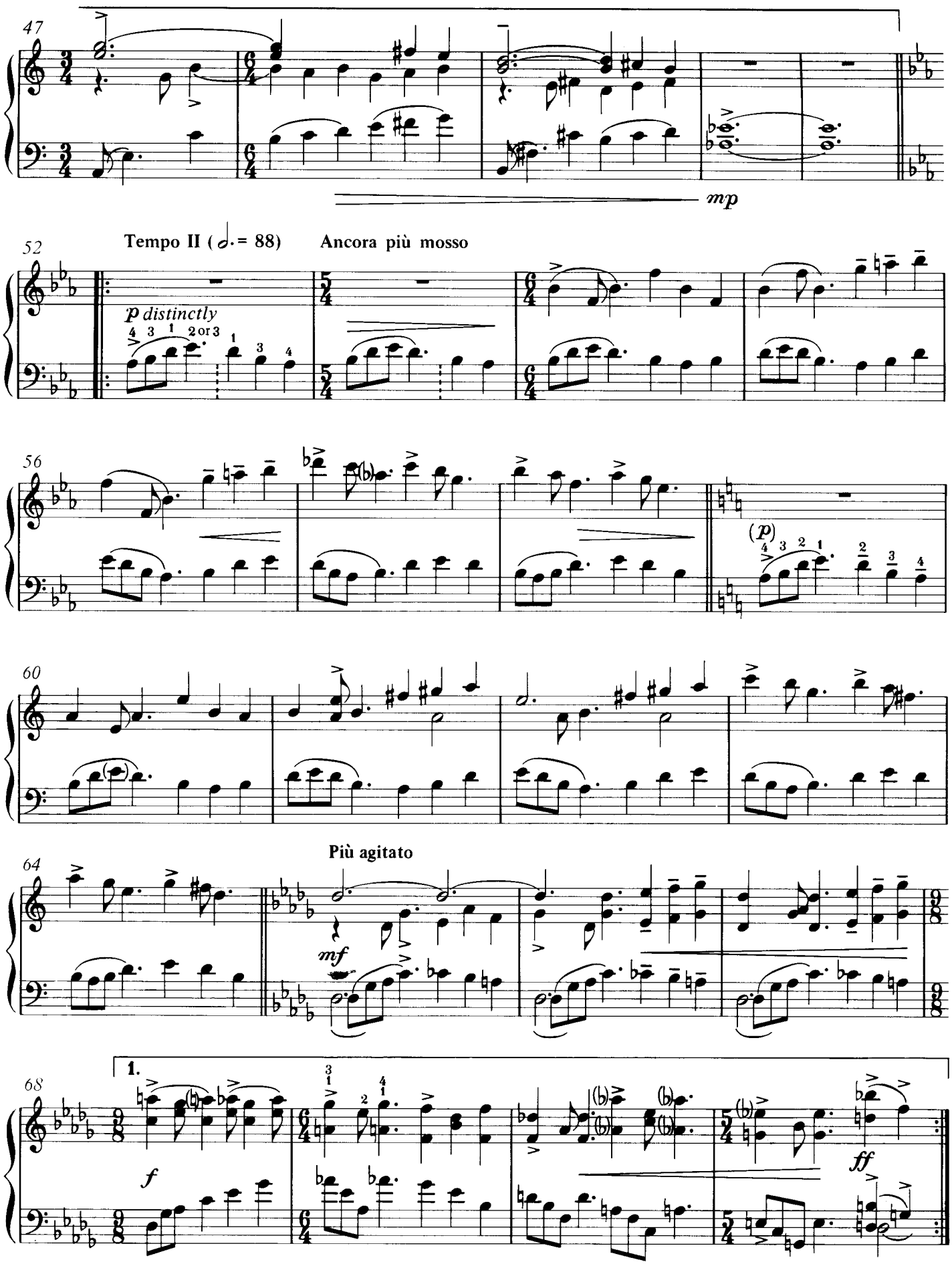
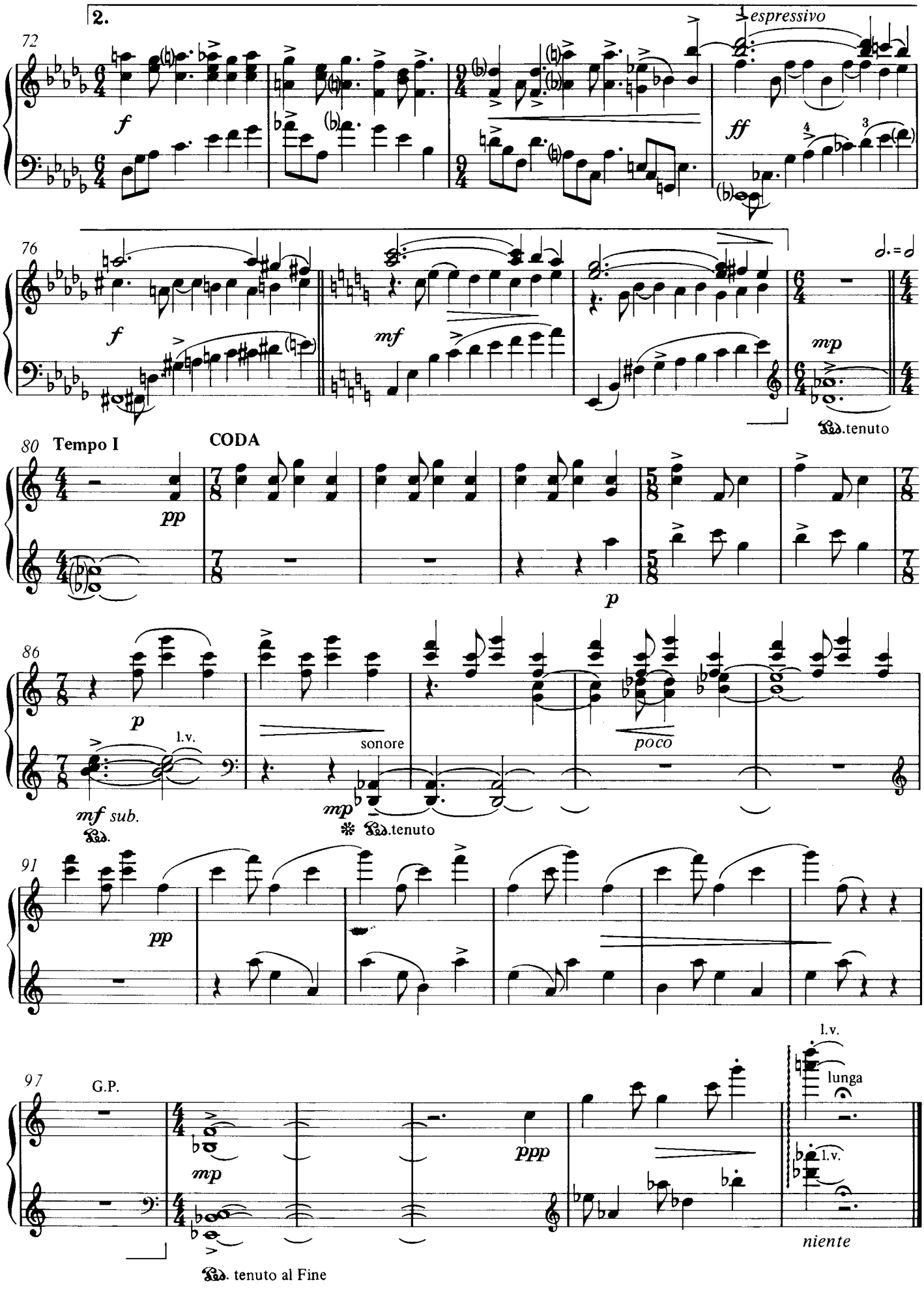

25
29
33
38
43
mf
f
p
1.
2. lyrico
2nd° L.H.
2nd° L.H


47
mp
52
Tempo II (𝅗𝅥. = 88)
Ancora più mosso
p distinctly
56
(p)
60
64
Più agitato
mf
68
1.
f
ff


2.
espressivo
72
f
ff
76
f
mf
mp
Ped.tenuto
80
Tempo I
CODA
pp
p
86
p
l.v.
sonore
poco
mf sub.
Ped.
mp
* Ped.tenuto
91
pp
97
G.P.
mp
ppp
l.v.
lunga
l.v.
niente
Ped. tenuto al Fine

My Friend Mozart

*"**My Friend Mozart** was written in Rome, Italy, on a rainy day in mid-October. I had been reading a lot about Mozart those days, and was very effected by his endless struggle to exist. He was struggling to exist to write the incredible works that we listen to today with such ease. I have always felt that Mozart is my friend; somehow I can always communicate with him. This piece is a celebration of my friendship with Mozart, as well as an expression of my emotions for his life-long fight for existence."*

Kamran Ince
Born 1960, Glendive, Montana

Introduction By Maurice Hinson:

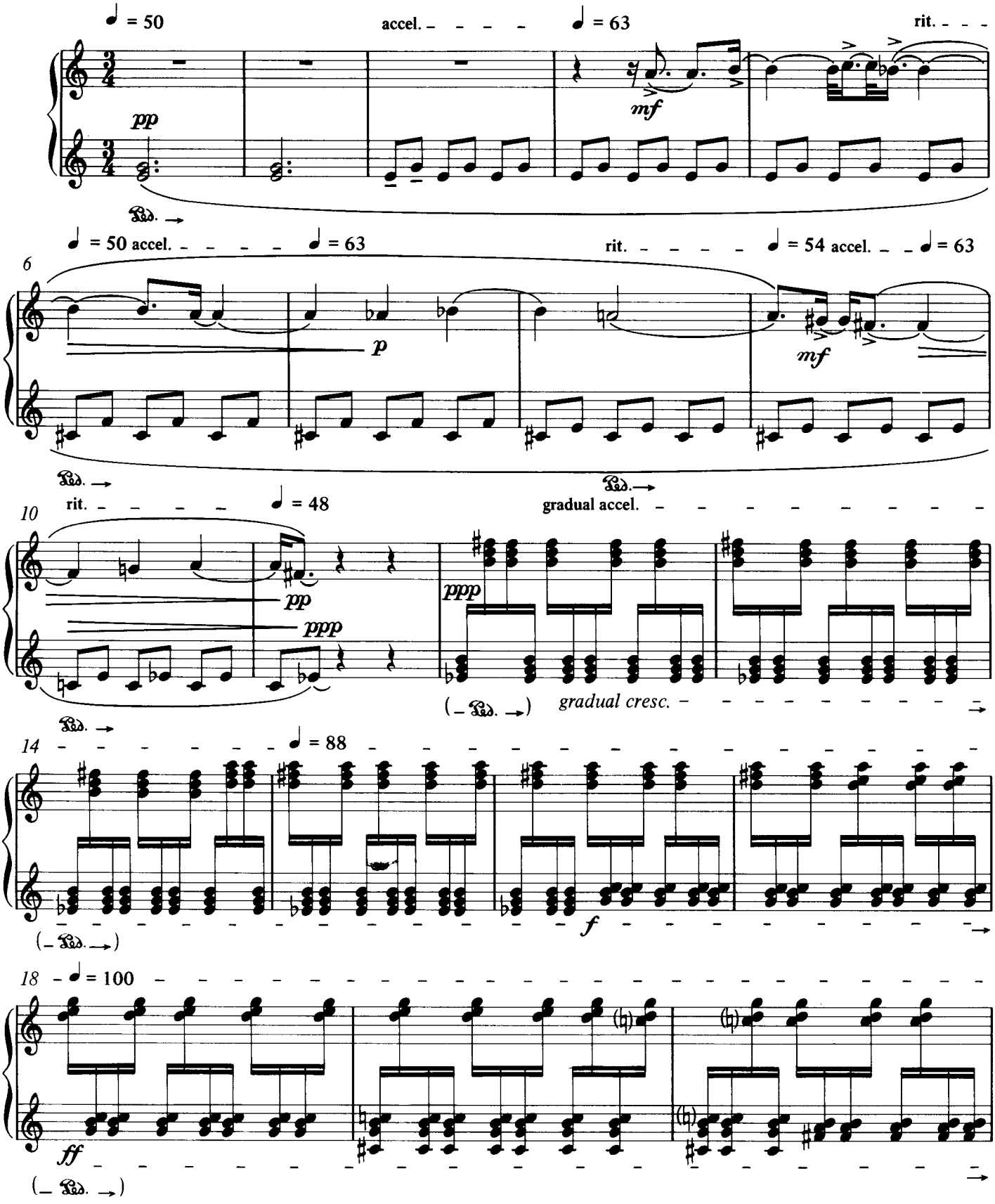
This atmospheric piece is based on contrasting textures that produce contrasting sections. The opening section *A* (measures 1-11), provides a rocking left-hand figuration under a syncopated right-hand melody. Accelerandos and ritards are integrally worked into this section and throughout the piece. Section *B* (measures 12-23) features repeated chords between the hands that gradually accelerate while getting louder. Measures 24-27 are reminiscent of section *A*. Section *B* returns at measures 28-40 at a higher pitch level.

Measures 41-57, section *C*, exploits octotonic usage with accents over a gradually descending line. The closing section, measures 58 to the end, contains references to the opening *A* section, plus short choral-style passages. The free, mildly dissonant, tonal usage centers around E minor and is basically triadic.

Even though this piece is short, Ince displays excellent motivic development, balance, and overall shaping of lines. Much pedal use provides color throughout, and an elegiac mood hovers over most of the piece. The title is thought-provoking—maybe referring to the triadic harmony and melodic style. Who knows, perhaps Mozart would have composed in this style if he were living today.

My Friend Mozart

Kamran Ince



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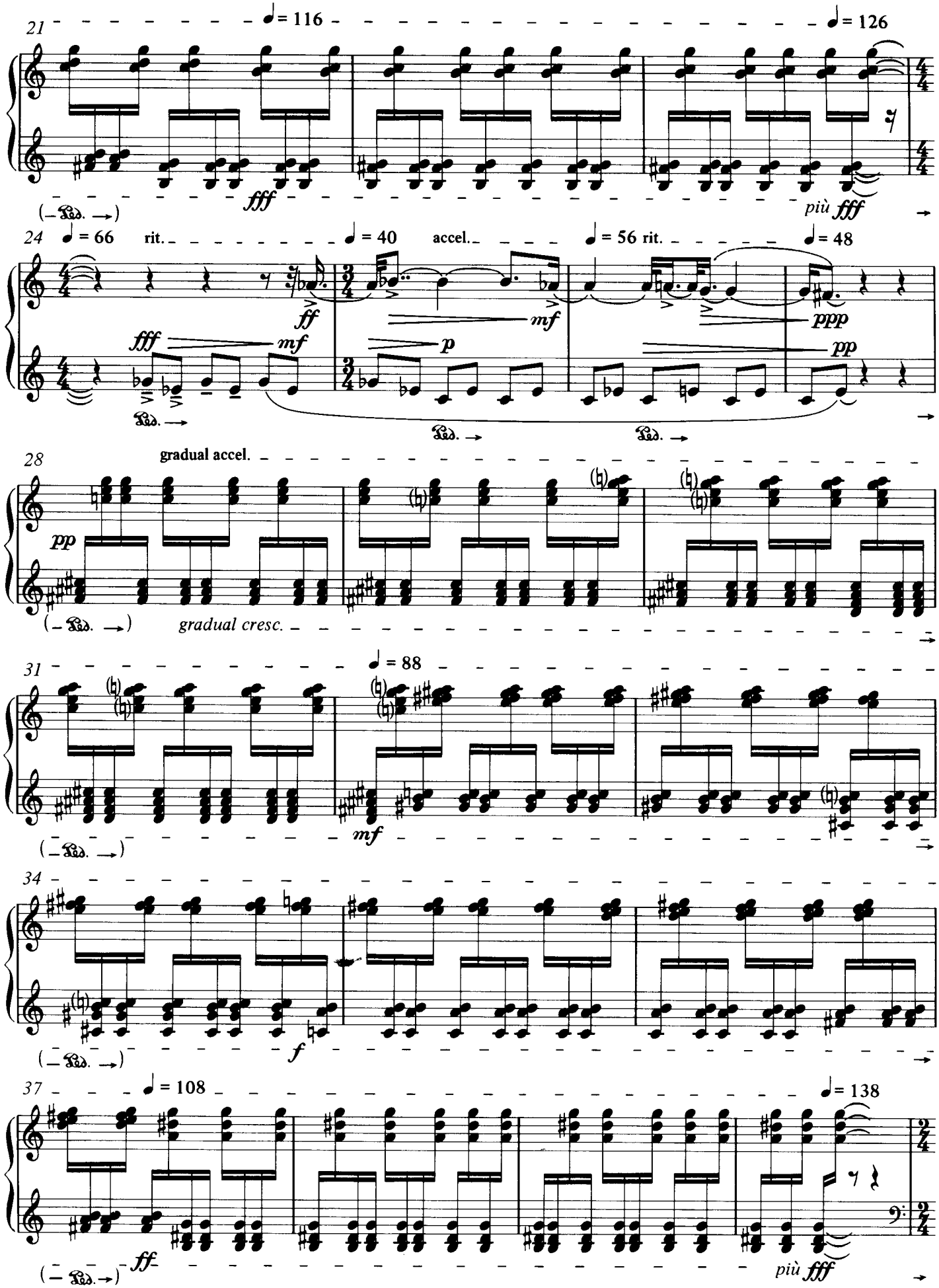
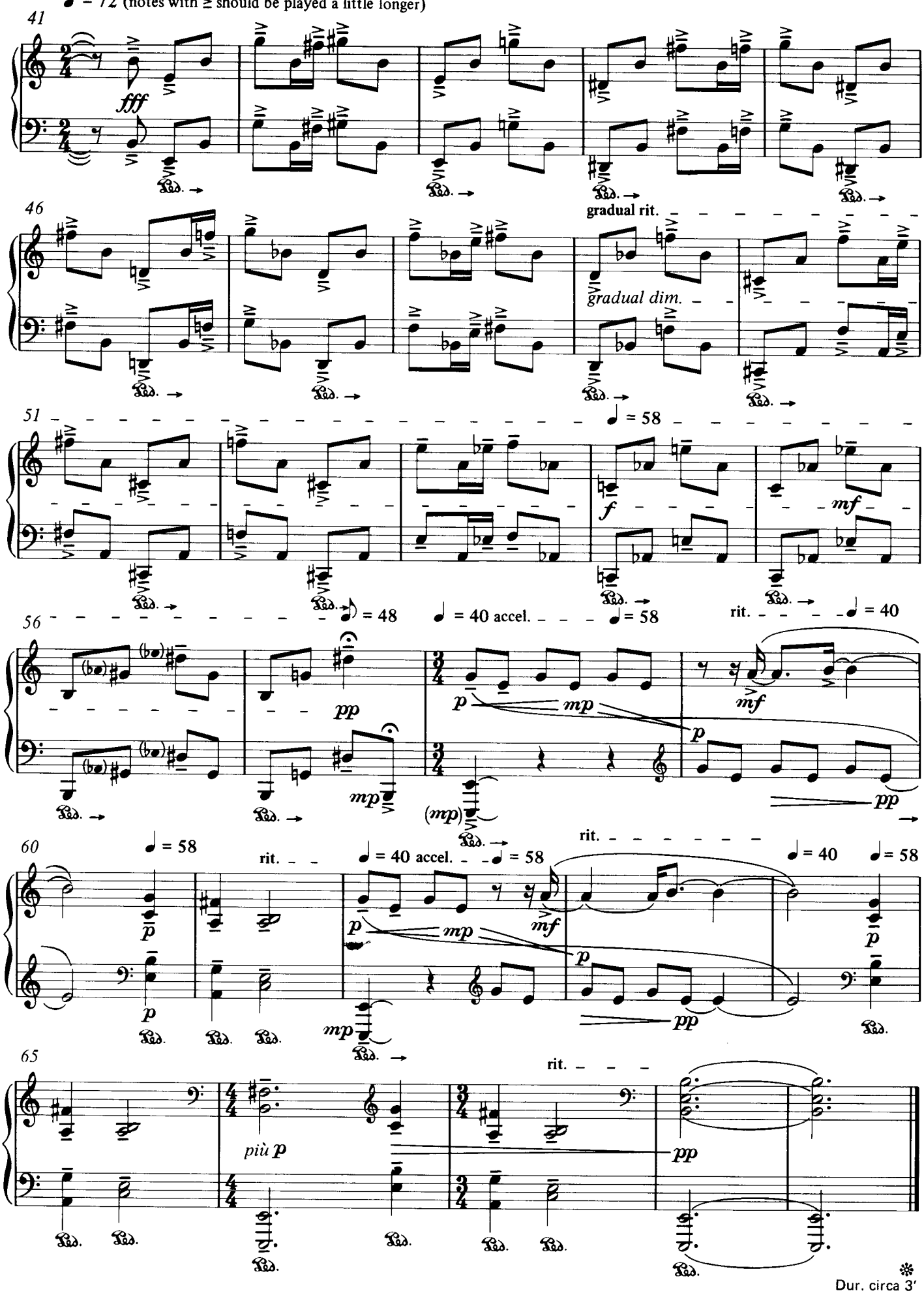

21
♩= 116
♩= 126
fff
più fff
24
♩= 66
rit.
♩= 40
accel.
♩= 56 rit.
♩= 48
ff
mf
p
ppp
pp
28
gradual accel.
pp
gradual cresc.
31
♩= 88
mf
34
f
37
♩= 108
♩= 138
ff
più fff


♩ = 72 (notes with ≥ should be played a little longer)
41
fff
46
gradual rit.
gradual dim.
51
♩ = 58
f
mf
56
♪ = 48
♩ = 40 accel.
♩ = 58
rit.
♩ = 40
pp
p
mp
mf
(mp)
60
♩ = 58
rit.
♩ = 40 accel.
♩ = 58
rit.
♩ = 40
♩ = 58
65
più p
rit.
pp
Dur. circa 3'

Dance

*"**Dance** is a short, rhythmic work which is sprightly and upbeat in nature. The opening and closing sections are rapid and should be played very precisely while the middle section is more reverie-like and allows for some rhythmic freedom. The student should take care especially to make evident all of the dynamic contrasts."*

Stephen Paulus

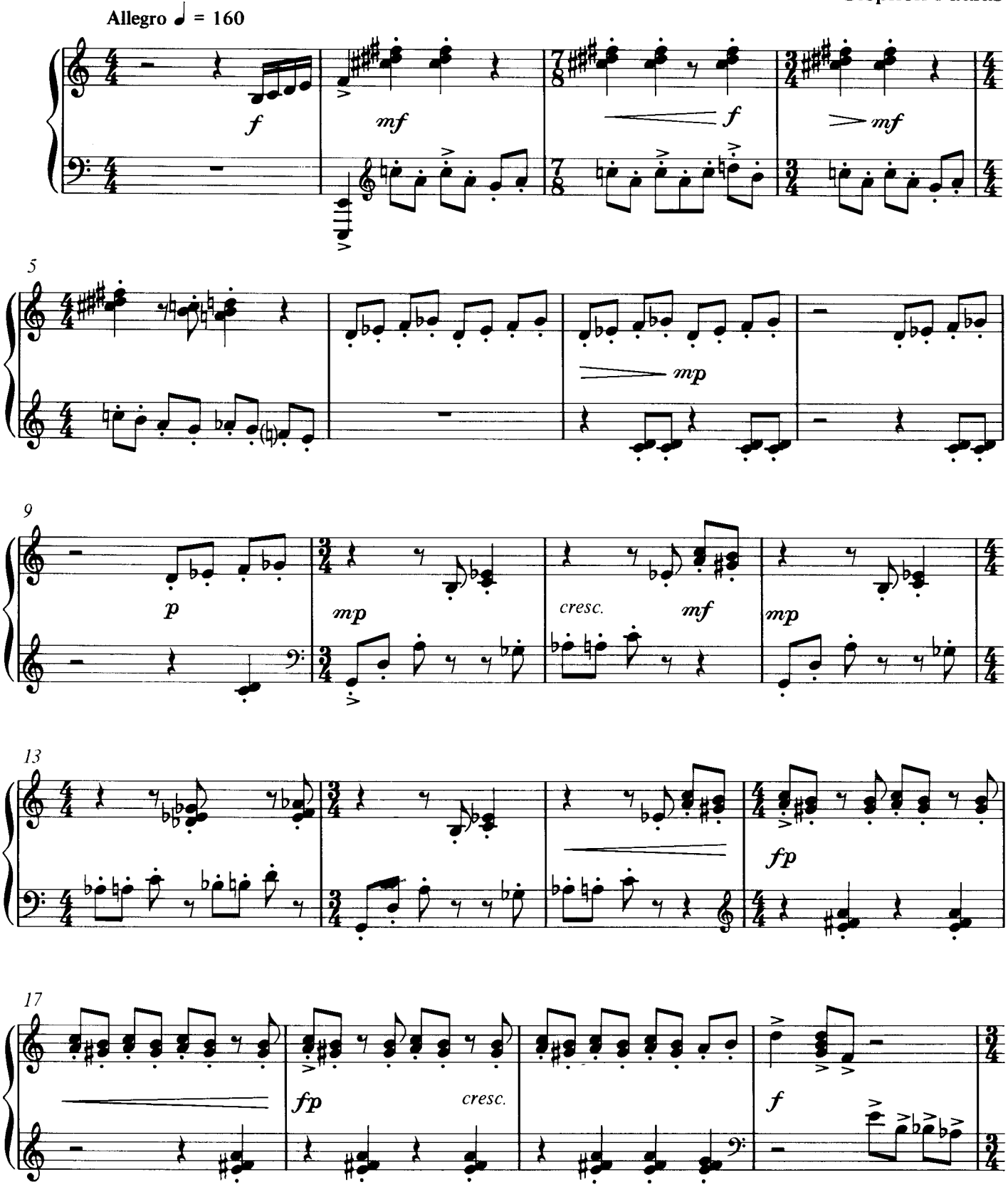
Born 1949, Summit, New Jersey

Introduction By Maurice Hinson:

This energetic piece is highly effective, especially when all of the dynamic and articulation marks are carefully observed. The composer has notated accents that help support strong syncopations. Long pedals in the middle section provide a sonorous atmosphere for the flowing melody. Keep the outer sections (measures 1-29, and 52 to the end) light and bouncy with only a few quick touches of pedal. Present are numerous repetitions of and variations on easily remembered melodic fragments. Tonalities are used clearly with some chromatic coloration. When performing this piece, always remember its title and the mood you are trying to create.

Dance

Stephen Paulus



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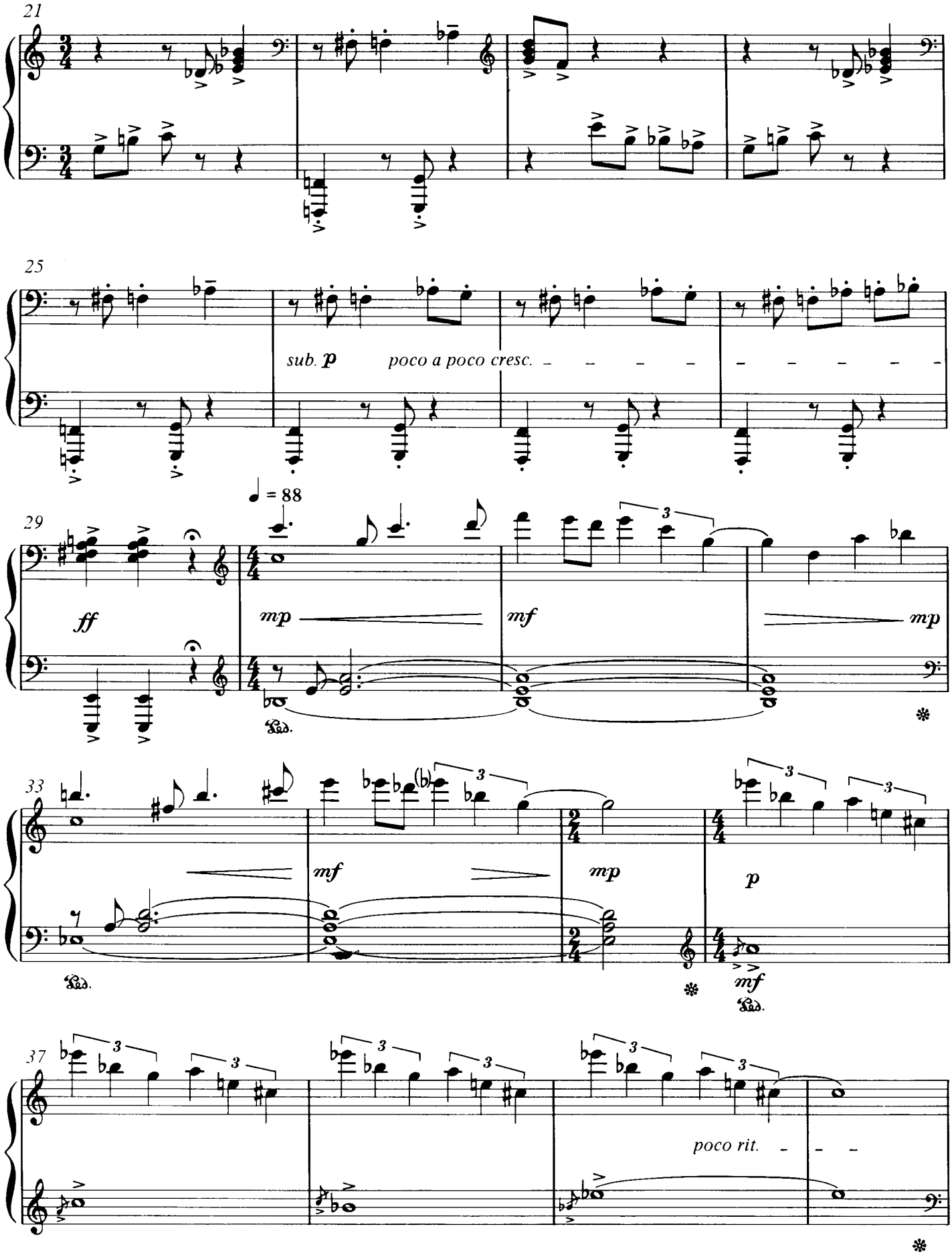
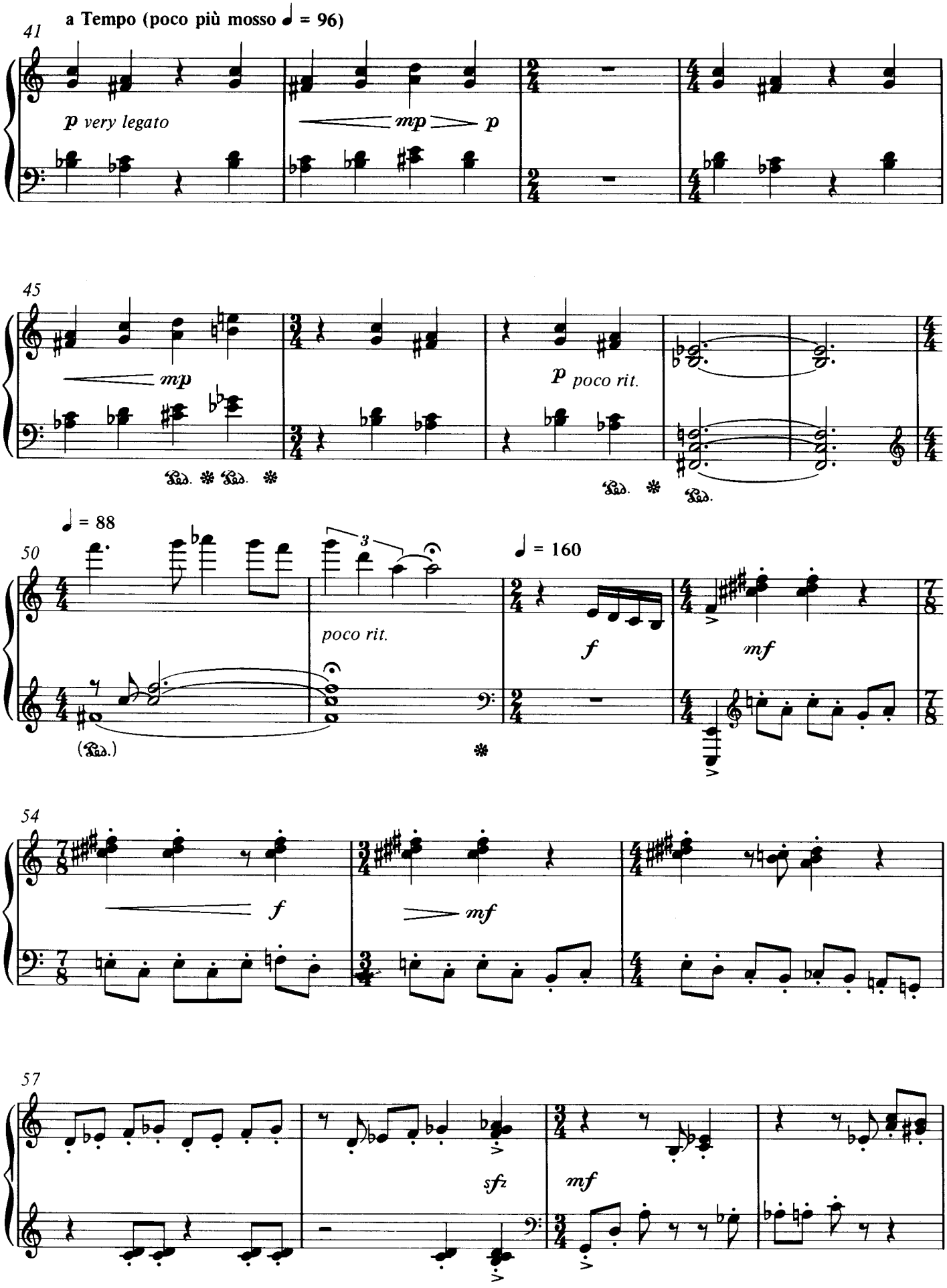
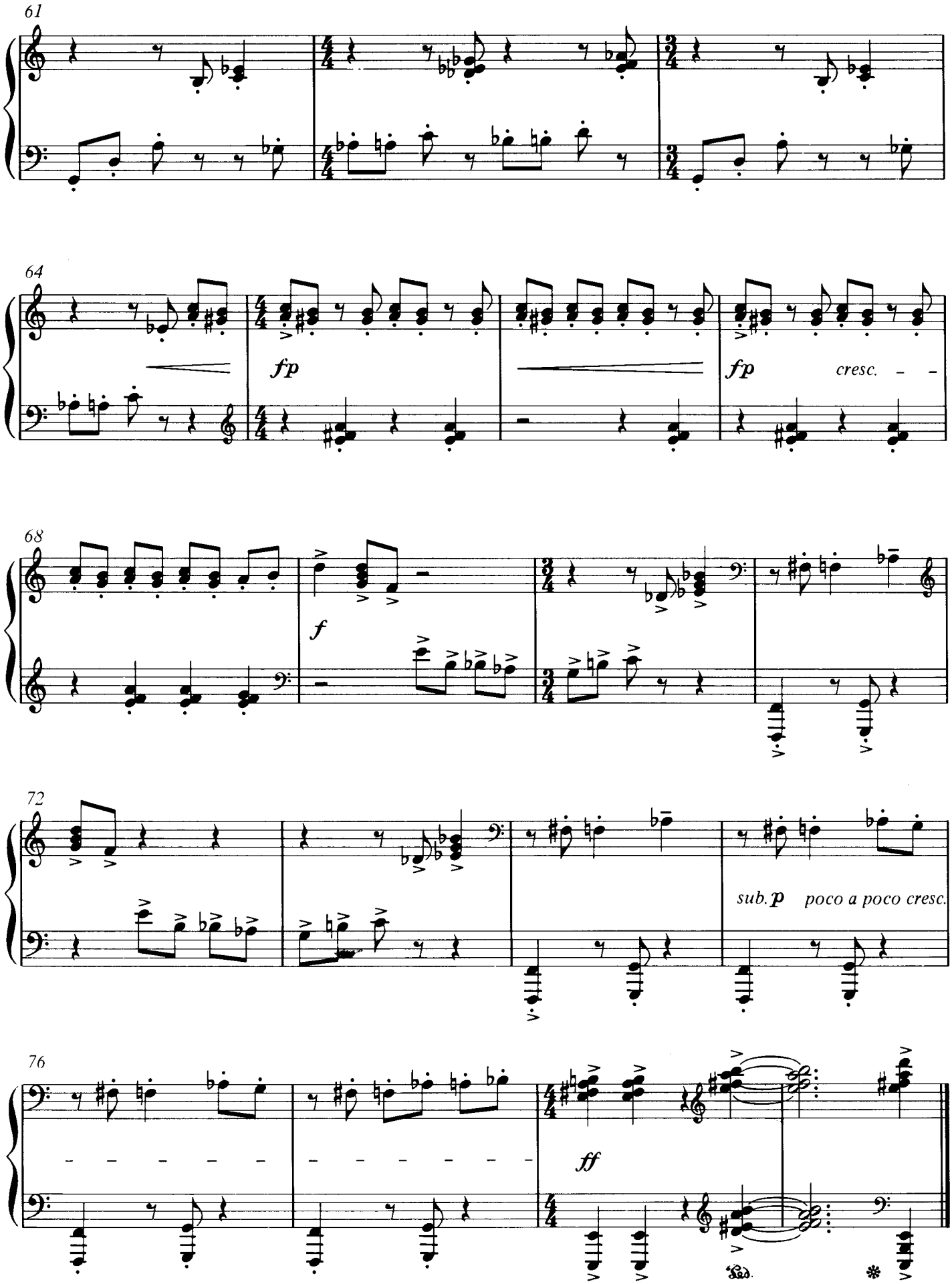

21
25
sub. p
poco a poco cresc.
♩ = 88
29
ff
mp
mf
mp
33
mf
mp
p
mf
37
poco rit.


a Tempo (poco più mosso ♩ = 96)
41
p very legato
mp
p
45
mp
p poco rit.
Ped. * Ped. *
Ped. * Ped.
♩ = 88
50
poco rit.
(Ped.)
♩ = 160
f
mf
54
f
mf
57
sfz
mf


61
64
fp
fp
cresc.
68
f
72
sub. p
poco a poco cresc.
76
ff

Old and Lost Rivers

"Driving east from Houston on Interstate 10,
you will come to a high bridge which crosses many winding bayous.
These bayous were left behind by the great wanderings over time
of the Trinity River across the land. When it rains the bayous
fill with water and begin to flow. At other times—when it is dry—they
evaporate and grow green in the sun. The two main bayous are called
Old River and Lost River. Where they converge, a sign reads:
Old and Lost Rivers."

Tobias Picker
Born 1954, New York City

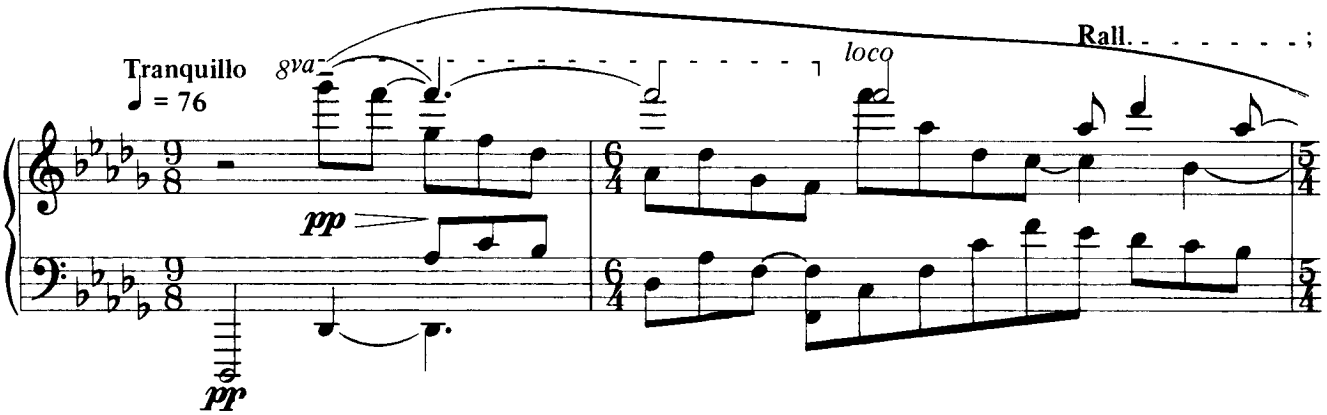
Introduction By Maurice Hinson:

The upper range of the keyboard is exploited in this expressive character piece. Write in the name of the notes close to the note head for those using seven or eight ledger lines. The tempo of quarter note equals 76 should be the fastest tempo used, but there are numerous places where a slower tempo may be felt. There are also a few *rallentandos* indicated (big ritards), but smaller ritards, or *rubato,* can and should be used. After playing over the piece a few times, you will begin to feel where some of this "bending of tempo" can take place. The title and description of the piece by the composer lets us know these rivers have wandered over time, and a sense of meandering and wandering is most appropriate for the flexible phrasing. Even though the dynamic level is very quiet, a climax is felt at measure 38—but do not be too forceful here. Much pedal must be used and the low notes should be kept sounding as long as possible without over-blurring.

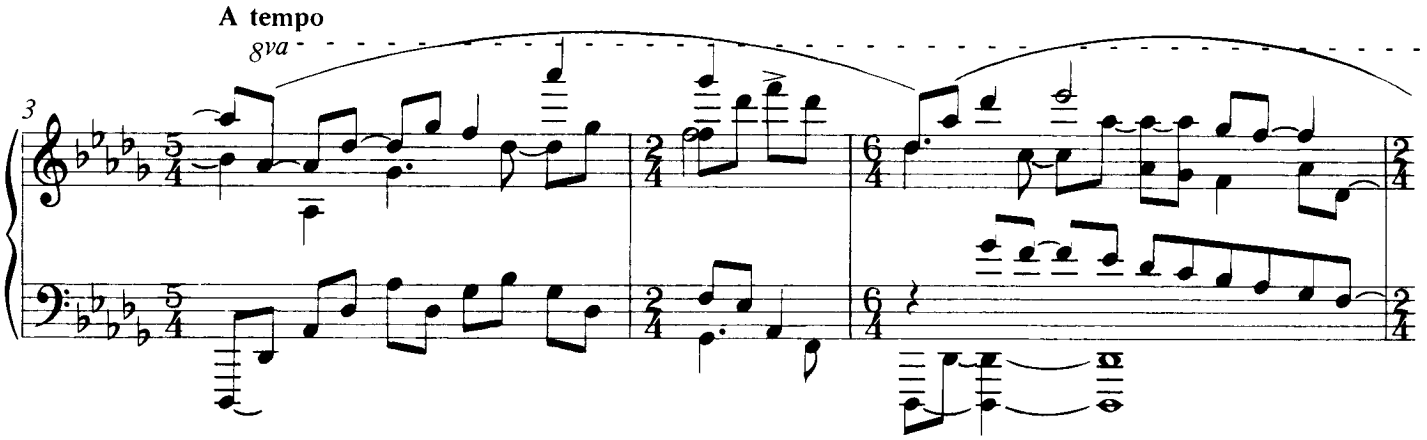
Old And Lost Rivers

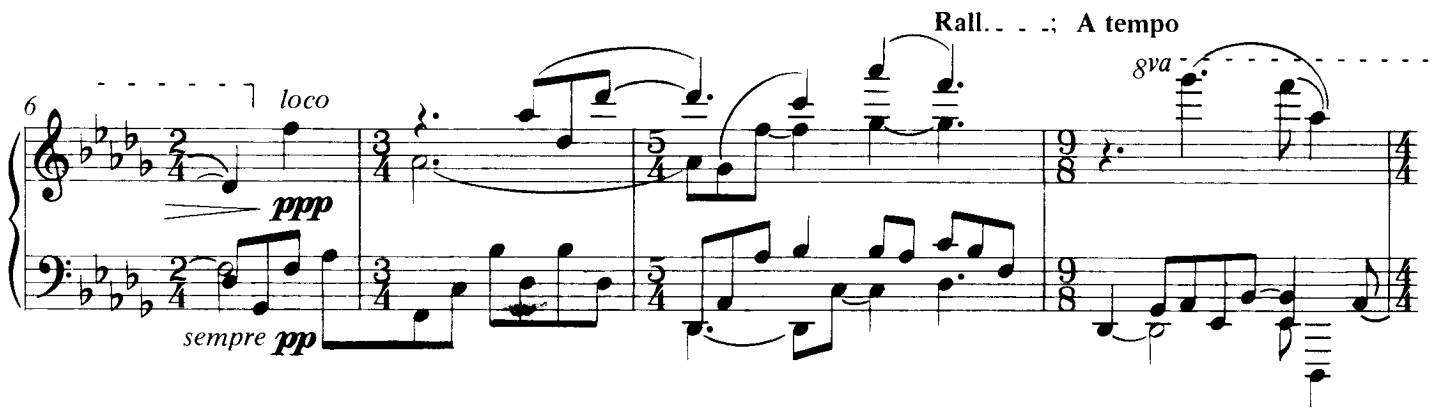
for Ursula Oppens

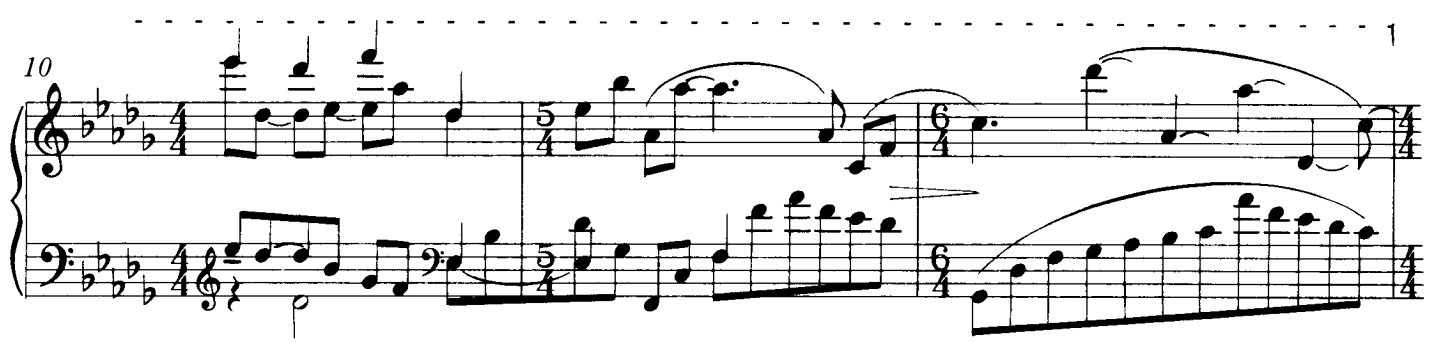
Tobias Picker



The general dynamic is *pianissimo*; however, the moment may dictate fluctuations within.







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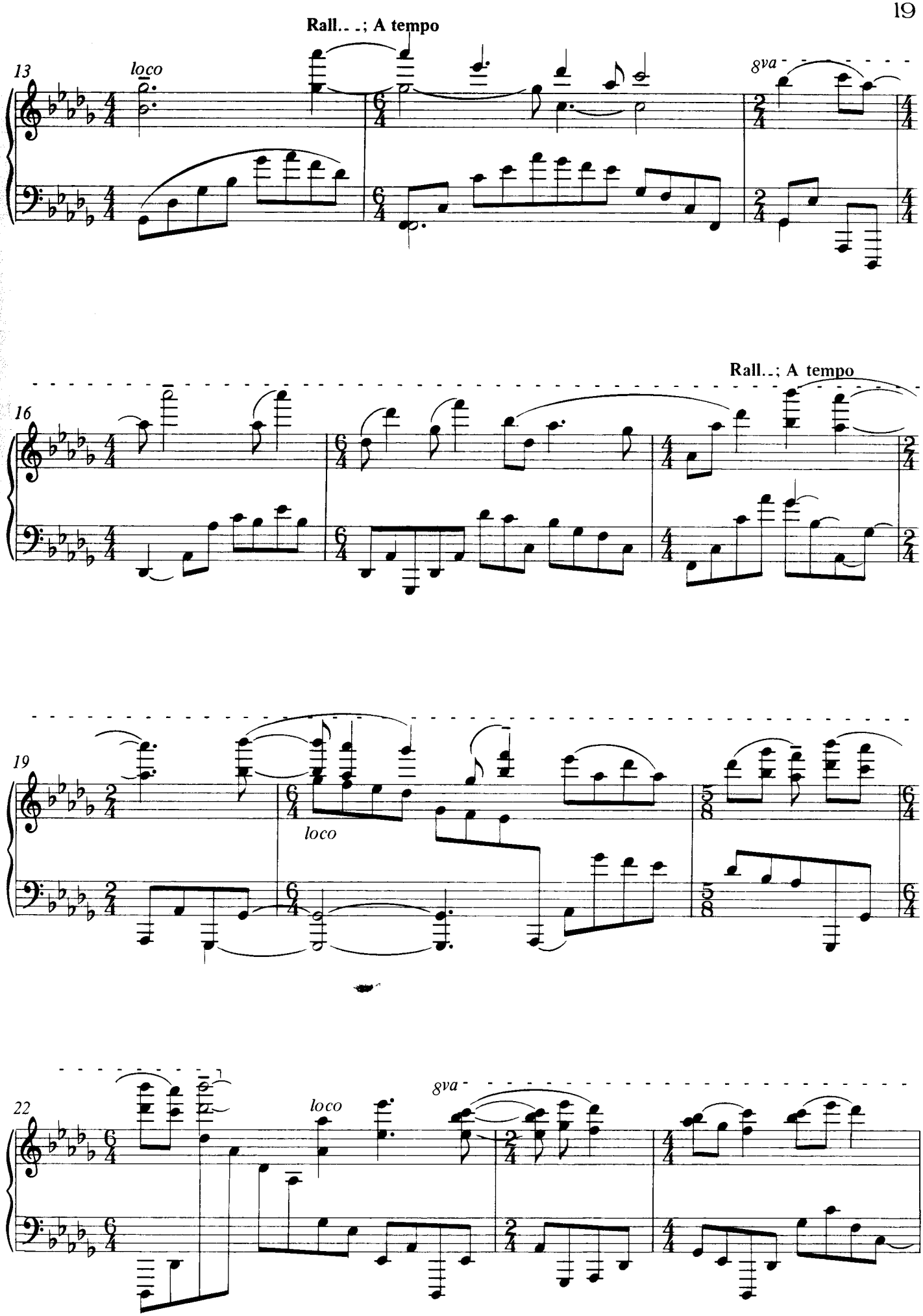
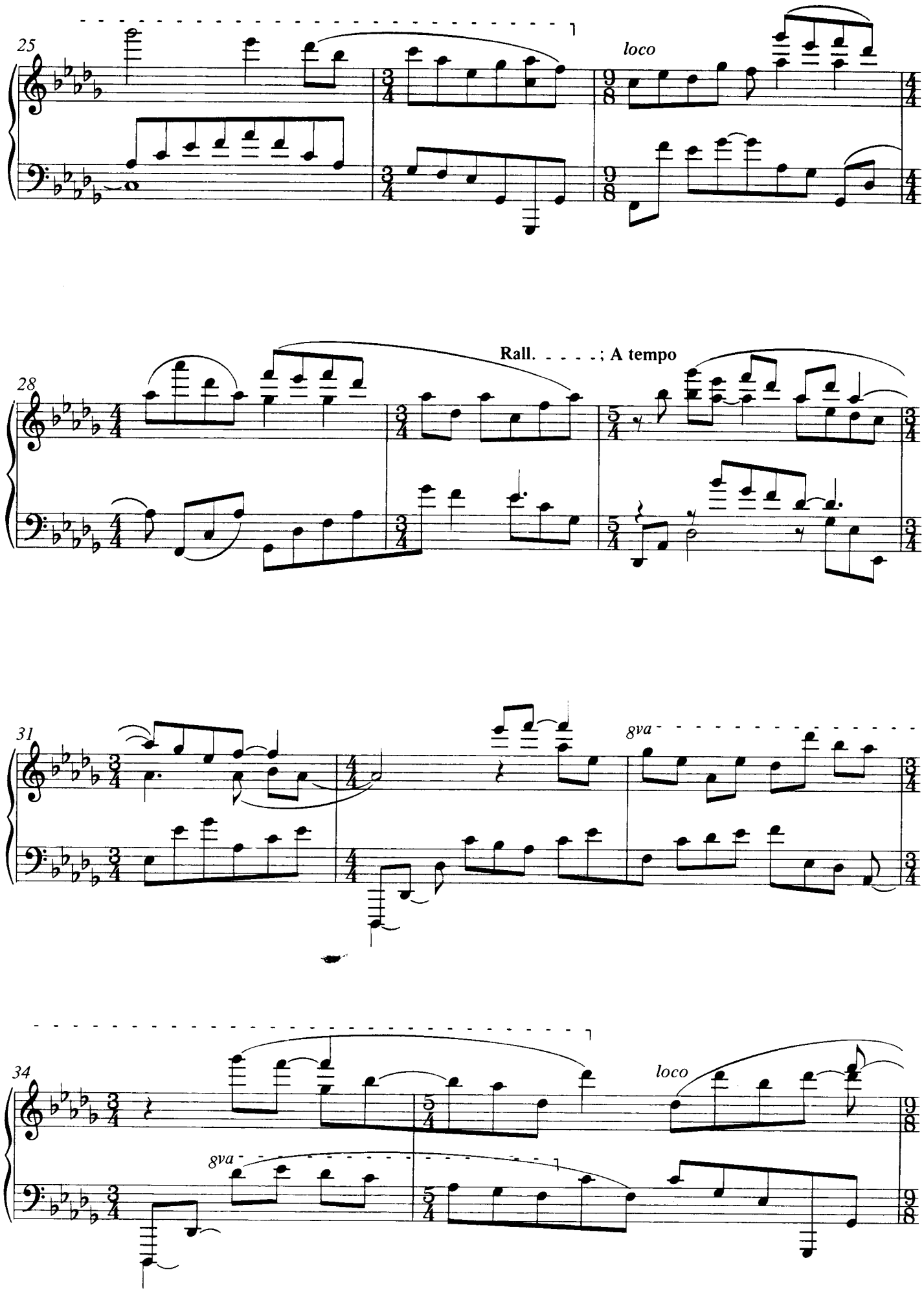
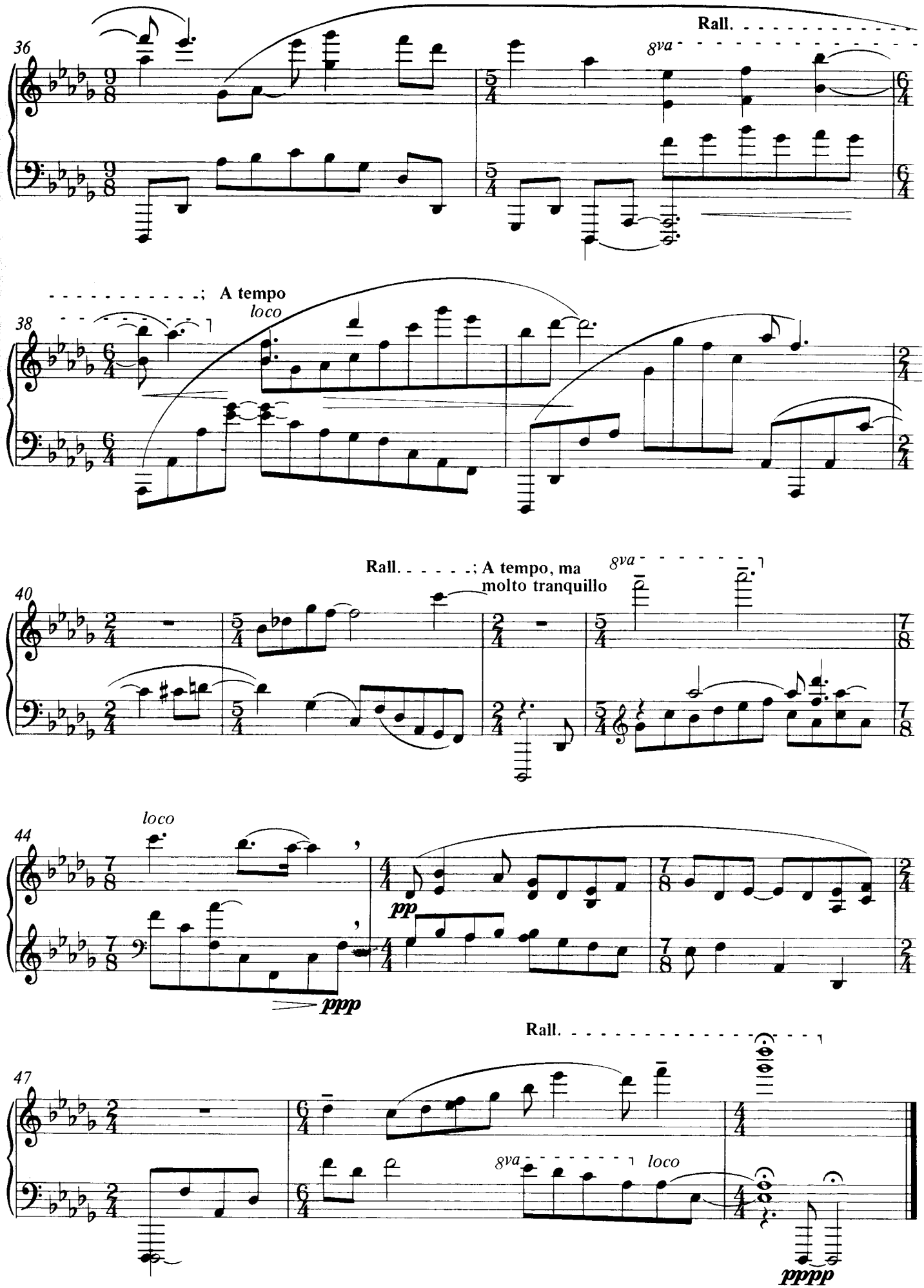

Rall.. .; A tempo
13
loco
8va
Rall..; A tempo
16
19
loco
22
loco
8va


25
loco
28
Rall. . . . . ; A tempo
31
8va
34
8va
loco


36
Rall.
8va
38
A tempo
loco
40
Rall.; A tempo, ma
molto tranquillo
8va
44
loco
pp
ppp
47
Rall.
8va
loco
pppp

Little Gorgon

"In Greek mythology, the three gorgons were sisters with snakes for hair, tusks for teeth, and claws of brass. So hideous was their appearance that any human who looked one in the face would be turned to stone immediately. Of the three—Stheno, Euryale, and Medusa—only the last was mortal.

These monstrous but tragic figures were the inspiration for my orchestral work of 1984, **Gorgon.**

When I composed my brief piano work in 1986 based upon some of the music from the orchestra score, I decided to call it **Little Gorgon** *partly because of its short duration but also inspired by the slightly whimsical image of a newborn baby gorgon caught in a tantrum. As a child, I always enjoyed attacking the lowest octave of the piano with a certain reckless abandon, and it is my hope that this small piece will afford the young student an opportunity to "legally" indulge the same passion."*

Christopher Rouse
Born 1949, Baltimore, Maryland

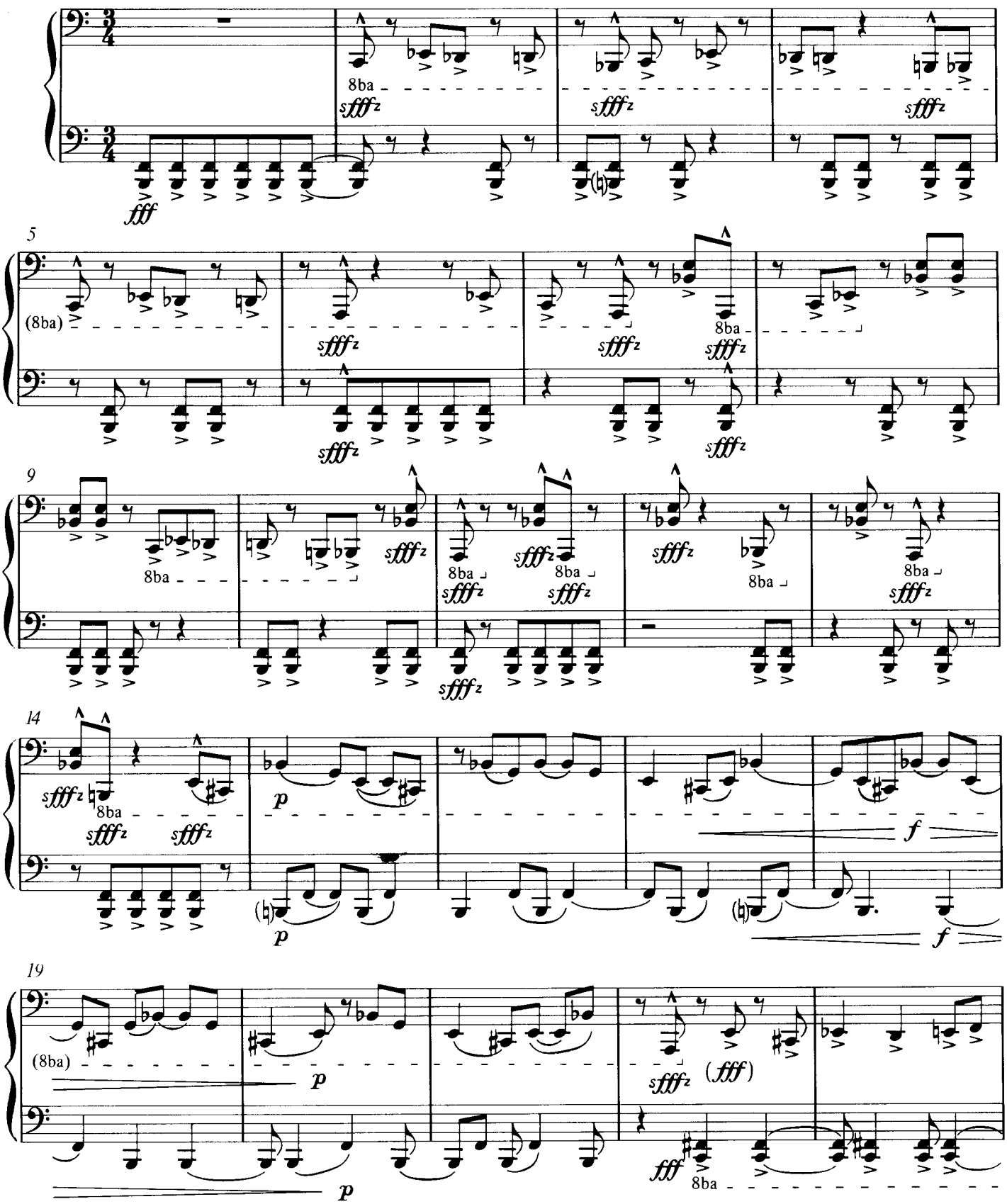
Introduction By Maurice Hinson:

This fast and violent piece exploits the bass register with strong percussive treatment. Obsessive rhythmic drive with many hand crossings plus wrenching brutality, in its use of the keyboard, make it a boldly conceived work. Tritone usage permeates the piece and adds to its unstable tonal feeling.

The *sfffz's* and *ffff's* give the pianist numerous opportunities to "attack" the keyboard. Lyric lines at measures 15-20 and 37-42 are skillfully woven into the texture and provide colorful contrasts. Measures 43 to the end should grow in intensity to the final exploding tonal clusters. The physical feel of this piece makes it fun and exciting to play.

Little Gorgon

Christopher Rouse



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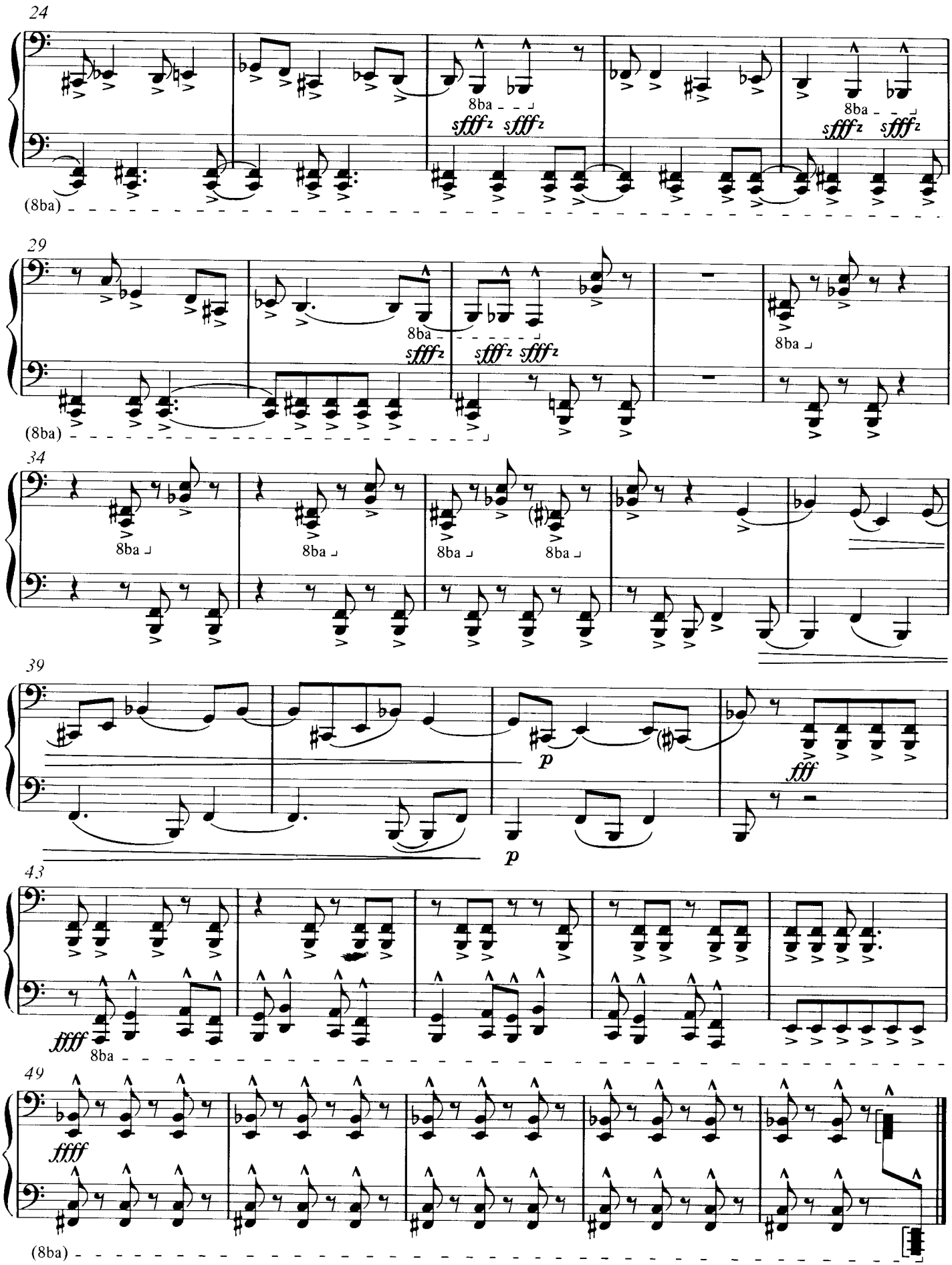


▌- tone clusters: press down all the black and white notes between A and E (left hand) and between F and C (right hand).

Veiled Autumn

*"**Veiled Autumn** is a brief elegiac character piece for piano. The title provides the poetic backdrop for the introspective, reflective and somewhat dark-hued tone and character of the piece. The overall design is rondo-like with the melodic material lyric and expressive and the harmonic material essentially modal."*

Joseph Schwantner

Born 1943, Chicago, Illinois

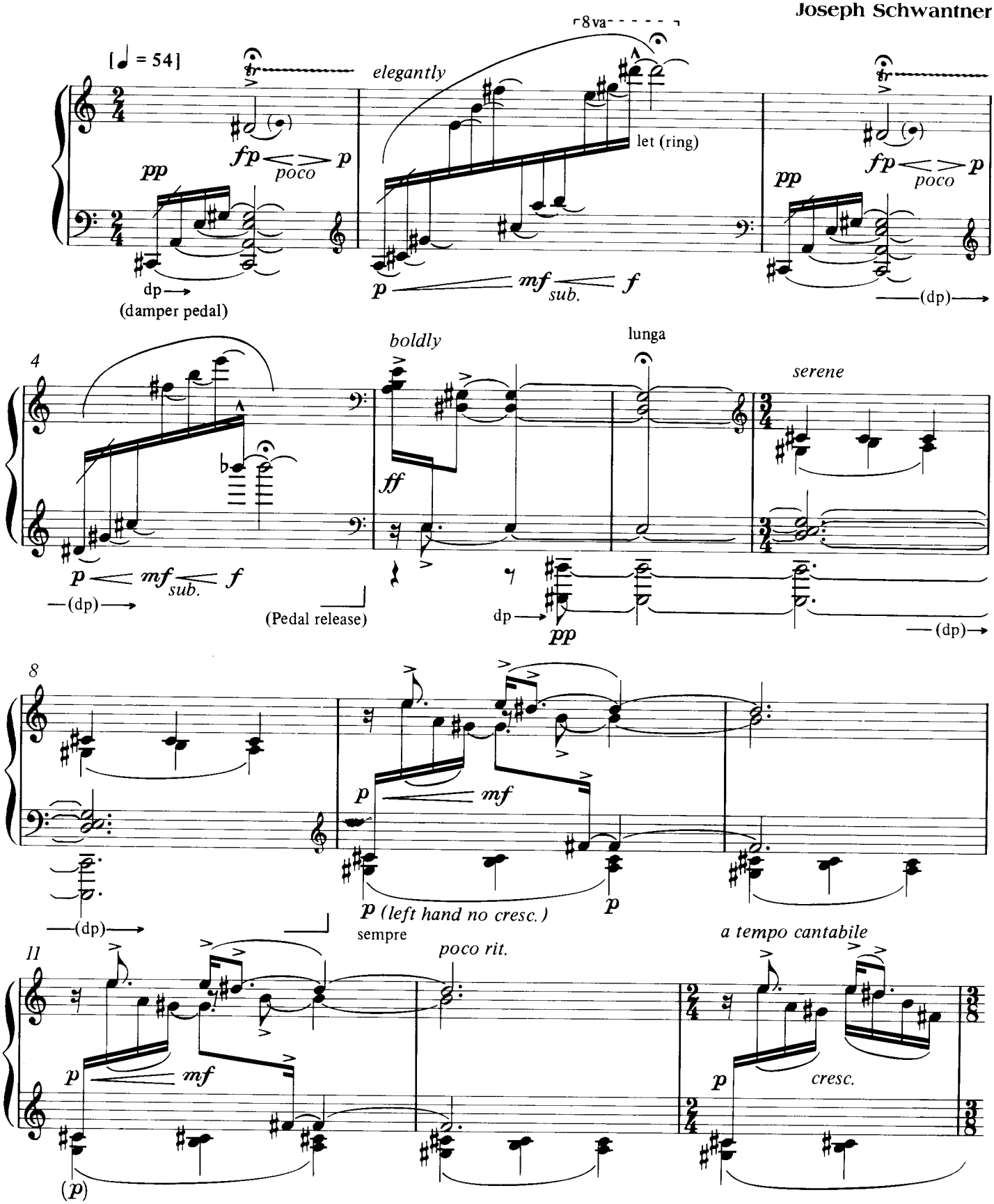
Introduction By Maurice Hinson:

This impressionistic piece is full of subtle sonorities that require careful use of the damper pedal. Even though the composer has added some pedal marks, pedal should be used much more than indicated. Lyrical gestures permeate "Veiled Autumn" and clear, but changing tonal centers undergird the logical structure. Ringing sonorities brought about by sharply attacked chords that are left to die away slowly, or sharply accented notes left to ring, add much color and atmosphere. A few of these sonorities are heard at measures 2, 4, 5 and 52. The composer attributes his continuing interest in ringing sonorities to his early experience as a guitarist. Metrical changes should flow smoothly from one into the other. The Coda (measures 53 to the end), with its repeated motives, ends unresolved tonally, and the pedal should be held until all the sound has disappeared.

Veiled Autumn

(Kindertodeslied)

Joseph Schwantner



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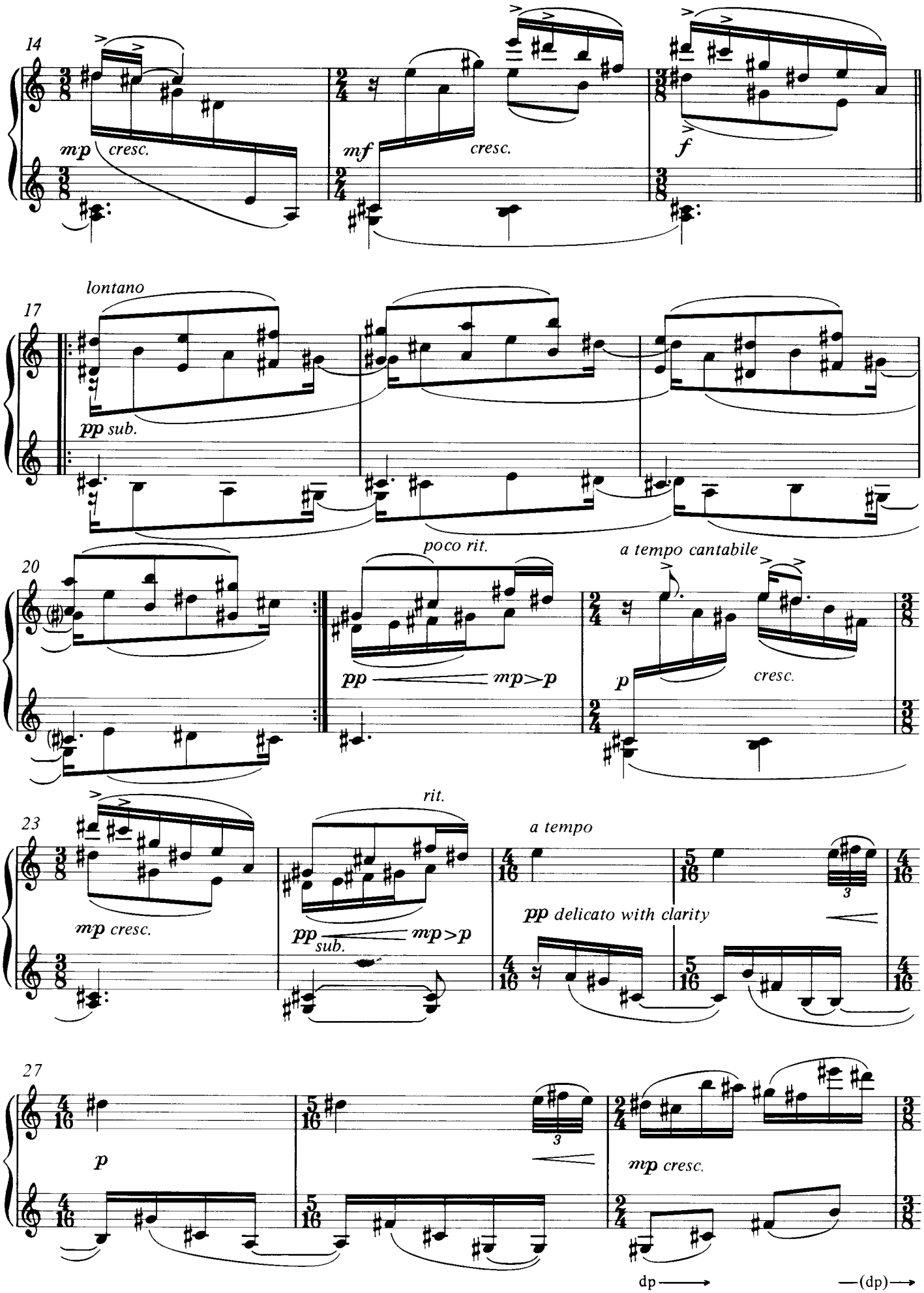
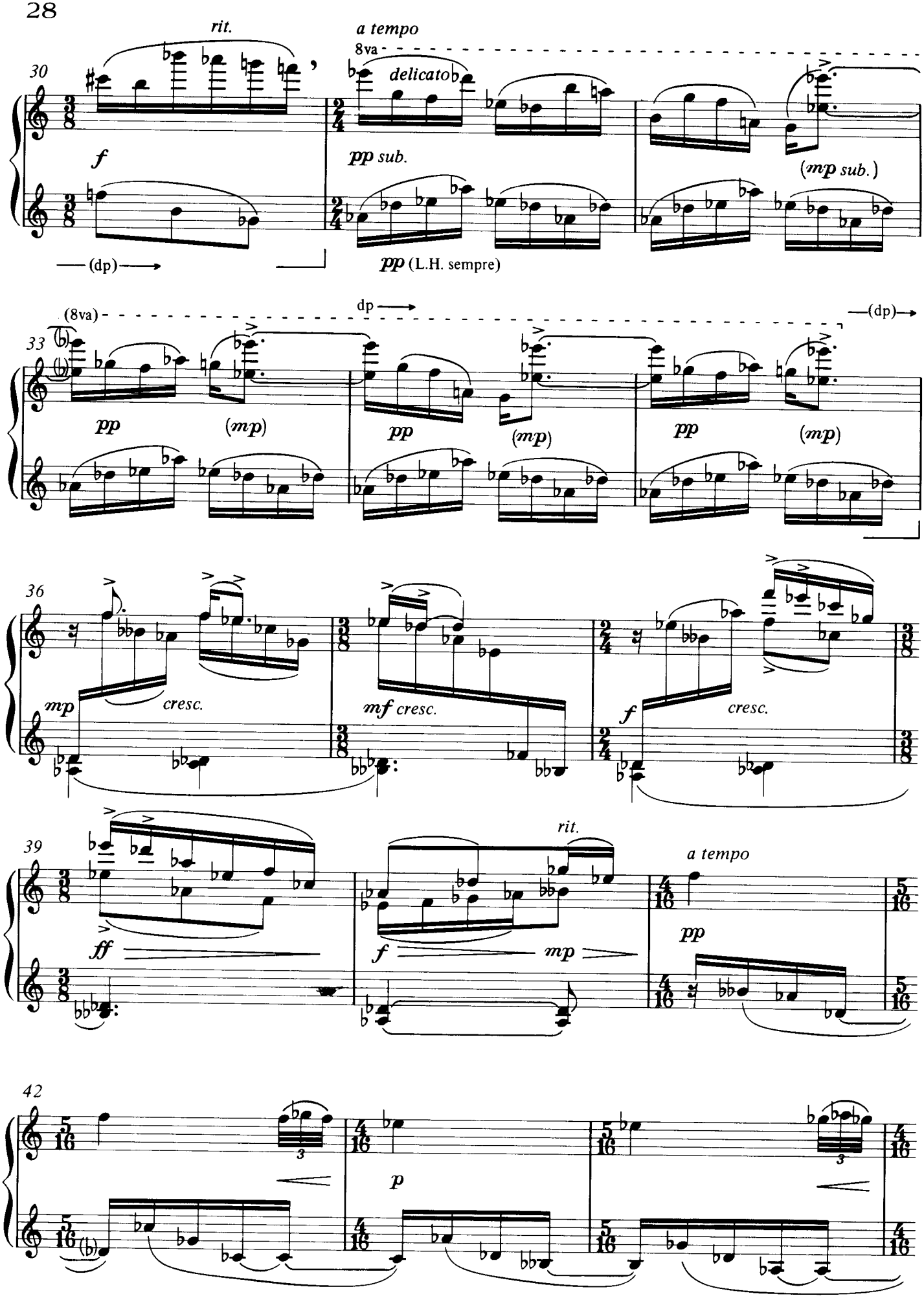
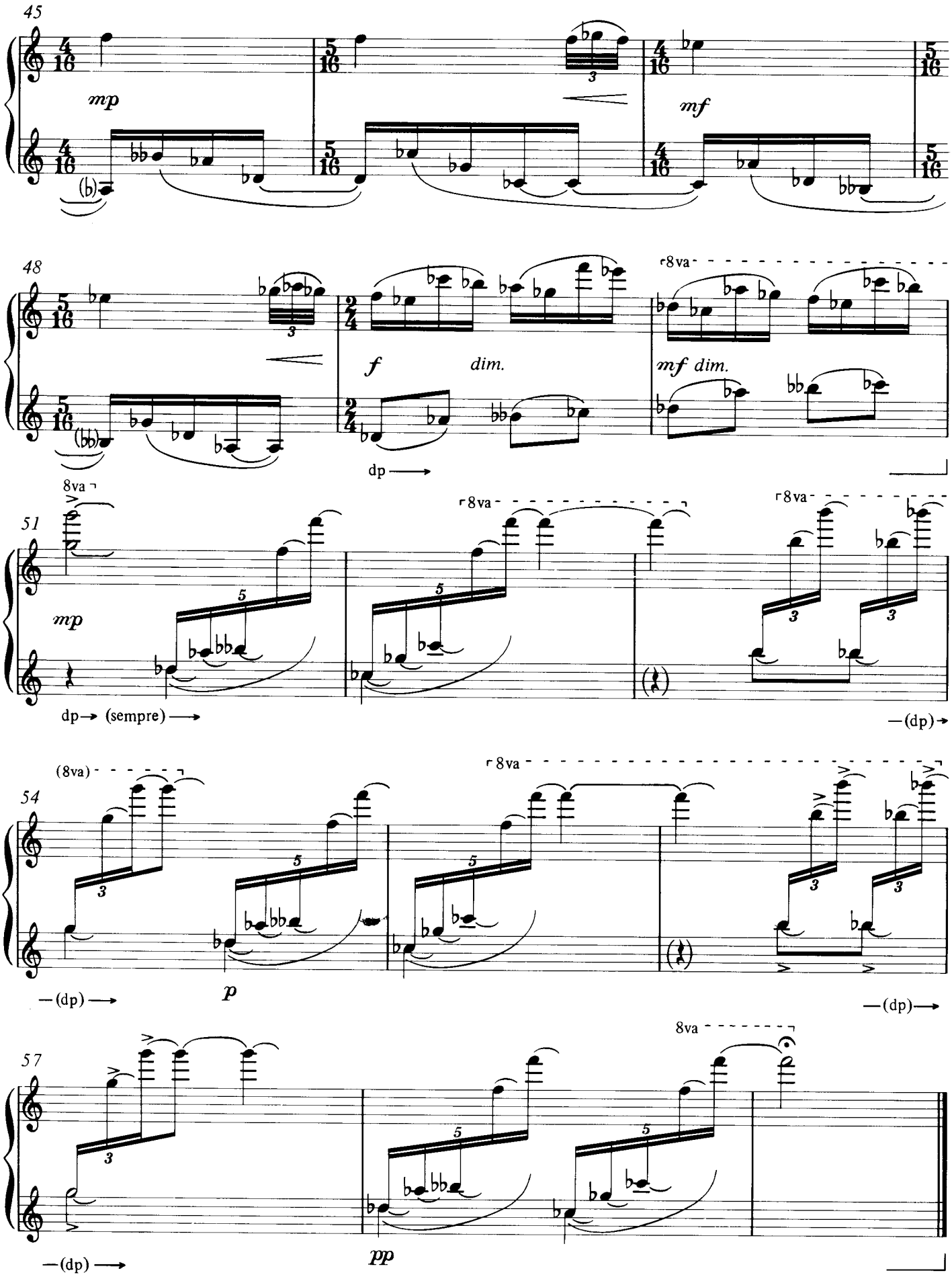

14
mp cresc.
mf cresc.
f
lontano
17
pp sub.
poco rit.
20
pp
mp>p
a tempo cantabile
p
cresc.
rit.
23
mp cresc.
pp sub.
mp>p
a tempo
pp delicato with clarity
3
27
p
3
mp cresc.
dp
(dp)


rit.
a tempo
8va
30
delicato
f
pp sub.
(mp sub.)
(dp)
pp (L.H. sempre)
(8va)
dp
(dp)
33
pp
(mp)
pp
(mp)
pp
(mp)
36
mp
cresc.
mf cresc.
f
cresc.
39
rit.
a tempo
ff
f
mp
pp
42
3
p
3


45
mp
mf
48
f
dim.
mf dim.
8va
dp
51
mp
dp (sempre)
(dp)
54
(8va)
p
(dp)
57
(dp)
pp
8va

Changing Faces

"The fixed patterns on the wall do handstands in my head."

Alvin Singleton
Born 1940, Brooklyn, New York

Introduction By Maurice Hinson:

This work calls for *legato* touch throughout its thinly textured modulated sonorities. Triadic harmony supports its numerous repeated patterns punctuated with structural dynamic indications. Effective shifting accents will keep performer and listener alert.

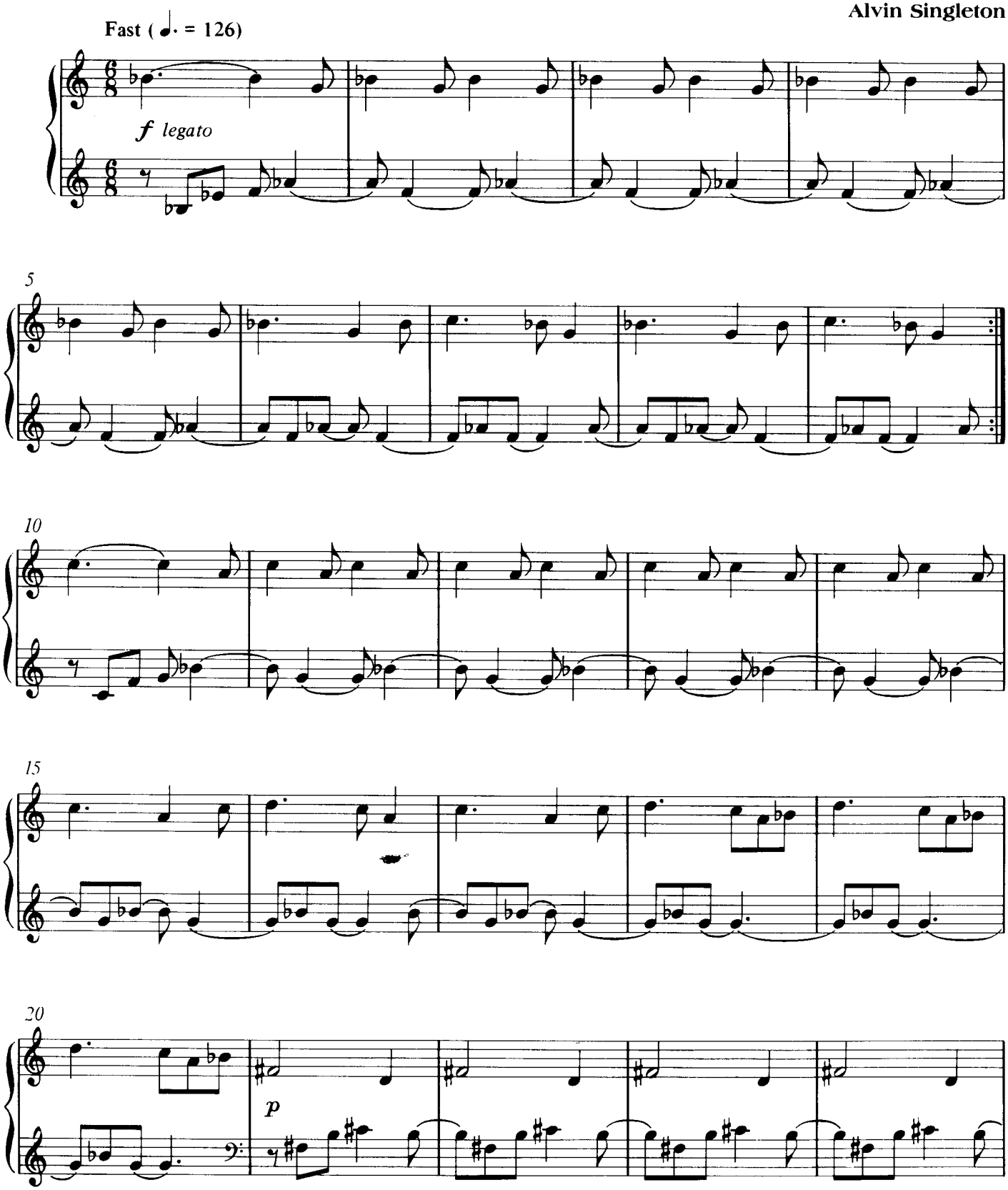
The title may refer to the evolving tonalities (sometimes only implied) and to these shifting accents. This lyric piece uses only one very loud *(ff)* outburst—that being the highest pitch (measure 111) that is held for six and one-half measures. It is a good example of "minimal music," since it is based on the repetition of short figures.

Dynamics must be carefully observed and subtle use of the pedal will provide great enhancement.

Changing Faces

to Jimito + Chris

Alvin Singleton



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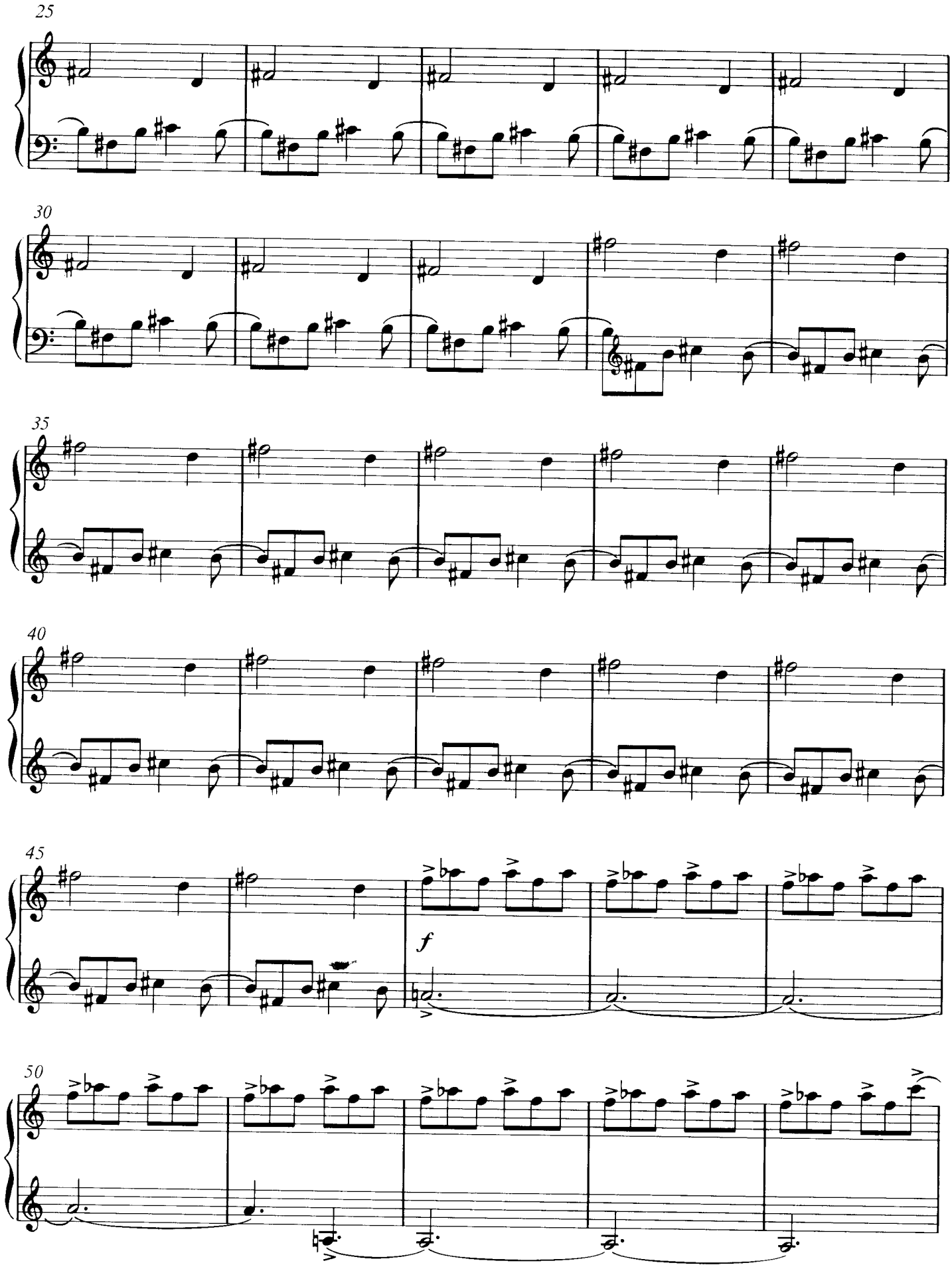
25
30
35
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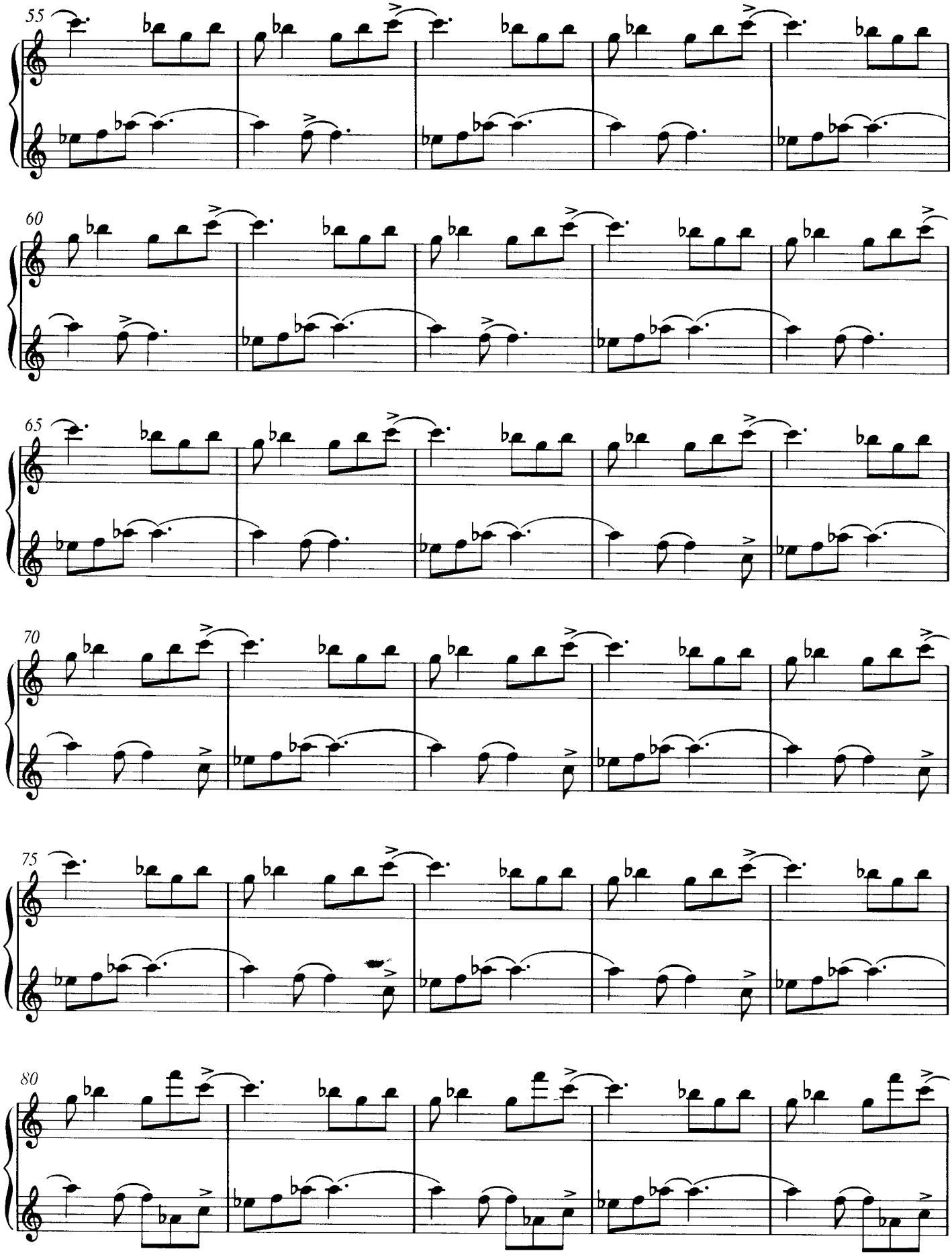
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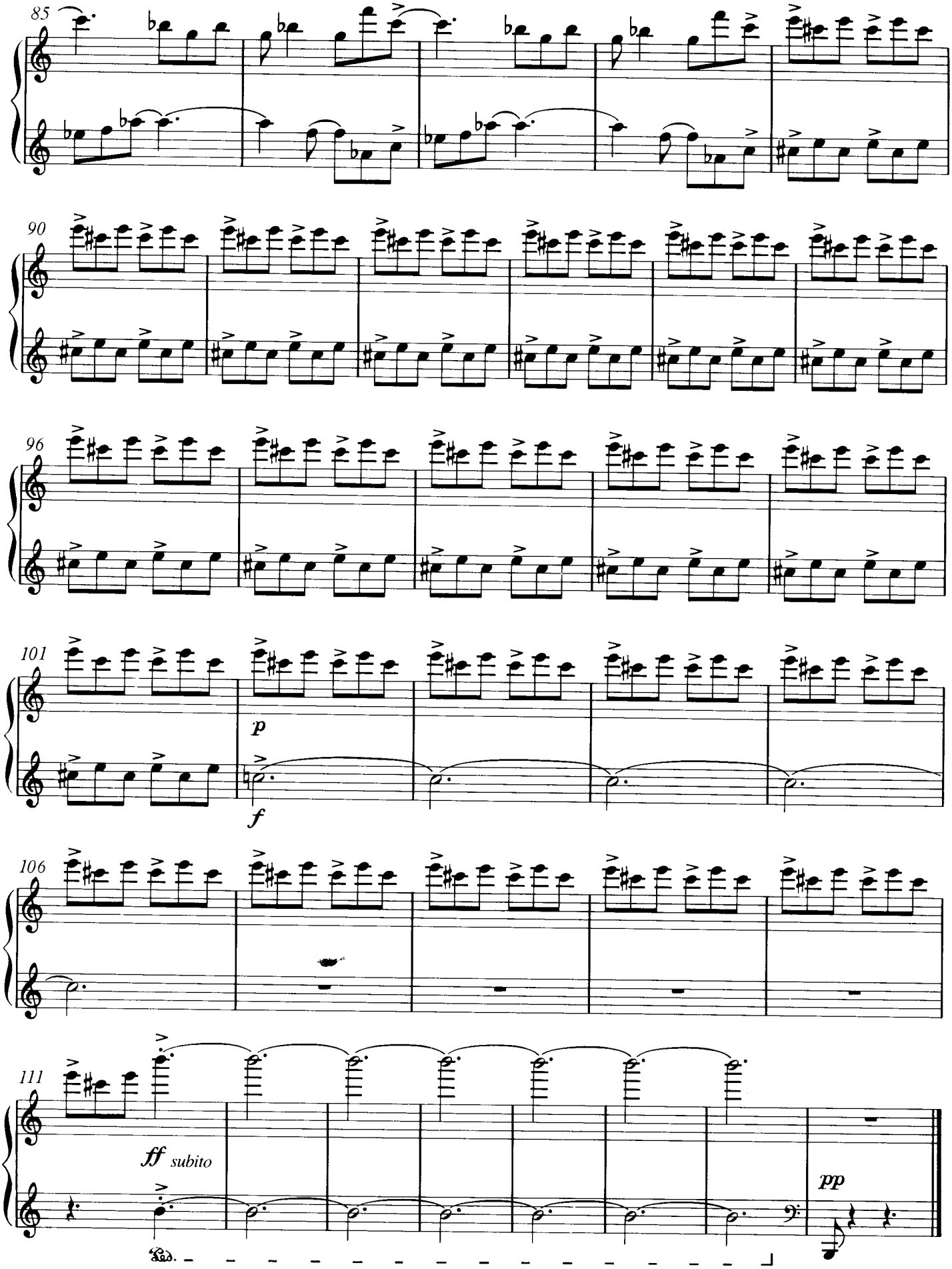
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96
101
p
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106
111
ff subito
pp
Ped.