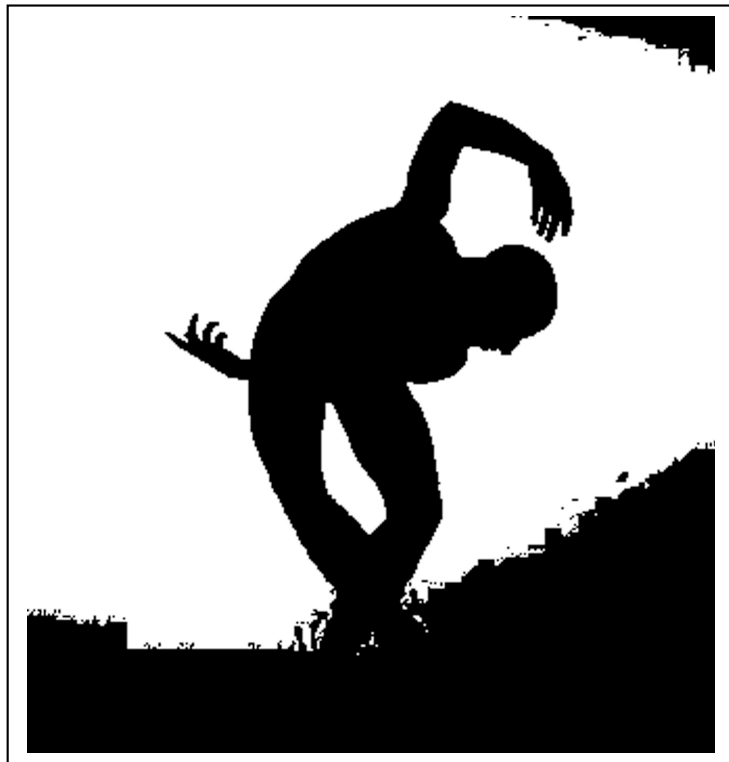


Joel Stein

Dance and Ruminations

for solo violin



2007

PROGRAM NOTE

DANCE AND RUMINATION began as an exercise in writing melody. The bulk of the melodic material is derived from the opening three-note motive in the first measure. More specifically, the rhythmic gestures and interval content - minor seconds and perfect fourths (and their inversions), and tritones - can all be traced to this opening motive. Also linked to the opening motive are the three main key areas of the dance: G, F#, and C#. The “ruminantion” section midway through the piece, however, is in a separate key area and unrelated to the motive. Instead, the B-natural that serves as the fulcrum for the “ruminantion” is linked to the B-naturals heard briefly in the opening section when they seemed out of place in the context of the *G-minorish* key. The “ruminantion” divides the dance in two with it’s slower pace and more contemplative mood. Its B-natural pivot point “struggles” with its surrounding minor second (major seventh) neighbors and becomes ungrounded, eventually breaking away from the center and migrating to new pitch classes.



November, 2007

Premiere performance: Jan Popper Recital Hall, Schoenberg Music Building, University of California, Los Angeles, November 11, 2007.
Brittany Cotto, violin.

DURATION:

6'30"

Dance and Ruminations for Violin

Joel Stein

Playful; spritely; with some mischief ♩ = 88

4 *f* *mp* *f* *p*

7 *f* *mp* *mf*

11 *mp* *cresc.* *f*

15 slower; poco rubato (a far-away echo...) a tempo; stately
p *pp* *molto!* *f* *mp*

20 *f* *mp* *f*

24 *mp*

29 *mf* *mp* *tr*

34 *pp* *mf*

39 *f* *sfz* *sfz*

44 *sfz*

47 *sfz* *f* *ff* *mf* *molto rit.*

52 *f* *fp* *f* *gliss.*

54 *p* *mp* *rit.* *ff*

57 *aggressive and ugly!* *rit.*

61 *rit.*

64 *pensive* *mp* *p* *molto vib.* *considerably faster* *rit.*

71 *slower again* *portamento e rubato*

77 *8va loco* *faster again* ♩ = 92 *pp*

81 *allegro* ♩ = 138 *mp*

87

92 *simile*

97

101 *much slower* ♩ = 66 *piu mosso* ♩ = 72 *rubato e molto espressivo*

105 *III.* *IV.* *II.*

111 *f* *subito p*

119 *mp* *accel.* *f* *suddenly slower* ♩ = 72

122

p *mf* *mp* *mf*

125

mp *f* *gliss.* *mp* *f*

129

mp *f* *mp* *f*

meno mosso

133

mp *più mosso* *accel. e cresc.* *rit.*

137

♩ = 80

subito p *rit.*

♩ = 88 As in beginning of piece, but darker and more serious

141

mf *mp* *mf* *mf*

145

fp *f* *mp* *mf*

148

f *subito mp* *f* *f*

152 *sfz p* *molto espress. e ritardando* **a tempo: in strict time!** *f* *mp* *mf*

Musical staff 152-155: Treble clef, 4/4 time signature. Measures 152-155. Dynamics: sfz p, molto espress. e ritardando, f, mp, mf. Performance markings: accents, slurs, and three triplet markings.

156 *mp* *f*

Musical staff 156-159: Treble clef, 4/4 time signature. Measures 156-159. Dynamics: mp, f. Performance markings: slurs, triplet markings, and a fermata over the final measure.

160 *mp* *f* take time!

Musical staff 160-163: Treble clef, 4/4 time signature. Measures 160-163. Dynamics: mp, f. Performance markings: slurs, triplet markings, and a fermata over the final measure.

JHS
Los Angeles
10.31.07