

**W. Jay Sydeman**

**Meditation**  
for Violin and Piano  
(1985)



*Meditation* describes it accurately... sort of like a composer ruminating about life and cosmic stuff, then putting these thoughts to sound. The sound is that early 20th-century atonal sound, but is surprisingly delicate. Though seemingly quite straightforward rhythmically, it is intended to sound like a *rubato* meditation, indications of which are in the score.

Maybe it would make a nice encore piece if the audience wanted to mellow out on the way home... say after hearing the Prokofiev toccata or its ilk.

– W. Jay Sydeman, August 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:** circa 3:00

**To contact the composer:**

Jeanne Duncan, Sydeman Archive Publications  
707-962-0394  
[www.williamjaysydemman.com](http://www.williamjaysydemman.com)

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

# Meditation

for Violin and Piano

W. Jay Sydeman  
(1985)

**Molto rubato espressivo** ♩ = c. 50

Violin

Con sord. *mp* *poco accel. - - - a tempo* *dim. - - -*

Piano

*mp* *rit. - - - a tempo* *p*

3

*p* *rit. - - - a tempo*

6

*mp* *poco rit. - - - a tempo* *poco rit. - - -*

*mp*

8

*a tempo* *poco rit.* *mp* *a tempo* *poco rit.*

A

11

*mp* *a tempo*

14

*poco accel. - a tempo* *poco rit. - a tempo*

17

*suddenly slower* *poco rit.*

20

*p*

*a tempo poco accel.-----a tempo poco accel.-----*

*a tempo accel.-----*

23

*a tempo*

*mf*

*poco rit.-----a tempo*

*mf*

*poco rit.-----*

26

**C**

*a tempo*

*each roll slower*

*poco rit.-----a bit slower*

*p*

30

*p*

*poco rit.-----a tempo*

*poco rit.-----a tempo*

*poco rit.-----a tempo*