JUDITH SHATIN

ICARUS

Violin and Piano

Program Note

The myth of Icarus seems an apt metaphor for the creative process: the attempt to transcend, the riskiness of the endeavor. The story of the escape of Daedalus together with his son Icarus is a compelling one. Imprisoned by King Minos in the labyrinth that Daedalus had designed, and the Minotaur later inhabited, Daedalus searched for a means of escape. He fashioned wings made of bird feathers and wax, and he and Icarus flew away, soaring over the Aegean Sea. But, according to the story, Icarus, heedless of his father's warnings, flew too near the sun, the wax melted and he plunged to a watery grave.

This myth has inspired many artists: Bruegel in his *Landscape with the Fall of Icarus*; Matisse, in *The Flight of Icarus*; Auden's *Icarus*; William Carlos Williams's *Landscape with the Fall of Icarus*; Anne Sexton's *To a Friend Whose Work Has Come to Triumph*; Nino Rota's piano concerto, also named *Icarus*. There are numerous examples, each with its own twist. My *Icarus*, composed for violinist Kevin Lawrence in 1983, is cast in four movements. Each was inspired by a different aspect of the story. The first, marked *Majestic*, is assertive, confident, with an extended violin cadenza that soars, expressing the will to break barriers, as well as the innocence of one who has not yet had to do so. The second, *Delirious*, suggests the complex relationships between father and son, now in agreement, now in heated debate. The third, *Serene*, hovers in the registral stratosphere, conveying the floating quality of flight, as well as its inevitable turbulence. The last movement, *Wild*, shivers with the violence of effort and the catharsis of the plunge. For more information, visit www.judithshatin.com. –JS

World Premiere
Kevin Lawrence and Juliana Osinchuk
Westmoreland Museum
Greensburg, PA
04/08/84

Duration: 15:30

ICARUS

for violin and piano

I.

Judith Shatin

Majestic ♩= 80

Violin

Piano

f

sub.mf

11

mp

mf

cresc.

19

f

cresc.

ff

sub.mf

PERUSAL SCORE, NOT FOR PERFORMANCE

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26

mp

mf

mp

mp

mf

mp

33

p

mf

cresc.

p

mf

mp, cresc.

40

f

mp

p

pp

f

mp

p

51

= ca. 85

sub f

sub f

PERUSAL SCORE, NOT FOR PERFORMANCE

57

sim.

sub.mf

sub.mf

63

cresc.

f

cresc.

f

70

cresc.

ff

cresc.

ff

77

solo

mf

mp

mf

f

mf

dim.

mp

85

mf

mp

pp

p

mp

cresc.

PERUSAL SCORE / NOT FOR PERFORMANCE

95

(quasi cadenza)

Leggiero
A Tempo

103

poco rit.

112

♩= ca. 80

118

127

PERUSAL SCORE, NOT FOR PERFORMANCE

137

mf *mp* *p* *mp* *p* *cresc.*

mf *mp* *p* *mp* *p* *cresc.*

146

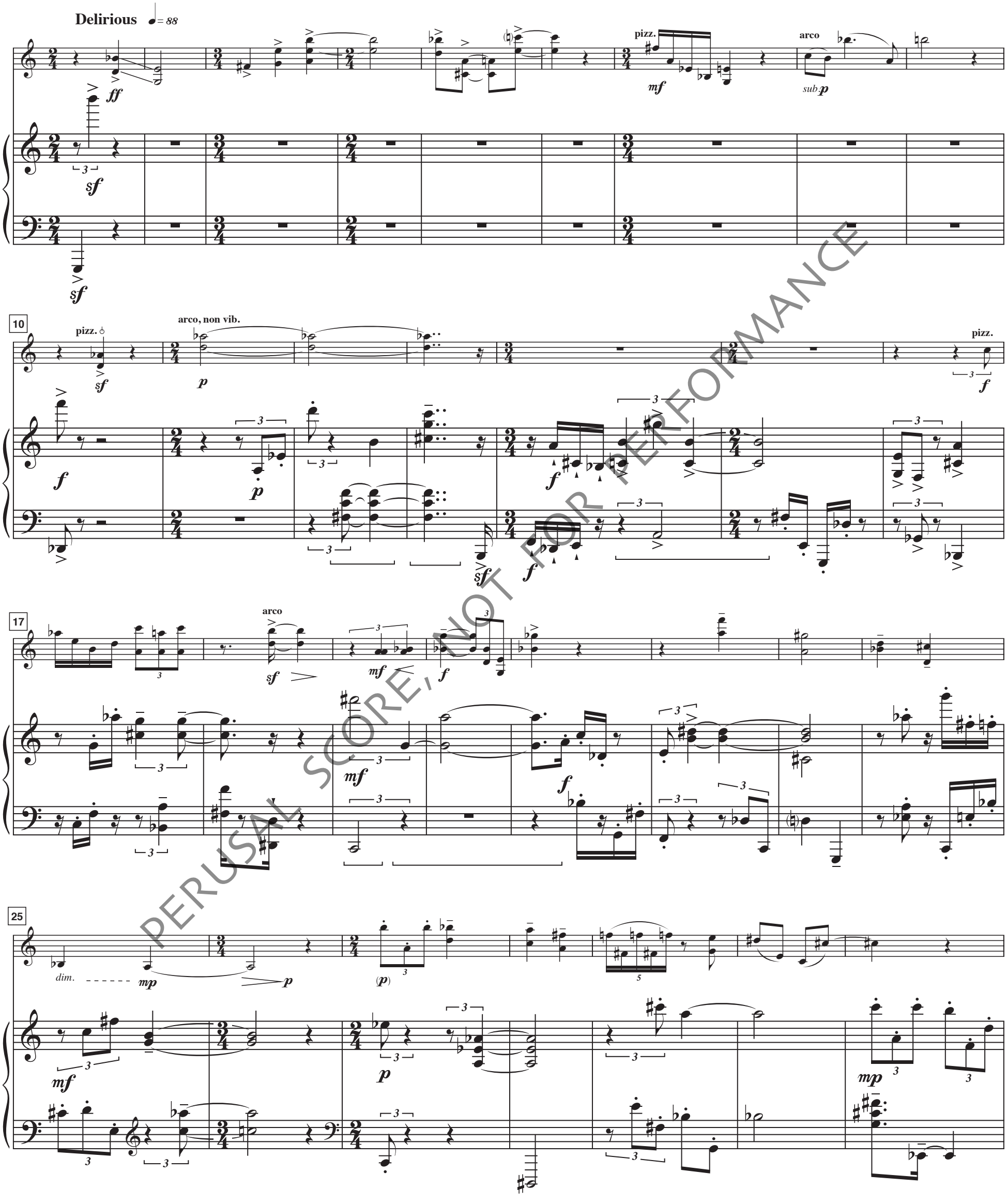
mf *sub.p* *pp* *p* *pp*

mf *sub.p* *pp* *p*

p

PERUSAL SCORE, NOT FOR PERFORMANCE

II.



PERUSAL SCORE, NOT FOR PERFORMANCE

32

mp mf cresc. f

mf cresc. f

40

pizz.

mp (mp)

mp p

46

arco

cresc. f mp

mf f mf mp

53

f

f

PERUSAL SCORE, NOT FOR PERFORMANCE

60

cresc.

67

ff

f

cresc.

ff

leggiero

sub p

73

cresc.

78

f

legato

PERUSAL SCORE, NOT FOR PERFORMANCE

84

cresc.

ff

90

sub.mp

mf

cresc.

sub.mp

mf

cresc.

f

99

f

(f)

106

ff

ff

PERUSAL SCORE/NOT FOR PERFORMANCE

111

sub. *mf* cresc. al fine

sub. *mp* cresc. al fine

III.

Serene ♩= 66

pp

pp

10

p

p

PERUSAL SCORE, NOT FOR PERFORMANCE

19

26

pp

pp

31

p

p

35

cresc.

cresc.

PERUSAL SCORE, NOT FOR PERFORMANCE

39

f

sub.mp

4:3

46

mf

cresc.

ff

51

sub.p

60

p

PERUSAL SCORE NOT FOR PERFORMANCE

68

dim.

pp

pp

IV.

Wild ♩= 92

sul pont.

sf–f *ff* *f* *sf–f* *sf–f*

normale

sf–f *sf–f* *ff* *sf–f*

sf–ff

f

11

ff *f* *ff* *sf–f* *ff*

sf

cresc.

PERUSAL SCORE, NOT FOR PERFORMANCE

19

25

32

40

arco

pizz.

rit.

= ca. 84

PERUSAL SCORE, NOT FOR PERFORMANCE

47

n.v.

p *pp* *p*

p *pp*

53

n.v. normale

pp *p* *mf*

f

mp *mf*

f

60

mf

f

mf

f

68

ff *f*

sf–f

PERUSAL SCORE, NOT FOR PERFORMANCE

77

cresc.

cresc.

ff

ff

83

f

mf

90

= ca. 92

f

f

sub.mp

mf

p

97

PERUSAL SCORE, NOT FOR PERFORMANCE

104

110

poco meno mosso

sf–f

115

ff

f

ff

ff

120

cresc.

fff

cresc

fff

PERUSAL SCORE, NOT FOR PERFORMANCE