

Jessica Rudman

A Dark Gaze
Bathed in Light
for Solo Violin

2010
ca. 4:30

A Dark Gaze Bathed in Light

Program Notes

The New York City-based Phoenix Concert Series commissioned *A Dark Gaze Bathed in Light* for violinist Anthea Kreston to premiere in March 2010. The title refers to a line from Richard Dehmel's poem *Verklärte Nacht* ("Transfigured Night"), which inspired Arnold Schoenberg's well-known composition. In that text, a man and a woman walk together through a dark wood as she confesses that though she loves him, she is carrying another man's child. Her companion listens to her story and absolves her of any guilt, declaring that his feelings for her will transform the child into his own. The words "Her dark gaze is drowned in light" comprise the last line before the man speaks and seem to represent a turning point, encompassing both the woman's despair and the man's redeeming love.

Composer Contact Information

Jessica Rudman
401 76th St., Apt. 2C
Brooklyn, NY 11209
Phone: 774-239-5878
Email: jessica_rudman@yahoo.com
Website: www.jessicarudman.com

Commissioned by The Phoenix Concerts
A Dark Gaze Bathed in Light
For Solo Violin

Jessica Rudman (b. 1982)

Con fuoco ca. ♩ = 60

Musical notation for measures 1-5. The piece begins in 2/2 time, then changes to 3/4, 4/4, 5/4, and 2/2. It features a triplet of eighth notes in measure 1 and another triplet in measure 3. The dynamic is *f* molto espressivo.

Musical notation for measures 6-11. The time signature changes to 3/4, 3/2, 2/2, 5/4, 4/4, and 2/2. It includes a triplet of eighth notes in measure 7 and another triplet in measure 9. The dynamic is *p*.

Flowing ca. ♩ = 66

Musical notation for measures 12-18. The time signature is 2/2. It includes a *ppp* *molto legato* section in measures 12-14, followed by a *poco rit.* section in measures 15-17, and an *a tempo* section in measure 18. Dynamics range from *pp* to *mp*.

Musical notation for measures 19-24. The time signature is 2/2. It includes a *molto rit.* section in measures 19-21, followed by a *a tempo* section in measures 22-24. Dynamics range from *mf* to *f*. There are accents (*V*) and a *sim.* marking in measure 24.

Musical notation for measures 25-29. The time signature is 2/2. It includes a *a tempo* section in measures 25-27, followed by a *pizz.* section in measure 28, and an *arco, sul tasto* section in measure 29. Dynamics range from *ff* to *ppp*.

Musical notation for measures 30-34. The time signature is 2/2. It includes a *molto rit.* section in measures 30-32, followed by a *a tempo* section in measures 33-34. Dynamics range from *pp* to *mp*. There are *ord.* markings in measures 30 and 32.

37 **a tempo** **Mechanically** ♩ = 84
pizz. arco
sul pont.
pp *mf* *pp*

43 **Con fuoco** ♩ = 54
ord.
f *ff*

48 *p sub.* *pp* *f*

53 *pp* **molto rit.** **Like a lullaby** ca. ♩ = 120
arco, con sord.
pp molto legato

59 *p* *pp*

68 *p* *mp* *p*

77 **Mechanically** ♩ = 84
senza sord., sul pont.
mf *pp*

Con fuoco ca. ♩ = 60

83 ord. pizz. *pp* arco *f* molto espressivo

90 sul pont.-----> ord. *pp* *mf* sul pont.-----> ord. *p* *f*

94 *ff* *pp* ♩ = 84

99 ♩ = 120 *p* molto accel. . . . a tempo *f* sul tasto *pp*

103 ♩ = 84 *ppp* *f* *ff* ♩ = 120 ord. *f* *ff*

108 sul tasto-----> ord. *p* *f* *ff* *mp sub.* *f* *a possibile*