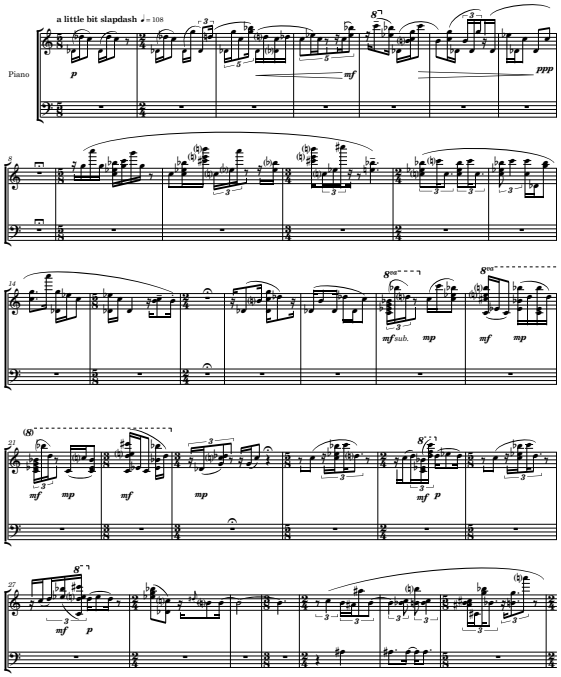
ME106

MAKING SENSE OF

for solo piano



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MICHAEL EDWARDS

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for solo piano

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programme note version 1, short, deutsch

making sense of ist eine algorithmische, oft besoffen-klingende Anspielung auf die Klaviermusik der Spätromantik bzw. freiatonalen Epoche. Dagegen gesetzt und reingemischt sind Strukturen ganz doofer, plumper, wiederholungslustiger, oft dreiklängiger Charakter.

programme note version 1, short, english

making sense of is an algorithmic, often drunken-sounding allusion to the piano music of the late romantic or free-atonal epoch. Set against this and thrown into the mix are structures of a quite silly, clumsy, repetitive, often triadic character.

programme note version 2, medium, english

Besides living with pianist Karin Schistek for now more than twenty years, I have been improvising with her too in a number of different contexts. Karin's consistent and colourful sense of harmony always struck me when playing together, so I wanted to highlight that in this piece. Though algorithmically elaborated, the harmonic material is derived from improvisations Karin made and which I subsequently notated and analysed. So although I can fairly assert that Karin herself would not have come up with this music, its provenance is at least a little blurred. But this is always the case with instrumental music, to a certain extent at least, given the overarching collaboration undertaken by musicians and composers across centuries.

To an extent all interpreters, as well as audiences, must *make sense of* the abstract structures a piece of music such as this proposes. Here in particular though there is an extra level of *making sense of* during the compositional process in that, after the harmonic elaborations and structures were complete, the rhythmic structures were then derived from my *jitterbug* algorithm. These are more usually quite complicated—as evidenced in, for instance, my *Durchhaltevermögen* for solo violin—but here they have been *made sense of*, or simplified, via quantisation methods. This leads to quite different music, something rather compelling when looking at music from the point of view of its presentation in and subsequent interpretation out of symbolic notation.

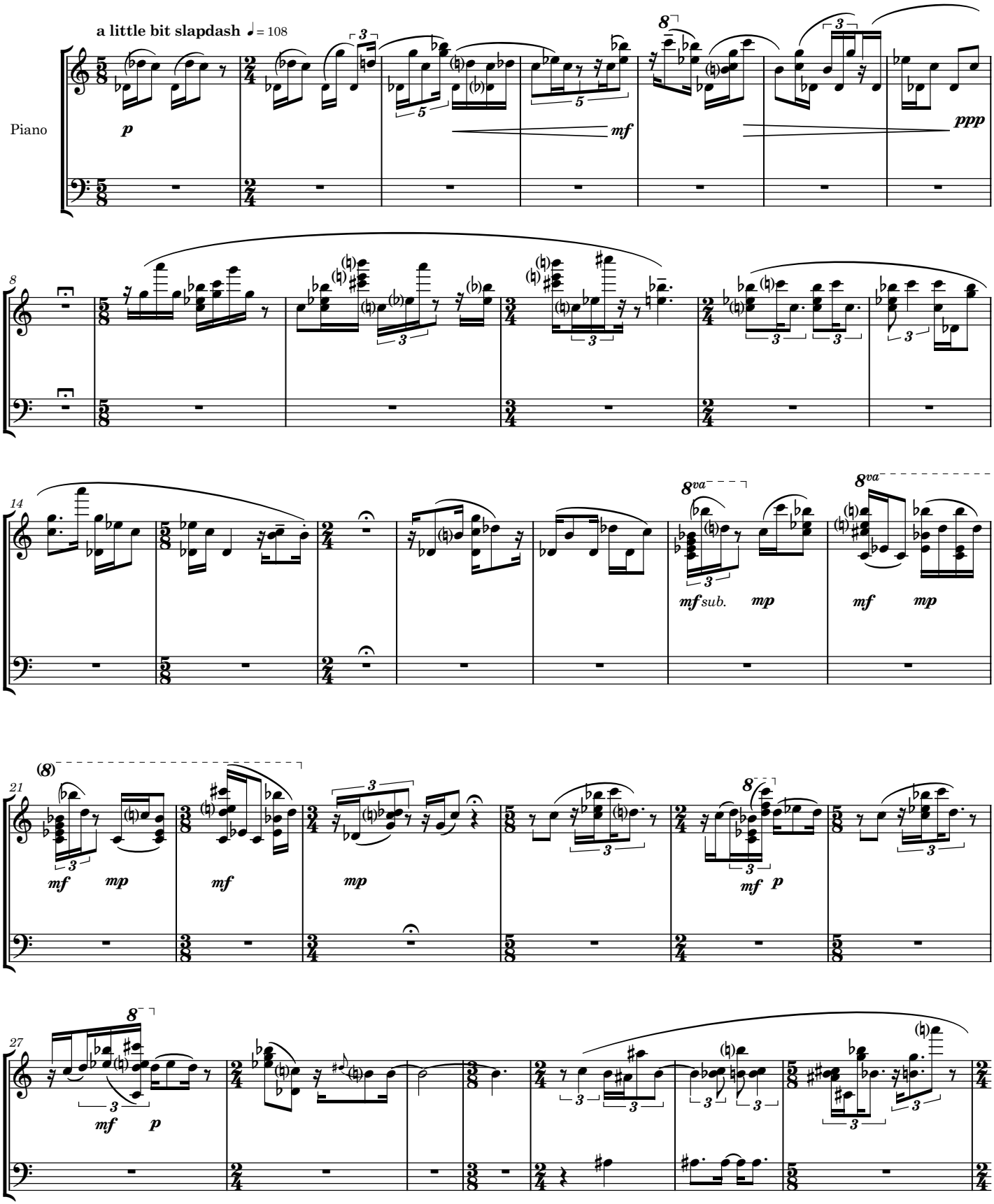
for Karin Schistek

making sense of

all color must be one or let the world be done (there'll be a chance, we'll all be orange!)

michael edwards 2020

duration 11-12 mins.



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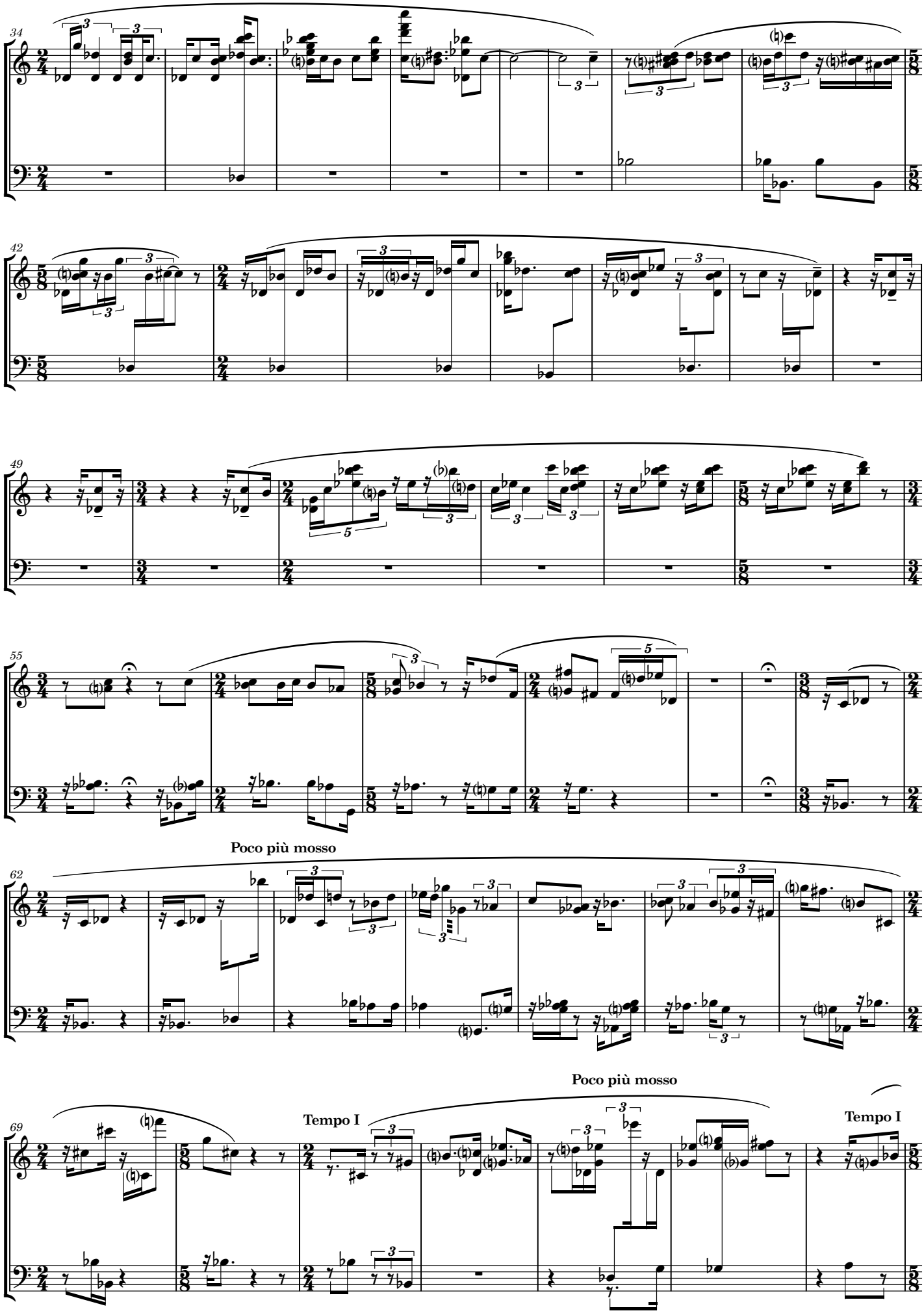
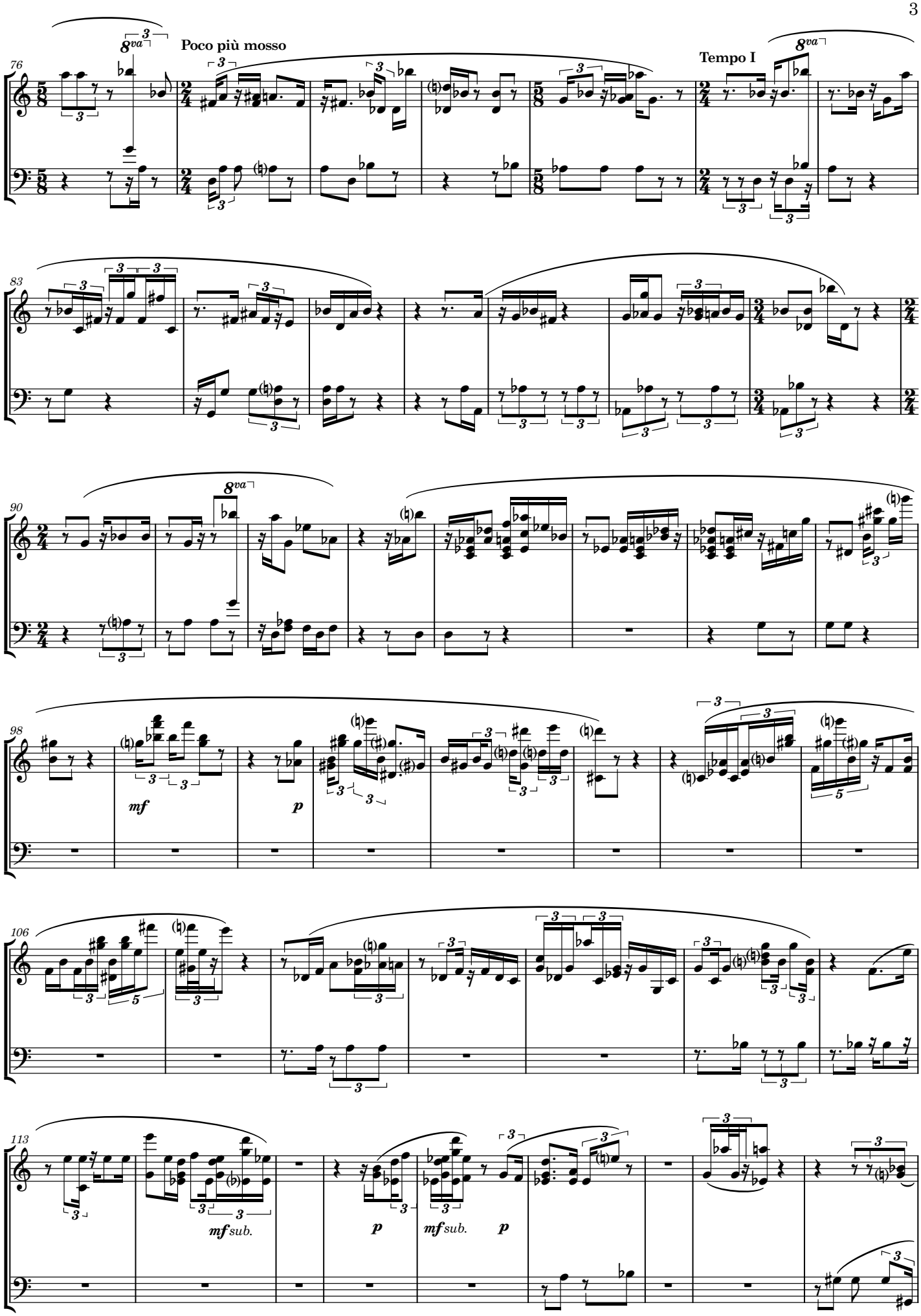
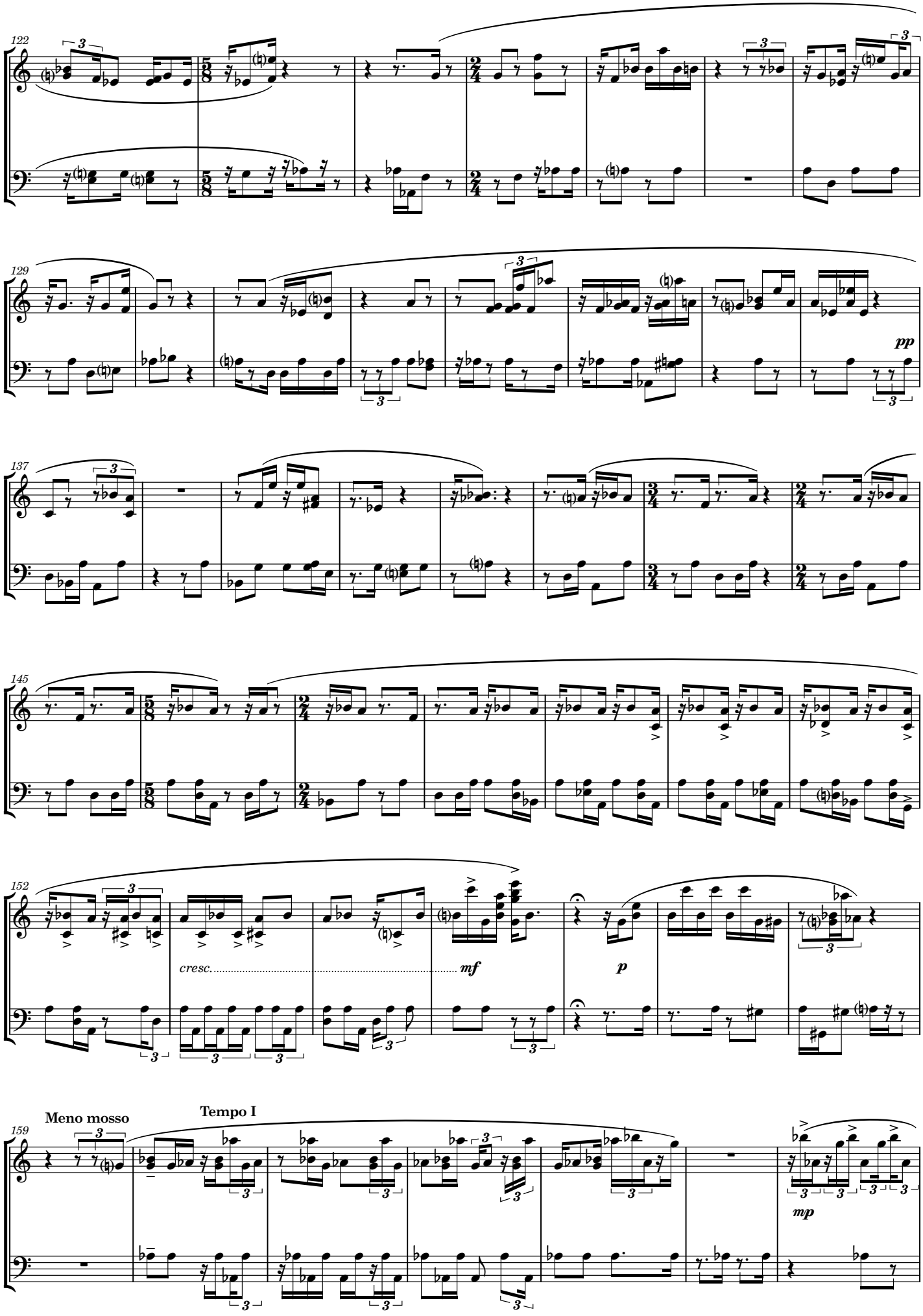
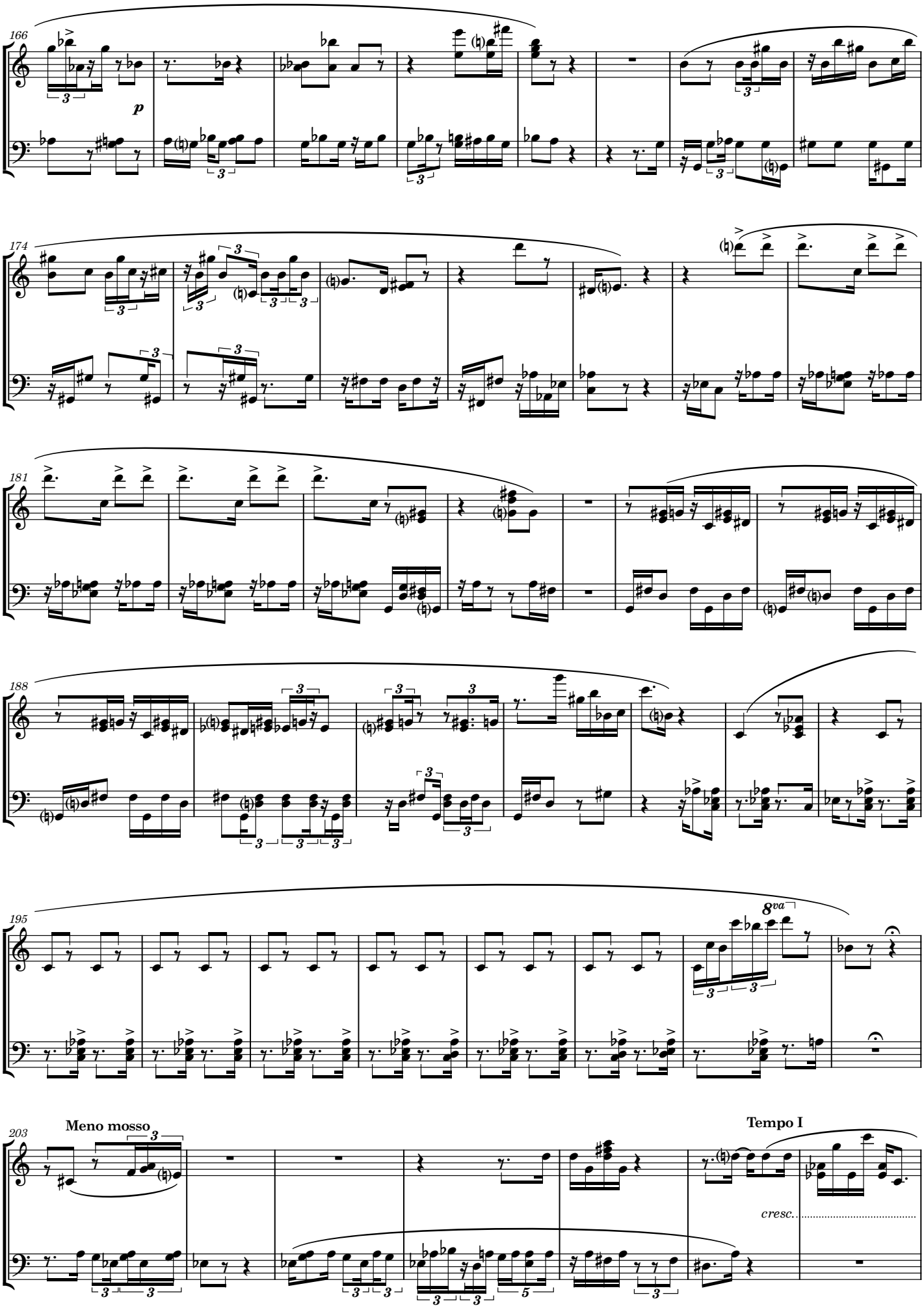
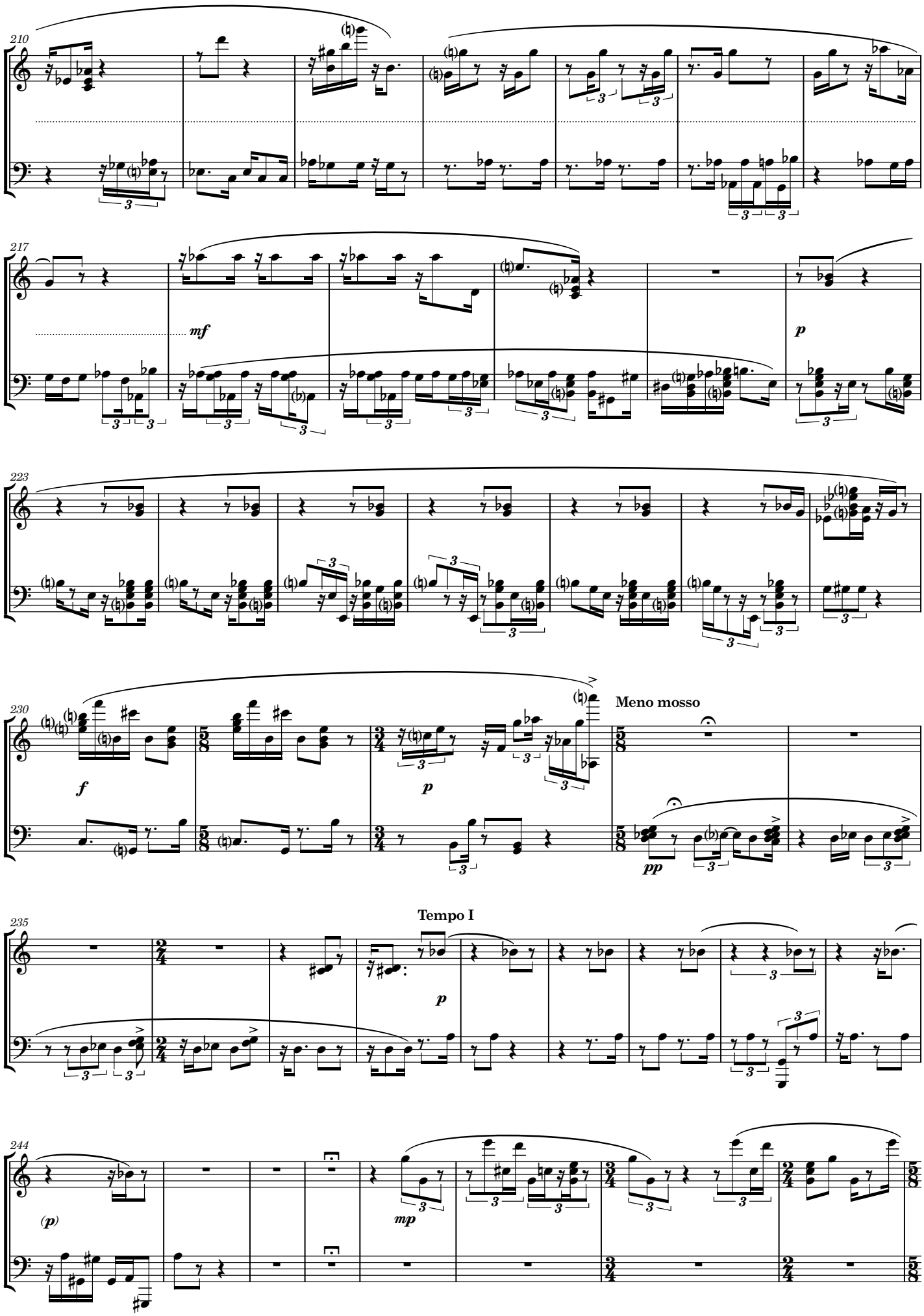
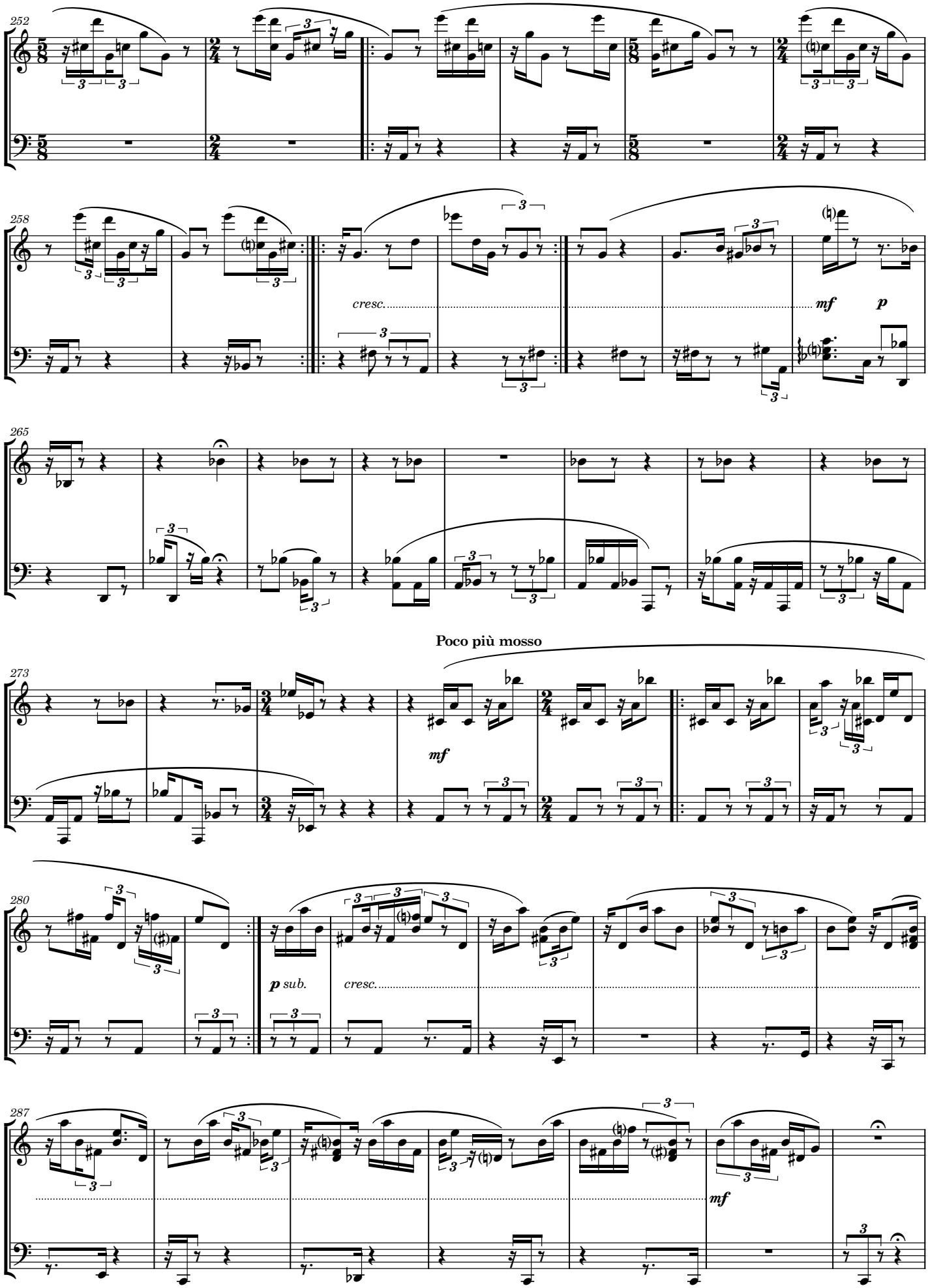

34
42
49
55
62
Poco più mosso
69
Tempo I
Poco più mosso
Tempo I

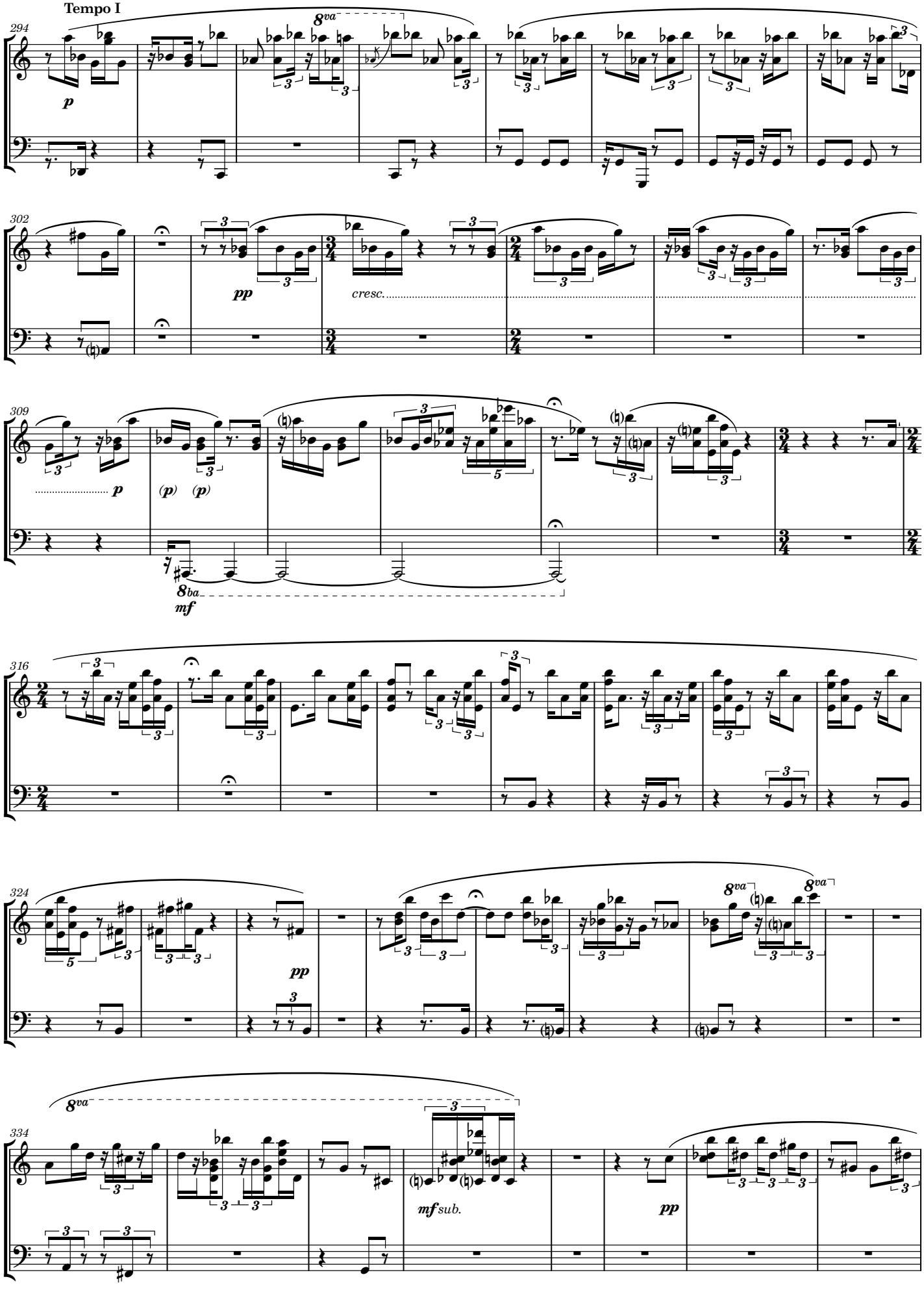

76
8va
Poco più mosso
Tempo I
8va
83
90
8va
98
mf
p
106
113
mf sub.
p
mf sub.
p

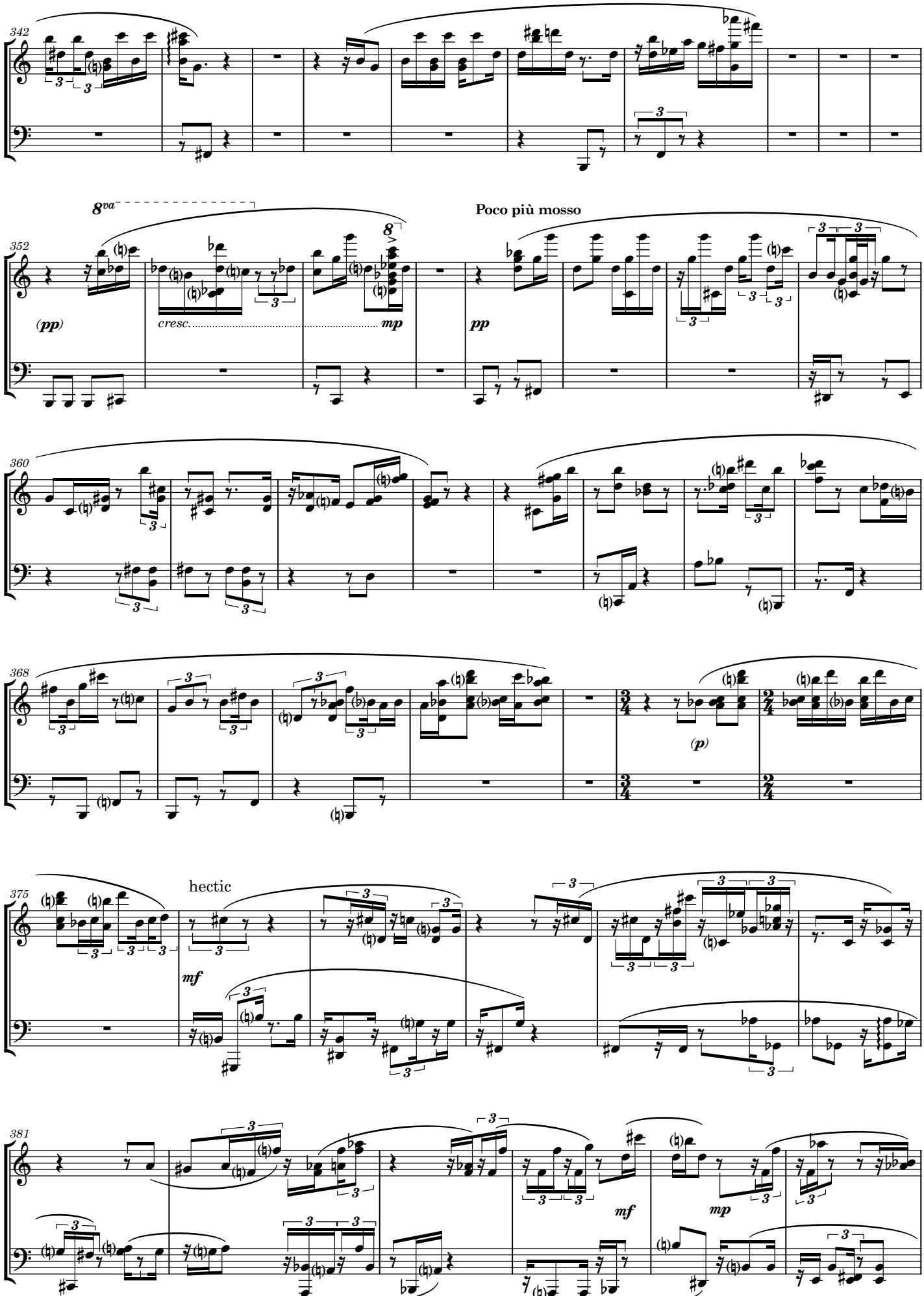

122
129
pp
137
145
152
cresc.
mf
p
159
Meno mosso
Tempo I
mp

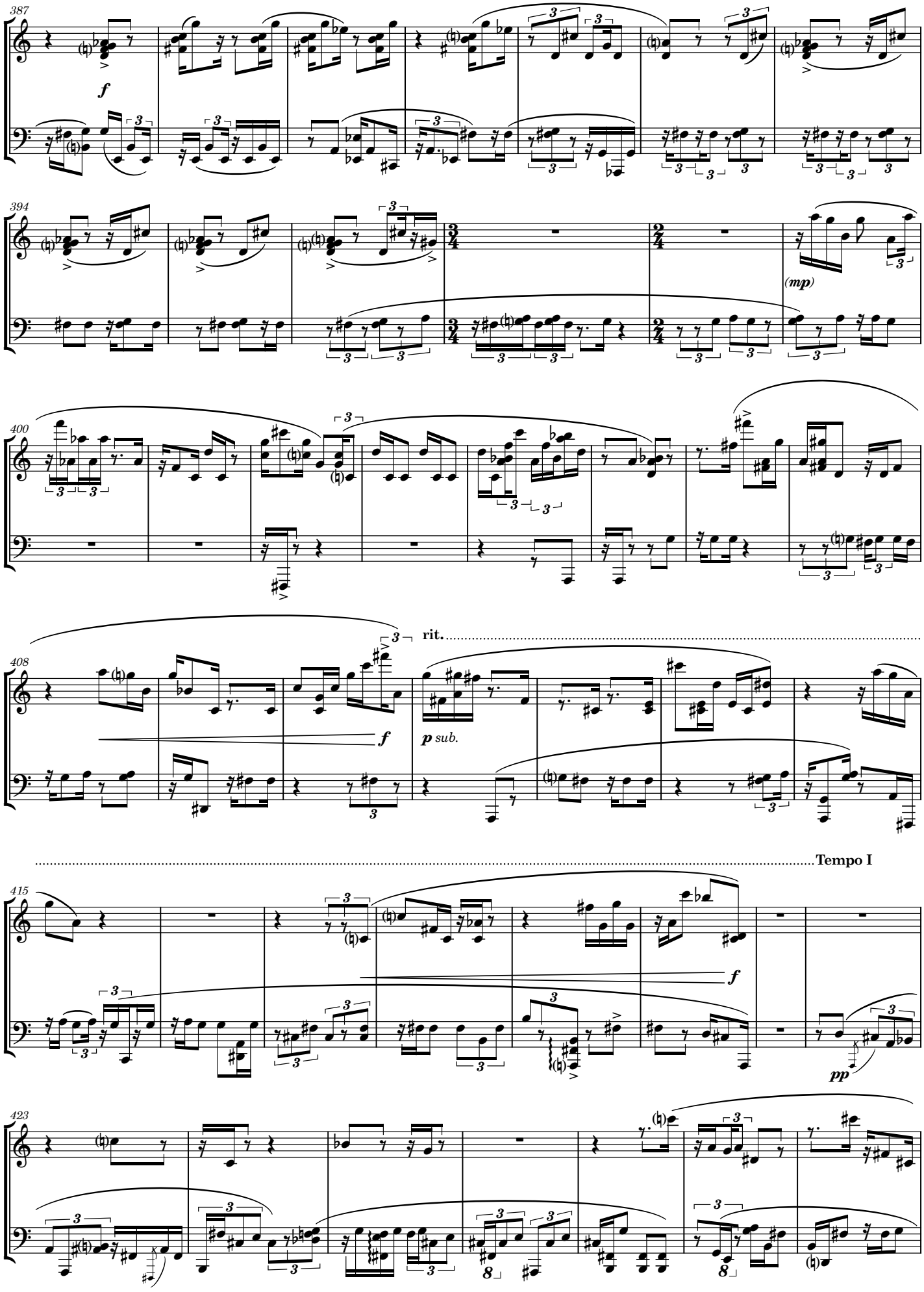

166
p
174
181
188
195
8va
203
Meno mosso
Tempo I
cresc.

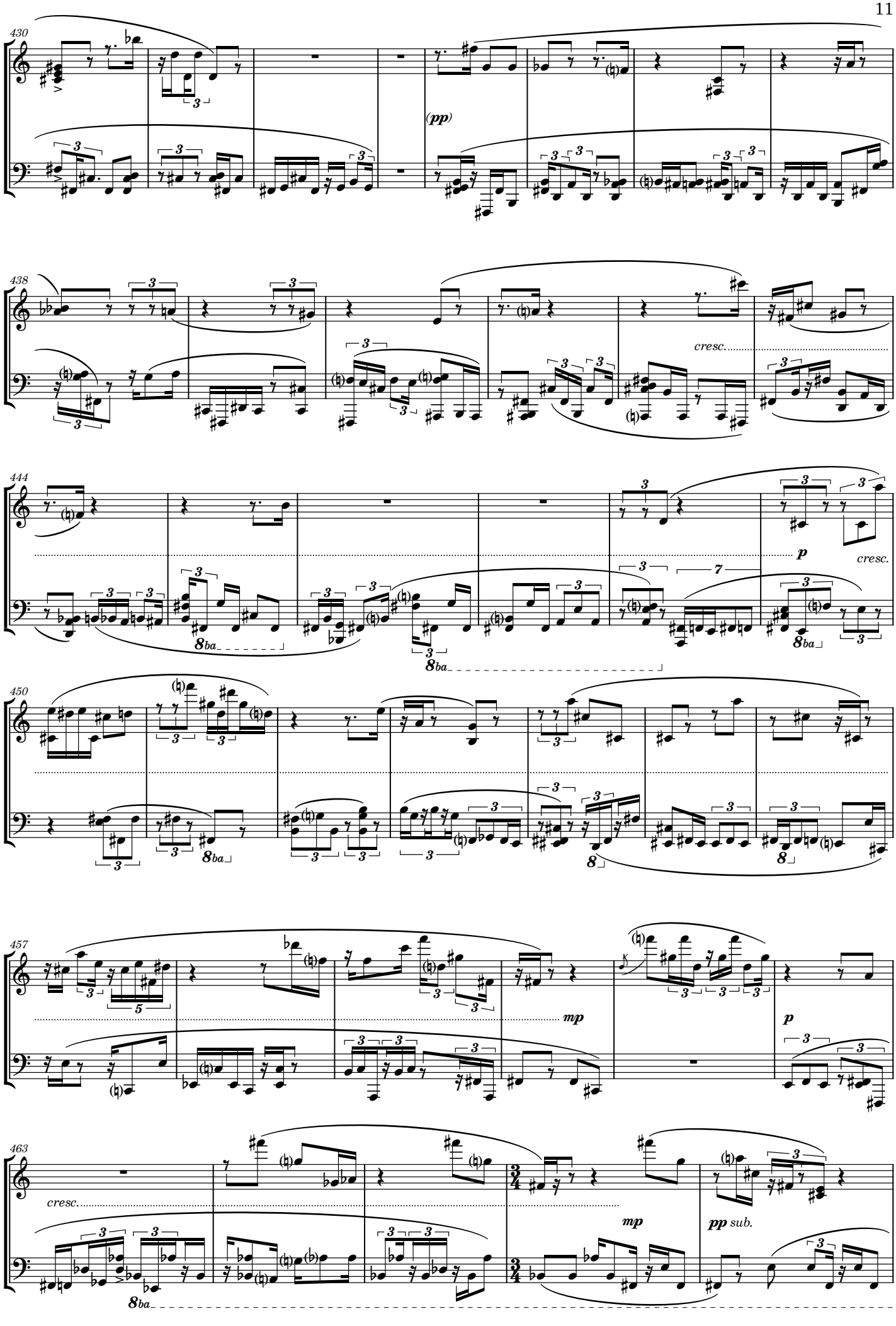

210
217
mf
p
223
230
f
p
Meno mosso
pp
235
Tempo I
p
244
(p)
mp

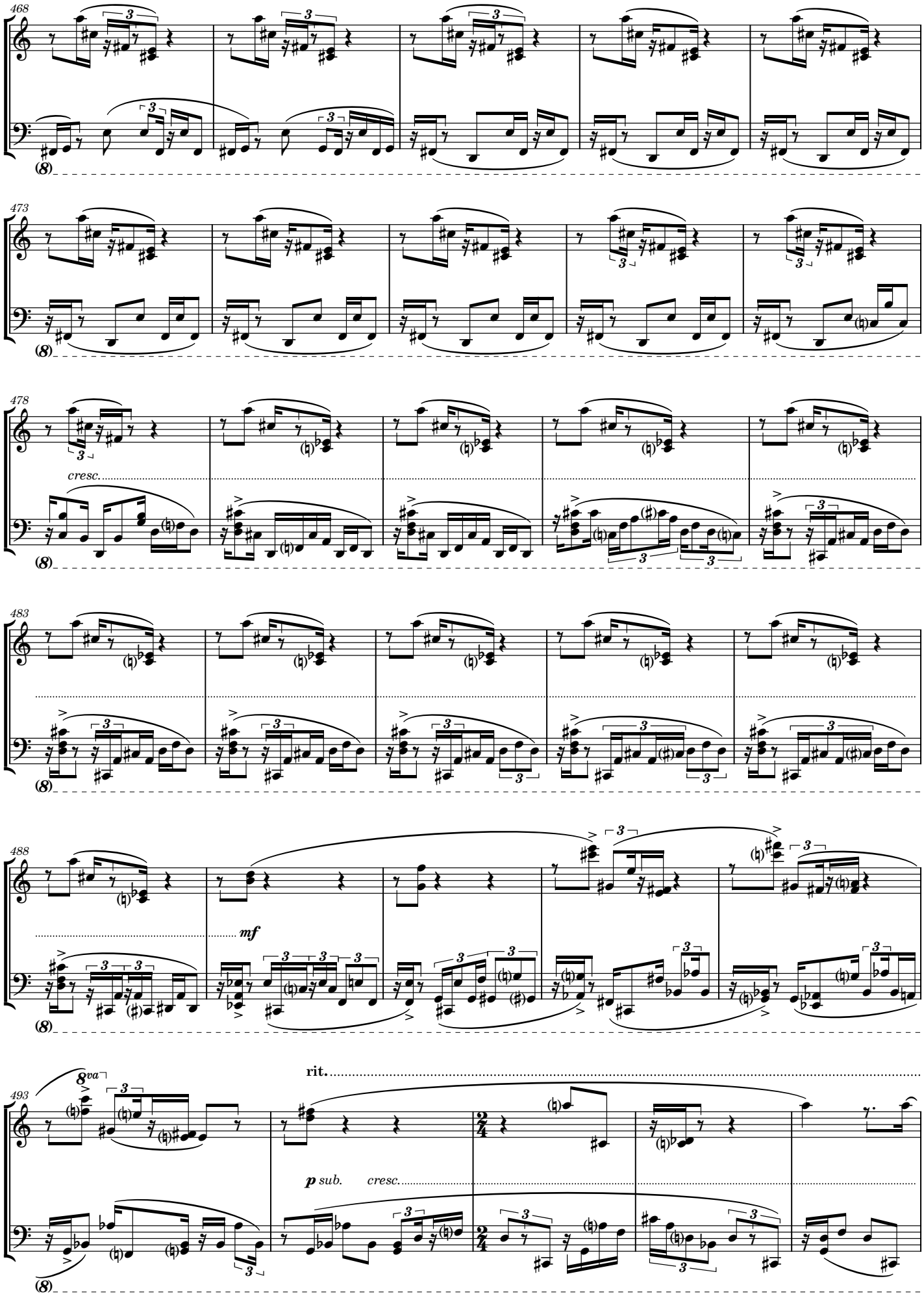

252
258
cresc.
mf
p
265
Poco più mosso
273
mf
280
p sub.
cresc.
287
mf

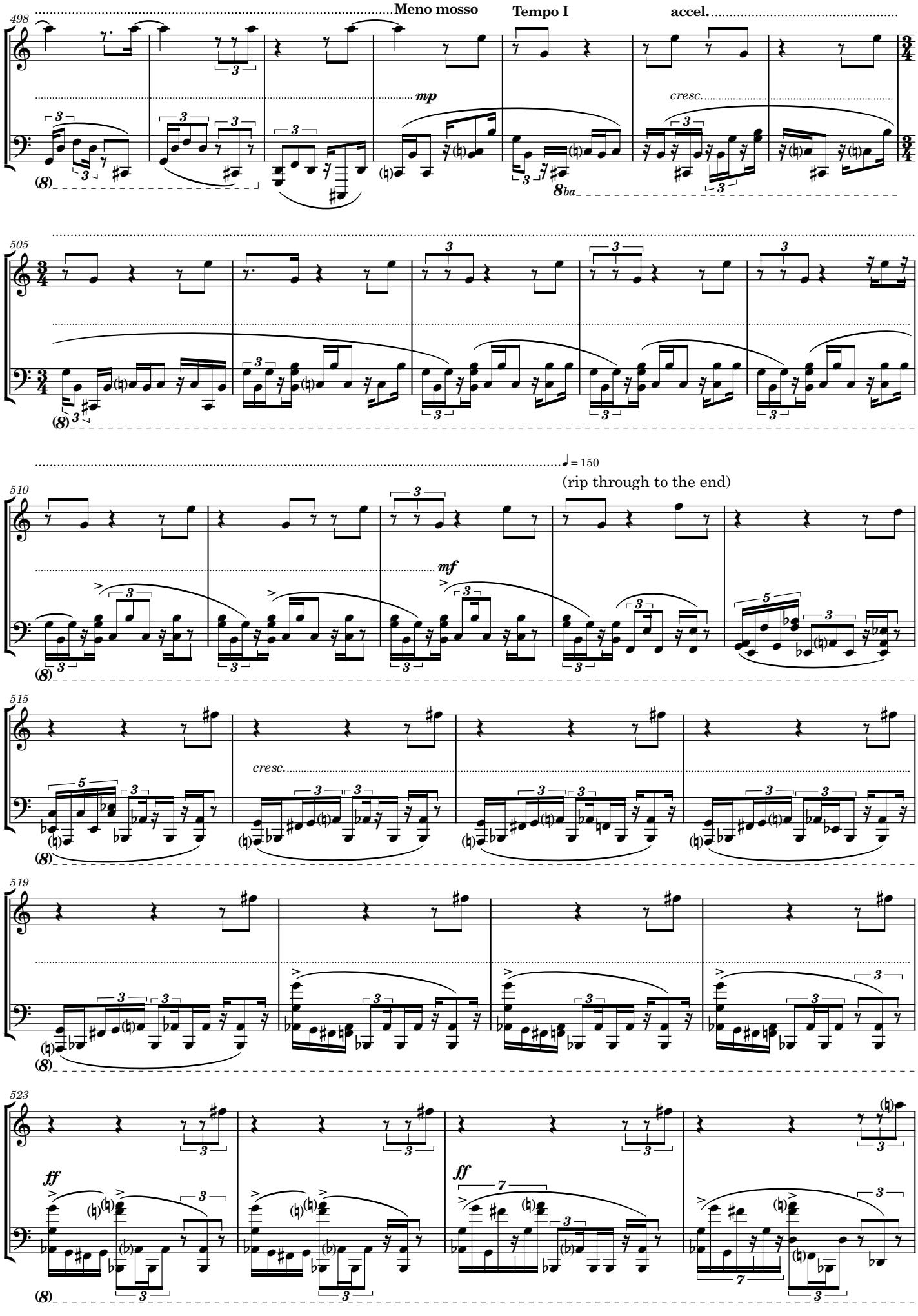

Tempo I
294
8va
p
302
pp
cresc.
309
p
(p) (p)
8ba
mf
316
324
pp
8va
8va
334
8va
mf sub.
pp

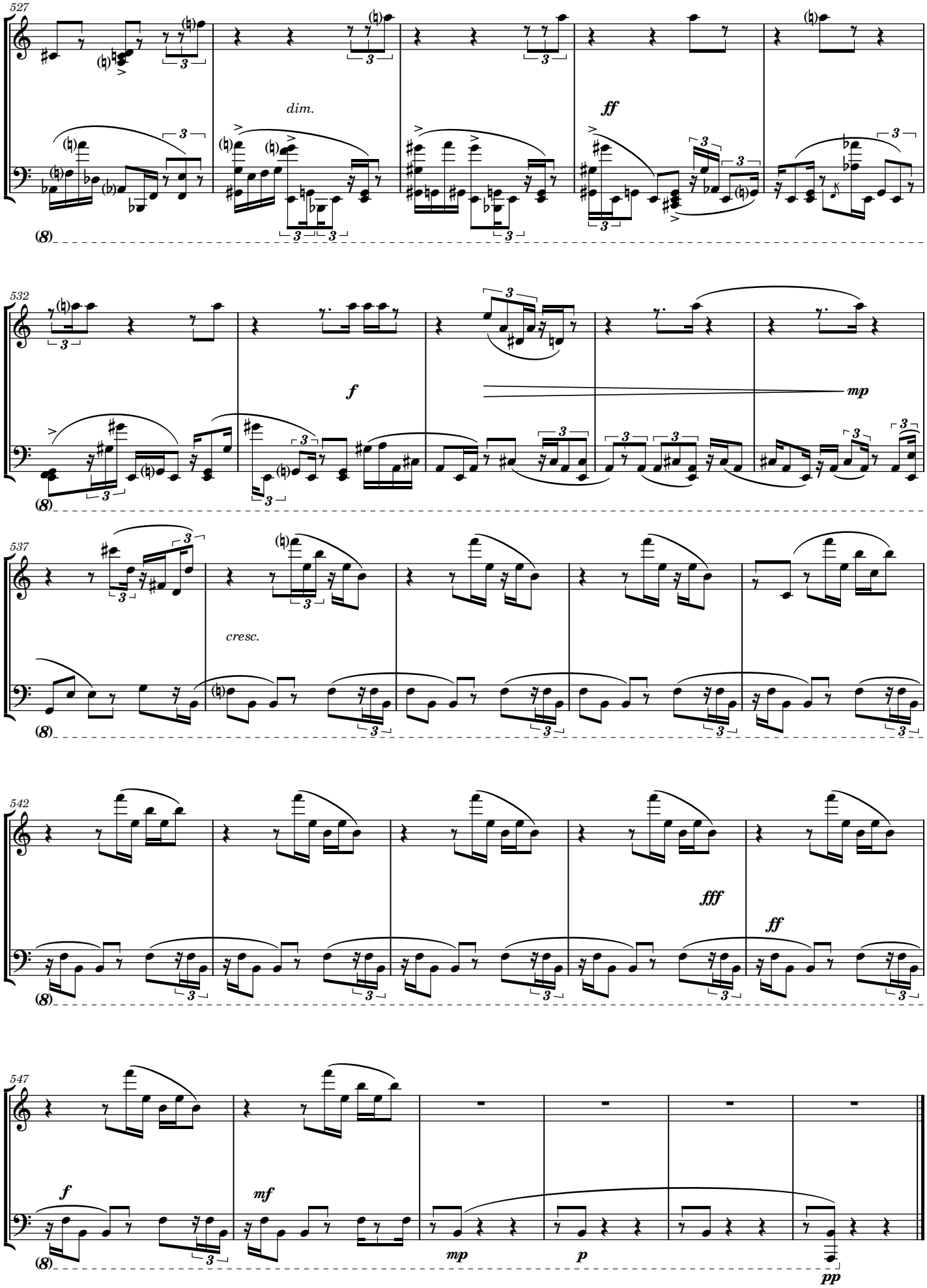

342
352
8va
(pp)
cresc.
mp
Poco più mosso
pp
360
368
(p)
375
hectic
mf
381
mf
mp


387
f
394
(mp)
400
408
rit.
f
p sub.
Tempo I
415
f
pp
423


430
(pp)
438
cresc.
444
p
cresc.
8ba
450
mp
p
457
463
cresc.
mp
pp sub.


468
473
478
cresc.
483
488
mf
493
8va
rit.
p sub.
cresc.


498
Meno mosso
Tempo I
accel.
mp
cresc.
8ba
505
♩ = 150
(rip through to the end)
510
mf
515
cresc.
519
523
ff
ff


527
dim.
ff
532
f
mp
537
cresc.
542
fff
ff
547
f
mf
mp
p
pp