

Andrew Mark Sauerwein

A Still Point

for
Violin
and
Piano

For Miranda Kunk, On the Occasion of Her Senior Recital

A Still Point

Andrew Mark Sauerwein

♩ = 42

Violin

Piano

Ped.

8

14

ppp *p* *sfz* *sfz* *sfz* *sfz* *p* *sfz*

p *pp*

f *p* *mf p sub.* *sfz* *sfz* *f*

p *pp* *mp*

fp sub. *sfz* *mp* *sfz* *mf*

mp *p* *p*

(Ped.)

A Still Point - 2

19

sfz *mf* *sfz* *f* *fff* *f* *ff* *mf* *ff*

(8)

mp *mf* *mp* *f* *mp* *p* *mp*

(Ped.)

23

mp *f* *mf* *p* *mf* *p* *mp*

(8)

pp *mp* *pp* *p* *pp*

(Ped.)

28

p *mf* *p* *pp*

(8)

p *pp* *pp*

(Ped.)

Program Note

A Still Point takes its title from a passage in the first of T. S. Eliot's *Four Quartets*:

*At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement....
... Except for the point, the still point,
There would be no dance, and there is only the dance.*

This image takes musical form as a palindrome, more or less, centered around the so-called “golden ratio”, an irrational yet wondrously simple proportion found in the natural world. The violin traces a ponderous path through an open space, made resonant by the piano's sympathetic support. Time is paced by periodic “golden” outbursts, such that the piece hovers between “arrest” and “movement,” evoking an afterimage which dances with Eliot's singular meditation.

—Andrew Mark Sauerwein, February 2018