Andrew Mark Sauerwein

Sakharoviana

for
Violin, Piano, and Percussion

Commissioned by Scott Eddlemon
In honor of the life and legacy of Andrei Sakharov
2012

About the Music:

Sakharoviana is a reflection on the life and legacy of Soviet physicist and human-rights advocate Andrei Sakharov. The topic was chosen by percussionist Scott Eddlemon, who commissioned the work for performance on the Oak Ridge Symphony Orchestra's Isotone Concert Series (winter 2013).

Though he is noted for his work on developing the hydrogen bomb for the Soviet Union, Sakharov is also remembered for his persistent support of human rights in the face of Soviet persecution and exile. He has been admired for his wisdom, which involved "not just thinking but acting, not just intellect but character." Such character included unusual integrity, passion, humility in the search for truth, a marked lack of hatred and bitterness, perseverance in his commitments, listening to others without imposing his own views, joy in close relationships, warm hospitality, and enduring hopefulness even amidst dire circumstances. It seems likely that his mother, Eskaterina, an Orthodox believer, had a profound formative influence on her young son's character, even though he left the church at the age of 13 to follow his father's example of humanism and atheism.

Sakharov pursued the development of the hydrogen bomb with good intentions, convinced that doing so would preserve the balance of power between the Soviet Union and the United States and thus promote peace. Over time, he began to see a stark difference between the Soviet constitution and the "unwritten ideological rules" imposed by the communist ruling elite (which undoubtedly offended his sense of integrity). He became involved in using his status and influence to promote human rights within the Soviet Union, and was known for compassionately helping anyone who came to him. The Soviet state could not openly condemn him, because of his position and status in the scientific world, but it did subject him to covert persecution and even a period of internal exile. Nevertheless, he continued to further the cause of peace, arguing that "the division of mankind threatens its destruction". When the dangers of nuclear testing became evident, Sakharov advocated the partial test ban, which was enacted in 1963—incidentally, the year of his mother's death. Sakharov died peacefully in 1989, suffering a heart attack while resting before the delivery of a speech.

Sakharoviana is cast in five movements, each exploring a dimension of the physicist's story. The first, *Eskaterina,* is a meditation on the source of his character, evoked by reference to a Lutheran chorale known in American hymnals as, "If Thou but Suffer

God to Guide Thee." This tune figures in the balance of the work in various guises. The second movement, *Balance of Power*, is a bald evocation of the race to develop the hydrogen bomb, casting opposing figures in an active dialogue marked by mounting anxiety and bewildering detonations. *Tokamak* follows with a different kind of balance. Its name comes from the geometry of a fusion reactor Sakharov helped design. The musical texture emulates the reactor's doughnut-shaped electromagnetic field with particles spiraling within it, striving to maintain the precarious balance of containing a restless fusion reaction. The fourth movement takes its title from a phrase Sakharov used repeatedly: "The truth is never simple". The rhythmic framework incorporates an approximation of π, the ratio of a circle's circumference to its diameter—a simple geometric relationship whose numerical value is beyond rational account. The last movement revisits and transforms the meditation of the opening, musically pondering God's gracious gifts of good character to the world.

—Andrew Mark Sauerwein
October 2012

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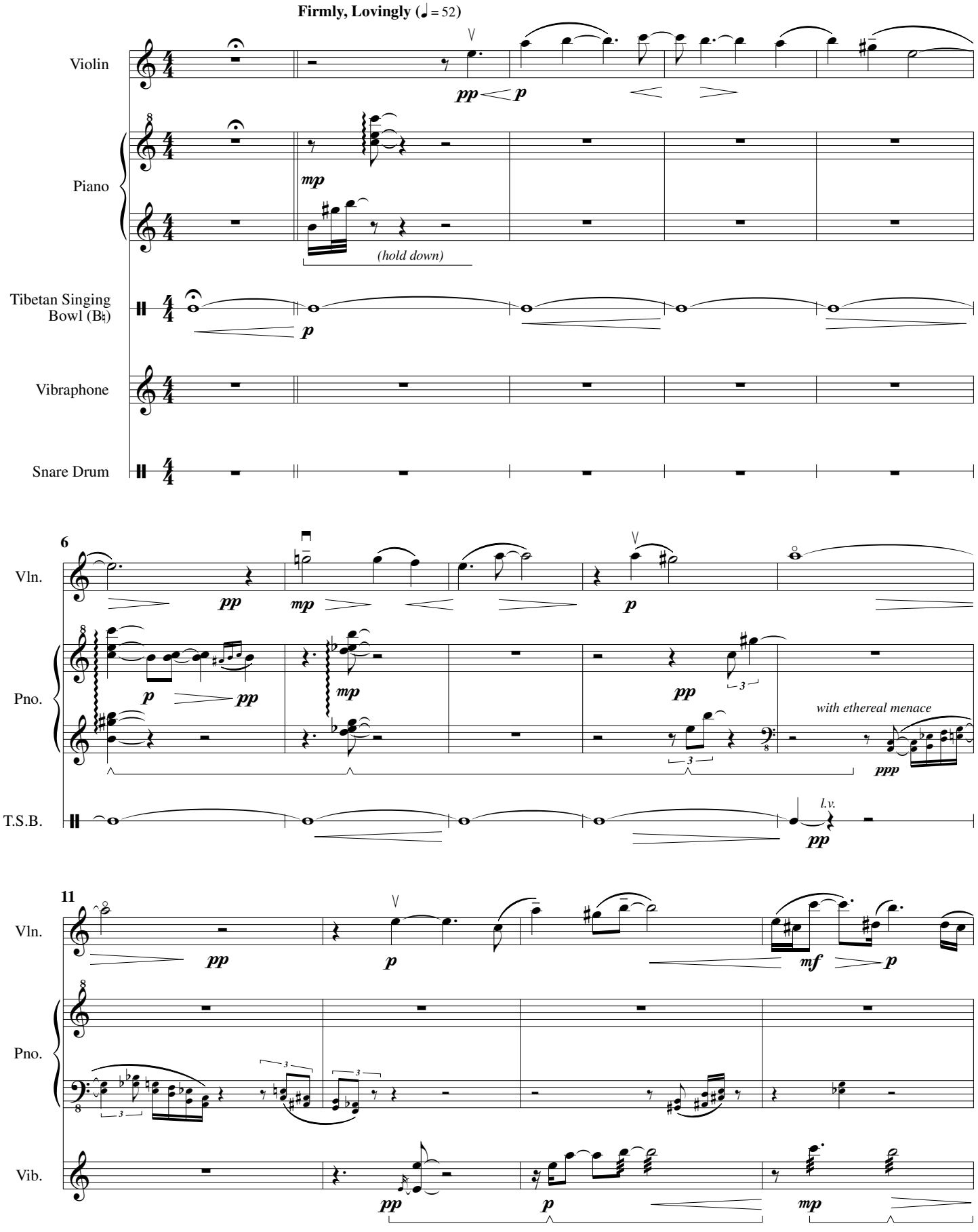
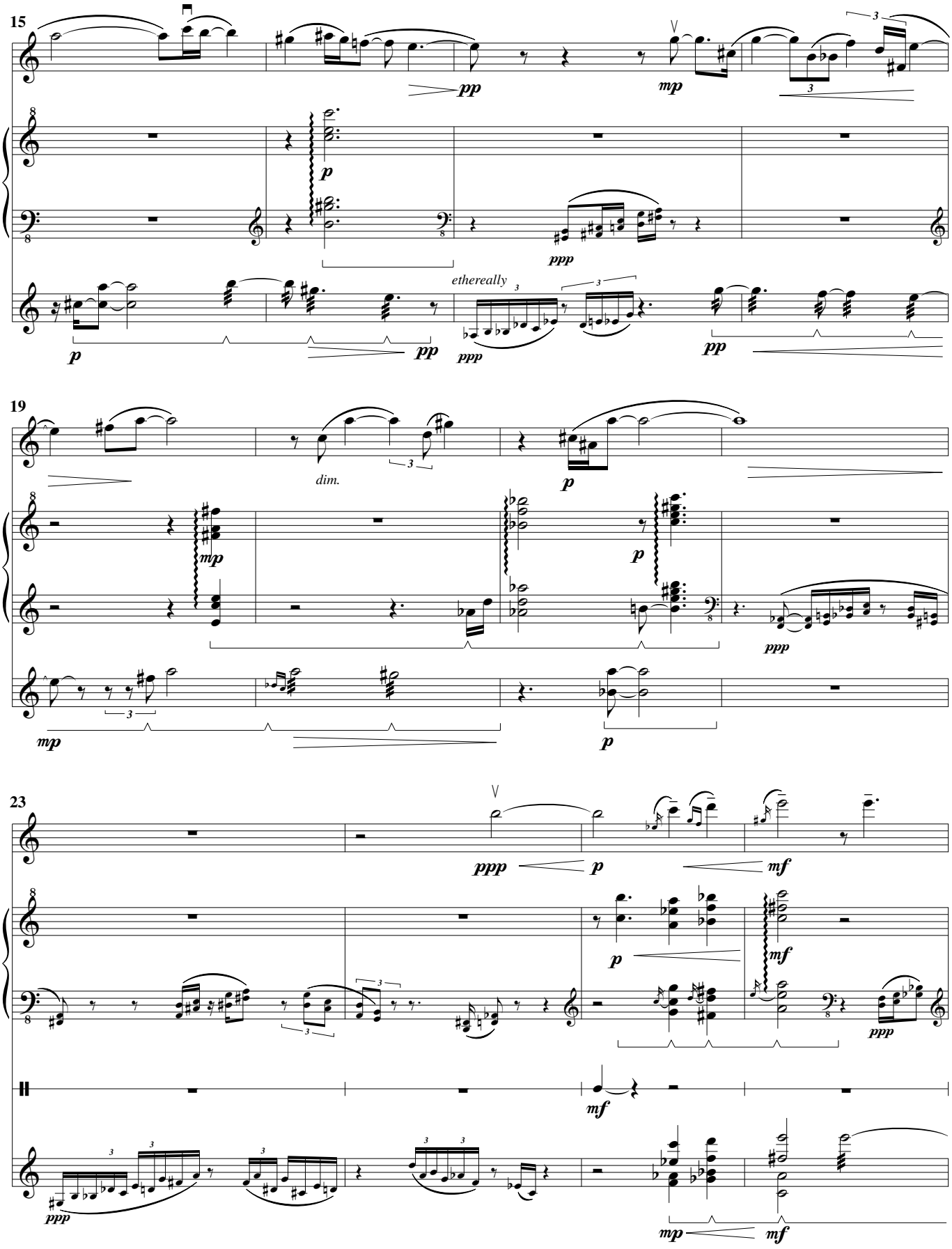
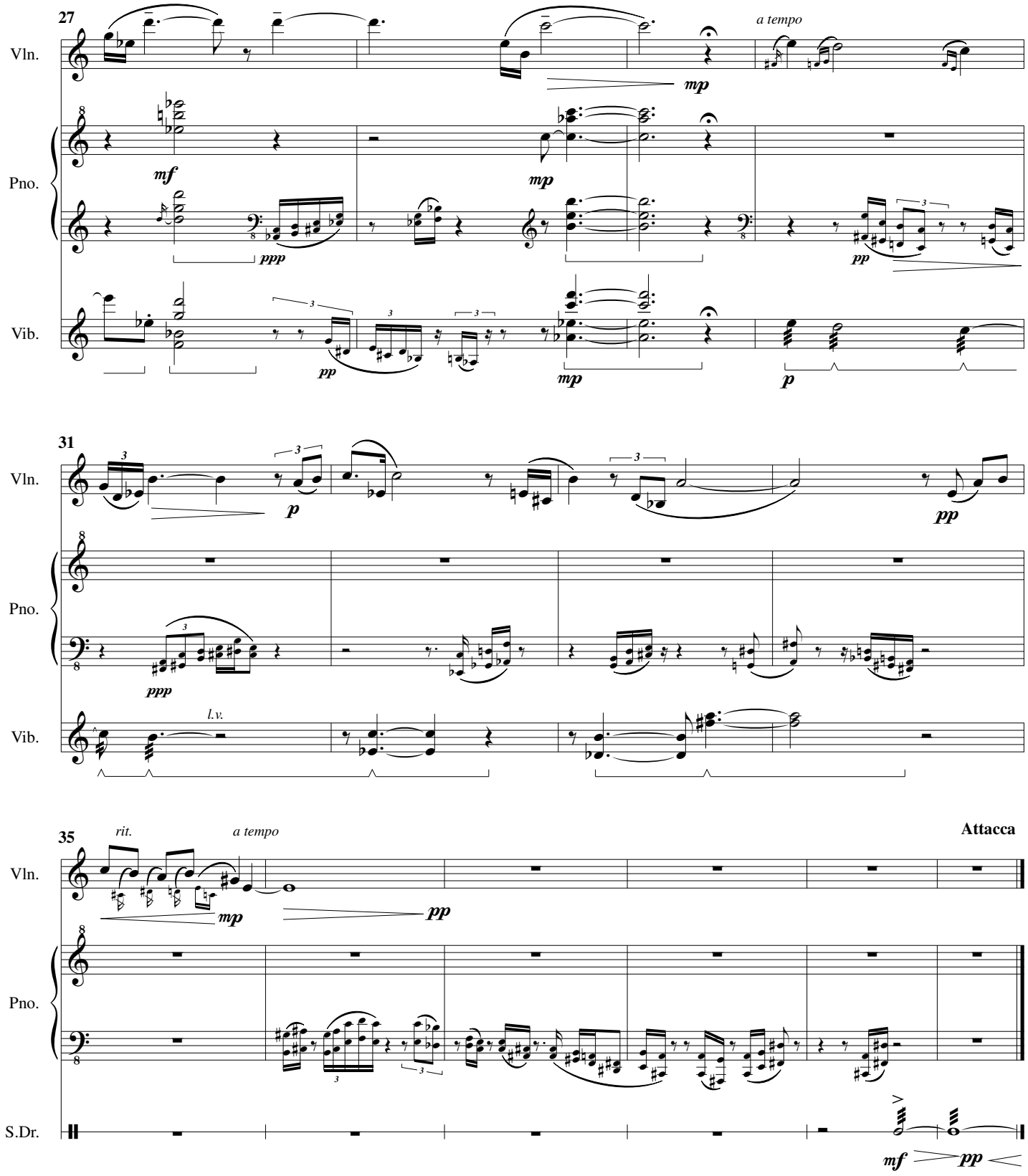
Sakharoviana

I. Eskaterina

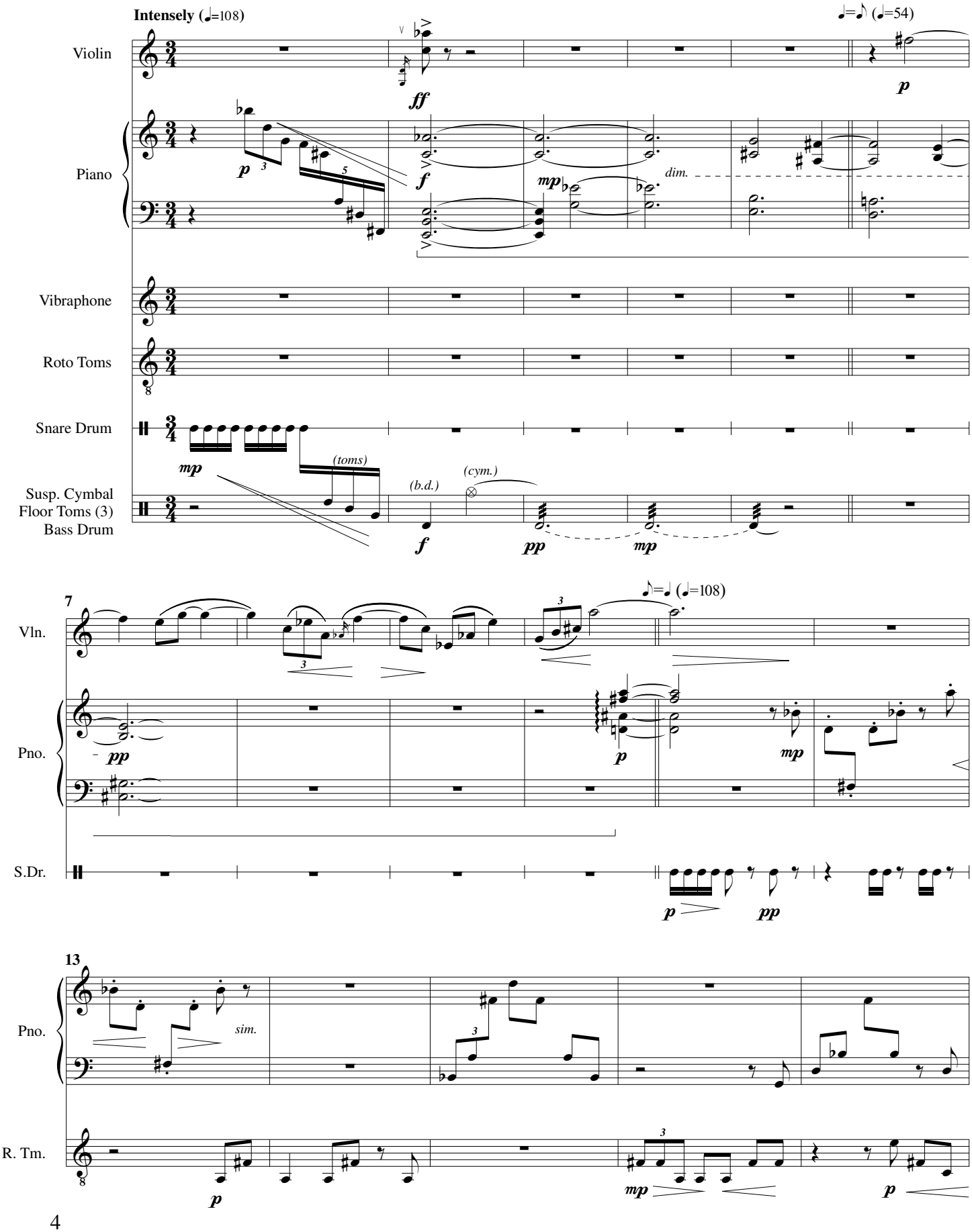
Andrew Mark Sauerwein

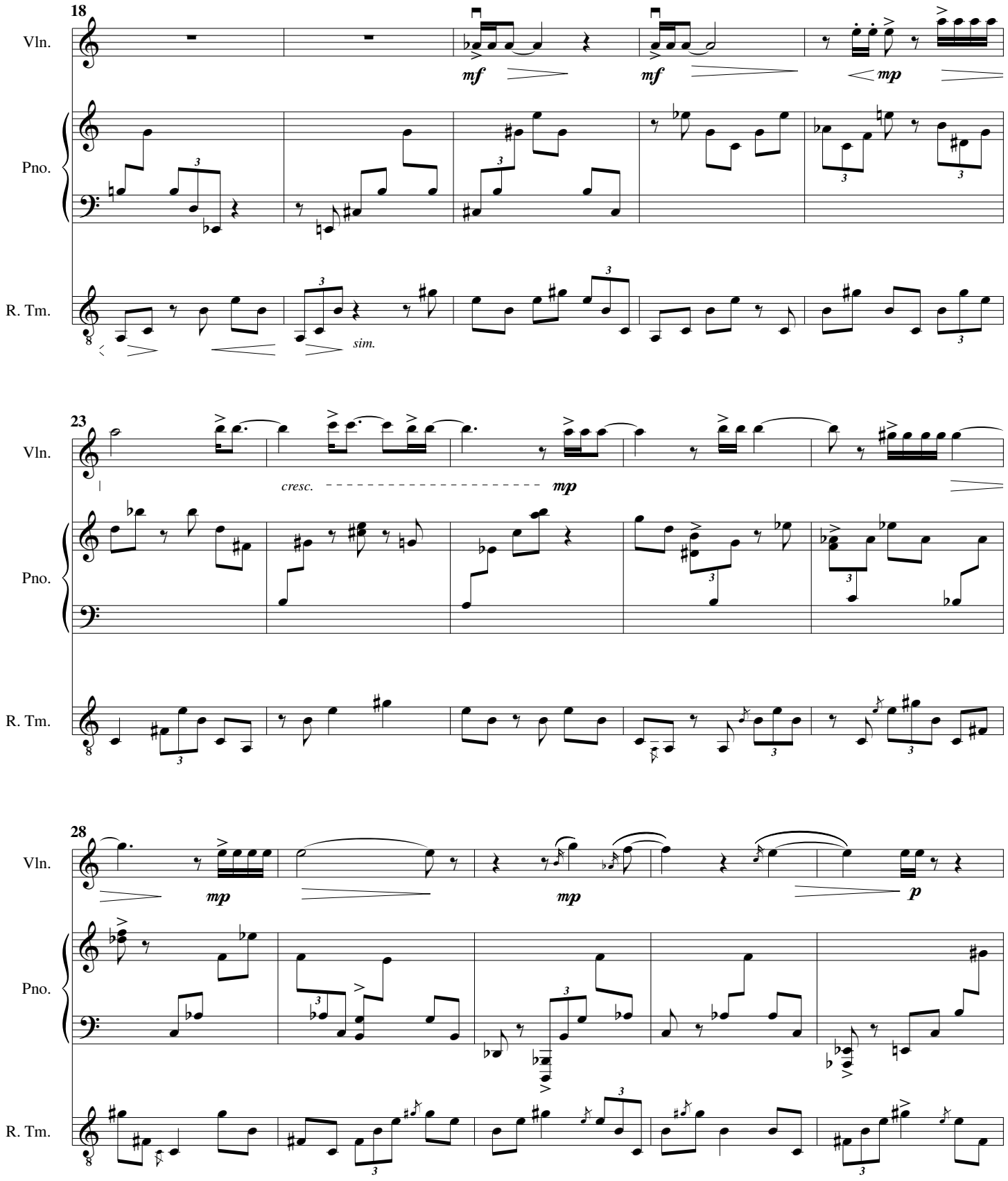


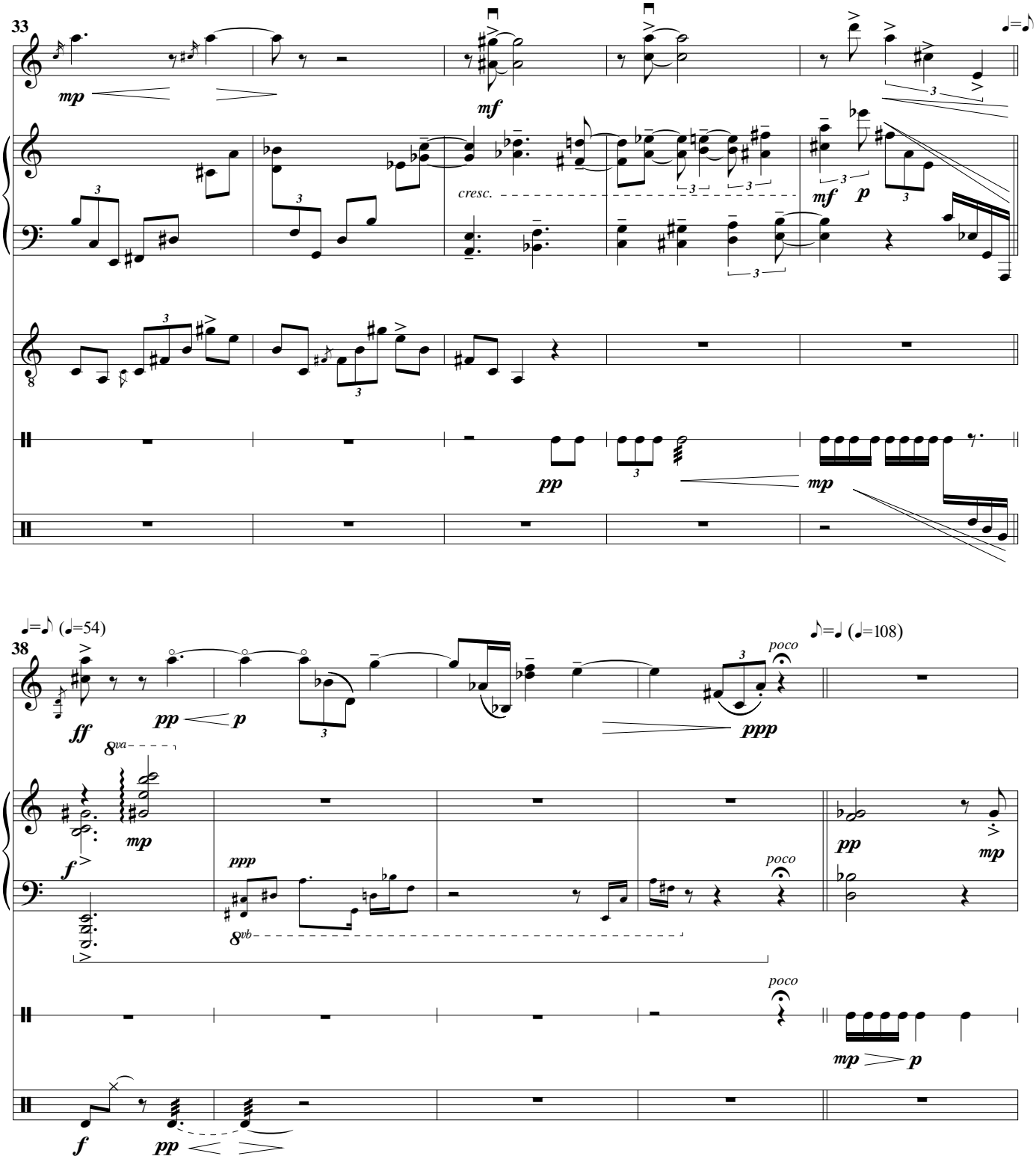

15
Vln.
Pno.
Vib.
pp
mp
p
ppp
ethereally
pp
19
dim.
23
T.S.B.
mf
mp

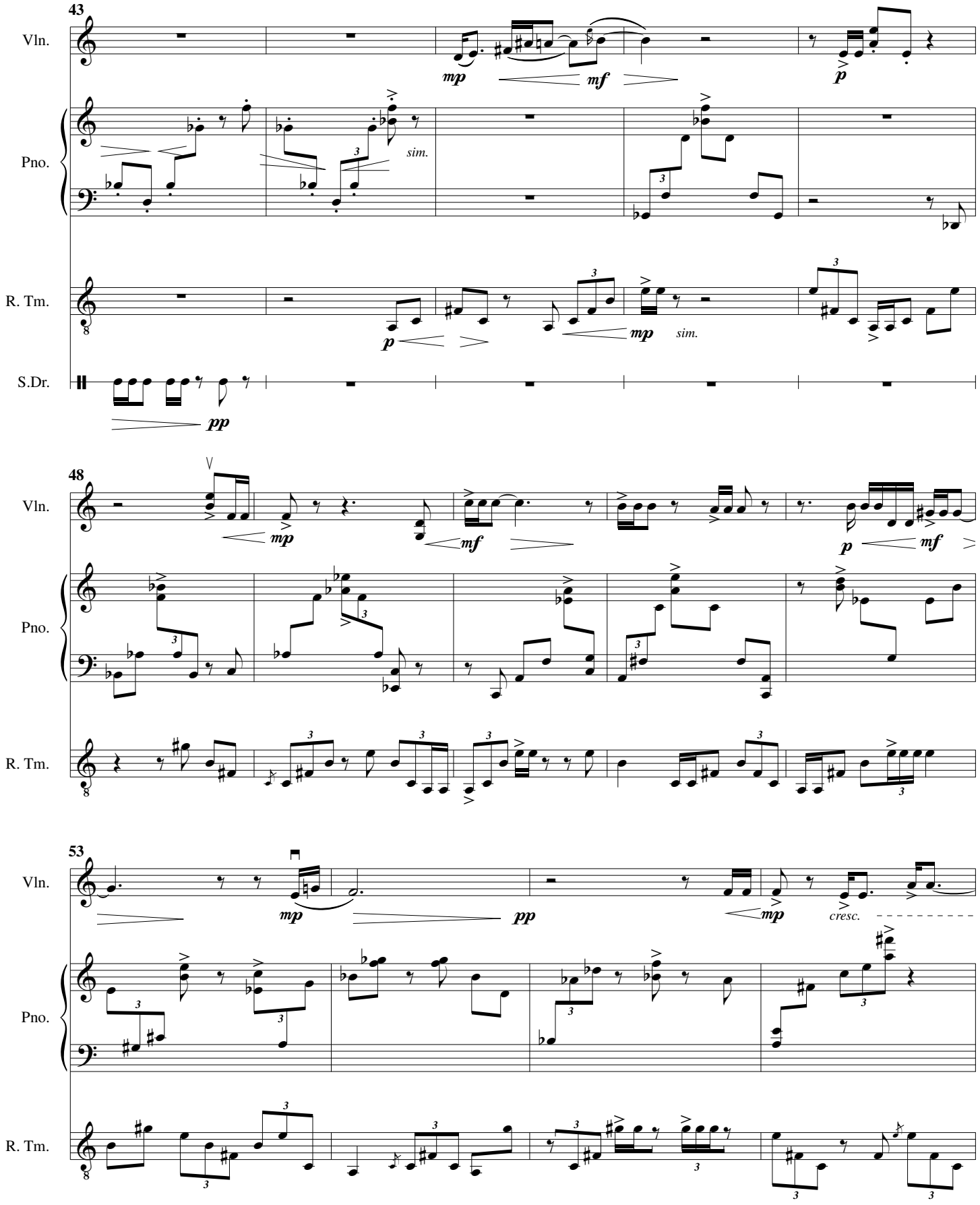

27
Vln.
Pno.
Vib.
a tempo
mf
mp
ppp
pp
p
31
l.v.
35
rit.
a tempo
Attacca
S.Dr.

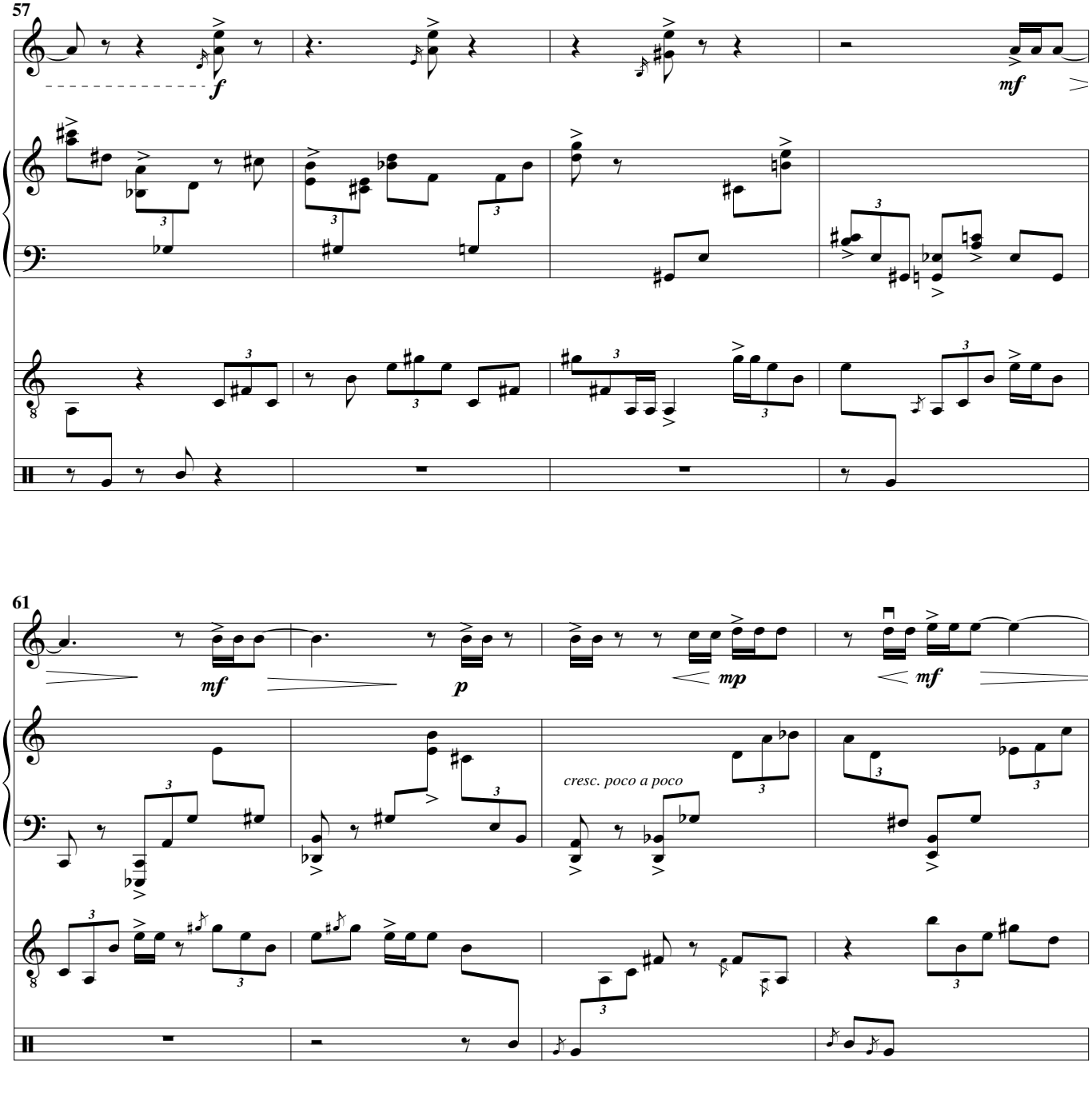
II. Balance of Power

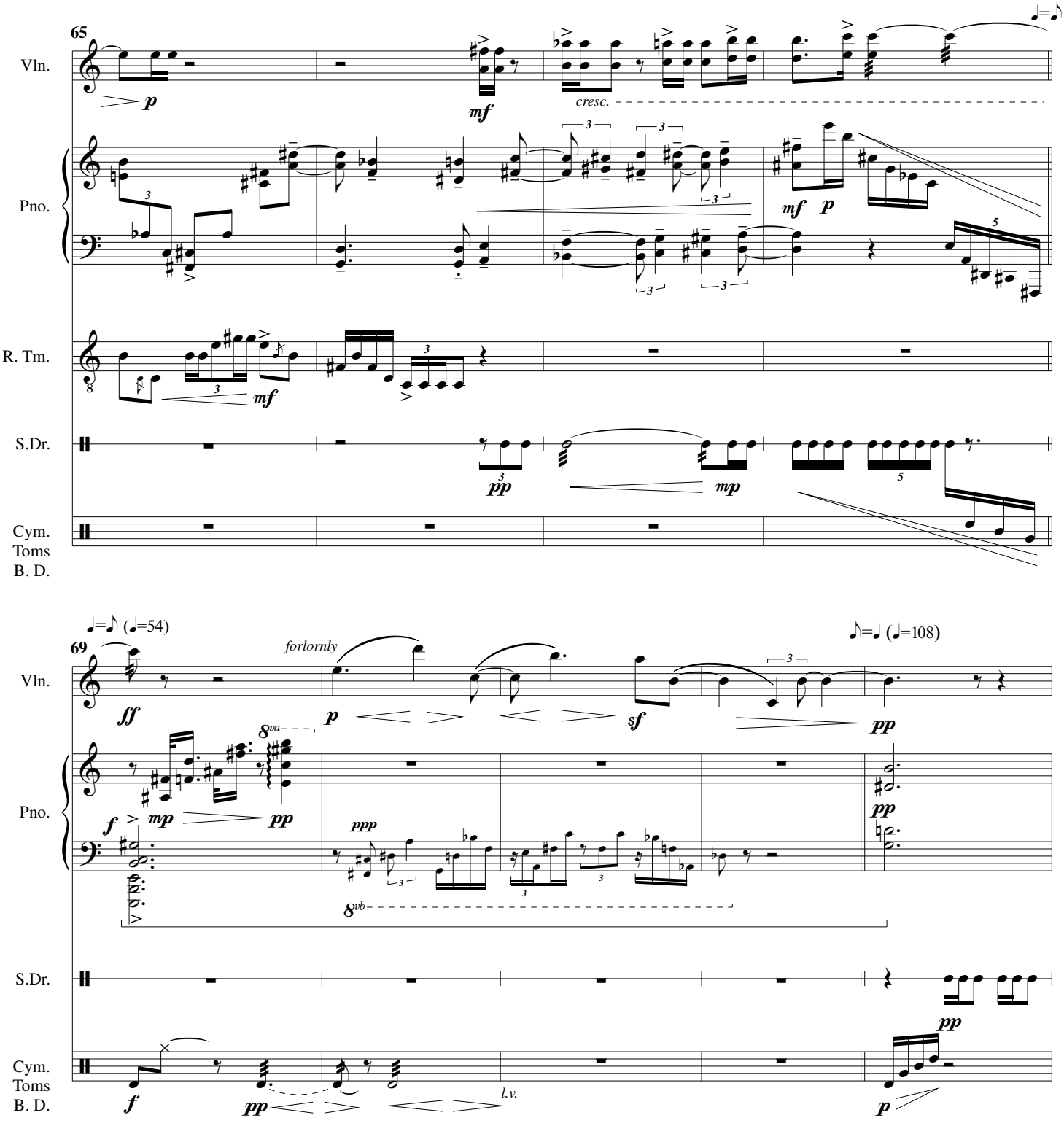


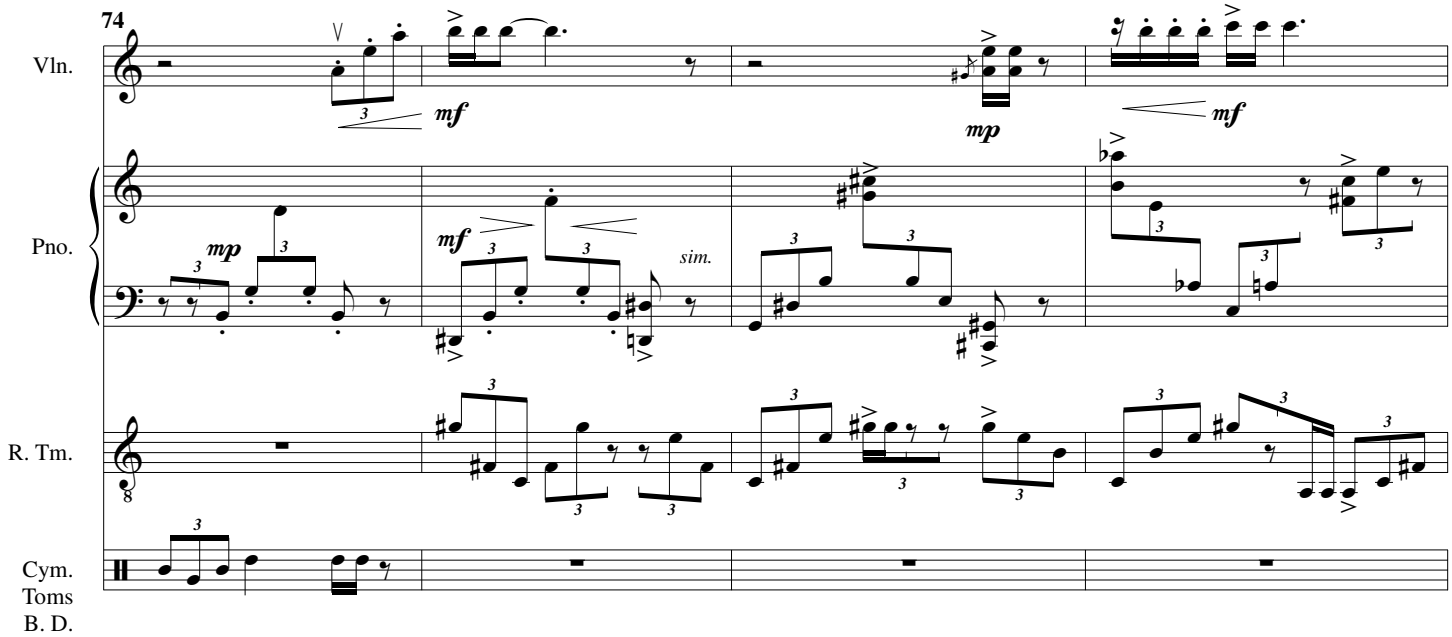

18
Vln.
Pno.
R. Tm.
mf
mf
mp
sim.
23
cresc.
mp
28
mp
mp
p

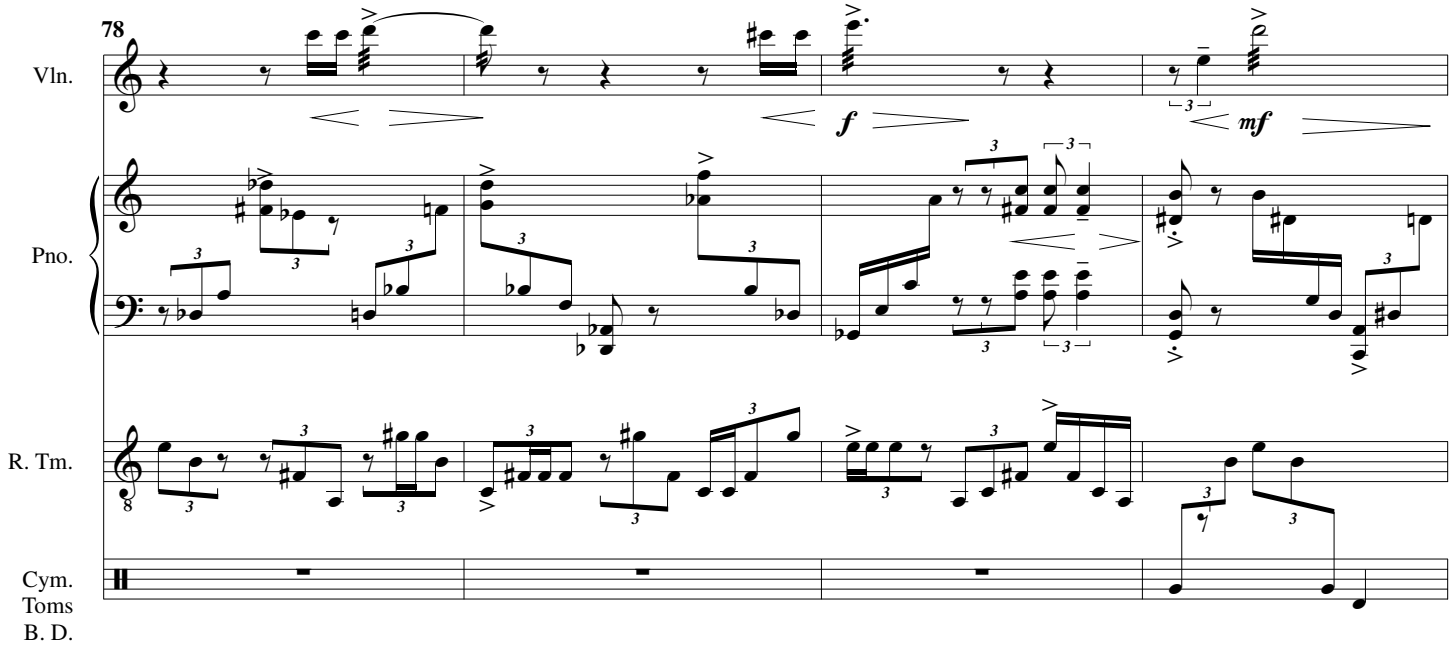

33
Vln.
Pno.
R. Tm.
S.Dr.
Cym.
Toms
B. D.
mp
mf
cresc.
mf
p
pp
mp
38
(♩=54)
(♩=108)
ff
pp
p
ppp
poco
8va
mp
f
ppp
8vb
poco
pp
mp
poco
mp
p
f
pp

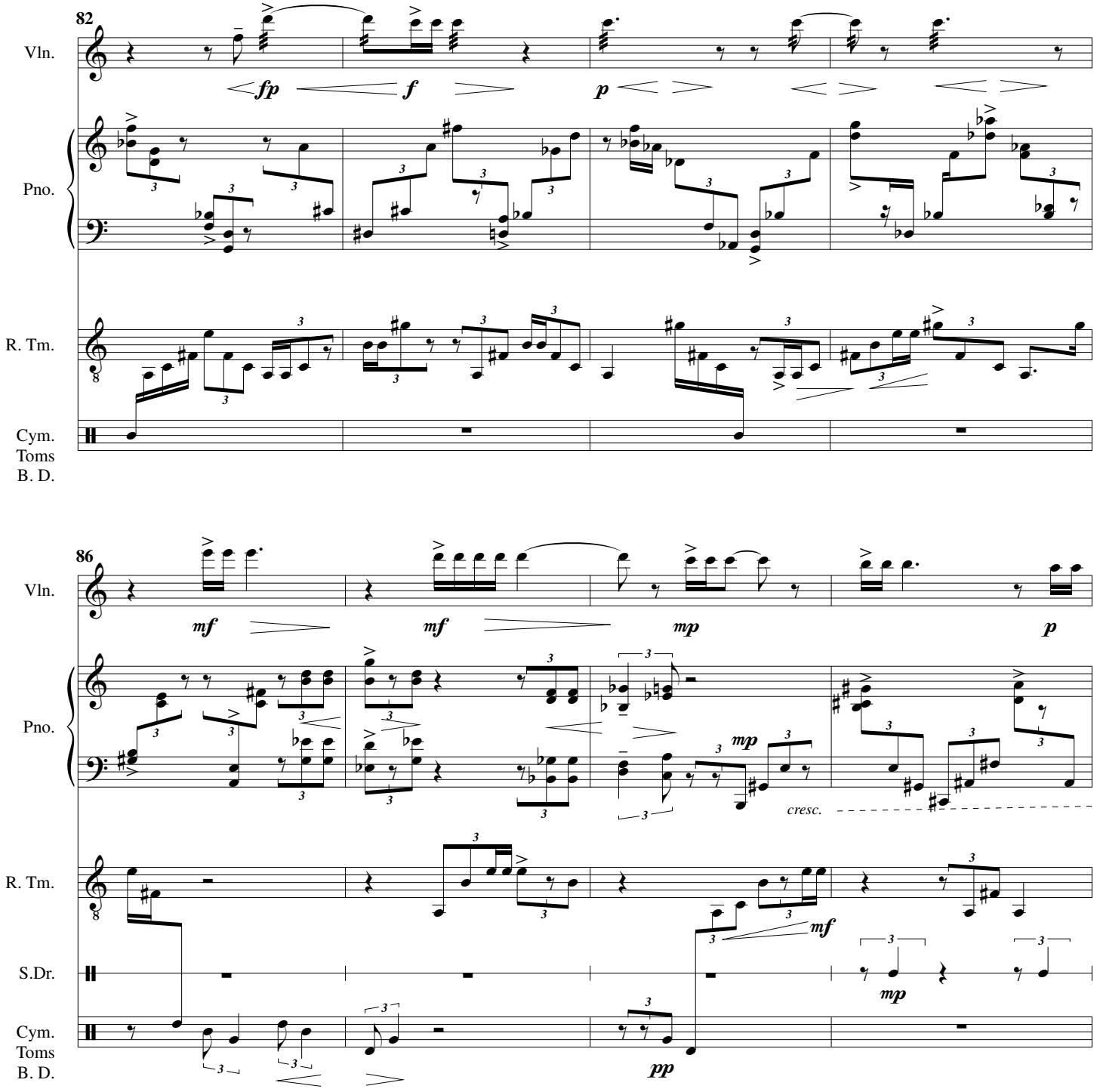

43
Vln.
Pno.
R. Tm.
S.Dr.
mp
mf
p
sim.
pp
48
53
cresc.

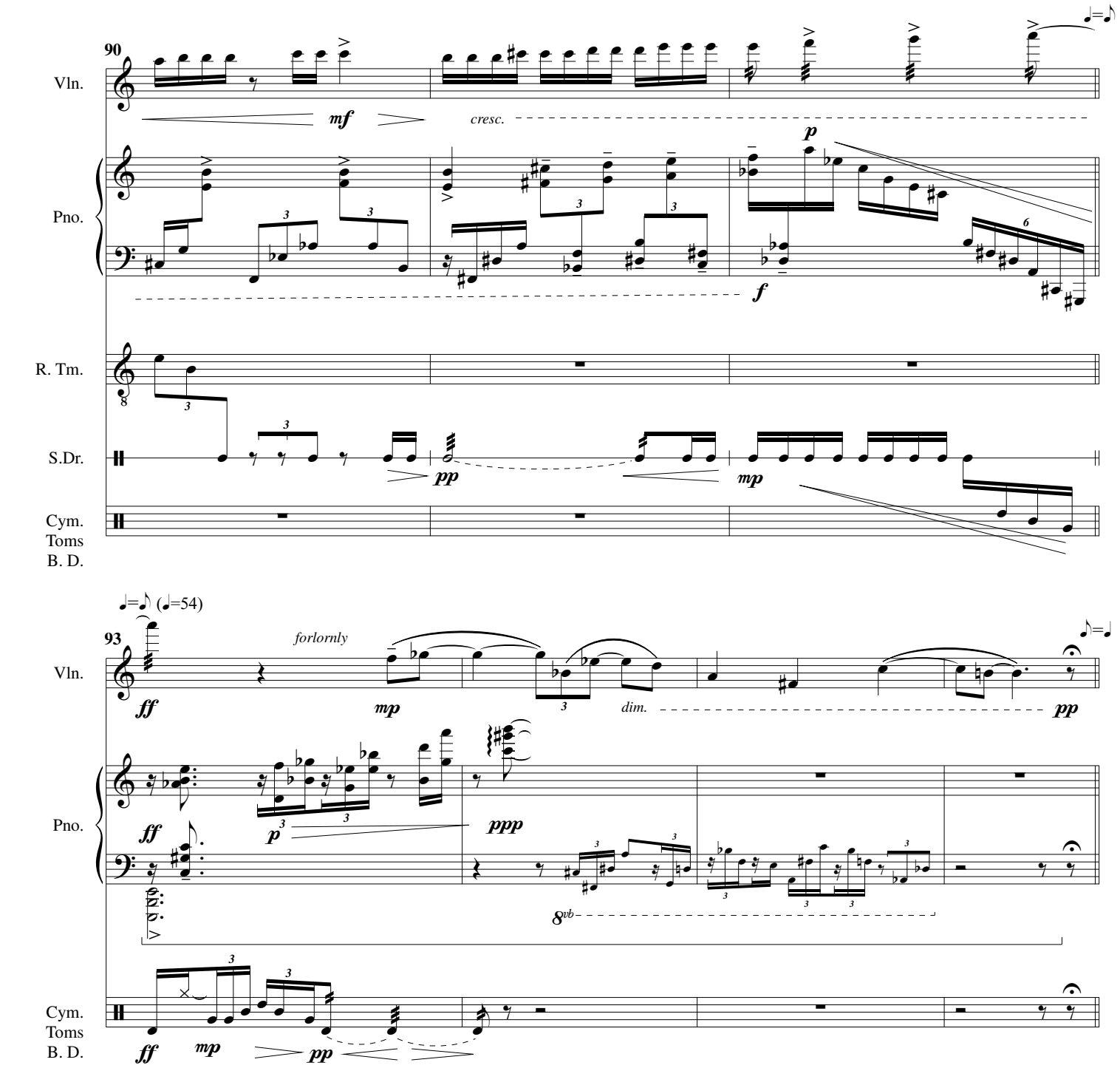

57
Vln.
Pno.
R. Tm.
Cym.
Toms
B. D.
f
mf
61
mf
p
mp
mf
cresc. poco a poco

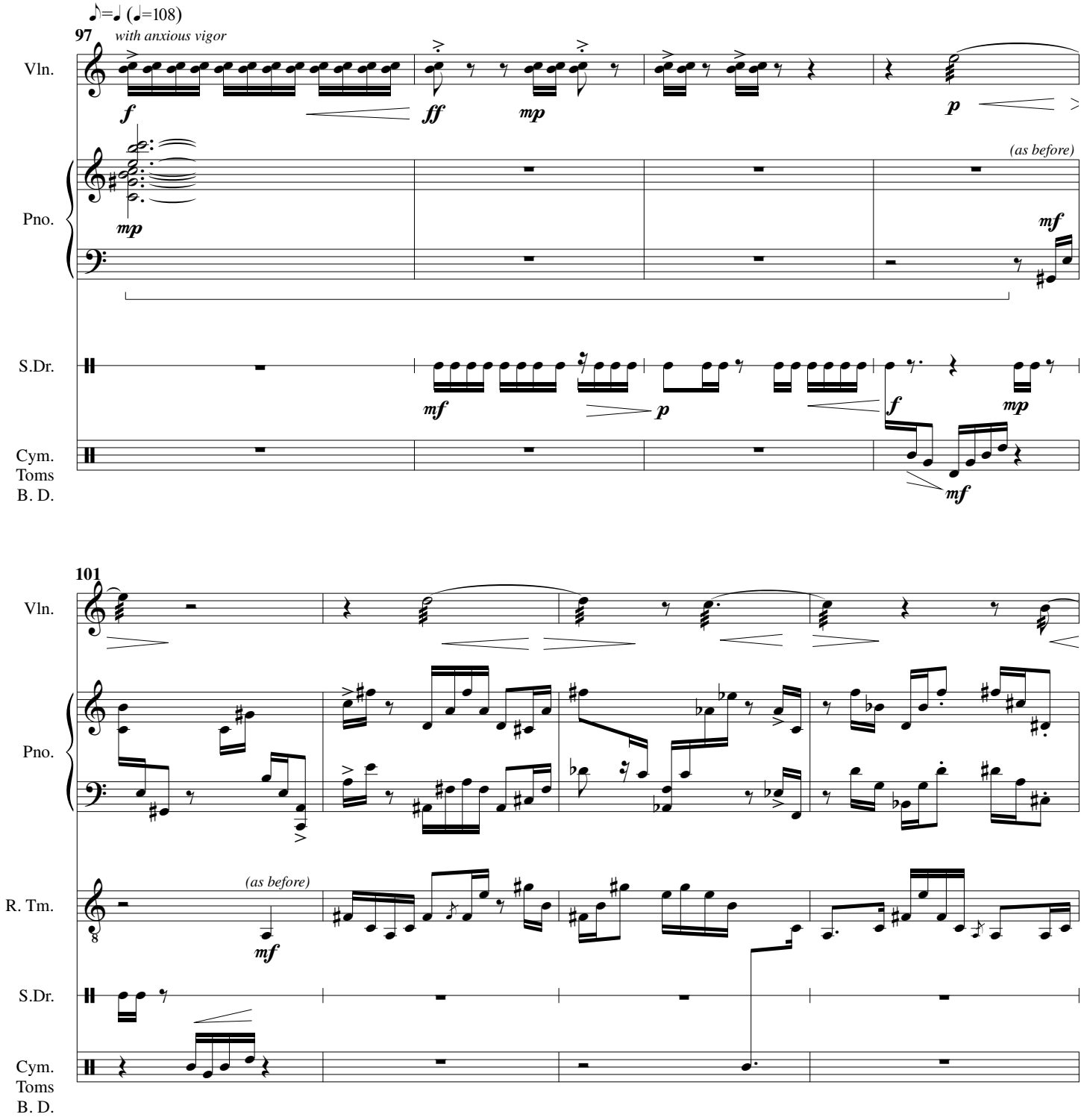

65
Vln.
Pno.
R. Tm.
S.Dr.
Cym.
Toms
B. D.
cresc.
69
forlornly
(♩=54)
(♩=108)
8va
8vb
l.v.

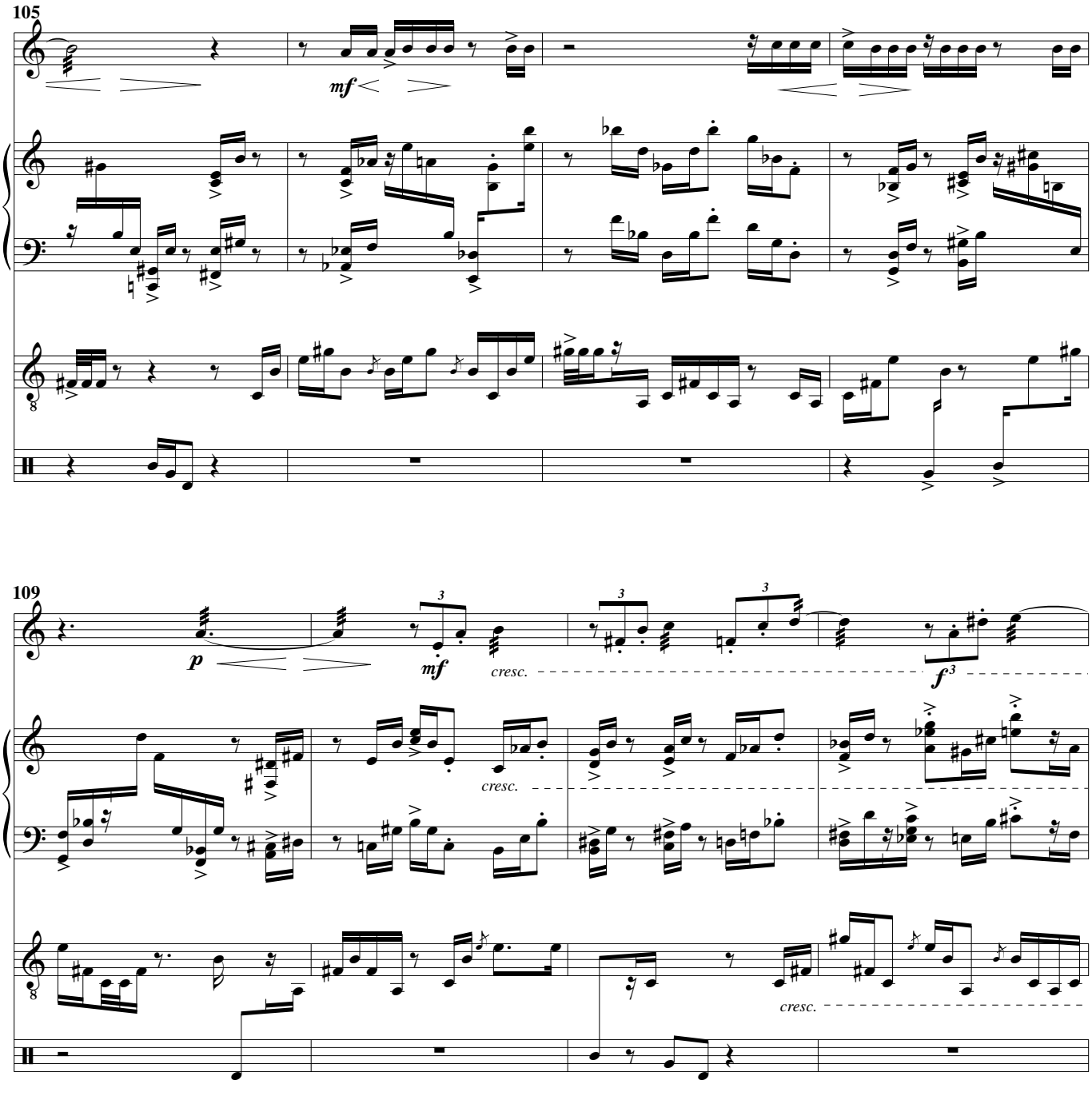

74
Vln.
Pno.
R. Tm.
Cym.
Toms
B. D.
mf
mp
mf
mf
mp
sim.

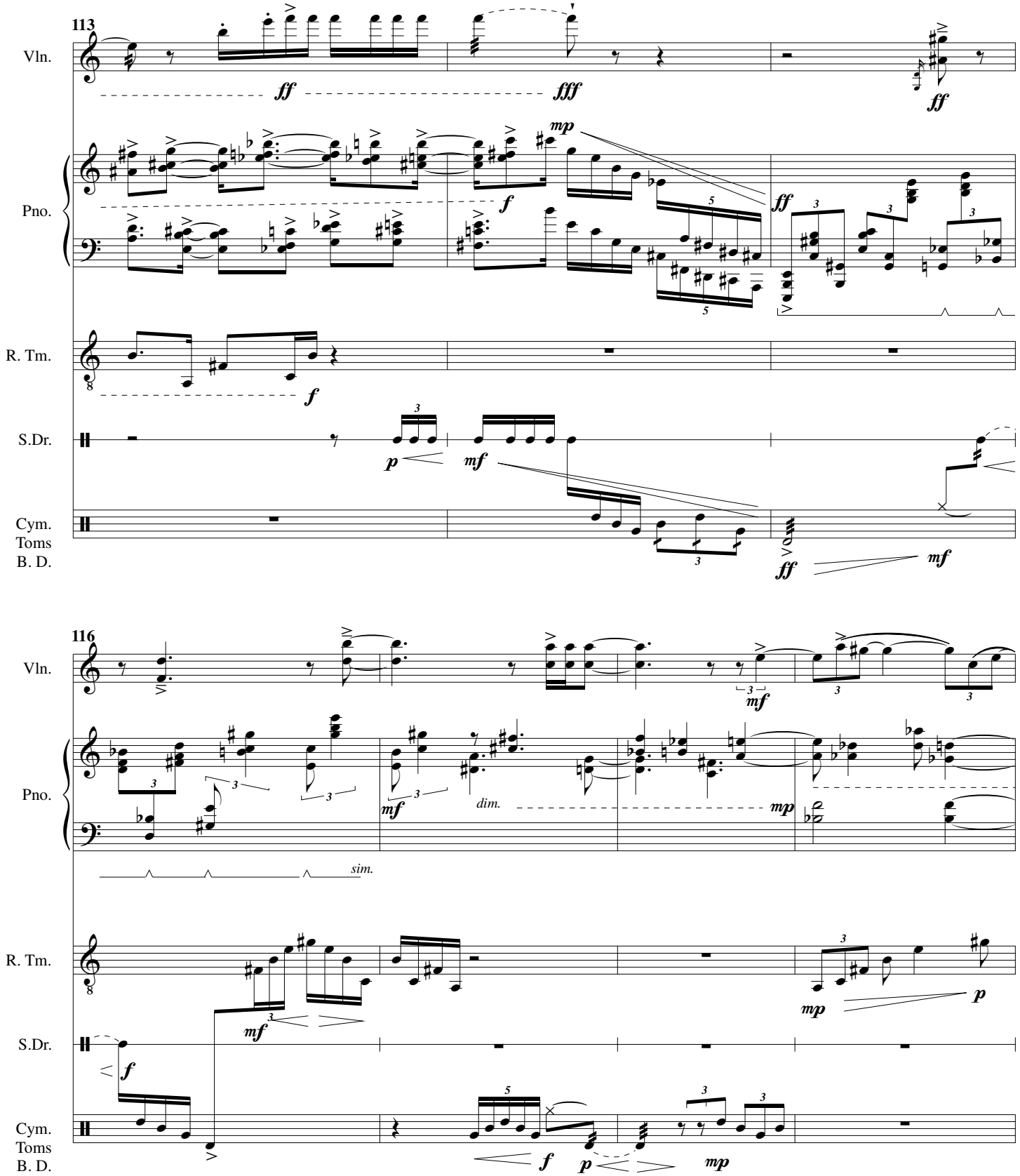

78
Vln.
Pno.
R. Tm.
Cym.
Toms
B. D.
f
mf

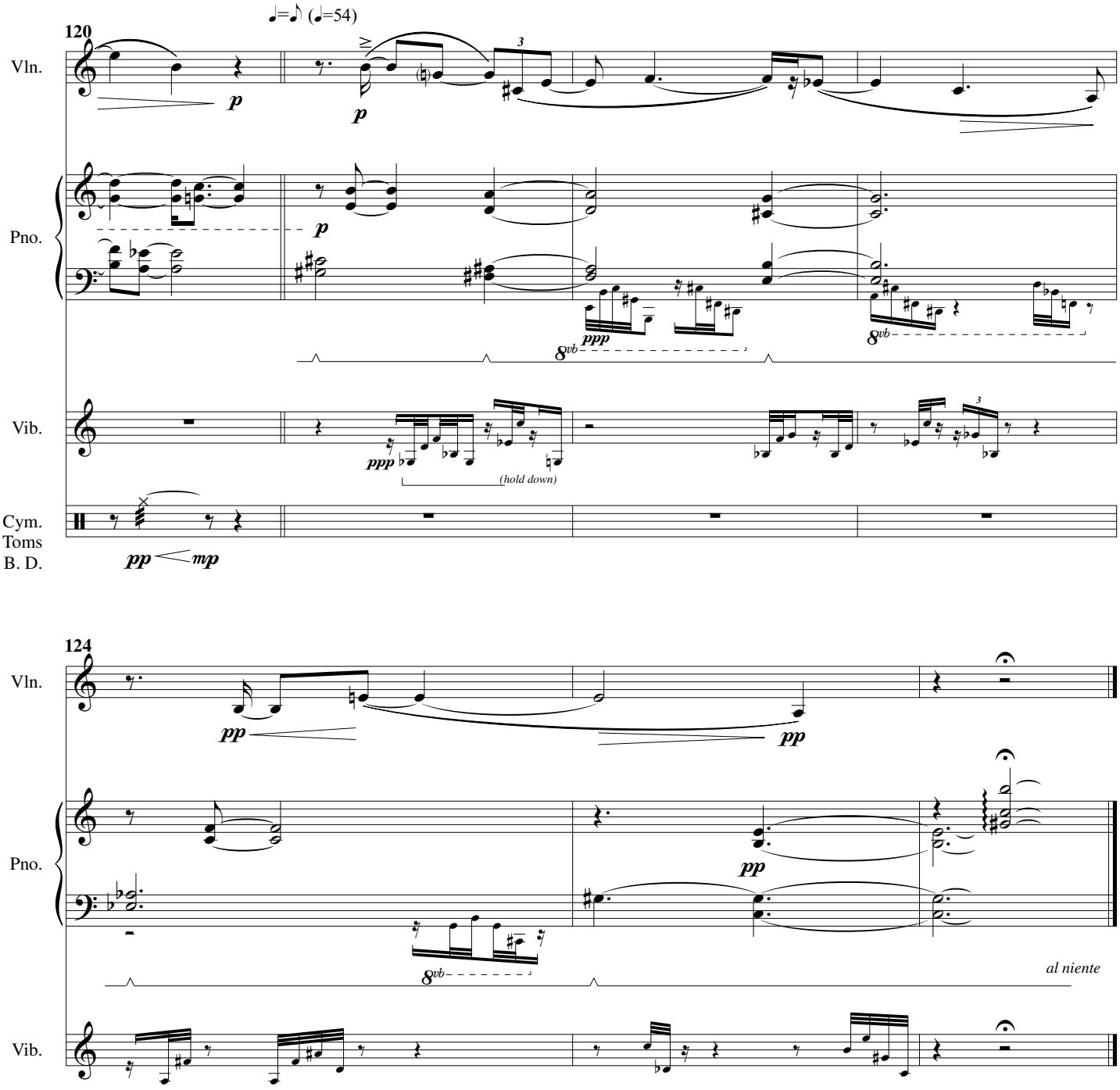

82
Vln.
fp
f
p
Pno.
R. Tm.
Cym.
Toms
B. D.
86
Vln.
mf
mf
mp
p
Pno.
mp
cresc.
R. Tm.
mf
S.Dr.
mp
Cym.
Toms
B. D.
pp


90
Vln.
Pno.
R. Tm.
S.Dr.
Cym.
Toms
B. D.
mf
cresc.
p
f
pp
mp
(♩=54)
93
forlornly
ff
mp
dim.
pp
p
ppp
8vb
ff
mp
pp

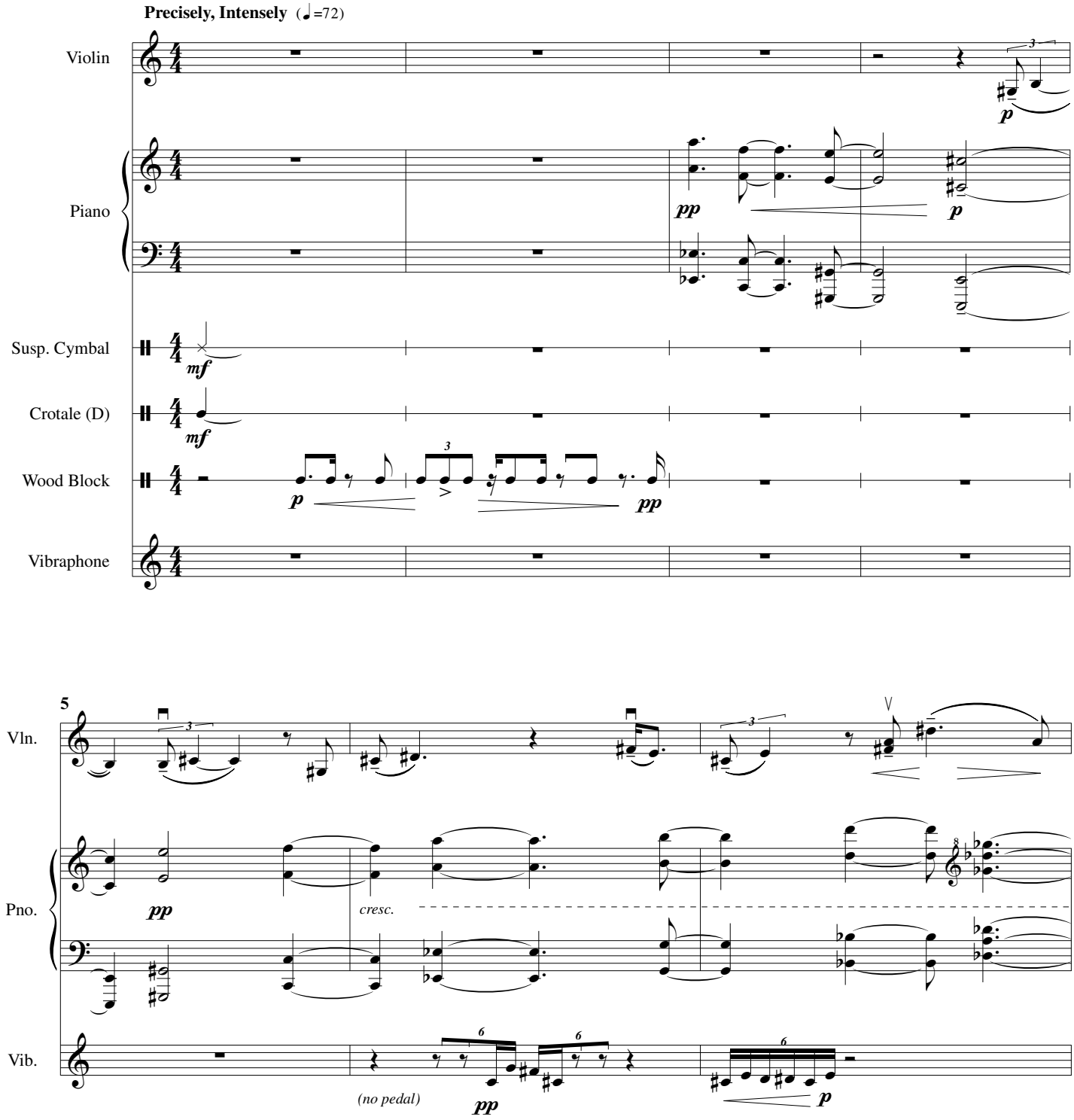

♪=♩ (♩=108)
97
with anxious vigor
Vln.
Pno.
S.Dr.
Cym.
Toms
B. D.
(as before)
101
R. Tm.
(as before)

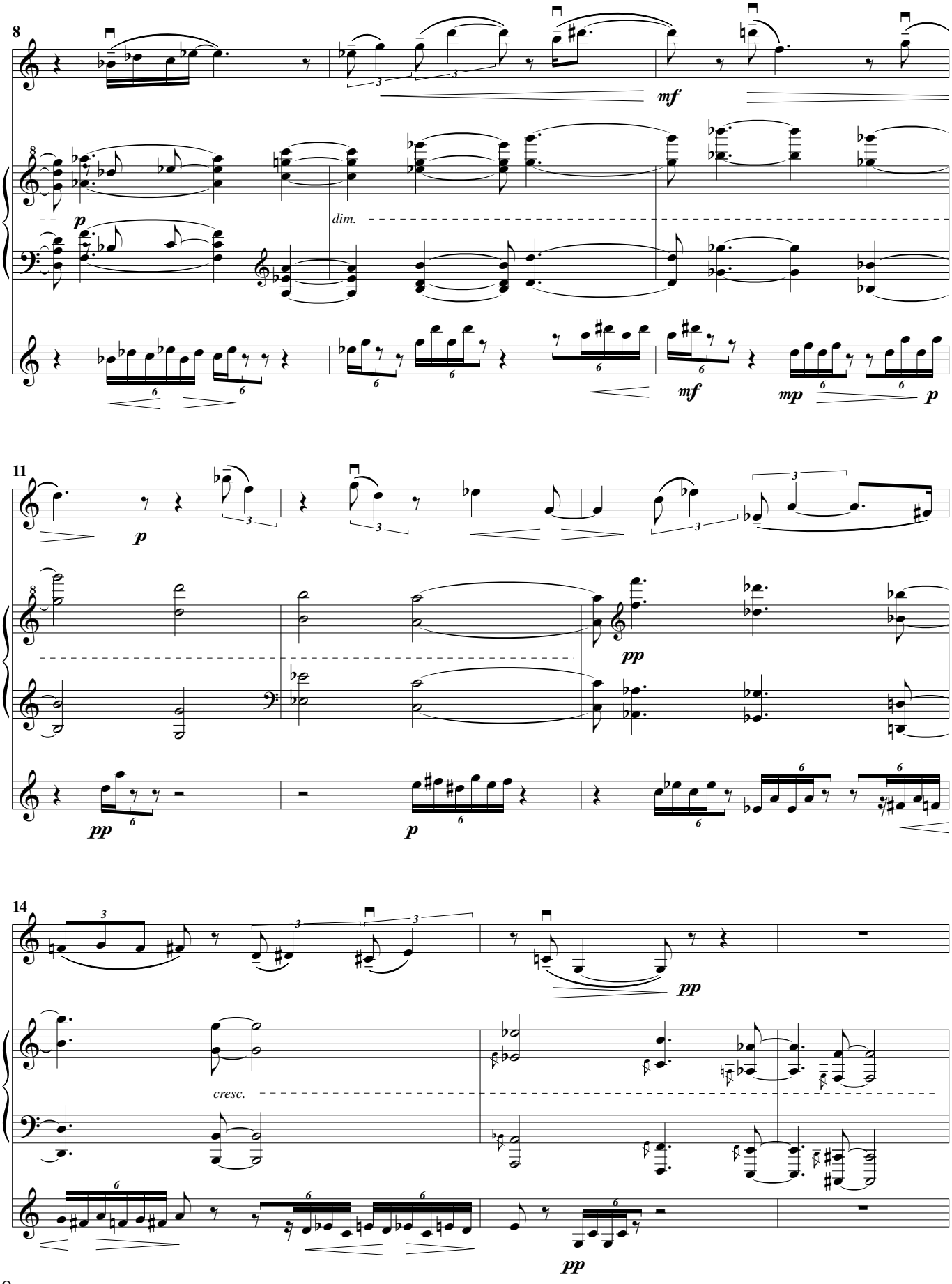

105
Vln.
mf
Pno.
R. Tm.
Cym.
Toms
B. D.
109
Vln.
p
mf
cresc.
f
Pno.
cresc.
R. Tm.
cresc.
Cym.
Toms
B. D.

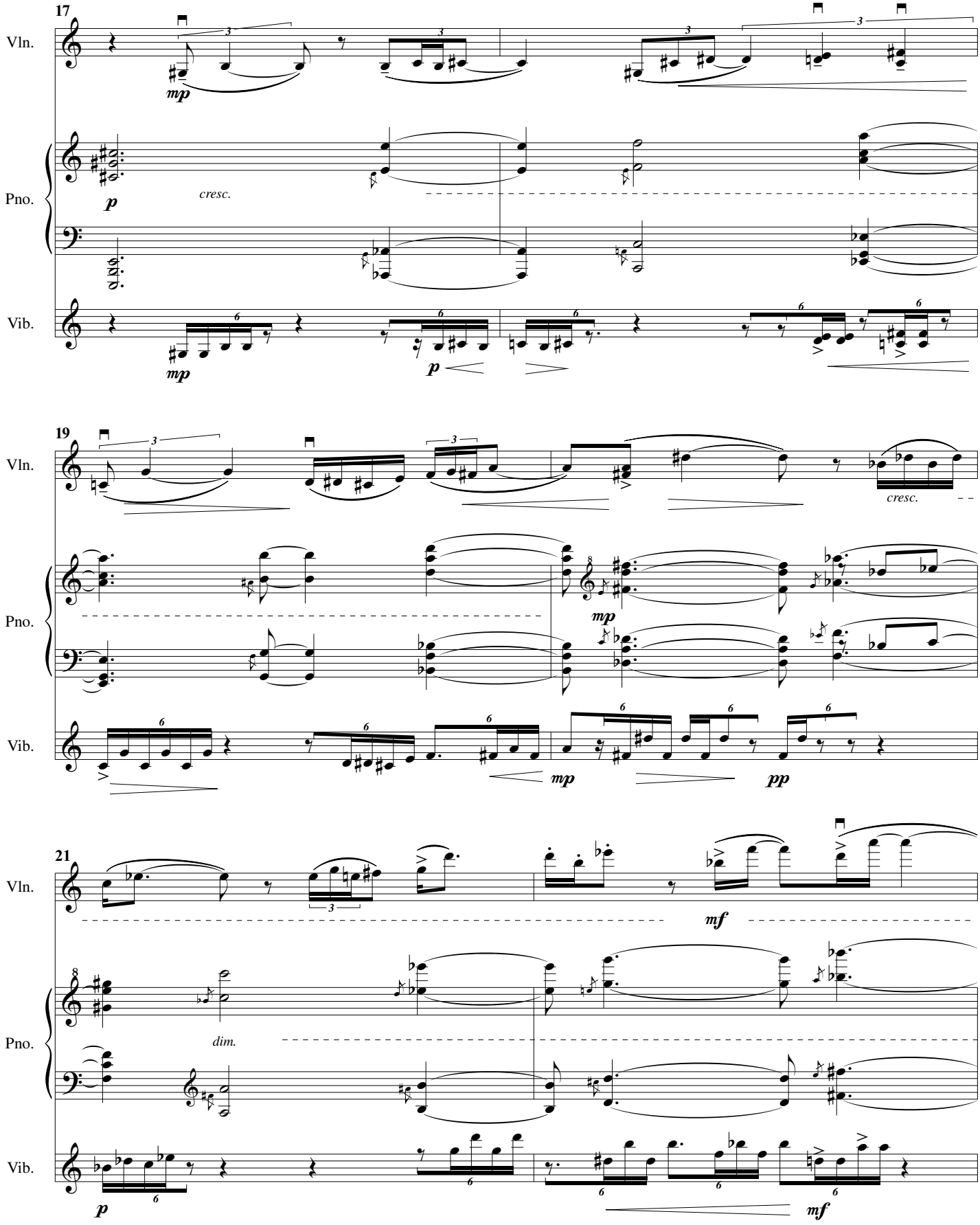

113
Vln.
Pno.
R. Tm.
S.Dr.
Cym.
Toms
B. D.
116
sim.
dim.

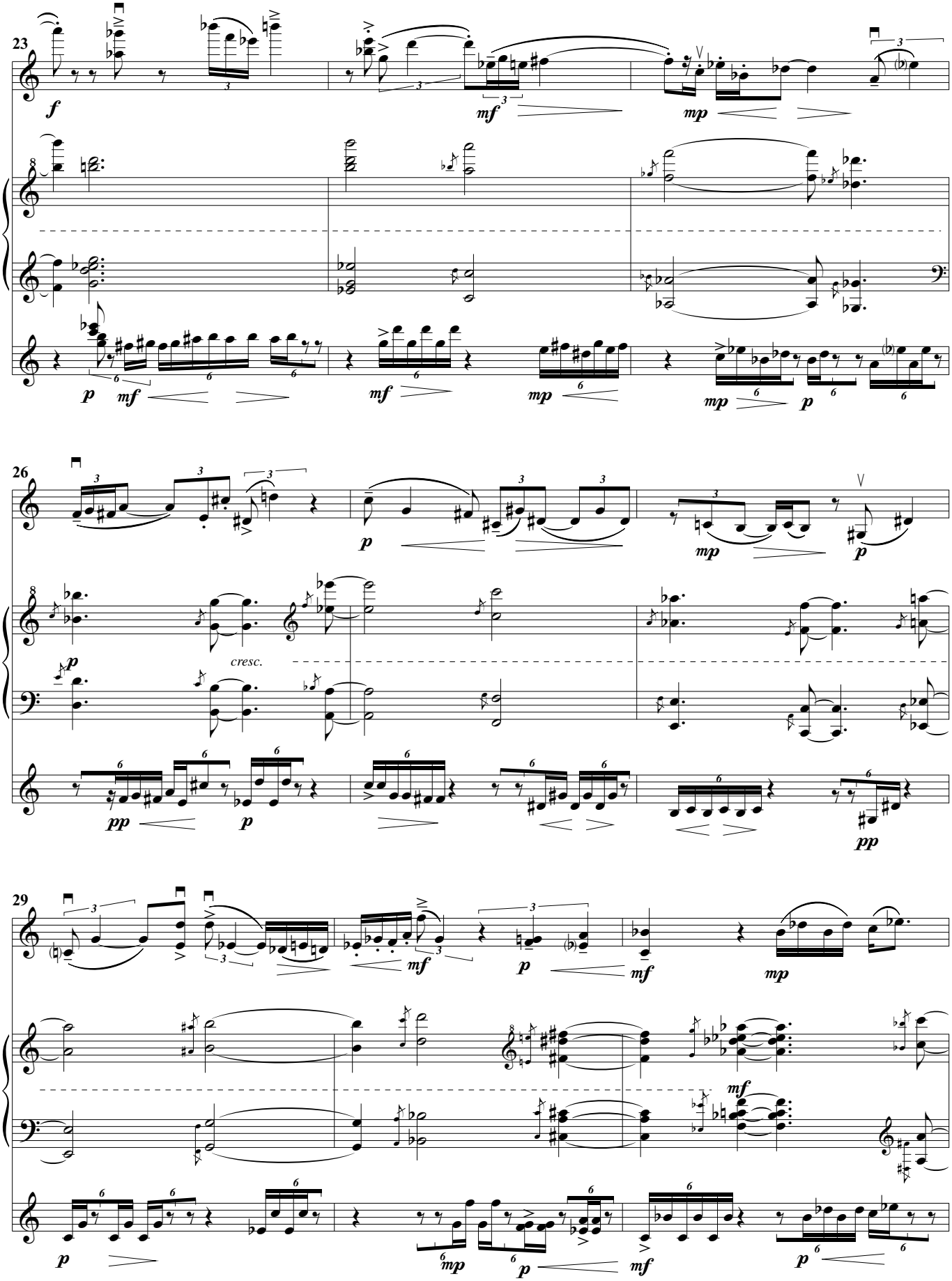

120
♩=♪ (♩=54)
Vln.
Pno.
Vib.
Cym.
Toms
B. D.
p
ppp
8vb
(hold down)
pp
mp
124
al niente

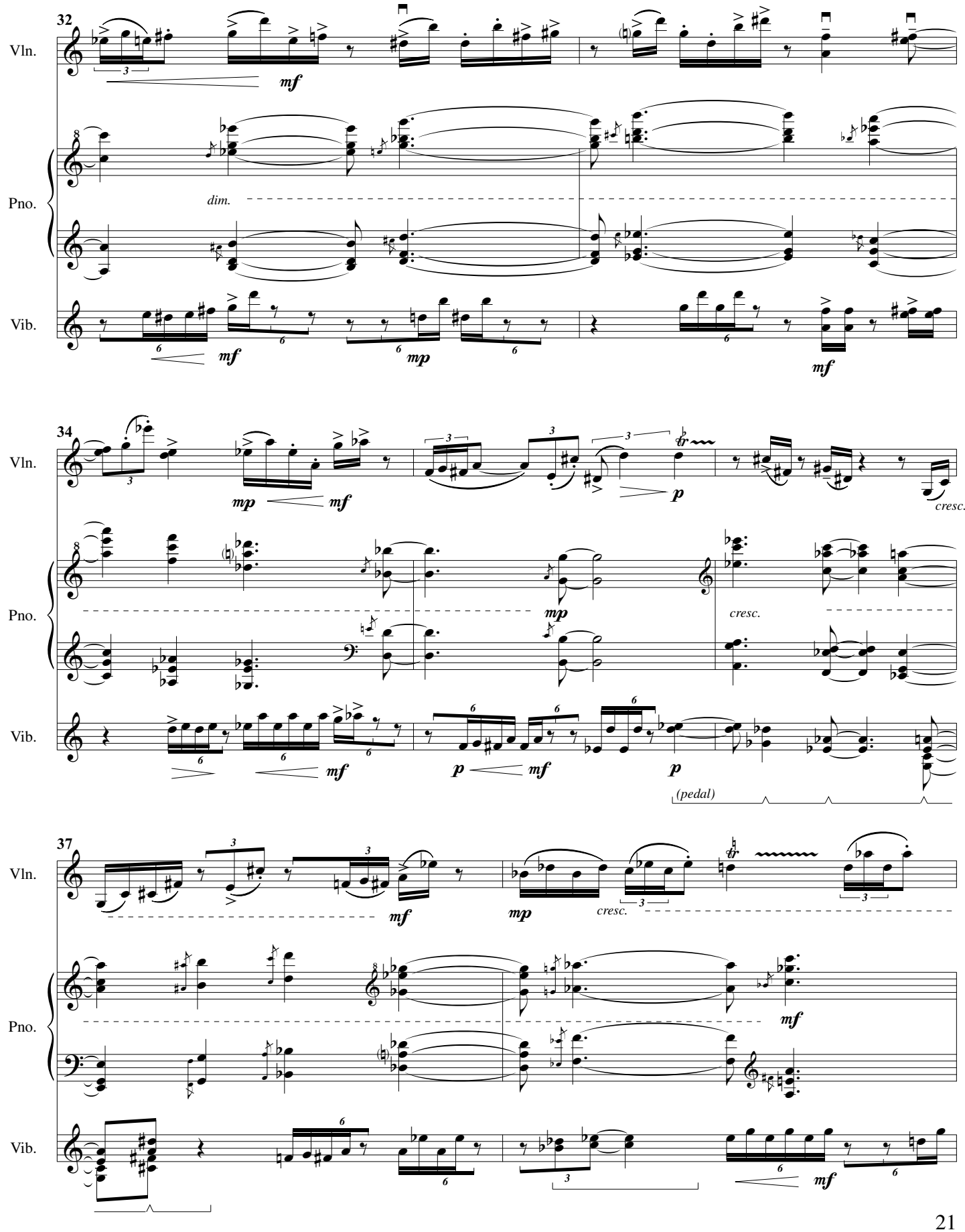
III. Tokamak

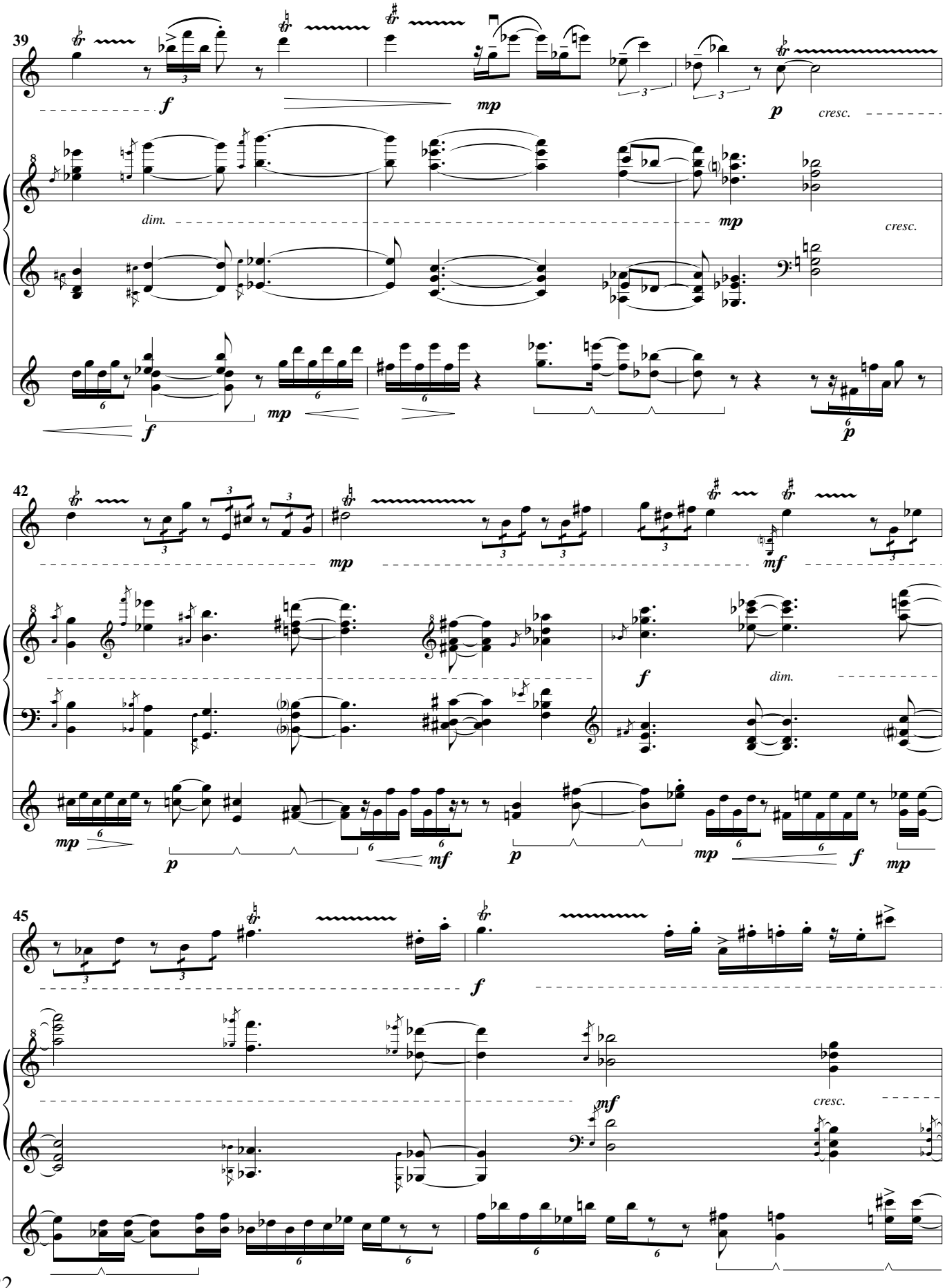

Precisely, Intensely (♩=72)
Violin
Piano
Susp. Cymbal
Crotale (D)
Wood Block
Vibraphone
mf
p
pp
5
Vln.
Pno.
Vib.
cresc.
(no pedal)

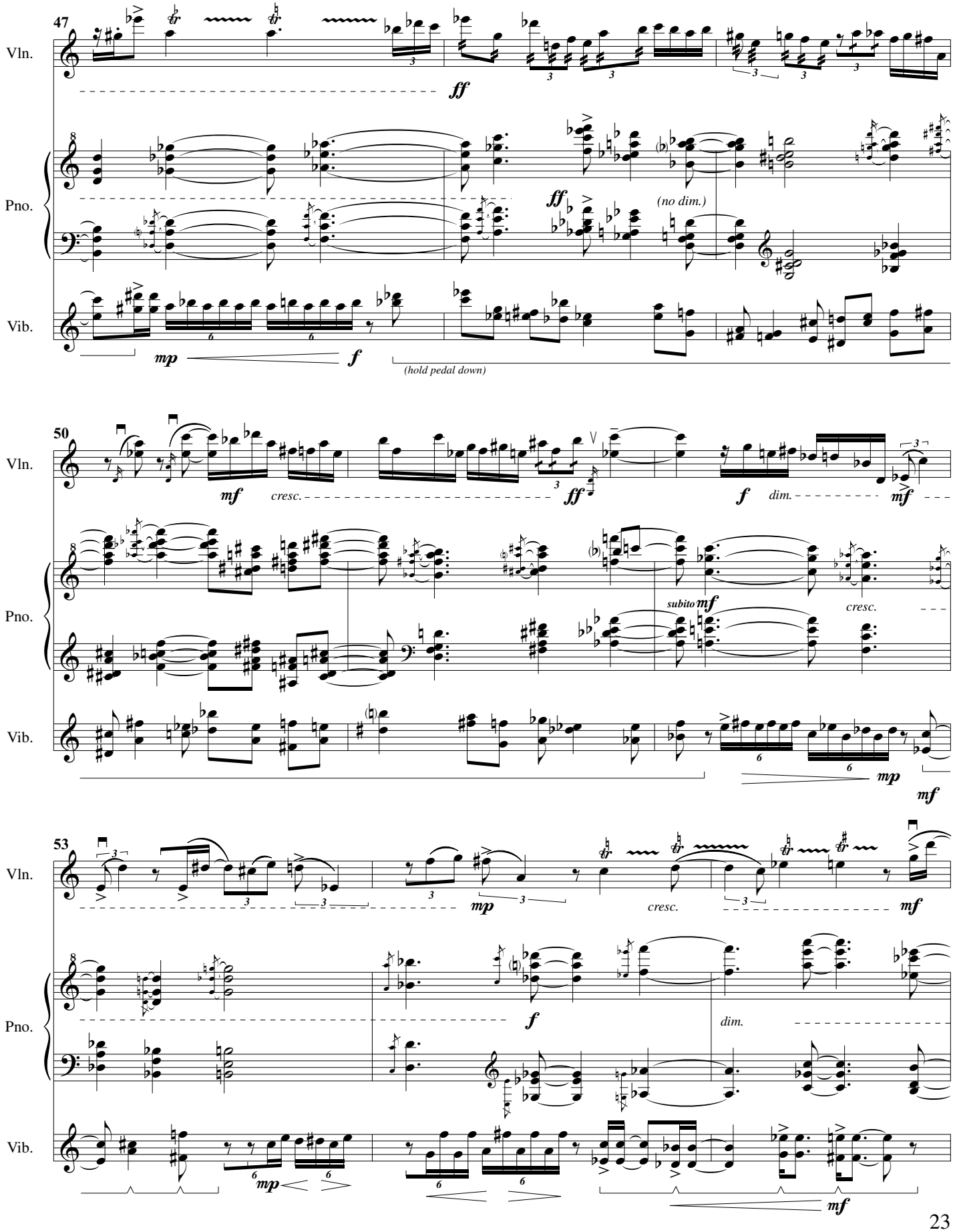

8
Vln.
Pno.
Vib.
p
dim.
mf
mf
mp
p
11
Vln.
Pno.
Vib.
p
pp
pp
p
14
Vln.
Pno.
Vib.
pp
cresc.
pp

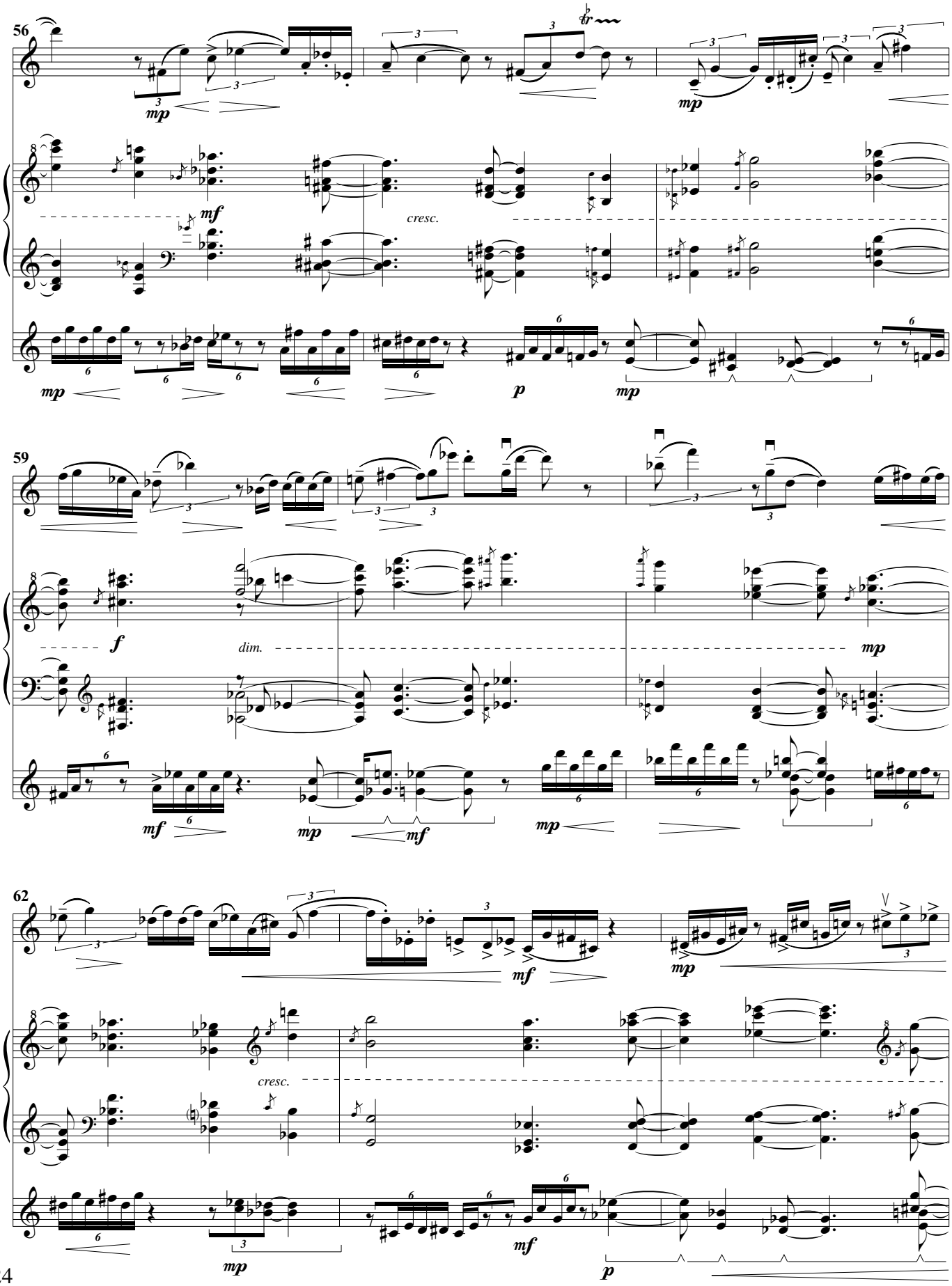

17
Vln.
mp
Pno.
p
cresc.
Vib.
mp
p
19
Vln.
cresc.
Pno.
mp
Vib.
mp
pp
21
Vln.
mf
Pno.
dim.
Vib.
p
mf

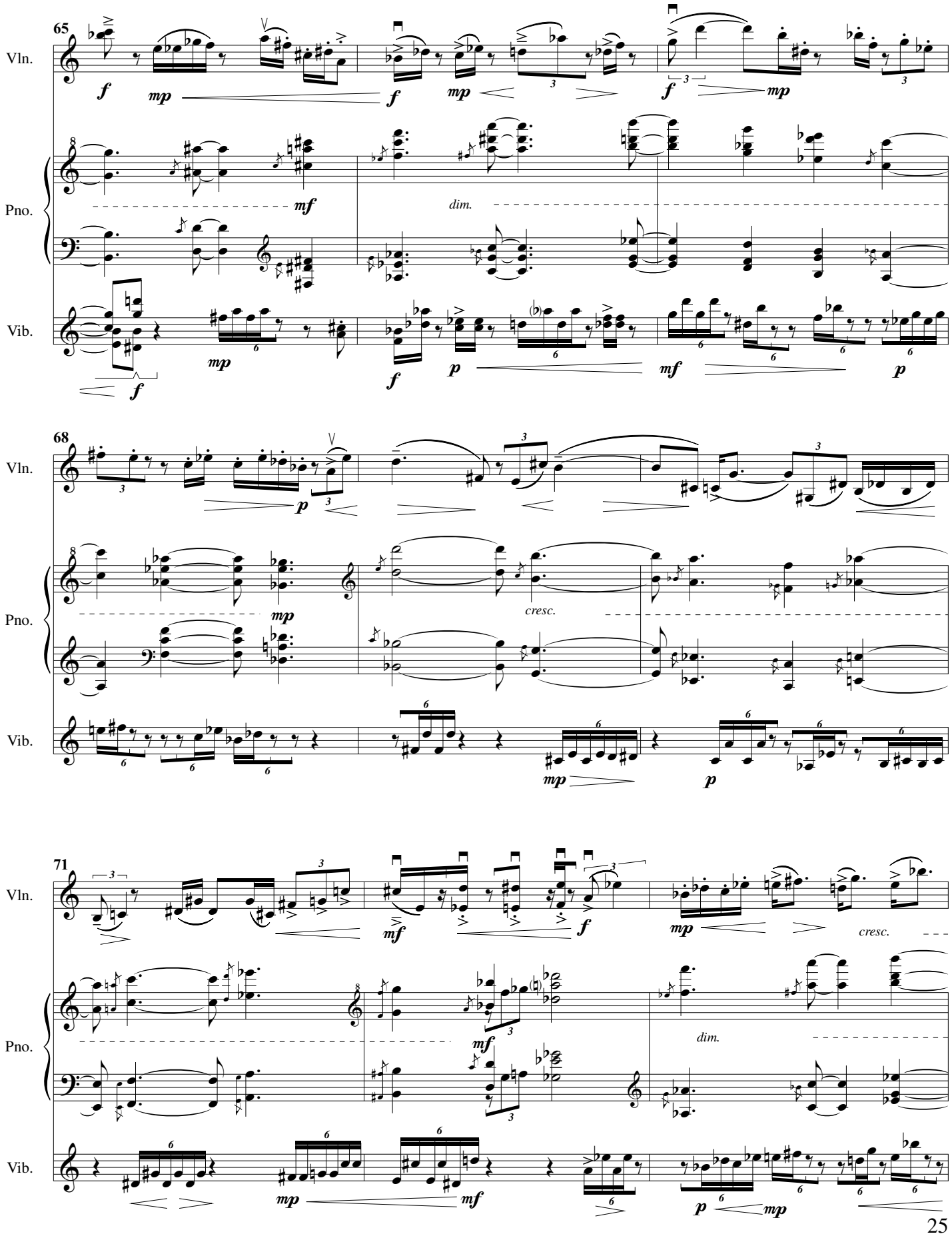

23
Vln.
Pno.
Vib.
26
Vln.
Pno.
cresc.
Vib.
29
Vln.
Pno.
Vib.

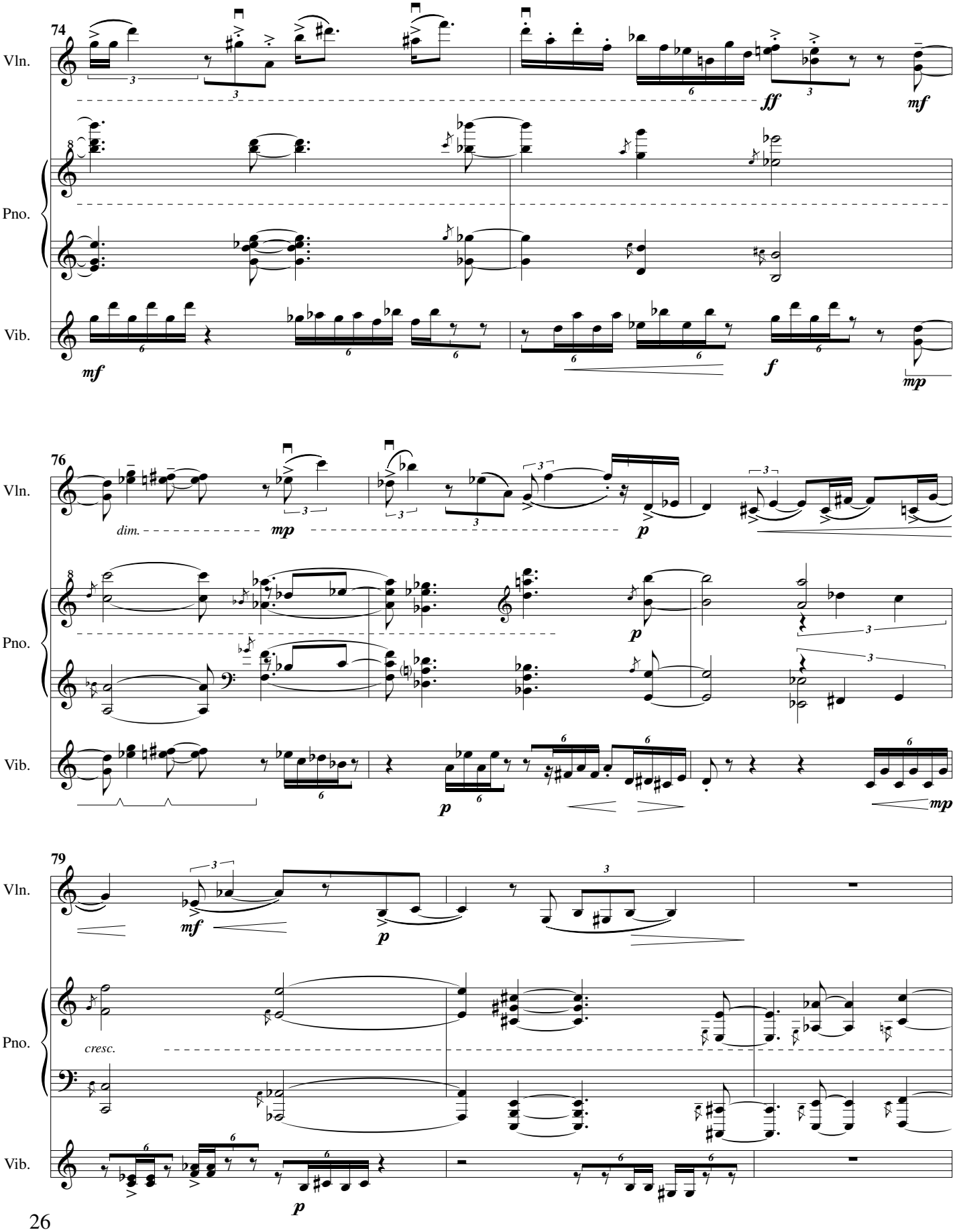

32
Vln.
Pno.
Vib.
dim.
mf
mp
mf
34
Vln.
Pno.
Vib.
mp
mf
p
cresc.
mp
cresc.
p
mf
p
(pedal)
37
Vln.
Pno.
Vib.
mf
mp
cresc.
mf
mf

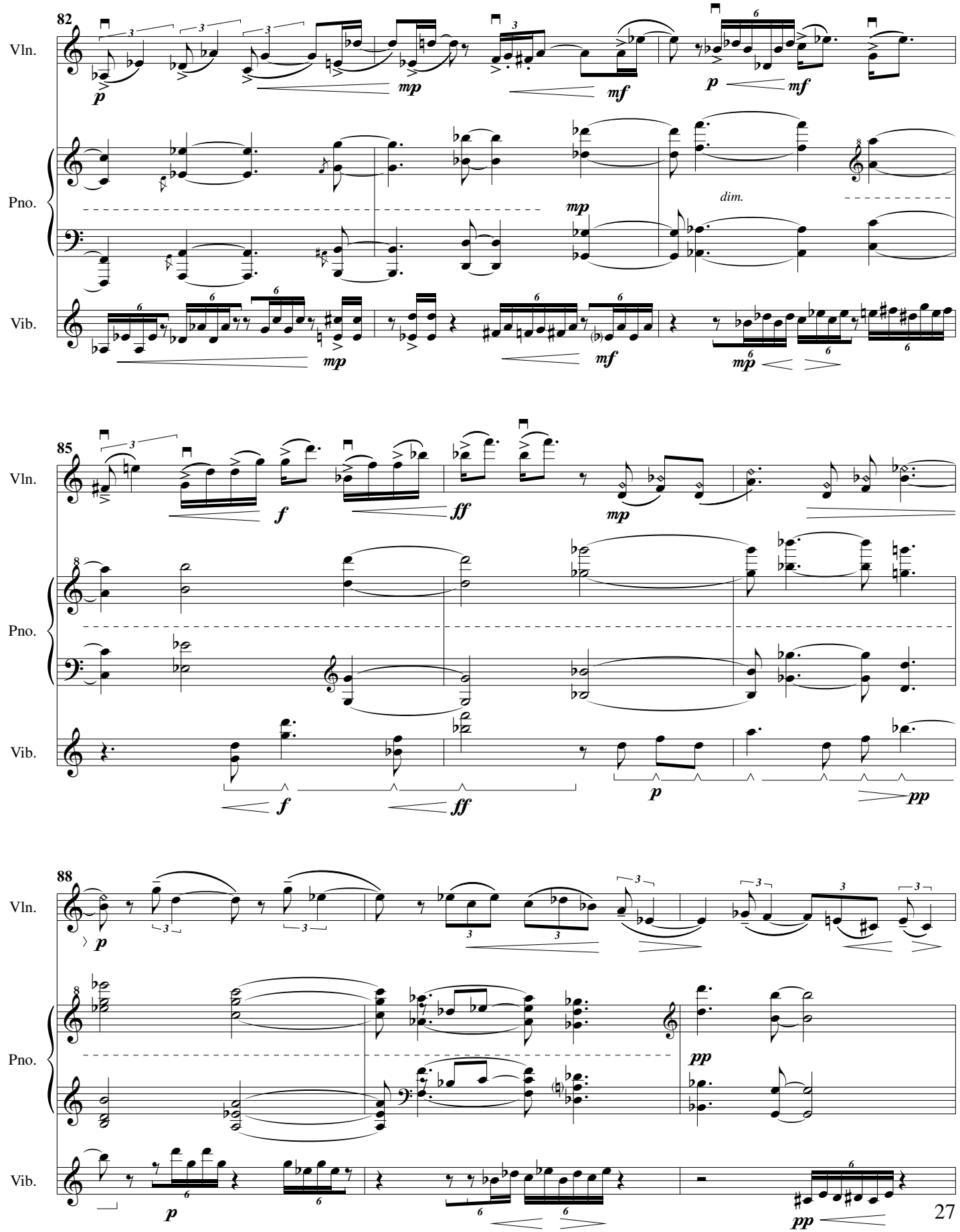

39
Vln.
Pno.
Vib.
f
mp
p
cresc.
dim.
mp
cresc.
f
mp
p
42
Vln.
Pno.
Vib.
mp
mf
f
dim.
mp
p
mf
p
mp
f
mp
45
Vln.
Pno.
Vib.
f
mf
cresc.

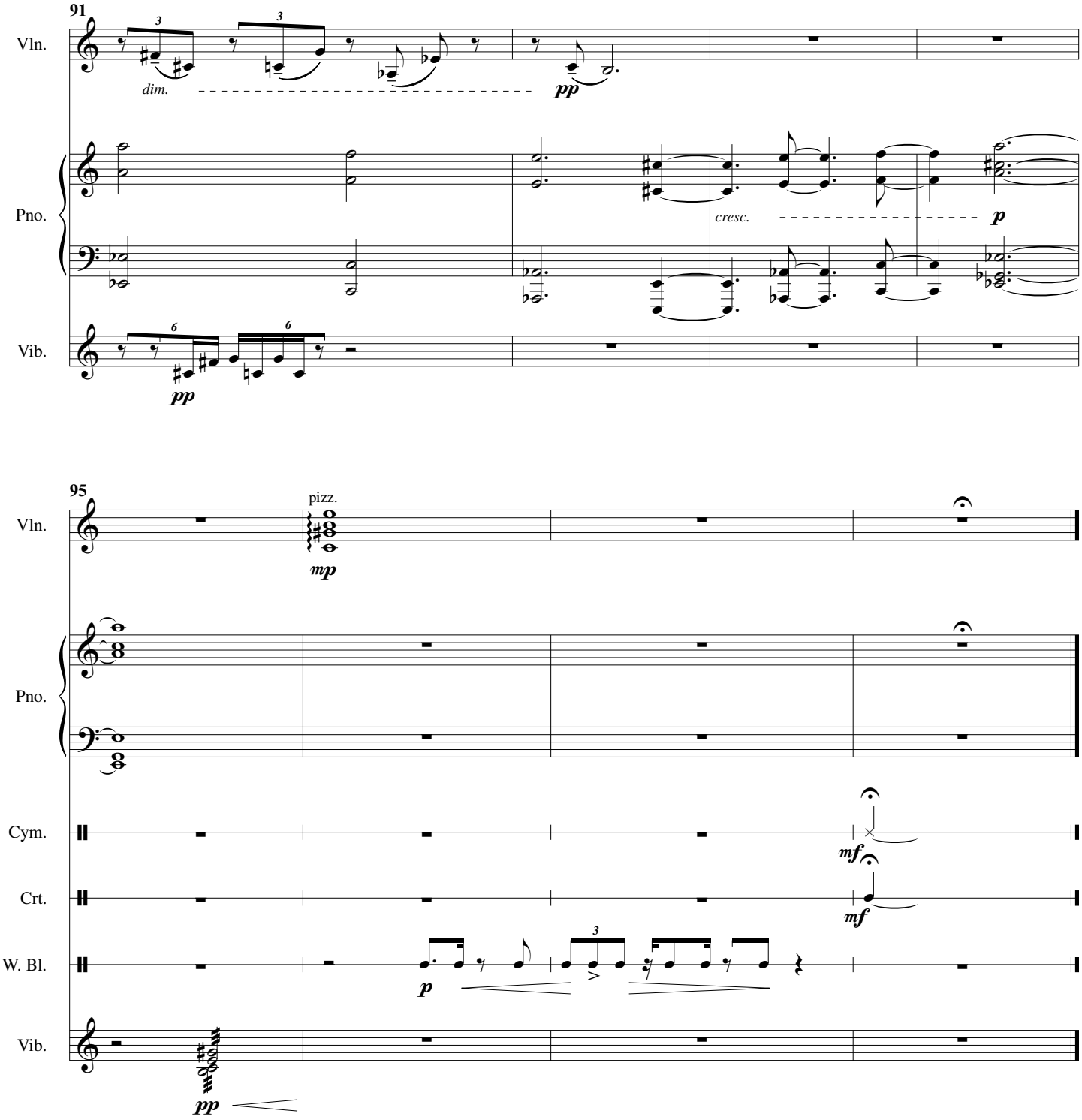

47
Vln.
Pno.
Vib.
ff
(no dim.)
mp
f
(hold pedal down)
50
mf
cresc.
ff
f
dim.
mf
subito mf
cresc.
mp
mf
53
mp
cresc.
mf
f
dim.
mp
mf


56
Vln.
Pno.
Vib.
mp
mf
cresc.
p
59
f
dim.
62

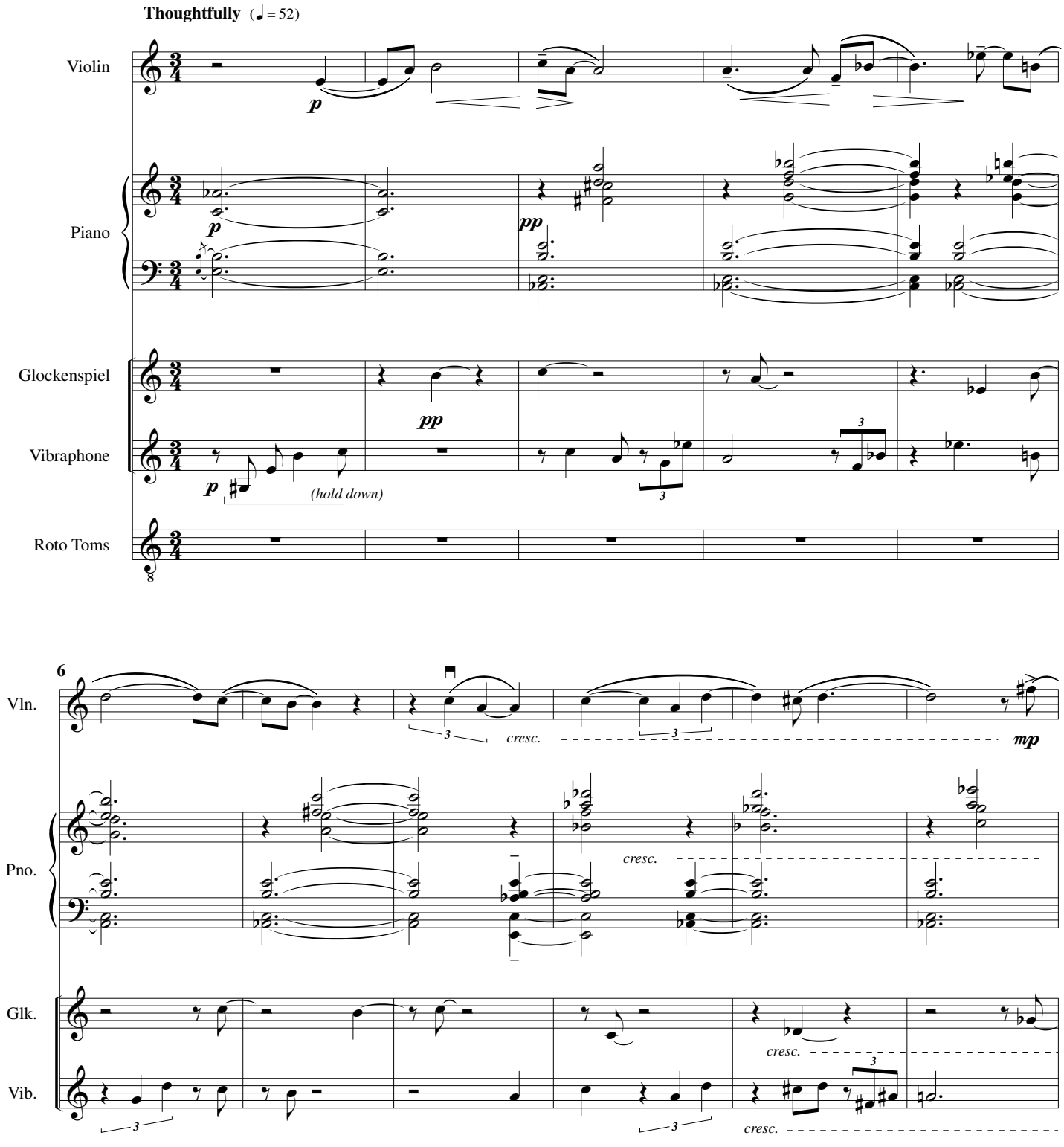

65
Vln.
Pno.
Vib.
dim.
68
cresc.
71
dim.

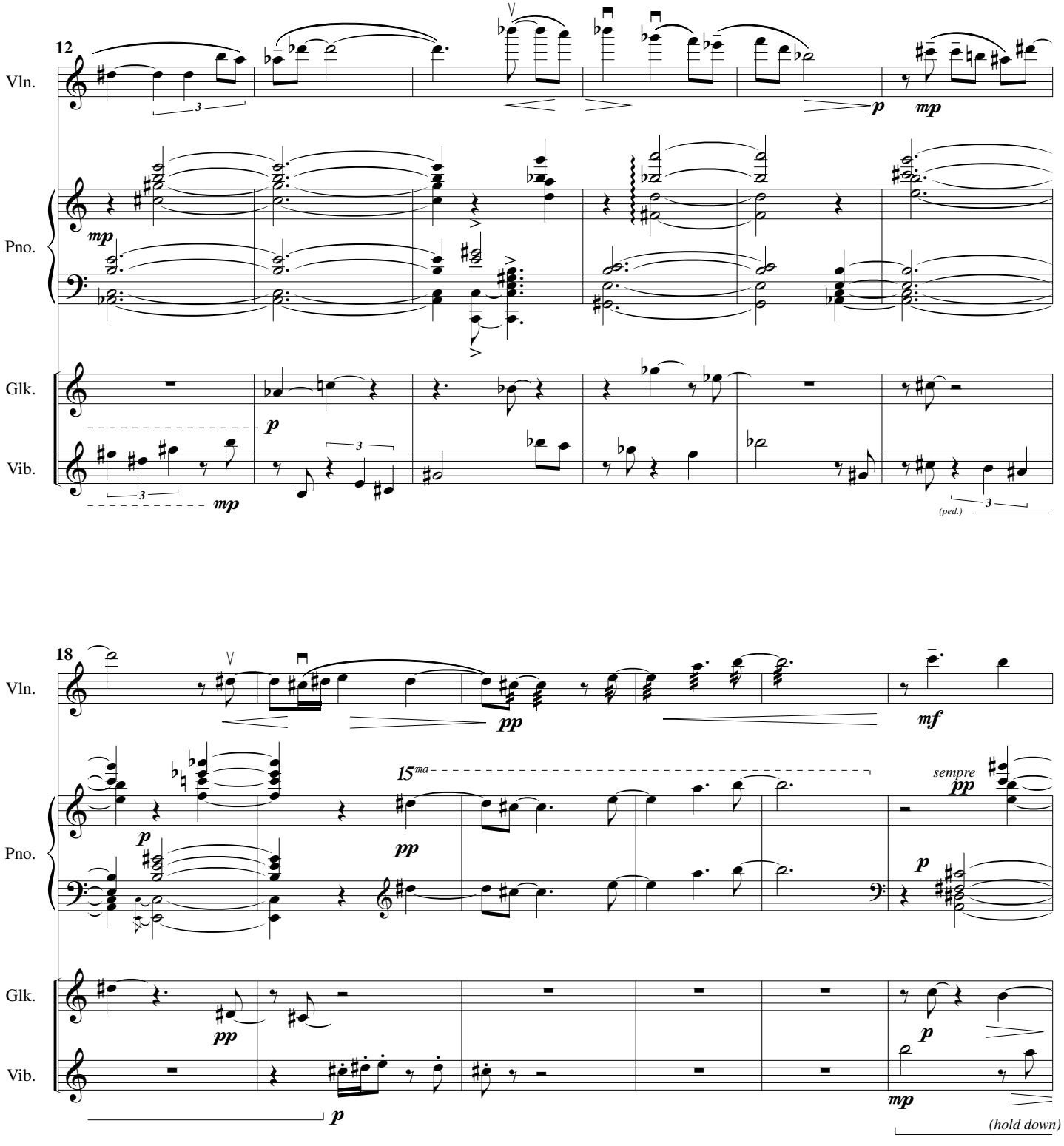

74
Vln.
Pno.
Vib.
ff
mf
mf
f
mp
76
dim.
mp
p
p
p
mp
79
mf
p
cresc.
p

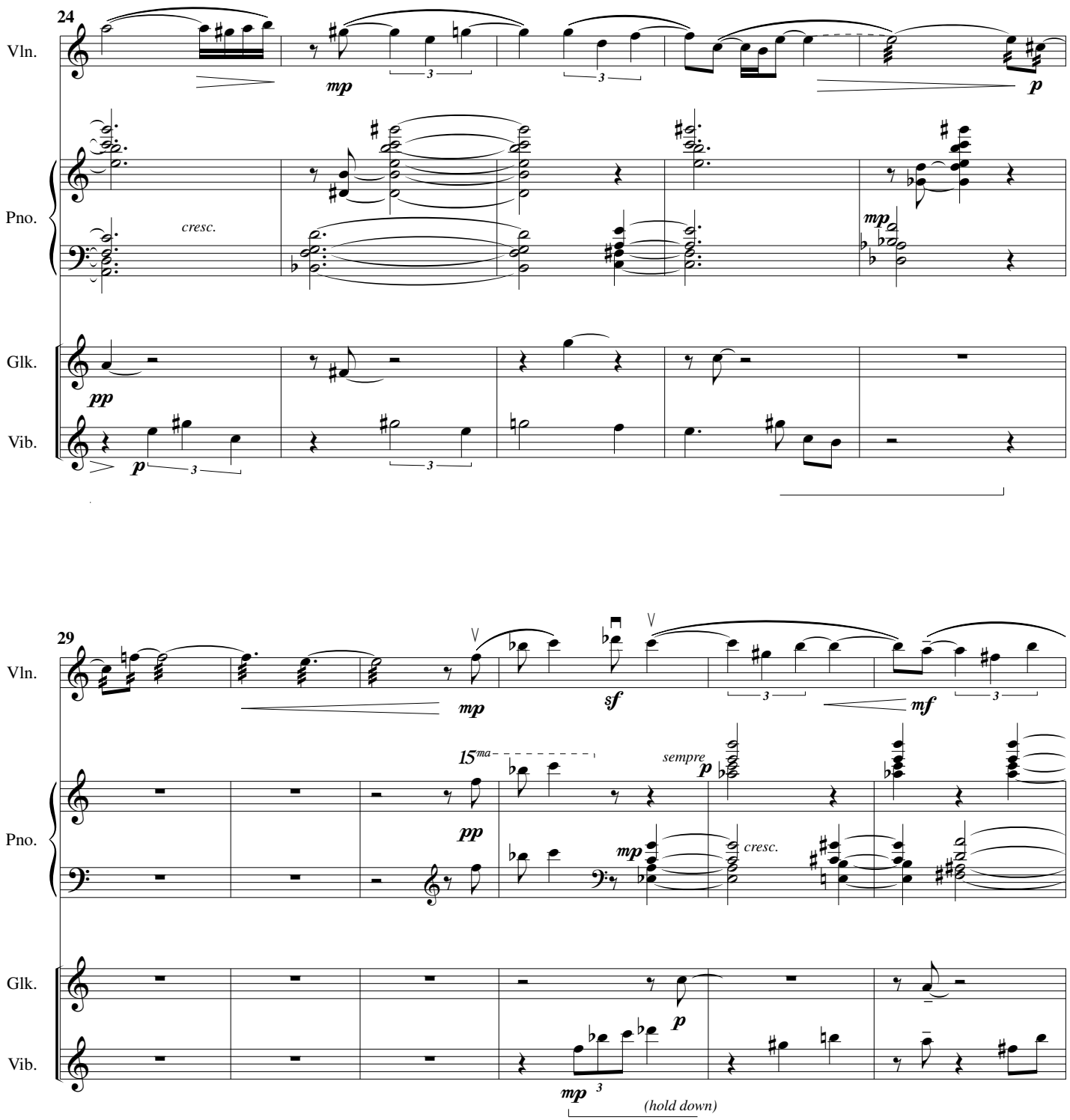

82
Vln.
Pno.
Vib.
dim.
85
88

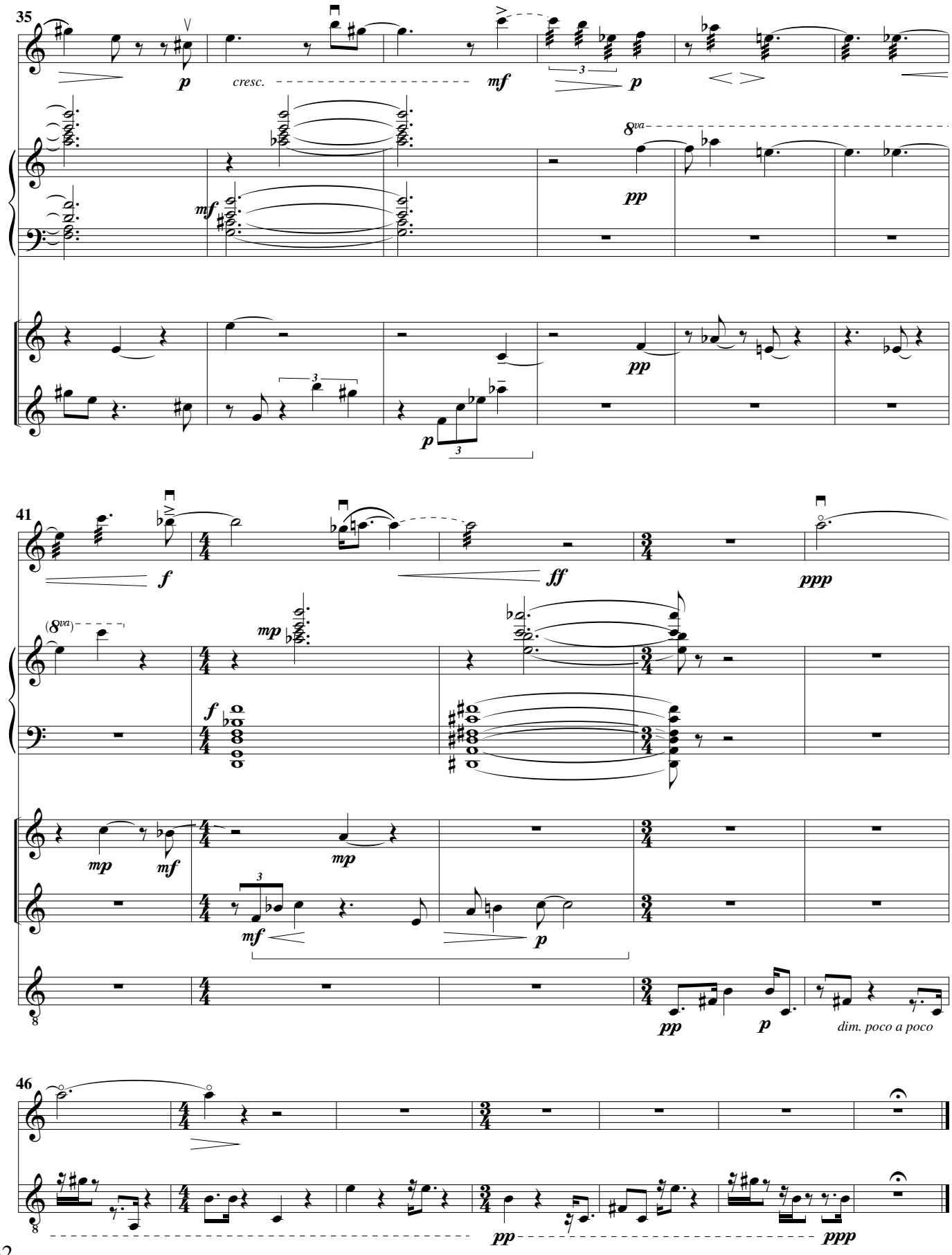

91
Vln.
dim.
pp
Pno.
cresc.
p
Vib.
pp
95
pizz.
mp
Vln.
Pno.
Cym.
mf
Crt.
mf
W. Bl.
p
Vib.
pp

IV. "The truth is never simple" (π)

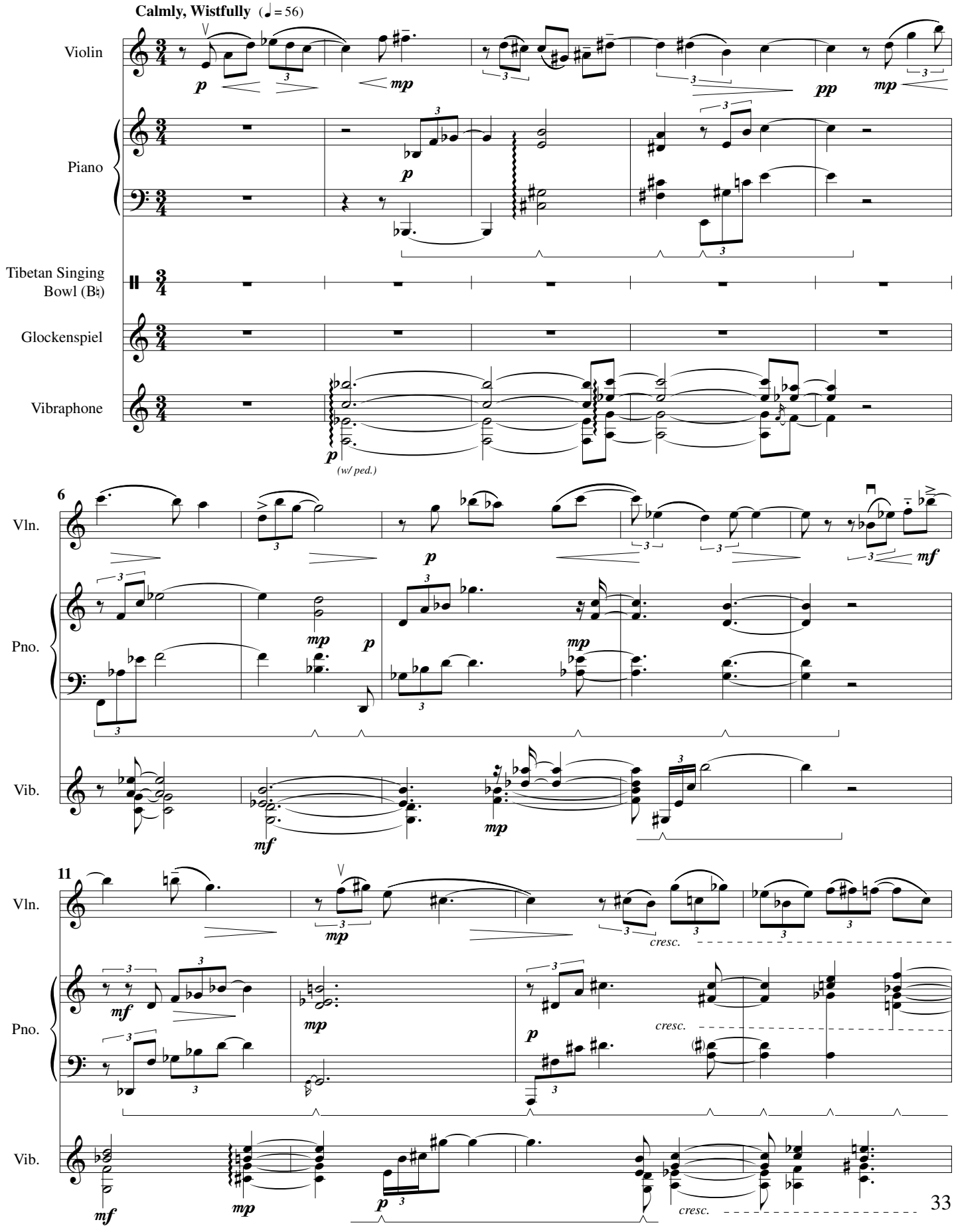


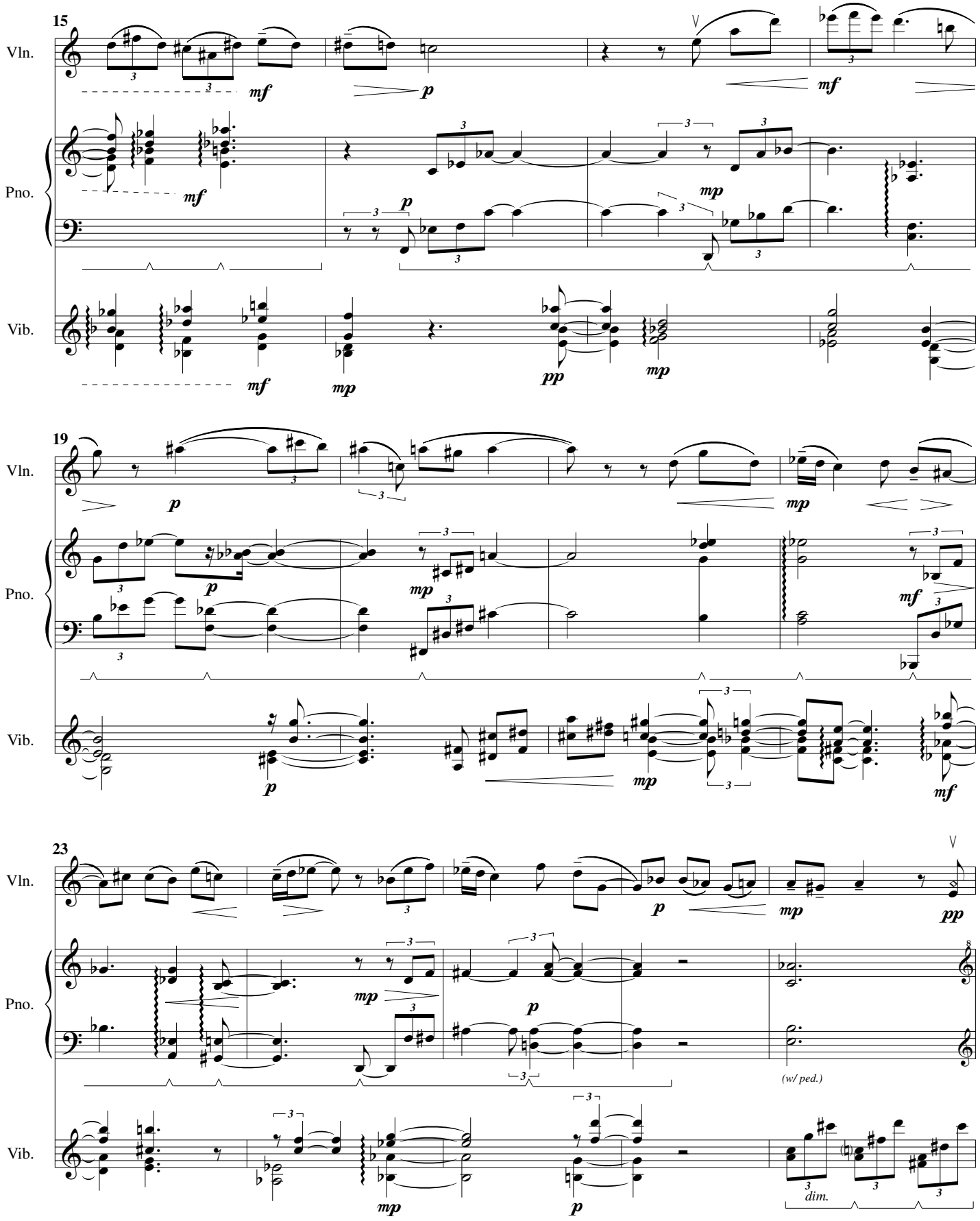

12
Vln.
Pno.
Glk.
Vib.
mp
p
mp
(ped.)
18
pp
mf
15ma
sempre pp
(hold down)

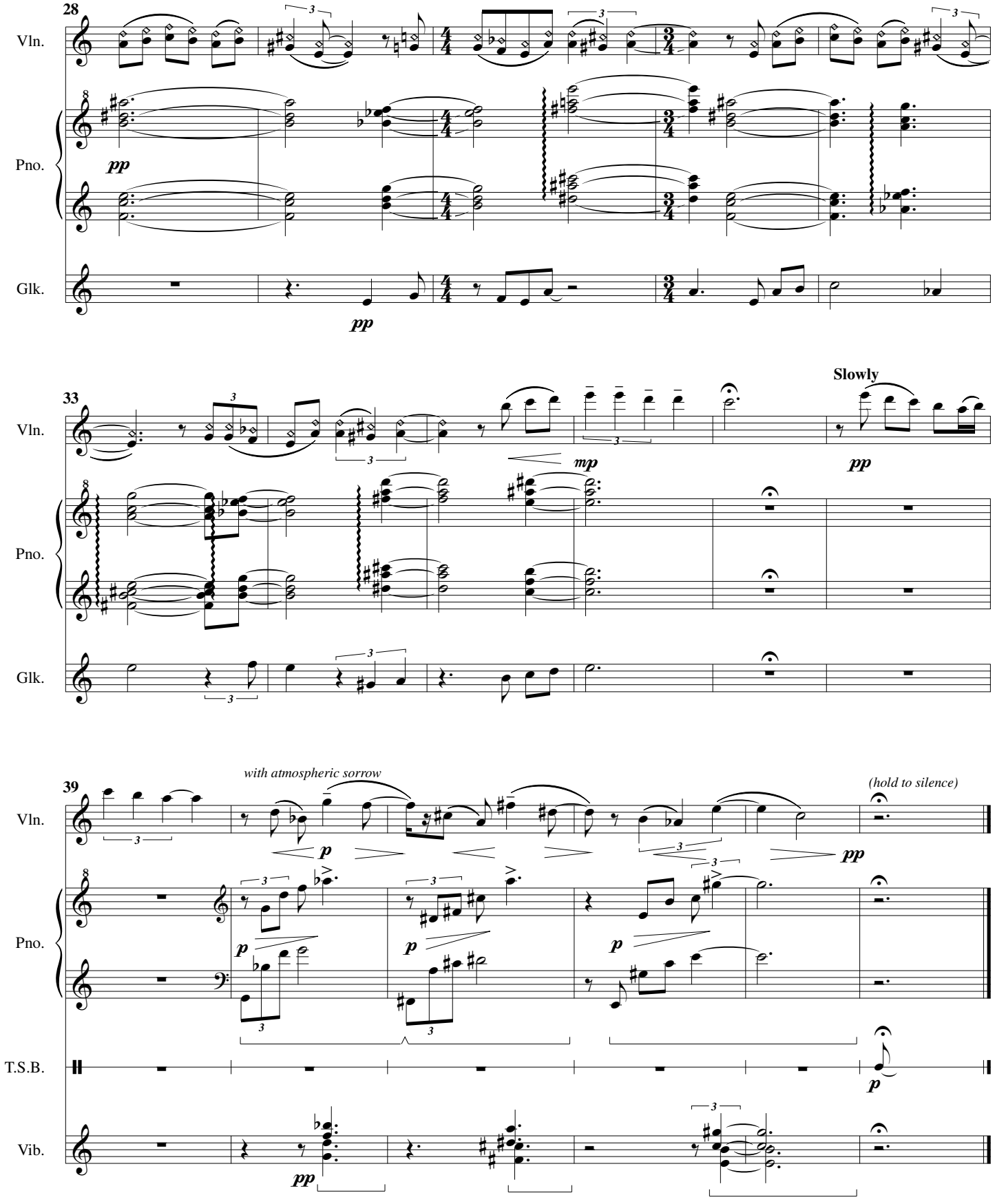

24
Vln.
mp
3
3
p
Pno.
cresc.
mp
Glk.
pp
Vib.
p
3
3
29
Vln.
mp
sf
mf
3
3
15ma
sempre
p
pp
Pno.
mp
cresc.
Glk.
p
Vib.
mp
3
(hold down)


35
Vln.
Pno.
Glk.
Vib.
cresc.
41
R. Tm.
dim. poco a poco
46

V. Common Grace (in Memoriam Eskaterina)




15
Vln.
Pno.
Vib.
mf
p
mf
mf
p
mp
mp
mf
pp
mp
19
Vln.
Pno.
Vib.
p
mp
p
mp
mf
p
mp
mf
23
Vln.
Pno.
Vib.
p
mp
pp
mp
p
(w/ ped.)
mp
p
dim.


28
Vln.
Pno.
Glk.
pp
pp
33
Slowly
mp
pp
39
with atmospheric sorrow
(hold to silence)
p
pp
T.S.B.
Vib.