

ZACHARY WADSWORTH

FIXATION I

for violin

after Bach's Violin Sonata no. 2, BWV 1003

dedicated with admiration to Joanna Kurkowicz

PERUSAL SCORE

Score Notes

- Completed: March 12, 2021.
- Duration: approximately 8'.
- Commissioned by Joanna Kurkowicz, for her “Bach and Beyond” project.

Performance Notes

- The symbol “ $\overline{\cdot}$ ” represents a very long fermata.
- The symbol “ \wedge ” represents a short fermata.
- Decrescendos that end with a circle indicate a fade to near-silence.
- The tempo should be quite free, and quite variable, throughout, almost as if the music is being improvised (or remembered). Bach quotations, both literal and stylistic, should be played in Bach style.

Program Note

Long after I finish listening to any piece of music by Bach, I find myself haunted by his gestures. Even if the specific melodies and harmonies have left my memory, the rhythmic patterns and broad shapes of his music stay behind. So when Joanna Kurkowicz asked me to write a companion piece to Bach’s Violin Sonata no. 2, BWV 1003, I began to fixate on the particular gestures in that piece, from its opening A minor triad to its staggering fugue and elegant, pulsing Andante.

This piece, *Fixation I*, is at once a conjuring and an exorcism of these musical gestures. The violinist begins with violent outbursts, spilling Bach’s ideas out into the air one after another. Then, she finds unexpected paths between them, allows them to grow and change, and finally moves beyond them.

Zachary Wadsworth’s “vivid, vital, and prismatic” music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, Long Leaf Opera, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his works have been heard in venues around the world, from Washington’s Kennedy Center to Tokyo’s Takinogawa Hall.

As winner of the 2011 King James Bible Trust Award, Wadsworth’s anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include a Fellowship from the Douglas Moore Fund for American Opera, a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composer Awards from ASCAP, and first-prize recognition in competitions sponsored by the American Composers Forum, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics. Wadsworth’s music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and broadcasts on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) has taught at Williams College, the Interlochen Center for the Arts and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

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Fixation I

after Bach's Violin Sonata no. 2, BWV 1003

Zachary Wadsworth (b. 1983)

Violin

With fire ♩ = ca. 80 / ♪ = ca. 160

ff brutal

Slower accel. . . .

6 ♩ = ca. 80

ff

9 **Slower accel.** . . . ♩ = ca. 80

f **ff**

12

16 **Slower accel.** . . .

ff

21 ♩ = ca. 80 **Slower accel.** . . . ♩ = ca. 80

p sub., sweetly **ff** **p**

26 **rit.** . . . **accel.** . . .

ff **f sub.**

30 $\text{♩} = \text{ca. } 80$

ff *f* *p sub.*

34 *rubato*

mf espress.

40 *rit.* *Slower* $\text{♩} = \text{ca. } 42 / \text{♩} = \text{ca. } 84$

mp cantabile *sim.*

45 *accel.* *rit.*

pp sub., hauntingly

49 *a tempo* $\text{♩} = \text{ca. } 42$ *sim.*

mp *pp sub.* *mf*

più mosso

55

mf *mf*

62 *rit.* *a tempo* $\text{♩} = \text{ca. } 42$

mp cant.

67 *rit.*

mp cant.

71 **Più mosso** ♩ = ca. 72

mf with motion

75

79

f *(p)*

83

f *(p)* *mf*

87

f

91

(p) *(f)*

95

(p) *pp* *mf* *pp sub.*

100

Slower ♩ = ca. 42

mf pp *mf* *pp*

106 *mf*

112 *accel.* *mp* *pp*

118 *♩ = ca. 72* *mp*

122 *mf* *f*

126 *accel.* *Tempo I* *♩ = ca. 80* *ff* *sfpp* *ff* *sfpp*

131 *Slower* *accel.* *♩ = ca. 80* *molto rit.* *f* *ff* *f* *molto*

135 *Slower* *♩ = ca. 42* *mp cant.* *sim.* *mp*

139 *accel.* ♩ = ca. 72
mf espress.

144 *rit.* *Slower* ♩ = ca. 42
mp cant..

149
mp in Bach style

153 *poco più mosso* *rit.*

158 *a tempo*
mf

163
mf *f*

170 *poco rit.*
mp *p*

PERUSAL SCORE