

luderart

Sententiae for Viola No. 1-5, Op. 324

<https://www.youngcomposers.com/t38675/five-sententiae-for-viola-op-324/?tab=comments#comment-1186686875>

Clear/inventive material / 20	16
Creative final movement / 10	5
Score and audio /10	9
Realistic instrum/ orchestr /10	7
<i>Total</i>	37

Clear and inventive deviation from the shared material between movements, all with an obviously repeated introduction. /20

The shared material consists in 2 measures which take more than 5% in each Sententia. The texture is monodic, as is in almost the whole set of pieces. Monody is a plus for shared material, supposing transitions into thicker textures. In this case, the textural change is, in some Sententiae, by writing double stops.

I consider the work it takes and the difficulty that is providing high interest in a coherent set like this one, based on homophony. This starting material is surprisingly simple, but effective, since it is easy to remember. It draws the scale of E minor.

In fact, the whole work stands in E min except one part in No.3 (and its counterpart in the final movement) which seems to be in Bb, a distant and sudden modulation, the only one we find.

Shared material flows naturally into the remaining of each Sententiae, by virtue of motivic transformation, sequences, inversions with diminution. In this sense, transformative processes are more or less standard.

Subjectively, the parts give some feelings:

Nº 1 melancholic

Nº 2 melancholic

Nº 3 more vivid, ingenuity

Nº 4 reflexive

A conclusive and satisfying, yet creatively combined final movement. /10

This final part is, in fact, a “pastiche” from the others. Except a measure in the final part (m. 106) which resembles an inversion of previous exposed material (m. 75). Here, we would expect another kind of development of previous techniques leading to variations of the other sections.

Except few specific parts, the final movement assembles previous parts. Perhaps focusing on how the main material was transformed and not in the result of that transformation is what could be used in this final part, to get new music using the transforming process.

A good, semi-professional score and audio rendition of the work. /10

The score is clean, clear and beautiful.

In some spots the range is as high as to make use of the treble clef.

In No. 3 I think A# should be written Bb (m. 45).

The audio is quite nice. It has reverb but compatible with an open place (a chapel or something like that), and it contributes to fulfill the space.

Sound and realistic instrumentation and orchestration. /10

At first sight one may think that the potential of the instrument (viola) is underused. No dynamics, no accents, etc. The truth is this “monotony” fits very well with the impression these Sententiae bring. Which is a statement, like a consecution of questions and answers with conclusion. Otherwise, a more ornamented writing would deviate this sensation.

Observations or suggestions:

However, in my opinion, given the nature of the work, little more exploration in the viola capabilities would have been nice.

I understand that this type of conceptual forms are attached to specific techniques and parameters, reason why they should not be limitations but a background to expand.