

Noah Brode

Daydreams.

<https://www.youngcomposers.com/t38731/daydreams-fall-2019-competition/>

Clear/inventive material / 20	18
Creative final movement / 10	9
Score and audio / 10	9
Realistic instrum/ orchestr / 10	9
<i>Total</i>	45

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

The common material is more than sufficiently defined in shape, rhythm, range. It appears at the beginning of each part in different tonalities and tempos, being totally recognizable and acting as a link. The background is always in chordal texture except in the mazurka where there is an accommodation to the style. In all, it's a strong "glue" material.

There is an eclectic use of the whole set. It begins in a strong classic style (n° 1 and 2) and turns into romantic (n° 3 mazurka, and 4), even with touches of impressionism.

In my opinion, everything is valid nowadays, although the sensation of the first part compared to the final part can be not fully understood (by random listeners).

The main transformations in this work are observed by the style of each part.

N° 1 Allegro

After the solemn, almost a hymn, presentation, the step into the sonatina-like movement (ABAB) is easy. The classic style is evident: phrases, staccato, alberti-like bass. Welcome harmonic punch with the chord Dm7b5 in cadences leading to Cmaj (m. 22-24).

Nº 2 Allegretto

The shared material is presented in a similar way than in Nº 1, this time moving to a gentle melody in Cmaj. Nice suspense in m. 60 with the cadence in the dominant (G) falling into the tonic with an appoggiatura chord from modal interchange (Dm7b5/C or equivalent) in m 61; clever and effective combination of retardation of the tonic.

The material sounds quite natural regarding the shared material. Good crescendo-decrescendo. The feeling here is also very classical, despite some thick chords in some spots.

Nº 3 Mazurka

In this part, the shift from the shared measures to the mazurka is more abrupt. Although the piano works on anticipating the rhythm, it is a matter of change of style. It does not sound bad, but more than a transition it is like an introduction.

On the other hand, that anticipation in the piano is a clever fact to move forward. And, in the end, the discourse of the section sounds related to the rest of the work, thanks in part to the motive manipulation.

Gladly, the piano is more present, contributing to a general balance.

Nº 4 Adagio

Quite interesting intro, with similar flavor than in the Mazurka but with some surprises in the harmonization, as the movement E+ - F. Or Gbmaj7 - Bbm. I think the chord in 146 is a bit confusing C7(b9) with 5 and b5 at the same time. I see the intention, listening to what comes next, but just in that moment, putting Gb over G in the chord sounds a bit weird, not so in the right hand in the next measure.

The second part is really beautiful, using (what some people call) linear harmony when the melody plays out of the chord. The balance between being in and out is perfect. This gives sensual, jazzy mood.

Nº 5 FINALE

This part, although has recognizable sections from previous material, sounds fresh. With new tempo variation and tonalities. I think it's a representation of the developments made before.

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

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Yes, perhaps it is a bit short compared to the other movements.

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

The score is perfectly clear. Perhaps some redistribution of the number of measures per system would make it more pleasant. Good notation of dynamics and pedal.

The sound of the piano is quite good. Only in the crescendo it seems to be much reverb (nothing to worry about). The violin sounds also good, but it's always harder to make it outstanding. Well balance between piano and violin.

Sound and realistic instrumentation and orchestration. /10

Well balance between piano and violin.
The writing of the piano is idiomatic and playable.

Observations or suggestions:

Although the work does not follow the general rule of writing a suite preserving the style, I think it has been original to write a little journey from classicism to romanticism with touches of jazz and other modern techniques.