

ZACHARY WADSWORTH

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# THREE BIOGRAPHIES

for solo violin

*to Ari Streisfeld*

## Performance and Score Notes

- Completed: between 2001 and 2002.
- Duration: approximately 13'.
- Premiered in Rochester New York (Eastman School of Music) by Ari Streisfeld on November 14, 2002.

## Program Note

Three Biographies is a collection of three medium-length solo violin pieces written to commemorate certain days that are important to each piece's dedicatee. The first piece, *May 31, 2000*, is dedicated to Alexander Lee. It is an elegy for his father, focusing on the emotion of the mourning process. The second piece, *July 25, 1965*, is dedicated to Jack Wadsworth, who fell victim to a random act of hatred. The piece outlines several important moments in his life, all leading to the moment of his death. The third piece, *October 27, 2001*, is dedicated to my parents. It is a perpetual motion piece which introduces notes one at a time until a loud, virtuosic climax. This cycle is dedicated to Ari Streisfeld, whose talent and advice helped immeasurably in the composition process.

A native of Richmond, Virginia, Zachary Wadsworth (b. 1983) is an active young composer. His works have been performed by the Long Leaf Opera, the Buffalo Philharmonic Orchestra, the Atlanta Philharmonic Orchestra, the Boston Choral Ensemble, the Pacific Chorale, the Young New Yorkers' Chorus, the Yale Philharmonia and Schola Cantorum, and the Eastman Chorale, among others. Recordings of his choral works *O Saving Victim* and *Beati Quorum Remissae* are now available on the Gothic record label, and the latter has been published by Alliance Publishing.

He has received several composition awards, including first place in the ASCAP / Lotte Lehmann Art Song Composition Competition, the Long Leaf Opera One Act Opera Competition, the Boston Choral Ensemble Composition Competition, and the Pacific Chorale Young Composer Competition. Other awards include a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composers Awards from ASCAP, the Howard Hanson Large Ensemble Prize and the Simon Rose Memorial Scholarship from the Eastman School of Music, and the Frances E. Osborne Kellogg Memorial Prize from the Yale School of Music.

Zachary has studied at the Eastman School of Music (BM, 2005) and Yale University (MM, 2007), and he is currently pursuing a DMA in music composition at Cornell University. His composition teachers have included Syd Hodkinson, David Liptak, Robert Morris, Ezra Laderman, Martin Bresnick, Roberto Sierra, and Steven Stucky. He has also studied at the Boston University Tanglewood Institute and the Aspen Music Festival and School.

# Three Biographies for Solo Violin

1. May 31, 2000

Zachary R. Wadsworth

for Alexander Lee

Elegaic, Andante (♩=66)

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic and a hairpin crescendo. Measure 2 includes a pizzicato (*pizz.*) instruction. Measure 3 includes a ritardando (*rit.*) and arco instruction. Measure 4 features a four-measure rest. Measure 5 ends with a piano-pianissimo (*pp*) dynamic and a hairpin decrescendo.

Musical notation for measures 6-10. Measure 6 starts with a piano (*p*) dynamic. Measure 7 includes a tempo rubato instruction. Measure 8 includes a ritardando (*rit.*) instruction. Measure 9 includes a mezzo-forte (*mf*) dynamic. Measure 10 ends with a hairpin decrescendo.

Musical notation for measures 11-14. Measure 11 starts with a piano-pianissimo (*pp*) dynamic and includes a glissando (*gl.*) instruction. Measure 12 includes a pizzicato (*pizz.*) instruction. Measure 13 includes a mezzo-forte (*mf*) dynamic and an arco instruction. Measure 14 ends with a hairpin decrescendo.

Musical notation for measures 15-19. Measure 15 starts with a forte (*f*) dynamic and includes a glissando (*gl.*) instruction. Measure 16 includes a piano (*p*) dynamic and a sul ponticello (*sul pont.*) instruction. Measure 17 includes a forte (*f*) dynamic and an ordina (ord.) instruction. Measure 18 includes a piano-pianissimo (*pp*) dynamic and an Echo instruction. Measure 19 ends with a hairpin decrescendo.

Musical notation for measures 20-22. Measure 20 starts with a piano-pianissimo (*pp*) dynamic. Measure 21 includes a pizzicato (*pizz.*) instruction. Measure 22 includes a mezzo-piano (*mp*) dynamic and an arco instruction. Measure 23 includes a piano-pianissimo (*pp*) dynamic. Measure 24 includes a mezzo-piano (*mp*) dynamic and a triplet of eighth notes.

Musical notation for measures 23-26. Measure 23 starts with a mezzo-forte (*mf*) dynamic and includes a hairpin crescendo. Measure 24 includes a *un poco espress.* instruction. Measure 25 includes an arco instruction. Measure 26 includes a mezzo-forte (*mf*) dynamic and a four-measure rest for the left hand (*l.h. pizz.*).

27

30

34

37 **Tempo Primo** (♩=66)

41 *Echo*

44

48

51 **Much Faster** (♩=112)

55 **Slower** (♩=84)

57 **Slower** (♩=60) *accel.*

60 **Più Mosso** (♩=80)

6/11/2001  
Richmond, VA

\*gently touch the G string at the notated point while still playing the open G with the bow.

# 2. July 25, 1965

dedicated to Jack Wadsworth  
for Ari Streisfeld

## Distant (♩=82)

molto sul pont. ----- shift to ----- meno sul pont. ----- shift to -----

(III) *mf* ----- *f* -----

## Faster (♩=108)

rit. ----- ord. ----- long ----- Echo

*p* > *ppp* *mp* ----- *f* ----- *mp* ----- *f* ----- *p* ----- *pp*

8

(III) *p* ----- *mf*

12

accel. ----- rit. -----

*mp* ----- *p* -----

## Tempo Primo (♩=82)

15

espress.

*mp* ----- *f* ----- *mf* ----- *mp* ----- *mf* ----- *ff*

17

bluesy (poco rubato) ----- tempo giusto

*mf* ----- *mp* ----- *espress. p* ----- *mf*

20

*f*

23

*mf* *off the string* *(mf)*

25

*f* *mf* *f*

27

*ff*

28

*fff* *rit.* *mp*

30

Distant, ♩=76

*pp* *p non espress.* *mp*

*sul tasto*

33

ord.

*mp espress.* *mf* *mp* *mp* *mf*

35

*p* *mf*

shift to III *molto sul pont.* shift to

39 --- ord.

*p* *mp*

43

*f* *p* *p (sempre)*

46

*sim.*

**Jazzy, relaxed (♩=100)**

51

*mf*

53

56

*rit.* *short* *appass.*

**Slower (♩=86)**

58

*f* *ff*

61

*p* *mp* *p* *rit.*



Tempo Primo (♩=82)

65 *pp* *mf* *f* *mp* *f*

69 *poco accel.* ----- *tempo* *poco accel.* ----- *tempo*

71 *sim.* *With growing frenzy*

73 *rit.* *ff*

75 *Slower* (♩=76) *appass.* *f* *mf* *f*

79 *violently* *short* *long* *ff* *mf* *fff* *pp sub.* *N*

## 3. October 27, 2001

to my parents

With frustration ( $\text{♩}=120$ )

1. *f* *ff* *f* *ff*

2. *arco* *mp*

3. *f*

4. *mf* *f*

5. *ff*

6. *au talon* *ff*

\* open strings are to be used wherever possible.

\*\*  $\text{♩}$  always, unless another tempo is indicated.

19 punta d'arco (Echo)

*p* *f*

22 Slower (♩=100) accel. a tempo (♩=120)

*p* *f*

25

*p* *f*

27

*p*

30

*mp*

33

*mf*

35

*f* *p*

37

*f p f mp f mp mf p*

39

*f mf f*

41

*ff*

44

*p*

46

*p mp*

48

*mf f ff*

50

*f*

54

*f*

56 *tr* *ff*

59 *rit.*

62 **In slow motion** (♩=88) *espress.* *pp*

66 *f* *mf* *mp* *evenly, non espress.* *f > mp*

70 *pizz.* *arco* *grad. accel.* *p* *mp*

74 (rit.) **Tempo primo** (♩=120) *mf* *f*

77

80 *mp* *f* *mp* *f*

83

*mp* *f*

86

88

*p* *f*

91

*mp* *mf*

94

*f*

97

*freely*  
*ff*

99

*slower* *quasi gliss.* *a tempo* *slower* *fff* *snap pizz.*