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Minims for Max

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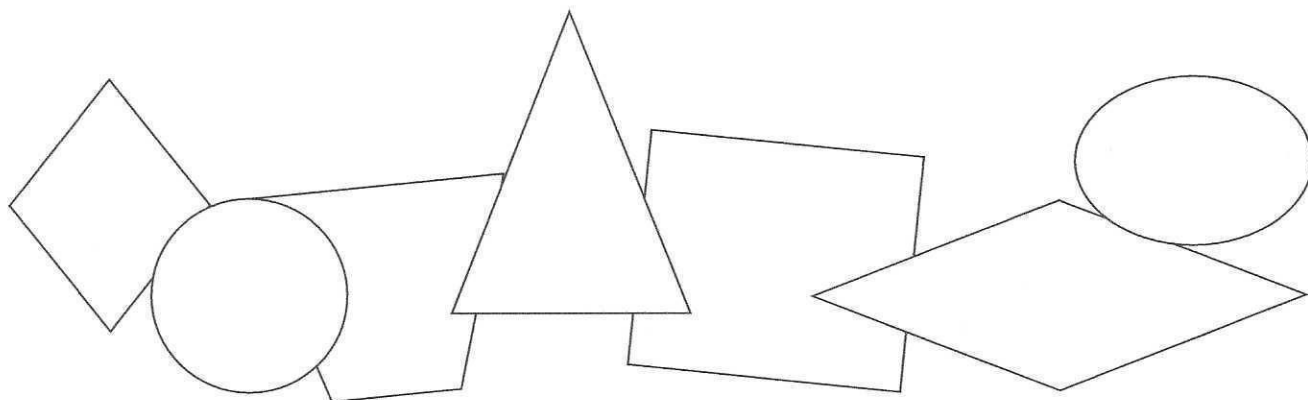
Fleisher, Robert

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Robert Fleisher
Minims for Max

7 pieces for solo piano
(2023)



for Max Lifchitz

The **Minims for Max** (2023) were composed at the request of Max Lifchitz, following his New York City premiere of my *Six Little Piano Pieces* in 2022. Each of these solo piano pieces is connected to Max or to music he has composed.

No. 1 (“Silhouette”) is based on the first of Max’s five *Piano Silhouettes* (2012).

No. 2 (“What’s in a Name?”), echoing time-honored compositional practices, translates Max’s full name into music.

No. 3 (“Approach and Retreat”) recalls the chordal parallelism in Max’s *Me Acerco y me retiro* (2015) for mezzo-soprano, contralto, and piano while exploring a subtle connection between that work and another by Arnold Schoenberg (1874-1951).

No. 4 (“Sessions with Roger”) is based on a brief flute and clarinet duo he composed in 1968 for a Juilliard course led by the American composer Roger Sessions (1896-1985).

No. 5 (“A is for Anton”) uses the same 12-tone row (also beginning with A) on which Schoenberg’s pupil Anton Webern (1883-1945) based his op. post. *Klavierstück* (1925).

No. 6 (“North/South Consonance”), largely a musical encoding of its own title, honors Max’s more than four decades performing, recording, and promoting new music of the Americas and beyond through concerts, recordings, and publications.

No. 7 (“Maxed Out”) is derived from the second movement of the Clarinet Quintet by Max Reger (1873-1916) and the opening of *Kol Nidrei* for cello and orchestra by Max Bruch (1838-1920).

(approx. 10 minutes)

Robert Fleisher is a composer, author of *Twenty Israeli Composers*, and a contributor to Theresa Sauer’s *Notations 21*. His music has been heard throughout the U.S. and in more than a dozen other countries and has been released on ten U.S. and E.U. record labels; his scores have been exhibited in the U.S., France, and the Netherlands. Fleisher’s acoustic works have been called “eloquent” (*Ann Arbor News*), “lovely and emotional” (*Musicworks*), “astoundingly attractive” (*Perspectives of New Music*), and “ingenious” (*The Strad*); his electroacoustic music has been described as “fascinating” (*Fanfare*), “endearingly low-tech” and possessing “a rich, tactile texture” (*The New York Times*). Awarded several artist residencies in the U.S. and abroad, he has also received support from the Illinois Arts Council, the National Endowment for the Humanities, and the Ruttenberg Arts Foundation. A NYC native, Fleisher attended the H.S. of Music and Art, earned a B.Mus. degree with Honors at the University of Colorado, and his M.M. and D.M.A. Composition degrees at the University of Illinois studying with Ben Johnston, Salvatore Martirano, and Paul Zonn. He is Professor Emeritus at Northern Illinois University.

Minims for Max

for Max Lifchitz

Robert Fleisher

1. Silhouette

♩ = 135-145

Piano

mf

mp

mf

5

Pno.

mp

p

mf

11

Pno.

p

mp

mf

f

S.P.

17

Pno.

mp

mf

mp

mf

p

RH

Pno.

26

rit. -----

pp

mf

a tempo

Pno.

31

mp

mf

Pno.

35

mp

Pno.

39

p

mf

p

Pno.

43

mp

mf

f

S.P.

(1:00)

2. What's in a Name?

$\text{♩} = 85-95$

Piano

p *mp*

This system contains the first four measures of the piece. The tempo is marked as quarter note = 85-95. The music is in common time (C). The piano part features a steady bass line of eighth notes in the left hand, while the right hand has whole rests for the first three measures and a single quarter note in the fourth measure. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

5

Pno.

This system contains measures 5 through 8. The right hand plays a melodic line of half notes, all under a single slur. The left hand continues with the eighth-note bass line. The dynamics are not explicitly marked in this system.

9

Pno.

This system contains measures 9 through 12. The right hand continues with the melodic line of half notes, still under a slur. The left hand continues with the eighth-note bass line. The dynamics are not explicitly marked in this system.

13

Pno.

mf

This system contains measures 13 through 16. The right hand continues with the melodic line of half notes, still under a slur. The left hand continues with the eighth-note bass line. The dynamics are not explicitly marked in this system, but the final measure is marked with mezzo-forte (*mf*).

Pno.

17

mp *mf*

Pno.

21

mp

Pno.

25

mp

Pno.

29

p *p* *rit.*

3. Approach and Retreat

Piano

$\text{♩} = 85-90$
8va

f *dimin. e ritard.* *mp*

RH LH 1>5

mf

Pno.

$\text{♩} = 70-75$

p

Ped. **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

Pno.

Tempo I

8va

mf *f* *rit.*

LH RH>LH RH

LH RH LH *p*

*

♩ = 70-75

Pno. *mp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Tempo I

dimin. e ritard.

Pno. *mf* *mp* *p*

* S.P. Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

♩ = 70-75

Pno. *mp* *f*

gva-

* Ped.

4. Sessions with Roger

♩ = 50-55

Piano

mf *p*

Pno.

mp *f*

15^{ma}

S.P. _____

Pno.

mf *mp* *p* *ff*

8^{va}

8^{vb} Ped.

Pno.

meno mosso

p *espressivo*

mf

mp

8va⁻¹

Ped.

*

Pno.

a tempo

mf

*

Pno.

mp

p

pp

8vb⁻¹

5. A is for Anton

♩ = 85-95

Piano

mp mf mf mp f mp

Pno.

mp mf f mp mf mf mp

Pno.

f mf mp f f

1. 2.

8va

Pno.

ff mp f mf mp

8vb

8va

Ped.

Piano score for measures 21-26. The right hand (RH) features chords and melodic fragments with dynamics *mf* and accents. The left hand (LH) provides harmonic support with dynamics *mp*. A double bar line is present at measure 25. A *2>1* fingering is indicated at the end of measure 26.

Piano score for measures 27-31. Measure 27 begins with a *f* dynamic and a *gva* (ritardando) marking. The right hand has a melodic line with dynamics *mp* and *mf*, and a triplet of eighth notes. The left hand has chords with dynamics *mp* and *f*. A *ped.* (pedal) marking is present in the left hand. Dynamics *p* and *al niente* are indicated in the right hand. A *3* (triple) marking is present in the right hand at the end of measure 31.

Piano score for measures 32-38. Measure 32 starts with a *f* dynamic and a *2>1* fingering. The right hand has a melodic line with dynamics *mp*, *f*, and *mp*. The left hand has chords with dynamics *mf*. A *gva* marking is present in the right hand. A *mf* dynamic is also present in the left hand at the end of measure 38.

Piano score for measures 39-43. The right hand has a melodic line with dynamics *mp*, *mf*, *f*, and *mp*. The left hand has chords with dynamics *mf* and *mp*. A *f* dynamic is present in the left hand at the end of measure 43.

Piano score for measures 44-48. Measure 44 begins with a *f* dynamic and a *gva* marking. The right hand has a melodic line with dynamics *mf*, *mp*, and *f*. The left hand has chords with dynamics *mf* and *mp*. A *f* dynamic is present in the right hand at the end of measure 48.

6. North/South Consonance

Piano

$\text{♩} = 70-75$

mf *mp*

Pno.

mf *mp*

Pno.

mf

Pno.

f *rit.* *a tempo* *rit.*

13 *a tempo rit.* ----- *a tempo* *accel.* -----

Pno. *mf* *mp* *p*

17 *f* *mf* **Tempo I**

♩ = 90

21 *mp* *mf*

Ped. * *Ped.*

24 *mp* *

26 *dimin. e ritard.* ----- *♩ = 60-65*

pp

7. Maxed Out

$\text{♩} = 60-65$ *rit.*

Piano *p*

5 *a tempo*

Pno. *f*

9

Pno.

12

Pno.

Pno.

16

♩ = ♩

Pno.

with pedal

19

mf

Pno.

23

mp

rit. -----

♩ = ♩

Pno.

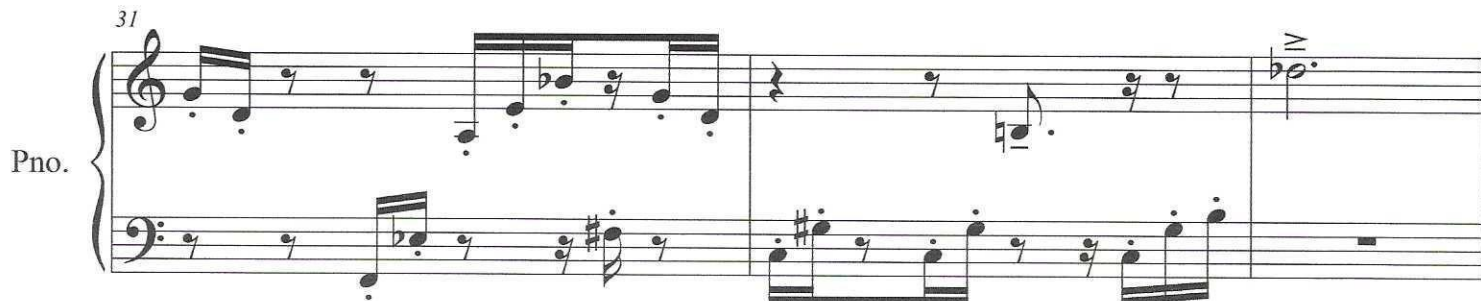
27

Tempo I

f

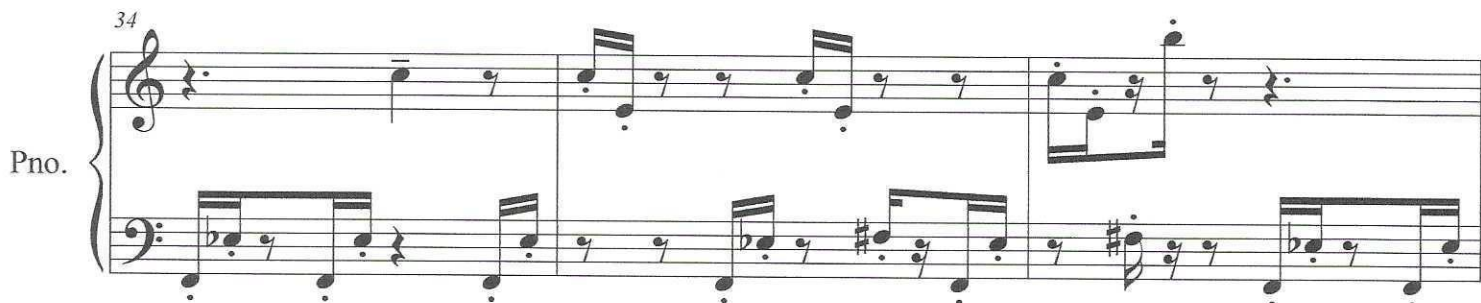
31

Pno.



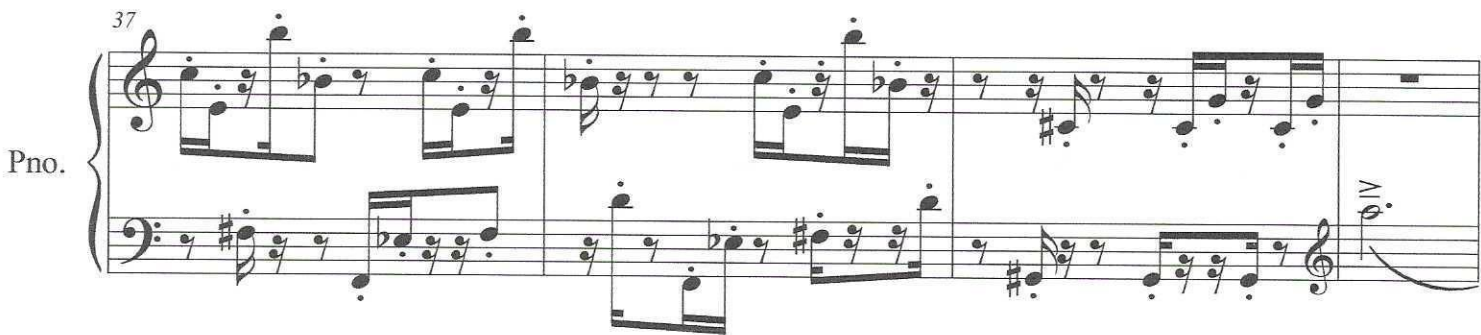
34

Pno.



37

Pno.



41 rit.-----

Pno.

mf

mp

p

pp

al niente

