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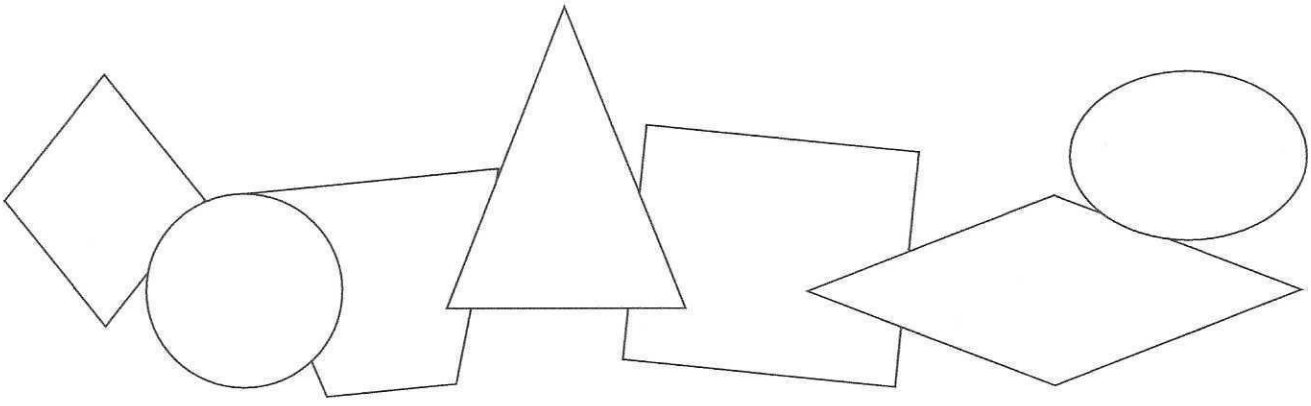
# Robert Fleisher

# 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.

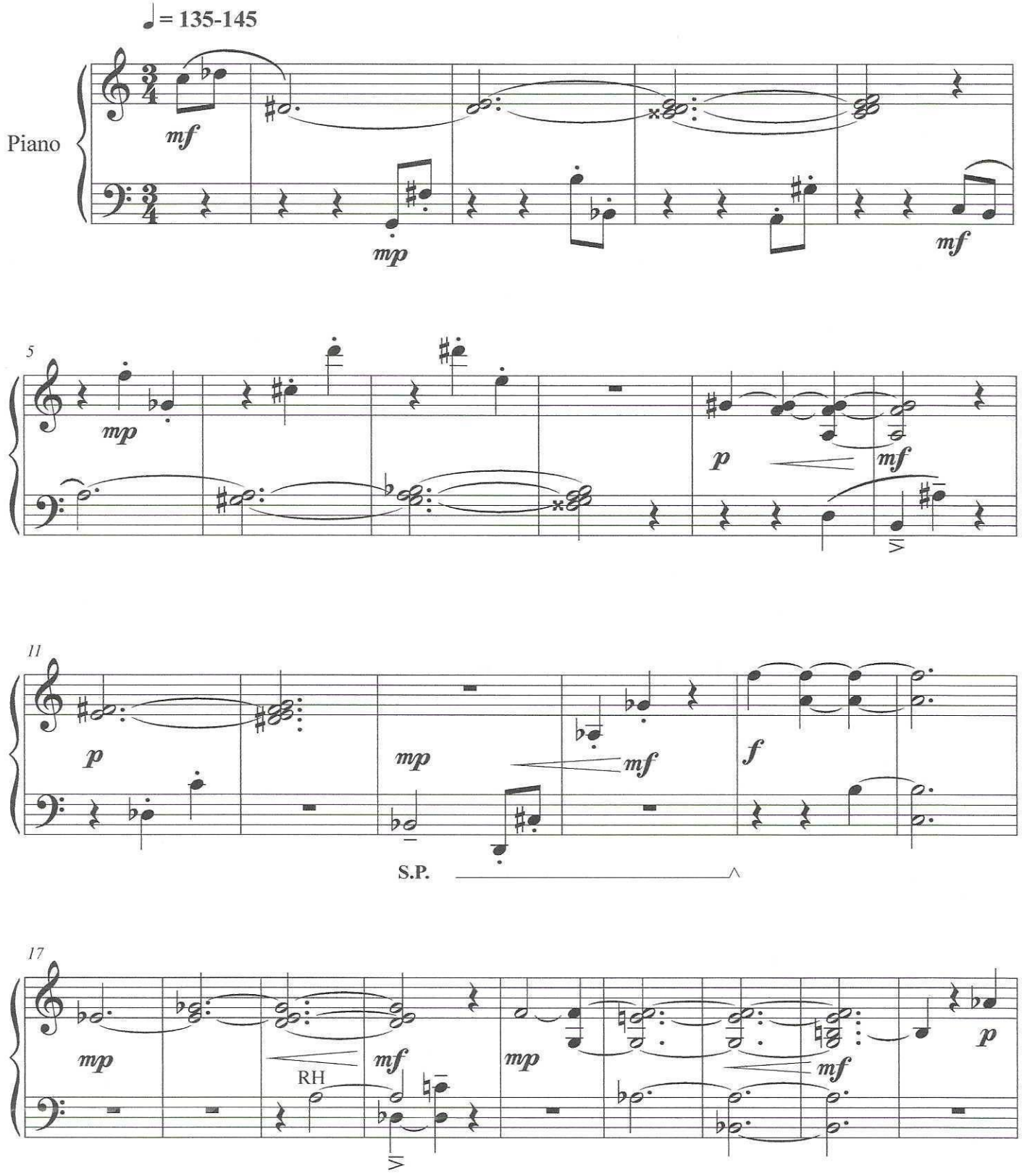
Score

# Minims for Max

*for Max Lifchitz*

Robert Fleisher

## 1. Silhouette

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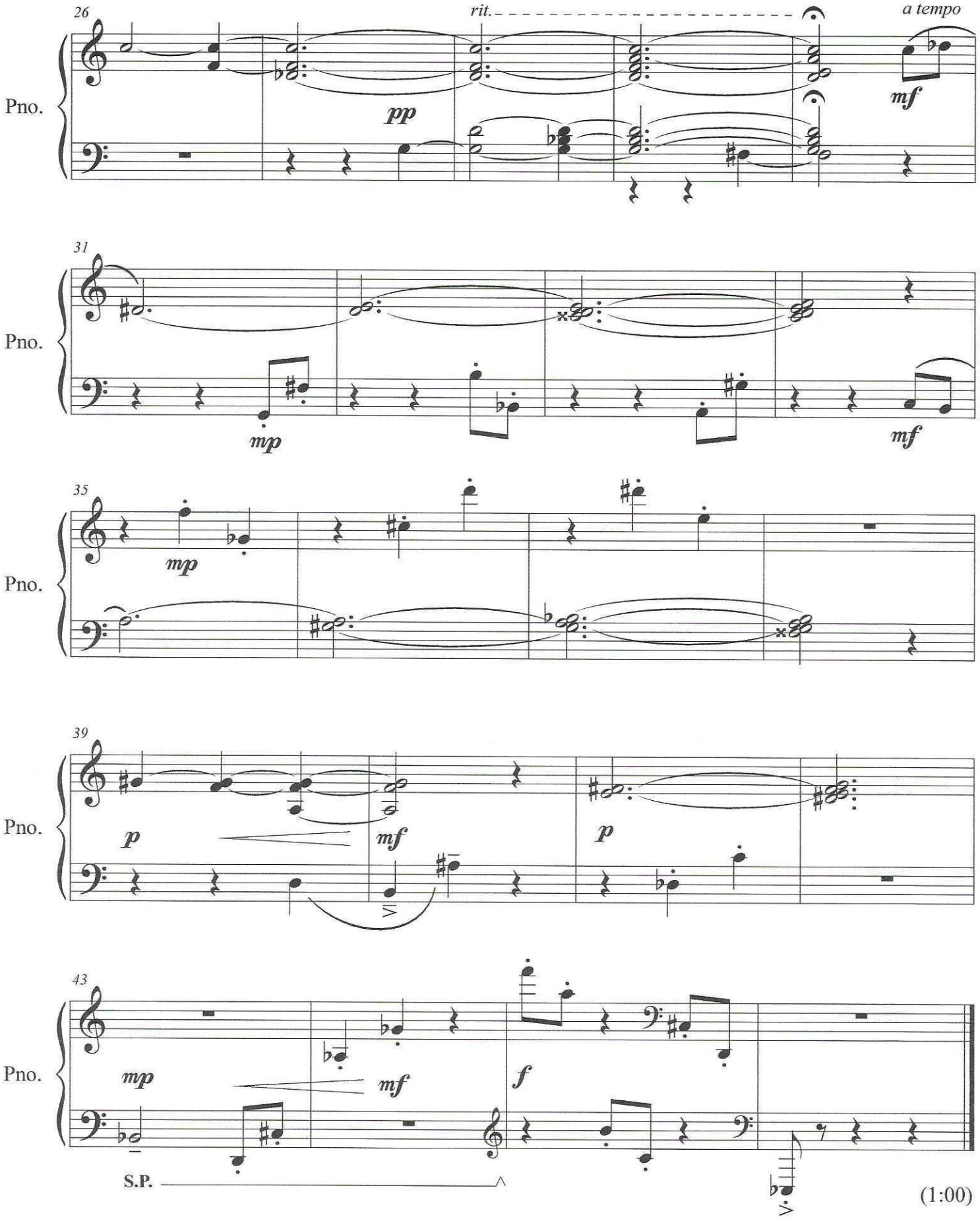
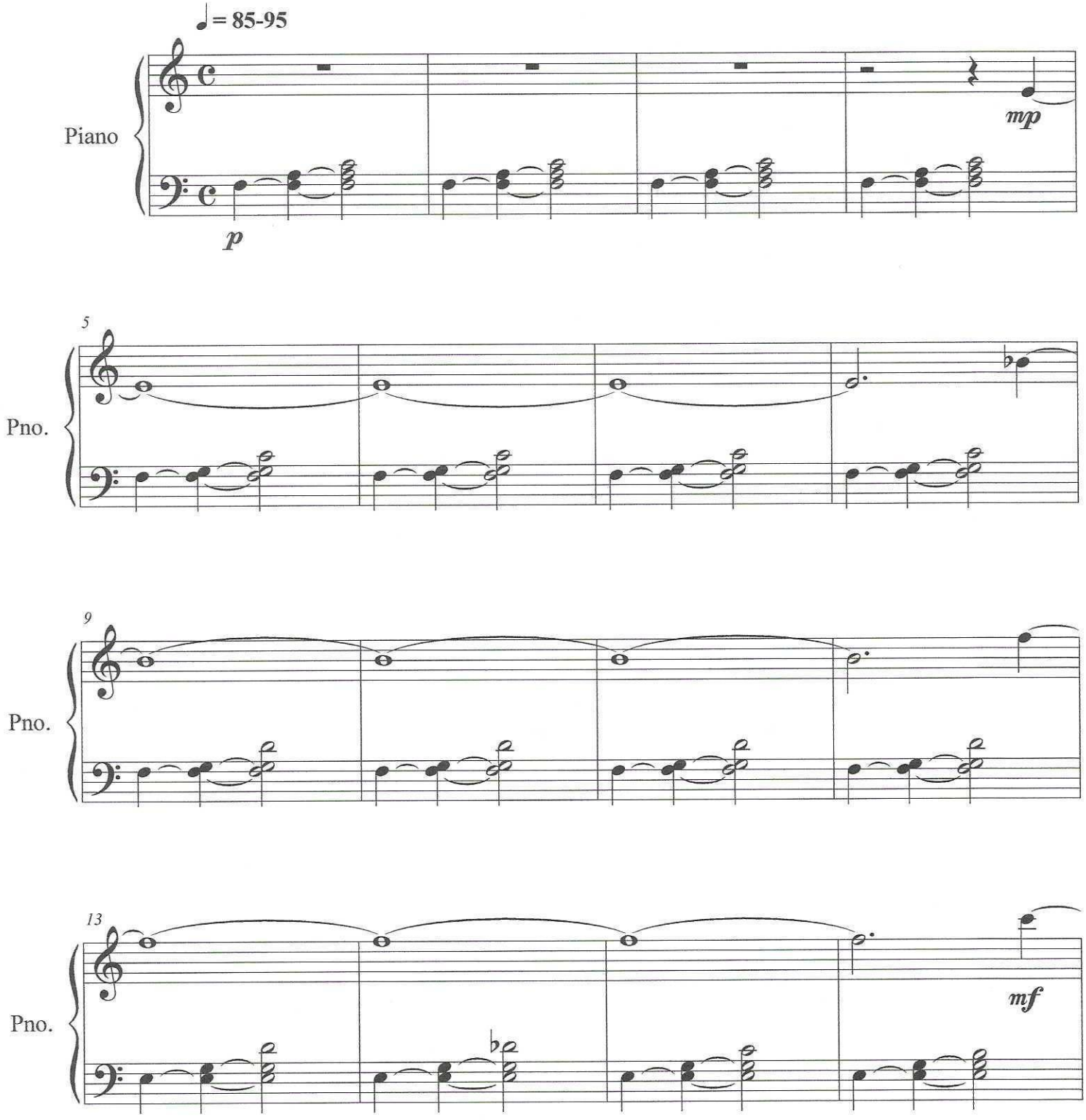
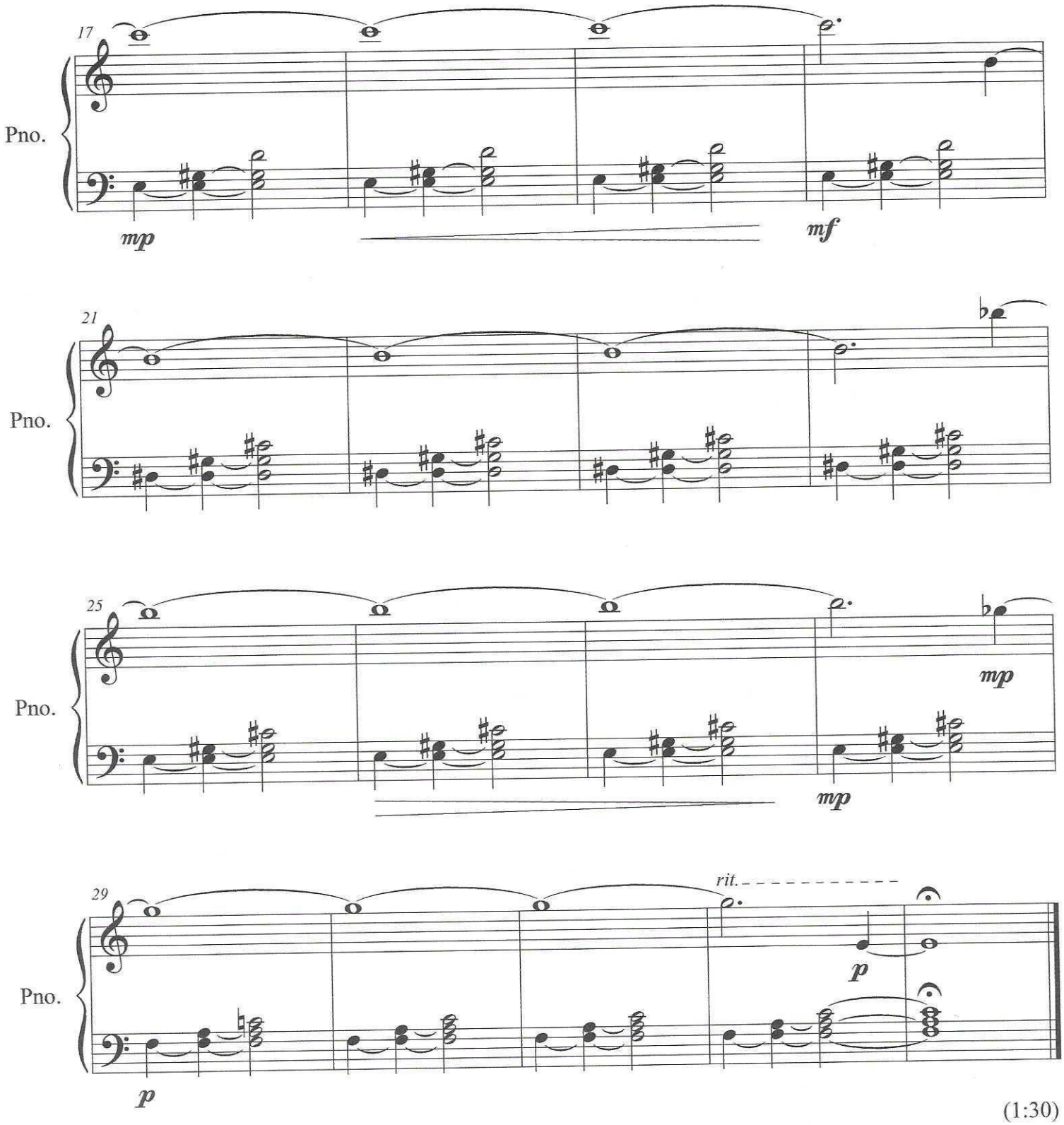

26
rit.
a tempo
Pno.
pp
mf
31
Pno.
mp
mf
35
Pno.
mp
39
Pno.
p
mf
p
43
Pno.
mp
mf
f
S.P.
(1:00)

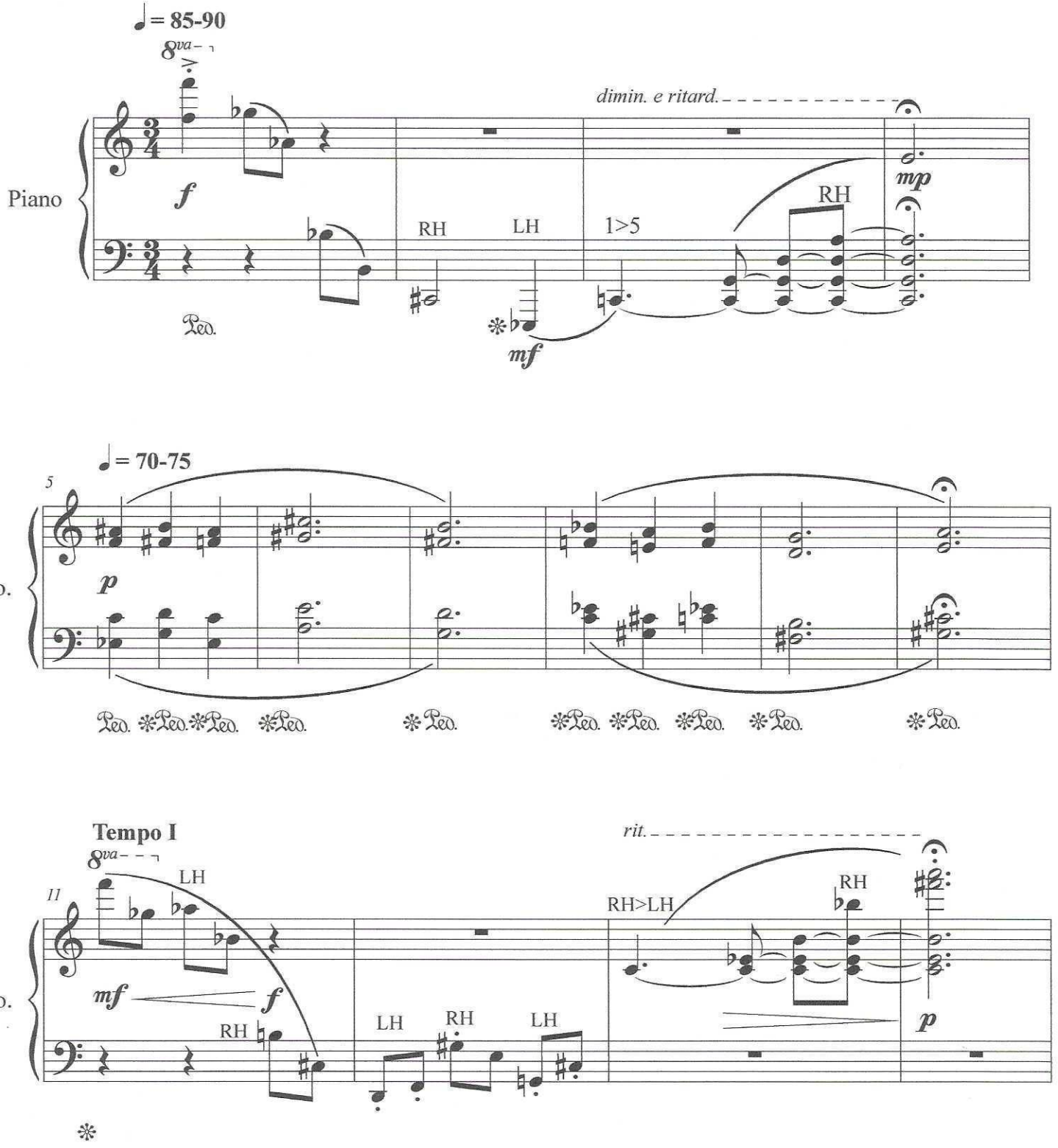
# 2. What's in a Name?

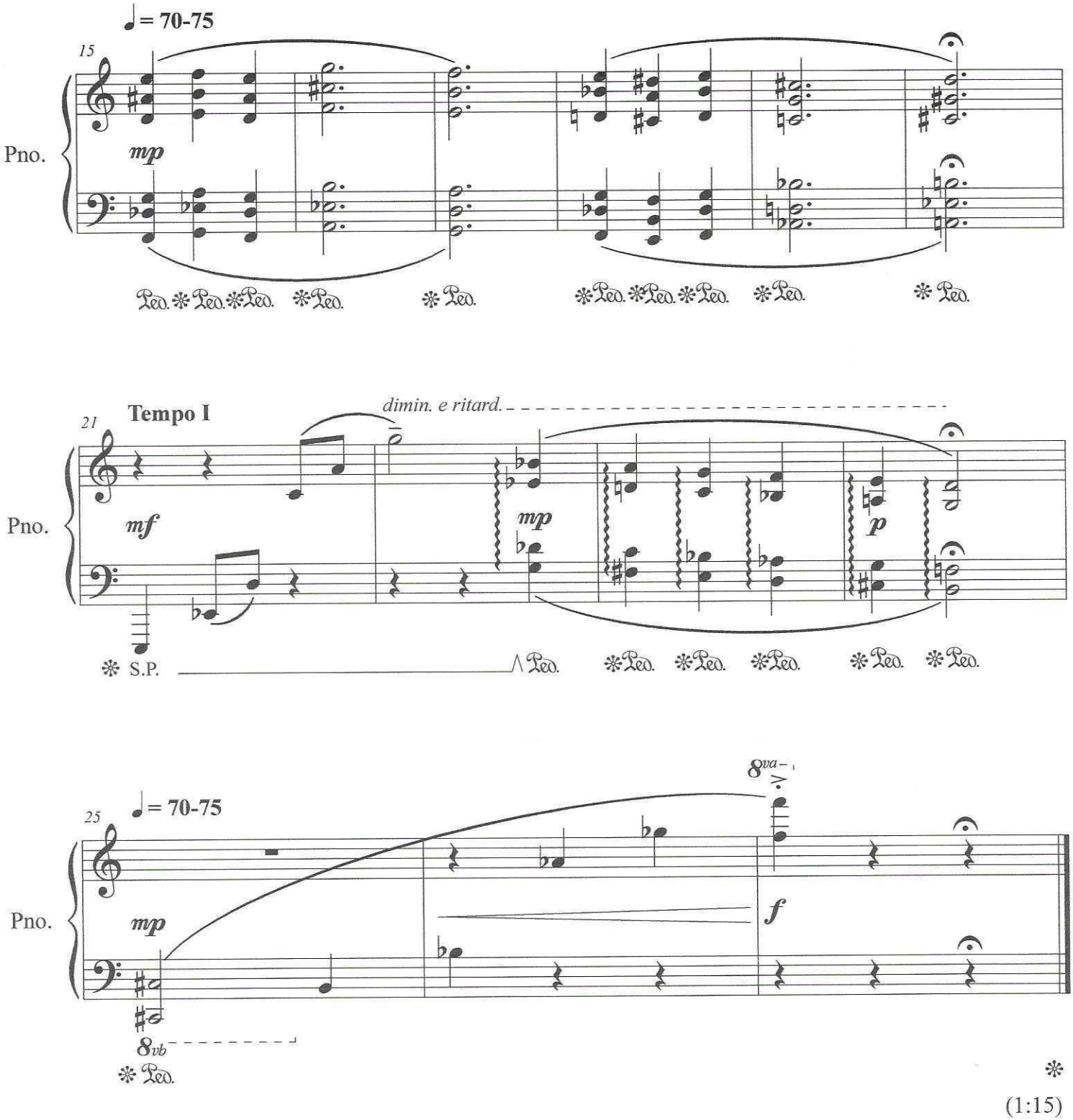





(1:30)

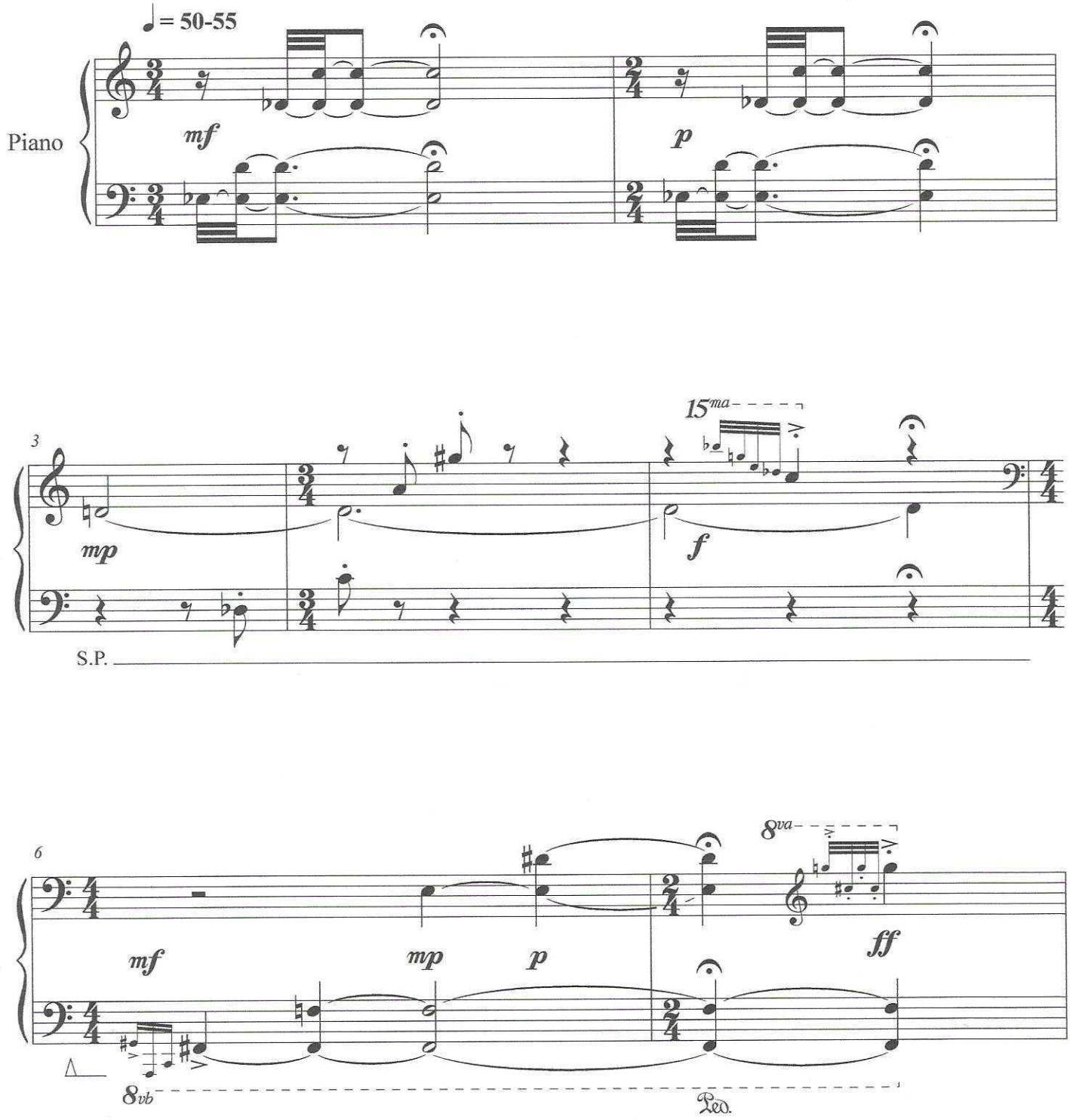
# 3. Approach and Retreat

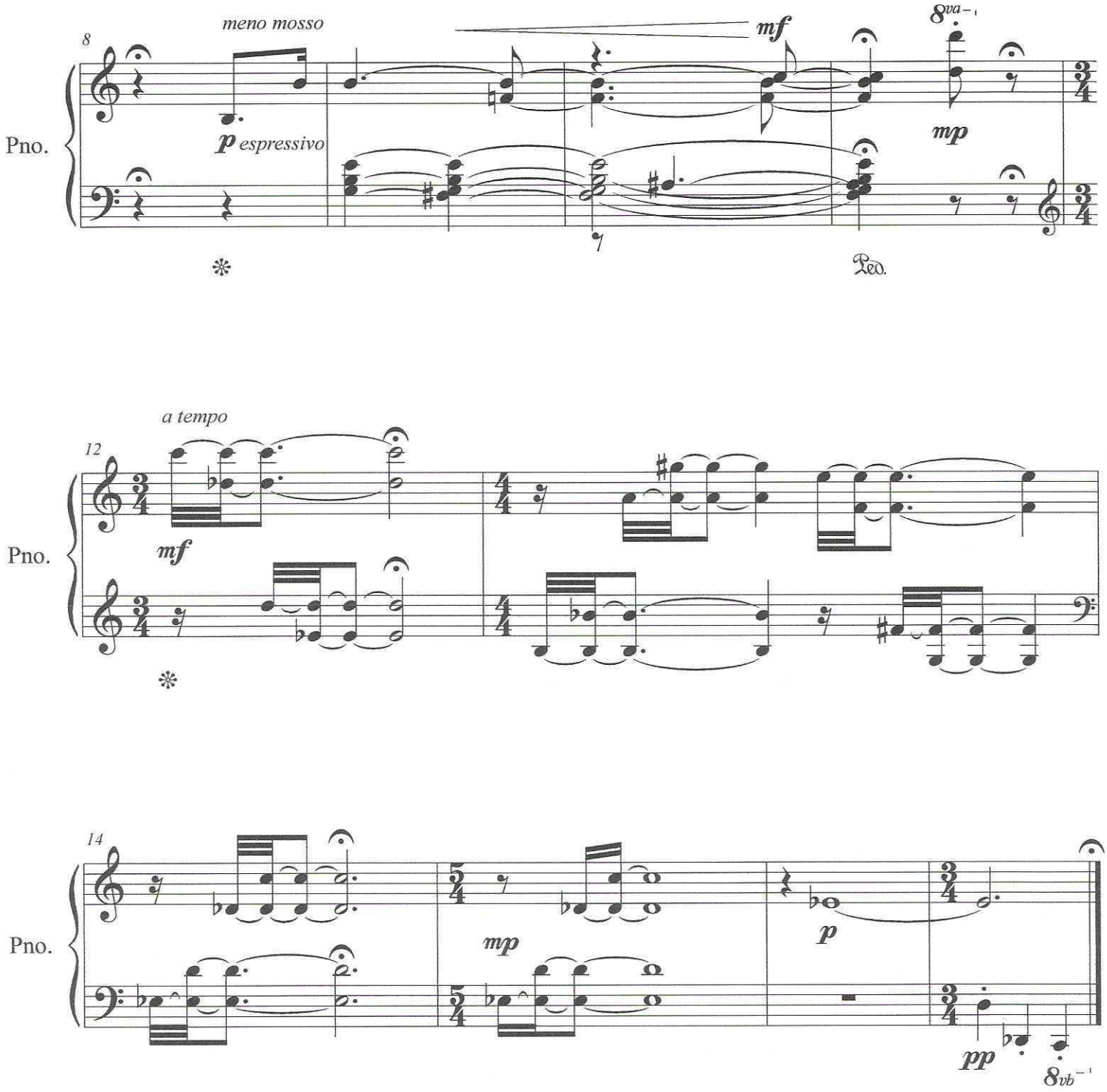



♩= 70-75
15
Pno.
mp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
Tempo I
dimin. e ritard.
21
Pno.
mf
mp
p
* S.P.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
8va
25
♩= 70-75
Pno.
mp
f
8vb
* Ped.
*

(1:15)

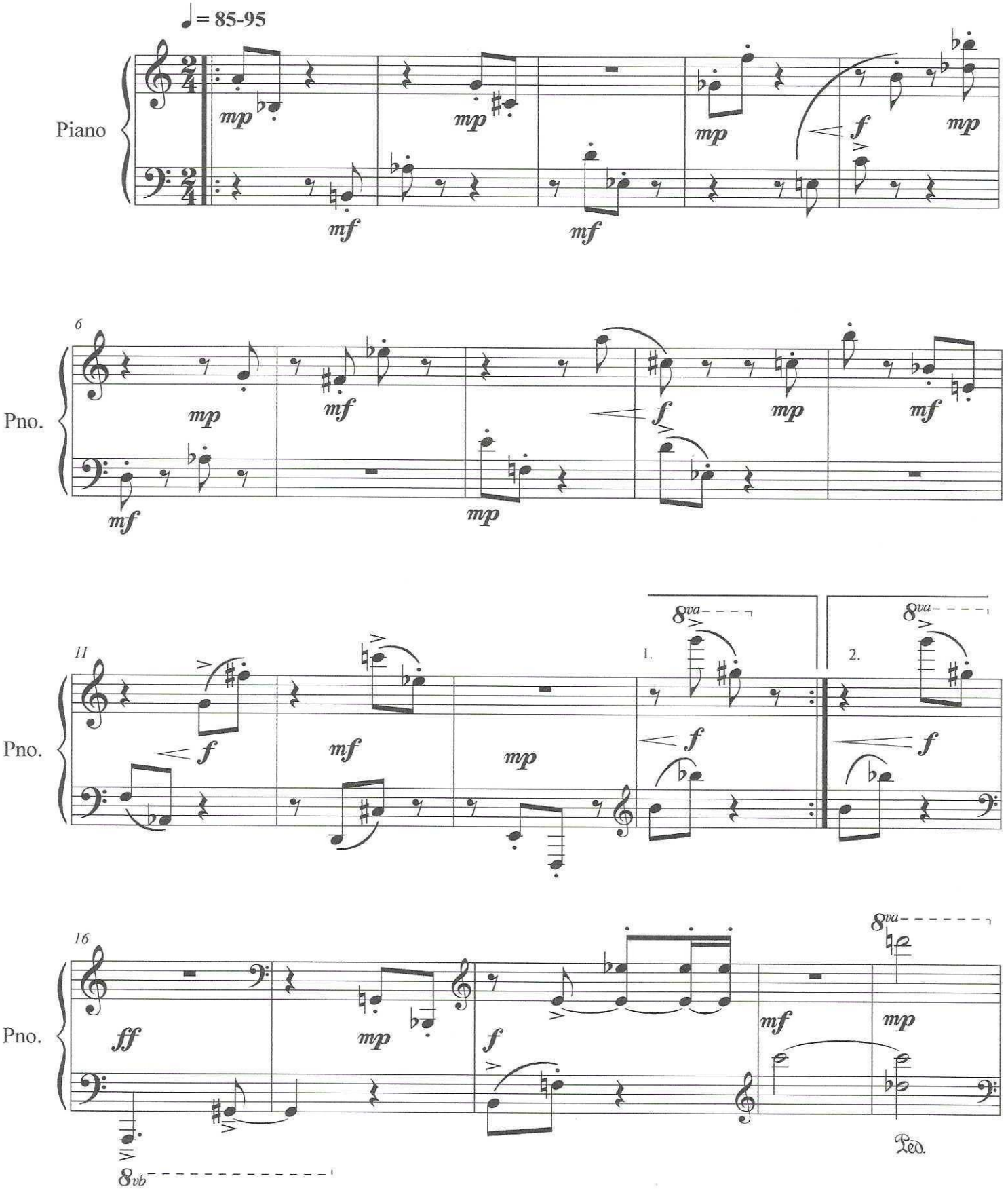
# 4. Sessions with Roger

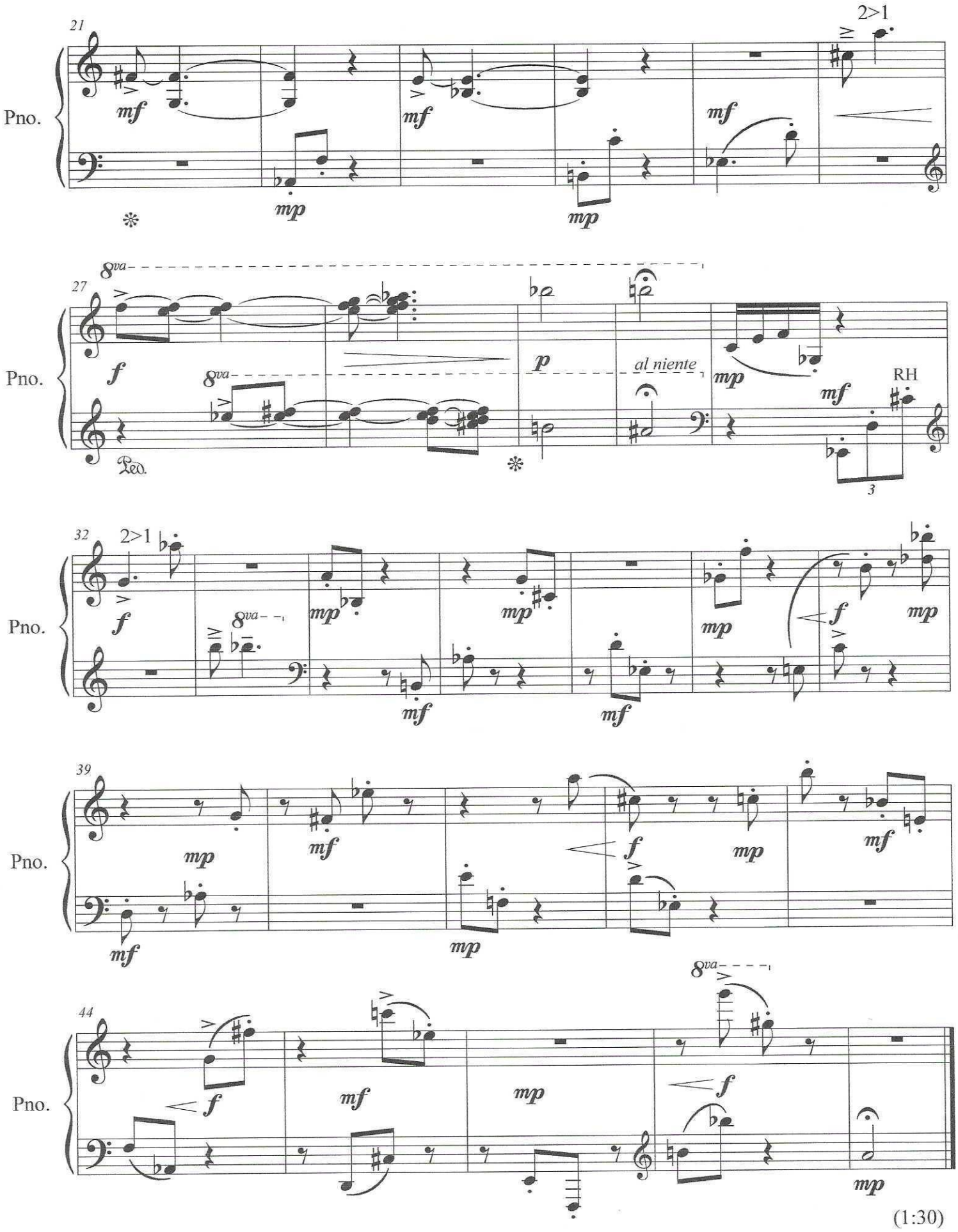



8
meno mosso
mf
8va
p espressivo
mp
Pno.
Ped.
12
a tempo
mf
Pno.
14
mp
p
pp
8vb
Pno.

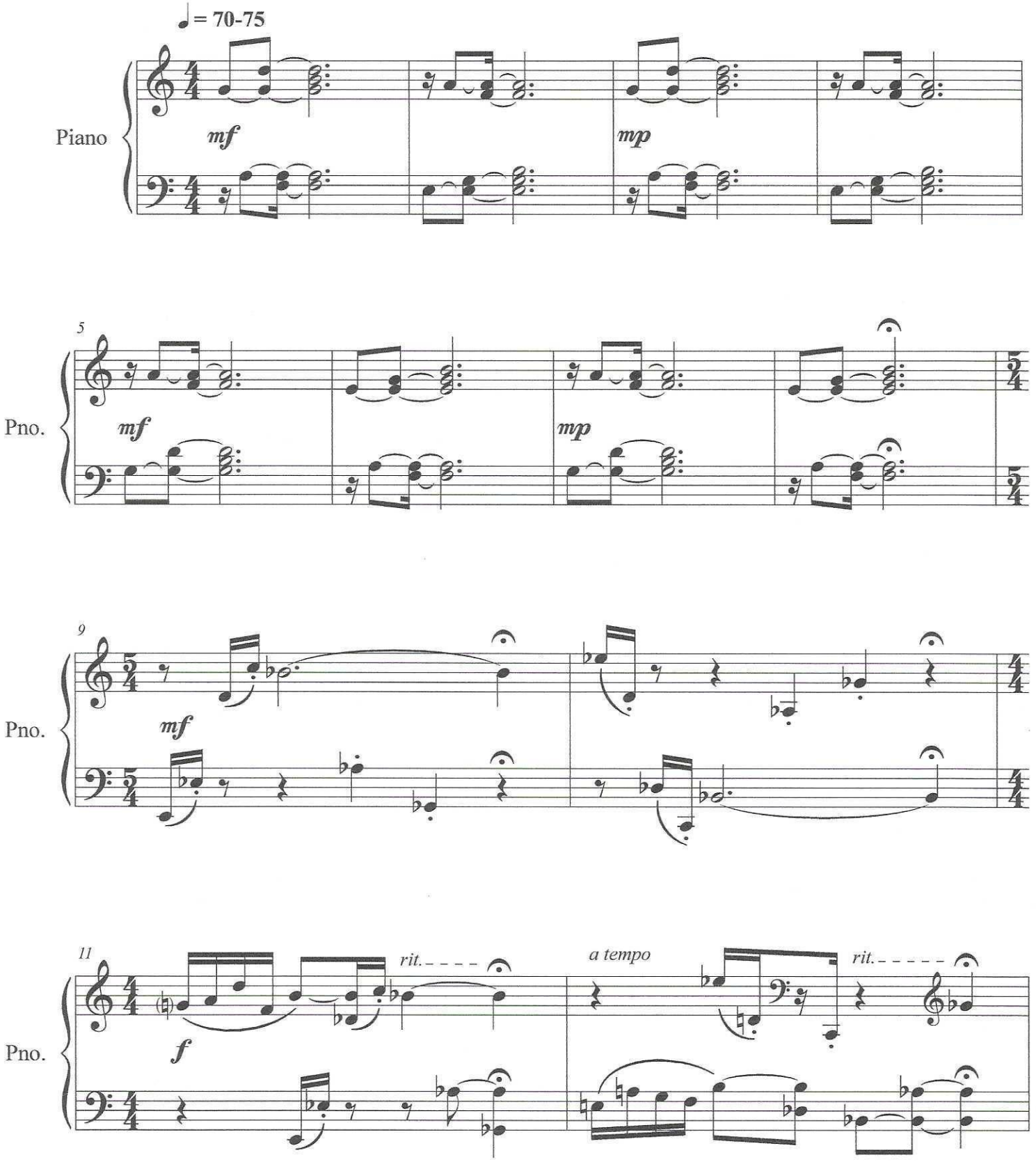
(1:15)

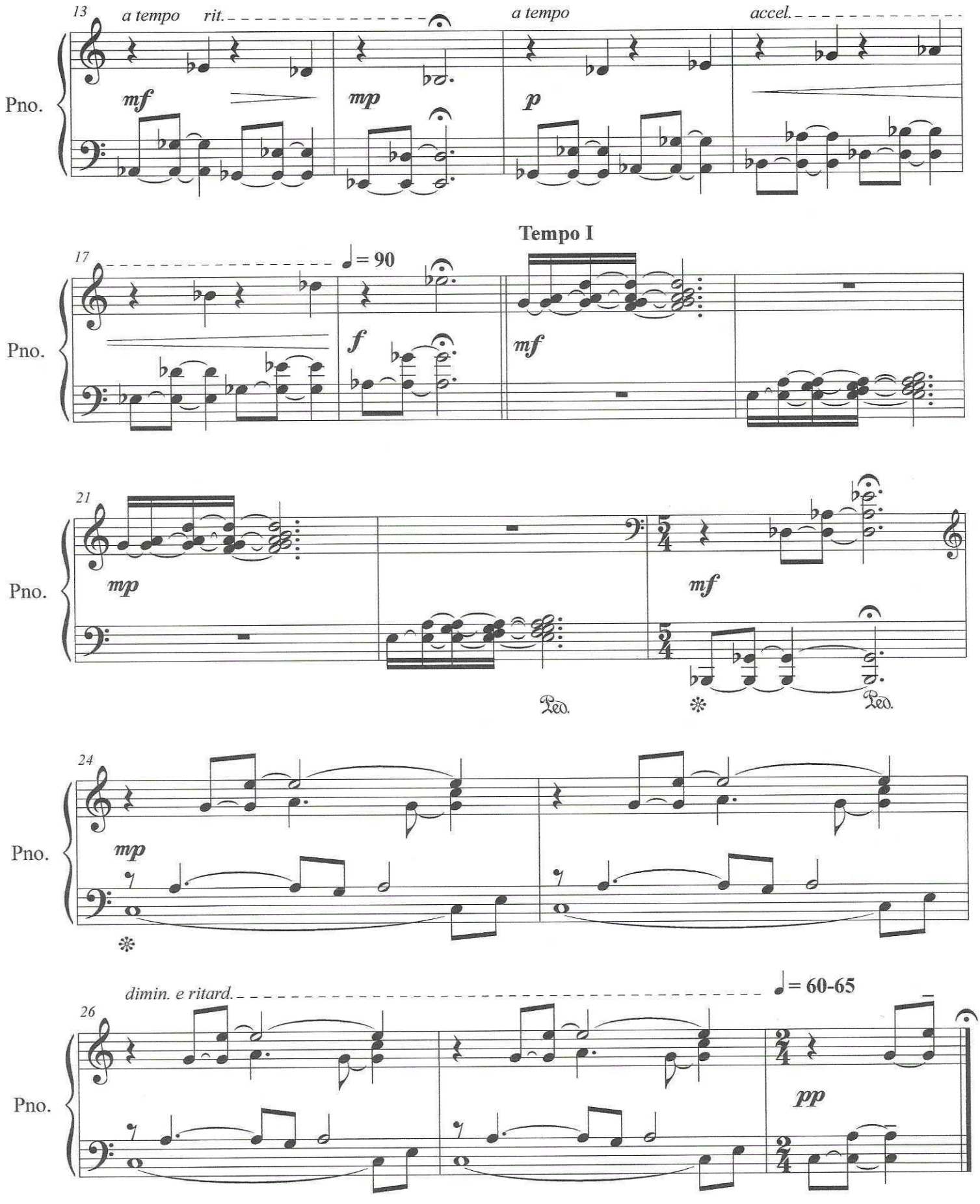
# 5. A is for Anton




21
2>1
Pno.
mf
mp
27
8va
f
p
al niente
mp
mf
RH
Ped.
3
32
2>1
Pno.
f
mp
mf
39
Pno.
mp
mf
f
44
Pno.
f
mf
mp
8va
(1:30)

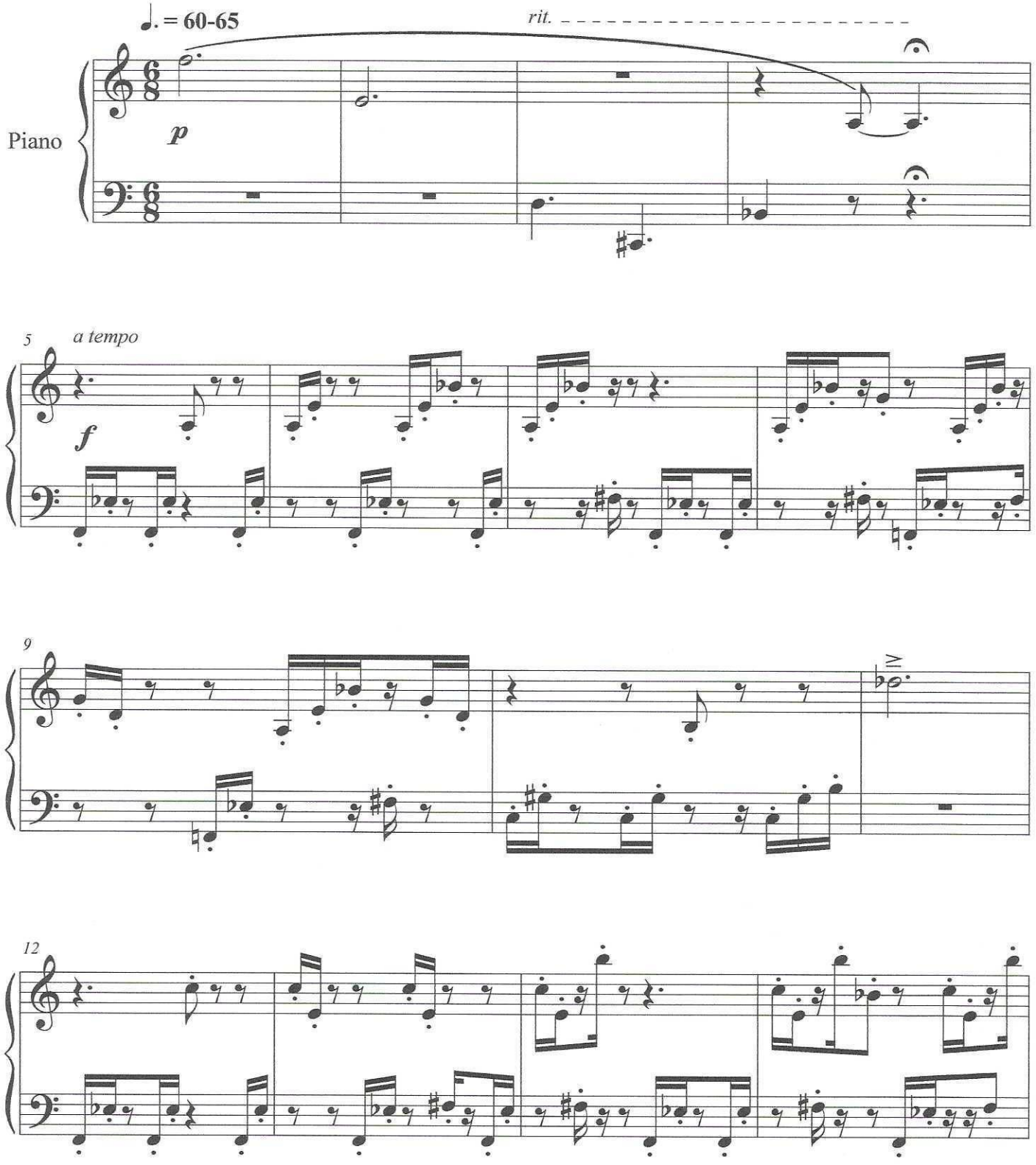
# 6. North/South Consonance

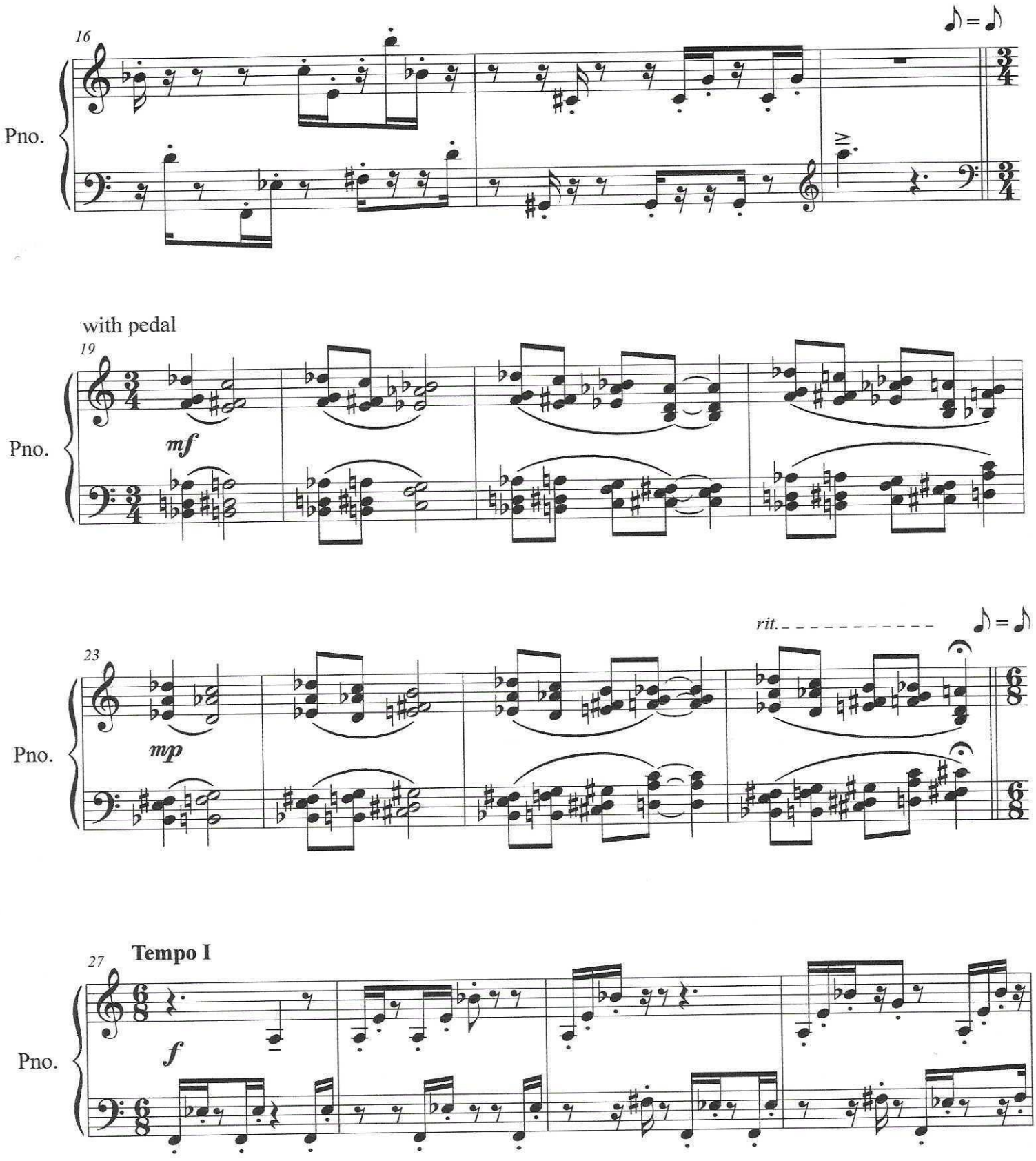


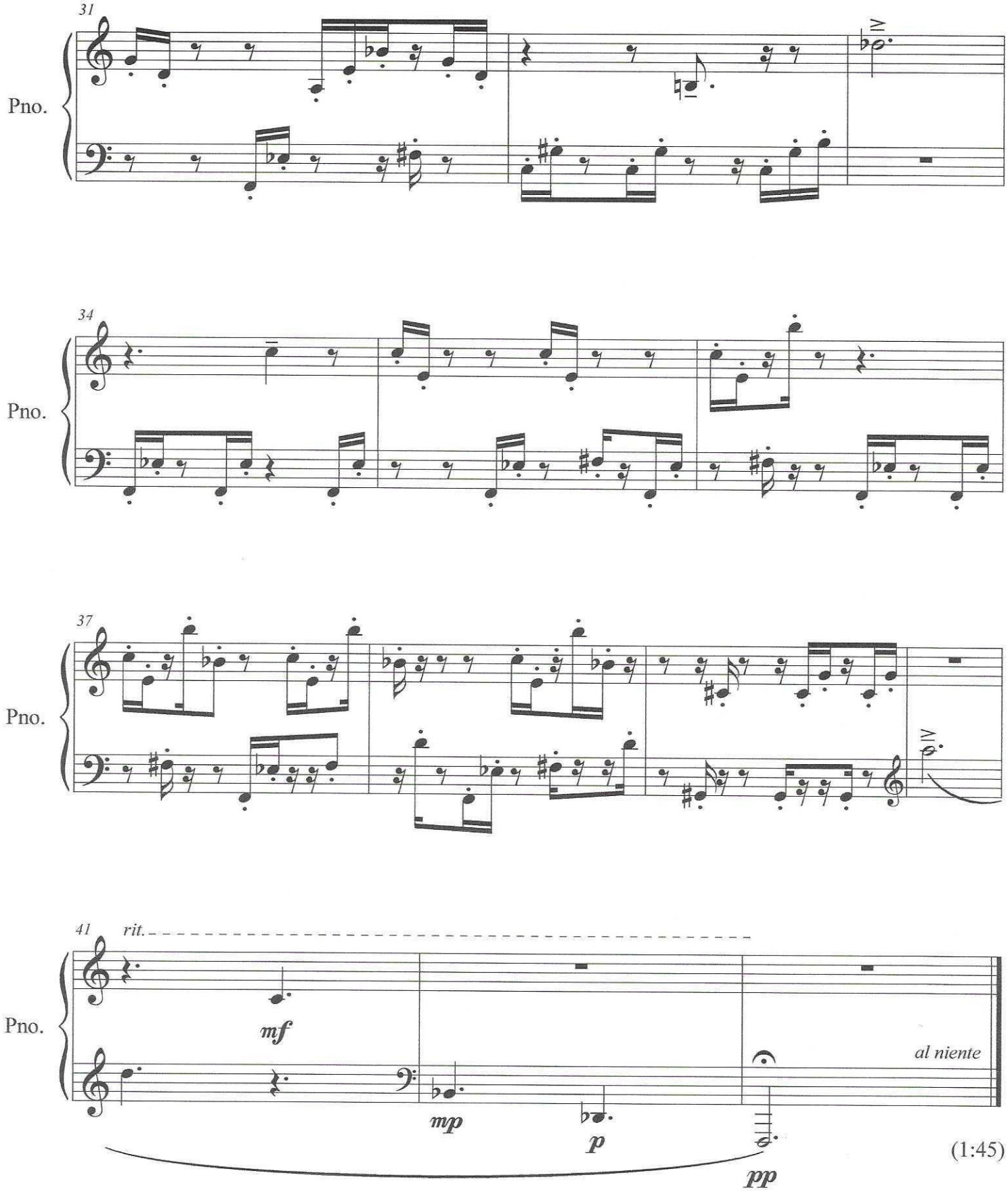

13
a tempo
rit.
a tempo
accel.
Pno.
mf
mp
p
Tempo I
17
♩= 90
f
mf
21
mp
mf
Ped.
Ped.
24
mp
dimin. e ritard.
♩= 60-65
26
pp

(1:45)

# 7. Maxed Out




16
Pno.
with pedal
19
mf
Pno.
23
rit.
mp
Pno.
27
Tempo I
f
Pno.




(1:45)