

The Persistence of Memory II

for solo violin
2017 (rev. 2018)

Maya Miro Johnson

Program Notes

An early work, *The Persistence of Memory II* was written in March of 2017 and concerns the balance between sonic exploration and violinistic bravura. Almost two years on and (hopefully) much compositional growth later, I now see in this piece a developing concern with dichotomy that I realize at present is the fundamental focus of my music. I am intrinsically fascinated with the duality of the strange and the familiar, whether in sharp relief or subtle amalgamation, and am in constant search for equilibrium between meaning and beauty (or as Adorno puts it, "intentionality" and "expression of the Name").

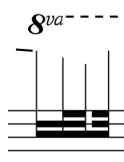
This perspective, though developed in hindsight, is a great lens through which to view *The Persistence of Memory II*. The piece seeks both virtuosity and formal concision, improvisational abandon and control. Its aural landscape is both recognizable and absurd simultaneously, and it plays with that cognitive dissonance. It is also highly referential to the vast violin repertoire of the past (Bach, Ysaye, Bartok, Paganini, Berio, Sciarrino, etc.), using a simple ternary form, tone rows, motivic and improvisational repetitions, homages to baroque chord progressions, and standard extended techniques. While working through these ideas, I happened to revisit the work of Salvador Dali, and saw fragments of my own efforts in his melting clocks and monolithic surrealisms, linking the two forever in the title. Indeed, just as in Dali's painting, most of the tension in the piece comes from a kind of dualism between the beautiful and the ugly, the traditional and the futuristic, the fluid and the static, and our relative cultural definitions of such.

**-Maya Miro Johnson
Nov. 2018**

Duration: ca. 9"

Premiered November 17th, 2017
Melange 9.0, Salty Cricket Composers Collective,
SugarSpace, Salt Lake City, UT
Maya Miro Johnson, violin

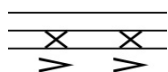
Performance Notes



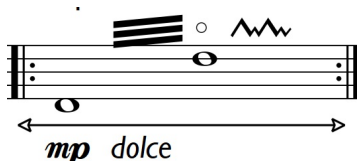
Indeterminate pitches above the fingerboard. Notated rhythm is a guideline, and the gesture is largely improvisatory. Small and insect-like.



Flying spiccato, with arrival pitch somewhat indeterminate, aiming for the general location of the notated sixth. The entire glissando is executed on the same two strings as the bottom sixth.



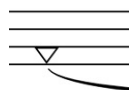
Accelerating hammer-ons (slamming down a finger onto the string with enough force as to create a brief pitch, distinct from left hand pizz.); at will or in suggested pattern



The double arrow indicates a hairpin in bow speed. The squiggly lines indicate a glissando-like deviation from the harmonic note before returning to it for the repeat. How far the finger travels away from the central harmonic pitch is up to the performer; however, it should travel both directions before returning, and use the same finger.



Pizzicato with indefinite pitch by clamping the left hand down in first position, then pulling the hand rapidly up the fingerboard while quickly strumming all four strings at once (the pitches designated indicate approximate location on fingerboard rather than definite tones)



scraping and bouncing across the string with bowhair, ivory, and wood of bow at the tip; gradually transition to unmeasured tremolo pianissimo



Sung notes are indicated in a separate staff with a diamond notehead. The length of these pitches is indeterminate, but long enough to fully register as an interval with the played note (D). If out of range, the note may be sung an octave below, but falsetto is preferred.

Excerpted Sample Score

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27

ca. 8"

now with vibrato arco

sul ponticello

p *p*

3 3

A Lento, molto rubato

29

ca. 15" repeat 3 times (♩ = 44)

ca. 12"

mp dolce *ppp* *p*

31

molto accel. molto rit.

f dolce *molto vibrato* *ff* *pp non vibrato*

Poco più mosso (rubato)

33

(♩ = 50)

poco accel.

8^{va} ca. 5" G.P.

p dolce *mp* *vibrato* *n eerie*

Adagio (rubato) molto accel.

35

(♩ = 60)

III sul pont hairpin with vibrato as well

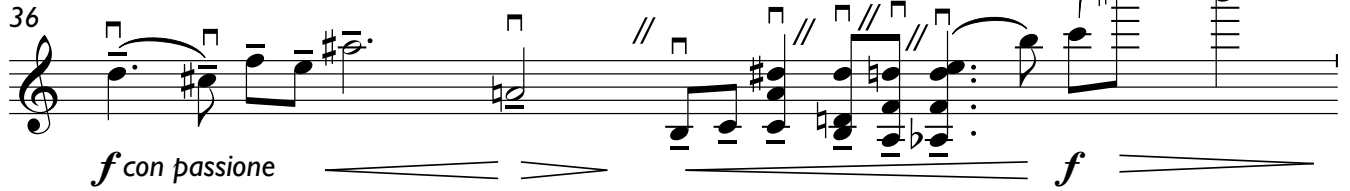
molto flautando

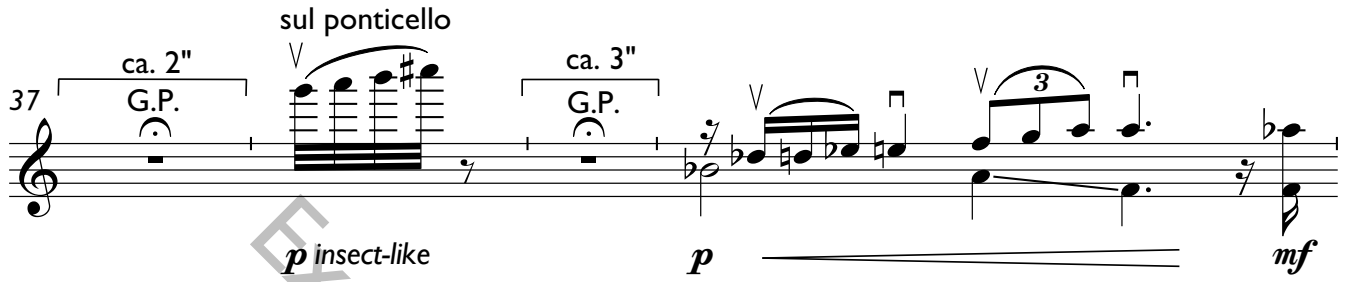
ff *f*

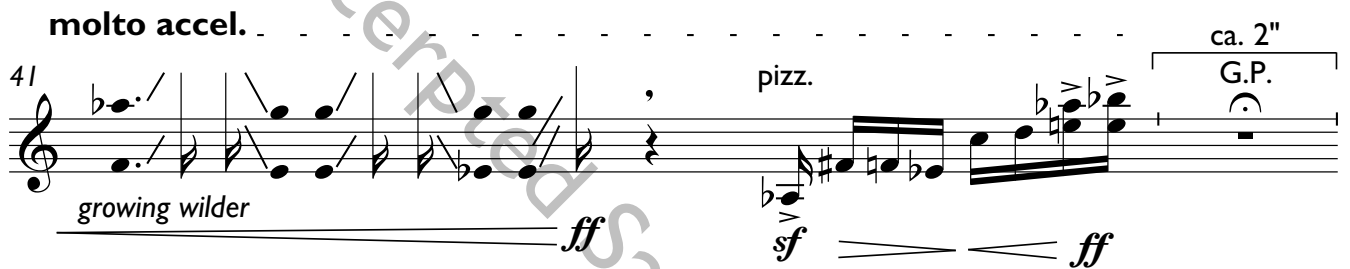
3

molto accel. rall.

Più mosso (rubato) ♩ = 72

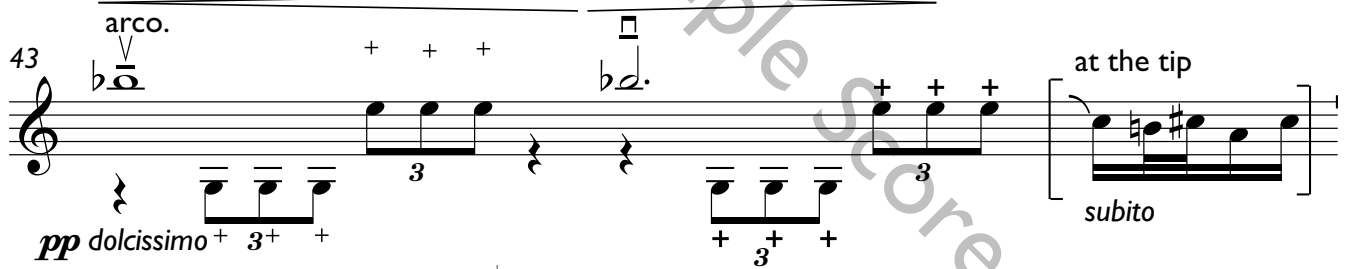
36 

37 


41 

B Adagio (♩ = 60)

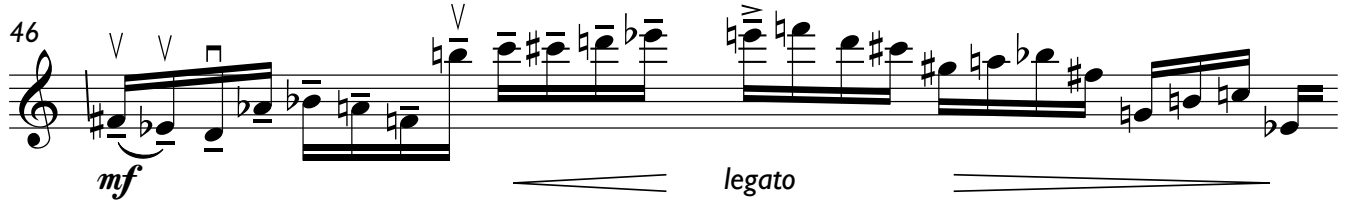
Subito Vivace

43 

Adagio (♩ = 60)

44 

Molto rubato, più mosso

46 

molto accel.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth notes, starting with a trill-like figure and moving in a descending sequence. A dynamic marking of *mf* is present below the staff.

47

Musical staff 2: Treble clef, key signature of two flats. The staff contains a series of eighth notes, continuing the descending sequence from the previous staff. The piece concludes with a double bar line and a 4/4 time signature.

C Con moto ♩ = 110

48

Musical staff 3: Treble clef, 4/4 time signature. The staff begins with a triplet of eighth notes. The music consists of eighth notes with slurs. A dynamic marking of *f* is present below the staff.

49

Musical staff 4: Treble clef, 4/4 time signature. The staff contains eighth notes with slurs, continuing the rhythmic pattern.

50

Musical staff 5: Treble clef, 4/4 time signature. The staff contains eighth notes with slurs, continuing the rhythmic pattern.

51

Musical staff 6: Treble clef, 4/4 time signature. The staff contains eighth notes with slurs. The first four measures feature triplet markings above the notes.

52

Musical staff 7: Treble clef, 4/4 time signature. The staff contains eighth notes with slurs, continuing the rhythmic pattern.

53

Musical staff 8: Treble clef, 4/4 time signature. The staff contains eighth notes with slurs, continuing the rhythmic pattern.

54

Musical staff 9: Treble clef, 4/4 time signature. The staff contains eighth notes with slurs. The last four measures feature triplet markings above the notes.

Excerpted Sample Score

E Lirico, con rubato $\text{♩} = 80$

131 *mp* semplice **molto accel.**

134 $\text{♩} = 90$ spiccato *f* leggero pesante leggero pesante

136 *mp* *f* leggero pesante **accel.** spiccato

139 *f* leggero

140 $\text{♩} = 104$ *f*

142 $\text{♩} = \text{♩}$ rit. *ff*

145 **Molto Vivo** $\text{♩} = 104$ IV al tallone *ff*

molto rit.

147

molto accel.

149 $\text{♩} = 144$

151

becoming rough and ugly

fff sf sff

pizz.

ca. 4" G.P.

156

ca. 3" G.P.

ca. 4" G.P.

ca. 5" G.P.

sff mp p

F Grave ad lib. (molto rubato)

162 arco

pp

164

166

sempre sul G

molto accel.

168

169

171

174

177

Morendo
beyond the fingerboard, ad lib.

Subito vivo

179