

PROGRAMME NOTE

This piece is from a series of piano works which take as their model Scarlatti's and Scriabin's (last 6) sonatas. These are usually short, single movement sonatas, where the composers experimented with form, language and piano technique. Each of my sonatas has a unique construction, exploring in a systematic (sometimes obsessive) way a particular approach to using the keyboard – to such an extent that it could almost be considered an étude-sonata. There are generally two main themes which are developed in various opposing ways and at a different speed, without following the structure of a traditional sonata form.

Sonata n° 5 uses the number 5 as an interval and constructive tool for rhythmical patterns and form.

The first section is a percussive, fast and relentless **Allegro** consisting of waves of staccato notes in octaves played with alternating hands. The first theme 'in G' is played *piano* in the lower register, then progressively crescendos. When we reach the first *fortissimo*, this theme is played in chords of fifths with alternating hands producing a powerful hammering effect, followed by a fierce development with cascades of descending notes in fifths.

The second section (**Meno mosso**) beginning at bar 34 introduces a second theme, *expressive*, played *pianissimo*, which opens on four repeated notes accompanied by triplets in the left hand (bar 37). This theme becomes more and more *passionate* – even *scatic* – and leads into a recapitulation of the first theme in D \flat (bar 91), a tritone distance from the beginning.

The third section (**Moderato**) beginning at bar 118 is a four-part fugue whose subject is the second theme *in octaves* combined with the first theme in diminution as its 'tail'. The fugue articulates itself around a tritone (G-C \sharp or D \flat) in contrast to the perfect fifths in a scholastic fugue. It becomes more and more complex and leads into the recapitulation of the first theme in G (**Tempo I**, bar 168). Another development drives us into a powerful climax with the second theme at bar 184. After a quiet passage (**Adagio**) – the only one in this fierce sonata! – the sonata concludes with a fast coda (**Presto**) with the first theme played *staccato* with alternating hands, and a series of furious descending fifths landing on a plagal cadence (C-G).

Richard Duboisson, Bastigny, 2018

Duration: c. 10 minutes

Commissioned by Association MusKa and dedicated to Joseph-Maurice Wiele

First performed at Steinsty Hall, Luxembourg, 29 November 2018

Joseph Martin WYDER
Sonate n° 5
pour piano

Nota bene : les altérations ne sont valables que pour les notes à la même hauteur
dans la même mesure et la même partie séparément.
Nota bene : accidentals are valid for all notes at the same pitch, in the
same bar of the same staff only.

Richard Dubugnon, Op. 82

Allegro $\downarrow = 104$

p cresc.

3

5

f

p sub. cresc.

7

mf cresc. solo