

Soliloquy

for solo violin

Preview File Only

Thoma Simaku

University of York Music Press

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Solo Violin

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Born in 1958, Thoma Simaku studied composition at the Albanian State Conservatoire in Tirana (1978-82) with Tonin Harapi. In 1991 he moved to England and continued his postgraduate studies with David Blake at the University of York (1991-96) where he was awarded a PhD in Composition.

Winner of the prestigious *Lionel Robbins Memorial Scholarship* (1993), he also was the '96 *Leonard Bernstein Fellow in Composition* at Tanglewood Music Centre in the USA with Bernard Rands, and a fellow at the Composers' Workshop - California State University (1998) with Brian Ferneyhough.

Performances of his works include, among others, those given by the English Northern Philharmonia, European Union Chamber Orchestra, Goldberg Ensemble, Tokyo Phonosphere Musicale, Amsterdam New Music Ensemble, the New London Orchestra, Tirana Asmus Ensemble, Romanian Radio Chamber Orchestra, Capricorn Ensemble, Norwegian Medieval Trio and The Duke String Quartet.

Simaku's works have been performed throughout Europe, as well as in North America, the Far East and Australia, at festivals such as the ISCM (1995, 1999, 2000 and 2001), Tanglewood, Avignon, Goldberg Contemporary Festival, Tirana Autumn, Cagliari, KlangSpectrum (Austria), Viitassari (Finland), etc. Broadcasts of his music include those by Radio-France, BBC-World Service, Swedish and Swiss radio stations.

His music is published by University of York Music Press and Emerson Edition. In 2000 he was granted British Citizenship and now lives in York with his wife and two daughters. He is currently based at the University of York, where he holds an Arts & Humanities Research Board Fellowship in the Creative Arts.

October 2001

What the papers say:

Soliloquy

"Another feat of memory was Vania Lecuit's for the Albanian composer Thoma Simaku's *Soliloquy*, the most talked about event of this day. Something for enterprising violinists to seek out for contrast in duo recitals with piano. It is a piece of unaccompanied violin writing which brings out the instrument's genius for passionate expression, fully realised in the young Luxembourg violinist Vania Lecuit's riveting interpretation" (*Seen & Heard, London - Review of the 2000 - ISCM Festival*)

The Eagle on the Cross

"...the technical command, dramatic pacing and vivid orchestration made for a seriously impressive musical essay with a real sense of purpose and outrage." (*Yorkshire Evening Press*)

Tanglewood Trio

"Tanglewood Trio...makes clear the striking qualities of this musician from Tirana..." (*St. Gallen Tagblatt, Switzerland*)

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Soliloquy

Thoma Simaku

Solo Violin

$\text{♩} = 50 \text{ ca. } (\text{♩} = 100 \text{ ca.})$

PPP — mf — f — sfz

Presto

f — ff — svanendo — pp

Tempo I ($\text{♩} = \text{ca. } 50$)

(arm. suono reale)

senza vib. s.tasto vib. poco a poco molto vib.

quasi legato

PP — PPP — mf — f

sempre s.tasto

f — P — mf — f

gettato

s.pont

sfz — pp — mp

col legno battuto

P — PP

* \square = long fermata; \circ = medium fermata
** all glissandi-s should be played fairly quickly.
*** all tremolandos as fast as possible.
**** all bow tremolos as dense as possible.

Tempo I (♩ = ca. 100)

Pizz

gliss, sfz, sfz, sfz, sfz, sfz, ord. arco, poco a poco, s. pont, gliss, pp

sub. ord.

sub. f, s. tasto, poco a poco, sfz p, 3

s. pont.

poco a poco, ord., cantabile, mp, mf, fp, poco a poco

colla punta d'arco,
s. pont. delicatissimo, non legato

PP, poco a poco

sul tasto

s. pont., poco a poco allargando, ord. senza vib., s. tasto, sub. sfz, PP

s. pont.

poco a poco, ord., poco a poco, s. pont., poco a poco, sempre pp, sempre allargando, (non trem!), 3, gliss

$\text{♩} = 42 \text{ ca.}$ *molto allargando ed espressivo*

ord.

p

Più mosso. Preciso, non legato, punta d'arco, leggerissimo

$\text{♩} = 60-66$

pp

10 10 10

10 10

10 10 11

12 13

ricochet

p allargando

10

* long fermata

Handwritten musical score for a string instrument. The notation features a complex rhythmic pattern with triplets and slurs. The dynamic marking **fff** is present at the end of the section.

Tempo I s.tasto
 (♩ = ca 50) senza vib. poco a poco con vib. (molto liberamente)

sub. pp
 espressivo

sempre sul-tasto
 espressivo

p

Poco con moto, ma molto liberamente

gliss *
 gliss
 gliss
 Hautando

p

s.tasto → ord.
 non legato
 c. legno battuto

p f sfz f

Pizz arco normale
 Poco sul pont.
 s.pont. half wood - half hair
 non legato

p pp

* these glissandi's should be as long as possible