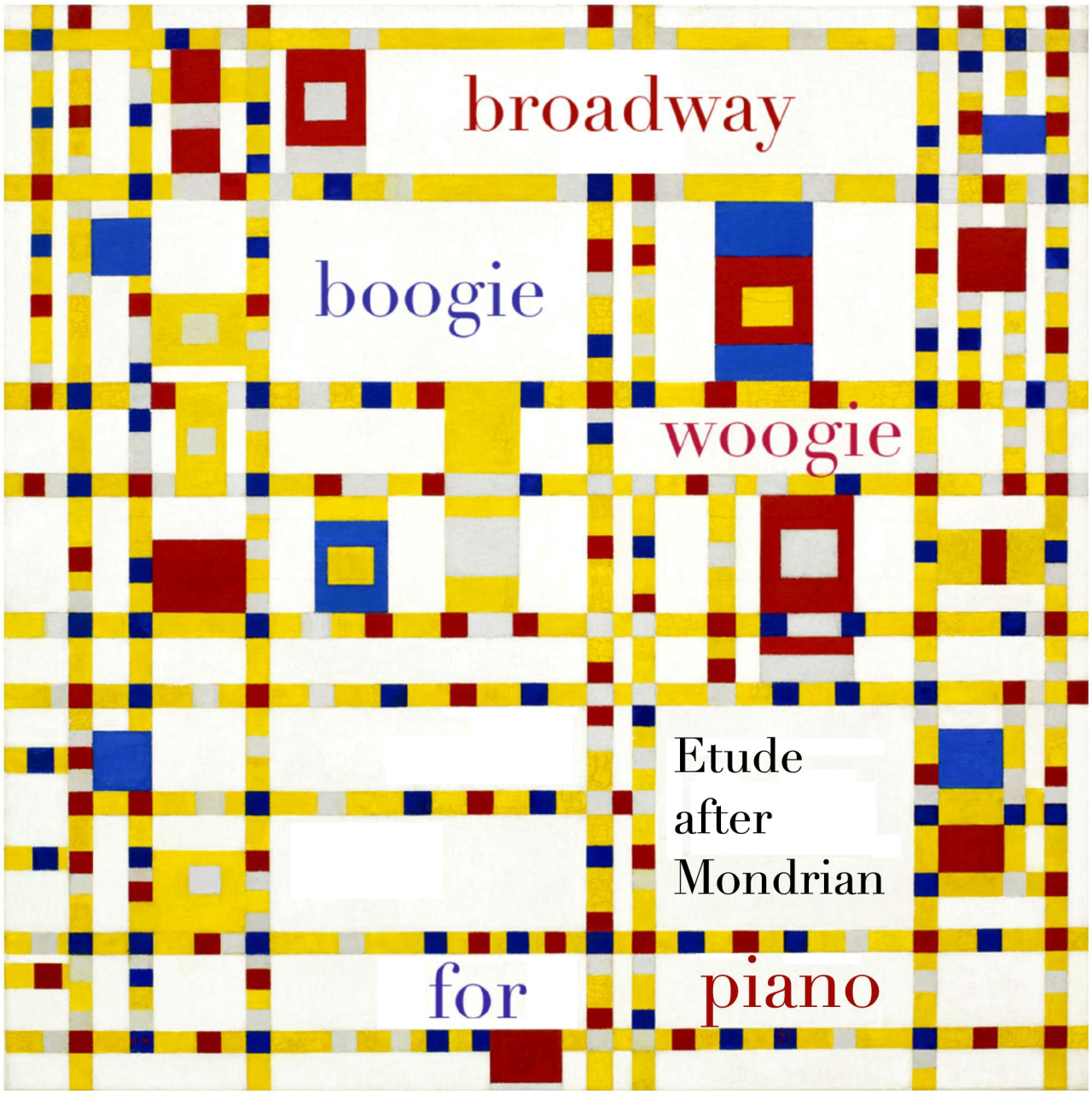


by David Jason Snow

Art critics weigh in on Piet Mondrian's *Broadway Boogie-Woogie*:

> "The subject and staccato rhythmic excitement of this most important of his recent works might be considered the 70 yr. old painter's tribute to the most remarkable and complex of recent developments in swing. The asymmetric rectangles of *Broadway Boogie-Woogie* correspond to the syncopated melody of boogie-woogie music, the short broken lines to the rippling broken chords of the bass."
>
> Alfred Barr, from the Museum of Modern Art wall card for *Broadway Boogie-Woogie* when it was first displayed in 1943

> "The eye is led from one group of color notes to another at varying speeds. At the same time, contrasted with this endless change in the minor motives we have a constant repetition of the right angle theme, like a persistent bass chord sounding through a sprinkle of running arpeggios and grace notes from the treble."
>
> James Johnson Sweeney, "Piet Mondrian," The Museum of Modern Art Bulletin 12, no. 4 (Spring 1945)

> "*Broadway Boogie-Woogie* does not exhibit precise structural analogies with . . . boogie-woogie music."
>
> Robert Welsh, *Piet Mondrian, 1872-1944*, ex. cat. (Toronto: Art Gallery of Toronto, 1966), no. 111

commissioned by the Renee B. Fisher Foundation

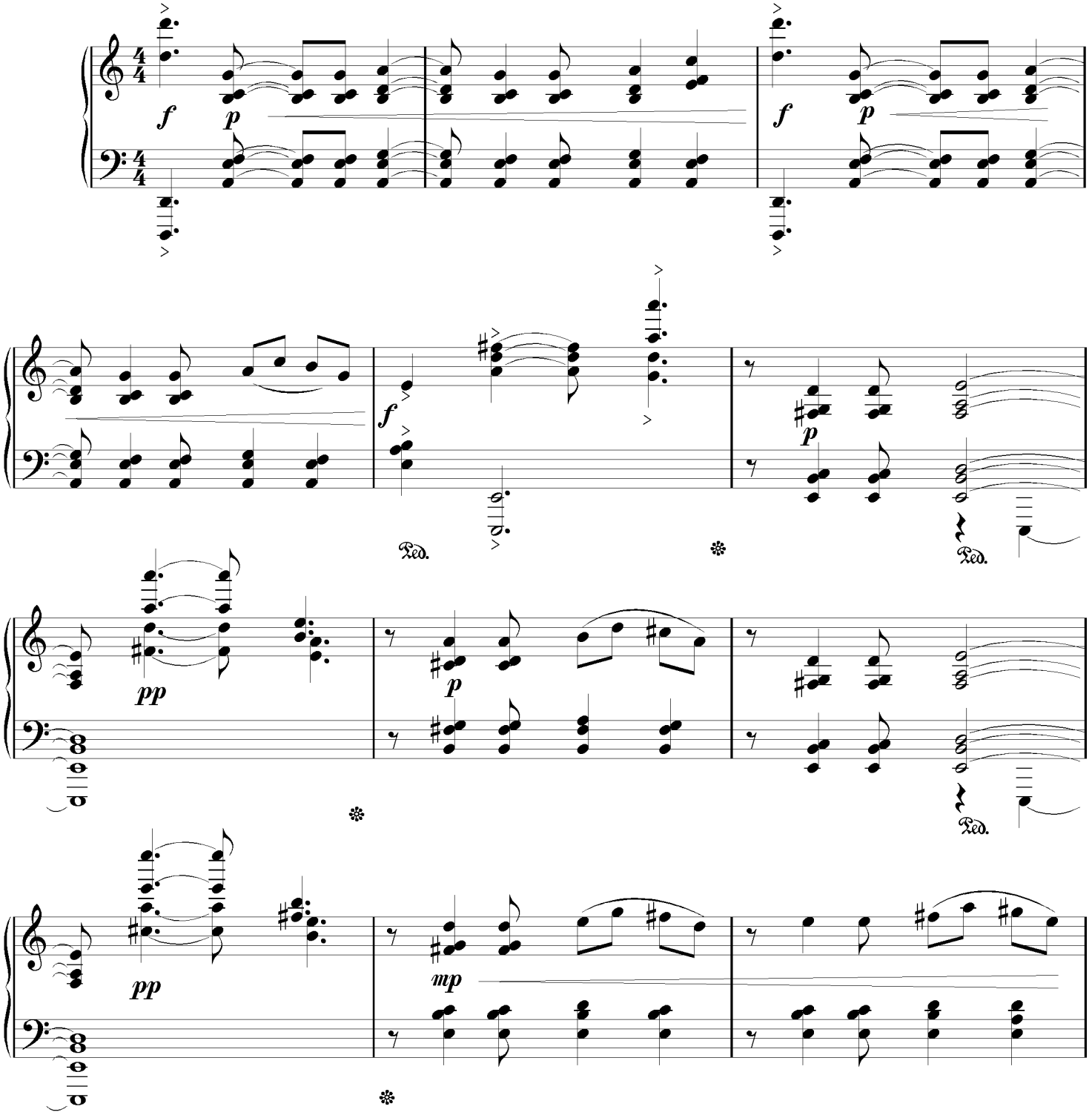
Broadway Boogie-Woogie

Etude after Mondrian

for piano

David Jason Snow

Allegro ♩ = 152



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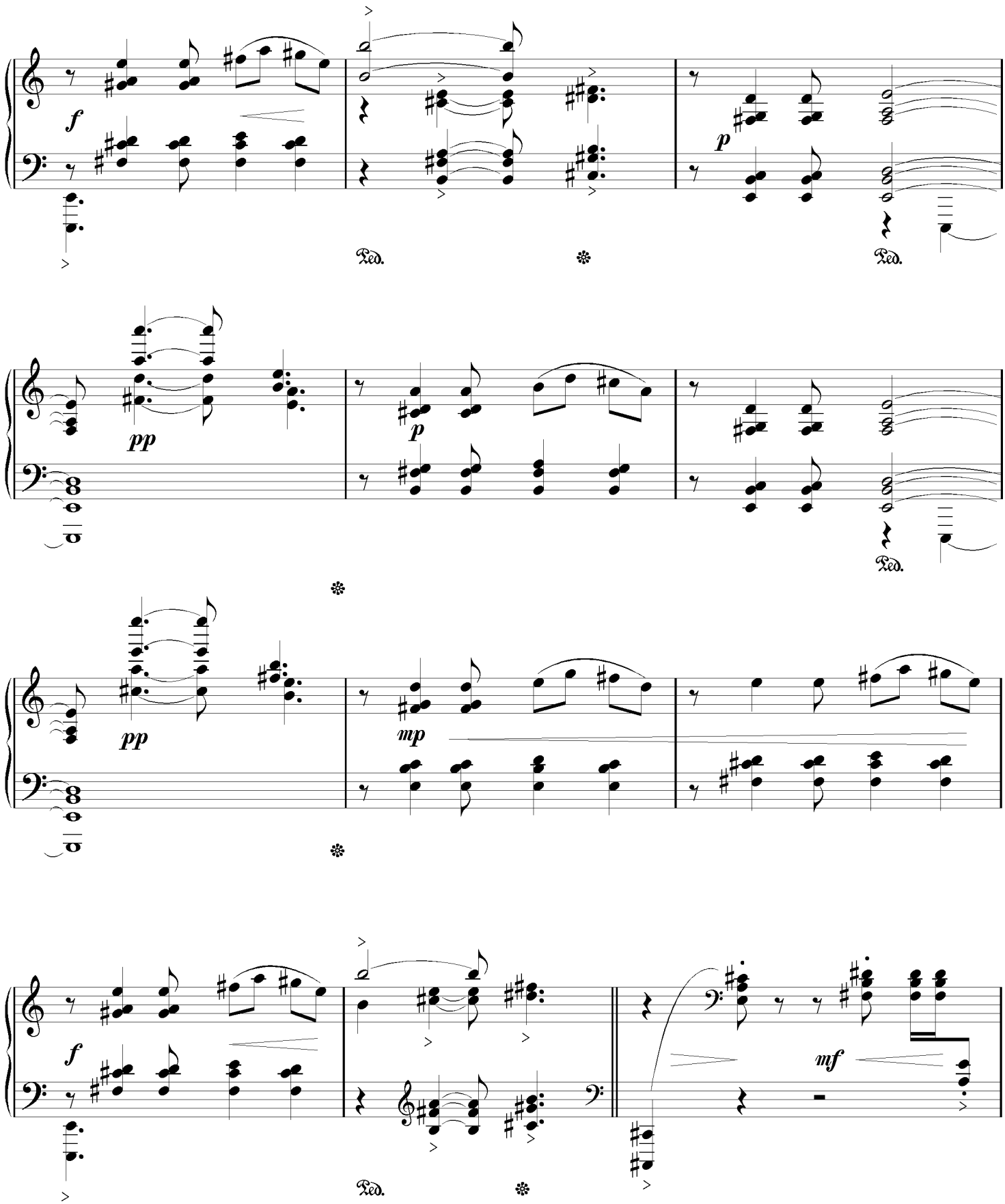
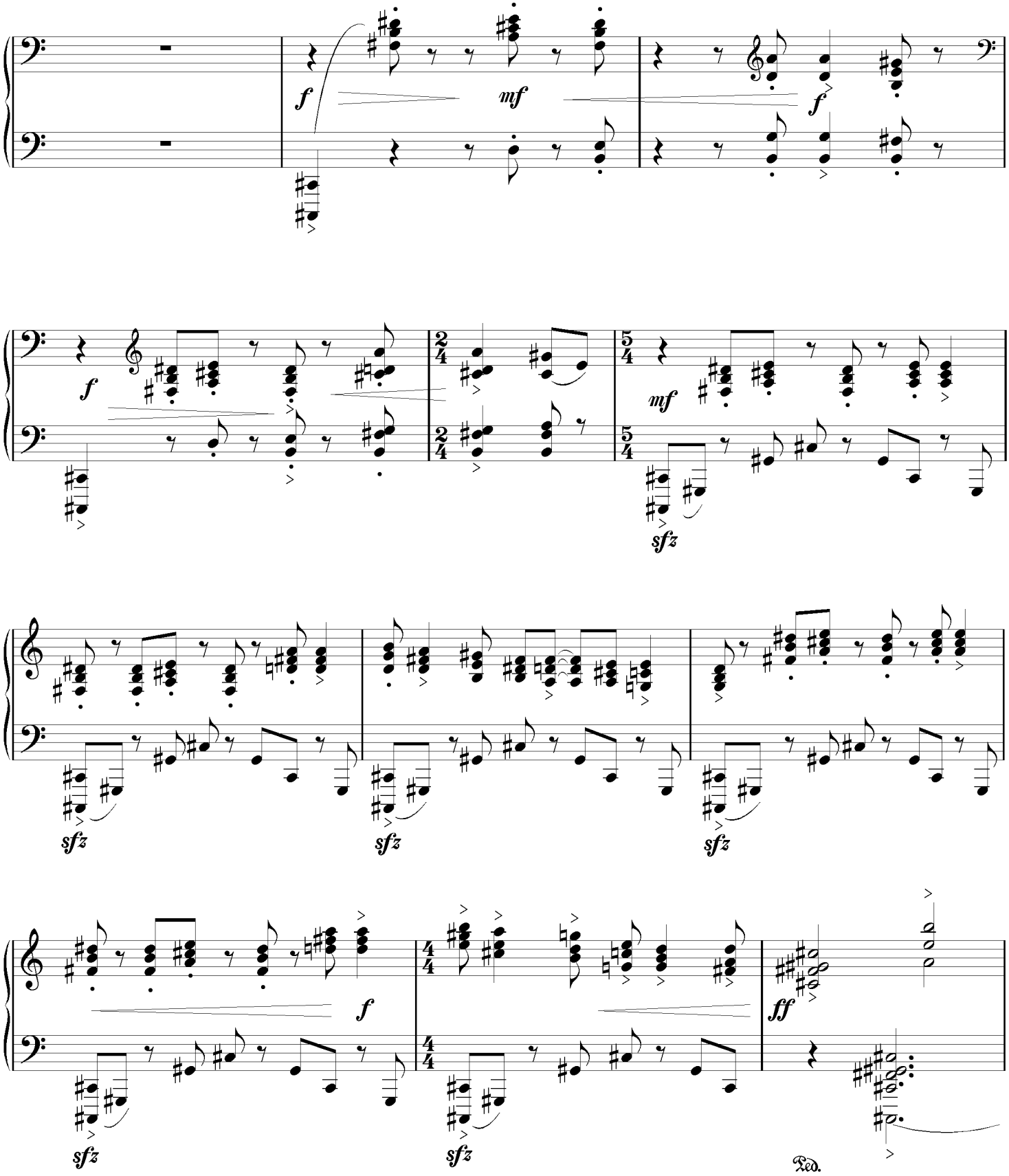
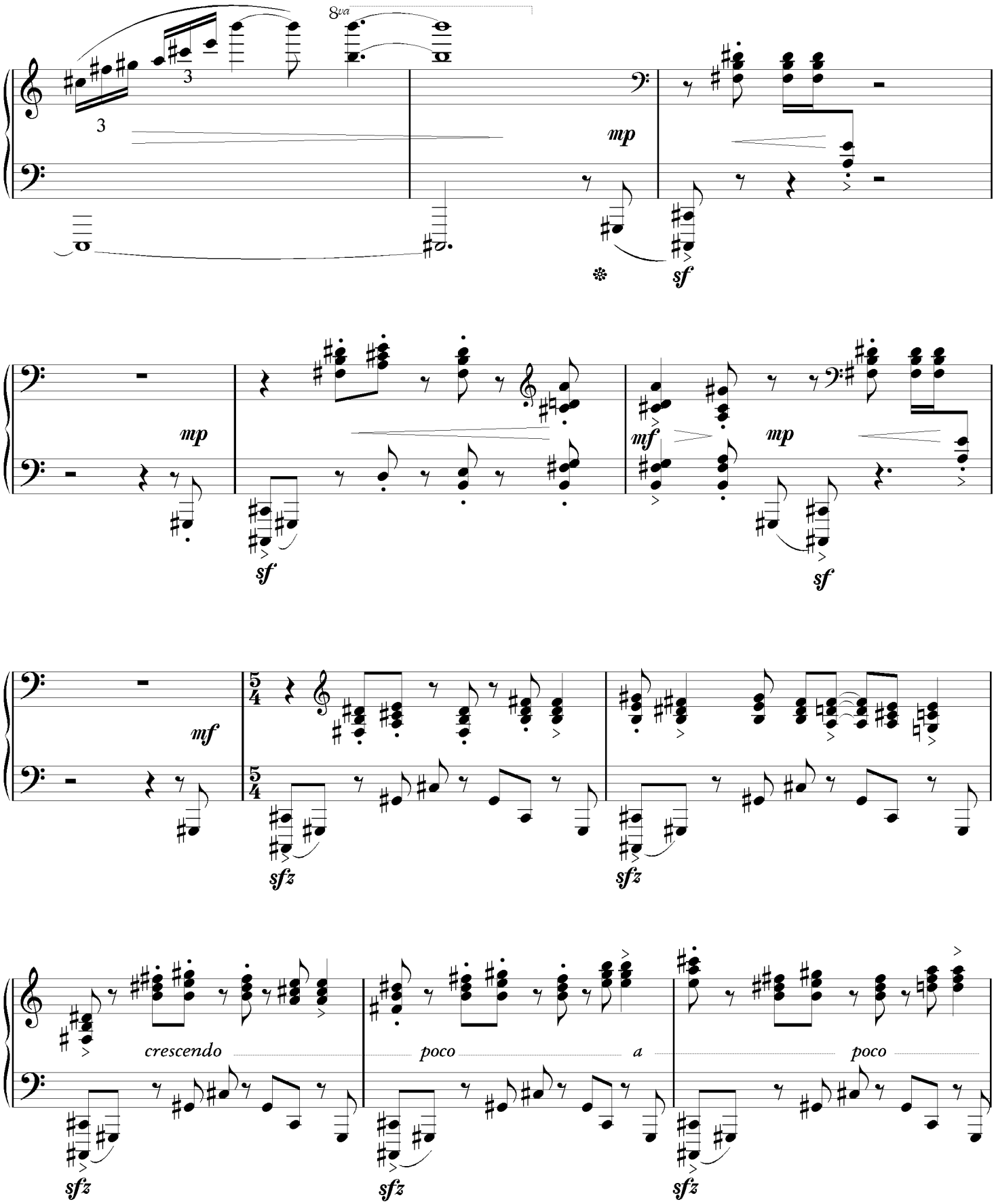
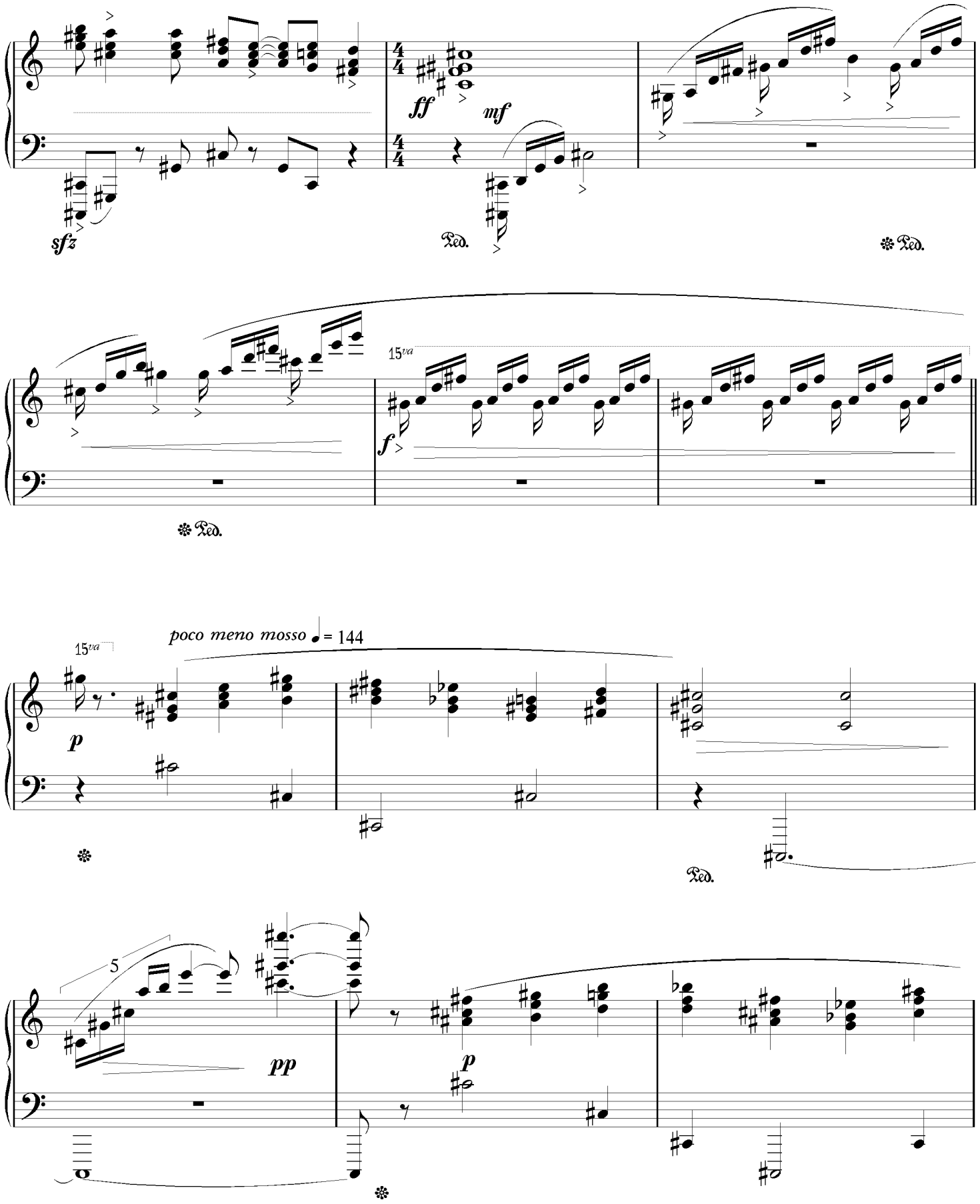
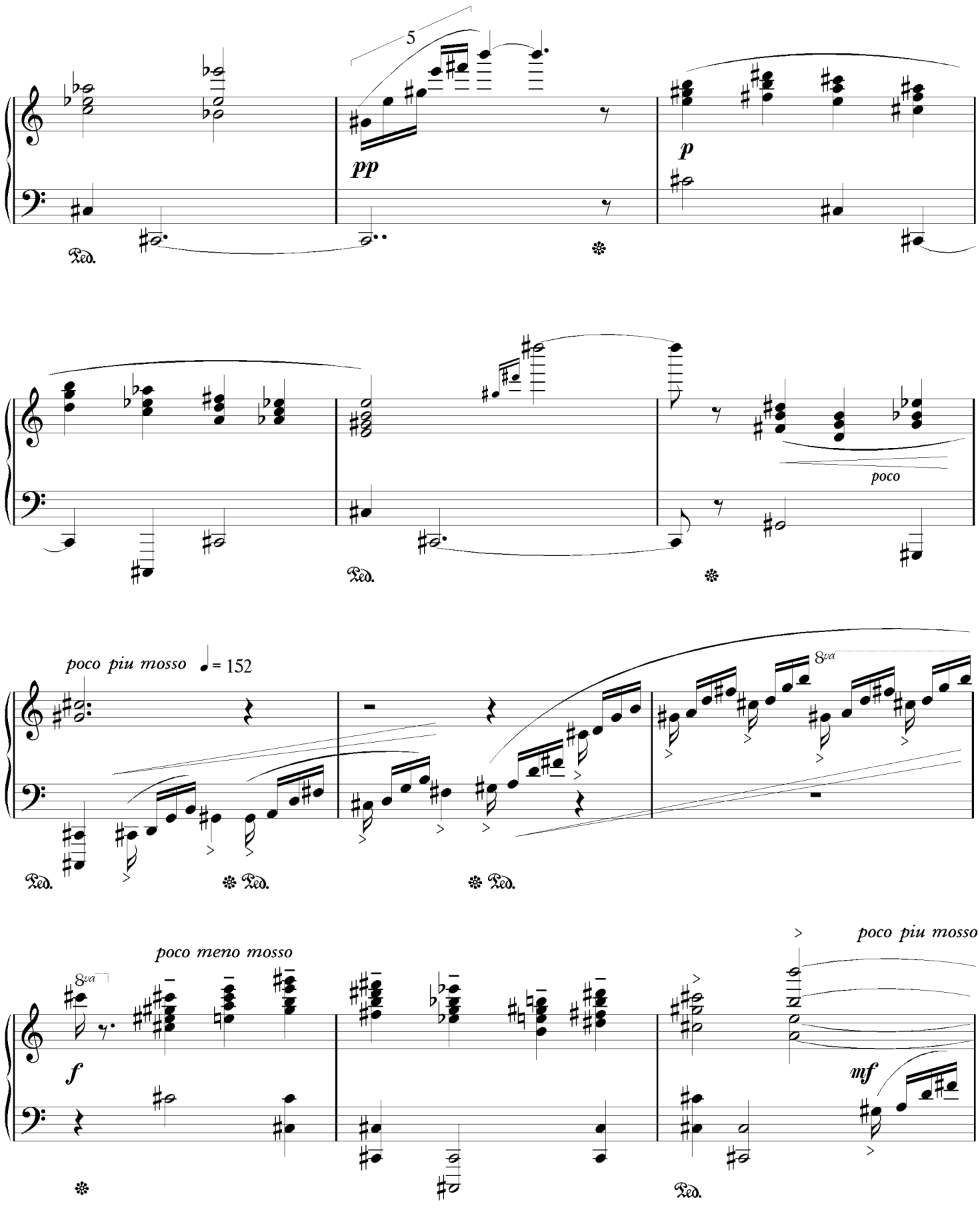
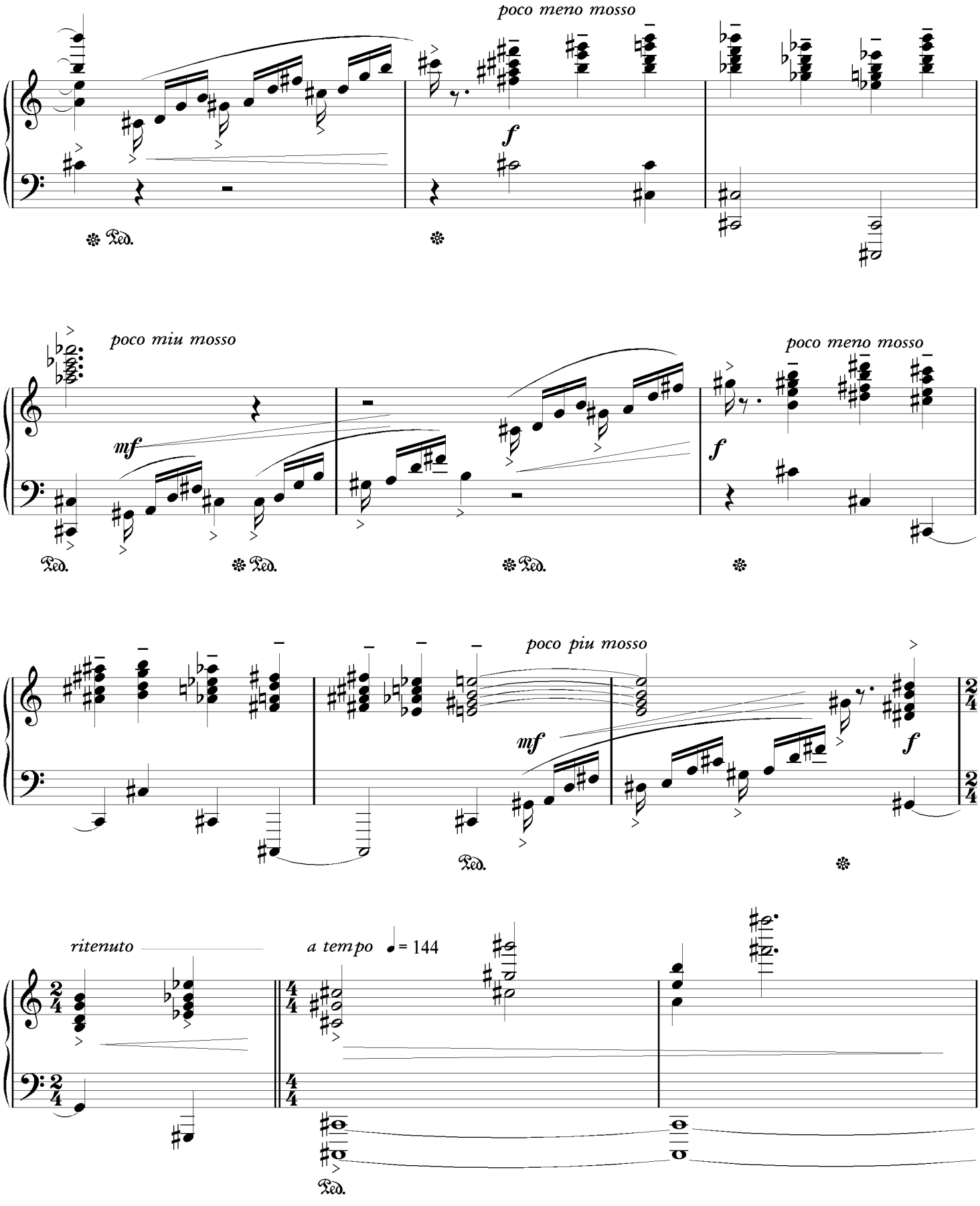

f
Ped.
p
Ped.
pp
p
Ped.
pp
mp
f
Ped.
mf

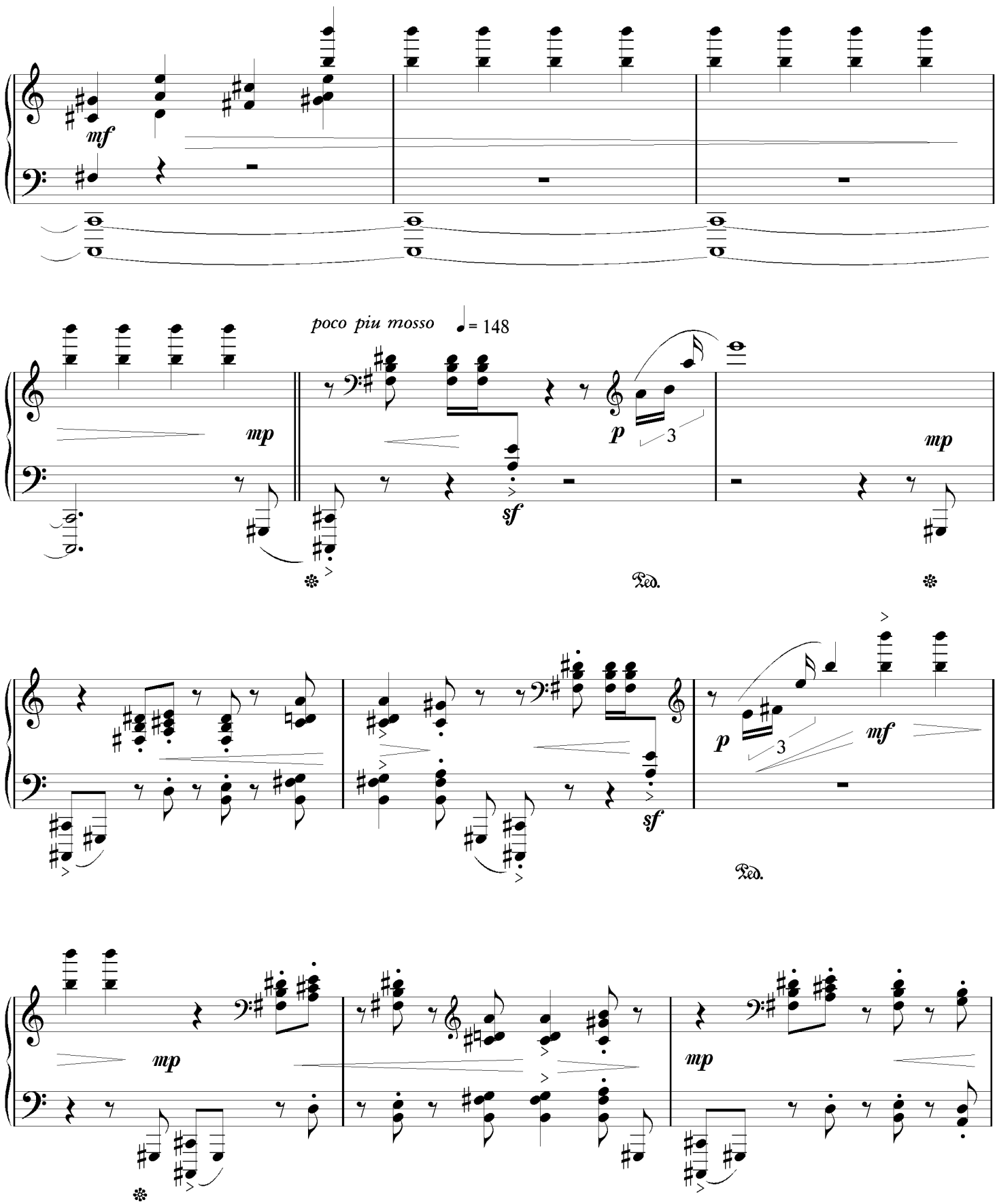

f
mf
f
f
2/4
5/4
mf
sfz
sfz
sfz
sfz
f
4/4
sfz
sfz
ff
Ped.

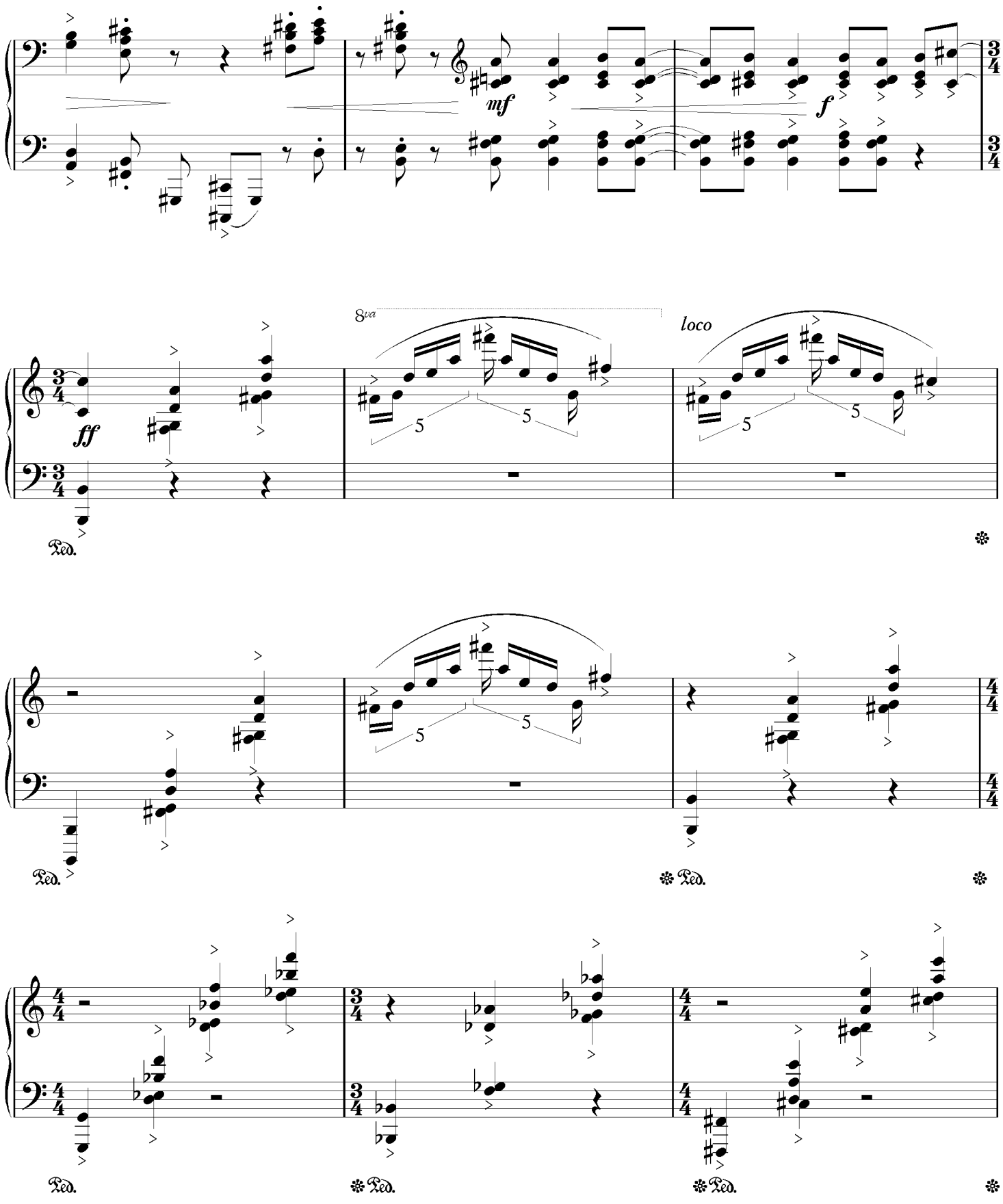

8va
3
3
mp
sf
mp
sf
mf
mp
sf
mf
5/4
5/4
sfz
sfz
crescendo
poco
a
poco
sfz
sfz
sfz

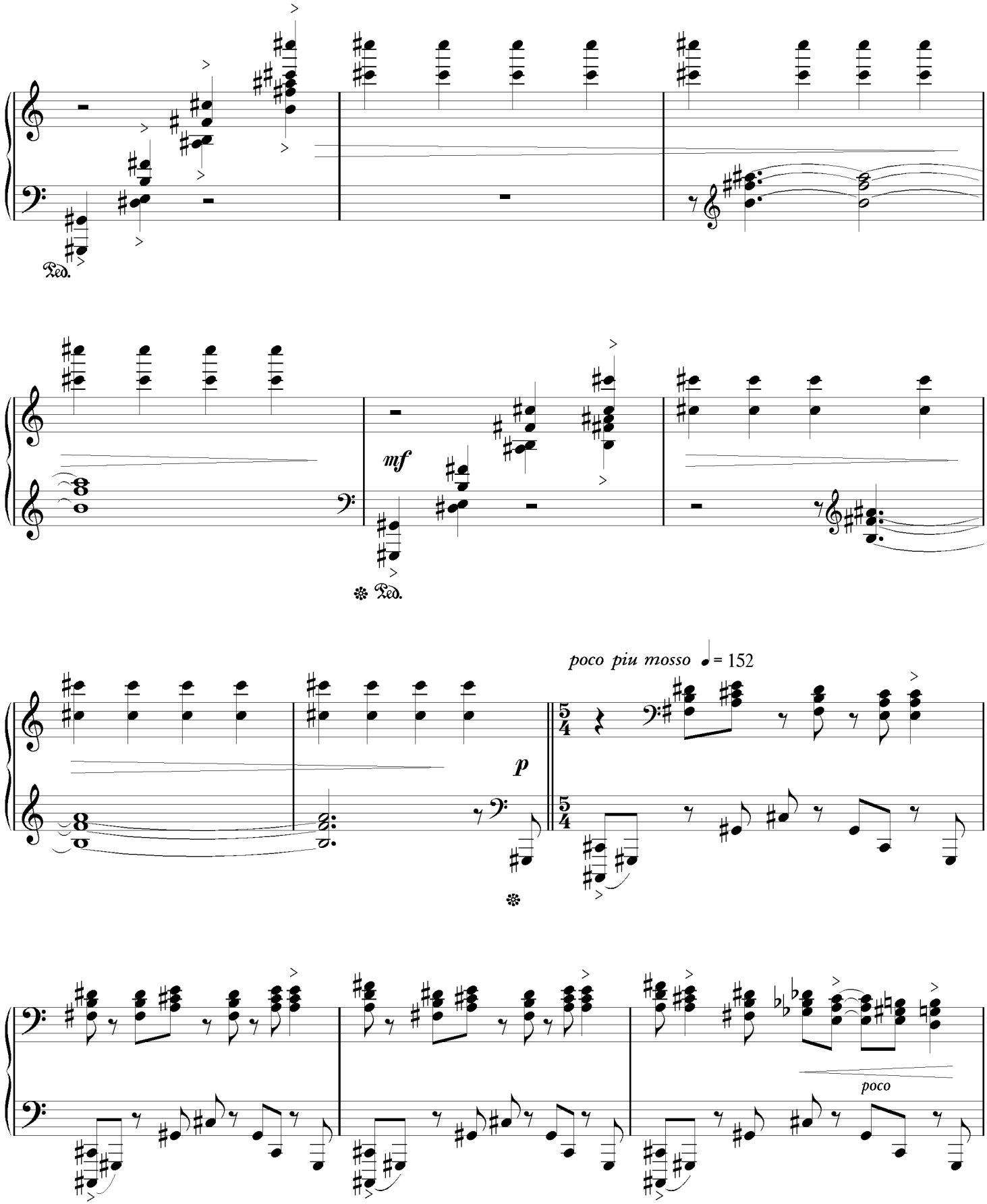

sfz
ff
mf
Ped.
Ped.
15va
f
Ped.
15va
poco meno mosso ♩ = 144
p
Ped.
5
pp
p

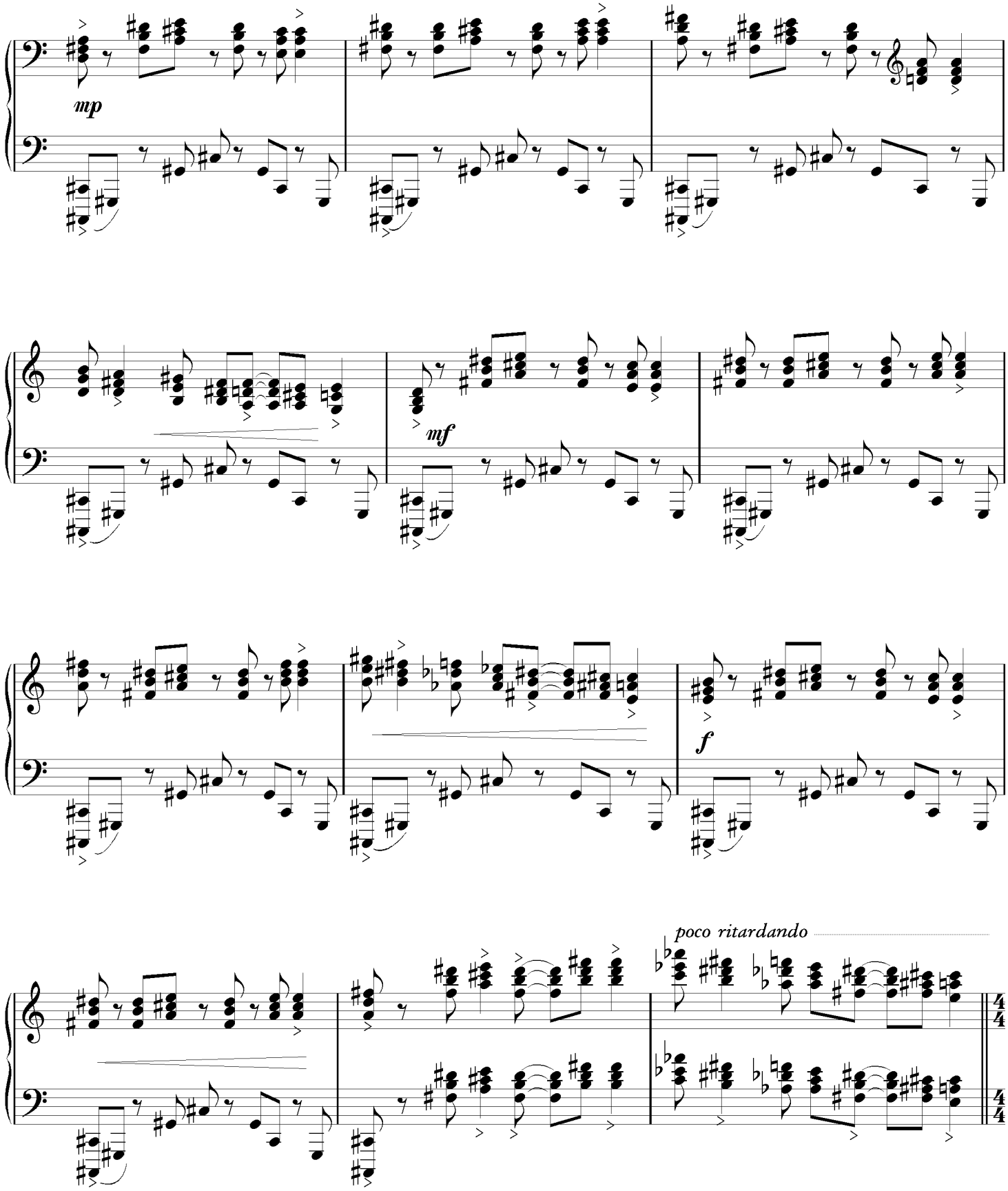

5
pp
p
poco
poco piu mosso
= 152
8va
poco meno mosso
8va
f
poco piu mosso
mf

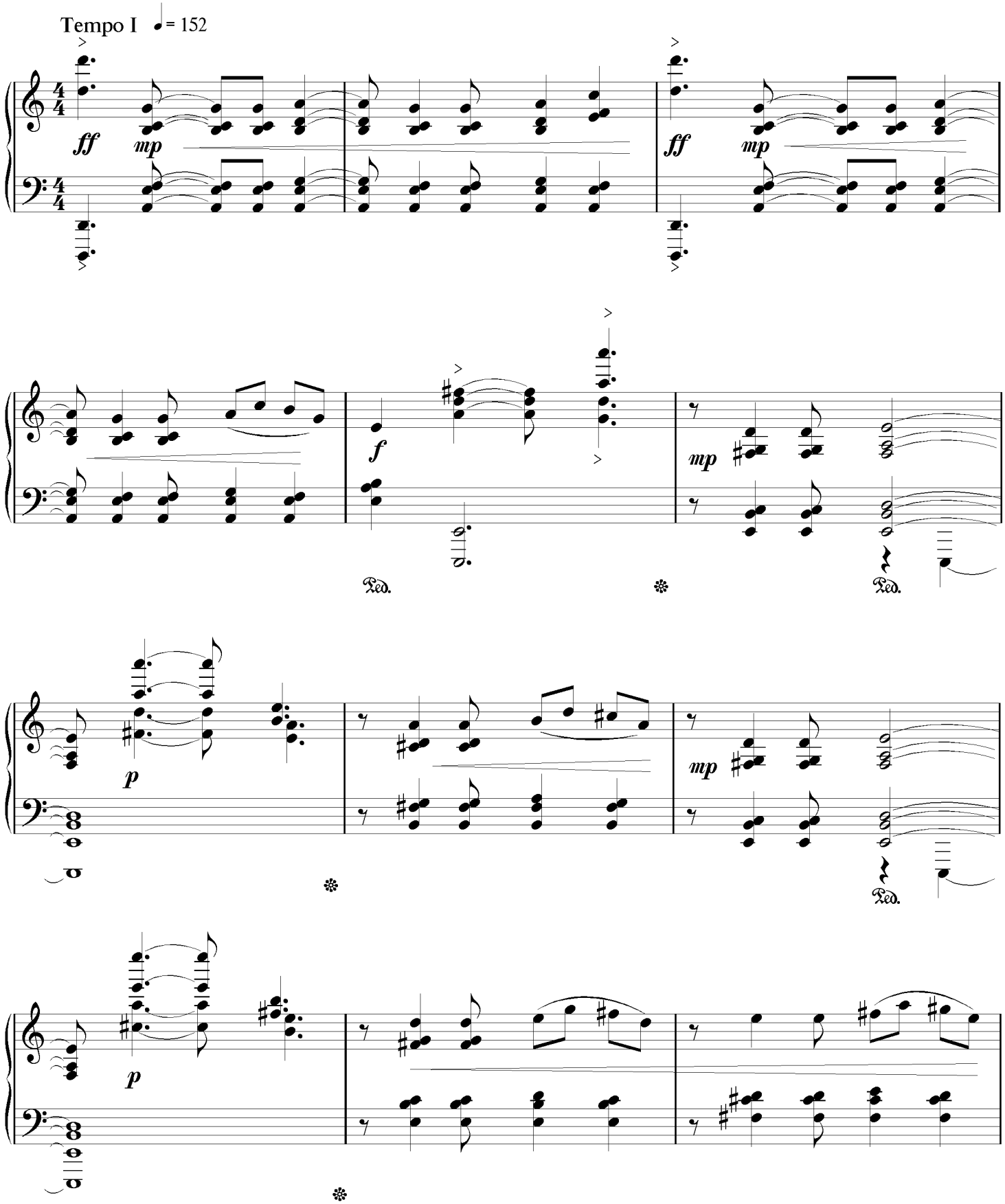

poco meno mosso
f
Ped.
poco miu mosso
mf
poco meno mosso
f
poco piu mosso
mf
f
ritenuto
a tempo ♩= 144

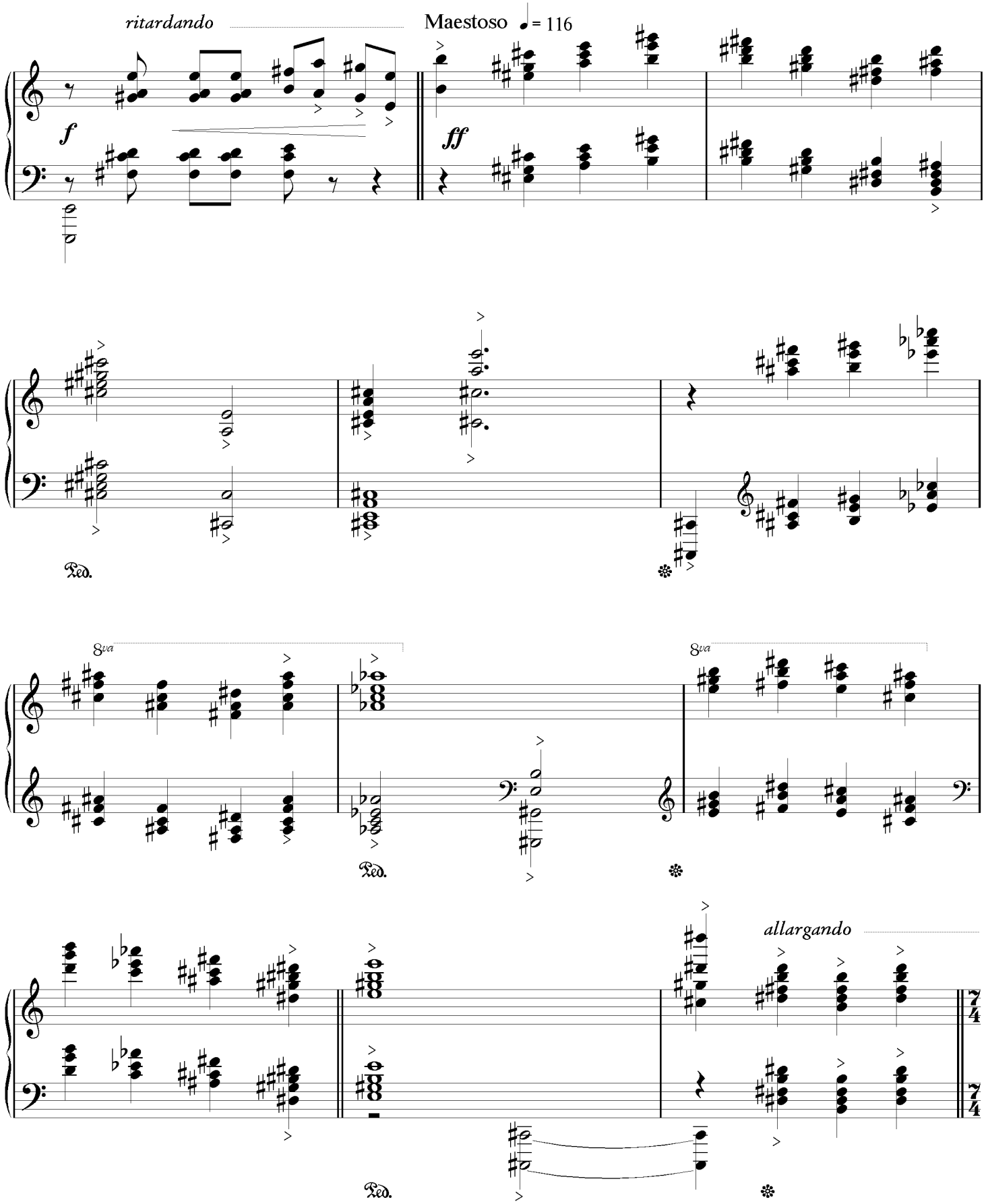

mf
poco piu mosso
= 148
mp
p
3
sf
mp
Ped.
p
3
mf
sf
Ped.
mp
mp

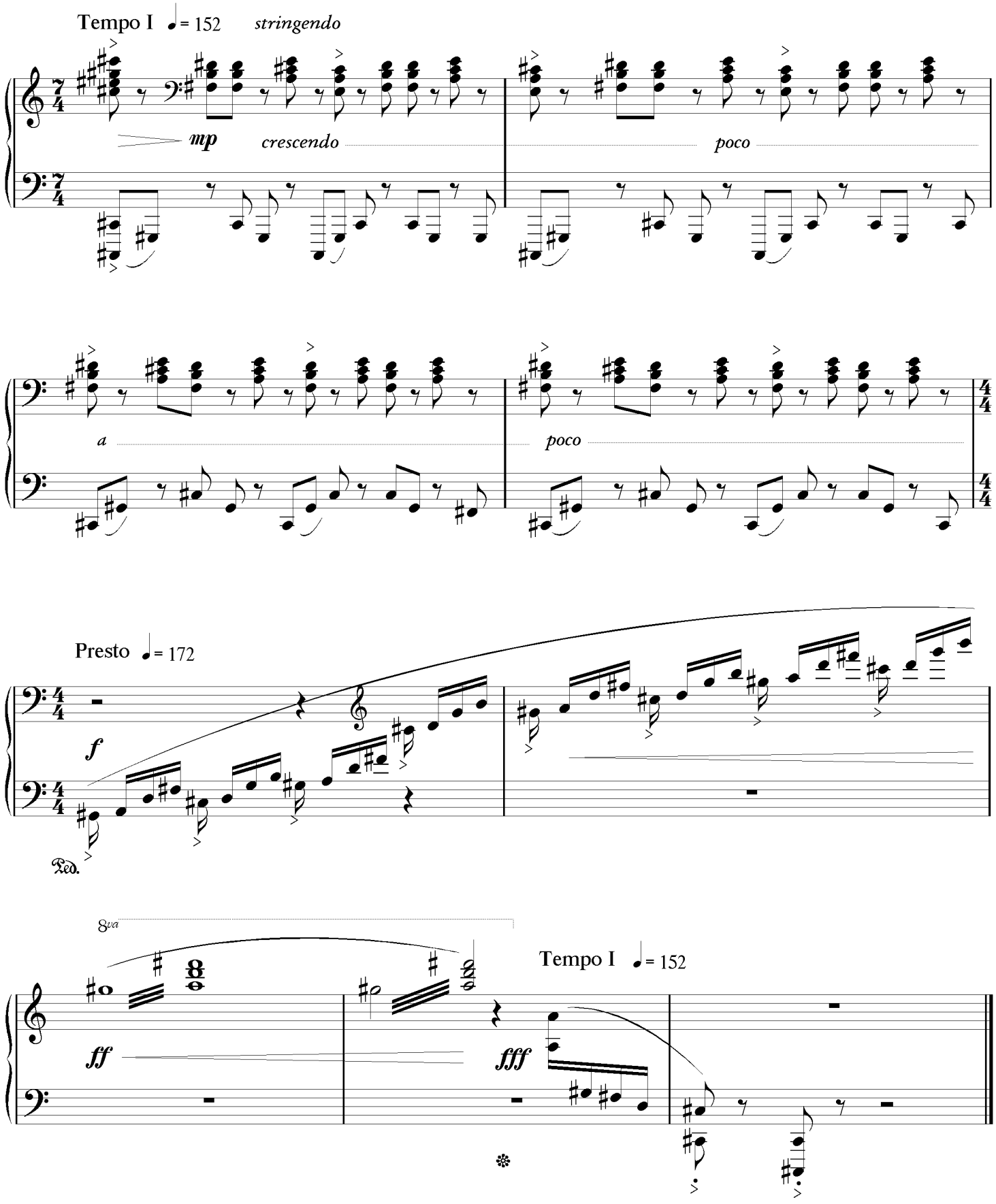

mf
f
ff
8va
loco
5
5
5
5
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
mf
Ped.
poco piu mosso ♩= 152
p
poco


mp
mf
f
poco ritardando


Tempo I = 152
ff
mp
ff
mp
f
mp
Ped.
Ped.
p
mp
Ped.
p


ritardando
Maestoso ♩= 116
f
ff
Ped.
8va
8va
allargando
7/4
7/4



Gaithersburg, Maryland, May 29, 1997; revised September 9, 1997

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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