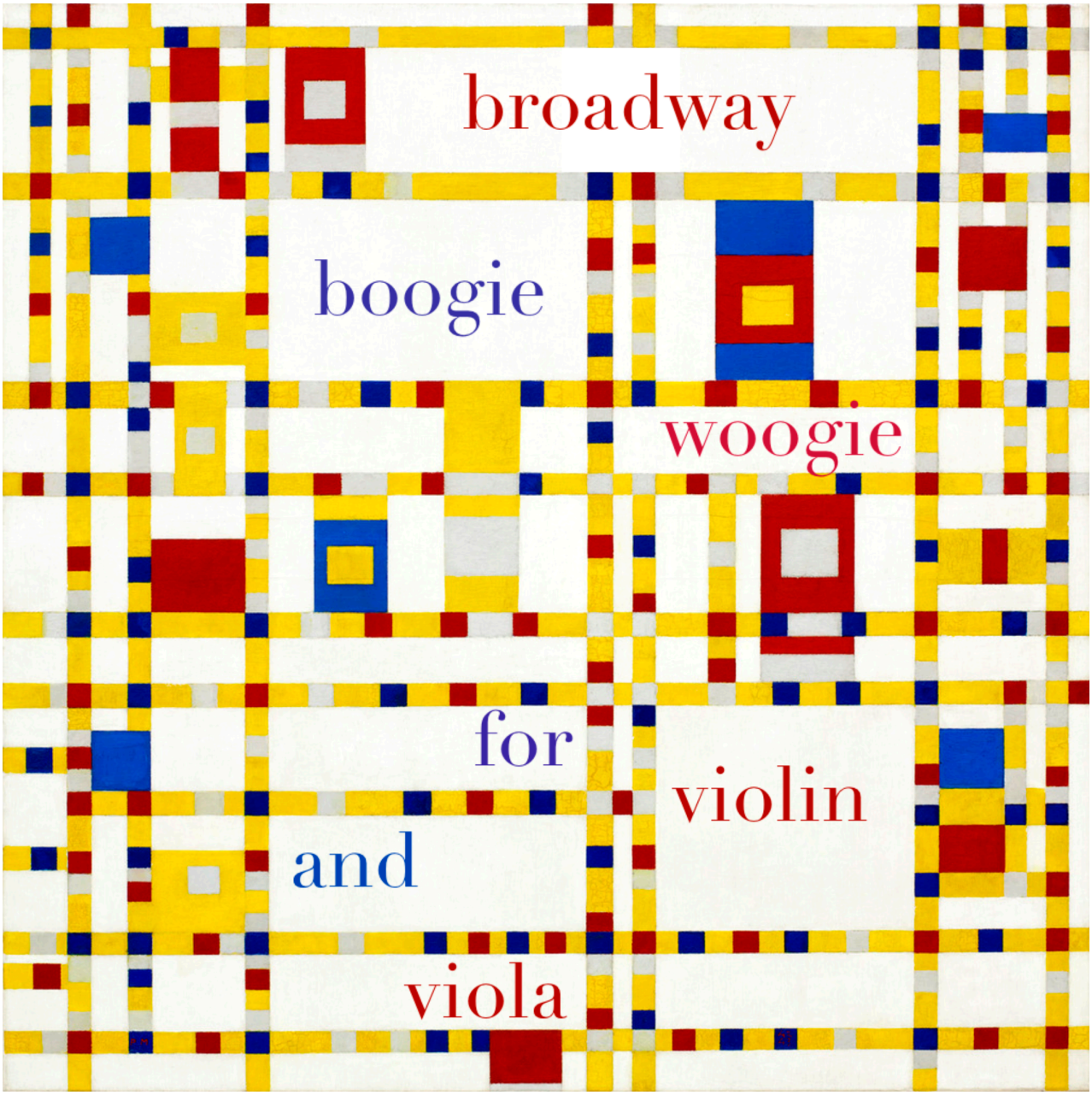


by David Jason Snow

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)

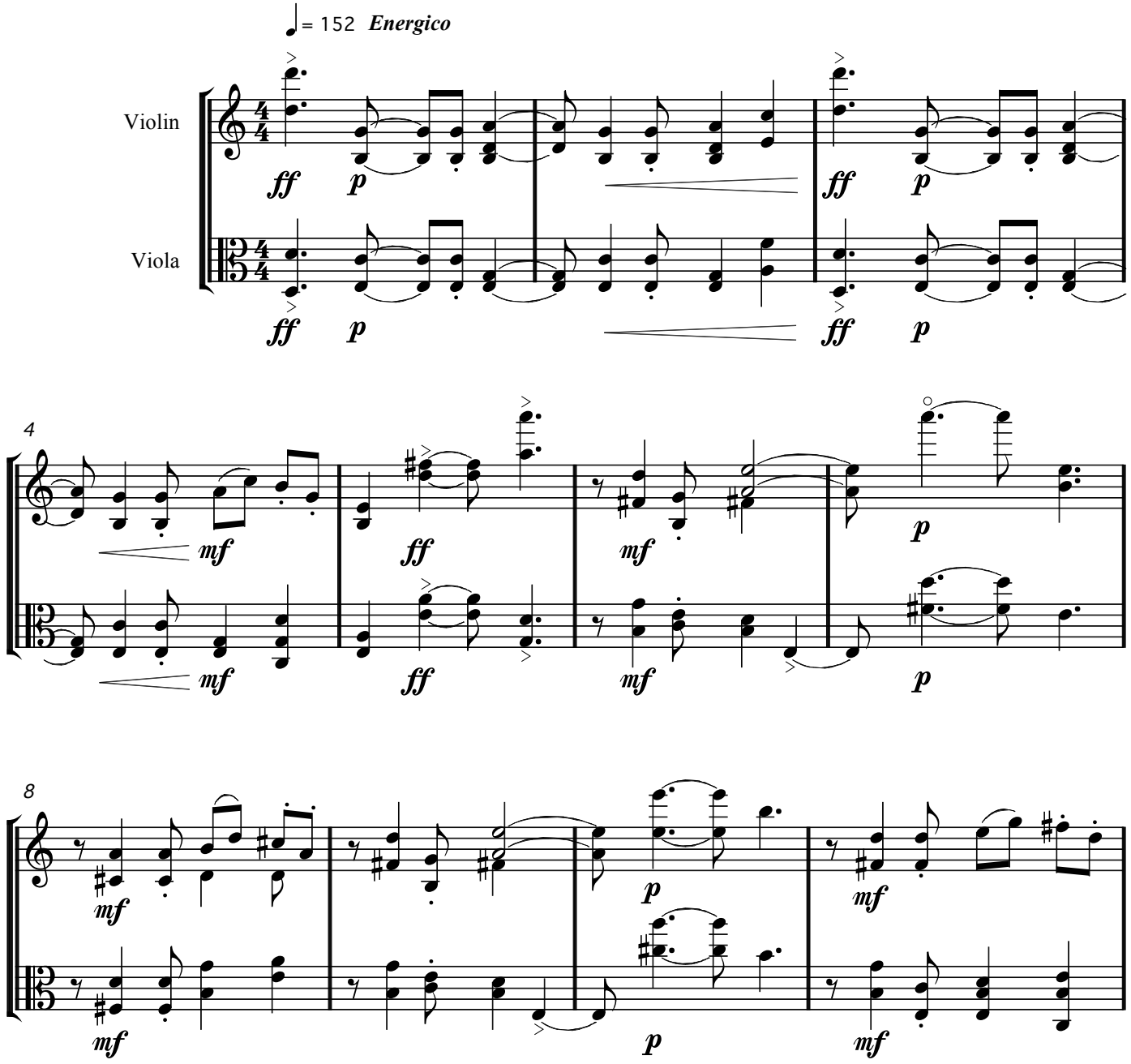
> "*Broadway Boogie-Woogie* does not exhibit precise structural analogies with . . . boogie-woogie music."
>
> Robert Welsh, *Piet Mondrian, 1872-1944*, ex. cat. (Toronto: Art Gallery of Toronto, 1966), no. 111

Broadway Boogie-Woogie

Etude after Mondrian

for Penny and Steven Kruse

David Jason Snow



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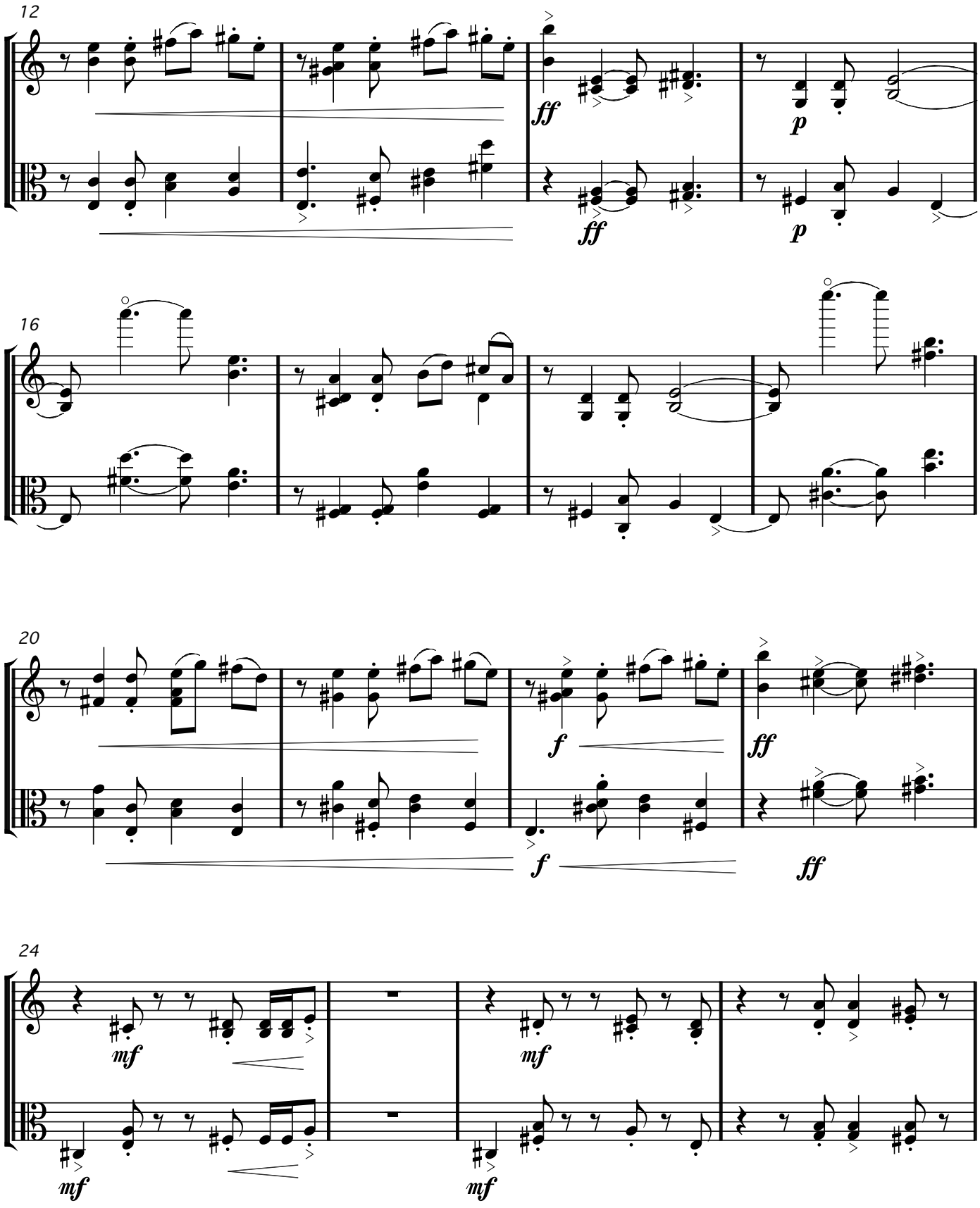
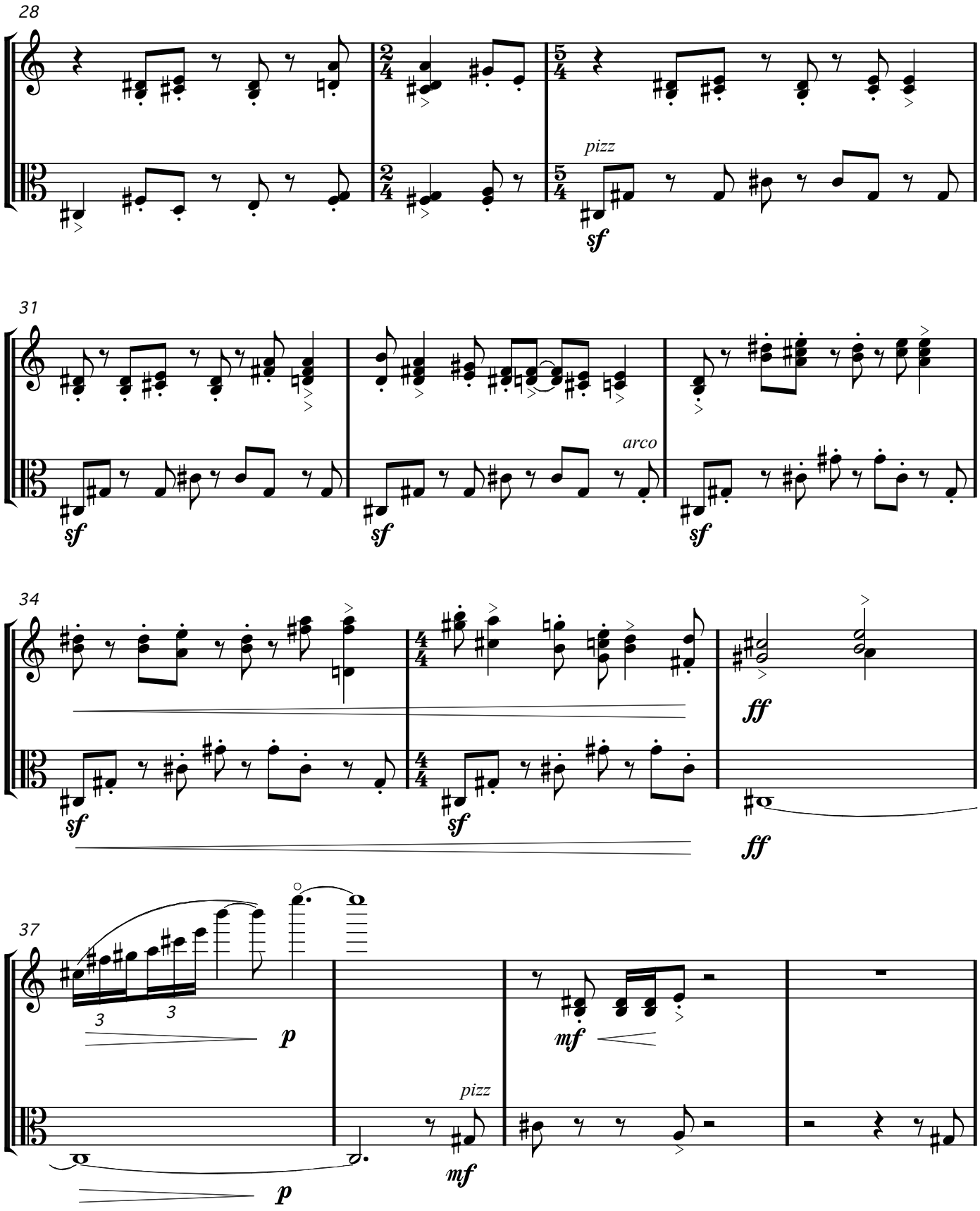
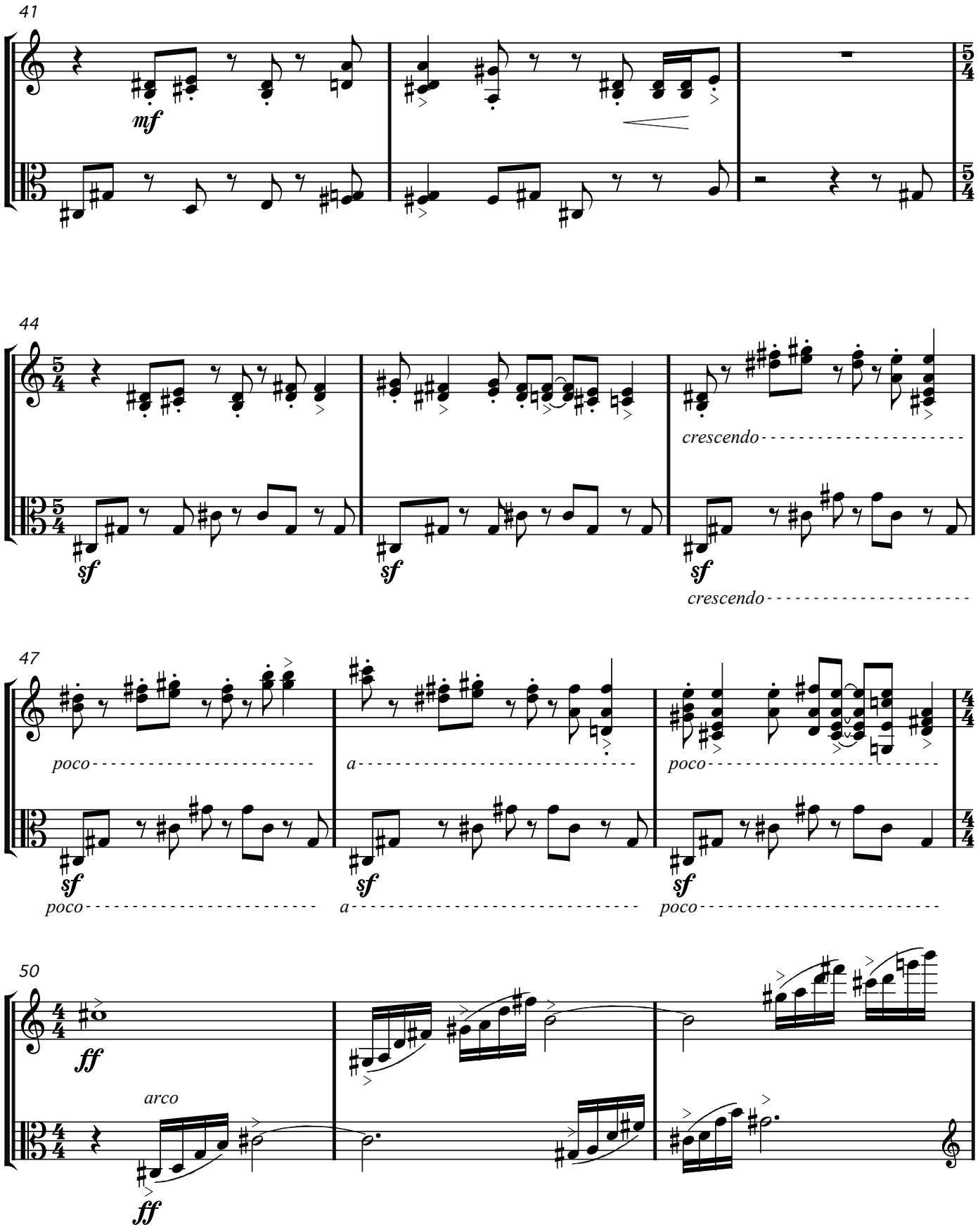
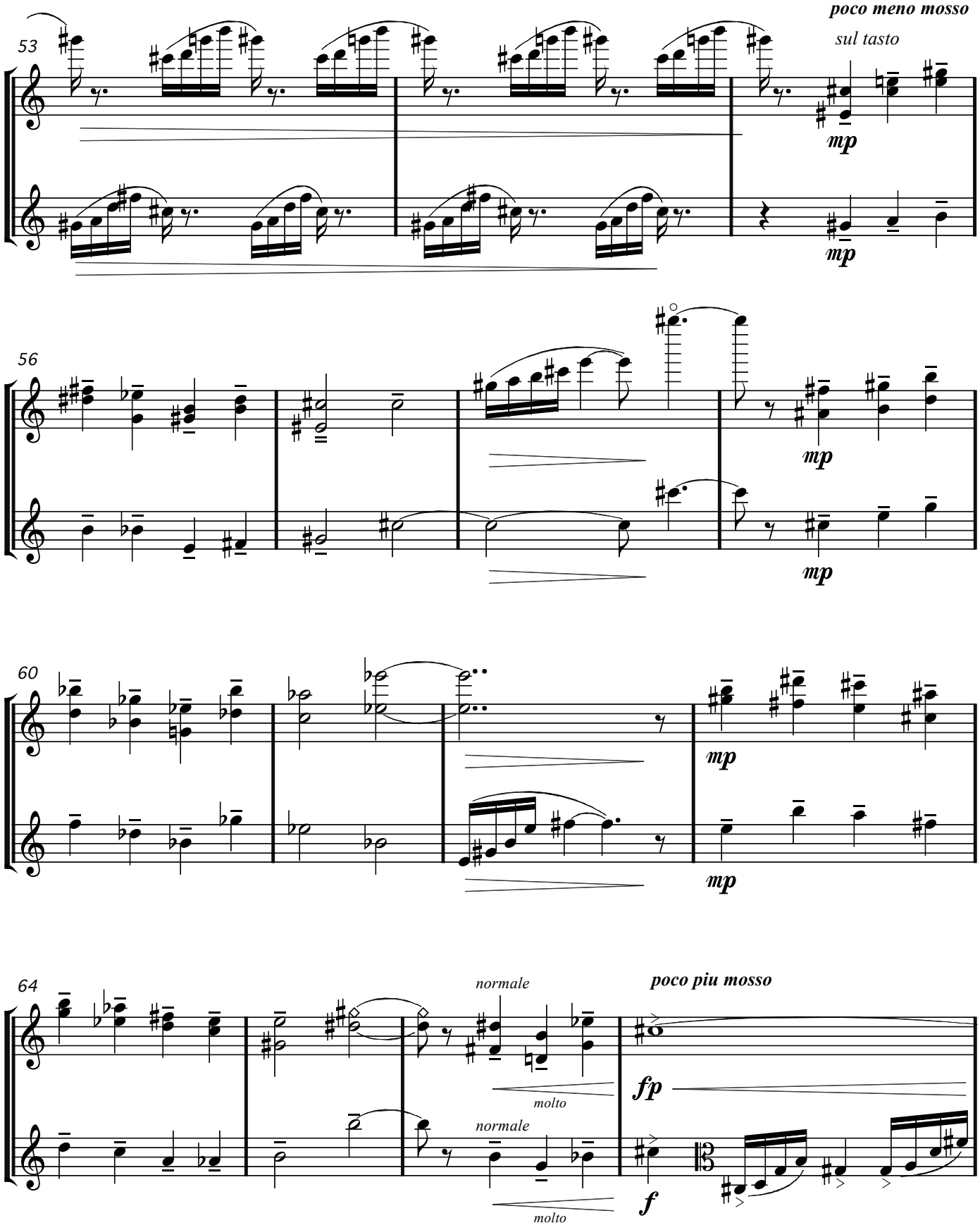
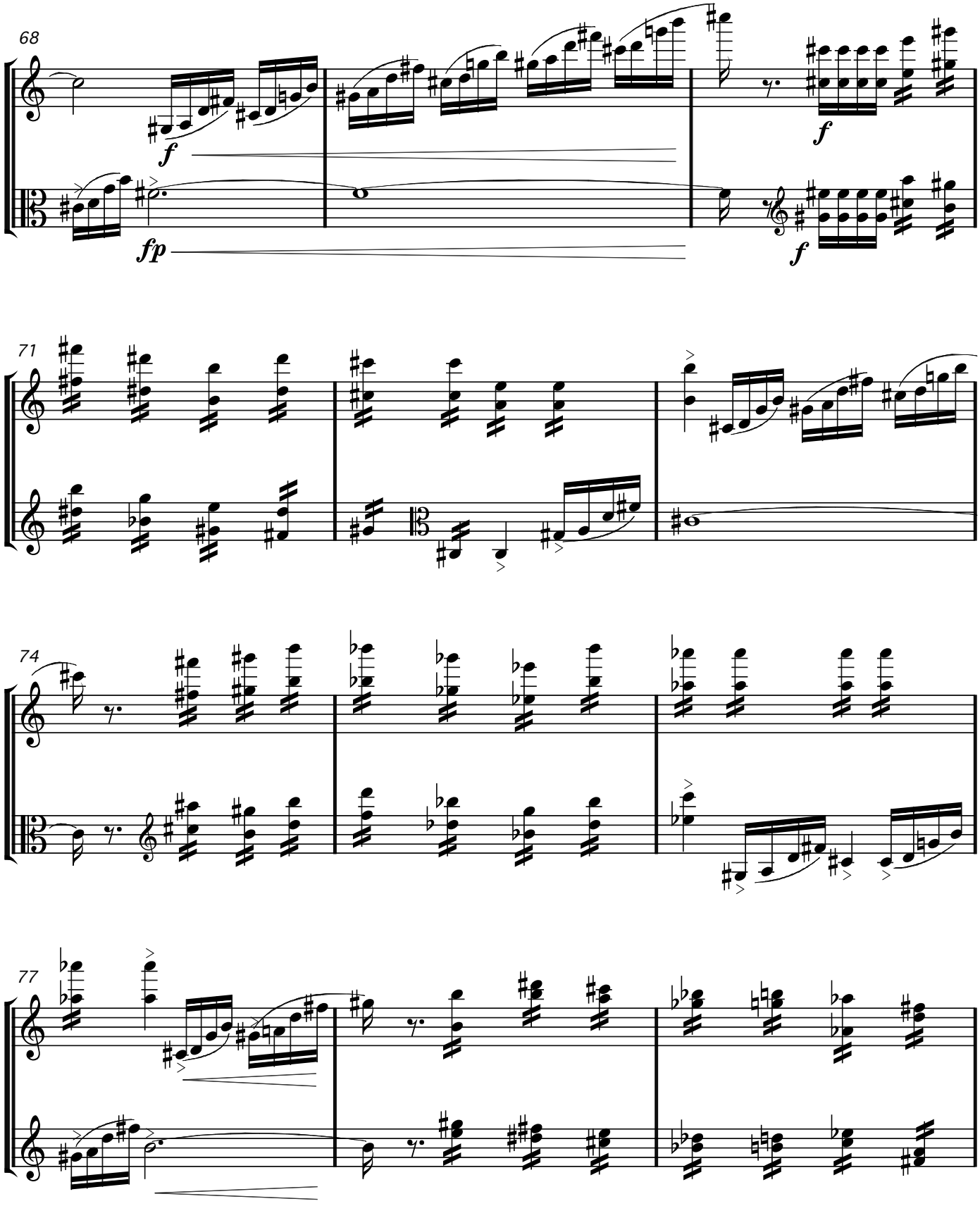
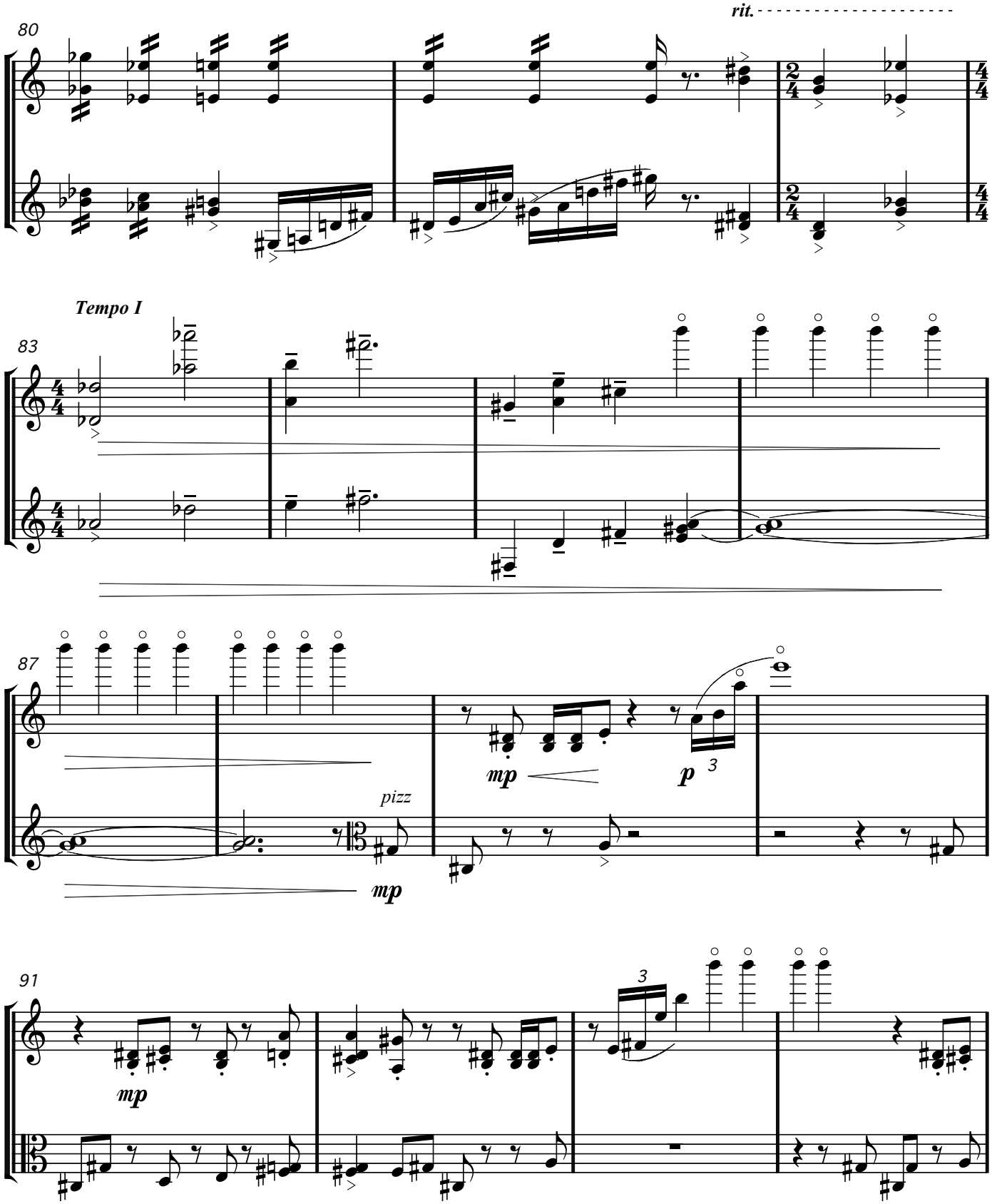

12
ff
ff
p
p
16
20
f
ff
f
ff
24
mf
mf
mf
mf

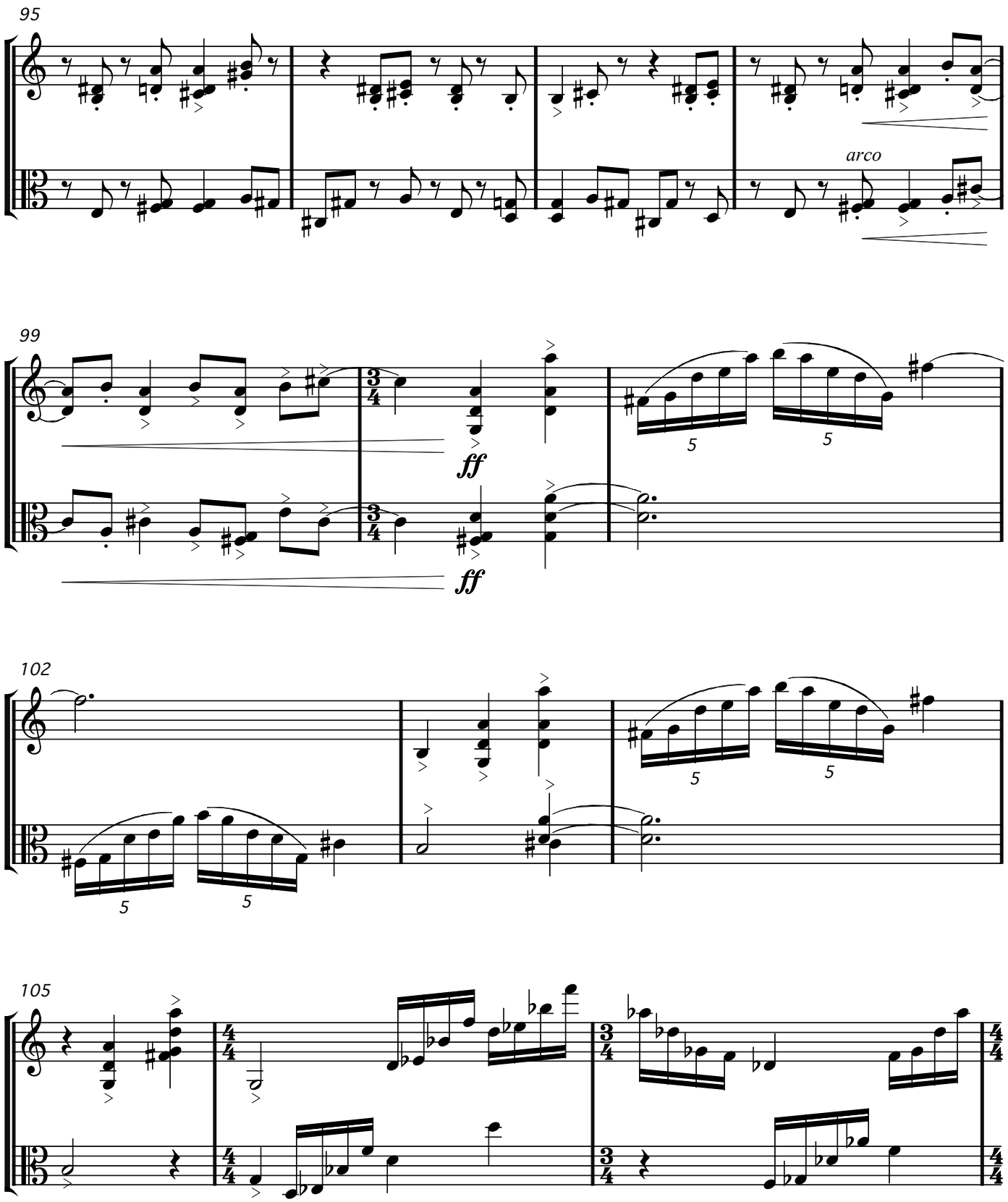

28
pizz
sf
31
arco
34
ff
37
3
3
p
mf
pizz

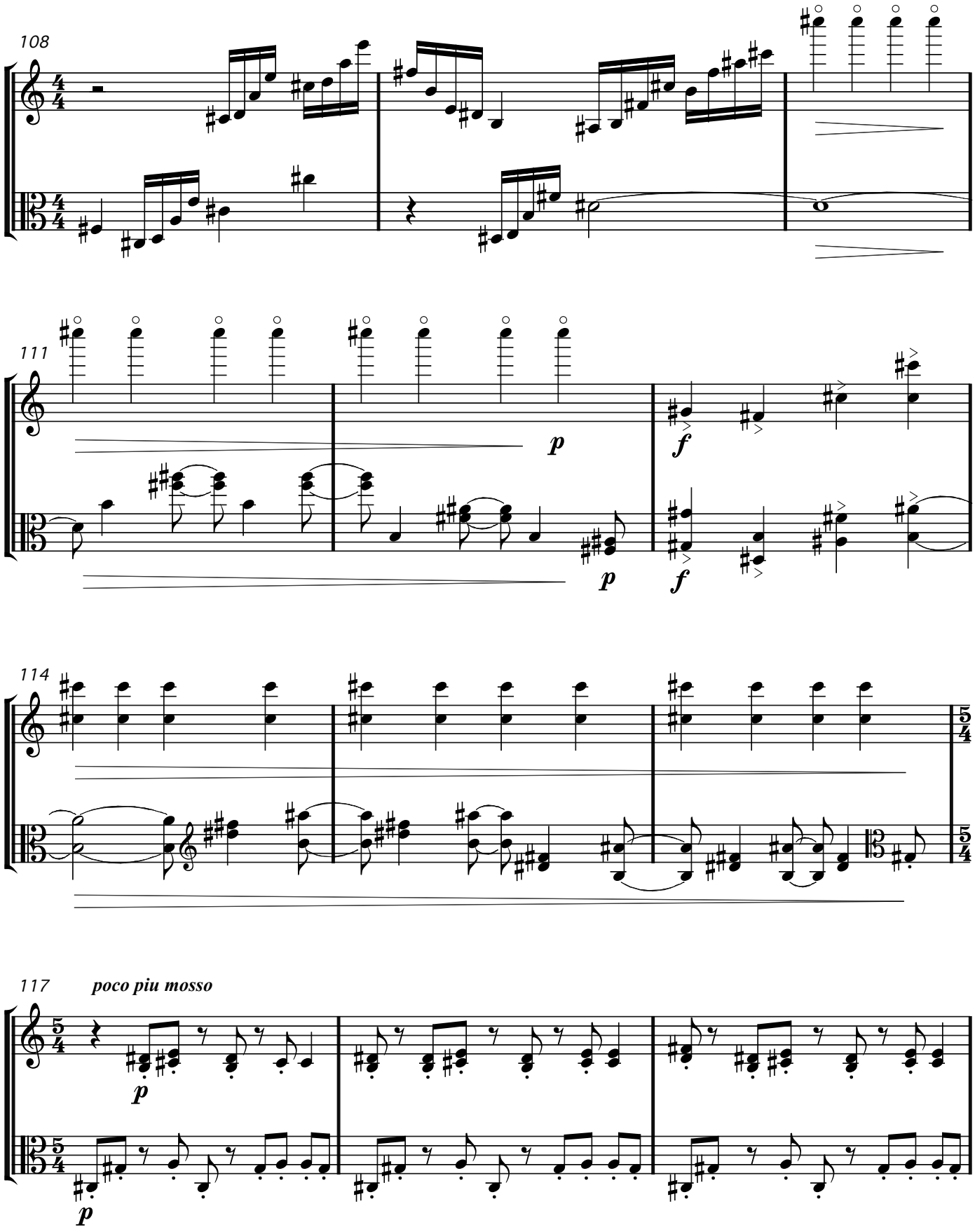

41
mf
44
sf
crescendo
47
poco
a
poco
50
ff
arco

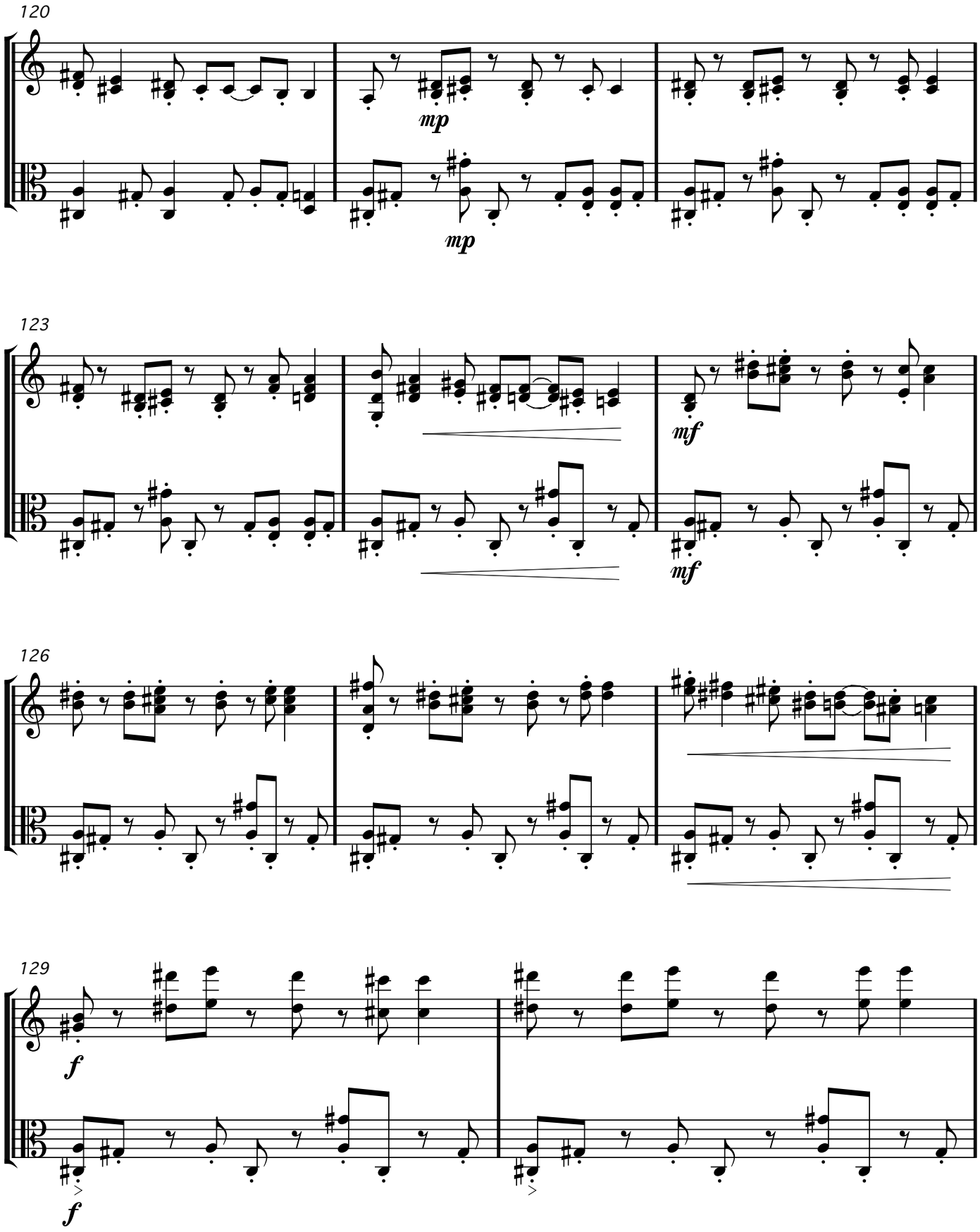

poco meno mosso
53
sul tasto
mp
mp
56
mp
mp
60
mp
mp
64
normale
molto
normale
molto
poco piu mosso
fp
f

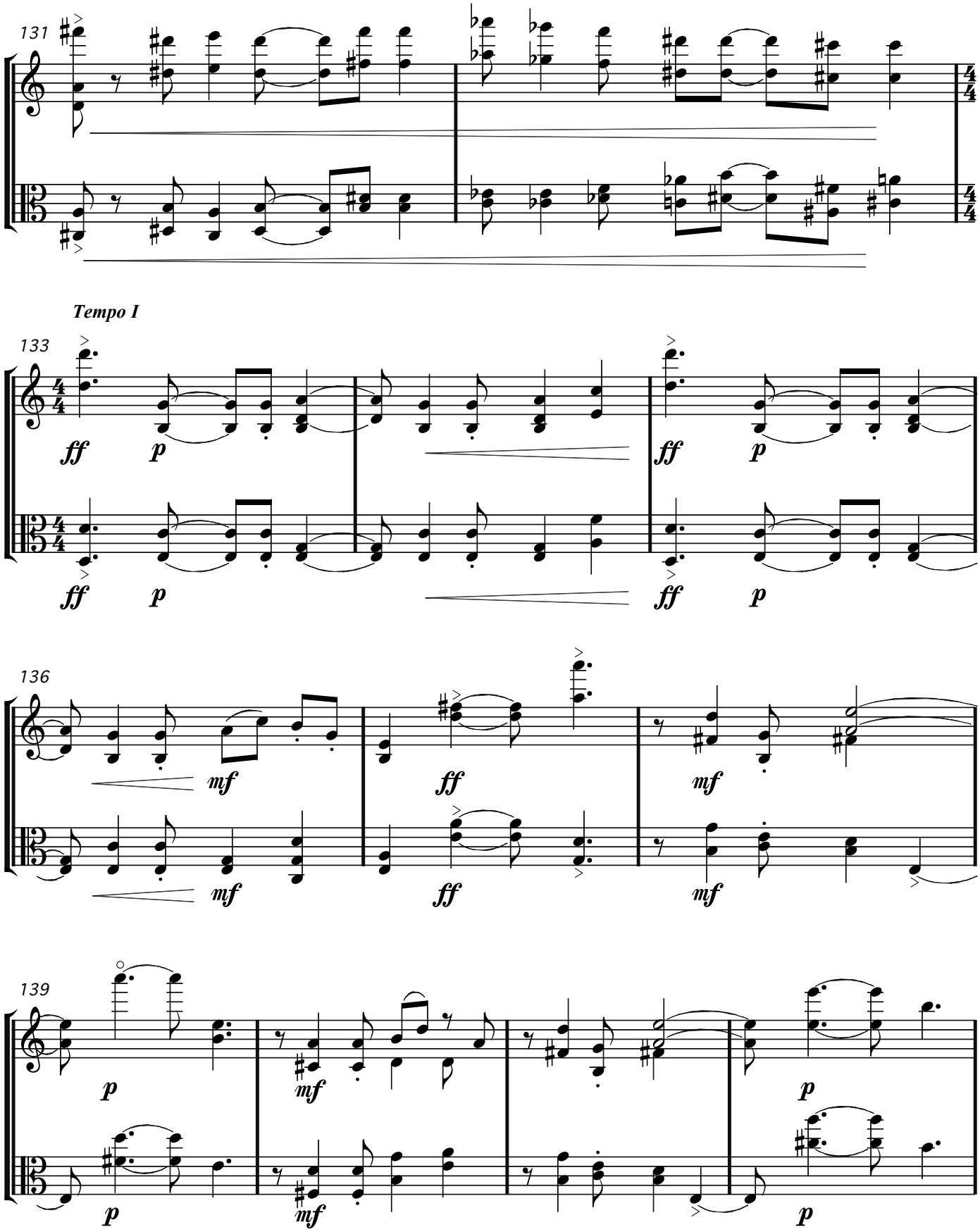

68
f
fp
f
71
74
77

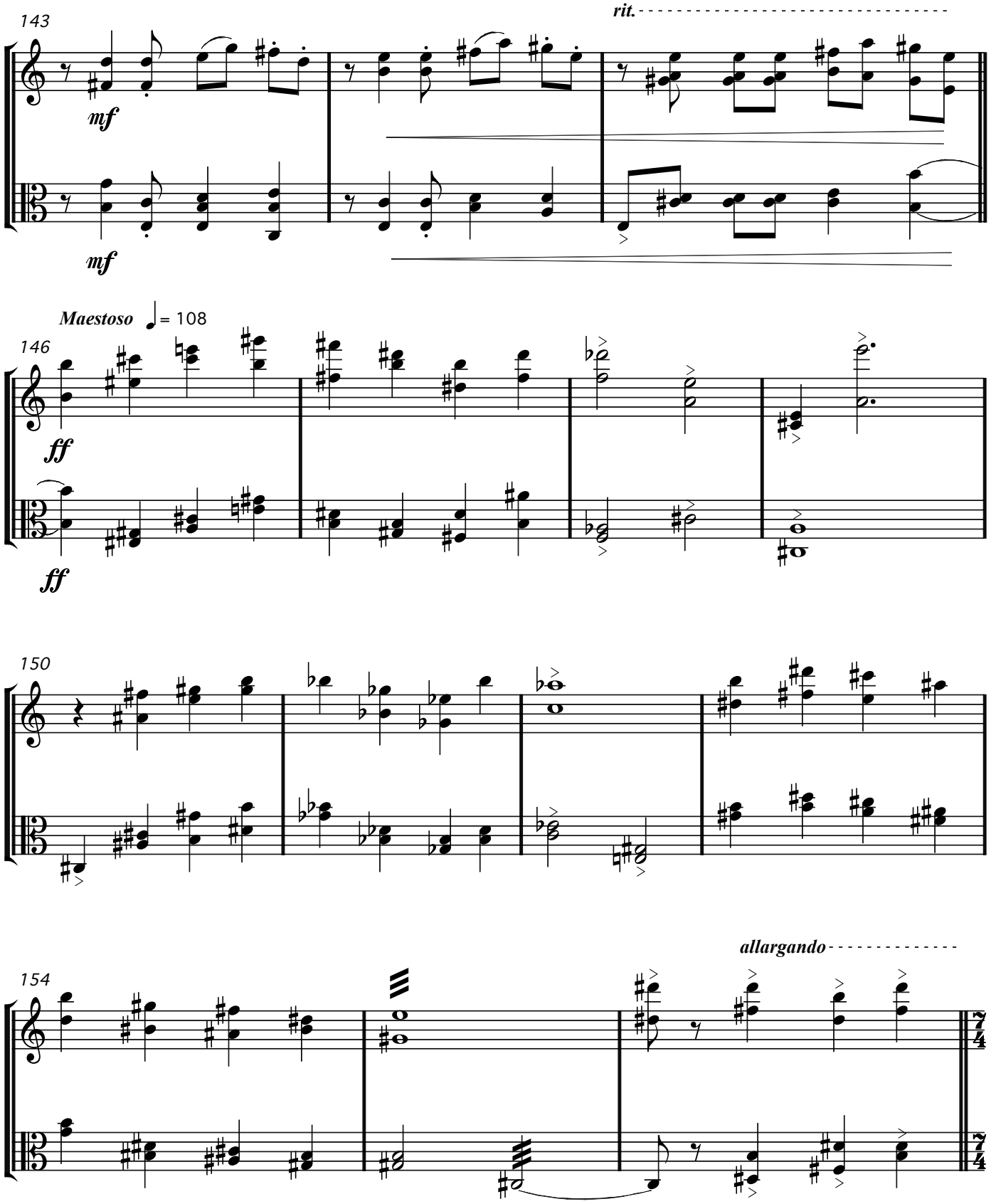

rit.
80
Tempo I
83
87
mp
p
3
pizz
mp
91
mp
3

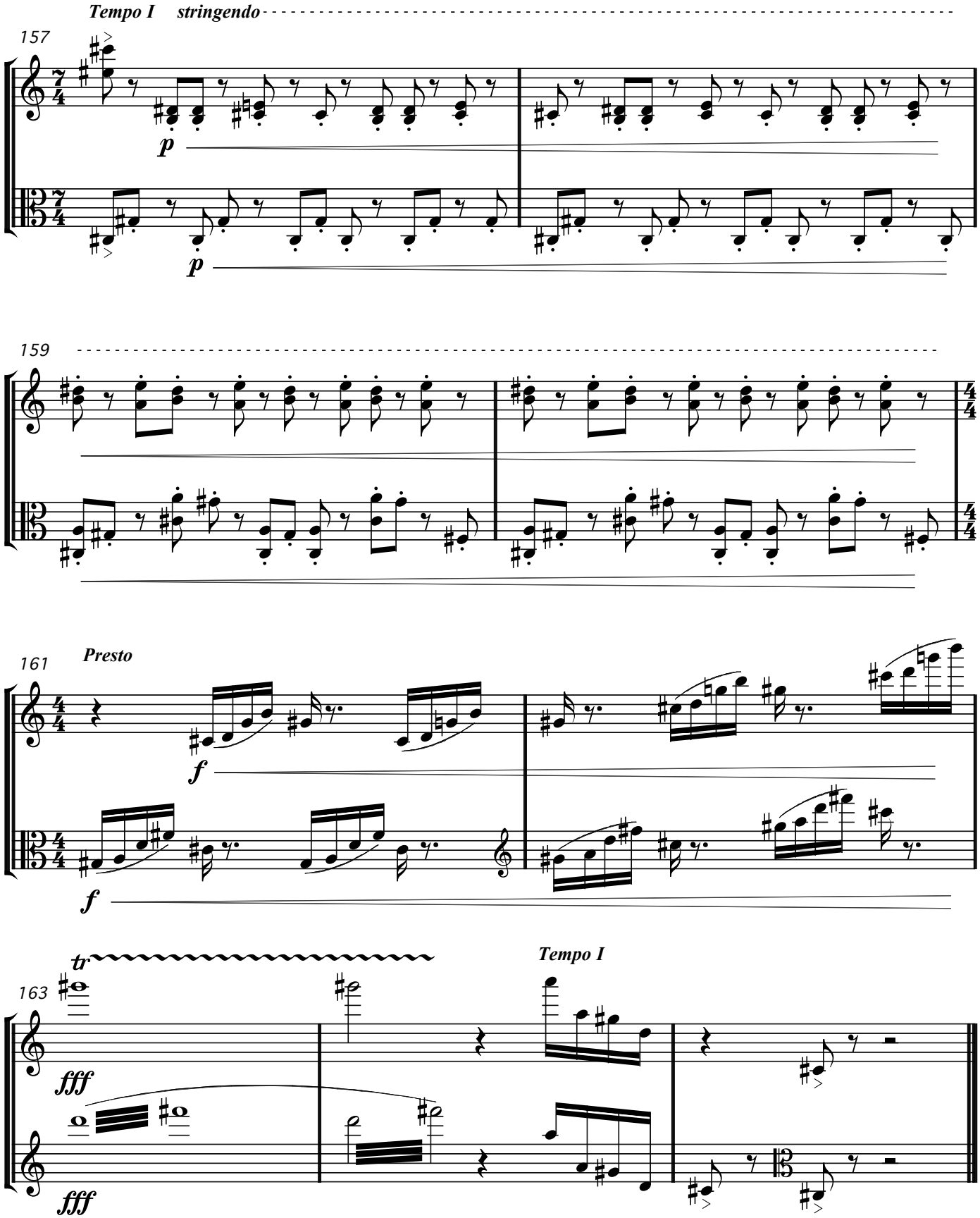

95
arco
99
ff
ff
102
5
5
5
5
105


108
111
p
f
p
f
114
5
4
117
poco piu mosso
p
p


120
mp
mp
123
mf
mf
126
129
f
f


131
Tempo I
133
136
139


143
rit.
mf
mf
Maestoso ♩= 108
146
ff
ff
150
allargando
154


Tempo I stringendo
157
p
p
159
161
Presto
f
f
tr
Tempo I
163
fff
fff

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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