Roger Zare

On the Electrodynamics of Moving Bodies

for Flute/Piccolo, Clarinet, Violin, Cello, and Piano

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Flute (doubling Piccolo)
Clarinet in B♭
Violin
Cello
Piano

Commissioned by Salt Bay Chamberfest's Sound Investment program through the generosity of Tom & Cally Aldrich, Derek Bermel, Becky Brown, Pamela Daley, Paul Dunkel, Peter Felsenthal & Jennifer Litchfield, Andrew Fenniman, Steve & Amy Gerson, Joe & Merna Guttentag, Ben Harris & Becky Mitchell, Caroline Janover, Marc Johnson, Phillip & Jane Johnston, Anton & Alison Lahnston, Kay Liss, George & Susan Mason, Martha Mason, Kit Pfeiffer & David Elliott, Randy Phelps, Bruce Posner & Sandy Radoff, Barrett & Barbara Silver, David & Priscilla Smith, John & Leanne Smith (in memory), Wilhelmina Smith & Mark Mandarano, and Bernie & Winky van der Hoeven.

Premiered at Salt Bay Chamberfest on August 24, 2012 in Damariscotta, Maine by Steven Copes, violin, Edward Arron, cello, Romie de Guise-Langlois, clarinet, Conor Nelson, flute, and Pedja Muzijevic, piano

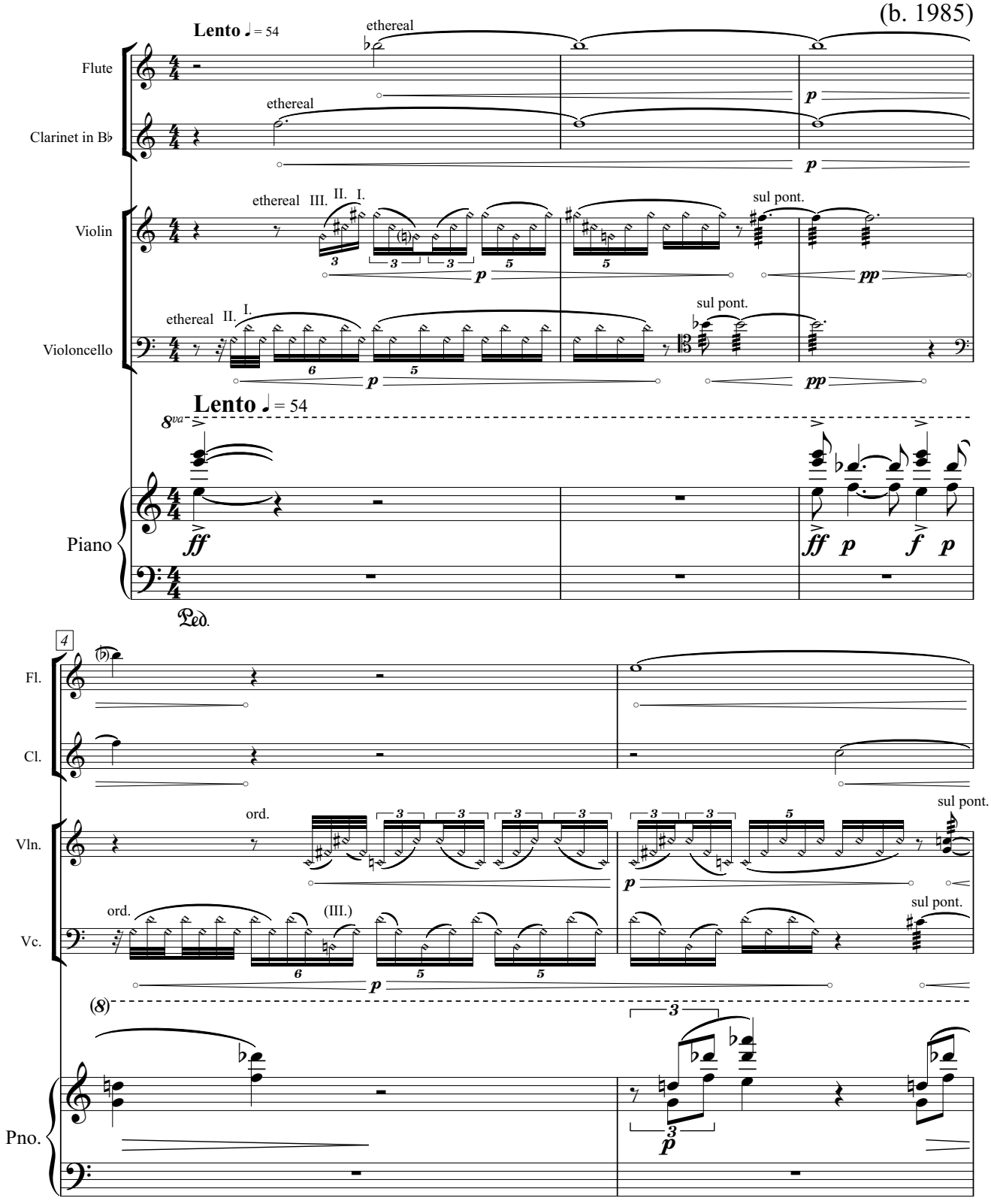
On the Electrodynamics of Moving Bodies is titled after Albert Einstein's famous 1905 paper in which he describes his theory of special relativity. This work was commissioned by Wilhelmina Smith and the Salt Bay Chamberfest in 2012, and all concerts that year were programmed under the theme "time passing." To connect with the theme, I focused on creating a musical representation of time dilation, a mind-bending effect that happens when two objects are moving at extreme speeds in relation to each other, causing each to observe the other as moving at a slower rate of time. I am fascinated by science and love to write music about my amazement for various scientific concepts, and while I only superficially understand the premises of special relativity, I hope that this piece of music reflects the excitement that I feel while learning about the incredible scientific ideas of Einstein.

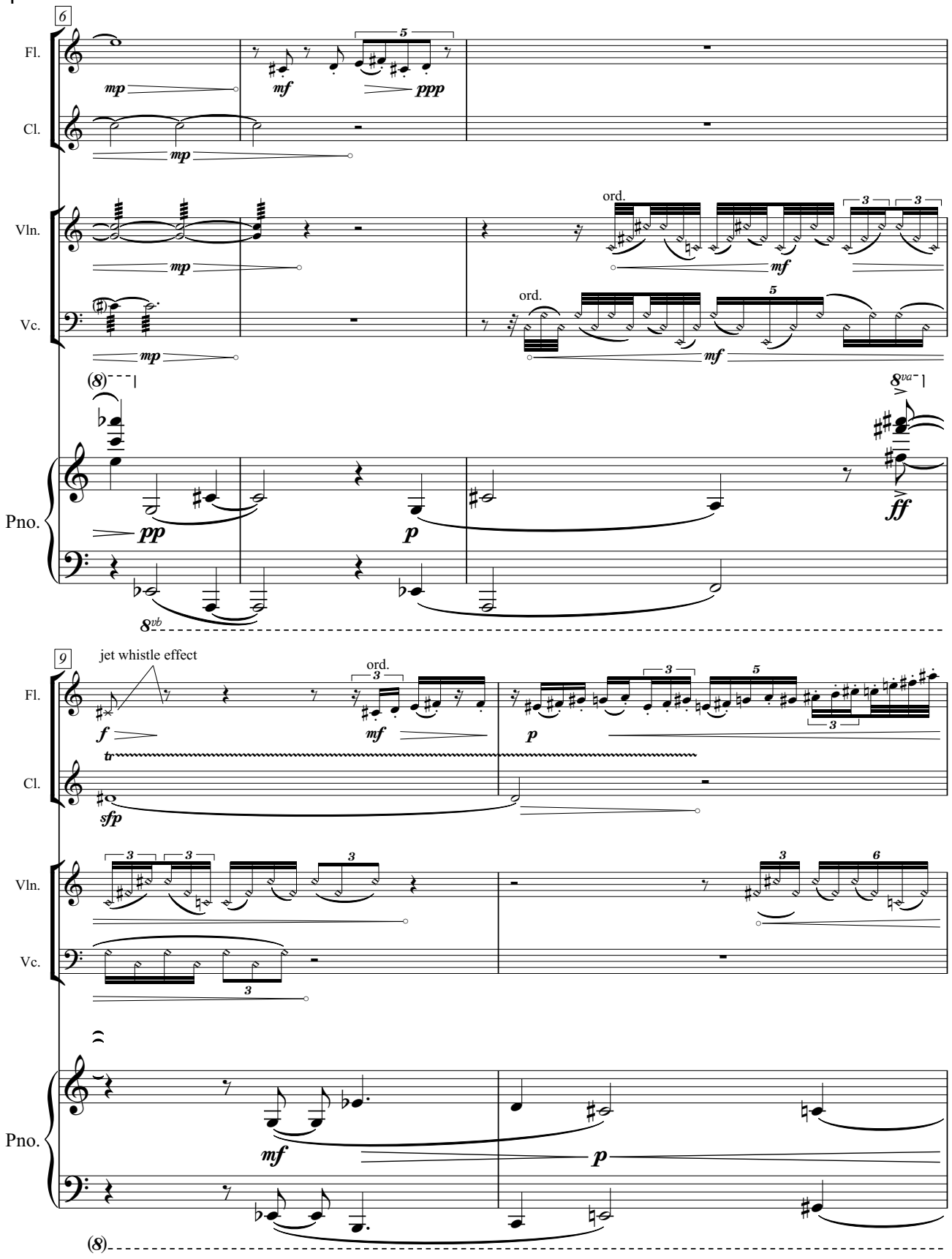
The music captures an imaginary journey that begins slowly and approaches relativistic speeds by the end. Beginning ethereally, disparate musical elements gradually coalesce into a jaunty melody. A repeated descending chord figure always occurs at the same rate of time, while the other melodic elements of the music are wildly varying in speeds at the music progresses. I use numerous downwardly bending pitches to mimic the more earthly doppler effect that occurs when a quickly moving object moves away from a listener, and even this concept gets stretched out as the piece progresses. As the overall acceleration reaches a frenetic speed, the instruments begin to pull apart, some speeding away while others become slower and heavier until one final outburst, marked in the music as "hyperspace."

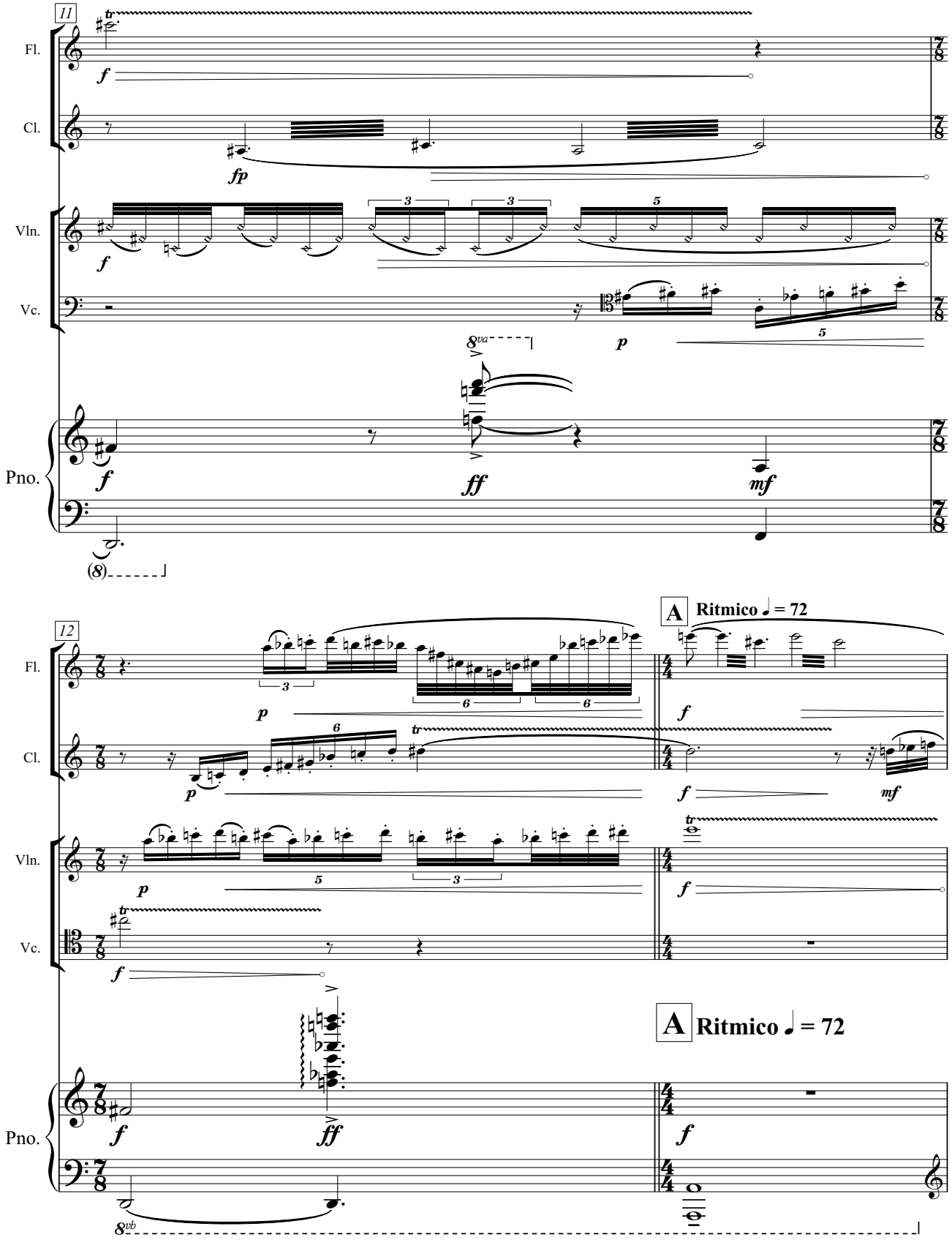
Duration ca. 5'
Score is transposed

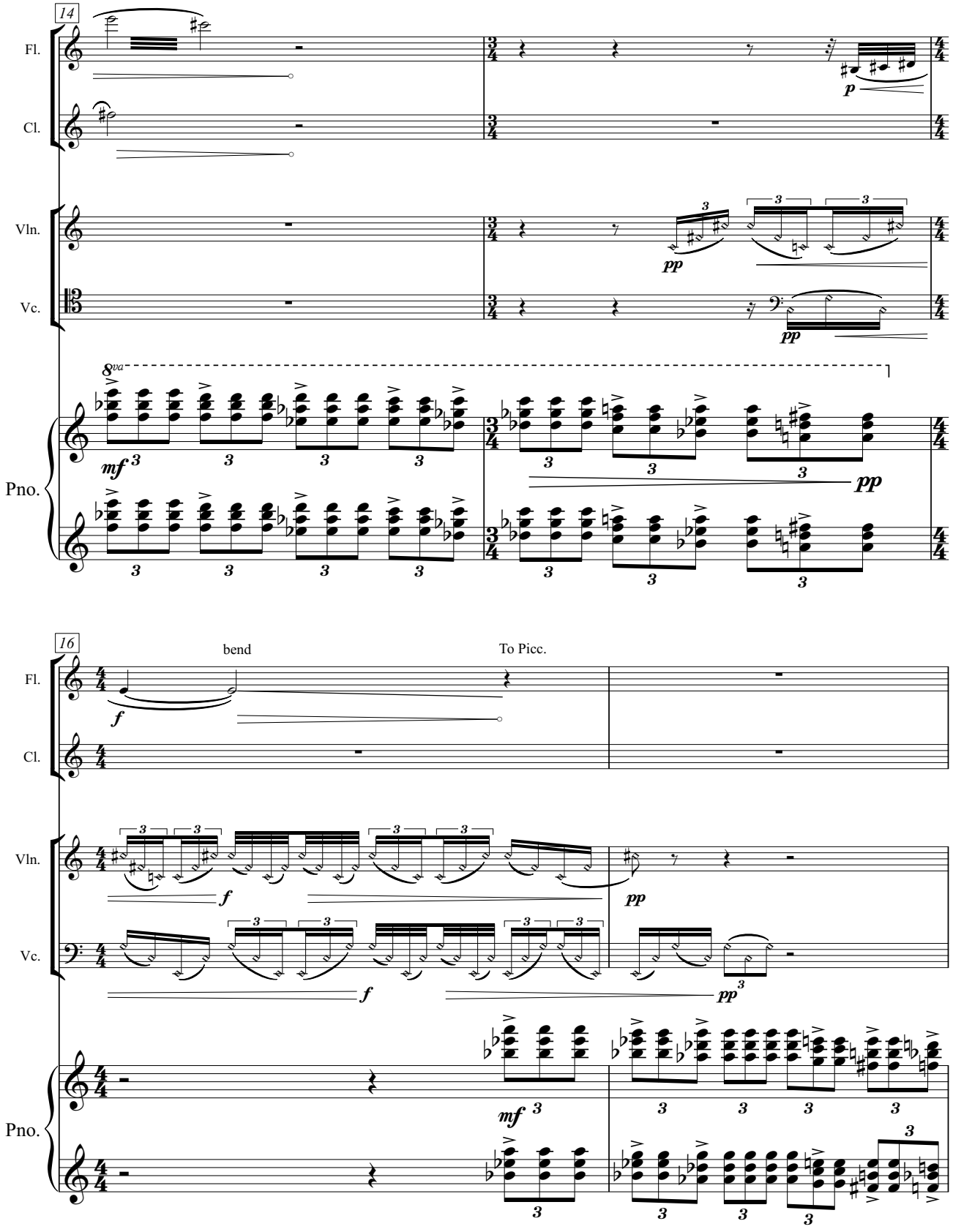
On the Electrodynamics of Moving Bodies

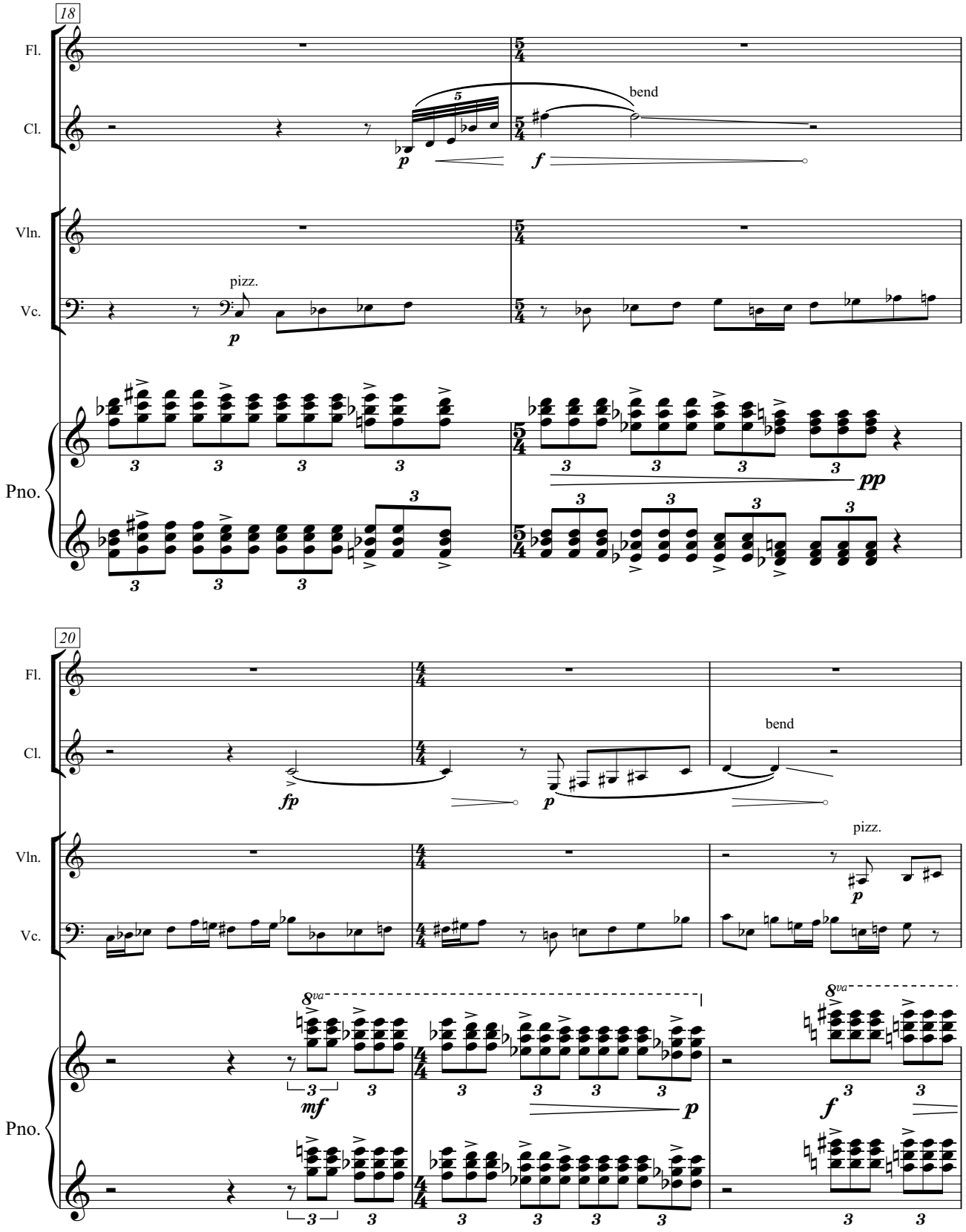
Roger Zare
(b. 1985)

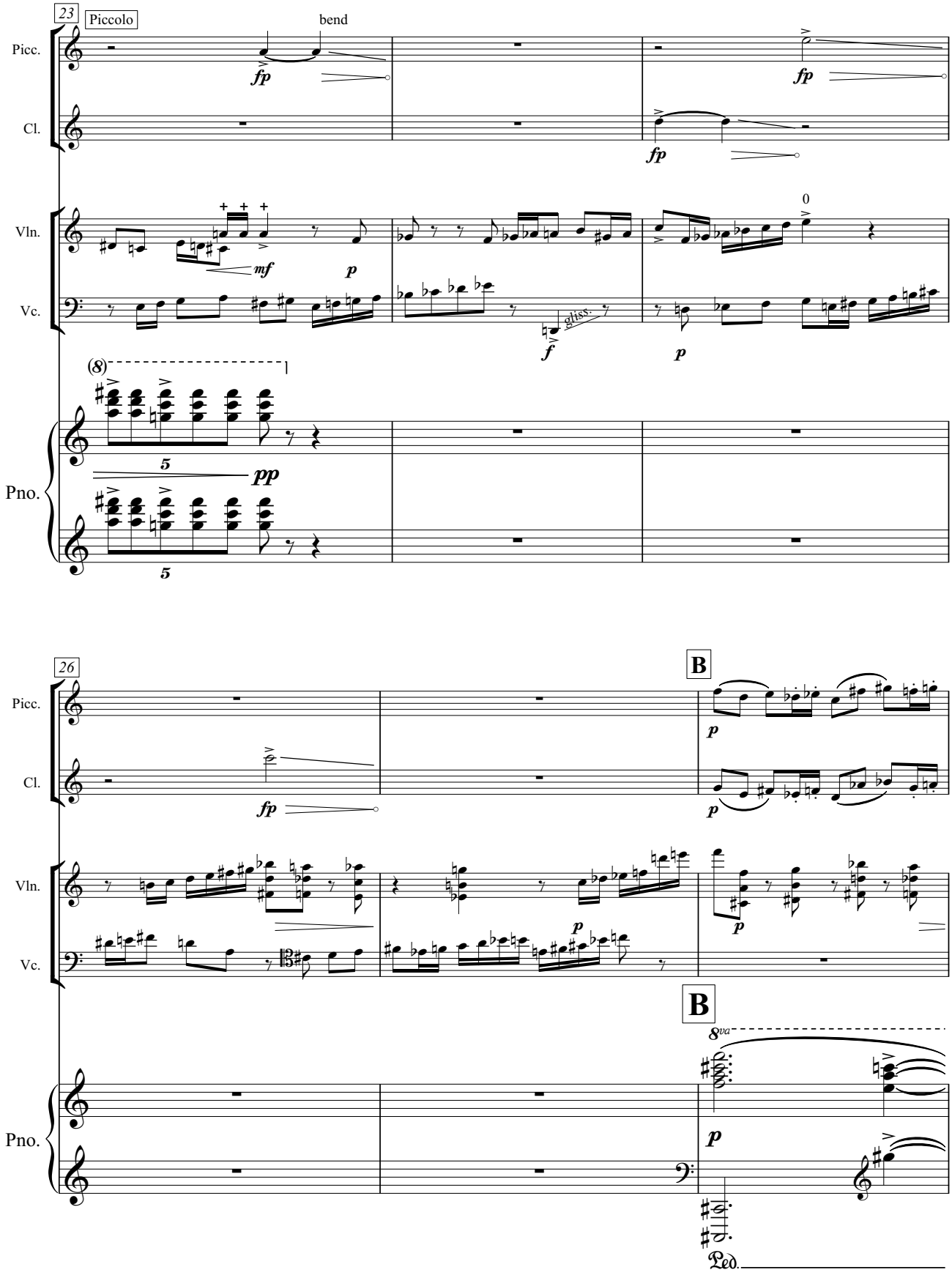


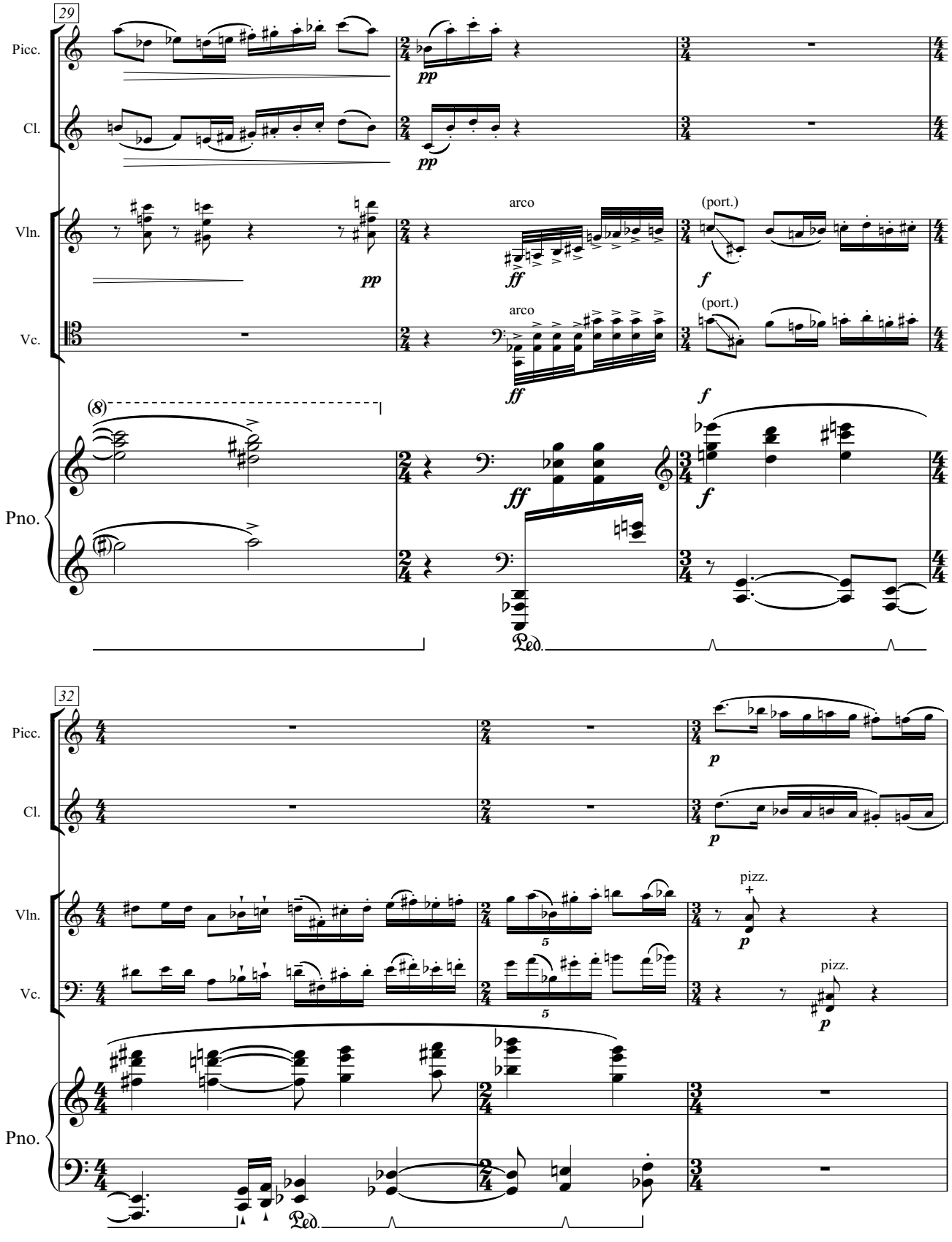

6
Fl.
Cl.
Vln.
Vc.
Pno.
mp
mf
ppp
ord.
pp
p
ff
8vb
8va
9
jet whistle effect
f
tr
sfp

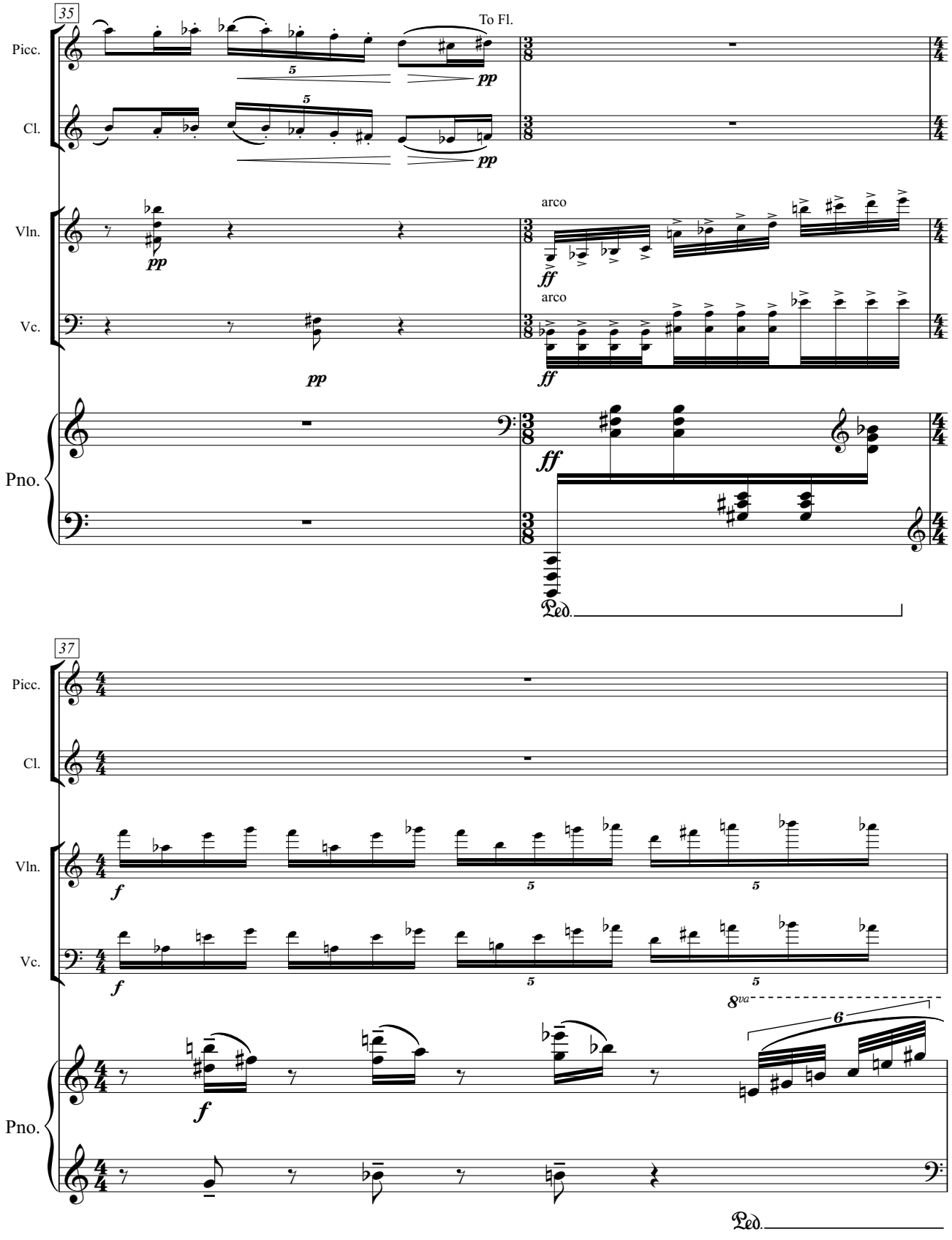

11
Fl.
Cl.
Vln.
Vc.
Pno.
12
A
Ritmico ♩ = 72
8va
8vb

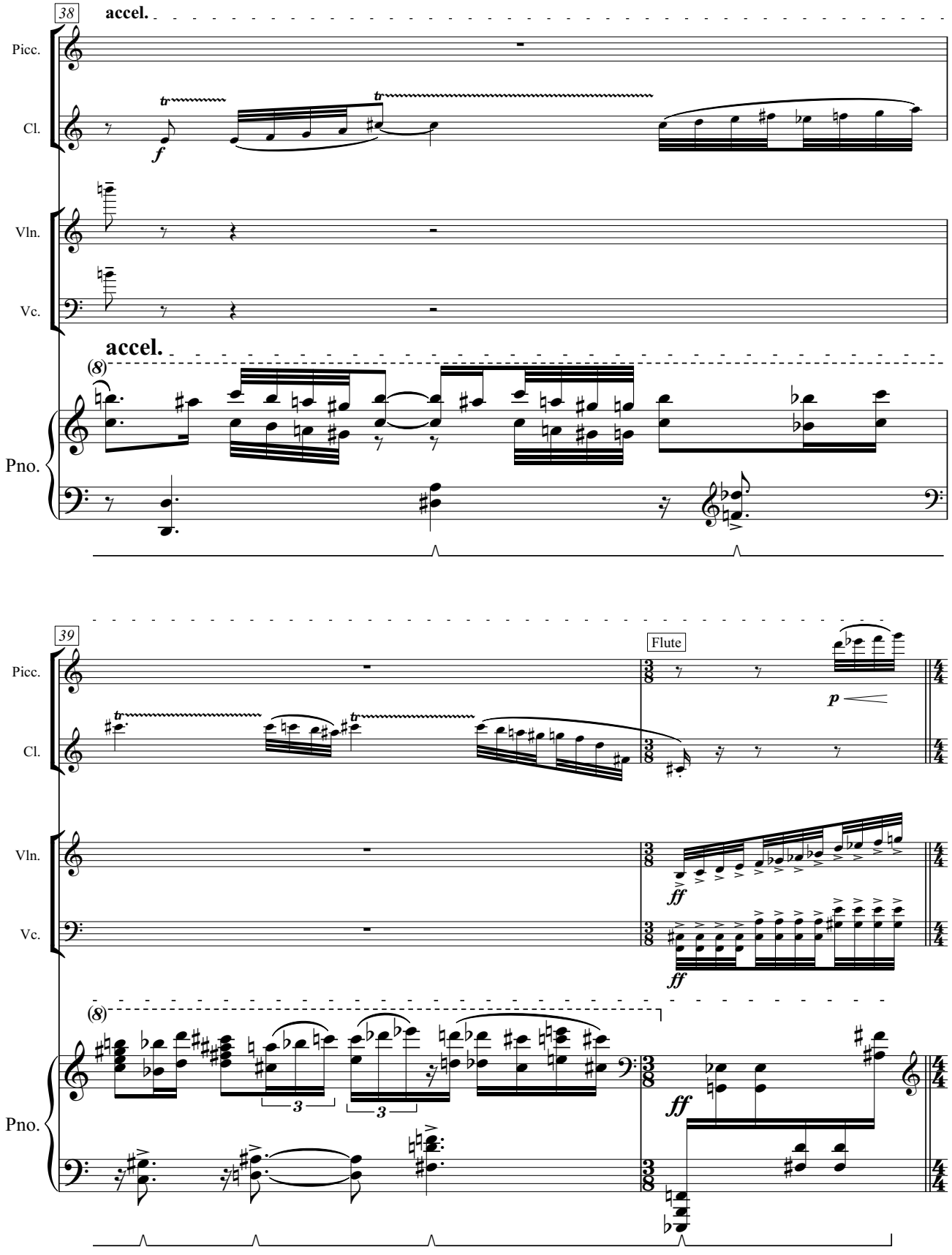

14
Fl.
Cl.
Vln.
Vc.
Pno.
8va
mf
pp
16
bend
To Picc.
f
mf
pp


18
Fl.
Cl.
Vln.
Vc.
Pno.
pizz.
bend
20
fp
mf
pp
8va


23
Piccolo
bend
Picc.
Cl.
Vln.
Vc.
Pno.
fp
mf
p
f
pp
gliss.
(8)
5
0
26
B
8va
Ped.


29
Picc.
Cl.
Vln.
Vc.
Pno.
pp
arco
ff
(port.)
f
(8)
Ped.
32
p
pizz.
+
5


35
To Fl.
Picc.
Cl.
Vln.
Vc.
Pno.
arco
arco
37
8va
Ped.


38
accel.
Picc.
Cl.
Vln.
Vc.
accel.
(8)
Pno.
39
Flute
Picc.
Cl.
Vln.
Vc.
(8)
Pno.