
SEMPRE NELLA LUCE

for flute, cello, and piano

JACOB BERANEK

PROGRAM NOTES

Dedicated to the memory of the late Dr. Steven Stucky (1949–2016), this composition's title, *Sempre nella luce* (Forever in the Light), alludes to one of Dr. Stucky's compositions, *Nell'ombra, nella luce* (In Shadow, in Light).

While I did not have the honor of knowing Dr. Stucky long, I was blessed enough to spend an hour with him in a one-on-one lesson at the Juilliard School in October 2015. At that point in time, I was very unsure of my compositional abilities, and Dr. Stucky—with his infectious, genuine smile—warmly encouraged me to pursue the career of composing. In seeing such a renowned teacher's faith in me, I had discovered a new confidence in myself and my potential as a composer. It came as a complete shock when, less than four months later, Dr. Stucky suddenly died. Therefore, as a form of elegy for someone who impacted countless young composers, I felt compelled to compose this piece for the Dolce Suono Ensemble's 2017 Steven Stucky Young Composers Competition.

Sempre nella luce is a progression through many varied and wide-ranging emotional responses felt after the loss of someone important. Beginning with numbness (the word a mentor of mine used when he learned of Dr. Stucky's passing), the character of this piece continues to evolve through grief, despair, mourning, reminiscence, and yearning. Here, the composition reaches its climax, collapsing in on itself and returning to the original thematic material—this time, however, with newfound hope.

It is through this hope that I believe we should always view the departure of people from their mortal lives on Earth. From the title of this piece to the final ascending, bell-like chords, the music (as well as its composer) finds reassurance in the promise of eternal life.

—Jacob Beranek

FIRST PERFORMANCE

May 9, 2017, Gould Rehearsal Hall, Curtis Institute of Music, Philadelphia, PA,
Dolce Suono Ensemble: Mimi Stillman (flute), Gabriel Cabezas (cello),
Charles Abramovic (piano)

PERFORMANCE NOTES

Cello: Natural harmonics are indicated by a ° over the sounding pitch.

Piano: As notated in m. 17, the pianist should always use pedal throughout the work. Unless explicitly notated (like mm. 19–20, 42–46, etc.), the frequency of pedaling is left to the discretion of the performer.

for the Dolce Suono Ensemble,
in memory of Dr. Steven Stucky (1949–2016)

Sempre nella luce

Jacob Beranek
ASCAP

Flute

Numbly, with sadness (♩ = c. 60)

Cello

con sord. *ppp* *p* *mp* *n* *p* *sul G* *b_e*

Piano

Numbly, with sadness (♩ = c. 60)

6

Fl.

pp *p* *n* *p espr.*

Vc.

pp *p* *n* *p* *mp* *sul A*

11

Fl.

mp *p* *mp* *p* *mf* *p*

Vc.

p *mp* *p* *mf* *p*

15

Fl.

freely, without time or tempo *in tempo* *molto rit.* *mp* *n* *p*

Vc.

(in tempo) *sul C* *mp* *n* *p*

17 Grieving, with depth (♩ = c. 63-69)

Fl. *f* *mp*

Vc. *f* *mp* senza sord.

Pno. *mf* *f molto espr.* *mf cresc.*

always with pedal

20 rit. a tempo (♩ = c. 66)

Fl. *mp*

Vc. *mp*

Pno. *ff* *dim.* *mp*

23 *mp* *mf*

Fl. *mp* *mf*

Vc. *mf* *mp* *mf* pizz.

Pno. *mp*