# ***Lionel Nowak:***
# ***Music for Solo Piano 1942–91***

**Lionel Nowak** (1911-1995) was born in Cleveland, Ohio. He made his debut as a pianist at the age of four and at 12 years old became the youngest pianist to solo with the Cleveland Orchestra. As a teenager he was organist, choir-master and composer of anthems. He received his bachelor's and master's degrees from the Cleveland Institute of Music, where he studied theory and composition with Roger Sessions, Quincy Porter and Herbert Elwell. His piano teachers included Beryl Rubinstein and Edwin Fischer. In 1988 he was awarded an Honorary Doctorate from the Institute.

From 1938 to 1942 he was music director and composer-pianist for the Doris Humphrey-Charles Weidman Modern Dance Company in New York City; he wrote several large ballets for the company (and one for José Limon.) He was on the music faculties of Converse College and Syracuse University in the mid-1940s and then settled permanently in Bennington, Vermont. He taught at Bennington College for forty-five years. From 1946 to 1963 he toured nationally for the Association of American Colleges' Arts Program. From 1950-1963 he was on the staff of the Bennington Composers Conference and later served at various times as Chairman of the Board, Music Director and Senior Composer (1970s-80s) of the Chamber Music Conference and Composers Forum of the East.

As an educator, he served on the steering committee of the Yale Seminar on Music Education and was consultant for the Manhattanville Music Curriculum Project. At Bennington College he was Director of Development and Dean of Faculty from 1972 to 1975. He was a trustee of the Vermont Academy of Arts and Sciences and president from 1975-77. In 1980 he was awarded a citation by the Vermont Council on the Arts.

He composed over 150 works from solos and concertos to song cycles and chamber music. His works have been recorded on CRI, Golden Crest and Opus One, and are available through the American Composers Alliance (BMI) (composers.com.)

**Note by Allen Shawn on the manuscripts of Lionel Nowak**: "Lionel's philosophy was to under-mark his scores. He liked a bare looking score—as in Bach—which the performer had to get inside in order to feel what the articulations should be—sometimes even dynamics and pedaling. Dynamics and expression marks are there, but minimally. As an example, in the first phrase of ***Practice Piece for Piano Right Hand***, he plays the rising three-note figure slurred and the descending two-note figure slurred, but the slurs are not marked in his manuscript."

## *LIONEL NOWAK: MUSIC FOR SOLO PIANO 1942-91*


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A double album “Lionel Nowak: Music for Solo Piano, 1942-91”, with new and historic recordings of all the works in this collection, was released in December 2015.

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*for Alice Peck*

# MATERIALISMS

## I. Pentavariant

LIONEL NOWAK
(1949)

**Slowly,** ♩ = 50

*p*

7

15 **Lyrically**

3

20

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(BMI)

**Gay, a bit faster,** ♩ = 63

25

*p* *echo* *mf* *pp* *mf* *p*

29

*mf* *pp* *pp*

33

*cresc.* *cresc.* 8va

36 (8)

*f* *cresc.*

39 (8)

*ff*

**First tempo**

43

*p*

51

*pp*

*f*

## II. Void

**Freely,** about ♩ = 88

*fff* *pp*

*sost. Ped.*

8vb

*fff* *pp*

*sost. Ped.*

ff p ff p

sost. Ped. sost. Ped.

8va

ff p ff ff fff

sost. Ped. Ped.

## III. Chromantic

**Moving, with gentle expression,** ♩ = 104

p

5

9

13

17

21

*pp*

*p*

25

29

33

37

41

45

pp

## IV. Intermezzo

**Schumannesque,** ♩ = 60

mp

5

pp

mf

p