

SAKARI DIXON VANDERVEER

FIRE SEASON

for solo violin, string quartet, double bass,
lute (or guitar), and harpsichord

I have a love-hate relationship with autumn in Southern California. On the bright side, we get some reprieve from the blistering hot temperatures, going from triple digits to the mid-nineties not long after Labor Day—if we’re lucky, that is. Both the new school year and the new concert season make a delightful fresh start, and since it’s not long after my birthday, I’ve always felt that September made more sense as a “new year” than January 1st.

On the flipside, we have the relentless Santa Ana winds which, along with the parched, tall grasses and tumbleweeds, bring us what we like to call “fire season,” not to mention hay fever and painfully dry skin for folks like myself. This is the brand of autumn that I’ve known all of my life, as opposed to the cooler and more colorful climates to the east of us.

While searching for inspiration, I was delighted to stumble upon a recently published poetry anthology, *Fire and Rain: Ecopoetry of California*. In it, I discovered works by three very talented poets sharing my home state: Thea Gavin, Benjamin Gucciardi, and Donna Emerson. I could not resist grouping these poems together and creating a three-movement dialogue that depicts the various scenes from our typical autumn: wind, fire, and rain.

Commissioned by Salastina, *Fire Season* is one part of a modern take on each of Vivaldi’s *Four Seasons* along with new pieces by composers Philip White, Derrick Skye, and Jeremy Cavaterra, who are also based in the Greater Los Angeles area. These four poetry-inspired works were programmed alongside Vivaldi’s timeless concerti as part of their premiere on December 14th and 15th, 2019.

— Sakari Dixon Vanderveer

Visit www.SakariDixon.com to contact the composer, read the latest news, or notify her of an upcoming or past performance.

Commissioned by Salastina

FIRE SEASON

I.

Sakari Dixon Vanderveer

Devilish ♩ = 63

Solo Violin

Unpitched, airy, circular bowing, sul G.
Change bow faster during higher pitches.

Violin I

p

Unpitched, airy, circular bowing, sul G.
Change bow faster during higher pitches.

Violin II

p

Unpitched, airy, circular bowing, sul C.
Change bow faster during higher pitches.

Viola

p

col legno,
ricochet

ord.

Violoncello

Bow slowly between bridge and tailpiece, sul G (seek an ethereal tone).

Double Bass

mp

Devilish ♩ = 63

Lute in G
(or Guitar)

Harpsichord

mf

Slow trill from
the harmonic
to the open G.
IV

Solo

poco vib. 6

6

II

sul pont. 1/2

Vln. I

f

pizz.

arco (airy bowing)

Vln. II

f

pizz.

arco (airy bowing)

Vla.

f

pizz.

arco,
col legno,
ricochet

(airy bowing, with hair)

Vc.

Db.

Lute

Hpsd.

Desolate ♩ = 36

Solo Violin senza vib. sempre 0

uneven trem., con sord., poco sul pont.

Violin I

uneven trem., con sord.

Violin II

uneven trem., con sord., poco sul pont.

Viola

uneven trem., con sord.

Violoncello

Double Bass via sord.

Desolate ♩ = 36

Lute in G
(or Guitar) sempre l.v.

Double Bass via sord.

Harpsichord

III.

15

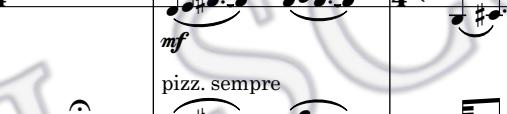
Joyful ♩ = 52

Solo Violin 

via sord.

Trill from the harmonic to the open D.

Violin I 

Violin II 

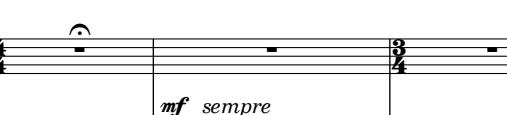
Viola 

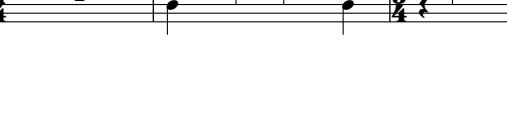
Violoncello 

Double Bass 

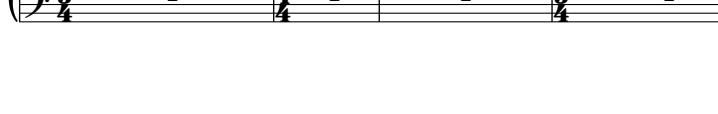
Jubilant ♩ = ca.116

52 pizz. 

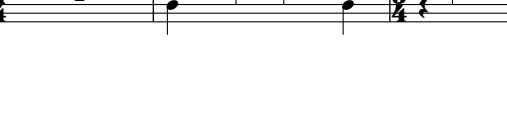
pizz. 

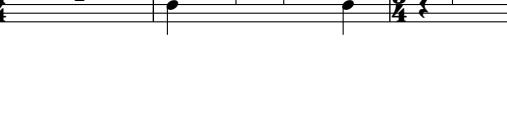
pizz. sempre 

Joyful ♩ = 52

Lute in G (or Guitar) 

Jubilant ♩ = ca.116

52 

mf sempre 

56

Solo arco *very freely, as if improvising*

Vln. I più *mf*

Vln. II *f sempre*

Vla. *f sempre*

Vc. (arco) *mf sempre*

D. b. (arco) *mf sempre*

58

arco, legato ↗ *mf*

1/2 ↗ *tr* ↗ *tr* ↗ *tr*

Lute *f sempre*

Hpsd.

PERUSAL SCORE

Revised November 2023. Alison Pryce, ed.
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Redlands, CA USA
www.SakariDixon.com