Anthony Gunadi

Rainy Night Stroll

Duration - ca. 9 min

FOR SOLO PIANO

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Program Note

"Rainy Night Stroll" is a solo piano piece depicting a scene with light rain, a slightly chilly breeze with the scent of dampness in the air, and the inexplainable feeling of satisfaction of taking in these surroundings late at night. This piece is about finding solace amid chaos and distractions. I played around with four motifs: the falling raindrops motif, the walking motif, the satisfying motif, and the mist motif—which work together to re-create an atmosphere of a rainy stroll. Using the repetition of these motifs, I experimented with composing periods within periods. I also created blurriness with the sustain pedal being unlifted over different harmonies and melodies. The constant blur and unpredictable repetitions gradually become irritating, then overwhelming; but suddenly, you are in the eye of the storm and a wave of relief astonishes you in an unlikely situation.

These photos were taken at Philosopher's Walk and the sidewalk next to Queen's Park, on October 31, 2022.

This piece will be premiered on January 24, 2023, by Phoebe Enpei Lin; at the UofT Student Composer Concert in Walter Hall at 80 Queens Park, Toronto, ON M5S 2C5.

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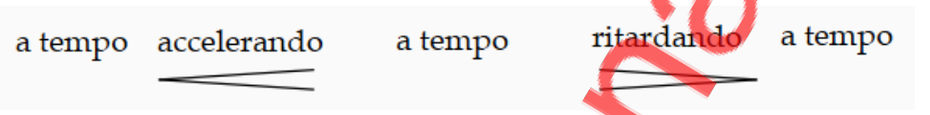
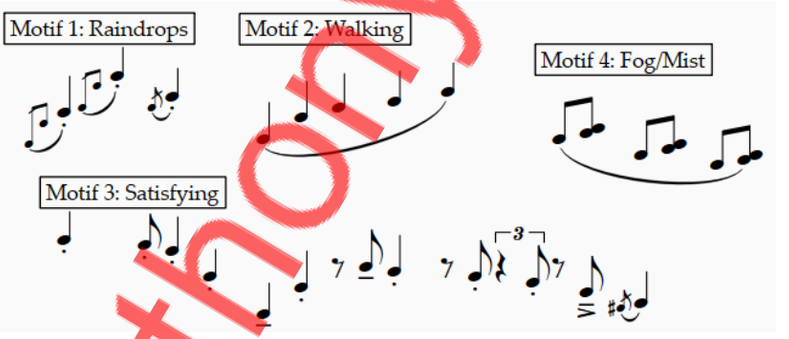
Performance Notes

1. Dynamic hairpins ("<" and ">") does not mean crescendo and diminuendo in this piece, but rather they mean rubato. "<" indicates that you should do an accelerando; speed up to the highlight of the phrase and to not drag, or else it can feel sluggish in some places. ">" indicates that you should do a ritardando; linger for a bit longer on this part of the phrase, especially to bring out the details and to let important parts be heard more clearly for the audience instead of wasting these moments away, or to build up to a powerful part of the phrase more effectively. Actual crescendo and diminuendo dynamics are written with text as "cresc." and "dim."



2. There are four important motifs throughout the piece; bring them out whenever they appear, even when in modification (retrograde, inversion, augmentation/diminution, fragmentation, etc). However, more than one of these motifs may appear at the same time, or it may not be the most important part of the phrase in the context (especially motifs 1 and 4 should sometimes be played softly and more like an effect), so prioritize them at your own discretion. Here are the motifs shown below:



3. Use a lot of sustain pedal, do not change very often (long tied notes should be held for their whole duration). Long note lengths with staccato mean that you should play it as if it was a normal staccato and it should also sound light, but the pedal will sustain it. Whenever senza pedale or specific pedaling is notated, please follow the instruction; senza pedale sections should sound very light and somewhat energetic, and parts when the pedal is not lifted over many different notes and harmonies create a blurry effect.

4. All grace notes are to be played before the beat, throughout the whole piece. That also means that if a note on the downbeat has a grace note, the grace note should be played at the end of the previous bar like a pickup.

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Dedicated to my parents,

even if this piece may be too difficult for them to listen to ☺

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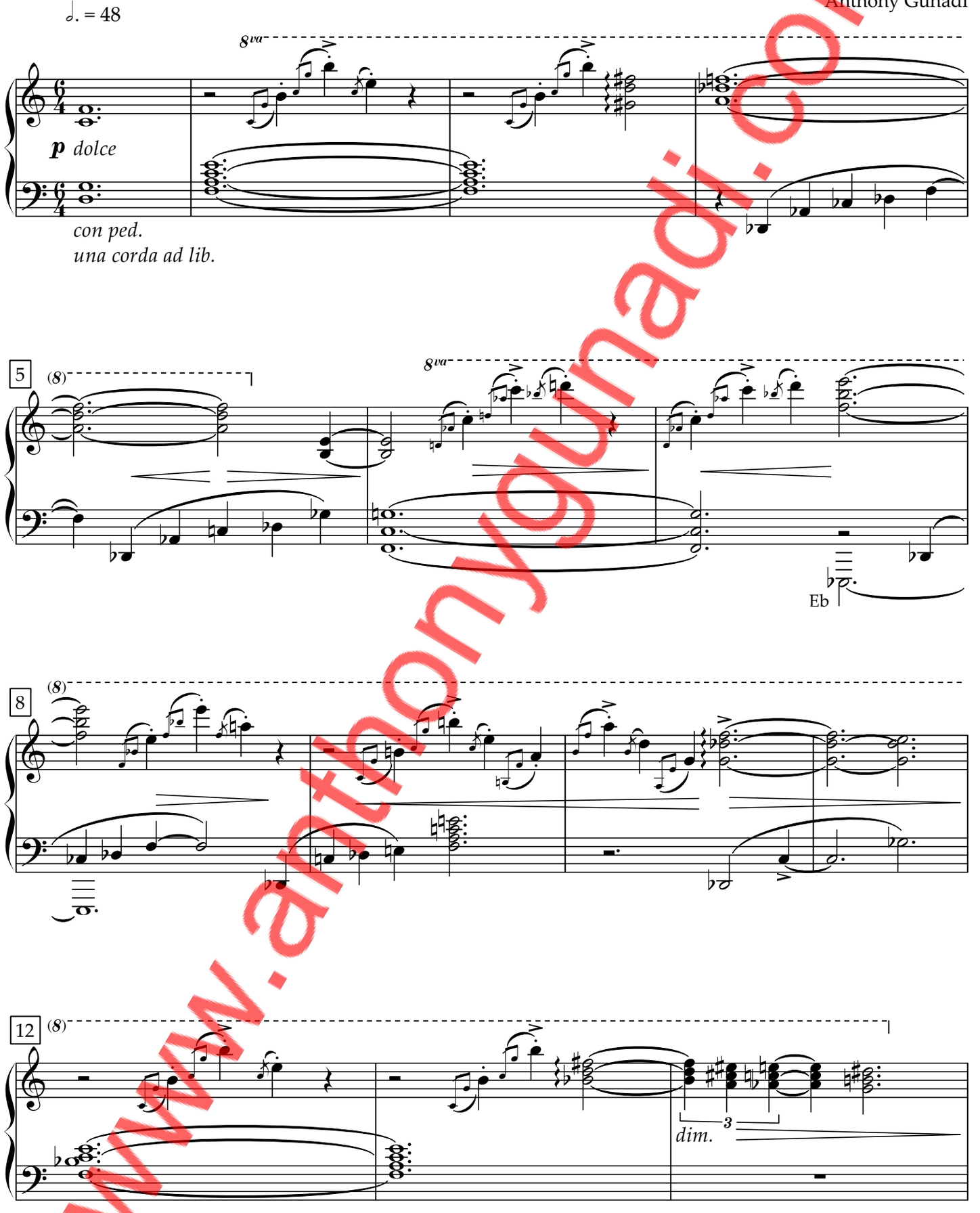

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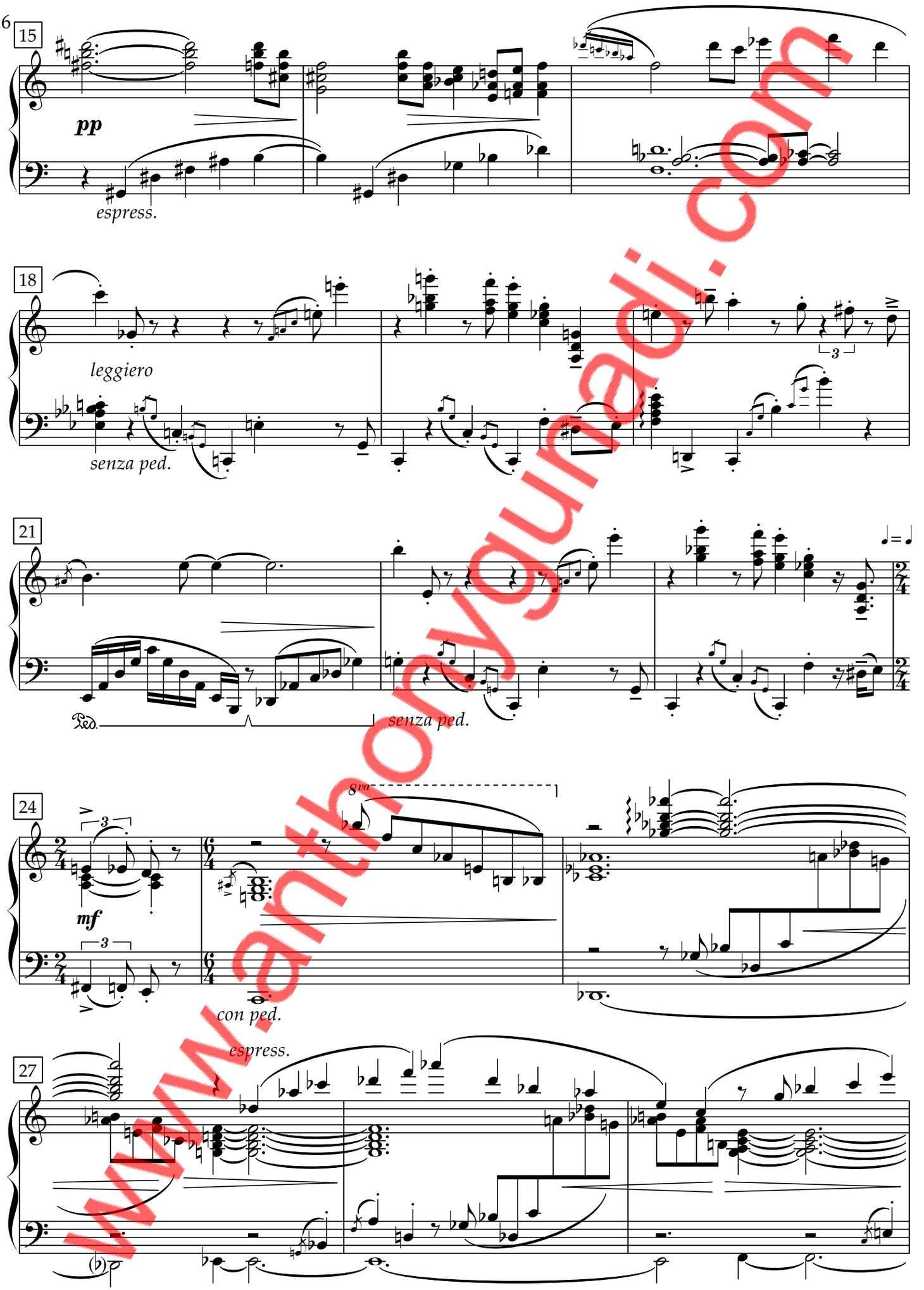

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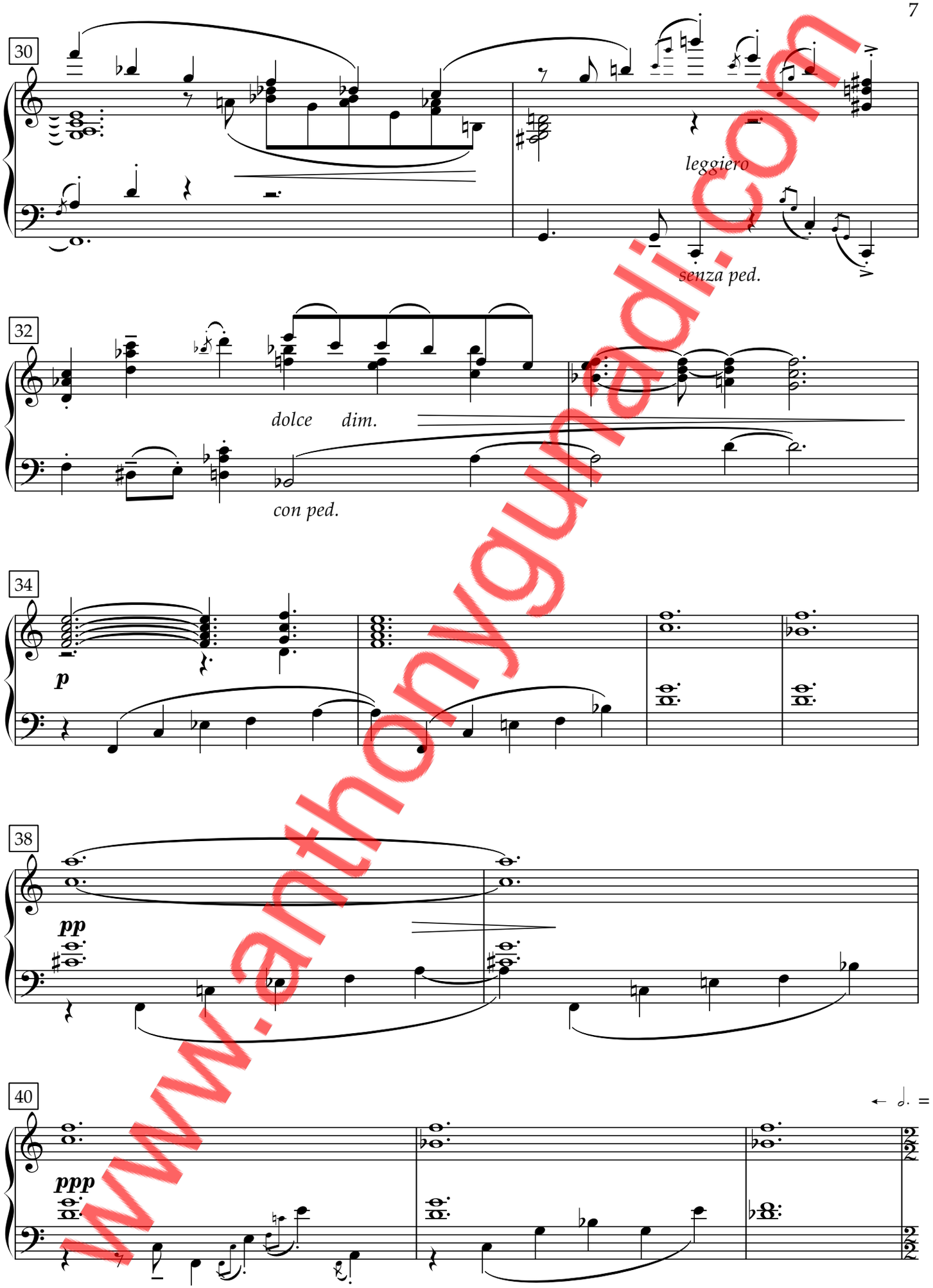

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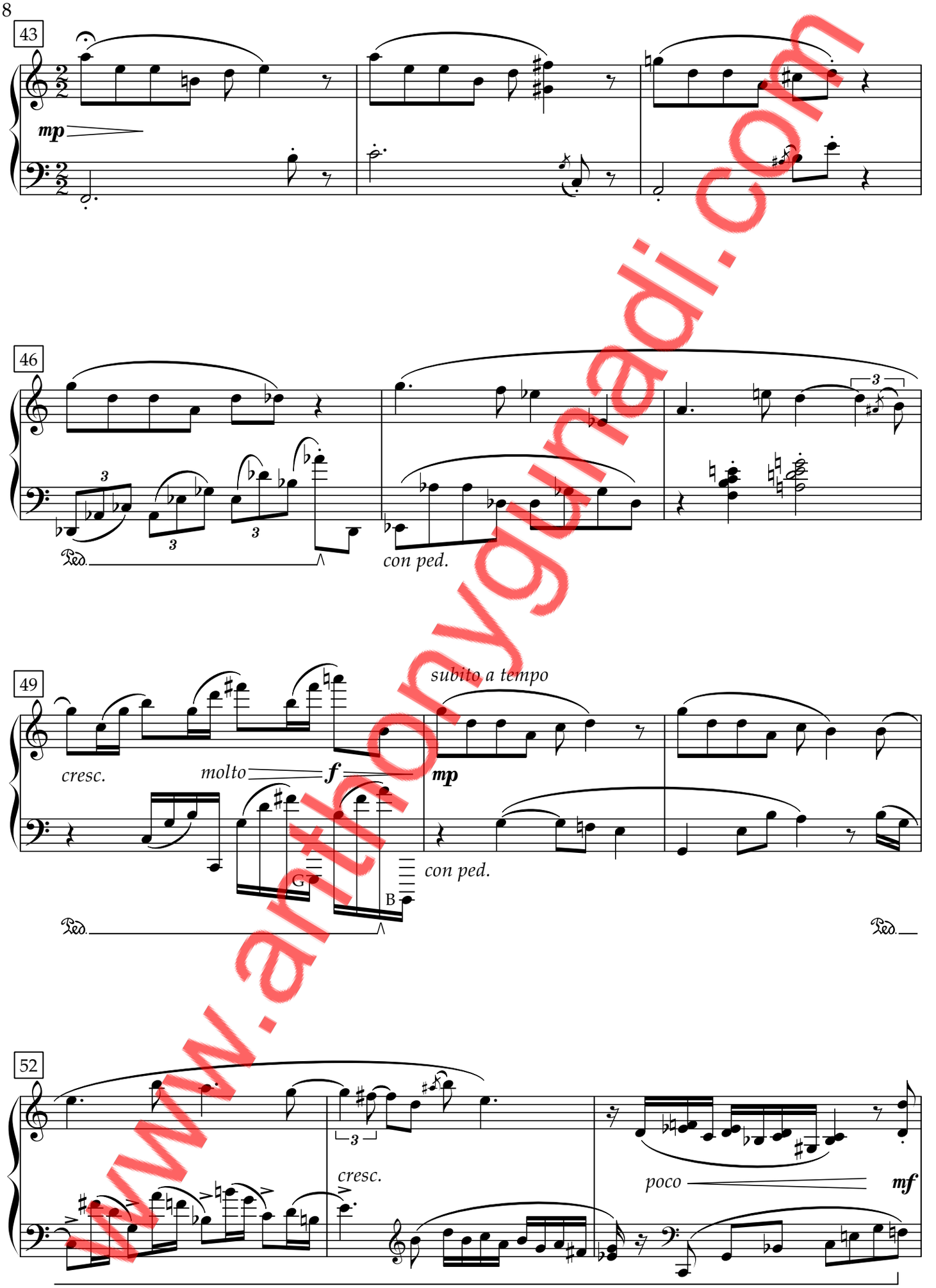

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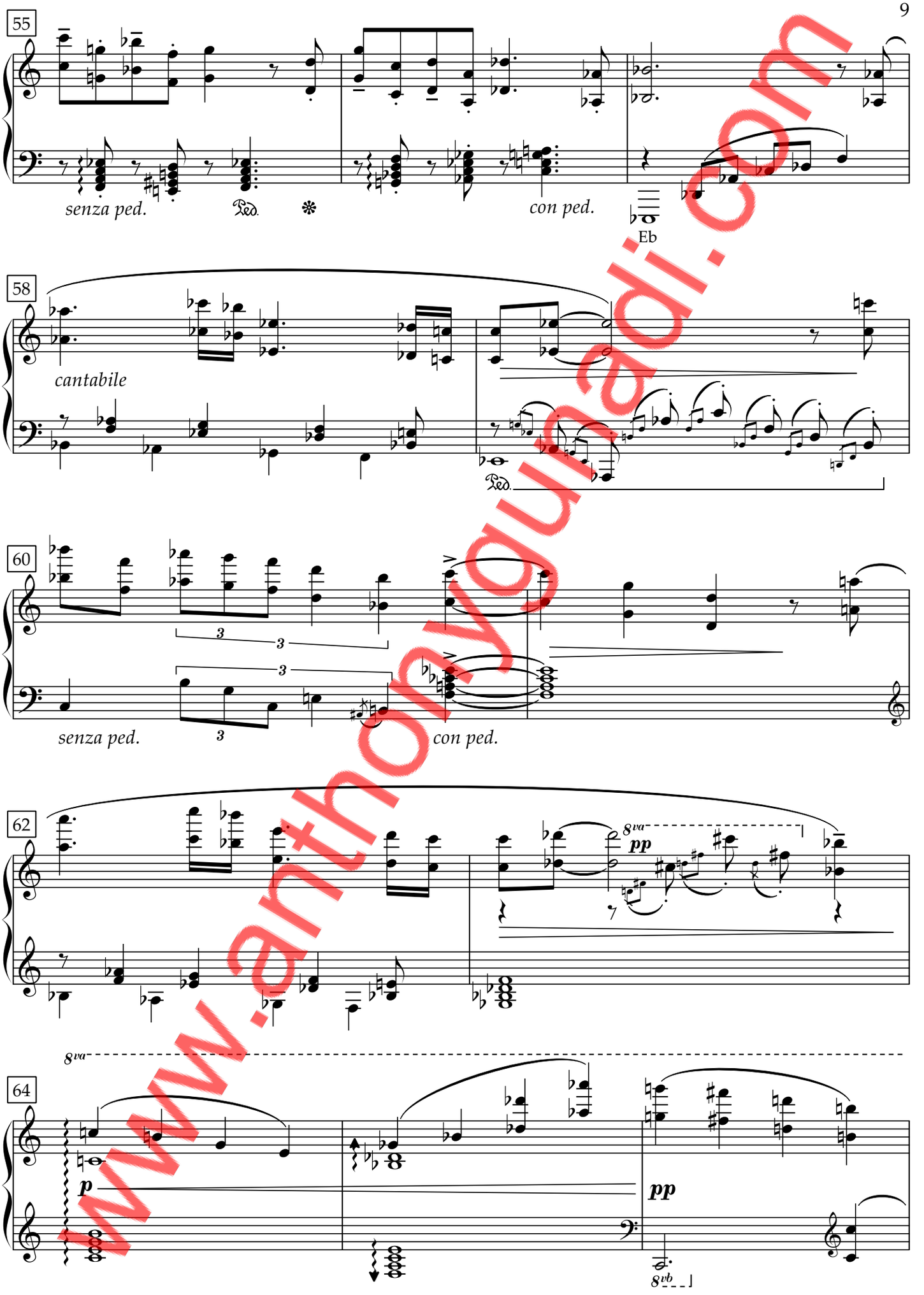

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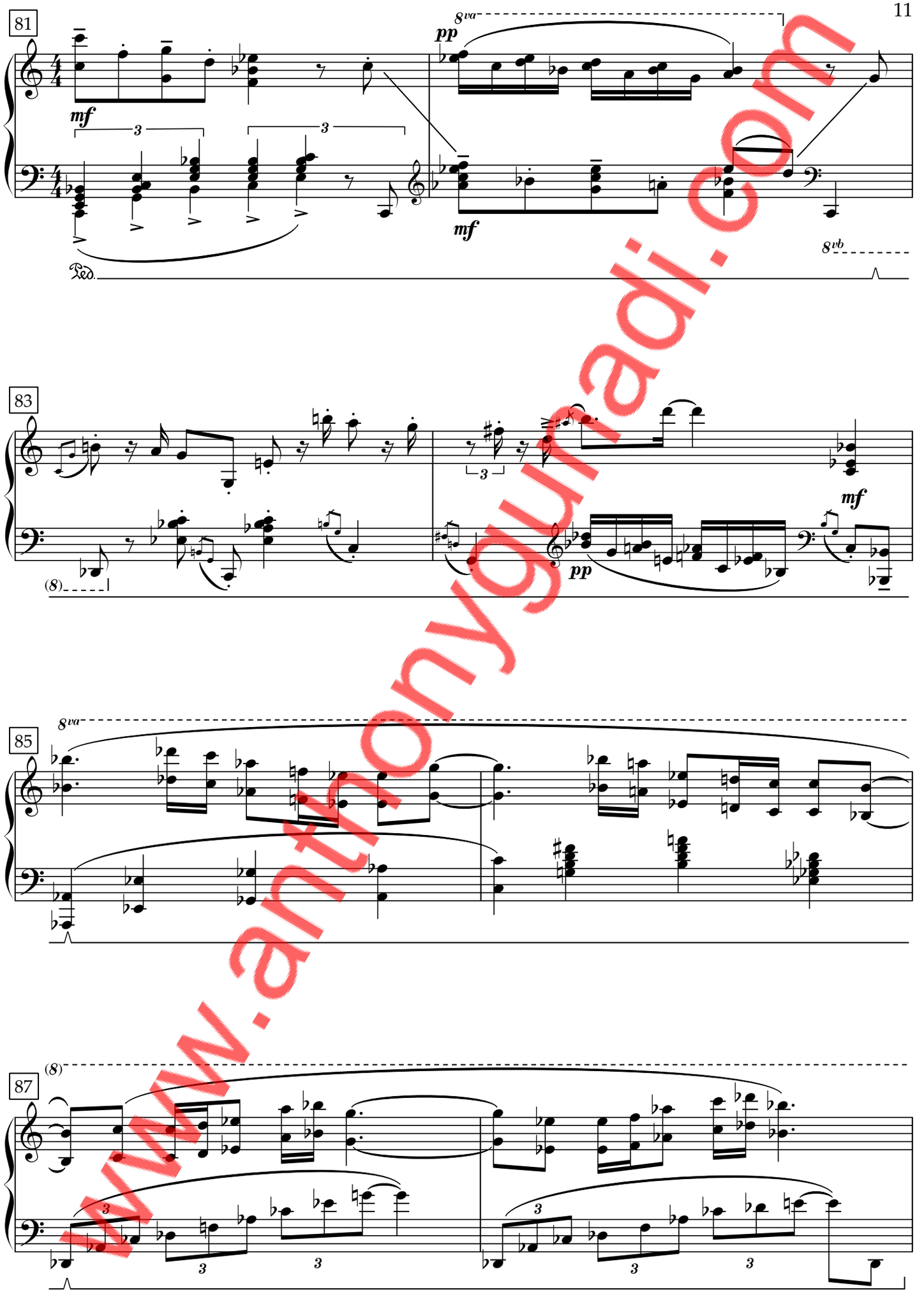

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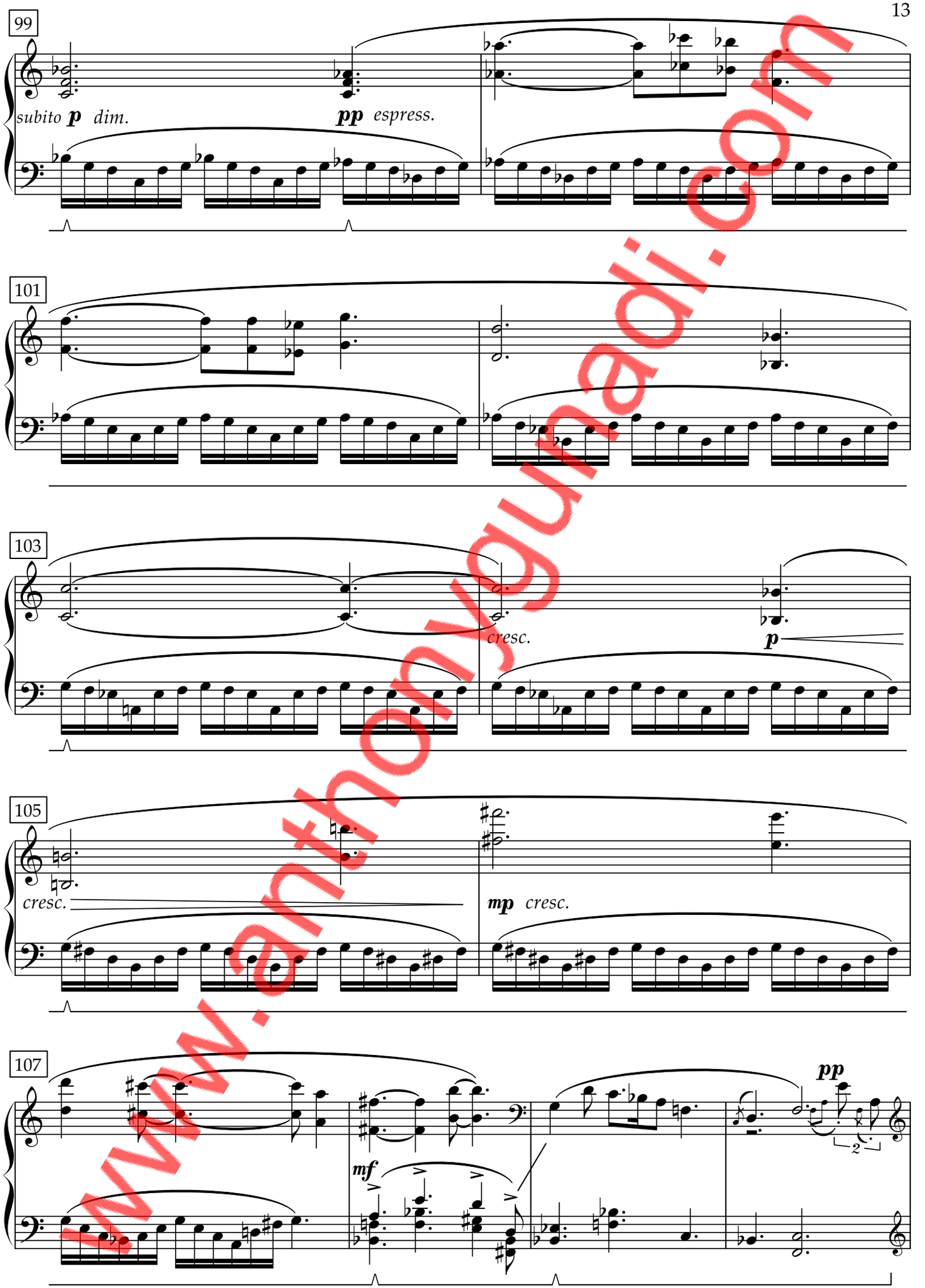

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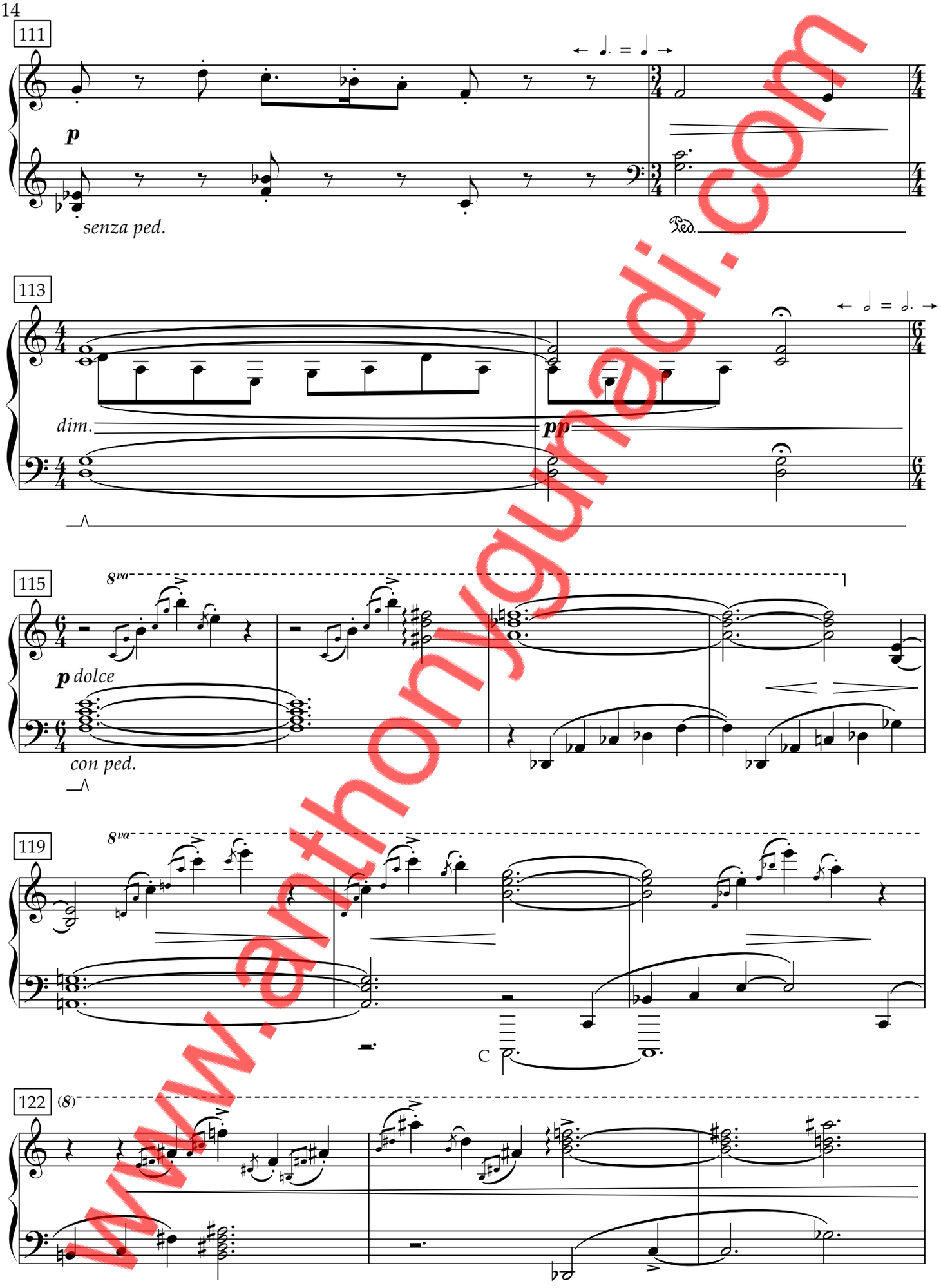

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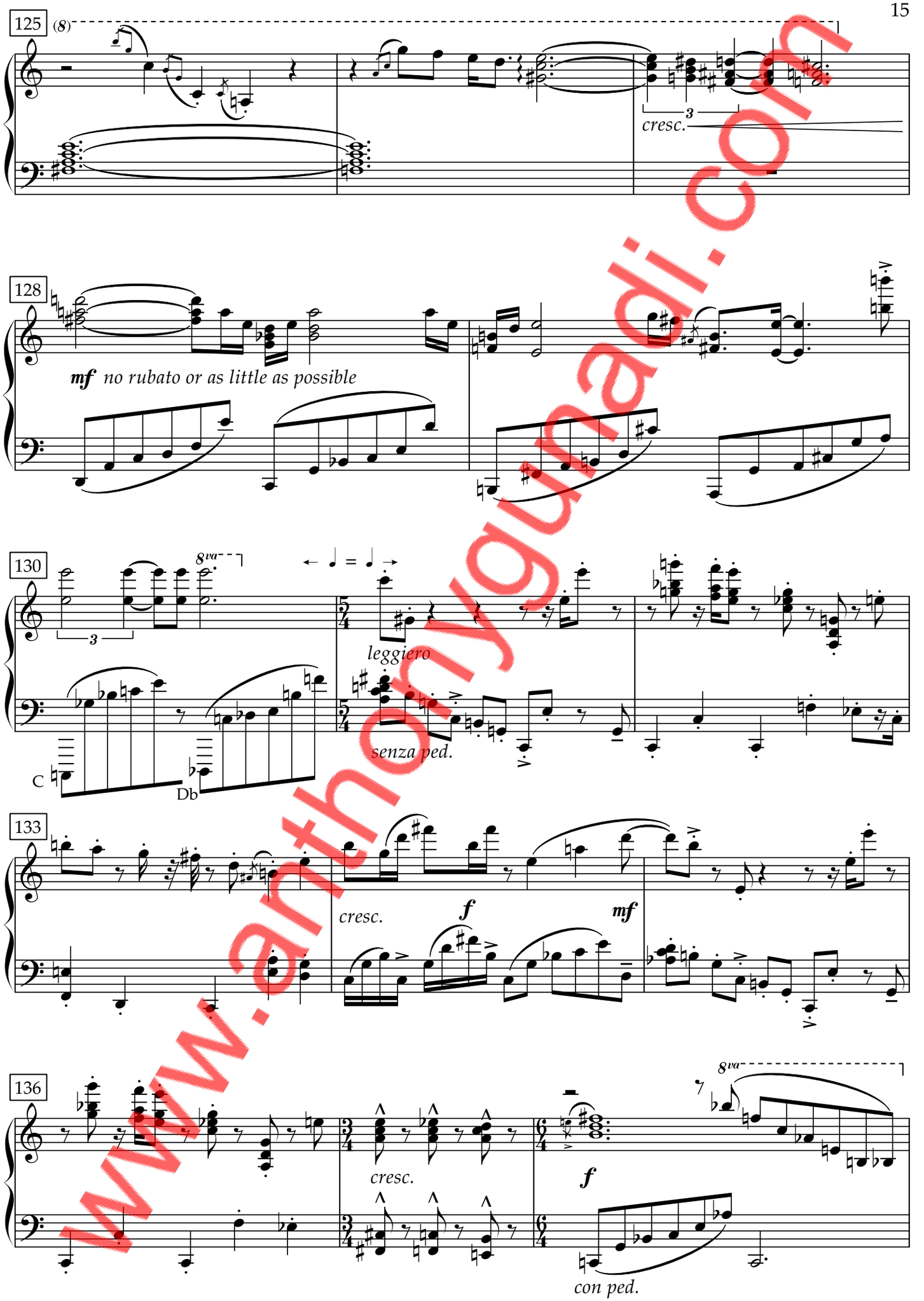

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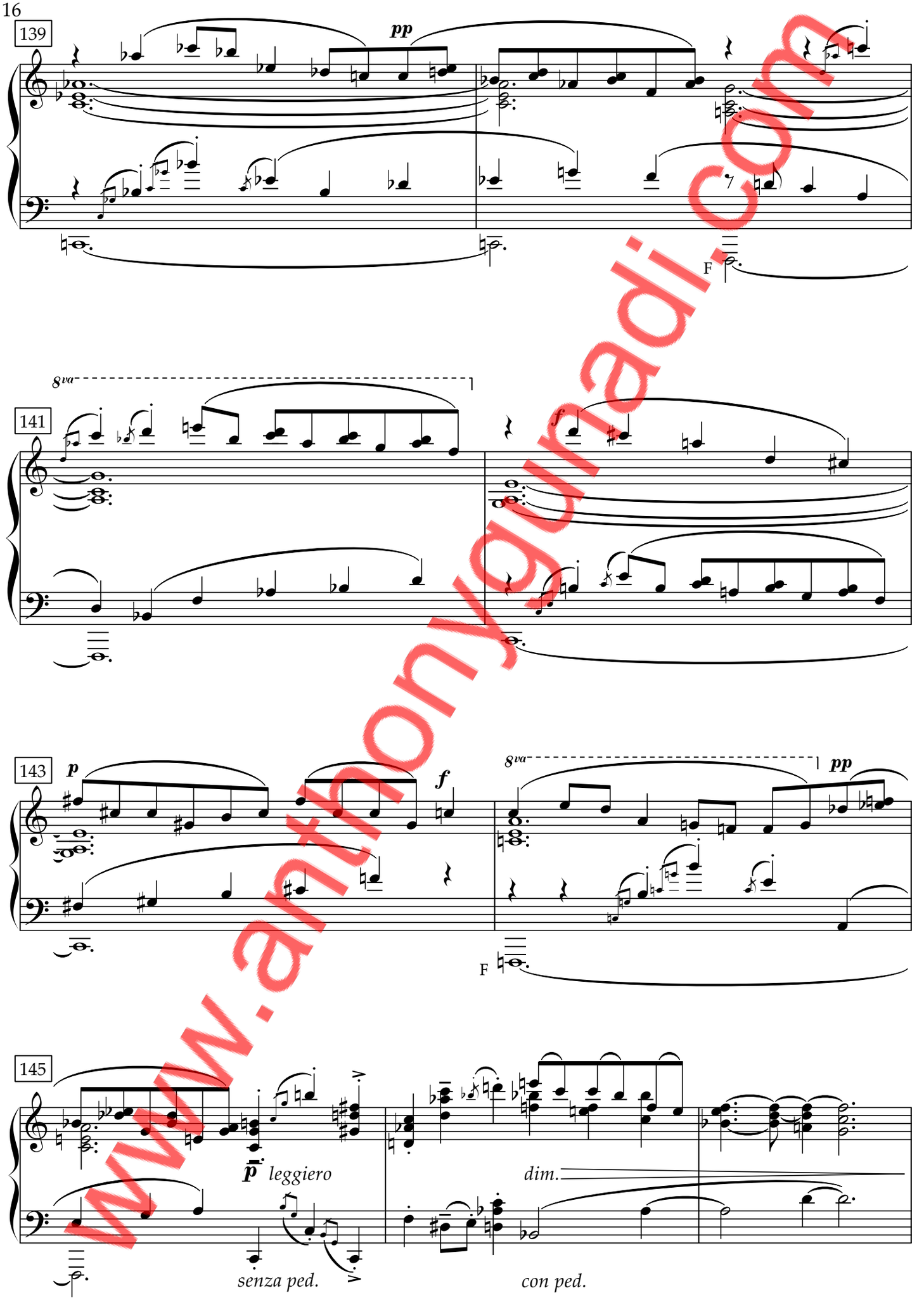

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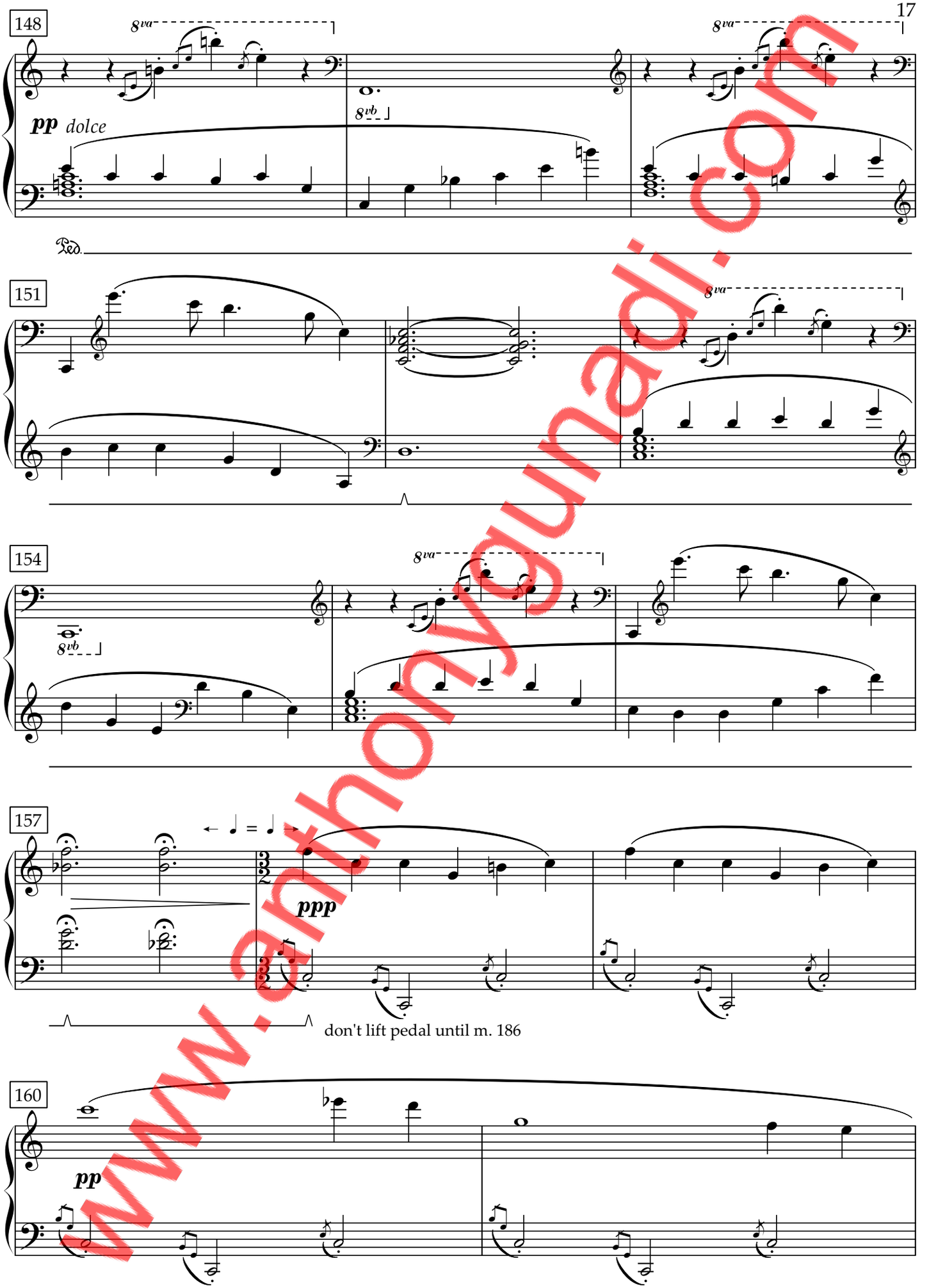

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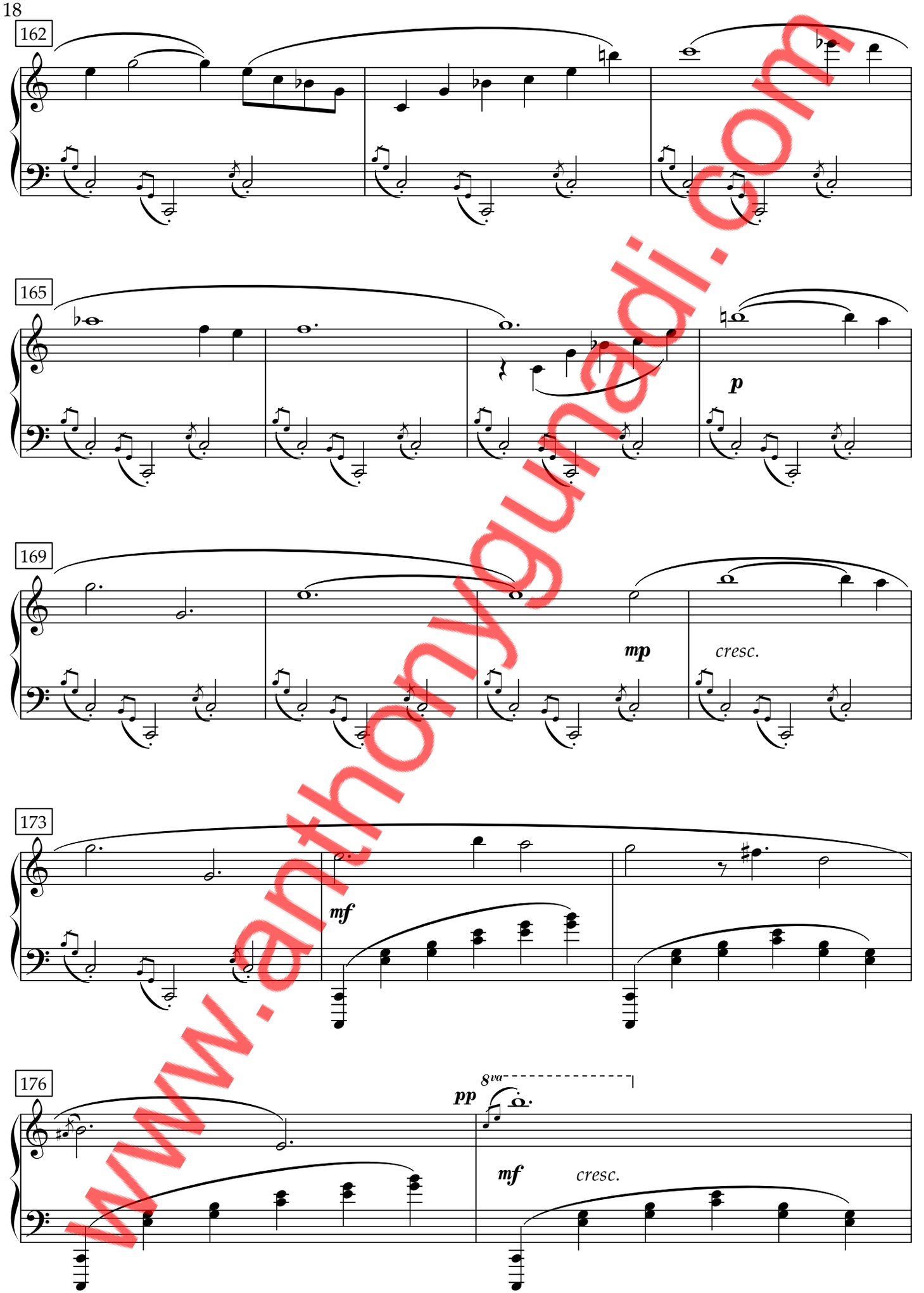

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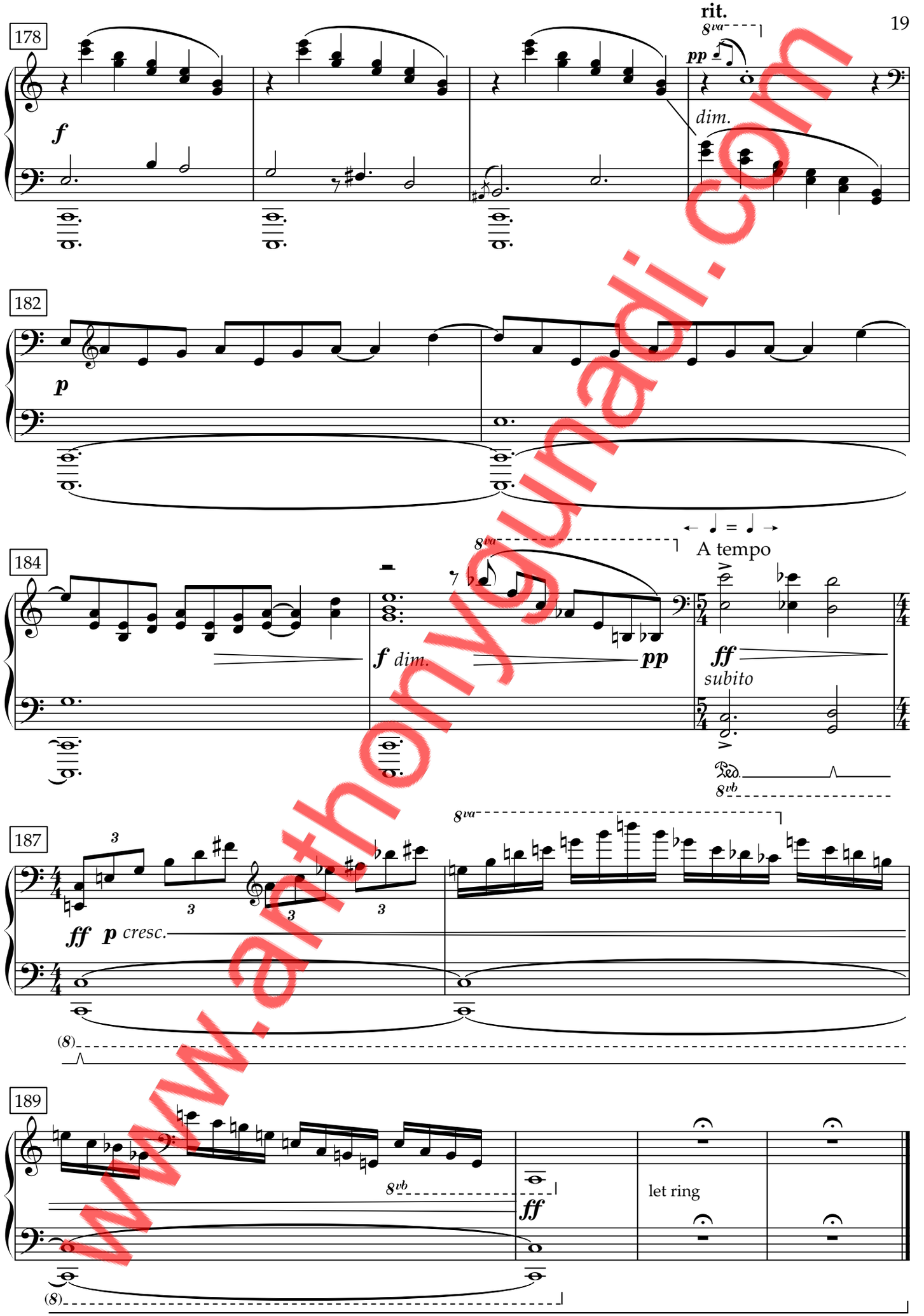

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