IDIOT WITH PREY

for two amplified pianos and percussion

Requiem for Adrienne Sudweeks

Peter Vukmirovic Stevens

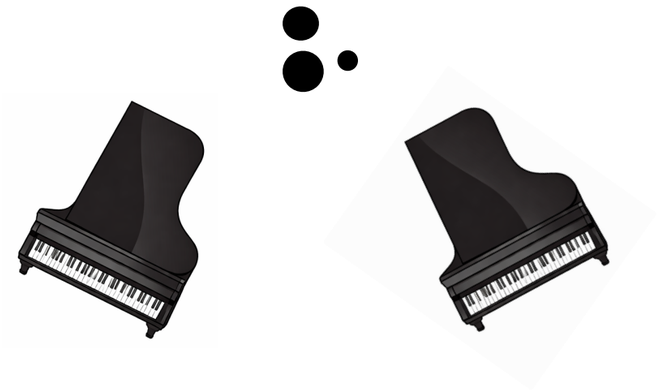
STAGE SETUP

Performance Layout

- Piano I (amplified, lid removed) — stage left
- Piano II (amplified, lid removed) — stage right
- Percussion: snare drum and small cymbal, centered and slightly upstage of the pianos (position may be adjusted according to the venue).

Notes

- Instrument positioning is flexible and may adapt to space acoustics
- Maintain clear sight-lines between performers
- Amplification should remain balanced and spatial
- The percussionist enters quietly and without drawing attention, shortly before their entrance.



TECHNICAL REQUIREMENTS

- Both pianos: amplified
- Use omnidirectional microphones (Omni mics) for each piano
- One microphone per piano, positioned to capture full resonance field
- Preference for open, non-isolated acoustic capture (natural bleed encouraged)
- Percussion: close-miked or room-miked depending on venue system
- Snare drum is half-muted, place a wallet or something similar on the head

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AUDIENCE

Program Note

This work exists in response to the life and violent death of Adrienne Sudweeks, who was murdered in her apartment on February 23, 1997 in Costa Mesa, California.

At the time, the investigation was compromised by significant procedural failures in the collection and handling of forensic evidence. Although the perpetrator had previously been arrested in an unrelated context and fingerprints were available, the connection to this crime was not established for many years.

In 2016, a cold case investigation led by a detective in Virginia revisited the preserved DNA evidence from the crime scene. This renewed analysis identified a match to FELIPE VIANNEY HERNANDEZ TELLEZ, dob: 05-26-1973 who had since left the country and was living in Mexico. Despite this identification, attempts to secure extradition have not been successful, and the case remains unresolved.

This work reflects on Adrienne's life, her absence, and delayed justice. It is not an attempt to represent the event directly, but rather to acknowledge its continuing unresolved presence and the silence that surrounds it.

The title of this work came to me in a dream. I am not certain it is the "right" title for the piece, but it feels like what my mind has distilled from the event.

Adrienne was a 26-year-old photographer and a dear friend since my high school years. Her death has profoundly altered the lives of those who knew her, and its presence has not diminished with time.

This work is an attempt to hold that absence in sound. Contrary to the idea that time heals all wounds, I have not found this to be true, only that time changes the shape of what remains.

For Adrienne Sudweeks

Idiot With Prey

A requiem

Peter Vukmirovic Stevens

A

♩ = 92

Piano I

mp

simple and lightly

pedal freely

A

♩ = 92

Piano II

mf

quasi secco
and menacing

8vb

pedal lightly

11

I

II.

(8)

8vb

17

I

II.

3

8vb

(8)

8vb

22

I

II.

3

3

(8)

loco

8vb

26

I

II.

3

8vb

3

3

3

(8)

loco

8vb

30

I

II.

non dim.

(8)

40

I

II.

mf

3

8vb

3

8vb

loco

44

I

II.

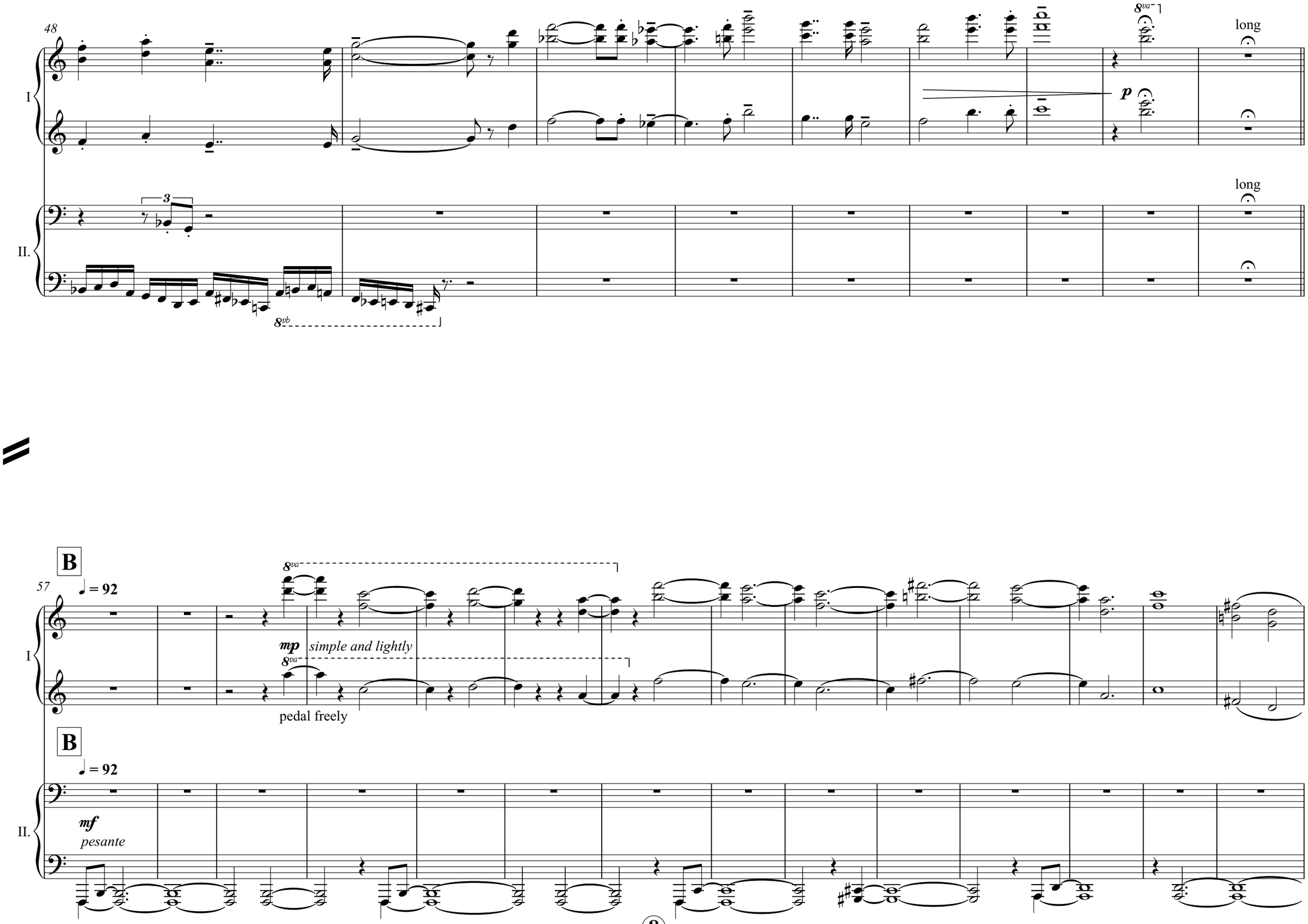
mf

3

3

8vb

loco


48
I
II.
8va
long
p
long
8vb
B
57
♩ = 92
8va
mp simple and lightly
8va
pedal freely
B
♩ = 92
mf
pesante

71

I

II.

mf

sf

sf

*

*

8vb

* pressed silently

82

I

II.

sf

sf

89

8va

sf

8va

sf

poco rall.

I

II.

poco rall.

3

3

sempre articulato

3

3

dim.

3

94

più mosso

♩ = 100

I

più mosso

♩ = 100

II.

3

mp

8vb

Sost. pedal

l.v.

98

I

II.

8va

101

I

II.

8vb

8va

8vb

103

I

II.

8va

8vb

105

I

II.

107

8va

8vb

I

II.

109

8va

8vb

I

II.

111

8va

I

II.

rall.

rall.

113

non dim.

C

♩ = 100

mp

luminoso

pedal freely

C

♩ = 100

124

I

II.

sf

8vb

Sost. pedal

mf *quasi secco and menacing*

3

3

mf

8vb

pedal lightly

loco

128

I

II.

f

3

3

8vb

loco

132

I

II.

3

3

8vb

loco

136

I

II.

3

3

8vb

loco

140

I

II.

sf

sf

sf

sf

3

f aggressive, legato

8vb

147

I

II.

sf

sf

sf

sf

(8)

153

I

II.

sf

sf

sf

sf

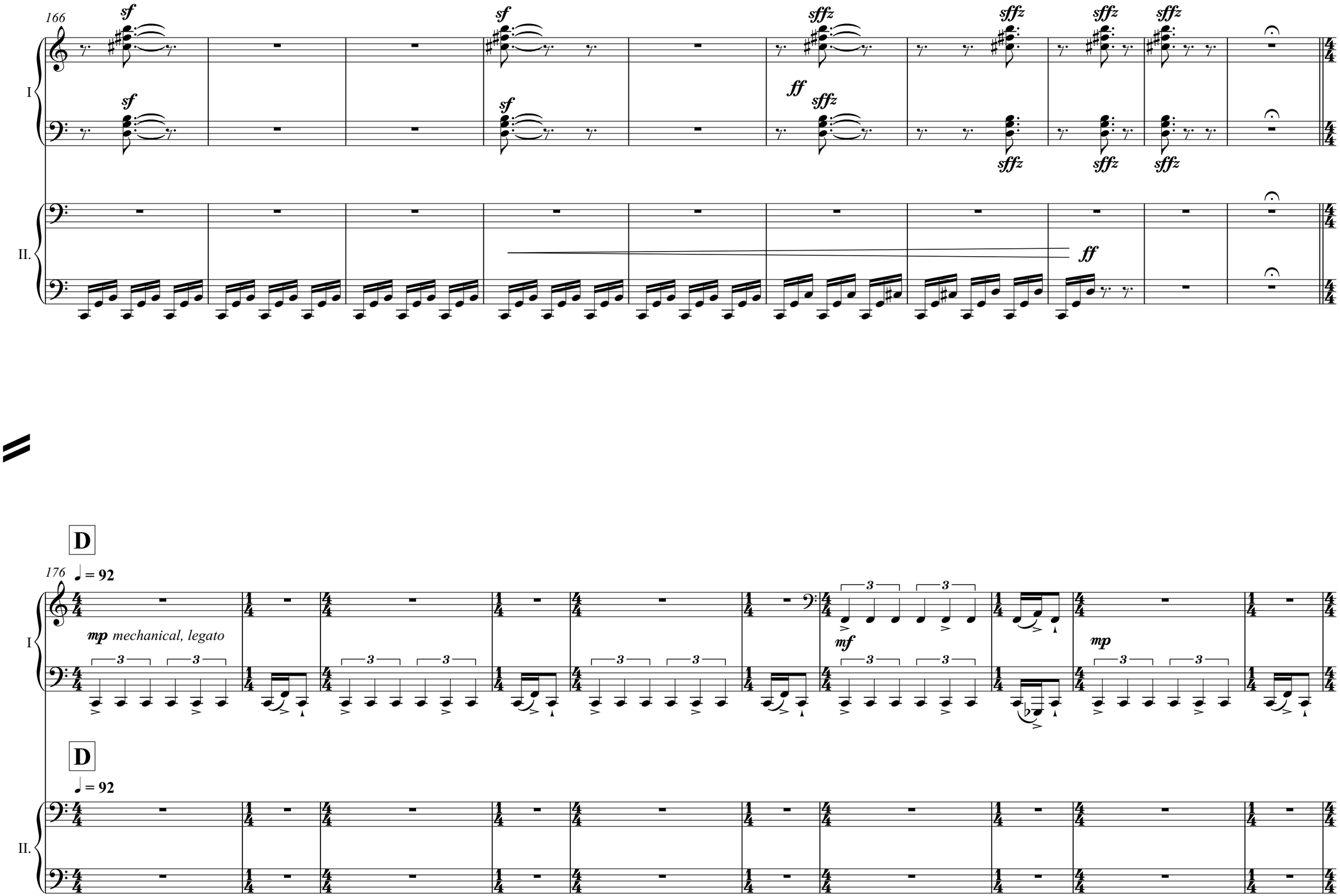
(8)

loco

159

accel. ♪. = 184

accel. ♪. = 184


166
sf
sffz
ff
I
II.
D
176
♩ = 92
mp mechanical, legato
mf
mp

186

I

II.

mf

quasi secco

mf

mp

196

I

II.

mf

mp

f

sf

mp

206

I

II.

mf

213

I

II.

mp

mf

221

I

II.

f

sf

sf

sfz

sfz

ff

226

I

II.

cresc.

sfz

fff

sffz

sffz

Poco più mosso

♩ = 100

mp

meccanico, quasi secco

Poco più mosso

♩ = 100

231

I

II.

fff

violent

Ped.

Ped.

Ped.

236

I

II.

E

E

sffz

mf *legato e marziale*
ma non troppo

Ped.

Ped.

240

I

II.

245

I

II.

mf

f

martellato

f

251

I

II.

256

I

II.

260

I

II.

ben marcato

largamente

266

I

II.

271

I

II.

sf

sf

277

I

II.

dim.

mf
simple and lightly

sf

dim.

mp *sotto voce*

283

I

II.

288

I

II.

cresc.

292

I

II.

mf *sinistre*

mf

pp

297

F

F

f

molto legato

301

I

II.

304

I

II.

308

I

II.

312

I

II.

ff 3

316

I

II.

321

I

II.

fff *con furia*

sfz
l.v.

325

I

II.

330

I

II.

pp

mp *gentle and light*

8va

sf

sf

336

I

II.

8va

p

G

♩ = 100

347

I

mp simple and lightly

8va

3

8va

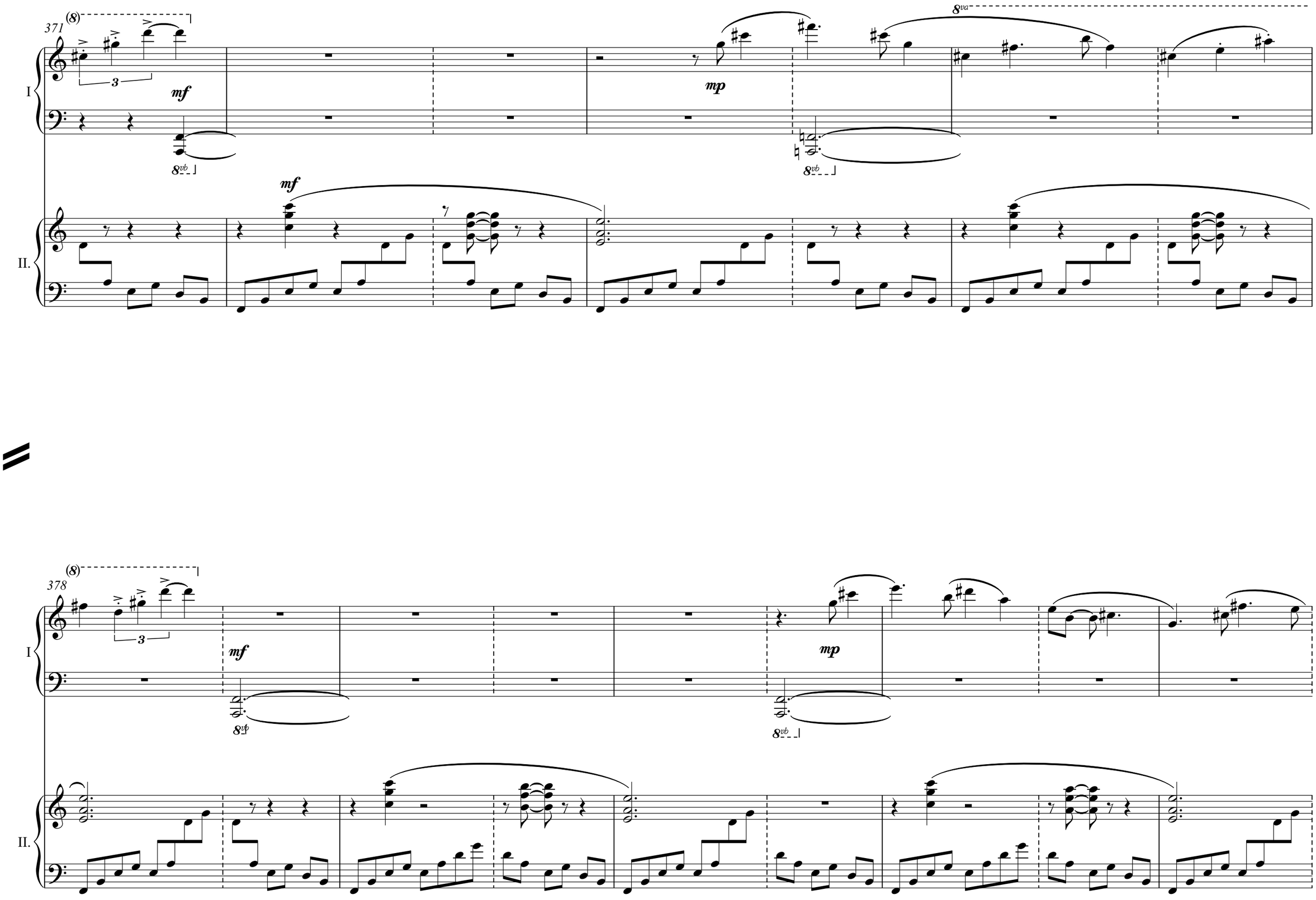
3

G

♩ = 100

II.

356
I
II.
mp
mf
f pesante
sf
364
mp
mp calmly


371
(8)
I
II.
mf
mp
8va
8vb
378
(8)
I
II.
mf
mp
8vb

387

8va

3

mf

8vb

I

II.

8va

8va

8va

395

molto rit.

molto rit.

(8)

8va

8va

8va

p

I

II.

H

Scherzando

403 ♪. = 133

I

9/16

II.

H

Scherzando

♪. = 133

f

412

I

f

II.

421

I

II.

sf

cresc.

sf

430

I

II.

sf

ff

sf

sf

ff

cresc.

439

I

II.

sf

sf

448

I

II.

8va

457

8va

I

(8) loco

II.

466 (8) loco

ff

sfz

sfz

I

ff

sfz

sfz

II.

475

I

I = 100

pp simple and lightly, quasi freely

p dolce

II.

I

I = 100

484

I

mp expressive and quasi freely

II.

p

493

pp

short

I

II.

short

p

501

l.v.

gliss.

mp

cresc.

accel.

long

J

♩ = 100

long

J

♩ = 100

sf

f

8vb

mf

Sost. pedal *dry, menacing*

8vb

508

I

II.

8va

mp simple and light

cresc. poco a poco

8va

3

3

3

(8) loco

8vb

512

I

II.

mf violento cresc.

3

3

sffz

fff

sffz

8vb

f

sffz

fff

3

3

3

(8) loco

8vb

516

I

II.

mf *cresc. poco a poco*

8va

sffz

f *molto cresc.*

fff

sffz

3

3

2/4

9/16

(8)

loco

8vb

521

I

II.

f

ff

fff

sffz

8vb

(8)

loco

529

I

II.

sffz

fff

f

8vb

535

mp *simple and lightly*

3

8vb

loco

539

I

II.

3

3

3

8va

8va

8vb

loco

(8)

543

sf

agitato

f

(8)

sf

9/16

2/4

3

8vb

legato

549

I

II.

(8) loco

556

I

II.

8vb

564

8va

mp simple and lightly

cresc. poco a poco

8va

I

II.

quasi secco and menacing

(8)

loco

568

mf violento cresc.

3

sffz

fff

3

sffz

8vb

f

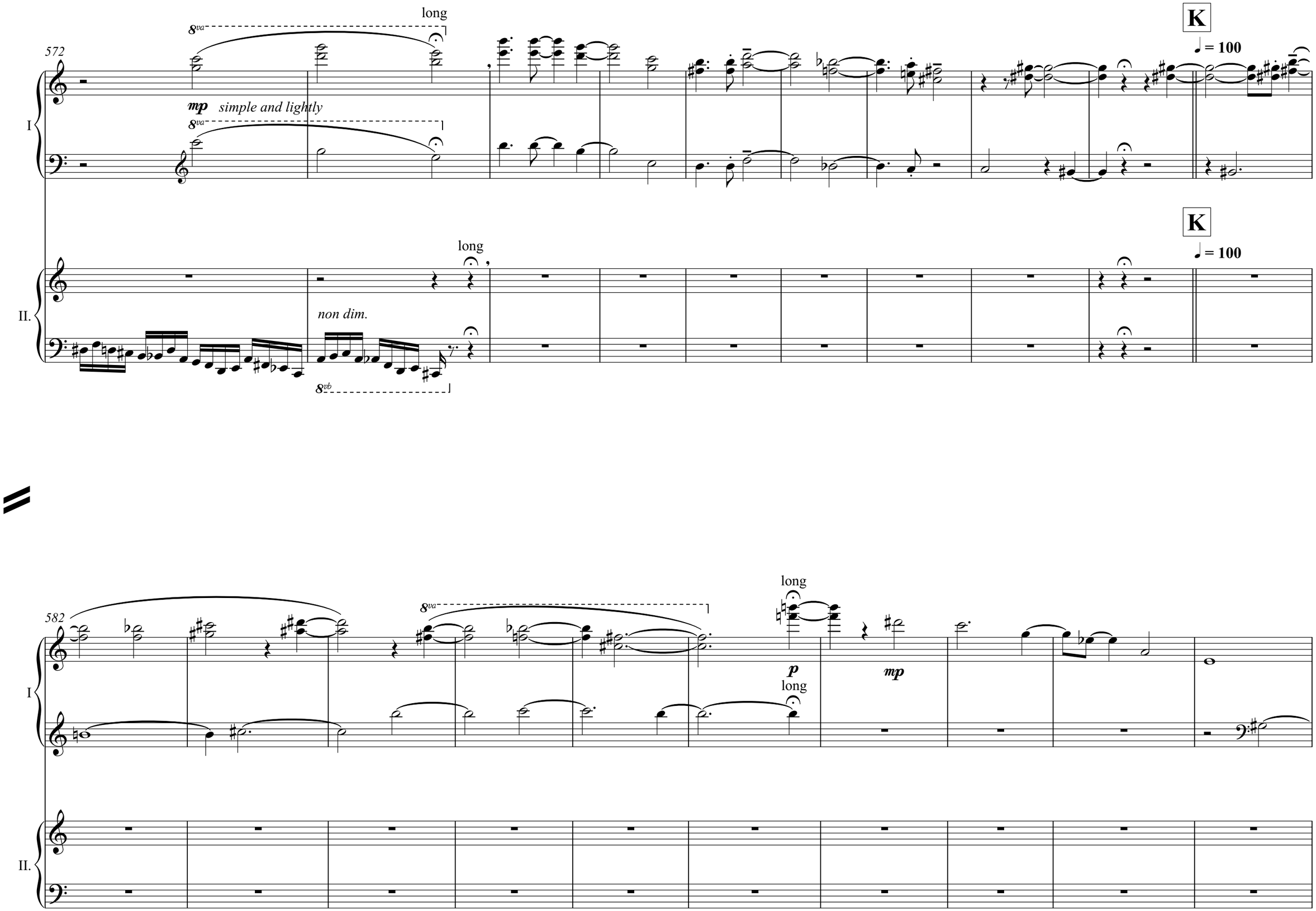
sffz

fff

II.

8vb

loco


572
long
8va
mp simple and lightly
8va
I
K
♩ = 100
K
♩ = 100
long
II.
non dim.
8vb
582
8va
long
p
long
mp
I
II.

592

I

II.

dim. and quasi freely

ppp

L

♩ = 80

f

sf

mf martellato e doloroso

L

♩ = 80

f like hell

601

I

II.

f

604

I

II.

sf

8vb

sf

8vb

607

I

II.

mf

f

sf

8vb

sf

8vb

610

I

II.

mf

614

I

II.

f

mf

f

Half-muted snare drum

618

Perc.

I

II.

mp *crescendo poco a poco al fine*

sf

8vb

sf

8vb

ff

8vb *sempre al fine*

621

Perc.

I

II.

mp

f

sf

8vb

sf

8vb

mp

624

Perc.

I

II.

627

Perc.
Small
cymbal

Perc.

I

II.

630

Perc.

Perc.

I

II.

633

Perc.

Perc.

I

II.

636

Perc.

Perc.

I

sf

8vb

mf

f

mf

f

II.

crescendo poco a poco

639

fz *fz* *fz* *sffz*

molto

mp *cresc. poco a poco*

ff *cresc.*

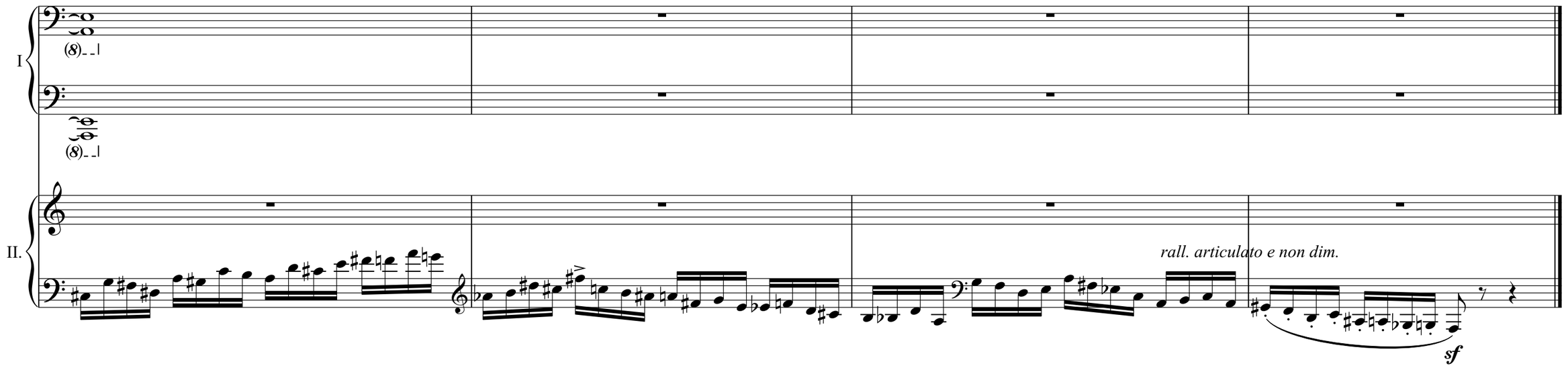
fff

sfffz

f

quasi secco and menacing

pedal lightly



September 2005
Seattle

revised 2026
Paris